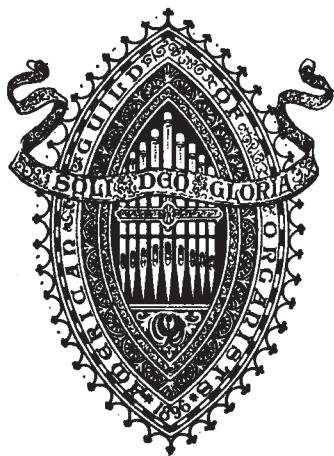


**THE WORK
and
COMPENSATION
of the
CHURCH MUSICIAN**



THE WORK AND COMPENSATION OF THE CHURCH MUSICIAN

by

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PREFACE

Although the American Guild of Organists is primarily an educational organization, it recognizes the concern of churches, as well as its own members, about salary matters. The special nature of the musician's training and the practice of the craft makes it difficult for others to understand properly the required credentials and the amount of work involved in a specific church position. This booklet presents the work and training of the church musician in terms which the lay person can relate to his or her own experience, and gives specific guidelines upon which to base salary decisions. While it is designed primarily for church musicians, it may also be applicable for temple musicians.

Churches and church musicians alike are becoming concerned about the future of church music. While the quality of the training of the musicians has improved in the past decades, the number of people pursuing this career has declined. Many musicians are finding that they cannot continue in the field because of the low compensation.

A layman's perception of a church musician ranges anywhere from a skilled professional to an amateur contributing his or her services. However, the attributes and job requirements defining the typical position of a church musician, which are listed below, are clearly that of a professional.

High level of musical skills derived from extensive organ and choral training.

Leadership skills for initiating, developing and maintaining a quality music program.

Education and communication skills for motivating and teaching choir and congregation, and working with clergy.

Continual maintenance of and improvement of the necessary musical skills.

Availability on a year-round basis for Sunday or Sabbath services, religious holidays and choir rehearsals.

Availability for meetings and occasional services such as weddings and funerals, with rehearsals as required.

A person with these skills, filling a position with these requirements should be compensated according to equitable guidelines as is done in other professions. With fair compensation a congregation can expect the benefit of a dedicated musician and a continuity of the music program for many years.

MUSIC IN THE CHURCH

Music plays an integral part in the worship services of most churches. The organist leads the congregational singing, accompanies the choir and

provides preludes, voluntaries and postludes. The choir helps to lead congregational singing in addition to presenting anthems, motets and other service music. It is imperative to have the best musical leadership possible. A good church musician will make a vital contribution to both the church service as well as the spiritual growth and ministry of the church.

The music ministry seeks to glorify God through celebration in worship, education through choir training, and proclamation by outreach to the community. Music is used within the church service to heighten worship and contribute to the spiritual awareness of the congregation. The choirs should be a religious, educational, artistic and recreational factor in the lives of their members. They should teach appreciation of hymns and other great music of the church, and encourage personal responsibility and a spirit of cooperation.

Music can be used creatively to enrich the lives of church members. There are many ways that the musical life of congregations can be developed. Some possibilities are:

1. Organization of additional choirs
2. Presentation of special musical services
3. Training of instrumental groups- handbells, brass, strings-to assist in special worship services
4. Presentation of organ recitals or choral programs
5. Development of music education programs
6. Use of liturgical dance, plays and other art forms
7. Production of recordings of music in the church

A creative music program requires a talented church musician as well as support of choirs, clergy and the congregation.

Before efforts are made to employ a church musician, the job should be analyzed to determine the extent of the responsibilities. The church should also consider the effectiveness of the existing music program and decide if changes are needed. Once the job is defined, the church can realistically determine an appropriate salary. It should be remembered that the competent, qualified church musician has invested thousands of dollars and years of hard work to develop his or her skills and should receive proper compensation.

Each church must judge the applicants for a position on the basis of musical and personal qualifications including an interview and audition. Each applicant's rating should be determined from formal training, previous experience, demonstrated performance on the organ and/or with the choir, and from letters of recommendation.

THE TRAINING OF THE CHURCH MUSICIAN

Considerable variation is encountered in the training of the church musician, ranging from graduate courses in a school of sacred music to electives in college and private study. No matter how or where training is received, there are certain areas that the church musician must study.

Most important for the organist is private instruction in the organ (and piano), emphasizing technique, repertoire and interpretive skills, as well as the history and construction of the instrument. In choral work, choral methods, repertoire and the fundamentals of singing are covered not only in classes, but also by participation in a choir, by conducting choral groups, and by private study.

