

YPSILANTI COMMUNITY BAND

Ypsilanti, Michigan

HANDBOOK AND MEMBERSHIP GUIDELINES

2009-2010 Edition

REFERENCES

Calendar of major events, June 1, 2009-May 31, 2010

- June: Rehearsals: 2, 9, 16, 23, 30 Whitmore Lake HS Band Room, 7:30-9:30 p.m.
Concert: 18. Riverside Park, Ypsilanti, 7:30 p.m. Dress: white top, khaki bottom
Board Meeting: 1, 7:00 p.m., Lakeshore Apts. Club House
- July: Rehearsals: 7, 14, 21, 28, Whitmore Lake HS Band Room, 7:30-9:30 p.m.
Concert: 1, Lakeshore Apts., Ford Lake, 8:00 p.m.; for fireworks show at app. 10:15 p.m. Dress: white top, khaki bottom.
Concert: 16, Riverside Park, 7:30 p.m. Dress: white top, khaki bottom
Concert: 30, Wilson Park, Milan, 7:30 p.m. Dress: white top, khaki bottom
Board Meeting: 6, 7:00 p.m., Lakeshore Apts. Club House
- August: Rehearsals: 4, 11 Whitmore Lake HS Band Room, 7:30 to 9:30 p.m.
Concert: 13, 2:30 p.m., UA Completion Ceremony, EMU Convocation Center. Dress: Black
Board Meeting: 3, 7:00 p.m., Lakeshore Apts. Club House
- September: Rehearsals: 8, 15, 22, 29, Whitmore Lake HS Bnd Rm, 7:30 to 9:30 pm.
Town Band **Performance:** 30, 7:30 p.m., EMU Student Center Ballroom.
Dress: Period costume
Board Meeting: 14, 7:00 p.m. Lakeshore Apts. Club House
- October: Rehearsals: 6, 13, 27, Whitmore Lake HS Band Room, 7:30 to 9:30 pm.
Rehearsal: 20, Towsley Auditorium, WCC, 7:30 to 9:30
Concert: 22, 7:30, Towsley Auditorium, WCC. Dress: Black
Board Meeting: 5, 7:00 p.m., Lakeshore Apts Club House
- November: Rehearsals: 3, 10, 17, 24, Whitmore Lake HS Bnd Rm, 7:30 to 9:30 pm.
Board Meeting: 2, 7:00 p.m., Lakeshore Apts Club House
- December: Rehearsals: 1, 8, Whitmore Lake HS Band Room, 7:30 to 9:30 pm.
Concert: 15, with YCC, 7:30, Pease Auditorium, EMU. Dress: Black
Board Meeting: 7, 7:00 p.m., Lakeshore Apts Club House
- January: Rehearsals: 5, 12, 19, 26, Whitmore Lake HS Bnd Rm, 7:30 to 9:30 pm
Board Meeting: 4, 7:00 p.m., WCC Community Conference Room, Morris Lawrence Building

- February: Rehearsals: 2, 9, 23, Whitmore Lake HS Band Room, 7:30 to 9:30 p.m.
 Rehearsal: 16, Towsley Auditorium, WCC, 7:30 to 9:30 p.m.
Concert, 18, 7:30, Towsley Auditorium, WCC. Dress: Black
 Board Meeting: 1, 7:00 p.m., WCC Community Conference Room, Morris
 Lawrence Building
- March: Rehearsals: 2, 9, 16, 23, 30, Whitmore Lake HS Bnd Rm, 7:30 to 9:30pm
Ensemble concert: 21, Atrium, Morris Lawrence Building, WCC, 2:00
 p.m.
 Board Meeting: 1, 7:00 p.m., WCC Community Conference Room, Morris
 Lawrence Building
- April: Rehearsals: 6, 13, 20, Whitmore Lake HS Band Room, 7:30 to 9:30 p.m.
Concert: 27 (combined with WLHS Band), 7:30, WLHS Auditorium
 Board Meeting: 5, 7:00 p.m., WCC Community Conference Room, Morris
 Lawrence Building
 Association of Concert Bands convention, Plano, TX, April 14-17
- May: Rehearsals: 4, 11, 18, Whitmore Lake HS Bnd Rm, 7:30 to 9:30 p.m.
 Rehearsal: 25, Towsley Auditorium, WCC, 7:30-9:30 p.m.
Concert: 2 (combined with Novi Concert Band), 2 p.m., Novi Civic
 Center, Novi
Concert: 27, 7:30 p.m., Towsley Auditorium, WCC. Dress: Black
 Board Meeting: 3, 7:00 p.m., WCC Community Conference Room, Morris
 Lawrence Building
- Looking ahead: June 6--YCB Pep Band performance, Dexter-Ann Arbor Run, Ann Arbor
 June 24--YCB performance, 7:30, WCC Community Park
 July 1 (July 2 if rain)--YCB performance, fireworks show, Lakeshore/Ford
 Lake, 8 p.m. and during fireworks
 July 15--YCB Town Band, 4-5 p.m., Manchester Chicken Broil
 July 29--YCB performance, 7:30 p.m., WCC Community Park
 August 12--YCB performance at UA Completion Ceremonies, 2 p.m.,
 EMU Convocation Center
 October 21--YCB/WCCB performance, 7:30 p.m., Towsley Aud., WCC
 December 16 (or a few days earlier)--Holiday Concert with YCC, 7:30
 p.m., Pease Auditorium, EMU
 February 17--YCB/WCCB performance, 7:30 p.m., Towsley Aud., WCC
 February 26--(if invited) Red Cedar Festival, Time TBA, Okemos High
 School, Okemos
 May 26--YCB/WCCB Concert, 7:30 p.m., Towsley Auditorium, WCC.

Band leadership, 2009-2010

President: Joe Burke (trumpet); (734) 769-2425, jfordney@comcast.net
(Term as president expires 5/31/10; term on Board expires 5/31/11,
unless re-elected as president for 2010-2012)

Board of Directors: (Term expires 5/31/10)
Trinka Benedict (percussion), trinkabenedict@att.net
Raynette Kempf (flute), raydolls@yahoo.com
Jon Kennedy (saxophone), kennedyjon@aol.com
Margaret Waggoner (flute), bloonnut@gmail.com
Two vacant player or community positions.*

(Term expires 5/31/11)
Alan Aldworth (horn), alan_aldworth@msn.com
Shirley Charbonneau (flute), scharbonneau@madonna.edu
Tom Patrick (bass clarinet), thomassalpatrick@yahoo.com
Aaron Taratsas (percussion), taratsas@umich.edu
Eric Walters (string bass), eric@ypsiwalt.com
(ex officio, without vote)
Vacant player or community position.*

*No more than two of the "vacant player or community positions" may be filled by players.

