



# American Federation of Musicians of the United States and Canada

AFL-CIO/CLC Affiliated

TINO GAGLIARDI  
OFFICE OF THE PRESIDENT  
1501 Broadway, Ninth Floor  
New York, NY 10036

## SOUND RECORDING LABOR AGREEMENT MUSICIAN PACKET

March 13, 2023 – January 31, 2026 (Extended to July 31, 2026)

**The Sound Recording Labor Agreement covers the recording of audio tracks intended for commercial release, either via physical product sale, download, or digital service provider, as well as other types of related content.**

### Overview and Agreement Scope

The Sound Recording Labor Agreement (SRLA) covers “Musicians” in connection with the recording of music tracks in the United States and Canada for use in the production of “phonograph records” or “Covered Concert DVDs” as well as on-camera musicians in certain types of audiovisual content, including music videos. “Musicians” is defined as: instrumentalists, leaders, contractors, copyists, orchestrators and arrangers of instrumental music, including anyone who causes a computer or sequencing device, synthesizer or other musical instrument to play or produce music or sound.

While the term “phonograph record” is out-of-date in today’s language, the term is still used within the SRLA to refer to music tracks made for commercial distribution in all forms, including vinyl, digital audio files, CDs, digital service providers (DSPs), and any other similar device which exists or may exist in the future.

Audio tracks not intended for commercial sale or streaming distribution cannot utilize the SRLA. Projects with limited distribution or without a nominal Employer might qualify for a lower threshold agreement; please see the signatory packet for “[Limited Pressings and Other Low Volume Sound Recording Agreements](#).” Furthermore, tracks recorded for use in movies must be filed under the applicable Motion Picture Agreement.

Your Employer should be the entity which owns and controls the copyright to the sound recording, usually the record label. Sometimes a major signatory record label is only the distributor of the record. **Before you accept work, you must confirm that your Employer is signatory to the agreement.**

The other half of a song’s copyright, the composition (or publishing), is outside of the scope of AFM agreements.

## Project Timeline

The following list will guide you through the process of ensuring the recording is under contract and filing a report of your services as an invoice for payment.

- Confirm Signatory Status:** For recording work to be covered, the Employer must have signed an AFM “Letter of Acceptance” to the SRLA in advance of both hiring Musicians and the recording session. If you are unsure of the project’s signatory status, contact the AFM Local Union office in whose jurisdiction the recording is taking place. If the Employer is not a signatory, contact the Local for help bringing the work under contract.
- Submit Tax Paperwork:** The Employer will need completed W-4s, I-9s and any other documents required to run payroll.
- During the session,** the Leader (the instrumental musician who leads the group in performing) should keep track of the hours worked, the song titles recorded and the instrumental parts performed by each Musician. If you are the only musician in the session, you are deemed the Leader and should receive the Leader premium. Familiarize yourself with the B-4 Report Form in advance so you know what types of information are required for processing. A detailed description of the B-4 starts on the next page.
- Fill Out the B-4 Report Form:** After the session, fill out the B-4 Report Form (available on **page 14**), using the guide on **pages 3-5**. The B-4 should be signed by both the Employer (the Signatory of Record) as well as the Leader. These signatures are important to confirm the Leader has reviewed the document to ensure the hours and wages reported are correct.
- File a Copy of the B-4 with the Label:** Send a copy of the B-4 to the Label. If this is not done, the clock on potential late penalties will not start. You should also retain a copy for your records.
- When to expect Payment:** The B-4 is sufficient as an invoice for payment. Musicians must be paid within 15 business days of sending the B-4 to the label.

On the next page is a blank B-4 Report Form, followed by a numbered guide on what to write in each section. The B-4 is used to report and invoice your work to the Employer. You must familiarize yourself with this form to submit requests for payment.



## AMERICAN FEDERATION OF MUSICIANS REPORT FORM PHONOGRAPH RECORDS, SOUNDTRACK RELEASES, VIDEO PROMOS

AFM LOCAL NO.: 1

RP No. 13

DATE: 2  
 RECORD CO.: 3  
 LABEL: 4  
 RECORD CO./LABEL REP: 5  
 RECORD CO. ADDRESS: 6  
 RECORD CO. REP. PHONE: 7

NAME OF ARTIST / GROUP: 8  
*One Artist or Group per Contract*

NAME OF SESSION PRODUCER: 9

INDUSTRY PROJECT NO.: 10

	NO. of MINUTES	TITLE of TUNES/PIECES
A.	<u>11</u>	
B.		
C.		
D.		
E.		

**MEMO**

12

**ORIGINAL SESSION** NO. OF MUSICIANS: 14  
 RECORDING DATE: 15 DAY: 16  
 RECORDING STUDIO: 17  
 CITY: 18 STATE: 19  
 HOURS OF EMPLOYMENT: 20  
 MUSIC PROD. CO. NAME: 21

**DUBBING, NEW USE, LIMITED PRESSING UPGRADE OR OTHER**  
 ORIGINAL REPORT FORM NO: 22  
 ORIGINAL RECORDING DATE: 23

**Check 1 and only 1 from each of these categories:**

- | Production Type                                   | Payment Type  |
|---|---|
| <input type="checkbox"/> Original Session         | <input type="checkbox"/> Non-Symphonic (regular)  |
| <input type="checkbox"/> Location Recording       | <input type="checkbox"/> Non-Symphonic (special)  |
| <input type="checkbox"/> Sound Sample             | <input type="checkbox"/> Symphonic (3 hrs.)   |
| <input type="checkbox"/> Limited Pressing Upgrade | <input type="checkbox"/> Symphonic (4 hrs.)   |
| <input type="checkbox"/> Demo Record Conversion   | <input type="checkbox"/> Opera  |
| <input type="checkbox"/> Video Promo              | <input type="checkbox"/> Ballet   |
| <b>New Use:</b>                                   | <input type="checkbox"/> Chamber (Chamber sessions must be approved by AFM 4 weeks prior to session.) |
| <input type="checkbox"/> M.P. Soundtrack          | <input type="checkbox"/> Low Budget Recording (AFM must receive budget 72 hours prior to production)  |
| <input type="checkbox"/> Sampling                 |   |
| <input type="checkbox"/> Other: _____             |   |

**ADDITIONAL INFO**

**NEW USE SOURCE (e.g. Original M.P. Title):**  
 \_\_\_\_\_  
 Picture/Show  
 \_\_\_\_\_  
 Title of New Use Release  
 \_\_\_\_\_

SIGNATORY OF RECORD: \_\_\_\_\_ Address: \_\_\_\_\_

Pension Contributions To Be Paid By (if different): \_\_\_\_\_ Address: \_\_\_\_\_

*The terms and conditions of the engagement covered by this Report Form include the terms and conditions of the applicable AFM Agreement in effect at the time of such engagement.*

Signatory of Record's Signature: \_\_\_\_\_ Leader's Signature: \_\_\_\_\_

Print Name of Signer: \_\_\_\_\_ Phone: \_\_\_\_\_ Leader's Phone: \_\_\_\_\_

LOCAL UNION NO. ----- CARD NO.	EMPLOYEE'S NAME (As on Social Security Card) LAST FIRST INITIAL (Instrument(s)) (LDR)	HOME ADDRESS (Give Street, City & State)	SOCIAL SECURITY NUMBER ----- Marital Status & Exemptions	NO. of DBLS.	TOTAL SCALE WAGES ----- CARTAGE	PENSION	H&W WHERE APPLICABLE

The top portion of the form is divided into two columns, each covering session details. The central portion of the form lists the "Signatory of Record" for the engagement. The lower portion of the form lists the musicians who worked on the session, along with the relevant information required for them to be paid wages and benefits.

