



CLARINGTON CONCERT BAND

Policies and Procedures

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October 5, 2006



CLARINGTON CONCERT BAND

EXPECTATIONS OF MEMBERS

There are so many things to learn when one decides to play an instrument. Lessons are filled with attention to high range, low range, breathing, tonguing, tone, and intonation. One aspect of playing is ensemble manners, how one interacts with one's musical colleagues. There are certain "unwritten rules" that most players come to know through experience, and players who don't follow the "rules" may find themselves being invited to join fewer and fewer ensembles.

Over the years we have seen some outstanding young players who were destined for major careers never realized their potential, some even giving up, feeling bitter at their lack of success. It was not that these players were not "good enough", but rather that they alienated their colleagues by unprofessional behaviour. The tragedy is that they were probably unaware of the negative impressions they were making until it was too late.

As with all manners, ensemble "rules" are based on consideration and common sense. The way one interacts productively differs to some extent with the nature of the ensemble, but certain rules apply to ensembles of all sizes and types:

Constitution & By-laws:

Members are obliged to follow the Constitution & By-laws of the Clarington Concert Band.

Rehearsals & Performances:

- 1) Come to rehearsal with your music prepared. There is little time between concerts to prepare music. Every part is important, whether 1st or 4th. If you don't know your part, you are not ready to rehearse. A rehearsal set up to read new music is an obvious exception. Most rehearsals are really concerts in disguise.
- 2) **Always** arrive early enough so that you are warmed up and ready to play at the starting time of the rehearsal. Someone who walks in at 2:00 for a 2:00 rehearsal can be a major source of irritation for those players who were considerate enough to have come earlier, warmed up, tuned up etc.
- 3) **Bring a pencil to rehearsals.** No player can remember everything that is discussed, and time will be wasted at the next rehearsal repeating things for the players who did not mark their parts. Bring everything that you need, including instrument(s), music, pencil, instrument stand, etc.
- 4) Never miss rehearsals (or concerts) except for extreme emergencies. A player who is ill frequently will be avoided because they will be considered undependable.

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- 5) Always be conscious of your personal hygiene. It is difficult to perform when a stand partner's bad breath or body odour interferes with your breathing.
- 6) Once you have agreed to play a concert with the necessary rehearsals, it is unwise to cancel that commitment, even if something more important or more rewarding is offered to you. Would you be anxious to play in a group where people only honoured their commitment if nothing better comes along? The key word, by the way, is "honour". Your honour and integrity are at stake!
- 7) Think twice about criticizing your colleagues to others by revealing the mistakes they may have made in rehearsals or concerts. Music making is a very intimate time of sharing and the players must be able to trust one another in order to achieve the best results. By knocking one member of the group, you are tarnishing the reputation of the entire ensemble.
- 8) When suggesting a change to another player, try to convey respect along with the suggestion or criticism you are making. For example:

"We seem to be not too well in tune at F. I may be high or maybe you are low. Can we check it?" rather than "You are flat. Can you bring the pitch up?"
- 9) Don't take musical criticism personally. This is not the intent of the Director or your Section Leader. If you have a personal problem with a member, please speak with that person. If this does not resolve the problem, discuss it with your section leader, the Director, and possibly to the President of the Band.

Music Folder:

- Have your folder at all band rehearsals and performances, even if you are the only person on that part. Do not take your folder if you will not be able to attend the next rehearsal.
- In case of absence – ensure that music folder is made available to the section.
- Keep music folder in proper order and return all music when requested by the librarian.

Substitute Players:

- Notify section rep if unable to attend a concert or rehearsal
- Follow official procedures established for arrangement of substitute players

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Set-up and Striking:

- Set up and put away own music stands and chairs.
- Provide any necessary assistance to fellow band members with setting up and striking.
- Leave all rehearsal and performance venues in good order.

Musical Expectation & Individual Practice:

- Practice all parts which are evident at rehearsal as needing work.
- Perform parts accurately based on personal preparation for rehearsals and performances.

