

CCO membership policy

2018-19 Season Priorities

- 1) All members **attend** all rehearsals and concerts in a season.
- 2) **Personal initiative** to ensure, equally, the artistic and non-artistic welfare of the orchestra.
- 3) Actively **promote** concert attendance to friends and family.

Rehearsals: Attendance

Members are expected to prioritize attendance above all other life priorities that challenge our schedule.

This applies equally to all rehearsals, sectionals and meetings.

Rehearsals are Tuesday evenings from 7:30-10pm beginning the first Tuesday after Labour Day through to the end of May.

Your orchestral voice matters, regardless of which section you play in or where you sit within it. Attendance of all members is recorded and tracked at all rehearsals by your section rep on the board.

We recognize that something unavoidable may prevent you from attending a rehearsal. In that rare instance, you are expected to reach out to ALL affected individuals, in a timely manner, as articulated in the next section.

Membership in CCO assumes you will play all concerts.

All members are responsible for meeting the subscription purchase obligation described later in this document, regardless of how many concerts are played. The only exception is the pro-rated basis new and returning members pay if they join mid-season.

The clear expectation is that you prioritize CCO attendance over other challenges. If you miss 2 or more rehearsals you will not be permitted to play that concert, unless you propose a plan to make up for the time and detail missed that satisfies your section lead and the Music Director. Missing a concert, for any reason, automatically changes the status of your membership to returning member and may mean that your spot is no longer available.

If you need to sit out for one or more concerts, it is up to you to ensure that your non-musical responsibilities continue to function either by re-assignment in collaboration with impacted stakeholders, or by continuing to perform them during your absence.

What to do if you can't attend a rehearsal

In the unavoidable and infrequent event you can't attend, it is imperative that you inform 3 people in a timely manner:

- 1) stand partner
- 2) section leader

3) board representative

- supply a sub for that rehearsal at no cost to the orchestra for non-covered parts (especially winds/brass)
- ensure that your stand partner and sub if applicable has access to any music or parts that you would otherwise have been responsible for bringing

Rehearsals: Decorum

Downbeat begins at 7:30pm. Please go out of your way to arrive on time.

Bring a sharp pencil.

Minimize obstruction: Leave your case and stuff out of the way.

One voice: please do not talk, rehearse or noodle while someone is speaking.

Know that no matter how quiet you may think you are practising/noodling, you ARE distracting others, every time.

Please do not tap your foot, ever.

Page turning matters: inside players turn pages, in time, quietly and unobtrusively.

Tuning Protocol

Unless a general orchestra tuning, our Concert Master directs tuning in this order:

- 1) Winds / Brass
- 2) Lower Strings
- 3) Upper Strings

Please respect the other sections by not tuning while it is their turn.

Set-up / Strike: leave no trace

Our relationship with Little Trinity is quite dependent on the extent to which we faithfully restore their layout to EXACTLY where everything was prior to our use of their space, each and every occasion. Take complete responsibility before and after every rehearsal to ensure that your seat and stand go back where they came from - and that ALL general aspects of set-up and take-down are complete before you leave.

Make no assumptions, and leave nothing to others. Take time every week to scan the chair layout diagram on the back of the door leading into to hall area close to the nursery.

Concerts: do not leave the church until strike is absolutely complete. This applies to all members.

Membership

CCO membership is a privilege, not a right.

Before the commencement of every season, a letter of invitation will be sent to every player the orchestra would like to include as part of the initial roster for that season.

CCO membership is not a forgone conclusion. If you have not received this letter by August 1 prior to the season commencement, you should direct related communication to the HR Board Member.

CCO does not audition prospective members.

Provided that there is a need for that player, we expect members to have adequate

playing and orchestral experience, a commitment to the orchestra's non-musical welfare, agree to prioritize all rehearsals and meetings, and resonate organically with the orchestra's personality. In general terms, we expect a skill level of RCM Grade 8 or higher and that new members are already quite familiar with standard practises in orchestral decorum.

Prospective member is one who has not been a CCO member in the past.

Returning member is one who has been a member in the past, but has left the orchestra and would like to re-join after an absence of one or more concerts.

Active Member is one who played the previous concert.

All potential new and returning members (all instruments) are channelled FIRST through the Board Member responsible for Human Resources.

The HR Board Member will consult directly affected stakeholders (typically Section Principal/Leader and the Board Rep for that section) to determine if there is a spot for that member. In certain circumstances, the HR Board Member will consult with the Artistic Director.

Provided that there is a spot open for a prospective or returning member:

- Prospective Members are invited by the HR Board Member to participate in three consecutive rehearsals after which they will meet briefly together with the Section Principal/Leader and Board Rep for that section, and Board HR person. Prospective members are invited to join the orchestra based on unanimous agreement between those three stakeholders.

- Returning Members are re-admitted to the orchestra based on unanimous agreement between Section Principal/Leader, Board Rep for that section and HR Board Member.

Orchestra membership is valid upon acceptance of the content of this membership policy and receipt of payment for the subscription obligation.

Non Musical Contribution

Recognizing the many operating tasks involved in managing an organization like ours, every member is expected to step forward, on their own initiative, to offer expertise and time to the non-musical welfare of the orchestra.

Once a non-musical responsibility is established, it is the member's responsibility to ensure the job gets done and that appropriate stakeholders are informed along the way.

If a member is unable to attend rehearsals or play in a concert, it is up to them to ensure non-musical responsibilities continue to get done - or that another member is appropriately engaged to take on that responsibility.

Subscription Sales

To ensure adequately seeded funding for our budget, all orchestra members agree to purchase a minimum of one season subscription which may be re-sold by that member

to a family member or acquaintance.

Members joining after the first concert may pay a pro-rated subscription based on the first concert they participate in.

Music / Parts

Unless informed otherwise as an exception, each member is expected to take complete responsibility for ensuring that they download, print, collate the music they play. Links to downloadable parts are provided in weekly emails and on the CCO Facebook group page.

Concert Attire

Unless otherwise agreed to by the orchestra, our concert dress is “all black”, including socks/shoes. Black means black - not dark or splashes of any other colour. Jackets and ties for men are permissible but not encouraged. Pants, skirts, dresses are all OK for women.

Weekly eMail

This eMails contain important information about rehearsals, concerts and related organizational issues. Members are expected to read them and respond in a timely manner.

Artistic Nuance

Please play what is on the page or called for.

Dynamics: In our orchestra, less is by far more in quieter passages.

“*p*” means noticeably soft.

“*pp*” means you should not be able to hear the person beside you

“*ppp*” means you should hear yourself with difficulty

Please do NOT invent crescendi or decrescendi that are not indicated or called for.

Note lengths: They matter. Hold notes for the entirety of their duration as indicated.

Vibrato: go out of your way to use it artistically. String players, vibrate on every pizz.

Slides: don't unless the Conductor or your section leader calls for it.

Bowings: follow your section leader, always.

Foot Tapping: please don't, ever.