In the study of musical composition, the intention is not to become a professional composer (although this may be the result), but to learn enough about composition to understand the methods used. This enables a musician to evaluate and perform a variety of music from all centuries. The most important subjects in this area are harmony, counterpoint and musical form.

Music theory includes the development of many skills: sight singing, score reading, transposition at sight, musical terminology, and dictation (writing down music that has been played). Training in all of these areas gives the individual a keener musical sense and the ability to grasp the complex problems involved in the performance of music.

Courses in the history of music cover the study of musicians, musical styles and the significant compositions of many centuries, while studies in liturgy, theology, and the history of worship give additional background to the church musician. Subjects in areas outside the field of music are required for college degrees and contribute to the individual's background and ability to cope with the non-musical phases of the work.

AGO CERTIFICATION

The American Guild of Organists awards certificates to members who successfully pass examinations given yearly at regional centers. Except for the service playing and CAGO certificate, the examinations - which last from 4 to 8 hours and are spread over two days - include both written tests and organ playing or choral conducting. The five AGO certificates are:

1. *Service Playing*– Organ test only– The candidate must show proficiency in playing hymns, preludes, postludes and choir accompaniments of moderate difficulty.
2. *Colleague (CAGO)*– At the organ the candidate must show skill in performing designated pieces of moderate difficulty, accompanying choral and vocal works, hymns and chants. Proficiency must also be shown in harmonization, transposition and improvisation on a given theme.
3. *Choir Master (ChM)* – The candidate must rehearse and direct a choir in various selections of music and demonstrate proper choir training methods. In the written section, the candidate must answer questions on music theory and history, Gregorian chant, choral repertoire and training; and must write music from dictation and complete a harmonization.
4. *Associateship (AAGO)*– At the organ, the candidate must show skill in performing designated pieces of recital difficulty, sight reading, realizing harmony and figured basses at sight, playing from open (vocal) scores, modulating and transposing. At the written sessions, proficiency must be demonstrated in composing in 16th and 18th century contrapuntal styles, writing compositions in various choral and organ styles, answering questions on organ construction, choir training and repertoire, music history, and writing music from dictation.
5. *Fellowship (FAGO)* - Similar to the AAGO except at a more advanced level.

While the AGO certificates are not easily equated to academic degrees in organ or sacred music, it can be said that, in most cases, someone having a bachelor's degree in organ or sacred music should have little difficulty passing the CAGO or ChM examination; those having the master of organ or sacred music degree the AAGO exam; and those having a doctorate in organ or sacred music the FAGO exam.

THE WORK OF THE CHURCH MUSICIAN

The work done by a church musician covers a broad spectrum of activities. Some of the work is visible (like service playing), but much of it (like organ practice) is not. Both types of work are a necessary part of the job. Typical responsibilities on which an organist director must spend time are:

1. Choir Rehearsal Preparation
 - A. Selecting music from the church library for the service
 - B. Reviewing or learning the music - developing an artistic interpretation
 - C. Searching through the music of many publishers for new compositions - selecting works with suitable texts and musical styles to fit particular needs
 - D. Arranging or composing special music for particular needs of the choirs
 - E. Clerical work: sorting, stamping and filing music; keeping attendance records, maintaining choir robes
 - F. Purchasing and listening to recordings; attending choral concerts and workshops to learn about new music

2. The Choir Rehearsal
 - A. Preparing the rehearsal room (seating arrangement, music, and teaching aids)
 - B. Conducting the rehearsal - teaching the music and educating in music and liturgy
 - C. Consulting with individual choir members before and after the rehearsal

3. Preparation for the Organ-Playing Portion of the Service
 - A. Selecting music, learning or reviewing it, determining organ registrations
 - B. Selecting and purchasing new organ compositions to meet the special and changing needs of the services
 - C. Learning and adapting choir accompaniments (generally written for the piano) to the organ
 - D. Supervising organ maintenance and occasionally making minor repairs
 - E. Keeping up manual and pedal dexterity by regular practice on the organ and piano

4. The Church Service
 - A. Rehearsing the choirs before the service
 - B. Playing and directing the musical portions of the service
 - C. Laying out and putting away music and instruments that have been used during the service

5. Miscellaneous

- A. Arranging and preparing for special music programs and services
- B. Directing and working with instrumental soloists and groups
- C. Coordinating activities with other groups in the church and community - conferences with clergy and staff and meetings with church school leaders
- D. Updating skills and keeping abreast of current trends in church music by attending and participating in workshops, master classes, and conventions
- E. Arranging or coordinating the social activities of the choirs and recruiting new choir members
- F. Ministering to the needs of choir members

DETERMINATION OF SALARY

The most important consideration in the determination of salary is the extent of the organist's and/or director's responsibilities. This is reflected in the number of hours (on the average throughout the year) the person must work (at church, at home, or elsewhere) to do the job successfully. The second most important factor is the training and skill of the individual. An effective music program cannot be achieved without adequately trained personnel.