Personal Conduct:

- 1) Always try to match the style and intonation of the principal player (1st chair). It is not appropriate to make suggestions to the principal player unless you are very close and are sure that your comments will be welcomed. Better to be silent than sorry. This applies to all members of the section. The principal player is usually the only one to suggest things to the section and this should not happen too often if the other players are listening and matching his or her style.
- 2) The principal position commonly referred to as the first chair is usually reserved for the best players in the section and in some organizations, is competed for. **DO NOT** occupy the first position or play the first part in the musical section unless invited to do so by the principal player or the Director. Playing ability comes above all other consideration when music is to be performed. Notwithstanding the above, the 4th part is equally important as the 1st part and overall balance in a section is the prime consideration when parts are assigned.
- 3) If you are new to a band or a visitor, under no circumstances are you to occupy any position before being invited to do so by either the principal player or the band director. It is considered extremely rude to occupy a position before being invited to it and risks permanently damaging any relationship with players in that section.
- 4) Before or after rehearsals do not play passages from parts other than the one you are playing yourself. No one will want to have you around if you play flawlessly the solo that is giving them problems. Practicing the other parts at home will help you grow but don't alienate your colleagues by doing it in public.

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- 5) When someone in the section or sitting near you has a solo, freeze! Don't make sudden movements which might startle or distract the player. Even emptying your instrument (or other adjustments) must be done slowly if it is absolutely necessary to do it at the time.
- 6) Don't stare at a player, especially when they are playing. Rehearsals are not the time to examine your neighbour's technique.
- 7) If you are in a section that has a lot of bar tacet (rests), give a small hand or finger acknowledgement of all rehearsal letters, numbers or double bars. This allows all the players in the section to double check that they have the correct count. If you are unsure of the count, don't make a motion, but wait to see one from the other players. With all the players counting carefully, no section should ever get lost. The motions should be small enough that they cannot be seen by the audience.
- 8) If you have a question about your part and you are not the principal player, direct your question to the principal player not the conductor.
- 9) If someone in the section makes a mistake, do not immediately look at the culprit. In a performance, do not let your manner indicate that a mistake has been made, either by a colleague or yourself. It serves no useful purpose to call attention to an error the audience may not have noticed.
- 10) Respect the right of other members to participate enthusiastically and enjoy their musical experience.

Instruments:

- Provide a personal musical instrument of student quality or better
- Be responsible for proper care and maintenance of Clarington Concert Band instruments (Percussion, and CCB music stands).

Dress:

- Although you don't need to dress as if you were attending a state dinner at the Prime Minister's residence or a royal wedding, you will probably feel more comfortable at a concert if you dress in a respectful manner. Different audience members will interpret this in different ways, but you should generally avoid clothing with holes, rips, or tears; very casual shorts, skirts, or jeans; and very casual t-shirts or tank tops. When performing, black shoes and socks are the standard footwear. Any other colour combinations detract from the performance.
- Pay close attention to the instructions given for the required concert dress. ***The band and its members should never appear to be out-dressed by its audience.***

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Relationship to the Music Director:

- 1) Always speak to the Music Director in a respectful manner, whether or not you think the respect is deserved. You must at least respect the conductor's position and alienating the conductor is never in a player's interest. Many players seem to view the conductor as the "enemy". This is quite natural since we are all creative musicians with individual and valid ideas and it is easy to resent someone who tells us what to do according to their personal ideas. In solo and chamber playing, there is more freedom of expression but a player in a large ensemble must be able to adjust to the necessary dominance of a Director or he/she will waste time being frustrated. Large ensemble repertoire includes much of the greatest music ever written, so try to develop a positive relationship with your conductor and your life will be more enjoyable.
- 2) Do not take up rehearsal time by asking questions that only apply to you and/or could wait until the break or after the rehearsal. Most conductors are more relaxed when approached privately rather than in the midst of a rehearsal.
- 3) ***Stop playing immediately when the Director stops the ensemble.*** Continuing is rude and wastes time. This includes not talking when the conductor or your section leader is trying to give directions. Constant chatter during rehearsal subtracts from the limited time we have to improve our performance of the music.
- 4) When a Director makes a suggestion to you or your section, acknowledge that you understand by a nod of the head or some facial response (preferably not a grimace).
- 5) If a conductor usually cues your entrances, look up to acknowledge that cue. Many conductors seem to enjoy eye contact from players.
- 6) These "rules" may seem obvious or even petty but they are too frequently ignored and following them can help groups to function smoothly and allow the music to become the major issue. If our energies are not diverted by difficulties in working together, we can bring attention to the joy of creative music making.