On the next page is a numbered guide, explaining what to write in each portion of the form.

## Filling Out a B-4 Report Form

### *Record Company Information*

**#1:** The AFM Local Number where the recording took place. All AFM report forms are sent to the Local in the session's area (jurisdiction). To confirm which jurisdiction you're in, find your Local Number at [AFM.org](http://AFM.org).

**#2:** This is the date you are *submitting the form*, not the date of the session (which is #15). An Employer has 15 business days from receipt of the form to remit payment. The clock does *not* start from the date of the work, it starts when the form is submitted.

**#3 and 4:** This is the name of the Record Company producing the track. They should be the copyright holder of the recording. The Label field is optional, but helpful in case the track is produced for a sublabel.

**#5, 6, and 7:** The Record Label Representative is the person to whom the report is being submitted for payment. You should list their address, email address, and phone number, if you have it.

### *Artist Information*

**#8:** Name of the artist or group for whom the session was held. Each session may only be held for a single artist. If you provided work for multiple artists at the same session, they must be filed on separate report forms.

**#9:** Name of the session producer.

**#10:** Industry Project Number is not required, but add it if you've been given one.

### *Track Information*

**#11:** Titles of tracks and timings should be listed here, to the best of your ability. There are limits to the amount of music that can be recorded in a session without incurring overtime, so it's important to list these timings. Track titles are crucial to determine who may be owed future payments for use of the track.

**#12:** The memo field should be utilized to explain any additional information about the session that may clarify something on the form (ex: if the session was the second session in a day, if a musician did not play on a certain track, etc.)

### *Session Information*

**#13:** AFM Report Number. These need to be unique, so contact your Local before submitting the form to get a report number.

**#14:** Total number of musicians employed on the session.

**#15:** The date of the recording session.

**#16:** The day of the week the session took place. This detail's important because premiums are owed for sessions on Sundays (unless the session's for a cast album or it's a Location Recording).

**#17, 18, and 19:** The studio name, city, and state where the recording took place. If you recorded at home instead of a traditional studio, you can write Home Studio.

**#20:** The start and end times of the session.

**#21:** The Music Production Company Name is not required but include it if there is one.

**#22 and 23:** If this is an original session with only new recorded material, you can skip these lines. However, if a previously covered recording is being included in a new recording, or used in a new medium, please note the original recording's session information here.

### ***Production Type***

The options under "Production Type" indicate the kind of recording being filed. Example: for a standard session for an original recording, select Original Session. For a recording of a live concert, select Location Recording.

### ***Payment Type***

The options under "Payment Type" indicate which rates you are being paid. Non-Symphonic (regular) is also referred to as a "basic regular session."

### ***New Use***

The New Use and Additional Info sections should be used if an original recording is now being used in a new song (via sample) or medium (soundtrack album of a movie score).

### ***Signatory of Record / Employer of Record***

The "Signatory" or "Employer" should be the entity which owns the master and controls the licensing of the track(s).

### ***Musicians Grid***

The largest portion of the B-4 is a grid to include the personal information of each musician present at the session. This is where you note who was on the job and how much they are owed in wages and benefits.

The session Leader should always be listed in the first line indicated by "(LDR)". The address and SSN should be entered based on the musician's tax paperwork. If musicians doubled on any instruments, note the number of doubles in NO. of DBLS. Overdubs should also be indicated in the "NO. Of DBLS" column and may be abbreviated as "O'Dub." The wages owed to each musician is based on their time spent in the session, number of doubles, and number of overdubs. Pension and health & welfare contributions must be noted for everyone. To ensure you are calculating the wages and benefits properly, please contact your Local for guidance.

## Original Sessions

The rates included within this toolkit are in effect from February 3, 2025 through and including July 31, 2026. These rates will remain in effect until a subsequent increase is negotiated and ratified.

### *Basic Regular Sessions*

The standard recording session under the SRLA is called the “Basic Regular Session,” but may also be referred to colloquially as a “Master” session. For such a session, there shall be a minimum call session length of three (3) hours, during which no more than 15 minutes of music may be recorded.

Currently, the basic scale wage for an instrumentalist (called a “Side Musician”) for a minimum call session is **\$488.29**. This may also be referred to as “minimum call” or the “basic rate.”

Subsequent regular sessions may be arranged if you were notified and consented before the end of the preceding session and there must be a 30-minute break between the two sessions.

Once a session is called, it cannot be cancelled, postponed, or rescheduled less than 7 days prior to the session. In the event of an emergency, this may occur upon shorter notice with the consent of the Office of the President of the Federation.

### *Special Sessions*

All sessions called are assumed to be Regular Sessions, unless you are notified when hired that the call is for a “Special Session.” The minimum call length for a Special Session is 1½ hours, during which no more than 7½ minutes of music and no more than two (2) tracks may be recorded. For a Special Session, the basic rate is currently **\$322.29**.

### *Overtime and Breaks*

Overtime for Regular Sessions are paid in half-hour units, with each half-hour paying an additional **\$162.76**; note that this rate is double time, not time-and-a-half. For each half-hour of overtime, an additional five (5) minutes of music may be recorded. Alternatively, 15 minutes of overtime may be paid at a rate of **\$81.38** in order to complete the recording of a given selection. In this instance, there is no additional “minutes of music” allowance.

Overtime for a Special Session may only be used to complete the track(s) for which the session was called. The first half hour of overtime shall be paid in 15-minute units at the Special Session rate (straight time); this rate is **\$107.43** for the half-hour (or **\$53.71** for 15 minutes). Overtime *beyond* a half hour (so, a Special Session that exceeds two (2) hours) is paid in 15-minute units at double the *Regular* Session rates, meaning these overtime periods would use the overtime rates listed in the preceding paragraph.

During each Regular Session, you should receive two (2) 10-minute breaks and during each Special Session, you should receive (1) 10-minute break. There should not be a break within the first 30 minutes of a session, provided that all Musicians are present. In addition, there shall be one (1) 5-minute break during each hour of overtime, which cannot be called during the first half-hour of overtime.

