



MUSICIAN HANDBOOK 2019-2020

The Prescott Pops Symphony commits itself and its musicians to ethical, businesslike and lawful conduct, including proper use of authority and appropriate decorum when acting on behalf of the orchestra.

BACKGROUND

Local musicians created the Prescott Pops Symphony in 1992 with a mission to provide opportunities for the performance of light-hearted orchestral music during the summer months. It was first incorporated as a non-profit organization in May of 1996 as the "Prescott Summer Pops Symphony" led by Music Director Emeritus Paul Manz.

Since its inception, attendance and ticket sales for Pops concerts have tripled. In 2007, due to this popular demand, the Pops dropped "Summer" from its name and became the "Prescott Pops Symphony." The Symphony has grown to support five major productions per year, including two annual concerts featuring a full chorus and renowned soloists.

During its tenure, the Pops has performed close to 100 concerts for appreciative Yavapai County audiences. The Symphony ranges from 50 to 80 area instrumentalists and 40 to 60 vocalists at various concerts, plus local guest soloists and conductors. Membership always includes from 10-15% youth participants from area intermediate and high schools, engaging with the Symphony's mission to support young musicians in the area.

In Prescott, the Pops has partnered with other performing and support groups such as the Yavapai Symphony Association, the Yavapai Symphony Guild, the Yavapai College Master Chorale, and the Prescott Chamber Orchestra.

The Pops continues to provide quality performances at low-cost ticket prices for the community. Support for the Symphony, through monetary and in-kind donations, provides ample opportunity for participation by the area's talented musicians.

OUR MISSION

The Pops Symphony's mission is threefold:

- 1) To educate, enrich and entertain audiences of all ages by providing accessible, affordable, high quality symphonic music
- 2) To encourage youth involvement in music through participation, school grants, and scholarships
- 3) To provide an opportunity for local musicians to participate, through rehearsals and performances, in a challenging, inspiring, and dynamic musical environment

COMMUNITY FOCUS

The Pops is a community organization, not a professional orchestra. Members are valued and compensated for their contributions to high-quality performances, and we prioritize providing playing opportunities to musicians from the Prescott area. Many of our musicians have professional experience, and we strive to accomplish our mission with a spirit of community in mind.

GOVERNANCE

A volunteer Board of Directors oversees the administration of the Pops Symphony. Functions of the Board include setting policy, approving the operating budget, keeping watch over the finances of the organization, strategic planning for the future, and any other business that requires Board involvement. Orchestra members are welcome to suggest agenda topics and to attend meetings of the Board as observers. The staff and Board of the Prescott Pops Symphony value ideas and suggestions coming from musicians. Musicians should feel free to share thoughts.

MUSICIAN CATEGORIES

Musicians may participate with the Pops under the following categories:

Music Director
Associate Music Director
Concertmaster
Assistant Concertmaster
Principal Orchestra Member
Section Orchestra Member
Student Orchestra Member

Substitutes
Guest Conductor
Guest Artist
Choral Conductor
Principal Chorus Member
Chorus Member



The Music Director is an *at will*, salaried employee of the Pops, and is compensated as defined by the Board. The Music Director is responsible for personnel management and all aspects of rehearsal, production and performance of the music.

The Associate Conductor serves as a volunteer, assists with personnel management, and may be enlisted as a Guest Conductor as needed or requested. If serving as a Guest Conductor, the Associate Music Director will be compensated as a Guest Conductor.

The Concertmaster is responsible for leadership of the upper string section (first violin, second violin, and viola), seating the players (in cooperation with the Music Director), and providing bowings for upper string parts. The Concertmaster receives pay as stated in Appendix A. Although exceptions may be made, the Concertmaster is expected to commit to the entire season and attend all rehearsals.

The Associate Concertmaster assists the Concertmaster as needed, and takes up the responsibilities of Concertmaster whenever the Concertmaster is absent. The Associate Concertmaster is compensated as stated in Appendix A. Although exceptions may be made, the Associate Concertmaster is expected to commit to the entire season and attend all rehearsals.

Principal Orchestra Members include musicians who play with the Pops on a regular basis and are the leaders of strings, winds, brass, and percussion sections. Members compensated as Principal include cello (responsible for lower strings), flute, clarinet, oboe, bassoon, horn, trumpet, trombone, tuba, percussion, and timpani. Principal Orchestra Members receive pay as stated in Appendix A, plus travel stipend based on the region from which they are traveling. Although exceptions may be made, Principal Orchestra Members are expected to commit to the entire season and attend all rehearsals.