The church has a moral obligation to pay the musician a fair and equitable salary. A reasonable standard of living for all church employees is the responsibility of the church. Before the question of salary can be discussed, the time required for a musician to accomplish the expected work must first be determined. If, for example, it is determined that a particular position will take one-half of the person's work week, then the church ought to pay one-half of a full time salary.

The following table relates salary to both the level of music training and the average number of hours the musician must spend to do the job successfully. Factors such as experience and special talents have not been included directly since these are difficult to specify. However, the variations shown in the table at each level should be used to take into account some of the less tangible factors. The full time salaries were derived from a study of other professions with comparable skills, education, and supervisory responsibilities. (See Appendix for details.) The salaries for part-time work were derived by scaling the full-time salaries according to the time spent on church work.

Figure 1
SALARY GUIDE FOR CHURCH MUSICIANS
2007*

Annual Salary Range (exclusive of a benefit package)

Approximate size of position (Average hours per week)	1/4 Time (10)	3/8 Time (15)	1/2 Time (Note 1) (20)	3/4 Time (Note 1) (30)	Full Time (Note 1) (40)
Level of Training					
Doctorate in organ or sacred music, or FAGO Certificate	19,400-28,600	26,600-39,700	36,900-54,500	50,600-74,500	69,100-99,800
Master's degree in organ or sacred music, or AAGO Certificate	17,100-25,400	23,600-35,400	32,800-48,600	45,000-66,100	61,300-88,100
Bachelor's degree in organ or sacred music, or ChM or CAGO Certificate	14,700-22,100	20,500-30,500	28,200-42,000	39,000-57,600	53,400-76,500
Service Playing Certificate	12,100-18,000	16,700-24,600	22,800-33,700	31,300-46,000	42,600-57,600

*Current salary information may be obtained from the Boston Chapter Website (www.bostonago.com)

Note: 1) A benefit package should be provided if position is 1/2 time or greater.

HOW TO USE THE SALARY TABLE (Figure 1)

1. *Working Time*

Determine the average number of hours the particular job demands. Is the job about average or does it have some unusual requirements? Discuss the subject with the organist-director to determine what his best estimate of the time is. Review the outline of work activities (pages 5-7), estimating the time spent in each category. (The information in the appendix can also be used as a general guide.)
2. *Education Level*

Determine the level of training of the person in question. Select the category which best fits that person, realizing that he or she may have the equivalent of a sacred music degree through other forms of study.
3. *Base Salary Determination*

The intersection of the level-of-training row and the time column will give the suggested salary range. Those people with little experience (5 years or less) would be considered at the lower salary level, and those with greater experience at the higher level.
4. *Regional Cost of Living Adjustment*

The salary levels given in Figure 1 are recommended values for the Boston area. If this information is used in other areas of the country, cost of living adjustments should be made. Because the cost of living varies from one region to another it should be taken into account in arriving at an equitable salary.
5. *Other Adjustments*

The salaries given in the table (Figure 1) are intended to apply to the majority of competent musicians. In exceptional cases of outstanding talent and ability, the musician should receive a salary higher than the range suggested in the table. Also, if the church demands the very highest artistic musical standards, it should offer a greater salary than that indicated in the table. This would take into account the added responsibility which may not be adequately reflected in the working time or amount of training. An adjustment of up to 15% should be considered in these cases.



SAMPLE CONTRACT FOR CHURCH MUSICIANS

The following is a sample contract for use by church musicians. It should be considered as a basic but not exhaustive guide to be adapted to each situation. It includes items of importance to both organists and choir directors. The contract fixes the responsibilities of both parties, and helps eliminate the possibility of future misunderstandings. Copies of contracts are also available from A.G.O. National Headquarters in New York City.