### *Premiums*

Each session must employ a Leader, who shall be paid double Side Musician scale. When hired, a Contractor shall be paid double Side Musician scale. If a session employs 12 or more Musicians (including Side Musicians and the Leader), a Contractor is required. Any Single Musician performing alone shall also be paid double Side Musician scale. No Leader is required on sessions consisting of only a recognized self-contained group.

**Doubling** occurs when an instrumentalist switches between instruments during a recording. If you are asked to double, you should be paid an additional 20% of scale wages for the first double and an additional 15% for each double thereafter.

However, this is not the same as performing **multiple parts** (or “**overdubbing**”), which is recording one instrumental part, then recording another instrumental part over that same part, such that the tracks are layered in a way that could only have been performed in real time by two Musicians. If you perform multiple parts, you should be paid the total of all payments which would have been paid to separate Musicians had they been hired to record those parts. Each part is subject to re-use payments, as well as an additional health & welfare amount of \$25.00 (see more on Health and Welfare on the next page).

**Premium time** is 150% of the basic or overtime rates for all work (i) between midnight and 8:00 a.m., (ii) after 1:00 p.m. on Saturdays when it is the sixth consecutive day of work for the Employer, or (iii) on Sundays. The Saturday and Sunday provisions, however, do not apply to theatrical cast album recordings, location recordings, or Royalty Artists unless they are working at the express request of the Employer.

Premium time for **holidays** is 200% of the basic or overtime rates on the following holidays (on the date federally observed): In the United States – New Year’s Day, President’s Day, Memorial Day, Juneteenth, Independence Day, Labor Day, Thanksgiving, and Christmas. In Canada – New Year’s Day, Good Friday, Easter Monday, Victoria Day, Canada Day, Labour Day, Thanksgiving, and Christmas.

### ***Sweetening***

Sometimes a session is called to add additional content to tracks which have already been recorded. The agreement officially refers to this concept as **sweetening**, defined as “instrumental performances added to music recorded at a previous session.”

Sweetening sessions are not bound to the same “length of final product” limitations as regular sessions, because you may, for example, only be recording a minute’s worth of string content for a rock track that is already five minutes long. So, rather than limit the amount of final product in a sweetening session, the limit is on the number of tracks, which the agreement calls sides, a term that dates back to vinyl. A regular basic session fee for a sweetening session covers the recording of four (4) tracks or sides. Recording for additional songs will require overtime at a rate of half an hour of overtime per additional track.

### ***Cartage***

If you are required to bring heavy instruments to a session, you should be paid for **cartage**. If you must take public transportation, cartage bills should be paid as submitted. If you take private transportation, the cartage fee is \$17.00 for the smaller grouping of instruments (accordion, tuba, drums, marimba, chimes, vibraphone, all amplifiers, baritone saxophone, bass saxophone, cello, contrabassoon and contra bass clarinet) and \$35.00 for the larger grouping (harp, timpani, keyboard and string bass).

You shall also be paid the \$17.00 cartage fee if you’re asked to bring three or more instruments in separate cases, excluding harmonicas, flutes (including recorders) and clarinets (other than bass clarinets and contra bass clarinets). Cartage is not a scale wage and is not subject to pension or reuse.

## ***Pension***

For all scale wage payments made under this Agreement in the United States, the Employer shall contribute an additional **14.09%** of scale wages to the American Federation of Musicians and Employer's Pension Fund. This amount includes all updates to the Fund's Rehabilitation Plan. In Canada, the pension percentage is **11.75%**. All wages discussed previously in the packet, excluding cartage, are considered scale wages.

## ***Health and Welfare***

Health & welfare contributions are required for all musical services under this Agreement. This rate is per service, so if you also provided a music preparation service on the same day, you would be due additional health & welfare contributions. For example, if you have an evening recording session, and earlier in the day also copied out the sheet music from which the band will be performing, you are entitled to the rate for each service. The same goes for performing multiple parts (overdubs), as mentioned earlier.

For your first service for an Employer in a day, the required health & welfare contribution is **\$30.00**. For each subsequent service and/or overdub on the same day, the required contribution is **\$25.00**.

If you are a participant in Local 802's or Local 47's health plan, your contributions should be made payable to those respective Funds. If you are a member of another Local or not a participant in either Locals' health plans, contributions should be paid to you as an additional, non-pensionable wage.

## ***Electronic Press Kits (EPKs)***

Employers are permitted to capture audiovisual footage of sessions for no additional payment in order to produce electronic press kits (EPKs). However, the Employer is not permitted to use a complete tune or more than two (2) minutes from a single tune in an EPK. In that event, the Employer shall pay the on-camera musicians according to the Traditional Music Video terms and conditions, covered on **page 12**.

## ***Sampling***

If an Employer licenses a covered recording for the purposes of sampling, payments must be made to the Sound Recording Special Payments Fund (SRSPF). Payments are generally a flat fee per song that is sampled (\$400 for the first sample, \$250 for the second and each subsequent sample) unless the new song generates more than \$25,000 in revenue. For more information, please visit the [Distributions](#) page on the SRSPF's website.

## ***Large Ensembles***

Discounts are available for non-symphonic sessions where the ensemble exceeds 35 musicians. For such a session, there is a 15% discount on scale wages per musician. If the size of the ensemble exceeds 60 musicians, there shall be an additional 15% discount on scale wages per musician. These discounts shall not apply to theme park sessions, low-budget recordings, Broadway or other theatrical cast albums, or soundtrack releases for content scored under other agreements. The discounts also shall not apply to any new use of content owed pursuant to any other Federation agreement.

## ***Music Preparation***

There are four services covered under the classification of Music Preparation: arranging, orchestrating, copying and librarian work. The work of composers is not covered under AFM agreements.

**Arranging** is the art of preparing and adapting an already written composition for presentation in other than its original form. It includes reharmonization, paraphrasing and/or development of a composition so that it fully represents the melodic, harmonic and rhythmic structure and requires no changes or additions.

**Orchestrating** is the labor of scoring the various voices and/or instruments of an arrangement without changing or adding to the melodies, counter-melodies, harmonies and rhythms.

**Copying** is the labor of writing out each instrument part on sheet music for the conductor's score and for each individual musician such that Musicians can perform their own part.

**Librarians** keep sheet music organized.

Music Preparation services are generally paid by the page of output rather than by time spent working. The standard score page is considered to have 10 lines with 4 bars each. Additional payment is required if pages contain more than 10 lines. These rates can be found in the associated music preparation chart.

Arrangers may negotiate their own rates, as the skill is highly specialized, but in no case shall their rate be less than the scale rate for orchestration.

### ***Royalty Artists***

A Royalty Artist is a musician or band who has a signed record deal with a label, providing them with royalty payments of at least 3% of the suggested retail list price of records sold. If you're a royalty artist, you should be paid one Basic Regular Session rate per song recorded. Sometimes, those wages will be included in an advance payment upon signing your record deal – check your contract for details. You will receive pension and health & welfare benefits per usual (calculated at the Basic Regular Session rate).