Section Orchestra Members include musicians who play with the Pops on a regular basis. Section Orchestra Members receive pay as stated in Appendix A, plus travel stipend based on the region from which they are traveling. Although exceptions may be made, Section Orchestra Members are expected to commit to all services per concert.

Student Orchestra Members include musicians who play with the Pops on a regular basis and are currently enrolled in High School (age exceptions may be made for younger, highly qualified students). Student Orchestra Members receive

pay as stated in Appendix A. Although exceptions may be made, Student Orchestra Members are expected to commit to all services per concert.

Substitutes include local and regional musicians who are hired on occasion as independent contractors. Substitutes are hired when there are not sufficient members to meet the need for a full and quality performance. Substitutes will receive payment as stated in Appendix A. Cartage (provided for harp or timpani only) will be compensated as stated in Appendix A. Although exceptions may be made, Substitutes are expected to attend the dress rehearsal and the performance. The Music Director must approve all substitutes. Substitutes are enlisted on a temporary basis, and agreements may be terminated at any point when an actual orchestra member has been identified and enlisted.

The Music Director must make every attempt to assure that the ensemble playing ability of substitutes is at a level equal to or greater than that of other Pops musicians. The Pops Symphony must maintain a quota of at least 8 first violins, 8 second violins, 4 violas, 6 cellos, and 2 double bass players. Should that quota be unmet, the Music Director must utilize substitutes to sustain the quota. All Substitute payments must be within the budgeted amounts set by the Board of Directors for each particular season.

Guest Conductors may be occasionally enlisted by the Music Director. Guest Conductors are compensated as independent contractors per-concert as stated in Appendix A. Although exceptions may be made, Guest Conductors are expected to attend two dress rehearsals and the performance.

Guest Artists may be occasionally enlisted by the Music Director, and may be local members or musicians from outside the organization. Guest Artists are compensated as independent contractors per-concert. Local Artists will receive payment as stated in Appendix A, and non-local Artists will receive their going-rate as negotiated and approved by the Board of Directors. Although exceptions may be made, Guest Artists are expected to attend two dress rehearsals and the performance.

The Choral Director is compensated as an independent contractor for a per-concert amount as a Guest Conductor. The Pops Choral Director is responsible for scheduling and directing chorus rehearsals in preparation for concerts for which the chorus will participate.

Chorus Members are enlisted by the Choral Director to sing for concerts whenever the Music Director requests a chorus. A section of twenty chorus members may be selected as Principal Chorus Members by the Pops Choral Director, and are compensated as stated in Appendix A. Section Chorus Members serve as volunteers and receive no compensation or travel stipends.

THE ROLE OF PRINCIPAL PLAYERS

Principal players are expected to serve as examples in attendance, conduct, musicianship and leadership. Principal players will assist the Music Director in part assignments, conflict resolution, and in filling section vacancies. Principal players will do their best to answer all questions, musical and logistical for their sections before coming to the Music Director. For issues between sections, the Principal players for the respective sections should seek to resolve questions and conflicts between the sections before coming to the Music Director. When there is an issue with a member of another section, the Principal player of that section should always be addressed, not the section player.

CONDUCT

The community aspect of our orchestra is paramount to an excellent musical experience. It is expected that all musicians will treat one another with kindness, courtesy, and respect at all times. If an issue arises among a section or between sections, it should be first discussed with the principal(s) of the section(s), and only if the issue cannot be resolved should it be brought to the Music Director. Issues that cannot be resolved by the Music Director may be taken to the Board of Directors, especially in situations where corrective action may be necessary.

It should be understood that the Pops orchestra includes players of differing levels of experience and ability. It is the expectation of the Pops that all members and substitutes seek to help one another to achieve the best musical result, and not complain about or negatively criticize the work of others. Kind, positive, and respectful attitudes will achieve the greatest results.

Because Pops does not have its own facilities, rehearsals and concerts are held at partnering schools and other facilities. The use of these spaces is crucial to Pops. Rehearsal space is difficult to find, given the size of our orchestra. Please respect these properties, rehearsal rooms, bathrooms, grounds, and other shared spaces. There shall be no eating, drinking (other than water), smoking or chewing gum. Please refrain from using any electronic devices during rehearsals and performances. It is acceptable to read on an electronic device during rehearsal if you tacet a piece.

MUSICAL PREPARATION

It is expected that each musician will make every effort to arrive at the **first rehearsal** with knowledge of the works to be performed gained through individual practice and study. Continued individual practice throughout the rehearsal period is expected. Every attempt will be made to provide music folders as soon as possible before each concert.