Effective on _____, and until the termination of this agreement as here-
(Date)

in after provided, _____ shall act as _____
(Name) (Title of Position)

at _____, at a salary of \$ _____
(Name of Church)

per year, payable in _____ installments on the _____ day(s) of the month. This salary shall be reviewed annually at the time of the preparation of the church budget. The above named person shall:

1. 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. Also select hymns and service music in consultation with the minister/pastor.
2. Provide organ and choral music for the following additional services during the year. _____

3. Be responsible for the leadership of the following choirs: _____

4. Rehearse once weekly (or as otherwise specified) with each of the choirs. During the summer months the choir schedule shall be _____

5. Cooperate with the pastor and/or music committee in the area of general planning and leadership of the music program. He/she shall be directly responsible to _____

(Name of Committee or Title of Person)

6. Be responsible for the purchase of all necessary 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. The budget in the coming year for these expenses is \$ _____
7. Be permitted to use the church facilities (organ, piano) for private teaching. Times of lessons and use of facilities must be scheduled in advance through the church office so as not to conflict with the church program needs. Students who use the church organ are expected to pay a fee to the church which shall be _____ per hour.
8. Have the first right of refusal in regard to providing organ music at all weddings and funerals held within the church. The services of other organists may be used only with the permission of the regular organist. If an another organist is requested and permitted to perform, the regular organist should be offered his/her customary minimum fee for that service. (See Code of Ethics on page 19). If the regular organist is unavailable for such a service, he/she shall not be paid and shall assist in securing the services of a substitute organist.
The minimum fee for performing at the wedding ceremony and providing one consultation (either by phone or in person) shall be \$ _____. For attendance at the wedding rehearsal the additional fee shall be \$ _____. The minimum fee for a funeral or memorial service shall be \$ _____. Additional remuneration shall be negotiated for rehearsals with soloists or for extraordinary practice time necessitated by unusual musical requests.
9. Shall be entitled to sabbatical leave as follows: _____
_____.
10. Report to the appropriate committee the condition and needs for the maintenance of the church organ(s) and piano(s). The church shall provide money for the proper care of these instruments.
11. Be responsible for setting policies regarding the use of the church's musical instruments. Guest organists or recitalists shall not be permitted to use the church organ without prior approval of the regular organist.
12. Shall attend, upon reasonable notice, the regularly scheduled meetings of the following groups and/or committees as may be necessary for the conduct of the music program: _____

The Church shall:

13. Provide a vacation (with full salary) of _____ weeks annually. (The musician will assist the church in obtaining a substitute.)

14. Grant up to _____ weeks (_____rehearsals/_____ services) sick leave during the year. In such cases the church shall pay for the services of a substitute organist and/or director. In case of extended illness the church should consider the granting of additional sick leave time.
15. Provide the following fringe benefits for the above named person and his/her family (e.g. Blue Cross/Blue Shield (or similar health plan) Major Medical Insurance, Social Security, Pension plan, Disability and Life Insurance.) These benefits shall take into account the person's needs and be commensurate with the benefits received by the other employees of the church.
16. Reimburse the above named person up to \$ _____ annually for expenses incurred by him or her in attending a church music conference, workshop or institute, or other forms of continuing education.
17. Provide for periodic performance reviews, which shall be a time when the church and the musician can discuss areas of mutual accord and any potential problems. This review shall occur at least annually and shall be conducted no later than the month of _____ or at least (3)* months before the expiration date of this agreement.

TERMINATION

This agreement may terminate as follows:

1. with the mutual consent and agreement of both church and organist in writing.
2. upon (60)* days written notice from either the church or the organist. This period of time may be increased or decreased by mutual written agreement. The church may substitute (90)* days compensation for agreed upon notice.

Note: The church shall not give such termination notice until the following steps have been taken:

- a) They shall discuss with the organist any cause for dissatisfaction and grant a reasonable period of time (60 days)* in which the organist shall strive to improve his/her performance to the church's satisfaction.
- b) The organist has had the opportunity to be heard by the church authorities in order to present any appropriate defense or explanation. This hearing may be waived by the organist in writing at his/her sole discretion.

Signature and Title of
Church Representative

Signature of
Church Musician

*These figures are suggested.

APPENDIX

TIME SPENT IN CHURCH WORK*

The time spent by typical church musicians in various types of situations is shown in Figure 2. This table shows the total time (weekly average) spent by the musician in relation to the number of choirs for which he is responsible or the number of regular services played each week. The figures shown in this table were derived from a survey of more than 4,000 church musicians in this country. In the table for the organist-director, two sets of entries are shown. One set is for churches that place an average priority on music in their church. The other set of entries is for churches that maintain a higher than average priority on music - churches that are likely to be setting high standards in their community. In order to achieve such results much more time must of necessity be spent by the organist-director.