Payments for appearing on-camera do not apply to royalty artists under the SRLA.

## Low-Budget Recordings

### *Low-Budget Status for a Project*

Under the terms and conditions of SRLA's Exhibit D on Low-Budget Recordings, the Employer may hire you using Low Budget rates, if they submitted a budget proving the project's Low Budget and receive approval from the Federation in advance of the first session. You must be told by the Employer when they hire you that a session is subject to Low-Budget rates.

These terms apply to all recorded projects, except soundtracks and cast albums, made within a total budget of \$99,000. If the project contains fewer than 12 tracks, the budget must be prorated (*i.e.*, a low-budget project to produce only two tracks must be made within a total budget of \$16,500). If the project contains more than 12 tracks, the cap is still \$99,000.

### *Rates*

The session rate for a 3-hour Low-Budget session is **\$274.32**. All other contract provisions apply as referenced throughout this toolkit; however, in the category of overdubbing, if two (2) or fewer musicians are performing at a low-budget session, the services of a leader shall not be required.

### *Other Provisions*

An exception is provided for **concept pieces** (where the primary focus is on the concept thereof and not on a featured artist, including children's albums) where the budget does not exceed **\$40,000**. In this case, the hourly session rate is **\$68.58** with a 2-hour minimum call. Pension and health remain the same.

For **choral recordings** (*i.e.* companion music for printed work whether sold together or separately), the 3-hour call rate is **\$227.37**.

**Low-Budget Location Recordings** apply to recordings of live performances in locations other than traditional recording studios provided that the recording is made to promote an artist and that tickets to the performance are not purchased for the purpose of hearing a particular artist. The maximum budget for such a project is **\$30,000** and the hourly rate for such a recording project is **\$105.25** with a 3-hour minimum call. This minimum call shall permit the release of up to 60 minutes of music and image. Each additional increment of 7.5 minutes of final product shall require an additional **\$37.79**. Any musicians not affiliated with the featured artist (*i.e.* pick-up musicians) shall be paid **150%**.

Standard location recordings (those captured from ticketed concerts with tickets purchased to hear a particular artist) are covered on the following page.

## Location Recordings

### *Payment for Capture*

The Employer may record you on location during a public performance, as long as they have notified the Federation and relevant Local beforehand. Musicians shall be paid **one basic session rate for each day of recording**, defined as noon to the following noon, plus pension and health & welfare. An additional session payment, upon capture, is required when the same musicians perform as back-up for more than three (3) acts. Each session payment shall permit the release of up to 15 minutes of music.

### *Payment upon Release*

When the location recording is released, the Employer shall pay for the remainder of minutes of music on the final album, at the regular hourly rate for each five (5) additional minutes of music beyond the 15 minutes already paid for at the time of capture. Pension shall be required, but additional health & welfare is not.

Before the release, the Employer must notify any music preparation personnel involved in the tunes released so that they may submit their invoices for payment.

### *Concert DVDs*

Concert videos (which the Agreement refers to as “Covered Concert DVDs”) for physical or digital distribution are covered under the SRLA. Scale payments shall be made according to the Location Recording provisions listed above for recording or releasing soundtrack(s) used in a Covered Concert DVD. When the video is released, a payment of **\$65.54** is owed to all musicians who performed on the soundtrack for each 15 minutes of music released with video component, to a maximum of five (5) payments per musician, plus pension and one health & welfare payment. If there are more than 30 musicians, the release shall be subject to a 15% discount.

### *Audiovisual Electronic Distribution of a Live Performance*

For recordings not covered by the Low Budget Location Recording provisions: If an audiovisual recording of a song from a live performance is released digitally, you shall be paid per song released. For the capture of such content, side musician scale is **\$265.23** for the first song released and an additional **\$132.61** for each subsequent song released from the same performance. These payments are filed on a **B-7** Report Form and other premiums, benefits and doubling provisions from the SRLA apply.

The terms above do not apply to royalty artists.

### *Symphonic Note*

While terms for symphonic orchestras are not covered in this toolkit, the provisions in SRLA for Symphonic Location Recordings only apply to the recording of complete operas, symphonies and similar works performed by such orchestras during regularly scheduled performances.

If a symphonic orchestra is, for example, hired to perform along with a separate featured artist, these non-symphonic provisions apply.

## Music Videos

### *Traditional Music Videos*

The SRLA defines a **Traditional Music Video** as an audiovisual product that includes an audio element produced from a master record and a visual element of the type traditionally aired on TV for promotional purposes, on networks like MTV, VH1, BET, CMT, etc. Today, these videos are exploited on digital platforms like YouTube, more than they are on TV.

Generally, any video set to the audio from a master track that, on its own, is made available for commercial distribution would be considered a Traditional Music Video. Under these terms, musicians on the audio track are not paid again for the creation of such content. However, musicians who are not royalty artists are owed payment if they're hired to appear on camera in the video.

As a result, the work is similar to sidelining in the AFM's Motion Picture Agreements.

Minimum call is a 10-hour day with a current rate of **\$438.74**. Work performed beyond 10 hours pays at 150% in half-hour intervals. Benefits are paid per the rates in the main section of the Agreement (14.09% pension and \$30.00 for health & welfare). A meal period is required to be provided, to be determined at the Producer's discretion subject to applicable state law.

This payment is only due if you are called to appear on camera in the Music Video; no further payment is owed if you played on the original track and no subsequent payments are due directly to you for usage of the video.

### *Alternate Audiovisual Material (Music Videos in the Studio)*

If you are hired to produce audiovisual content at a session, where the audio is not from a master record, side musician scale is **\$371.32** for a 3-hour minimum call. For work performed beyond 3 hours, you should be paid 1½ times the pro-rata 3-hour payment at half-hour intervals. All other premiums, benefits, break periods, doubling, and overdubbing provisions of the SRLA shall apply. From such a call, the Employer is allowed to release any amount of audiovisual content.

If the audio from this content is later released commercially, you shall be paid all payments that would have been required if the audio had been recorded at a Basic Regular Session; however, no such payment is required if you were previously paid under the SRLA for a previous version of the track with the same royalty artist.

For example, a singer has recorded an album with their touring band in the studio. Before a tour, the artist, with the touring band, performs an alternate version of the album's lead single as a promotional video, produced under this paragraph. In this video, the artist hires a string quartet that was not on the original master track. Later, the alternate version is commercially released. In this instance, the string quartet must now be paid Basic Regular Session wages for the release, but the touring band does not, because those musicians were on the original version of the track for which they were already compensated.

## Further Considerations

### *Waivers Prohibited*

You should not sign **any** waivers. The Employer is prohibited from requiring or influencing musicians to sign any waivers, since all terms and conditions have already been established in the SRLA.

### *Tracks on Tour*

The Employer is not permitted to provide tracks without vocals to artists without prior approval of the Federation. However, upon notification to the Federation, a track without vocals may be used in a live performance which is not a dramatic, symphony, opera, ballet, chamber or theatrical performance.