Sheet music is expensive. Rental music replacement charges can range from \$5 to \$50 per part. Musicians are expected to handle music carefully and return it on time, generally on the day of the concert. Musicians will be fined the replacement cost for lost, damaged or stolen music. If there is a problem with the music assigned (damaged, marked with pen or colored pencil, etc.), or if a particular piece is missing from a folder, please bring it to the attention of the Music Director immediately.

MEMBERSHIP

The Music Director is expected to maintain and improve, whenever possible, the quality of musicianship of the orchestra.

All participation with the Pops is *at will*, meaning that musicians may leave the organization of their own accord at any time for any reason, or they may be asked to leave by the Music Director or Board of Directors at any time for any reason.

The Music Director may admit members to the orchestra based on prior experience with the potential members, proven professional experience, musicianship, auditions, or any combination of the above.

Once accepted for membership, players will be expected to sign a Memorandum of Understanding committing to attendance at rehearsals and performances. Musicians are expected to attend all services per concert, but are not required to participate in every concert in the season.

The Prescott Pops Symphony strongly encourages all members to have their instruments insured. Should any damage occur to your instrument while you are participating in a Pops activity, please notify the Principal player of your section or the Music Director immediately. Lost, stolen, or damaged instruments (or instrument accessories) are not the responsibility of the Pops.

STUDENT MUSICIAN MEMBERSHIP

The Prescott Pops Symphony and the schools share a common goal of educating student musicians. All students who perform with the Pops will be required to be a member of their school Band/Orchestra. This requirement will be waived for students who are enrolled in a school that does not offer an instrumental music program or students who are home-schooled. Students with extenuating circumstances may petition the Board of Directors to have this requirement waived.

It is strongly encouraged that all students study privately with a qualified instructor that specializes in the student's instrument of choice.

SEATING

The Music Director selects the individuals serving as Concertmaster, Assistant Concertmaster and Principal Orchestra Members. Any changes in the personnel for these positions will be at the discretion of the Music Director, and chairs may be auditioned at any time. If auditions are held, they will be accomplished by committee of Principal Orchestra Members as chosen by the Music Director. Audition procedures and musical requirements shall be determined by the Music Director and shall be given to the applicants no less than two weeks prior to the scheduled audition date.

The Music Director has the right to change or reduce seating for a concert or for given works on a program, or rotate seating for rehearsals or concerts. Section Orchestra Musicians in the winds, brass, percussion, and string sections are selected by the Principal Orchestra Member of that section with assistance from the Music Director.

String players are seated at the discretion of the Concertmaster in cooperation with the Music Director. Membership and seating in the string sections is *not* determined by audition (with the exception of student musicians). A team spirit with the strength of the orchestra's musicality in mind is expected of all players. String seating may be changed at any time, and may often be changed to meet the requirements of a specific work, or the challenges presented in a specific concert.

Seating at one concert or during a concert season does not guarantee similar seating or section assignment for future concerts or seasons.

SERVICES

A service is defined as attendance and playing by the musician at any rehearsal or performance of the Pops, or on behalf of the Pops. Each concert will have 6 services: three regular rehearsals, two dress rehearsals, and one performance.

A regular service shall not exceed two (2.0) hours in length. At approximately the midpoint of each regular service, there will be a 10-minute break.

A dress rehearsal service will run a full two and a half (2.5) hours, *plus* a 15-minute break. Dress rehearsals are the two rehearsals before the concert, generally held on the Thursday and Saturday immediately preceding Sunday concerts.

Performance services shall be limited to three (3) hours in length as measured from the call time. In the event of a delay caused by emergency, act of God or other circumstances beyond control of the Pops, the Pops reserves the right to delay the

performance for a time not to exceed one (1) hour, without additional compensation to players; and/or shorten the performance by length.

Musicians may be contracted for fewer services than on the general schedule (strings only, sectionals, etc.). If a musician is required for only part of a rehearsal, that service will be paid in full.

ATTENDANCE

Attendance at any scheduled service (rehearsal, performance, or special performance) is an essential function of serving as a Pops musician. Notice of absence must be submitted in advance to the Music Director for approval unless there are mitigating circumstances. Excessive rehearsal absence, regardless of the circumstances, may be grounds for action to be determined by the Music Director. Attendance at a performance is mandatory. Failure to attend a scheduled performance will be grounds for action up to and including dismissal, unless there is an acceptable documented reason that made attendance impossible. If a Musician misses two or more rehearsals *plus* the performance, they will not be financially compensated.

