

# **The SF/AGO Handbook for Organists, Churches, and Synagogues**

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An all-purpose guide to the business of church music  
for musicians, clergy, and churches

This publication made possible by the

AMERICAN GUILD OF ORGANISTS, SAN FRANCISCO CHAPTER

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# Introduction

The American Guild of Organists is a national association of musicians in religious and academic institutions. It was founded in 1896 and has a membership of over 22,000 organists and choir directors. The Guild works to promote the highest standard of sacred and secular music, on both theoretical and practical levels, through education and inspiration.

There are over 350 local chapters in all regions of the country which sponsor recitals, lectures, workshops, conventions and classes on all aspects of music. The Guild offers examinations for certificates in organ playing and choral conducting at all stages of expertise.

The San Francisco Chapter, founded in 1911, has approximately 450 members in the greater Bay Area. The Chapter is deeply concerned about the economic health of its members, and so the Professional Concerns Committee regularly surveys the employment situation of the membership and updates its salary guidelines.

This pamphlet will be useful to churches and synagogues that are in the process of hiring a musician, or negotiating with one who is currently employed. In the same way, it will also serve as a reference for Chapter members in reflecting on their own employment issues.

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## Music in Worship

Music is an integral part of worship. It is imperative to have the best musical leadership possible. A good church musician has a strong sense of vocation and will make a vital contribution to the spiritual growth and ministry of the congregation. The music ministry, in seeking to glorify God through celebration, education and proclamation, helps draw individuals and families to their place of worship and assists in the deepening of their faith.

Major goals of a church musician:

1. **Celebration.** To heighten worship in the church, contributing to the spiritual life of the congregation through leadership in service music and hymns, together with anthems, solos, organ and other instruments in festival services and other gatherings.
2. **Education.** To make the choirs a religious, educational, artistic and recreational factor in the lives of their members; to develop and train congregants for individual participation in worship; to teach appreciation for hymns and other sacred music; to provide training in musical and religious practice; to encourage a sense of personal responsibility; to develop a spirit of cooperation.
3. **Proclamation.** To serve as an outreach to the community and to the world.

When the time comes to hire a musician, it is essential that the circumstances of employment be clearly outlined and understood by all involved in the hiring process. The institution should evaluate the scope and effectiveness of the existing music program and determine whether changes are needed. After the job description has been established, an appropriate salary can be estimated. The competent, qualified musician has spent thousands of dollars and many years of practice and work to develop skills and should be compensated accordingly.

Arrangements should then be made for an interview and audition in which applicants can be judged on musical and personal qualifications. Each applicant's evaluation should be based on formal training, previous experience, vocational commitment, evidence of pastoral/interpersonal skills, demonstrated performance on the organ and/or with the choir and Letters of Recommendation. The job description may be altered somewhat at this time to include particular abilities and strengths of the musician to be employed.

# **The Work of a Church/Synagogue Musician**

The work of a church/synagogue musician covers a broad spectrum of activities, extending beyond training and education in sacred music and theology. Leadership and communication skills are important for motivating and teaching choirs and congregations. Availability on a year-round basis for weekly services, holy days, rehearsals and occasional services is usually expected. The ability to work as a professional with other professionals such as clergy and other musicians is fundamental. Although work in worship services is visible, much other work, such as preparation, is not. Both types of work are essential to the job. Typical responsibilities of an Organist/Director are:

## **I. Administrative Planning**

- A. Attending staff meetings and consulting with members of the clergy with the aim of maintaining open communication.
- B. Collaborating with the Worship Committee in the development of objectives, plans, and program. Working with clergy and other staff in initiating, developing and implementing parish programs.
- C. Developing and administering an annual budget for the music program as authorized by the clergy, staff, or parish administration.

## **II. Choir Development**

- A. Recruiting, training and supervising choirs for participation in regular and special church services.
- B. Organizing and maintaining a music library for the church.
- C. Selecting music from the church library, learning or reviewing the music and developing artistic interpretations.
- D. Searching through the music of many publishers for new compositions with suitable texts and appropriate music to enhance the worship service.
- E. Arranging or composing music for particular liturgical needs.
- F. Maintaining the music library, keeping attendance records and maintaining choir vestments.
- G. Purchasing and listening to tapes and records, and attending choral concerts to learn about new music.
- H. Preparing the rehearsal room: seating arrangements, music and teaching aids.
- I. Conducting rehearsals.
- J. Consulting with individual choir members in addition to scheduled rehearsal time.
- K. Share in the pastoral care of choir members.
- L. Auditioning and engaging soloists as needed.