If you played on the track, but are not participating in the live performance, you shall be paid either (1) \$170 plus the current SRLA pension rate for each live performance using the track, or (2) a lump-sum payment prior to the first performance of a tour of either: \$5,000 plus pension to cover a 6-month period, or \$9,000 plus pension to cover a 12-month period.

### *Use of Track in the Same Medium*

Tracks may be reused in the same medium (ex: on compilation or “best of” albums) without requiring additional payment, as long as the track in its entirety contains only the identical content of the recording originally produced from such master record (or contains the identical content except that it has been remixed or remastered or includes a translation into a different language) and is intended to be used for the same purposes as the original recording.

In all other circumstances (ex: a track is re-released with an additional string section not on the original record), Musicians who worked on the original record would be owed all payments (including pension but excluding health & welfare) required under the current SRLA, as if the record used were an original recording. Generally, we refer to this as “new product.”

### *Residuals*

The “new use” and “new product” payments mentioned earlier are paid by the Employer to musicians directly, but residuals are not; Residuals are paid to different funds, who handle the distribution. You should review the Agreement for specifics; generally, payment for physical product and digital sales goes to the Sound Recording Special Payments Fund, further payment for physical product sales goes to the Music Performance Trust Fund, and payment for interactive digital streaming goes to the Pension Fund unallocated for non-major labels. Payment for non-interactive streaming is collected by SoundExchange.

### *Statute of Limitations*

You should send the B4 report form to the Employer as soon as possible to claim your payment. If you haven’t been paid within 3 weeks of submitting the report form, contact your Local right away.

It's important to act promptly—if the Employer doesn’t receive a B4 report form within 18 months of the work date or 6 months from the release of the album (whichever comes first), they are no longer required to compensate you under the contract, due to the statute of limitations in the Sound Recording Labor Agreement.

If you're submitting a report form after the deadline, file the completed B4 form anyway. While they’re not obligated to file the report form at that point, they may still choose to do so.



# AMERICAN FEDERATION OF MUSICIANS REPORT FORM PHONOGRAPH RECORDS, SOUNDTRACK RELEASES, VIDEO PROMOS

AFM LOCAL NO.: \_\_\_\_\_

RP No. \_\_\_\_\_

DATE: \_\_\_\_\_  
 RECORD CO: \_\_\_\_\_  
 LABEL: \_\_\_\_\_  
 RECORD CO./LABEL REP: \_\_\_\_\_  
 RECORD CO. ADDRESS: \_\_\_\_\_  
 \_\_\_\_\_  
 RECORD CO. REP. PHONE: \_\_\_\_\_

**NAME OF ARTIST / GROUP:** \_\_\_\_\_  
*One Artist or Group per Contract*

**NAME OF SESSION PRODUCER:** \_\_\_\_\_

**INDUSTRY PROJECT NO.:** \_\_\_\_\_

	NO. of MINUTES	TITLE of TUNES/PIECES
A.	_____	_____
B.	_____	_____
C.	_____	_____
D.	_____	_____
E.	_____	_____

**MEMO**

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**ORIGINAL SESSION** NO. OF MUSICIANS: \_\_\_\_\_  
 RECORDING DATE: \_\_\_\_\_ DAY: \_\_\_\_\_  
 RECORDING STUDIO: \_\_\_\_\_  
 CITY: \_\_\_\_\_ STATE: \_\_\_\_\_  
 HOURS OF EMPLOYMENT: \_\_\_\_\_  
 MUSIC PROD. CO. NAME: \_\_\_\_\_

**DUBBING, NEW USE, LIMITED PRESSING UPGRADE OR OTHER**

ORIGINAL REPORT FORM NO: \_\_\_\_\_  
 ORIGINAL RECORDING DATE: \_\_\_\_\_

**Check 1 and only 1 from each of these categories:**

- | Production Type                                   | Payment Type  |
|---|---|
| <input type="checkbox"/> Original Session         | <input type="checkbox"/> Non-Symphonic (regular)  |
| <input type="checkbox"/> Location Recording       | <input type="checkbox"/> Non-Symphonic (special)  |
| <input type="checkbox"/> Sound Sample             | <input type="checkbox"/> Symphonic (3 hrs.)   |
| <input type="checkbox"/> Limited Pressing Upgrade | <input type="checkbox"/> Symphonic (4 hrs.)   |
| <input type="checkbox"/> Demo Record Conversion   | <input type="checkbox"/> Opera  |
| <input type="checkbox"/> Video Promo              | <input type="checkbox"/> Ballet   |
| <b>New Use:</b>                                   | <input type="checkbox"/> Chamber (Chamber sessions must be approved by AFM 4 weeks prior to session.) |
| <input type="checkbox"/> M.P. Soundtrack          | <input type="checkbox"/> Low Budget Recording (AFM must receive budget 72 hours prior to production)  |
| <input type="checkbox"/> Sampling                 |   |
| <input type="checkbox"/> Other: _____             |   |

**ADDITIONAL INFO**

**NEW USE SOURCE (e.g. Original M.P. Title):**

\_\_\_\_\_

Picture/Show \_\_\_\_\_

\_\_\_\_\_

Title of New Use Release \_\_\_\_\_

SIGNATORY OF RECORD: \_\_\_\_\_ Address: \_\_\_\_\_

Pension Contributions To Be Paid By (if different): \_\_\_\_\_ Address: \_\_\_\_\_

*The terms and conditions of the engagement covered by this Report Form include the terms and conditions of the applicable AFM Agreement in effect at the time of such engagement.*

Signatory of Record's Signature: \_\_\_\_\_ Leader's Signature: \_\_\_\_\_

Print Name of Signer: \_\_\_\_\_ Phone: \_\_\_\_\_ Leader's Phone: \_\_\_\_\_

LOCAL UNION NO. CARD NO.	EMPLOYEE'S NAME (As on Social Security Card)			HOME ADDRESS (Give Street, City & State)	SOCIAL SECURITY NUMBER Marital Status & Exemptions	NO. of DBLS.	TOTAL SCALE WAGES CARTAGE	PENSION	H&W WHERE APPLICABLE
	LAST	FIRST	INITIAL (Instrument(s)) (LDR)						
-----							-----		
-----							-----		
-----							-----		
-----							-----		
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-----							-----		
-----			(ARR)				-----		
-----			(ORC)				-----		
-----			(COPY)				-----		

Include all music prep. information on this form or a continuation sheet, with copies of invoices attached.