Certificate of Membership

For New Applicants

P.O. Box 366
Bowmanville, ON L1C 3L1

(905) 697-8956

Date: _____

To: New Applicants for Membership in the Clarington Concert Band

Re: CCB Admission Process

Thank you for expressing interest in our concert band. The Clarington Concert Band (CCB) is Clarington's principal community wind ensemble serving the Municipality of Clarington and surrounding areas. The CCB prides itself on the enthusiasm, commitment, professionalism and high standards of musical proficiency of its members.

We are pleased to welcome any new players to our group provided that:

- 1) There is an opening in the section applied for as determined by the Music Director;
- 2) The applicant meets the minimum standards of musicianship set for the CCB as determined by the director;
- 3) The applicant plays in the section for a 3-rehearsal trial period and feels that the band is an appropriate fit and satisfies his/her individual musical needs.

After this introductory process is complete, the Music Director will meet with the applicant and make a decision regarding the application. If the decision of the Director is that the applicant is appropriate for addition to the band, membership will then be offered.

If the applicant decides to join the band, the following procedures must be completed before the applicant attends a future rehearsal of the band:

- The applicant completes a Clarington Concert Band admission form which provides personal information required by the band for contact purposes.
- The applicant meets with the secretary to receive a copy of the Clarington Concert Band Constitution and By-laws.
- The applicant completes a section of the admission form accepting the Constitution & By-laws of the Clarington Concert Band. (no new applicant may participate in concerts or rehearsals until this process has been completed)

Again, thank you for your interest in joining the Clarington Concert Band. Now that you understand the admission process, please feel free to contact our Musical Director, Glenn Ward at 623-9934 to ask him to initiate the process with you.

Sincerely,

Secretary
Clarington Concert Band



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P.O. Box 366
Bowmanville, ON L1C 3L1

(905) 697-8956

SECTION 1: Recommendation to Membership

I do hereby certify that the Member meets the prescribed musical requirements

(Signature of CCB Musical Director, Date)

SECTION 2: Provision of Personal Contact Information

Name: _____ Instrument: _____ Chair Requested: _____

Phone (h): _____ Phone (w): _____

E-mail: _____ Mailing Address: _____

SECTION 3: Statement of Understanding and Acceptance of Membership

Members of the Clarington Concert Band:

- ❖ Will demonstrate a level of performance that meets the minimum standard of musicianship set for the CCB as determined by the Musical Director. Applicants who do not meet these criteria will be directed to pursue further training and re-audition in the following performance season.
- ❖ Will provide their own instruments (with exception to those instruments that are deemed by the Executive to be institutional in nature).
- ❖ Will observe concert band protocols and professional behaviour
- ❖ Will maintain a consistent attendance record with regards to the Clarington Concert Band rehearsals and performances.
- ❖ Are assigned their chairs based upon demonstrated musical skill, consistency of attendance, ability to make a positive contribution to team dynamics, and available space within ideal instrumentation. If space is not available, approved Applicants will be placed on a waiting list and will be notified in the event that a vacancy becomes available.
- ❖ Will acquire or retain full Membership only with the recommendation of the Musical Director, and provision of this signed and completed document with accurate personal contact information to the Secretary.
- ❖ Will understand that Membership is granted and may be repealed in accordance with the Constitution and By-Laws of the Clarington Concert Band. All Members will receive a copy of this document from the Secretary.

I do hereby accept the above terms and conditions and the rights and obligations of Membership as set out in the Constitution and By-Laws of the Clarington Concert Band.

Date: _____

Member: _____

Secretary: _____

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Process And Procedures For Arranging Substitute Players

From time to time it may be necessary to call in substitute players to support the Clarington Concert Band in concert performances or in rehearsals where it has been identified that key players will be absent from the performance or rehearsals.

The Clarington Concert Band Executive will establish lists of substitute players in each section who may be called to replace regular members in the instances described above.

In all cases of substitution, these procedures will be followed:

1. The Musical Director determines whether a substitute player is necessary for concert performances or rehearsals.
2. The Musical Director may consult with key lead players in the sections regarding the selection of replacement players.
3. The Musical Director will contact substitute players or may delegate the contacting of substitute players to key lead players in the sections.
4. In all instances, the Musical Director makes the final decision on substitute player selection.
5. Key lead players in each section may inform the director when they believe substitute players are needed, and in consultation with the director, may seek substitutes for that performance or rehearsal.
6. Each player has a responsibility to report to the section lead or Music Director any forthcoming absences for performances or rehearsals.
7. No remuneration will be paid by the CCB for substitute players.