## **III. Organist - Preparation and Performance**

- A. Maintaining technical skills by regular practice on the organ and other instruments.
- B. Selecting music, learning or reviewing it, determining organ registration.
- C. Choosing and purchasing new organ compositions to meet the special and changing needs of the services.
- D. Learning and adapting choir accompaniments for the organ.
- E. Supervising organ maintenance and making occasional minor adjustments.
- F. Supervising maintenance and inventory of other musical instruments.
- G. Rehearsing with instrumental and vocal musicians as needed.
- H. Performing recitals and participating in other concerts of music.

**IV. Religious Services**

- A. Conducting pre-service warm-up and rehearsals.
- B. Playing and/or directing the music of the service.
- C. Setting out music and instruments and returning them to storage.
- D. Participating in the selection of congregational music.
- E. Engaging and directing instrumental musicians where appropriate.
- F. Providing substitute musicians as necessary.

**V. Music Education and Outreach**

- A. Training congregations in music and liturgy (e.g. Adult Education courses, talks to church organizations, etc.)
- B. Planning and scheduling concerts, performances and productions, and coordinating with other church and community programs.
- C. Auditioning and engaging soloists as needed.
- D. Consulting with families for funeral and memorial services.
- E. Consulting with couples before weddings to select music and plan the wedding service.
- F. Writing articles for church publications, developing publicity material for newspapers, radio, etc.
- G. Corresponding with persons as required by the duties of the position, such as obtaining permission from publishers to use copyrighted material and writing recommendations for choir members.

**VI. Continuing Education**

- A. Reading professional journals and related materials.
- B. Teaching or attending church music workshops and classes.
- C. Attending conferences and conventions of professional organizations, such as: American Guild of Organists or other denominational associations (see Appendix)

# When the Church/Synagogue Hires

## Questions for the person(s) in charge of selecting the musician

In order to assist you in engaging the musician who will best complement your congregational life, consider the following:

1. What are your music ministry/program needs?
  - a. Musician with pastoral skills equaling musical skills
  - b. Service player who can also play recitals
  - c. Recitalist who can play services
  - d. Organist or Choir Director for services only
  - e. Choir Director with/without advanced skills
  - f. Organist with/without advanced skills
  - g. Choir Director with/without keyboard skills
  - h. Musician who can work equally well with children and adults
  - i. Musician who can utilize the talents of instrumentalists, whether professional or amateur
  
2. What kind of educational credentials do you require of your musician?
  - a. Certificated member of the American Guild of Organists:  
Fellow, Associate, Service Playing Certificate
  - b. Academic Degree: Doctorate, Master's, Bachelor's
  - c. Theological/pastoral training and experience
  - d. Non-academic training in music
  
3. Which is more important for your music ministry?
  - a. An experienced musician
  - b. A well-educated musician
  - c. Non-musical skills: e.g. financial, computer, administrative
  
4. What kind of expertise do you require of your musician, such as sight reading ability, reading open score, knowledge of liturgy and hymnology, improvisation, composition or arranging skills?
  
5. Would you consider including in your interview process listening to a prospective candidate for your position at his/her present place of employment?

## **What the Church/Synagogue May Expect from the Musician**

1. That they exhibit a sense of vocation, willing and able to use their musical gifts and training in the service of the community of faith.
2. That, by their music, they promote the spirit and liturgical action of the various rites and seasons.
3. That they be competent musicians with requisite academic and professional certification or their equivalent.
4. That they be able to teach and to lead the congregation in meaningful participation.
5. That they be able to offer variety, both in musical style and in the identification and utilization of the music resources available in the congregation.
6. That they be thoroughly familiar with the rituals of the particular tradition.
7. That they be responsible for the music at a reasonable number of services on weekends, Holy Days and at community celebrations.

## **What a Musician may Expect from the Church/Synagogue**

1. A contract clearly outlining the musician's responsibilities and naming the person to whom the musician is responsible. In addition the contract may include:
  - a. The compensation figure which best reflects the musician's education and experience.
  - b. Paid leave
    - i. Length of vacation
    - ii. Sick leave policy
    - iii. Personal days
  - c. Benefits
    - i. Health insurance (Major Medical, Dental)
    - ii. Life insurance
    - iii. Pension
    - iv. Education/travel allowance
    - v. Spousal/Domestic Partner Benefits
  - d. Events for which the musician can expect compensation over and above his/her base salary
  - e. Duration of contract
  - f. Terms of termination by either party prior to expiration.
2. A realistic annual budget permitting the musician to
  - a. Purchase music and supplies
  - b. Hire instrumentalists and vocal personnel
  - c. Maintain instruments belonging to the institution.
3. Proper and professionally equipped rehearsal space.
4. Good and properly maintained instruments with which to lead the worshiping community.
5. The use of said instruments for private teaching, practice and concerts.
6. Reasonable funding and time for professional growth (conventions, seminars, etc.)
7. An appropriate work space or office.