**FOR FUND USE ONLY:**

TOTAL PENSION CONTRIBUTIONS:	
TOTAL H&W CONTRIBUTIONS:	

## ADDITIONAL TERMS AND CONDITIONS

If any employees have not been chosen upon the signing of this contract, the Leader shall, as agent for the employer and under his instructions, hire such persons and any replacements as are required for persons who for any reason do not perform any or all services. The employer shall at all times have complete control over the services of employees under this contract, and the leader shall, as agent for the employer, enforce disciplinary measures for just cause, and carry out instructions as to selections and manner of performance. The agreement of the employees to perform is subject to proven detention by sickness, accidents, or accidents to means of transportation, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond the control of the employees. On behalf of the employer the Leader will distribute the amount received from the employer to the employees, including himself, as indicated on the opposite side of this contract, or in place thereof on separate memorandum supplied to the employer at or before the commencement of the employment hereunder and take and turn over to the employer receipts therefor from each employee, including himself. The amount paid to the Leader includes the cost of transportation, which will be reported by the Leader to the employer.

All employees, who are members of the Federation when their employment commences hereunder, shall be continued in such employment only so long as they continue such membership in good standing. All other employees covered by this agreement, on or before the thirtieth day following the commencement of their employment, or the effective date of this agreement, whichever is later, shall become and continue to be members in good standing of the Federation. The provisions of this paragraph shall not become effective unless and until permitted by applicable law.

To the extent permitted by applicable law, nothing in this contract shall ever be construed so as to interfere with any duty owing by any employee hereunder to the Federation pursuant to its Constitution, By-laws, Rules, Regulations and Orders.

To the extent permitted by applicable law, any musicians on this engagement are free to cease service hereunder by reason of any strike, ban unfair list order or requirement of the Federation or of any Federation local approved or sanctioned by the Federation, and shall be free to accept and engage in other employment of the same or similar character or otherwise, without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

Representatives of the local in whose jurisdiction the employees shall perform hereunder shall have access to the place of performance for the purpose of conferring with the employees.

The performances to be rendered pursuant to this agreement are not to be recorded, reproduced, or transmitted from the place of performance in any manner or by any means whatsoever, in the absence of a specific written agreement between the employer and the Federation relating to and permitting such recording, reproduction or transmission. This agreement may not be enforced by the employer until approved by the Federation.

The employer represents that there does not exist against him, in favor of any member of the Federation, any claim of any kind arising out of musical services rendered for any such employer. No employee will be required to perform any provisions of this contract or to render any services for said employer as long as any such claim is unsatisfied or unpaid, in whole or in part.

The employer, in signing this contract himself, or having same signed by a representative, acknowledges his (her or their) authority to do so and hereby assumes liability for the amount stated herein, and, if applicable to the services to be rendered hereunder, acknowledges his liability to provide workmen's compensation insurance and to pay social security and unemployment insurance taxes.

To the extent permitted by applicable law, there are incorporated into and made part of this agreement, as though fully set forth herein, all of the By-laws, Rules and Regulations of the Federation and of any local of the Federation in whose jurisdiction services are to be performed hereunder (insofar as they do not conflict with those of the Federation), and the employer acknowledges his responsibility to be fully acquainted, now and for the duration of this contract, with the contents thereof.

It is expressly understood and agreed by all the parties hereto that neither the Federation nor any subordinate body thereof is liable for any breach of this agreement by the employer or by any of the employees.

**AMERICAN FEDERATION OF MUSICIANS' and EMPLOYERS' PENSION WELFARE FUND**  
**(AFM & EPW FUND)**  
**730 THIRD AVENUE NEW YORK, N.Y. 10017**

Under the terms of the Phonograph Record Labor Agreement (November, 1975), pension contributions shall be paid by all employers for the personal services of musicians in the recording of phonograph records.

Contributions shall be made at the rate of 10% of all wages based on minimum scale during the period November 1, 1975 to October 31, 1977.

### **INSTRUCTIONS FOR REPORTING PENSION CONTRIBUTIONS**

1. Insert company name in the upper right-hand corner of the contract blank.
2. Insert in Item (4) the employee's name exactly as it appears on his Social Security card. Complete Items (2), (3), (4), (5) and (6) as indicated. Be sure the employee's Social Security number is accurately recorded in Item (5). Reports will be processed by IBM equipment and an error in a single digit may result in loss of pension credit for that employee.
3. Insert in Item (8) all scale payments subject to contribution. This consists of payments for sessions and for units of overtime at scale.
4. For each employee, enter in Item (10) 10% of the scale wages entered in Item (8).
5. Enter in Item (12) total of column (10). If any adjustment is necessary in the amount of a previous contribution, please explain fully in a separate letter. Enter in column (13) total of column (11).
6. Use a separate sheet of plain bond paper if additional space is needed to list more employees. Provide the same information and attach to each copy of the B-4 Rev. 7-77 contract. After verifying accuracy of report, remove carbons and distribute as noted below.
7. There are 6 copies of this report.
  - a. You should retain the last copy for your files and send all other copies to the Local Union. Your check for the pension contribution must accompany this Form B-4 Rev. 7-77, make it payable to the "AFM & EPW Fund."
  - b. One copy will be signed by the Local Union and returned to the employer.
  - c. The remaining 4 copies will be distributed by the local union as follows.
    - (i)Original to the American Federation of Musicians' and Employers' Pension Welfare Fund, 730 Third Avenue, New York, N. Y. 10017.
    - (ii)One copy to American Federation of Musicians, 1500 Broadway, New York, N. Y. 10036.
    - (iii)One copy to be retained by the Local Union.
    - (iv)One copy to the Leader.
8. If you should need additional information of instructions, please communicate with the Pension Fund Administrator at the American Federation of Musicians' and Employers' Pension Welfare Fund, 730 Third Avenue, New York, N. Y. 10017.



**American Federation of Musicians  
Sound Recording Scales (Non-Symphonic)  
Effective February 3, 2025 – July 31, 2026**

No Recording is Permitted without the Use of a Valid AFM Recording Agreement

**AFM Pension / Health and Welfare**

Pension: All Sessions AFM-EP Fund contribution 14.09% of Gross Scale  
(including overtime and doubling)

Contributions to Canadian Pension Fund 11.75%  
(including overtime and doubling)

Health and Welfare: \$30.00 per musician for the first original service and \$25.00  
for each additional service and/or overdub that day

Arranger/Orchestrator/Copyist: \$30.00 per service and \$25.00 each additional  
service and/or overdub per day

*Note: No Cancellations less than seven (7) days prior to the date of the session,  
except with consent of the office of the Federation President in the event of an  
emergency.*

**BASIC SESSION SCALES**

3 Hours (15 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 4 sides		
	Scale	AFM-EP Fund
Leader / Contractor	\$976.58	\$137.60
Sidemusician	\$488.29	\$68.80
½ Hour O.T.	\$162.76	\$22.93
¼ Hour O.T.	\$81.38	\$11.47
1 <sup>st</sup> Double (20% of scale)	\$97.66	\$13.76
2 <sup>nd</sup> Double & each thereafter (15% of scale)	\$73.24	\$10.32

3½ Hours (20 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 5 sides		
	Scale	AFM-EP Fund
Leader / Contractor	\$1,302.10	\$183.47
Sidemusician	\$651.05	\$91.73
1 <sup>st</sup> Double (20% of scale)	\$130.21	\$18.35
2 <sup>nd</sup> Double & each thereafter (15% of scale)	\$97.66	\$13.76

\*The 14.09% AFM-EP Fund is required under the rehabilitation plan adopted by the Board of Trustees of the AFM-EP Fund as required by law. The contribution rate to the Canadian Pension is 11.75%.