It is clear that an increase in responsibilities means an increase in hours for the job. There is also a cumulative effect in the time expended when more choirs are involved because a church supporting a large choral program will generally have larger choirs, a more comprehensive program for them, and higher musical standards. Consequently, more time for preparation is required from the director. There is, of course, considerable variation in the amount of time spent by different organists or directors. Each church position is unique and carries with it different responsibilities so that deviations up to 50% are not uncommon.

How does the musician divide his working time for the church? Two examples of the division of time for both the organist-director and the organist are shown graphically in Figure 3.

For the organist-director it can be seen that the greatest amount of time is spent on the preparation for rehearsals and the organization of the choirs, including the selection and learning of the choir music and executing the choir organizational details. While these figures are averages, it should be realized that there are periods of the year when more time is required, and other times when there is less.

Keyboard practice time includes practice time on the music for the church services and does not include keyboard practice time for purposes other than church-related work. The time shown in the two figures for playing at church services includes other Sunday morning (Sabbath) duties such as pre-service choir practice. It is the total time the musician is in the church building on a Sunday morning.

The time needed for organizing and directing special musical programs (not part of the regular church services) is also shown. The typical musician presents two to five such programs per year. The miscellaneous category includes all the other tasks indicated in the outline (pages 5-7) but not specifically measured in the survey. All of the numbers given here are averages and do not necessarily represent the exact situation in a particular church.

* Material in this section was derived from the article "The Work of the Church Musician" by C. M. Steinmetz, *Music: the AGO/RCCO Magazine*, March 1970, and the "AGO Survey Report" published by the American Guild of Organists (1974). The "AGO Survey Report" was summarized in the June, July and August 1974 issues of *Music: the AGO/RCCO Magazine*.

FIGURE 2**Time Spent by Church Musicians in Their Work**

		Number of Choirs rehearsed per week	1	2	3	4	5
Organist-Director	Hours per Week	Highest Level of performance	19	22	35	45	50
		Average Level of performance	9	13	25	39	46
Choir Director	Average hours spent on church work (weekly)		6	10	14	22	39

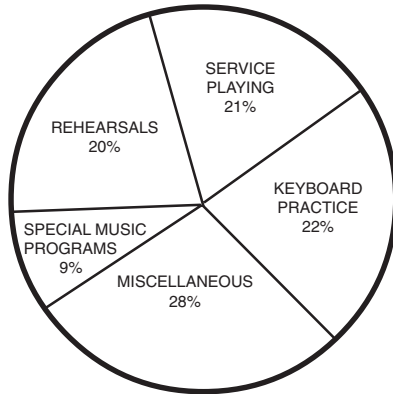
		Number of Services per week	1	2	3
Organist Only	Range of hours spent on church work (weekly)		5-12	10-20	15-35

NOTES:

1. The average choir meets once a week; youth choirs have 3/4 to 1 1/4 hours rehearsal time, and adult choirs 1 to 2 hours rehearsal time. Choirs have an average of 22 members each.
2. Churches with 1 or 2 choirs typically have one service per week. Churches with 3 or more choirs typically have 2 services per week; in addition, the average musician has responsibility for the music at 6 to 12 extra services during the year.
3. Transportation time (to and from church) is not included in the above figures. The average is 2 hours per week.
4. The average vacation time is 4 weeks per year for the organist or organist-director and 8 weeks for the choir director.
5. The above tables are not representative of church positions with extensive organ and choral programs. Such positions must be considered individually, as they may be full-time yet have only one or two choirs.