## Suggested Salary Table - 1997

Classification: (Average Hours per Week)	1/4 Time (9-11)	1/3 Time (12-15)	1/2 Time (18-22)	3/4 Time (27-33)	Full Time (35-40)
Level of Training	\$12,671	\$17,833	\$28,157	\$44,348	\$60,225
Doctorate in Music or FAGO Certificate	to \$15,487	to \$22,291	to \$34,414	to \$54,203	to \$68,829
Master's in Music or AAGO Certificate	\$9,741 to \$11,906	\$13,710 to \$17,138	\$21,648 to \$26,458	\$34,095 to \$41,671	\$46,302 to \$52,916
Bachelor's in Music or ChM/CAGO Certificate	\$7,427 to \$9,077	\$10,452 to \$13,065	\$16,504 to \$20,171	\$25,993 to \$31,769	\$35,300 to \$40,342
Other (e.g. Service Playing Certificate or Equivalent Proficiency)	\$5,591 to \$6,834	\$7,869 to \$9,836	\$12,425 to \$15,186	\$19,569 to \$23,918	\$26,575 to \$30,372

### How to Use the Suggested Salary Table

**Working Time:** Determine the average number of hours the particular position demands, in consultation with the organist-director.

**Education Level:** Determine the level of training of the incumbent or candidate. Select the category which best fits that person, realizing that s/he may have the equivalent of a music degree through other forms of training.

**Base Salary Determination:** The intersection of the applicable Working Time column and Education Level row will give the suggested salary range in 1997 dollars. These figures can be adjusted for future years by applying the ratio of the latest average Consumer Price Index (CPI-U) for the San Francisco Bay Area, obtainable from the U.S. Department of Labor (415-975-4406) over 158.5, the value assumed for 1997. Those people with little experience (five years or less) would be considered at the lower end of the suggested range, while those with significant experience (fifteen years or more) should be considered at the higher end of the range.

**Additional Adjustments:** If the position is part-time, and by mutual agreement fringe benefits are not provided, additional compensation should be given. This will allow the person to provide for his/her own needs individually. An adjustment of 20% should be considered in lieu of fringe benefits.

Fringe benefits include but are not limited to: health plan, pension plan, paid vacation, support staff, holiday bonuses, teaching privileges, and attractive work space.

The salaries shown in the table are intended to apply to the majority of competent musicians. In exceptional cases of outstanding talent or ability, the musician should receive a salary higher than the range suggested in the table. If the institution demands the very highest artistic musical standards, appropriate upward adjustment should also be made.

## Sample Hourly Rates - 1997

### A Comparison of Representative Bay Area Positions

	Field:	Music	Education	Education	Music
Education Level	Years in Position	SF/AGO Suggested	West Contra Costa Schools Teacher	San Francisco Unified Schools Teacher	San Francisco Symphony Section Player
		<i>Assuming:</i>	<i>40 hrs/wk (182 days/yr)</i>	<i>40 hrs/wk (182 days/yr)</i>	<i>8 svcs/wk (2.5 hrs/svc) +20 hrs. practice</i>
Doctorate	0	\$27.07	\$19.31	same	same
	10	\$30.08	\$27.48	as	as
	20	\$33.09	\$29.95	Master's	below
Master's	0	\$20.81	\$18.61	\$20.23	\$37.25
	10	\$23.13	\$26.78	\$31.33	\$38.25
	20	\$25.44	\$29.25	\$33.55	\$39.00
Bachelor's	0	\$15.87	\$17.97	\$19.82	same
	10	\$17.63	\$21.17	\$25.38	as
	20	\$19.40	\$23.17	\$27.14	above

The Sample Hourly Rates table above was developed to assist musicians and institutions in assessing the “reasonableness” of salaries shown in the Suggested Salary Table when compared to representative Bay Area positions of similar scope on the basis of hourly rate of pay for time spent visibly “on the job”. The hourly rates shown above are based on annual salaries or weekly scale rates obtained from the named organization and are predicated on the assumptions stated for each position. In the case of teachers, the figures quoted do not reflect lesson preparation and grading activity outside the usual 8-hour day.

# **Compensation Guidelines for Weddings, Funerals and Substitute Services**

## **Weddings**

As recommended by the AGO Code of Ethics, it is assumed that the incumbent organist of a church or synagogue is the one who should play the wedding. If the wedding party requests another organist to play, it is a courtesy to clear such an arrangement with the incumbent organist. In many churches and synagogues, it is also customary that the incumbent organist should be paid the usual fee if there is another organist engaged, since it represents a loss of said fee to the incumbent if (s)he does not play the wedding. If the incumbent organist is not available for the wedding, (s)he shall provide a substitute.