**BASIC SESSION SCALES continued**

4 Hours (25 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 6 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,627.62	\$229.33
Sideman	\$813.81	\$114.67
1st Double (20% of scale)	\$162.76	\$22.93
2nd Double & each thereafter (15% of scale)	\$122.07	\$17.20

4 ½ Hours (30 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 7 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,953.14	\$275.20
Sideman	\$976.57	\$137.60
1st Double (20% of scale)	\$195.31	\$27.52
2nd Double & each thereafter (15% of scale)	\$146.49	\$20.64

5 Hours (35 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 8 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$2,278.66	\$321.06
Sideman	\$1,139.33	\$160.53
1st Double (20% of scale)	\$227.87	\$32.11
2nd Double & each thereafter (15% of scale)	\$170.90	\$24.08

Duties of Leaders and/or Contractors:

1. Session MUST be reported in advance
2. Contracts MUST be filled in COMPLETELY
3. The leader or contractor MUST, WITHIN 72 HOURS of the session, turn in a B-4 report form with completed W-4's and I-9's, with back up, for all personnel to the company and have the representative of the company accepting the report form initial and date it to acknowledge receipt of same. If the report forms W-4's and I-9's are mailed to the company, they must be sent by certified mail, and return receipt requested.

**The Following Holidays – DOUBLE SCALE**

In the United States:

New Year’s Day	President’s Day	Memorial Day	Juneteenth
Independence Day	Labor Day	Thanksgiving Day	Christmas Day

In Canada: New

Year’s Day	Good Friday	Easter Monday	Victoria Day
Canada Day	Labour Day	Thanksgiving	Christmas Day

**PREMIUM RATES**

One and one-half times the basic session and overtime rates shall be paid on all recordings which occur during the following times:

- PREMIUM RATES APPLY: (i) Between Midnight and 8:00 AM  
 (ii) After 1:00 PM on Saturdays if 6<sup>th</sup> consecutive day of work for Company and;  
 (iii) On Sundays

**PREMIUM RECORDING SCALES – 150% OF REGULAR SCALE**

3 Hours (15 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 4 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,464.87	\$206.40
Sideman	\$732.44	\$103.20
½ Hour O.T.	\$244.14	\$34.40
¼ Hour O.T.	\$122.07	\$17.20
1st Double (20% of scale)	\$146.49	\$20.64
2nd Double & each thereafter (15% of scale)	\$109.87	\$15.48

3½ Hours (20 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 5 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,953.15	\$275.20
Sideman	\$976.58	\$137.60
1st Double (20% of scale)	\$195.32	\$27.52
2nd Double & each thereafter (15% of scale)	\$146.49	\$20.64

**PREMIUM RECORDING SCALES continued**

4 Hours (25 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 6 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$2,441.43	\$344.00
Sideman	\$1,220.72	\$172.00
1st Double (20% of scale)	\$244.14	\$34.40
2nd Double & each thereafter (15% of scale)	\$183.11	\$25.80

4½ Hours (30 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 7 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$2,929.71	\$412.80
Sideman	\$1,464.86	\$206.40
1st Double add (20% of scale)	\$292.97	\$41.28
2nd Double & each thereafter (15% of scale)	\$219.73	\$30.96

5 Hours (35 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 8 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$3,417.99	\$481.59
Sideman	\$1,709.00	\$240.80
1st Double (20% of scale)	\$341.80	\$48.16
2nd Double & each thereafter (15% of scale)	\$256.35	\$36.12

**SESSIONS WHICH INCLUDE PREMIUM TIME**

9:30 PM – 12:30 AM or Saturday 10:30AM – 1:30 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,057.94	\$149.06
Sidemician	\$528.97	\$74.53
1st Double (20% of scale)	\$105.79	\$14.91
2nd Double & each thereafter (15% of scale)	\$79.35	\$11.18

10:00 PM – 1:00 AM or Saturday 11:00 AM – 2:00 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,139.32	\$160.53
Sidemician	\$569.66	\$80.27
1st Double (20% of scale)	\$113.93	\$16.05
2nd Double & each thereafter (15% of scale)	\$85.45	\$12.04

10:30 PM – 1:30 AM or Saturday 11:30 AM – 2:30 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,220.70	\$172.00
Sidemician	\$610.35	\$86.00
1st Double (20% of scale)	\$122.07	\$17.20
2nd Double & each thereafter (15% of scale)	\$91.55	\$12.90

11:00 PM – 2:00 AM or Saturday 12:00 AM – 3:00 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,302.08	\$183.46
Sidemician	\$651.04	\$91.73
1st Double (20% of scale)	\$130.21	\$18.35
2nd Double & each thereafter (15% of scale)	\$97.66	\$13.76

11:30 PM – 2:30 AM or Saturday 12:30 AM – 3:30 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,383.46	\$194.93
Sidemician	\$691.73	\$97.46
1st Double (20% of scale)	\$138.35	\$19.49
2nd Double & each thereafter (15% of scale)	\$103.76	\$14.62

**SPECIAL SESSION SCALES**

1½ Hours (7½ min. recorded music) No. Sides - 2		
	Scale	AFM-EP Fund
Leader/Contractor	\$644.58	\$90.82
Sidemician	\$322.29	\$45.41
½ Hour O.T.	\$107.43	\$15.14
¼ Hour O.T.	\$53.71	\$7.57
1st Double (20% of scale)	\$64.46	\$9.08
2nd Double & each thereafter (15% of scale)	\$48.34	\$6.81

2 Hours No. Sides- 2		
	Scale	AFM-EP Fund
Leader/Contractor	\$859.44	\$121.10
Sidemician	\$429.72	\$60.55
½ Hour O.T.	\$162.76*	\$22.93
¼ Hour O.T.	\$81.38*	\$11.47
1st Double (20% of scale)	\$85.94	\$12.11
2nd Double & each thereafter (15% of scale)	\$64.46	\$9.08

\*Represents overtime payment beyond the first one-half hour.