FIGURE 3
TYPICAL DIVISION OF TIME

ORGANIST-ONLY



ORGANIST-DIRECTOR

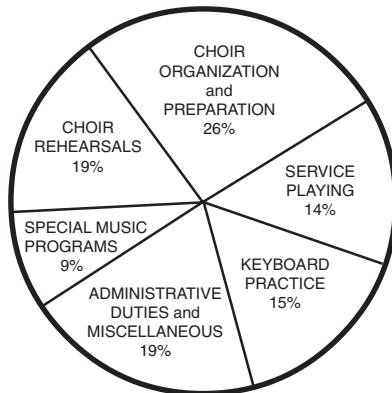


FIGURE 4

Time Requirements Worksheet for a Church Organist and/or Director of Music

- 1. Time spent in worship services**
Total time spent in worship services during a nominal week _____ hrs./wk.
- 2. Rehearsals**
a. Time spent in rehearsal (including preparation) before worship _____ hrs./wk.
b. All other rehearsals during week (including preparation) _____ hrs./wk.
(Preparation includes score study, keyboard and/or conducting practice, room set up, robes, distributing and collecting music, etc.)
Typically 3 hrs./wk. per choir for organist/director
Typically 2 hrs./wk per choir for organist (accompanist) only
- 3. Organ practice**
(Hymns, all service music, prelude, postlude, anthems, registration, maintaining keyboard proficiency)
Typically 3 hrs./wk. for each non-identical service _____ hrs./wk.
- 4. Selection of music**
(Including lectionary/scripture study, clergy consultation, etc.)
Typically 2 hrs./wk. for each non-identical service _____ hrs./wk.
- 5. Preparation for special services**
(Christmas, Easter, feast days, etc. take extra preparation.)
Budget 1 hr./wk per choir when averaged over a year _____ hrs./wk.

- 6. Maintenance of music library** _____ hrs./wk.
 (Sorting, filing, ordering new music)
 Typically 1 hr./wk per choir
- 7. Administration** _____ hrs./wk.
 (Seasonal planning, budget, payroll, service leaflet preparation, recruitment, auditions, contracting musicians and tuners, renting instruments, etc.)
 Typically 2 hrs./wk. for each non-identical service
- 8. Meetings** _____ hrs./wk.
 Total time spent in clergy consultations, staff, committee, and/or council/vestry meetings
- 9. Educational Efforts** _____ hrs./wk.
 Writing for bulletins and newsletters; participating in religious education; presentations on songs, hymns and the pipe organ.
- 10. Other** _____ hrs./wk.
 Organizing concerts, concert series, education programs, additional services such as Evensong, Vespers, Prayer services, etc.
- 11. Professional Development** _____ hrs./wk.
 Personal musical growth and development through ongoing study, research, reading periodicals, attending conventions, concerts, etc.
- Hours per week** _____ **Total** _____

SALARIES IN OTHER PROFESSIONS

In order to put the suggested full-time church musician salaries in perspective, comparisons with salaries in other professions in the Boston area are necessary. A sampling of some of these data are shown below. The types of positions chosen are jobs which are comparable in formal education, training, skills, experience and responsibility to that of a professional organist and choir director. Note that these positions are full time and have generous benefit packages in addition to the listed annual salary.

PROFESSION (2004 salary.com)	25th percentile	Median	75th percentile
Associate College Professor	\$68,000	\$82,000	\$101,000
Elec. Engineer (MS degree)	\$77,000	\$84,000	\$94,000

Teacher in Boston area public schools*			
	BA degree	MA degree	Phd degree
1st year	\$42,000	42,000	50,000
14th year	\$69,000	76,000	87,000

* Combination of values from the Boston office of Budget Management as reported in *Boston Globe*, July 2005, and a 2004 survey of 11 towns in the greater Boston area by the Town of Wellesley.

Boston Symphony Orchestra member starting salary (violin section)
\$118,000 (*Boston Globe*, September 29, 2006).

CODE OF ETHICS

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 I. 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 II. 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 has been officially and publicly declared vacant by announcement of the vacancy, with the knowledge of the incumbent musician.

Rule III. 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 IV. 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 V. Members shall conduct professional activities with truthfulness, honesty, and integrity, and shall maintain sensitivity in matters of a personal or confidential nature.

Rule VI. 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).

THE AMERICAN GUILD OF ORGANISTS

The American Guild of Organists (AGO), established in 1896, is an interfaith national association of church musicians with headquarters in New York City. The Guild is chartered by the Board of Regents of the University of the State of New York, which authorizes it to conduct examinations to evaluate the training and attainments of organists and choirmasters and to award certificates to successful candidates in the examinations. National membership exceeds 20,000, and local chapters of the group meet in all areas of the country. The organization is dedicated to high standards of church music and sponsors recitals, lectures, workshops, conventions and classes on all phases of church music.

**THE WORK
and
COMPENSATION
of the
CHURCH MUSICIAN**

Edition 15

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Boston Chapter,
American Guild of Organists

Additional copies of this booklet at \$5.00 each (postpaid)
can be obtained from:

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New York, NY 10115
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or

Visit the AGO websites:
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Boston Chapter: www.bostonago.com