(Ex officio, without vote)
Jerry Robbins (conductor, trombone), (734) 662-5702,
jerry.robbins@emich.edu
Paul Vaughan (business manager, euphonium), (734) 717-4046
An assistant conductor to be named.

Band Staff (Appointed by the Board, June 1, 2009-May 31, 2010)

Conductor: Dr. Jerry Robbins, (734) 662-5702, jerry.robbins@emich.edu

Assistant Conductors: Dr. James H. Wagner, jwagner@aacrc.org
Pat Padilla, pfunkyfize@yahoo.com
Vince Chrisman, bachstrad@live.com

Business Manager: Paul Vaughan, (734) 717-4046, euphonium215@yahoo.com

Assistant Business Manager: Mark Jeffers, mjeffers58mph@aol.com

Officers (Appointed by the President, June 1, 2009 to May 31, 2010)

Secretary: (Acting) Trinka Benedict (percussion), *trinkabenedict@att.net*

Treasurer: Alan Aldworth C.P.A., (horn), *alan_aldworth@msn.com*

Standing Committee Chairs (Appointed by the President, June 1, 2009 to May 31, 2010):

Fund-Raising: Walt Hancock (trumpet), *waltonhancock@comcast.net*

Library: Erica Levitt (trumpet), *elsawyer@umich.edu*

Personnel: Shirley Charbonneau (flute), *scharbonneau@madonna.edu*

Property: Aaron Taratsas, *taratsas@umich.edu*

Publicity: (to be named)

Section Leaders (Appointed by the Conductor, June 1, 2009 to May 31, 2010)

Flute: Christie Simonson-Bloomfield; *kmalts18@yahoo.com*

Clarinet: Jamie North; *jknorth1@aim.com* (acting, Feb. 2010); Jim McGraw; *ycbnd@comcast.net*

Double Reed and Saxophone: Jon Kennedy; *kennedyjon@aol.com*

Horn: Dan Aldworth; *dan.aldworth@yahoo.com*

Trumpet: Joe Burke; *jfordney@comcast.net*

Low Brass and String Bass: Paul Vaughan; *euphonium215@yahoo.com*

Percussion: Aaron Taratsas; *taratsas@umich.edu*

Ypsilanti, Michigan

HANDBOOK AND MEMBERSHIP GUIDELINES

2009-2010 Edition

Introduction

The “Bylaws of the Ypsilanti Community Band” (YCB, or Band), as adopted by the Band on May 2, 2006 (and amended on April 29, 2008), authorize the Band’s Board of Directors to create policy on various matters and to issue such policies, along with other useful information, to the members/players through a “Guidelines” document.

This information is intended to supplement other information about the Band’s governance and operation found in the Bylaws. In the event of conflict between the Bylaws and wording found in this document, the wording of the Bylaws will prevail.

Except where indicated otherwise, the material below has been adopted by the Band’s Board. As a result, the content below is subject to change by the Board at any time, without notice. Further, the Board may make exceptions to policy, upon request, or may designate an officer, staff member, or other person to make exceptions on behalf of the Board, upon request.

MEMBERSHIP

“Vacancy.” “Vacancies” will exist only for players of the instruments listed in “Instrumentation” below. The YCB does not use players of instruments not normally found in concert bands, such as guitar, accordion, cello, and the like. Players of instruments formerly or infrequently used in concert bands (e.g., mellophone, soprano saxophone, bass saxophone) should check with the Conductor about the need for occasional use of this instrument.

“Interested In” and “Candidate For.” Article III-A-1 of the YCB *Bylaws* speaks of persons who are “interested in playing in the Ypsilanti Community Band” and who may become “candidates for” membership.

A. A person who is “interested in” playing in the YCB should ensure that she/he “is qualified musically to the satisfaction of the Conductor.” (YCB *Bylaws*, Article III-A-1-b.) Ordinarily, this is satisfied by a brief communication with the Conductor, via email, over the phone, or face-to-face. However, a more extended conversation may be requested by the Conductor.

B. A “candidate for” membership in the YCB is a person who has expressed “interest in” and who “is qualified musically” but who has not yet satisfied dues/fees payments, and furnishing Registration information.

Dues. Dues for membership in the YCB are \$20 for the Fall term (September-December), \$20 for the Spring term (January-May), and \$0 for the summer term (June-August). The Chair of the Personnel Committee may, at her/his discretion, establish a pro-rata dues for those who join in mid-term. A donation to the Band of \$50 or more entitles the donor to a waiver of dues for two consecutive terms for which dues are ordinarily collected.

Hardship. An oral application may be made to the Chair of the Personnel Committee for waiver of dues and fees based on hardship. Upon oral approval of the Chair of the Personnel Committee, part/all of the dues and fees may be waived.

Registration Materials. In the Registration process, each member of the YCB is required to provide

Last name,
First name,
Instrument(s) played, and
At least one of
 e-mail address
 telephone number
 U.S. Postal Address (street, city, state, ZIP)

Each member of the YCB is strongly urged to provide, not only all the information listed above, but the following information as well:

Number of years a member of YCB
Date of birth (month and day are requested, even if year is not provided)
Occupation (a word or short phrase, which will be used in printed programs, that describes your work; for example, “student,” “nurse,” “teacher,” “attorney,” “banker,” etc. It is requested that retired persons indicate both that and the former occupation, such as “retired postal worker,” “retired truck driver,” etc.)
Employer (if currently employed; for purposes of soliciting gifts when it is known that the employer gives to such causes.)

Changes in a member’s Registration information. Members are expected to report to the Chair of the Personnel Committee any changes in the Registration information that is on file with the Ypsilanti Community Band.

Roster. The official record of membership in the Ypsilanti Community Band will be maintained through the Roster. Maintenance of the Roster is that of the Personnel Committee,

assisted by others. The Roster is used for such purposes as in the printed program for performances, for planning recruitment strategies and activities, and for measuring progress toward various goals of the Band. However, the content of the Roster will vary from time to time during the calendar year.

1. Fall Roster. The Roster for the YCB for the Fall term (September -December, inclusive) will consist of those persons who, no later than October 1,

(a) have paid the dues for the term (or otherwise “settled up” as described in the section on Dues and Fees above),

(b) have provided Registration information (see section on Registration information above), and

(c) have met any other *Bylaws*-sanctioned membership requirements.