It is recommended that fees be paid prior to the day of the wedding.

Suggested minimum fees are:

Wedding Ceremony      \$100 to \$200.

(Includes a pre-service consultation, a short recital of organ music preceding the ceremony, accompaniment of soloists or instrumentalists, entrance and exit music).

Rehearsal

(with wedding party and/or soloists, choir)      \$30 to \$50

(Additional remuneration shall be made if special music is required.)

## **Funerals or Memorial Services**

Suggested minimum fees are:      \$100 to \$200.

The church/synagogue should communicate the agreed upon fee to the families involved. Funeral/memorial service music should complement a sacred service. Previous wishes of the deceased and of those planning the service should be considered as much as possible, within reasonable bounds of taste and consideration of local church/synagogue guidelines in consultation with the incumbent organist. Policies concerning the incumbent organist and other musicians are the same for funerals as for weddings.

## Substitute Church/Synagogue Musicians

### Recommended Fees

Service, Organist only	\$90 to \$150
Service, Organist Choir Director (plus warm up)	\$125 to \$175
Additional Duplicate Service	add 40% to 60%
Additional Choir Rehearsal During the Week	\$50 to \$75

All of the above fees are understood to be minimum compensation which should be adjusted upward in accordance with the musician's experience and training.

## Hiring Other Musicians

The rates used in hiring singers and instrumentalists vary radically around the Bay Area. Even the Musicians' Union (Local 6) quotes from a sliding scale, depending on the situation. The following information may prove helpful as a standard point of reference.

### **Singers:**

- Choir Section Leaders: \$25-\$40 per call
- Wedding or Funeral Soloist: \$75-\$150 (including rehearsals)
- Concert/Oratorio Soloist: \$125-\$250 (entire engagement)

### **Brass:**

- Trumpet for wedding: \$100-\$175 (including rehearsals)
- Brass quartet for worship service: \$100-\$150 per player (includes one rehearsal)
- Brass quartet for holidays: \$125-\$200 per player (includes one rehearsal)

### **Orchestra:**

- Full 3 hour rehearsal (with breaks): \$60-\$90 per player
- Minimum Call rehearsal (1 hour): \$50 per player
- Performance: \$100-\$250 per player
- Timpani, Percussion & Harp: \$15 Cartage fee per call

## Sabbatical Leave

It is increasingly common for musicians in 3/4 or full time positions to be awarded sabbatical leave after a given number of years of work. The benefits of this are obvious; time away from the daily pressures of work can open the door to professional growth and personal/spiritual renewal. The congregation is going to reap the benefits of this time away by increased effectiveness upon return. Based on the name sabbatical, it is easy to guess that the norm is that it be awarded after seven years. However, like many academic institutions, churches will often award this after six, or even five years. The length of paid sabbatical leave (which should never be construed as vacation leave) also varies for musicians, from three months to six months.

## Letter of Agreement or Contract

Once a candidate has been chosen for a post, the American Guild of Organists encourages a contractual agreement between the employer and the employee. An agreement signed by all parties is the best way to be fair to all concerned, as well as to help avoid any misunderstandings in the future. If the church/synagogue has an attorney which it uses, it is recommended that the attorney be consulted in the drawing up of this contract.

The following sample should serve as a basis for discussion, realizing that every situation is slightly different, and that all agreements need to be tailored to the exact situation. The words in italics are meant to serve as a question which might spur discussion, and should not be included in the actual contract itself.

### Sample Contract for Church Musicians

Date

This agreement is made and entered this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_, by and between the (Hiring body: minister, rector, vestry, session, personnel committee, etc.) of (name of institution), their successors and assigns, and (musician's name) ,(title: Director of Music, etc.), who covenant and agree as follows:

This agreement is effective from to (one year is recommended).At the end of this period, a new or renewed written letter of agreement shall be issued.

#### **Responsibilities of the Employee:**

1. What services require music? Provide organ music and/or direct the choir(s) at the service(s) regularly scheduled on (Sunday morning) and shall select appropriate organ and/or choral music for each service.
2. Provide organ and/or choral music for the following additional services during the year: .
3. Subject to the Employee's availability, provide organ and/or choral music for additional services not listed above. Assist in the hiring of substitute musicians when Employee is not available.
4. Subject to the Employee's availability, take part in extra rehearsals for regularly scheduled services that require additional preparation.