**TRADITIONAL MUSIC VIDEOS**

For non-royalty artists appearing on camera (“sidelining”)

10 Hours		
	Scale	AFM-EP Fund
Leader/Contractor	\$877.48	\$123.64
Sidemician	\$438.74	\$61.82
½ Hour O.T.	\$32.91	\$4.64

**MUSIC VIDEOS IN THE STUDIO**

3 Hours		
	Scale	AFM-EP Fund
Leader/Contractor	\$742.64	\$104.64
Sidemician	\$371.32	\$52.32
½ Hour O.T.	\$92.83	\$13.08

**Sound Recording Labor Agreement Low Budget Scale Summary**  
**March 13, 2023 – July 31, 2026**

**LOW BUDGET APPLICATION APPROVAL IS REQUIRED PRIOR TO THE  
UTILIZATION OF THESE RATES.**

Regular Low Budget Recordings

	Previous Agreement	Effective 4/3/23	Effective 2/5/24	Effective 2/3/25
3-hr Min	\$243.93	\$258.57	\$266.33	\$274.32
½ hr O.T.	\$81.32	\$86.19	\$88.78	\$91.44
¼ hr O.T.	\$40.66	\$43.10	\$44.39	\$45.72

Choral Recordings

	Previous Agreement	Effective 4/3/23	Effective 2/5/24	Effective 2/3/25
3-hr Min	\$202.19	\$214.32	\$220.75	\$227.37
½ hr O.T.	\$67.40	\$71.44	\$73.58	\$75.79
¼ hr O.T.	\$33.70	\$35.72	\$36.79	\$37.90

Concept Piece Prod.

	Previous Agreement	Effective 4/3/23	Effective 2/5/24	Effective 2/3/25
2-hr. Min	\$121.96	\$129.28	\$133.16	\$137.15
½ hr O.T.	\$30.50	\$32.32	\$33.29	\$34.29

Pension: 14.09% of scale wages

Health and Welfare

	Previous Agreement	Effective 4/3/23	Effective 2/5/24	Effective 2/3/25
1 <sup>st</sup> Service	\$28.00	\$28.00	\$30.00	\$30.00
2 <sup>nd</sup> Service	\$22.00	\$22.00	\$22.00	\$25.00

All Leader and contractor premiums apply as well as doubling, etc.

		Previously	3-Apr-23	5-Feb-24	3-Feb-25
			6%	3%	3%
A. II. B. (2)	Time Rates for Orchestrators	\$ 56.43	\$ 59.82	\$ 61.61	\$ 63.46
A. II. B. (3)(a)	Page Rate for Orchestration	\$ 35.41	\$ 37.53	\$ 38.66	\$ 39.82
	Revoicing a Score	\$ 17.84	\$ 18.91	\$ 19.48	\$ 20.06
A. II. B. (3)(b)	Each Additional Line	\$ 1.56	\$ 1.65	\$ 1.70	\$ 1.75
A. II. B. (3)(c)	Adding a Line to a Score	\$ 1.71	\$ 1.81	\$ 1.86	\$ 1.92
A. II. B. (3)(f)	Piano from Lead or Melody	\$ 35.41	\$ 37.53	\$ 38.66	\$ 39.82
A. II. B. (3)(g)	2- or 3-Line Full Piano	\$ 65.88	\$ 69.83	\$ 71.92	\$ 74.08
A. II. B. (3)(h)	Choral Voices	\$ 15.50	\$ 16.43	\$ 16.92	\$ 17.43
	Each Additional Voice	\$ 1.56	\$ 1.65	\$ 1.70	\$ 1.75
A. II. B. (3)(i)	Transcribing, first page	\$ 49.18	\$ 52.13	\$ 53.69	\$ 55.30
	Each additional page	\$ 35.12	\$ 37.23	\$ 38.35	\$ 39.50
A. II. C. (1)	Time Rates for Copyists	\$ 29.11	\$ 30.86	\$ 31.79	\$ 32.74
A. II. C. (2) 1.	Single Stave	\$ 5.86	\$ 6.21	\$ 6.40	\$ 6.59
	Chorded and/or Divisi	\$ 10.10	\$ 10.71	\$ 11.03	\$ 11.36
A. II. C. (2) 2.	Double Stave	\$ 10.10	\$ 10.71	\$ 11.03	\$ 11.36
	Rhythm piano parts	\$ 7.71	\$ 8.17	\$ 8.42	\$ 8.67
A. II. C. (2) 3.	Piano with vocal melody	\$ 13.18	\$ 13.97	\$ 14.39	\$ 14.82
	Rhythm piano with vocal melody	\$ 10.38	\$ 11.00	\$ 11.33	\$ 11.67
	Piano with orchestral cues	\$ 16.11	\$ 17.08	\$ 17.59	\$ 18.12
A. II. C. (2) 4.	Piano-Vocal	\$ 15.37	\$ 16.29	\$ 16.78	\$ 17.28
	Rhythm Piano-Vocal	\$ 12.43	\$ 13.18	\$ 13.58	\$ 13.99
	Piano-Vocal and orchestral	\$ 17.23	\$ 18.26	\$ 18.81	\$ 19.37
A. II. C. (2) 5.	Lead sheet	\$ 23.05	\$ 24.43	\$ 25.16	\$ 25.91
A. II. C. (2) 6.	Concert score parts	\$ 8.72	\$ 9.24	\$ 9.52	\$ 9.81
A. II. C. (2) 7.	Single voice line with lyrics	\$ 8.72	\$ 9.24	\$ 9.52	\$ 9.81
	Foreign language	\$ 2.09	\$ 2.22	\$ 2.29	\$ 2.36
A. II. C. (2) 8.	Choir part with lyrics	\$ 26.15	\$ 27.72	\$ 28.55	\$ 29.41
	Foreign language	\$ 1.56	\$ 1.65	\$ 1.70	\$ 1.75
A. II. C. (2) 9.	Conductor Lead lines	\$ 32.60	\$ 34.56	\$ 35.60	\$ 36.67
	Harmonically complete	\$ 43.38	\$ 45.98	\$ 47.36	\$ 48.78
A. II. C. (2) 10.	Single stave	\$ 2.09	\$ 2.22	\$ 2.29	\$ 2.36
	Multiple stave parts	\$ 1.56	\$ 1.65	\$ 1.70	\$ 1.75
	Foreign language	\$ 3.24	\$ 3.43	\$ 3.53	\$ 3.64
A. II. C. (2) 11.	Numbering bars	\$ 0.93	\$ 0.99	\$ 1.02	\$ 1.05
A. II. C. (2) 12.	Single stave	\$ 2.09	\$ 2.22	\$ 2.29	\$ 2.36
	Multiple stave parts	\$ 0.93	\$ 0.99	\$ 1.02	\$ 1.05
A. II. C. (2) 13. (b)	Solo piano, etc.	\$ 17.23	\$ 18.26	\$ 18.81	\$ 19.37
A. II. C. (2) 15.	Single stave	\$ 3.40	\$ 3.60	\$ 3.71	\$ 3.82
	Multiple stave parts	\$ 1.70	\$ 1.80	\$ 1.85	\$ 1.91
A. II. C. (3) (h)	Proofreading	\$ 40.19	\$ 42.60	\$ 43.88	\$ 45.20
A. II. D.	H&W first service	\$ 28.00	\$ 28.00	\$ 30.00	\$ 30.00
	H&W subsequent service	\$ 22.00	\$ 22.00	\$ 22.00	\$ 25.00