The Roster for the Fall term will be modified, as necessary, as of approximately November 1 through additions of persons who have joined the YCB “late” (and who have paid prorated dues, provided the Registration information, and met any other membership requirements). Ordinarily, once a person appears on the Roster for a time period, her/his name remains on the Roster for the remainder of that time period. However, the Roster may be modified through deletions of persons who have officially left the YCB since the beginning of the time period.

2. Winter-Spring Roster. The roster for the YCB for the Winter/Spring term (January through April, inclusive) will consist of those persons who, no later than January 30,

(a) have paid the dues for the term (or otherwise “settled up” as described in the section on Dues and Fees above),

(b) have provided Registration information (see section on Registration information above), and

(c) have met any other *Bylaws*-sanctioned membership requirements.

The roster for the Winter/Spring term will be modified as of approximately March 15 in a manner parallel to that for the modification of the Fall term roster (see above).

3. Summer Roster. The roster for the YCB for Summer (May-August) will be constructed on a concert-by-concert basis, including

(a) all persons on the previous Winter-Spring roster except for those who have notified that they are unavailable for part/all of the summer, and

(b) those short-term (i.e., part/all of the Summer) persons who have provided Registration information (see section on Registration information above).

Size of Band. The target size for the YCB for 2009-10 is 85 persons on the roster at any given time and for 2010-11 it is 90 persons on the roster at any given time.

Instrumentation of Band. For 2006-2007 and thereafter (until changed by the Board) the instrumentation targets are:

- A. At least 7 flute players on the roster, including at least two who can double on piccolo.
- B. At least 3 oboe players on the roster, including at least one who can double on English horn.
- C. At least 3 bassoon players on the roster.
- D. At least 1 Eb clarinet player on the roster.
- E. At least 20 Bb clarinet players on the roster.
- F. At least 1 alto clarinet player on the roster.
- G. At least 2 bass clarinet players on the roster.
- H. At least 2 alto saxophone players on the roster.
- I. At least 1 tenor saxophone player on the roster.
- J. At least 1 baritone saxophone player on the roster.
- K. At least 14 cornet/trumpet players on the roster.
- L. At least 5 French horn players on the roster.
- M. At least 6 trombone players on the roster.
- N. At least 3 baritone/euphonium players on the roster.
- O. At least 5 tuba players on the roster.
- P. At least 7 percussionists on the roster, including at least one player proficient in mallet parts, at least one player proficient on timpani, and at least one player proficient on snare drum.
- Q. At least 1 string bass player.

RESPONSIBILITIES OF PLAYERS

Attendance and Participation

Article III-A-4 of the Band's *Bylaws* requires continued musical competence. A player cannot be considered competent for a performance if she/he has not attended and participated in a majority of the rehearsals leading up to that performance (i.e., the rehearsals held since the previous performance), although the Conductor is authorized to make case-by-case exceptions.

Effective in Fall 2009, attendance at the final rehearsal before a concert is a requirement for participation in that concert, with exceptions that may be made at the Conductor's discretion.

The section leader for each section is responsible for maintaining records of attendance at

rehearsals and performances. At such time as it appears to the relevant section leader that a given player will not be able to attend a majority of the rehearsals for a given performance, the section leader will notify and consult with the Conductor.

For musical reasons, the Conductor may determine that it is more desirable to have the player participate in the performance, even if under-rehearsed, than to be absent from the performance. If so, no action is taken other than to encourage the player to attend as many rehearsals as possible. However, if the Conductor determines otherwise, it will be the responsibility of the Conductor to inform the player that he/she is excused from further rehearsals and the forthcoming performance, until the first rehearsal for the next performance.

In order to provide an opportunity for YCB members to play a variety of musical parts, the section leaders will rotate parts assignments (per piece) to those who express a desire to change parts. However, some people may be required to rotate in order to allow/open up an opportunity for others in their section to play those parts. In the event of a dispute that cannot be resolved within the section, the Conductor will be the final arbiter.

Behavior, Including Irregular Attendance

The Band's Board of Directors has the authority to suspend (for a fixed period of time) or dismiss a person from membership and participation in the YCB. The suspension/dismissal may be based on either a single negative incident or continued negative behavior of any sort. In an urgent or emergency situation, the Conductor or the President has the authority to suspend a person from participation in YCB activities, the suspension lasting until the matter can be reviewed by the Board and then either sustained or overturned by the Board.

A recommendation to the Board (including a request to place a disciplinary matter on the agenda) that could lead to the suspension or dismissal of a player may be made by any section leader or by any member of the Board, but not by any other party.

Rehearsal and Performance Etiquette

Rehearsal Etiquette. The Ypsilanti Community Band is an adult group of volunteers, with no auditions. This distinguishes it from professional ensembles and from most school groups. Our objectives as an organization include both a recreational and a social component. But, for many of our members, the recreational component is and should be "making music" and the social component, at least during rehearsals, is and should be "making music with others."

So, in order to respect the goals of all members, YCB players are asked to observe the following with respect to rehearsals. Unfortunately, in the past, we have lost band members because other band members didn't follow good rehearsal etiquette.

1. Rehearsals start at a designated time. This means that you should make every possible effort to be in your seat, with instrument assembled, individually warmed up, with all potentially

needed accessories (mutes, etc.) at hand, a pencil available for marking music, and music for the rehearsal in order, all by the stated start time. Percussion should be set up for the first piece to be rehearsed, timpani tuned, etc. by that time as well.

As adults with many other responsibilities, and with some YCB members driving appreciable distances, there will be occasions when you just can't get to rehearsal on time. Attendance at part of a rehearsal is always preferable to not attending at all, but the request is to make your way to your place and get prepared to play with as little disruption to the group as is possible.

2. When the conductor steps on the podium to begin the rehearsal, all talking and playing should cease. Ordinarily, there will be some group warm-up activity and tuning, about which there is infrequent need to comment to anyone or to play something extraneous.

3. When the conductor raises the baton for the beginning (or other designated spot) of a piece, instruments should be brought to the playing position, unless you have a rest at that point.

4. When the conductor cuts the band off, playing should cease. There is usually something that needs to be "fixed" at that point and, if there is continued playing, it results in either a delay or some players don't hear the necessary instruction/comment. Even if the comment applies to another section, listen carefully, for it may apply to a passage you have later on.

5. Work out difficult passages outside of rehearsals. Rehearsal time needs to be spent on "the big picture." While it's OK (and desirable) to silently finger your horn while another section is playing, this should always be done without sound.

6. Observe the written music carefully. Taking a passage up or down an octave (or otherwise improvising) without express permission from the conductor to do so is inappropriate, as is altering rhythms, dynamics, and phrasing.