5. Choirs: Who recruits? How much time is needed for rehearsal? Is there a vision to develop further the choral program? Be responsible for leadership of the following choirs/ensembles: ,
6. Rehearse (frequency) with each of the choirs during the academic year. Rehearse (frequency) with choir(s) during the summer months.
7. Choir library and musical instruments: How much money from the parish's budget is set aside for purchase of new music and maintenance of musical instruments? The Employee shall be responsible for the purchase of all music and music supplies. The music library shall be maintained in an orderly fashion with (at the Employer's expense) a suitable number of copies of musical pieces to enable performance of those pieces by the choir(s) and/or ensemble(s). The Employee shall not engage in the unauthorized duplication of copyrighted materials that would expose the Employer to liability for penalties under existing or future copyright laws. Expenditures in this area shall not exceed the amount provided in the church/synagogue budget.
8. The Employee shall oversee the maintenance of the parish's musical instruments, and report to the appropriate committee(s) the condition and needs for the maintenance of these instruments.
9. Extra musicians: Is the choir augmented with paid section leaders? Are instrumentalists expected for certain services during the year? Who is responsible for securing vacation substitutes? The Employee shall be responsible for the hiring of instrumental and vocal soloists. Expenditures in this area shall not exceed the amount provided in the church budget.
10. The Employee shall secure substitutes for all services that are missed due to vacation or illness.
11. Music budget: Currently \$ . What is the process for budget review? Who is responsible for managing the music budget? (Attach a copy of the current music/parish budget with the job description.) The Employee shall oversee the music budget of the church, insuring that expenditures shall not exceed what has been budgeted for the year.
12. Weddings and Funerals: see the Code of Ethics, Rule 3b. The Employee shall provide or arrange for music at all weddings and funerals in the parish, in consultation with the wedding parties or families of the deceased and the clergy involved. The musician has first right of refusal and is the only organist allowed to play such services unless the musician cannot be present. The approved fee for such services is \$ for weddings and \$ for funerals. Additional remuneration shall be made for special music, or if attendance at (extra) rehearsals is required.
13. Planning: What meetings are expected? The Employee shall attend (frequency) staff meetings and/or consultations with the clergy. The Employee is expected to work cooperatively with the parish staff in the leadership and development of the music program. Participation is also expected at the following committee meetings: , .
14. Office hours: What is necessary for communication among the staff? The Employee shall maintain hours each week at the parish. This shall include practice time, rehearsal time, service-playing time, meetings, consultations, and desk work. The Employee shall be entitled to regularly scheduled days off each week.
15. The Employee shall own the copyright of any work composed, created, arranged, or otherwise modified, regardless of whether this was done during the term of this contract and/or at the direction of the Employer.

16. Other: Teaching of new music to the parish? What other programs need coordination with music? Are special concerts expected? Are other skills necessary, such as secretarial/computer, pastoral, administration
17. The Employee shall provide ninety (90) days advance, written notice to the Employer if the Employee wishes to terminate employment or not renew this contract.
18. The Employee shall abide by the Code of Ethics of the American Guild of Organists.

**Responsibilities of the Employer:**

1. Salary: The Employer shall pay the musician the annual salary of \$ , in installments on the and days of the month. This will be reviewed annually to consider cost of living, merit increases, and increases of responsibility.
2. Paid leave: The musician shall receive weeks of paid vacation annually, and shall be entitled to sick leave as follows: . In cases of extended illness, the Employer will consider the granting of additional sick leave time. A substitute shall be paid by the parish. The substitutes' fee shall be \$ .  
(Is length of vacation based on length of employment? If so, guidelines should be stated here.)
3. Benefits: The Employee shall receive the following benefits in addition to salary (list those that apply and in what amount: pension, health and/or major medical insurance, dental, life insurance, housing, Social Security, music allowance and travel allowance for church business).
4. Continuing Education: Can unused funds be carried over into the following year? The Employer will provide funds in the amount of \$ , and weeks annually for the pursuit of continuing education. Professional association dues will be paid, not to exceed \$ annually.
5. Finances: The Employer shall give a full disclosure of the music budget to the Employee.
6. Private teaching: The Employer shall allow the Employee to teach music lessons, privately, using the parish's musical instruments. Times of lessons and use of facilities must be scheduled in advance through the office so as not to conflict with the needs of the institution.
7. Sabbatical leave: The Employee shall be awarded a sabbatical leave as follows: .
8. Secretarial assistance: The Employer shall provide hours of secretarial assistance for the Employee.
9. Moving expenses: The Employer shall provide moving expenses, not to exceed \$ .
10. Performance review: The Employer shall provide an annual performance review by the Employee's supervisor.
11. The Employer shall guarantee that guest organists or recitalists shall not be permitted to use the Employer's musical instruments without prior approval by the Employee.