7. Gum and most food/beverage are hard on your horn and often compromise your playing ability. It's also distracting to others.

8. If you need to ask a question, please raise your hand. If necessary, wave your hand! If someone is asking a question, there must be absolute silence in the room—otherwise, the question and/or the answer will not be heard by the parties who need to know.

9. Listen carefully to announcements. They are usually about something important in the life of the band, about which you need to know.

10. In many instances, both prior to and following a rehearsal, there will be a need to move chairs and stands. Please help with this. Also, agreements with host agencies about rehearsal end times typically require a fairly hasty exit. Please assist in vacating the room in a timely manner.

Performance Etiquette.

Full Ensemble

1. The “call” for a performance is usually 30 minutes before the announced start of the program. The “30 minutes” is a compromise between (a) recognizing the time demands on many band members which make it difficult for them to arrive earlier, and (b) taking care of set up, individual warm up, group warm up, tuning, and quick comments and possible rehearsal of a few spots—**all before the bulk of the audience arrives**. Please make every possible effort to be in your seat, ready to play, at the “call” time.

2. Even if there has been an emergency, please observe the “dress” for the event, especially for indoor concerts. What we look like, as a group, in performance is nearly as important as how we sound. Better to be late and appropriately dressed than on time and inappropriately dressed. Make sure that you have all instrument parts, accessories (such as mutes), music, etc. for the performance when you go on stage.

3. Never enter or leave the stage (or performance area) while music is in progress during a performance. Such moves, if absolutely necessary, should be made between pieces or between movements.

4. At the stated time, shortly before the performance, band members should return to the stage/performance spot in an orderly and dignified manner, although, as adults, we will not “march in.” (Circumstances may need to be modified for outdoor concerts.) Quiet individual warm-up is OK at this point when you are settled in your place. A designated band member (usually 1st clarinet) will stand, at which point all playing and talking should cease. The designated band member will give the tuning pitch one or more times, during which the only sound should be that of you checking against the tuning pitch. The designated band member will then be seated. This is the signal for the lights to be completely dimmed (if an evening indoor

concert). There should be absolute quiet on stage. Shortly afterwards, the conductor will come on stage from the wings or comparable area. (Should this not happen promptly, don't be alarmed. Just sit quietly. The conductor is likely aware that someone is coming late, that a piece of equipment is missing and being obtained, the house lights have not been dimmed, or that there is some other good reason for delaying the start of the program.)

5. Assuming there is applause as the conductor comes on stage, the band will be asked to stand to acknowledge the applause. Please do so on the conductor's signal. When acknowledging applause at this, or **any other**, point in the concert, **face the audience**. This will require many band members to make as much as a quarter turn to do so. **Stand quietly and motionless**. Do not comment to your neighbor on stage. Do not rearrange music or swab an instrument or empty water or move percussion equipment. You will receive a signal to be seated, at which time all necessary preparations for playing the next number can/should be made.

At the conclusion of certain pieces, individuals or sections that have performed in some "special" way may be asked to stand for special recognition. This is typically done by the conductor pointing to an individual or section and indicating for the person or group to rise. Again, face the audience and remain standing as other individuals or sections are recognized.

6. For most instruments, there is a position in which the instrument should be held when the conductor is off the podium. There is often another position to which the instrument should be moved with the conductor is on the podium and yet another "playing" position. Please observe these positions with your instrument.

7. Needless to say, it is inappropriate to wave at or speak to any audience member from the stage or performing area. Cell phones and pagers should be turned off, too.

8. When/if mistakes occur, play through them. The audience may not notice, especially if you avoid frowning, shaking your head, looking around in bewilderment, and the like. Watch the conductor carefully for downbeats, for big downbeats at rehearsal numbers, etc. and for "mouthed" instructions. In extreme cases, watch for a cut off and listen carefully for what to do in terms of re-starting. Also, there will be infrequent instances (processional music, for example) where there may be a "faked ending" or a cut off or a fade out. Watch carefully and follow the conductor.

9. When exiting the stage or other performance area at intermission or at the end of the program, do so in a dignified manner. Take care of your instrument, accessories, and music first. Then come back, as necessary, to deal with chairs, stands, and other equipment.

Soloist with Band

1. If you are a soloist with the band, and if you are playing with the band for the remainder of the program, you should ordinarily leave the stage prior to the **previous** piece so that you have time to get to the proper entry point (usually from the wings behind the clarinets), get your wits together, and otherwise prepare for the solo. You should enter (and leave) the stage for the solo with no more than your instrument and music. Insist on someone else handling the stand, chair, etc. both before and after the solo.

Properly, the soloist should enter first, followed by the conductor, and leave first, followed by the conductor. However, on a very crowded stage, it may be necessary for the person with the greatest distance to travel (usually the conductor) to move ahead of the soloist for entry. The soloist should be prepared to “take a bow” (at least once, depending on duration of the applause) by stepping from the wings, with instrument in hand, onto the stage in sight of the audience. A soloist, if a band member, should then resume her/his position with the band before the start of the next number, as unobtrusively as possible.

2. Slightly different rules apply to soloists on piano, organ, and other such large instruments and will be dealt with on a case-by-case basis.

Small ensembles (duets, trios, etc.) with Band (where the ensemble performs at the front of the band)

1. If the instrument is easy to carry (e.g., trumpet), matters are essentially the same as for a soloist with band (see above). The person with the greatest distance to travel to the performing spot enters first, followed by others in order, then the conductor, unless crowded stage conditions require the conductor to go first.

2. If the instruments have to be put in place (example: xylophones), it may be necessary for the performers to assist with or handle themselves the placement of the instruments. In such a case, neither the performers nor the conductor enters/exit from the wings. Just get everything ready and then play. Bows are taken from the playing position at the instrument. When the applause stops, equipment and players move to normal positions.

Dress for Concerts

Indoor concerts. (Any time of year, any time of day). The Band’s dress for indoor concerts is “black.”

For men, this ordinarily means a dark suit, white dress shirt, and conservative tie. For women, this ordinarily means a black top (i.e., sweater, blouse) and black bottom (i.e., skirt or dress pants) or a black dress. In both cases, the garments are to be worn with appropriate footwear. Please obtain prior approval from the Conductor or his designee for exceptions.

The Conductor, or the Board, may relax the indoor concert dress requirement on a concert-by-concert basis, for example, permitting certain colored accessories for festive occasions.

Outdoor concerts. (Any time of year, any time of day). The Band's dress for outdoor concerts is "khaki bottom (skirt, pants) and white shirt." Appropriate footwear, which could include sneakers, but would not include flip-flops, is to be worn as well.