**Termination**

This Agreement may terminate as follows:

12. Upon the expiration of this Agreement without its renewal by the parties. If either the Employer or 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. It is agreed that the Employer may substitute ninety (90) days compensation for the agreed-upon notice.
  
13. With the mutual consent and agreement of all parties in writing.
  
14. For cause. Cause is defined as conviction of Employee of an offense involving moral turpitude, gross dereliction of duty by Employee after due warning of same, chronic insubordination to authority by Employee after due warning of same, or a willful failure of 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 Employee in writing of the charges against Employee along with notice that termination of this Agreement for cause is to be sought by the Employer.
  
  - b. 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 Employee in writing at Employee's sole discretion.
  
  - c. The existence of cause has been determined and findings of same have been reduced to writing with a copy provided to 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 Employee.

This Agreement, and attached addenda (if necessary) constitute the entire Agreement between the Employer and Employee.

IN WITNESS WHEREOF the undersigned Parties have hereunto placed their hands (and seals) this day of     , 19     .

\_\_\_\_\_  
Signature and Title of Employer Representative

\_\_\_\_\_  
Signature of Employee

# Relations between Clergy & Musicians

## The Context

Both cleric and musician need to know and adapt to the polity (denominational rules and structure) in which they work. The authority/responsibility structure of the particular congregation (re: worship, music, budget, etc.) must be mutually understood and accepted by principal cleric and musician alike. There must be clarity about who makes which decisions (choice of hymns, use of time, duties, expenditure of congregational funds, etc.) and what mechanisms exist for consultation and negotiation.

## The Persons

Clergy and musicians share many characteristics:

Both are highly trained professionals with responsibility to continue learning and growing in their field, and to strive for a high level of practice.

Both put a great deal of themselves into liturgical leadership and are subject to performance anxiety and vulnerable to people's reactions.

Neither can fully practice his/her own art without some knowledge and appreciation of the other's and, conversely, each has much to offer to enrich the other.

Actual worship leadership/ "performance" is but a small part of their total role, yet is the only part seen by many, leading to misconceptions about the scope of their work all week.

Individuals in each field represent the full spectrum of human personality and behavior types (e.g. introvert/extrovert, high-strung/placid, painstaking/ free-wheeling, etc.).

The work of both is complex and varied, requiring sharp attention to detail as well as overarching vision and well-developed interpersonal skills.

Both operate very much in the public eye (at least of the congregation) and are often subject to high levels of scrutiny and many conflicting expectations while being expected to exhibit unfailing good humor, patience, and charity.

In many cases, they share a deep faith commitment and a sense of being called by God to do the work they are doing.

Both are generally underpaid and overworked.

Both are often professionally socialized to mistrust the other.

## Working Together

Despite, or maybe because of these similarities, there is often tension. Preventing (when possible) and resolving (in a timely manner) such tensions benefits not only the two individuals but the mission and ministry of the entire congregation. Some strategies and principles may be useful:

Healthy, productive relationships take time. Despite heavy workloads, it is crucial for cleric and musician to spend time getting to know one another as persons and appreciating the full scope of each other's profession.

Awareness/appreciation of personality and stylistic differences can help people, even of very different types, to work together productively. It is important to own one's own quirks and to allow the other person his/hers.

Conflict is inevitable in long-term, close relationships. "Fighting fair" can keep it from getting out of hand. Some rules of combat include:

- Listen to the other person's case.
- Don't bring up old or extraneous matters.
- Avoid use of "always" and "never".
- Speak for yourself, not the other party.
- Tie behavior to result. ("When you x, I feel y, or z occurs.")
- Seek a win-win negotiated solution.

As stated elsewhere in this manual, it is crucial to have clear position descriptions, organizational relationship structure and defined annual goals and objectives which can be measured. Annual review and goal-setting can be particularly useful in keeping focus amid often chaotic situations.

Professional collegiality often coexists with a supervisor/subordinate or employer/employee relationship between cleric and musician which can lead to role confusion and tension, especially when personal friendship and/or some form of pastoral relationship is also involved. Conscious discernment and declaration of which "hats" are being worn in a given situation, and delineation of appropriate boundaries can keep these multi-role relationships from becoming problematic.

In all cases, open communication and dealing with differences at the lowest-stakes and most immediate level is encouraged. When conflict escalates to written memos, recruitment of others to take sides, threats and/or appeals to law, outside mediation is clearly needed.