The Conductor, or the Board, may alter the outdoor concert dress requirement on a concert-by-concert basis. For example, warmer clothing or outer garments may be authorized. Or, especially in very hot weather, or when a concert is scheduled in connection with a picnic or outdoor festival, shorts and other sportswear may be authorized.

Inclement Weather Policy

It will be the practice of the Ypsilanti Community Band to provide a safe and secure rehearsal and performance locale for its performing members and audience. On occasion, due to inclement weather or other situations, it may become necessary to alter or change the rehearsal or performance location and or even cancel the event completely. If such an event were to occur, it will be the practice to provide as much notification as possible. The following steps will be taken to notify its members and audience:

1. No later than two hours before the scheduled event, the director, will make the decision based on the best information available at the time.
2. If a rehearsal or event are to be cancelled or altered the director will make notification to local radio stations including WAAM radio, WJR radio and WWJ radio informing them of the change and request that a public service announcement be made.
3. The director will contact section leaders and appropriate board members of the decision. Section leaders will then contact members of their assigned sections and notify them of the information.
4. A temporary bulletin will be placed on the website (Ypsicommband.com) by the director with the appropriate information and updates.
5. A mass email notification will be sent to all members who request email updates by the director.

6. Members of the band, and our audience, are encouraged to monitor the listed radio stations and check the band website for updated information.

Because members of the band come from such a diverse geographical area, individual members are asked to evaluate their ability to safely travel on their individual basis. If he/she makes the decision that they will not be able to attend the scheduled rehearsal or event they are asked to notify their section leader. If the section leader believes that the amount of calls merits notification of the director than the section leader will do so. The director will use this information in his/her decision to continue the event or cancel it.

Safety of all is the primary concern in making such decisions.

BAND LEADERSHIP ROLES

Major Responsibilities of Band Officers

President. Just as the Conductor has a major responsibility for challenging the Band in numerous ways through the music involved (new music/new ideas, greater complexity, addressing needs/interests of both Band and audience, etc.), the Band's elected President has parallel responsibilities that are often intangible and as difficult to describe as they are important to implement.

The President has a special responsibility for initiatives related to searching out (especially from the Band membership, but from other Bands and musical groups, from other non-profits, and elsewhere) and presenting for consideration a wide variety of ideas for improving the Band in every aspect of its operations—publicity, audience relations, concert venues/dates/special features, property acquisition and management, fund-raising and money management, library management, membership recruiting/retention/development, organizational and meeting structures and improvements, and many others. As one means of accomplishing this responsibility, the President is an ex officio member of all standing and ad hoc committees.

The President serves as a spokesperson, a role model, a symbol, a communicator, etc. both to external audiences and to the membership of the Band. The President has a responsibility constantly to make statements and to take actions that move the Band toward its adopted vision statement and long- and short-term goals.

In addition, the President has several duties that are identified specifically in the Bylaws. These are:

1. Appoint persons to serve in officer and standing committee chair roles (Article IV-B-2).
2. Preside over meetings of the Board (Article IV-E-3).
3. Call meetings of the Board (Article IV-E-5).
4. Appoint chair of Nominating Committee from among Board members (Article IV-F-1).
5. Call meetings, other than the Annual Meeting, of the Band (Article VI-B).
6. Preside over business meetings of the Band (Article IV-D).

Further, there are other duties that are expected. These include:

7. Recommend to the Board persons for the Conductor and Business Manager positions at such time as there is a vacancy in either position.

8. Initiate the annual review of all staff positions [i.e., Conductor, Business Manager, and assistant(s) to either] and make recommendations concerning renewal or non-renewal of each to the Board.

9. Prepare, or cause to be prepared, an agenda for each meeting of the Board or the Band.

10. Assign issues or tasks to an officer, or to a standing or ad hoc committee, if there is a question of jurisdiction.

11. Follow up on Board actions to insure they are being implemented as intended and in a timely manner.

12. Coordinate matters between/among the Conductor, Business Manager, and the Board.

13. Perform all other actions necessary to maintain a smooth-functioning organization, especially as assigned by the Board or as required of the presiding officer under *Robert's Rules of Order*.

Secretary. The appointed Secretary of the Ypsilanti Community Band has several duties that are identified specifically in the Bylaws. These are:

1. Maintain minutes of meetings and other documents of the Band and of the Board of Directors (Article IV-E-2).

2. Maintain other corporate records, including minutes of committee meetings (Article XVII-A-1).

In addition, there are other duties that are expected. These include:

3. Distribute minutes of Board and Band meetings, either electronically or on paper.

4. Writing letters on behalf of the Band, as directed by the Board, to various external constituencies.

Treasurer. The appointed Treasurer of the Ypsilanti Community Band has several duties that are identified specifically in the Bylaws. These are:

1. Sign checks, drafts, promissory notes, orders for payment of money, etc. (Article XVI-C.)

2. Maintain adequate and correct books and records of account, including accounts of properties and business transactions, and accounts of assets, liabilities, receipts, disbursements, gains, and losses. (Article XVII-A-2).

In addition, there are other duties that are expected. These include:

3. Maintain an accurate list of all donors, including donors of cash and of in-kind services.

4. Receive all income and deposit in an approved bank account in a timely manner.

5. Pay all bills in a timely manner.

6. Maintain appropriate records, including those needed for external financial reporting, and report regularly to the Board on the Band's financial standing with respect to the budget.

7. Participate, along with others named by the President, in the development of the annual budget for review/approval by the Board.

8. Submit an annual financial report, covering the previous fiscal year, to the Board each summer.

9. Arrange for appropriate safeguards for financial resources (e.g., multiple persons authorized to sign on and have access to bank account(s), annual audit, etc.)

10. Invest reserves, if any, in a manner approved by the Board.

Band Reimbursement Policy. From time to time, individuals may make expenditures on behalf of the Band. Authorized expenditures will be reimbursed by the Treasurer, provided that a request for reimbursement is made within three months of the expenditure, and that adequate documentation exists to confirm that the expenditure did occur on behalf of the Band. Reimbursement for any amount requested more than three months after the expenditure is subject to the approval of the Board of Directors.

An expenditure will be considered authorized if it is approved by the Board of Directors or it fits into a budgeted line item and is approved by the person responsible for that line item. (For example, within a budget line item for fundraising, the Fund Raising Chair will approve expenditures.)

Major Responsibilities of Band Staff

Conductor. The Conductor is appointed by the Band's Board and serves a term of one year, coinciding with the Band's fiscal year, renewable indefinitely. For cause, the Board of Directors may terminate the appointment of the Conductor in midterm. The Conductor serves as an ex officio member of the Board, with voice but no vote. The Conductor is an ex officio, non-voting member of all Band committees.

Just as the President has a major responsibility for challenging the Band to be excellent in every aspect of its organization and the Business Manager has a similar responsibility with respect to the Band's logistics, the Conductor has a responsibility to challenge players with new and harder music, to challenge the Band organization to provide the necessary support for quality of programming, and to challenge audiences to attend in large numbers and to provide tangible and intangible support.

The Conductor has a special responsibility for initiatives related to assembling interesting (both to players and to audience) concerts; for conducting interesting, lively, efficient, and educational rehearsals; for encouraging large numbers of talented personnel to perform with the band; and for providing ideas and suggestions for every aspect of the Band's operation.

The Conductor serves as a spokesperson, a role model, a symbol, a communicator, etc. both to external audiences and to the membership of the Band. The Conductor has a responsibility constantly to take actions that move the Band, especially musically, toward its adopted vision statement and long- and short-term goals.

Specific Conductor responsibilities will include, but not be limited to:

A. Select music for rehearsal and possible performance. If the music is not in the Band's Library, ensure that it is borrowed or purchased and then placed in the hands of Library Committee personnel. If the music is in the Band's Library, provide ample notice to Library Committee personnel such that music can be readied for rehearsal.

B. Conduct rehearsals, carefully observing stated starting and ending points, in such a manner as to ensure the best possible preparation for performance.

C. Conduct concerts, serving as an announcer or arranging for someone else to perform this function.

D. Arrange for soloists and small ensembles that will perform with the Band.

E. Provide, upon request of Publicity Committee, musical numbers, program notes, etc. for printed programs.

F. Perform other duties as assigned by the Board.

Assistant Conductor(s). The Board may appoint, for a period of one year coinciding with the Band's fiscal year, renewable indefinitely, one or more persons to assist the Conductor, ordinarily upon the recommendation of the Conductor. For cause, the Board of Directors may terminate the appointment of the Assistant Conductor(s) in midterm. This person/these persons will work under the direction of the Conductor, unless the Board should assign certain functions to the Assistant Conductor(s), in which case the Assistant Conductor(s) will report directly to the Board for the assigned functions.

Business Manager. The Business Manager is appointed by the Band's Board and serves a term of one year, coinciding with the Band's fiscal year, renewable indefinitely. For cause, the Board of Directors may terminate the appointment of the Business Manager in midterm. The Business Manager serves as an ex officio member of the Board, with voice but no vote. The Business Manager is an ex officio member of all Band committees.

Business Manager responsibilities will include, but not be limited to:

A. Draft, and following Board approval, maintain and publish (generally on the Band's web site), a five-year vision statement, a five-year operations plan, and an annual one-year operations plan.

B. Create, update as needed, and distribute at least two types of calendars. One calendar, for use by the entire Band, is a calendar of rehearsal and performance dates/times/places, generally for at least a year in advance. The other calendar, generally for Band leadership personnel, contains activities, deadlines, and responsible parties such as to ensure that the Band remains on track toward its one- and five-year goals month by month.

C. Coordinate and oversee the work of the Band's standing and ad hoc committees; recommend to the president and/or Board additional ad hoc committees that are needed.

D. In consultation with the Conductor and with the approval of the Board, make all logistical arrangements related to rehearsals, performances, and storage of Band property.

E. In consultation with the Conductor, and with approval by the Board for any performance that differs (date, time, location, etc.) from the corresponding performance the previous year, make all arrangements with the hosts/sponsoring organizations for indoor and outdoor performances.

F. Monitor the YCB budget, ensuring that no budget line is exceeded without Board approval. As necessary during the course of a fiscal year, recommend to the Board that the budget be amended in certain ways such as to prevent deficit spending in budget lines.

G. Insure that all reports to and deadlines of external agencies and organizations with which YCB is affiliated are submitted/met, including federal and state agencies and membership organizations (e.g., ACB, chambers of commerce).

E. Execute, on behalf of the Band, all purchase and other major expenditure documents.

F. Coordinate all transportation arrangements when the Band is performing out of town.

G. Serve as the organization's agent of record and as the organization's primary contact point for inquiries on any subject; handle all relations with the U.S. Postal Service, including the distribution of incoming mail to the proper party in the Band.

H. Perform other duties as assigned by the Board.

Assistant Business Manager(s). The Board may appoint one or more persons, for a period of one year coinciding with the Band's fiscal year, renewable indefinitely, to assist the Business Manager, ordinarily upon the recommendation of the Business Manager. For cause, the Board of Directors may terminate the appointment of the Assistant Business Manager(s) in midterm. This person/these persons will work under the direction of the Business Manager, unless the Board should assign certain functions to the Assistant Business Manager(s), in which case the Assistant Business Manager(s) will report directly to the Board for the assigned functions.

Major Responsibilities of Band Standing Committees

Publicity

1. The Chair of the Publicity Committee is appointed by the President. As a result, this Chair has a special responsibility to interpret and cause to be implemented the “publicity” aspects of Board actions, as well as to present “publicity” initiatives to the Board for information and, as appropriate, approval.

2. The Chair of the Publicity Committee has responsibility for recruiting members of the committee from among the members of the band, for assigning duties to subcommittees and/or individuals, and for coordinating and overseeing the work of all members of the committee.

3. Committee responsibilities will include, but not be limited to:

A. Place timely notices of performances in the “events” calendars of local area print and web-based media (e.g., Ann Arbor Observer, Ann Arbor News, Ypsilanti Courier).

B. Place news stories about Band accomplishments/activities (concerts, special activities, featured soloists, major equipment acquisitions, major donations, etc.) with local-area print, web, and broadcast media.

C. Maintain liaison with “arts” editors/writers in area newspapers, magazines, and other periodicals.

D. Arrange for periodic print and/or oral announcements/presentations about YCB in local-area civic clubs, Chambers of Commerce, and other community organizations.

E. Place notices/posters/etc. in appropriate venues soliciting players in general or players of particular instruments.

F. Prepare, or cause to be prepared, posters advertising forthcoming concerts and arrange to have these posted in music stores, places of employment, local-area businesses, and high-traffic public places.

G. Seek opportunities for concert or membership announcements with local area radio and TV stations.

H. Provide oversight for the YCB web site, keeping it current in terms of information for the general public (e.g., concert dates/times/places; samples of photos and audio), information for prospective members (e.g., information about the band and processing of joining), information for members (e.g., governing documents, minutes), and information for other community bands (e.g., the YCB band library).