# **Appendix I:**

## **Code of Professional Standards of the American Guild of Organists**

### **Professionals in Sacred Music:**

1. Prepare for every rehearsal, service and performance.
2. Develop skills in performance, improvisation, service playing, conducting, arranging and composing commensurate with their duties. Maintain skills through practice, and stay abreast of current developments in liturgy, hymnology, performance practice and musicology through continuing education. Become knowledgeable in the liturgy and traditions of the institutions they serve.
3. Acquire business and administrative skills to perform their duties.
4. Maintain courteous and respectful relationships with other staff members and members of their congregations, resolving potential conflicts as soon as they become evident. Supervise other musicians in a professional and caring manner.
5. Seek to educate those for and with whom they work in all aspects of sacred music. Accept education from those for and with whom they work in music and other work-related fields.
6. Agree to employment only after reaching a clear understanding of the position, the employer's expectations and the lines of accountability. Expect compensation and benefits commensurate with levels of education and experience, work required and cost of living. Request written contracts that protect employee and employer equally.
7. Support colleagues in sacred music through friendly relationships, attendance at events and active membership in the American Guild of Organists and other professional organizations.

## **Appendix II:**

# **Code of Ethics of the American Guild of Organists**

**Preamble:** Founded as an educational and collegial organization, the American Guild of Organists strives to support its members in their professional lives and work. In keeping with this goal, and recognizing the diversity of its membership, the Guild establishes the following rules of conduct, which shall be considered binding upon all members in good standing.

**Rule 1.** All individuals shall be eligible for membership and participation in the American Guild of Organists.

The Guild - its Headquarters, Regions, Districts and Chapters - shall not discriminate on the basis of race, national origin, age, religious affiliation, gender, marital status, sexual orientation, disability or medical condition (including, but not limited to, AIDS).

All 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. Members shall abide by the Code of Ethics, the Code of Professional Standards, the By-Laws of the American Guild of Organists and the Operating Procedures of their local Chapters.

The Guild's referrals and recommendations for prospective employment shall be based solely upon professional competence and availability.

The Guild shall consider members' physical disabilities when choosing sites for its activities, and shall endeavor to make printed materials accessible to members with visual disabilities.

**Rule 2.** Members shall strive to promote good working relationships within this organization and within their employing institutions.

Members shall observe both the spirit and the letter of this Code of Ethics in their dealings with the Guild, with individual members and with musicians under their supervision. In the relationships with employing institutions, members shall abide by the Code of Professional Standards.

Members shall address differences of opinion within this organization through appropriate channels, including its Discipline. Members shall address differences of opinion with employing institutions through appropriate channels, as provided by their individual employment agreements and the Guild's Procedures for Dealing with Complaints about Employment Matters.

**Rule 3.** Members shall respect the employment of colleagues.

(a) Members shall not apply for a position, appear to be soliciting a position, engage in discussion about possible employment or attempt to place a student or colleague in a position until the incumbent shall have resigned or been notified of termination by the institution. It is the responsibility of the member to determine whether the incumbent has been notified. Furthermore, members shall not undermine or attempt to dislocate an incumbent.

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 (see Procedures for Dealing with Complaints about Employment Matters), members shall not seek employment or attempt to place a student or colleague in the position until the National Council has declared that differences between the Guild and the institution have been resolved.

(b) A member may accept a performing engagement only when such an engagement has been approved by the incumbent musician. It is the responsibility of the member to determine whether approval has been granted.

In cases where such a performing engagement, for a wedding, funeral, or other occasional service, has been requested by a third party, it is appropriate for the third party to offer the incumbent the customary fee as a professional courtesy.

**Rule 4.** Members shall respect the legal rights of others.

- (a) Members shall respect the property rights of composers, authors and publishers by being aware of and complying with the Copyright Law and attendant procedures regarding performing, reproduction and performing rights.
- (b) Members shall respect the employment rights of others by being aware of and complying with all laws and procedures pertaining to immigration and work permits.

## Appendix III: Copyright Laws

### Basics

The copyright laws are designed to encourage the development of the arts and sciences by protecting the work of creative individuals. The copyright holder has five exclusive rights:

1. To reproduce a work.
2. To prepare derivative works (e.g., abridgments, translations, etc.)
3. To distribute a work.
4. To perform a work in public.
5. To display a work in public.

Only the owner has the authority to allow another person to exercise any of the above listed rights. To find out who owns a copyright, look for the symbol ©, a year, and the name of the copyright holder. Works created prior to 1978 may be protected for up to 75 years. Subsequent works are protected for the author's lifetime plus 50 years. Works which are not protected by copyright are said to be "in public domain." Works by composers of several centuries ago may still be under copyright laws, as you are most likely reading a particular editor's edition.