I. Cause to be prepared and distributed and periodically updated a multipurpose brochure about the YCB—suitable for attracting people to performances, for membership recruitment, for “giving” purposes, and the like.

J. In cooperation and consultation with the Band’s Personnel Committee, prepare annual publicity seeking “just graduated” area high school seniors to play with YCB during the summer and distribute this widely, including among high school band directors.

K. Prepare a printed program for each YCB concert, including advertisements, information about the music to be played, information about the band, the current roster of members, how to give to the band, and other such information.

L. Maintain the print archives of the YCB, including concert programs, newspaper clippings, etc.

M. Maintain an audio and video history of the YCB, including audio and video recordings of concerts.

N. Maintain and update after every performance a written history/spreadsheet of what the band has performed and when it was performed.

O. Develop and implement, obtaining Board approval as necessary, strategies for “audience enhancement”—size of audience, demographic composition of audience, etc.

P. Perform other duties as assigned by the Board or the President.

Property

1. The Chair of the Property Committee is appointed by the President. As a result, this Chair has a special responsibility to interpret and cause to be implemented the “things owned” aspects of Board actions, as well as to present “things owned” initiatives to the Board for information and, as appropriate, approval. “Property” is used in this context as any item owned by the Ypsilanti Community Band, except for music (which is the responsibility of another committee).

2. The Chair of the Property Committee has responsibility for recruiting members of the committee from among the members of the band, for assigning duties to subcommittees and/or individuals, and for coordinating and overseeing the work of all members of the committee.

3. Committee responsibilities will include, but not be limited to:

A. Recommend to the Board (or to its other standing or ad hoc committees, such as

Budget) actions needed with respect to the appropriate storage, insurance, care, repair, replacement, additions to, deletions from, and use (by non-band members, or by band members performing with another group) of Band-owned equipment/property.

B. Oversee all actions related to property as directed by the Board.

C. Maintain an inventory of all property, other than music library holdings, that belongs to the band.

D. Recommend to the Board items (other than music) that need to be acquired, including information about cost, vendor, quality, etc.

E. Organize and/or perform and/or oversee the set up/tear down of all chairs, stands, conductor items, percussion items and other needed equipment for each rehearsal and concert.

F. Arrange for and oversee the moving of all necessary equipment from one location to another (e.g., from storage to rehearsal location; from rehearsal location to performance location; from performance location to storage).

G. Make arrangements for and oversee the borrowing/renting of all equipment needed, by not owned, by the Band or its individual members, including the return in good order.

H. Insure that a sound system is in place and functional for each indoor and outdoor concert.

I. Insure that each full indoor concert (at least) is recorded on at least an audio medium.

J. Arrange for editing, reproduction, sale, and distribution of recordings of concerts to Band members and others as determined by the Board; arrange for the periodic preparation (including, as necessary, special recording sessions) of an audio and/or video recording of the music of the YCB for sale to the general public.

K. Provide copies of all recordings of the YCB to the Publicity Committee for inclusion in the Band's audio/visual historical files.

L. Perform other duties as assigned by the Board or the president.

Fund-Raising

1. The Chair of the Fund-Raising Committee is appointed by the President. As a result, this Chair has a special responsibility to interpret and cause to be implemented the "income" aspects of Board actions, as well as to present "income" initiatives to the Board for information

and, as appropriate, approval.

2. The Chair of the Fund-Raising Committee has responsibility for recruiting members of the committee from among the members of the band, for assigning duties to subcommittees and/or individuals, and for coordinating and overseeing the work of all members of the committee.

3. Committee responsibilities will include, but not be limited to:

A. Arrange for the acquisition of money/equipment/music from individual and corporate donors, including, but not limited to, concert sponsorships, solicitation of gifts, donation boxes at performances, and the like.

B. Sell advertising in YCB printed programs and in/on other YCB materials and work with the Publicity Committee to ensure that these appear appropriately in the programs and other items.

C. Pursue government and foundation funding for the band, provided that the potential funds to be received are for a purpose consistent with the Band's mission and are for a purpose approved by the Board.

D. Develop, coordinate, and implement projects to raise funds for the Band. This includes projects that involve the sale of goods (e.g., sale of pies, recordings, clothing) and projects that involve services, such as honoraria for a performance by part/all of the Band.

E. Maintain a long-term list of donors, contact information, amounts/items given, and the like; work closely with treasurer, secretary, and others to ensure that appropriate recognitions are given to donors.

F. Write thank-you notes to donors and provide receipts to donors for tax purposes.

G. Perform other duties as assigned by the Board or the president.

Library

1. The Chair of the Library Committee is appointed by the President. As a result, this Chair has a special responsibility to interpret and, working closely with the Conductor, cause to be implemented the "music" aspects of Board actions, as well as to present "music" initiatives to the Board for information and, as appropriate, approval.

2. The Chair of the Library Committee has responsibility for recruiting members of the committee from among the members of the band, for assigning duties to subcommittees and/or

individuals, and for coordinating and overseeing the work of all members of the committee.

3. Committee responsibilities will include, but not be limited to:

(General)

A. Provide, in consultation with the Property Committee, appropriate storage cabinets and storage location(s), security for the music library, and other storage-related matters.

B. Ensure that each Band member has an appropriate folio in which to keep music.

C. Ensure that sufficient copies of scale books, exercise books, and the like are available at all times.

D. In consultation with the Conductor, identify situations where part or all of a composition needs to be borrowed; locate a source that holds the title and request permission to borrow; if granted, receive the material, copy it for YCB use (if legal), and return the original as soon as possible.

E. If a request is received from another musical organization to borrow music from YCB, consult with the Conductor about any possible near-future possible need for the requested music. If there is no immediate YCB need, honor the request (highly preferably providing to the other organization photocopies, rather than originals) and maintain records about what has been borrowed, by whom, for what period of time, and sufficient other information as to be able to determine if everything borrowed is eventually returned.

F. Perform other duties as assigned by the Board or the president.

(Acquisition of Music)

G. Receive (from the person ordering, from a donor, etc.) all music intended to be placed in the Band's permanent collection/music library.

H. Stamp each sheet of music with the Band stamp (to indicate ownership).

I. Make photocopies as necessary.

J. File in Band library according to standard protocols for such.

(Inventory)

K. Maintain an accurate database/spreadsheet of the Band's library holdings, including, for each title (at least), title, composer, arranger, filing location, notations as to source (e.g., "donated by. . ."), special characteristics (e.g. "band and choir," "alto saxophone solo with

band”), seasonal/special occasion (e.g., winter holiday, patriotic), missing parts, and the like. Ensure that the Conductor has access to this list at all times.

L. In conjunction with others who maintain the Band’s web site, post the Band’s musical holdings on the web site and update the information regularly.

(Use)

M. Periodically, remind the Conductor several months in advance of need for lists of music to be played. When such lists are received, prepare (including making additional photocopies as necessary) the designated music for distribution. In consultation with the Conductor, establish the date and the process by which the music will be quickly and efficiently distributed to the Band members.

N. Bring extra parts to each rehearsal and performance while the music is being played on a regular basis.

O. When the need for the music has ended, collect it, sort it, and file it in the proper location.

P. Maintain records of what music various players have; supply missing/replacement parts as needed.

Q. Make strenuous efforts to recover (and file) parts that are not routinely turned in after use.

R. In all possible instances, maintain a “master copy” of each instrumental part (including score) of each title such that if, for example, the 2nd bassoon part for a particular composition becomes missing, a replacement part can be photocopied or downloaded from the “master.”

S. Repair pieces of music that have become torn, separated, etc.

Personnel

1. The Chair of the Personnel Committee is appointed by the President. As a result, this Chair has a special responsibility to interpret and, working closely with the Conductor, cause to be implemented the “player” aspects of Board actions, as well as to present “player” initiatives to the Board for information and, as appropriate, approval.

2. The Chair of the Personnel Committee has responsibility for recruiting members of the committee from among the members of the band, for assigning duties to subcommittees and/or

individuals, and for coordinating and overseeing the work of all members of the committee.

3. The Chair of the Personnel Committee has the authority to grant hardship waivers for Band dues and other individual financial matters.

4. Committee responsibilities will include, but not be limited to:

(Record Keeping)

A. Maintain the Band's roster (as defined elsewhere), such that an up-to-date roster is readily available at all times to such parties as the Conductor, the president, the secretary, the person preparing the printed program, and the like. Give special attention to gathering information for "empty cells."

B. In consultation with the treasurer, maintain records of who, at any given time, has paid dues, who has received a hardship waiver, and who has made a donation in lieu of dues.

C. Maintain additional lists of persons, by instrument, and with contact information—for recruitment purposes—persons who can be approached about playing occasionally, or who have indicated interest in playing at some future point, or who want to "be informed about" the YCB, etc.

D. Maintain records on "alumni" of the YCB—persons who formerly played with the Band, instrument(s) played, period of time played with the band, reason for leaving the Band (e.g., moved out of area, died), contact information for individual or family member, etc. To the extent possible, use this group for recruiting purposes and, by sharing this information periodically with the Fund-Raising Committee, use for solicitation of funds and ideas.

(Recruitment)

E. Using the roster, the list of desired numbers of players of each type of instrument, and anticipated attendance of Band member, and in consultation with the Conductor, identify player needs for each concert—well before rehearsals for that concert begin.

F. In coordination with the Publicity Committee, devise and implement ways to recruit players in the "need" areas—for either "temporary" (one concert) or permanent membership in the Band.

(Hospitality, Attendance, Personal Support)

G. Devise and implement a process by which a newcomer (or returnee after lengthy absence) is quickly welcomed and identified at rehearsal, such that membership information may be quickly obtained, that the person is introduced to entire Band, and that the relevant section leader provides assistance with seating and music.

H. Devise and implement a name tag system that includes name and instrument—such that, by wearing the name tags each week for prolonged period of time Band members can learn each other's names, etc.

I. Regularly and periodically (e.g., monthly, after each concert, etc.) obtain from section leaders the attendance records for that section since the last such reporting. Tabulate and maintain this information. Use this information, along with other possible sources, to identify Band members with irregular attendance that could suggest personal problems—child care, illness, illness in family, extended work hours, etc. —where Band members might be able to provide some form of support.

J. Propose social events (e.g., small weekly functions, monthly/quarterly/annually larger events) to the Board for review and approval.

(Recognitions)

K. Seek out and share with entire Band significant accomplishments/milestones in lives of the members—a new job/promotion, got married, had baby, in hospital, won a prize/award, got major (positive) media recognition for something in work/family/personal life, etc.

SECTIONS AND SECTION LEADERS

Sections

The Ypsilanti Community Band has the following “sections”:

1. “Flute.” Flute and piccolo players
2. “Clarinet.” Eb, Bb, alto, and bass clarinet players (including, potentially, contra-alto and contra-bass clarinet players)
3. “Double Reed and Saxophone.” Oboe, English horn, bassoon, contrabassoon, alto saxophone, tenor saxophone, baritone saxophone players
4. “Horn.” French horn players
5. “Trumpet.” Trumpet, cornet, and flugelhorn players
6. “Low Brass and String Bass.” Euphonium, trombone, tuba, and string bass players
7. “Percussion.” Percussion and keyboard players.

Section Leaders

There will be a “section leader” for each section at all times. Each section leader is appointed by the Conductor after the Conductor receives input from the players in that section. The section leader holds a one-year term that coincides with the Band’s fiscal year. For cause, the Conductor may rescind the appointment of the incumbent and make a new appointment. A section leader may serve any number of terms and may serve as section leader while also holding some other leadership position in the Band.

Responsibilities of Section Leaders

The responsibilities of each section leader include but are not limited to:

1. Collect from section members names of and contact information for possible players in the Band who would be in that section. Provide these to the Chair of the Personnel Committee or her/his designee.
2. Maintain records of concert and performance attendance; inform the Conductor when any player has reached the point of not having attended a majority of the available rehearsals for the next concert. Immediately following each concert, provide attendance records for the

previous cycle (rehearsals, concert) to the Chair of the Personnel Committee or his/her designee.

3. As necessary, recommend disciplinary action concerning a player to the Conductor if the player's behavior is disruptive to the Band's goals.

4. Help maintain order and decorum in rehearsals and concerts.

5. Facilitate sectional gatherings outside regular rehearsal times (e.g., sectional rehearsals, social events)

6. As needed, advise players on concert dress and interpret dress and other Band policies for players.

7. Organize a "telephone tree" within the section, such that if the section leader or the section leader's designee receives an urgent message (e.g., cancellation of a rehearsal, change of location for a rehearsal), all members of the section can be called within a few minutes.

8. Assist, when new members of the section arrive for first rehearsal, in notifying the Chair of the Personnel Committee or her/his designee such that information can be gathered for introduction and for the roster, in helping the new member be seated, in helping the new member get music to play, and in performing other "welcoming" responsibilities.

9. As directed by members of the Library Committee, assist in the distribution of parts to members of the section and, as needed, with retrieving and turning in parts that are no longer needed in the section.

10. Perform other duties as assigned by the Board, the President, or the Conductor.