### Fair Use

In certain instances, someone other than the copyright holder may exercise a right that belongs to the copyright holder. This appropriate use of copyrighted materials without permission is called "fair use." For example, the law states that reproducing a copyrighted work for "criticism, comment, news reporting, teaching, scholarship, or research" is not an infringement of copyright. The following categories should be considered:

1. What is the nature of the copyrighted work? If the owner intends the work to be purchased, photocopying is illegal.
2. What effect will my use of this piece have on the existing work? For example, copying a work out by hand, then making copies of one's own edition is illegal.

Permission to copy (or photocopy) must be obtained if a significant portion of a copyrighted work is copied, or if the use is planned in advance, or if the copying would replace a purchase. All copying, including that done by churches, synagogues, and schools, is subject to the limits of fair use; and most of these institutions cannot claim a fair use clause, since there is usually a performance involved.

### Permission Requests

Every copyright holder determines the policies concerning the way in which that particular copyright is administered. Most owners require permission requests to be made in writing; if the copyright holder is a publisher, direct your letter to "Rights and Records." Since requests are evaluated in light of the information provided, make the description of your proposed use complete. Include:

1. What is used: title, author, composer, pages or hymn numbers, copyright year, code number, etc.
2. How it will be used: name, address, phone number of your institution, your name and relationship to the institution, a description of the use (parish publication, local event, church service, etc.), the rights requested (one time, permanent), your intended audience, the number of copies to be made, format of the publication

After your request is received and evaluated, you will usually receive either written permission and a credit line that should appear on all copies, or an explanation stating why your request can't be approved. Because of their financial investment in the material, many copyright holders charge a fee. If your request is for a one-time or local use, the owner may reduce or waive the fee; however, permission is still required. In a pinch, many publishers will grant permission to copy something over the telephone.

## Photocopies

Immediately destroy any unauthorized photocopies, tapes, etc., and replace them with legal editions. Possession of any illegal copies puts you in the position of harboring stolen goods. It is not legal to

- make a single copy of a work for use by an accompanist.
- print words only of a copyrighted work in a weekly bulletin.
- print song sheets for social occasions, even though they are not being sold.
- make a transparency or slide of a copyrighted work

## Penalties

If you make illegal copies, you are forcing the price of copyrighted materials even higher. If you are caught with an illegal copy of something, in addition to embarrassment, you will be fined, not less than \$250 nor more than \$50,000 per infringement. In addition, prison terms are provided for willful (i.e., you knew what you were doing was wrong!) and commercial infringement. Remember, churches, synagogues, schools, and other non-profit organizations can be infringers too! Ask for permission!

## **Appendix IV: A List of AGO Supplemental Resources**

National Headquarters makes available a number of publications dealing with professional concerns. Following is a list of these resource materials with a short description of each. Current prices and additions are announced in *THE AMERICAN ORGANIST* Magazine. To order by phone, call 1-800-AGO-5115.

*U.S. Copyright Law: Guide for Church Musicians* - \$2.00

*Church Musicians Guide to the Denominations in Canada and the United States.* This book contains employment data from 40 major religious bodies - \$6.00

*The Work and Compensation of the Church Musician* by C. Martin Steinmetz, published by the Boston Chapter, AGO (1993, Twelfth Edition). This chapter resource details the role of the church musician in the life of a congregation. There is also information on musical training and AGO certification - \$3.00

*Music in the Church: Work and Compensation* (1990, Seventh Printing) by the Seattle Chapter, AGO. Similar to the Boston Booklet, this publications also includes guidelines for weddings, funerals, and substitute musicians. - \$3.00

*Resources in Professional Concerns*, compiled by Maureen Jais-Mick. Annotated bibliography covering topics of conflict management, congregational life and ministry, goal setting and negotiating, and people and time management. Each of the 21 titles listed is provided a with a synopsis and short review, in addition to price and purchase information. - \$2.00

*Professional Concerns Handbook* (1990). Addresses many professional issues, including job search, resumés, auditions, contracts, and taxes. - \$12.50

*AGO Model Contracts* (1994). Designed for church musicians, the AGO's model contracts assist musicians and their churches/synagogues in the drafting of employment agreements. Job responsibilities, financial arrangements, and termination procedures are outlined, as well as the roles of employer and employee. - FREE

*AGO Chapter Placement Services.* Employment assistance available nationwide through Guild chapters. Updated annually. - \$2.00

*Documents Regarding Professional Conduct.* What it means to be a member of the AGO - FREE

### **Other Resources**

*Handbook for the Selection, Employment and Ministry of Church Musicians*, Association of Anglican Musicians, AAM Communications Office, 28 Ashton Rd. Fort Mitchell, KY 41017.

*Guidelines for Committees Seeking to Employ Church Musicians in Presbyterian Churches*, The Presbyterian Association of Musicians, 1000 E. Morehead St., Charlotte, NC 28204.