Attendance is expected by signing the Memorandum of Understanding, or by any agreement issued by the Pops separate and apart from the Memorandum of Understanding. All musicians must submit completed internal or government required forms and information in addition to the Memorandum of Understanding for payment processing.

If musicians foresee missing a rehearsal, either planned or unexpected, they are expected to notify Joseph Place by emailing maestro@prescottpops.com or calling/texting 928-899-7485.

All orchestra members shall be seated and ready to tune at least five (5) minutes prior to the scheduled call-time of rehearsals. Announcements and orchestra business may occur during this five-minute period.

All orchestra members shall be seated and ready to tune at least fifteen (15) minutes prior to a scheduled concert start.

PAYMENT

Per-service payment will be issued within 30 days after the conclusion of each concert. Checks may be mailed to musicians or handed out at the concert. **Musicians**

must sign-in at the door before every rehearsal and performance. This determines how many services each musician is compensated for attending.

If an orchestra member does not desire the income from a concert, they should not sign-in for services.

TRAVEL STIPENDS

The Pops will only pay a travel stipend for each service to and from **home regions** as agreed in the Memorandum of Understanding prior to the start of each season. Travel stipends are paid in addition to regular service pay, and are only offered for those residing outside the Quad-city area. Travel stipends are paid as stated in Appendix B.

DRESS CODE

Females: Floor- or ankle-length black skirts or dress pants, black blouse or dress shirt, black dress shoes, black socks or hose. No bare midriffs, deep necklines, spaghetti straps, Capri pants, leggings, or black jeans. Please refrain from sequined or brightly accented attire and accessories. Sleeve lengths must cover entire shoulder.

Males: Tuxedo, white shirt, black bow tie, black socks and black dress shoes. If you do not own a tuxedo, please wear a black suit, white shirt, black bow tie, black socks and black dress shoes. It is highly recommended that Prescott Pops male members consider investing in a tuxedo if possible.

All – Please do not apply colognes or perfumes, but definitely use deodorants.

RECORDINGS

Any commercial recording [specific dedicated recording session(s)] shall be compensated as negotiated by the Pops Board, which may include two orchestra members who represent the orchestra. Recording residuals shall be negotiated by the Pops Board and its orchestra member representatives for each recording. Plans for recording or release of previously recorded performances for commercial purposes shall be presented to the orchestra member representatives for consideration and approval.

Board decisions affecting the orchestra shall be supplied to the musicians in writing. Recordings (audio and video) for Pops promotional use (as in use on the Pops website, in grant submissions, advertising, or Pops social media) do not qualify for compensation.

PHOTOGRAPHS/VIDEOS

The Pops reserves the right to take and use photographs or videos of the orchestra and musicians for promotional purposes; each musician waives the right to inspect or approve his/her image or performance. Each musician waives any claim for royalties or damages arising out of the use of such photographs or videos.

CHANGES TO HANDBOOK

The Pops reserves the right to change information contained in this handbook as deemed necessary and prudent, but only in a document signed by the President of the Board of Directors. Such amendments are effective only after such changes have been approved by the Board and have been communicated to the musicians either in writing or by email.

EQUAL OPPORTUNITY POLICY

It is the policy of the Prescott Pops Symphony to afford equal opportunity in all our employment practices and policies to all individuals regardless of race, color, religion, national origin, sexual orientation, age, gender, disability or veteran status. It is also our policy to maintain a workplace free of unlawful discrimination or harassment.

SEXUAL HARASSMENT POLICY

The Prescott Pops Symphony will not tolerate sexual harassment. It is every individual's responsibility to maintain an environment free of sexual harassment. Sexual harassment includes not only unwelcome sexual advances or requests for sexual favors, but also sexually oriented comments or conduct when submission to such conduct is made, explicitly or implicitly, a term or condition of an individual's employment/service or is used as the basis for an employment/service decision, and/or when such conduct has the effect of unreasonably interfering with an individual's performance or creates an intimidating, hostile, or offensive environment.

Any incident of perceived sexual harassment should be reported to the President of the Board, or if that individual is the subject of the complaint, to any other Board Officer. Complaints will be promptly investigated and if confirmed, appropriate corrective/disciplinary action will be taken. No retaliation will be tolerated against any individual who complains about sexual harassment.

WHISTLEBLOWER POLICY

It is the responsibility of all employees and volunteers to comply with the code of conduct, above, and with other policies outlined in this handbook. Orchestra members may report suspected violations to either the Music Director or the President of the Pops Board.

When a suspected violation is reported, the complainant must be granted anonymity, if requested, and protection from harassment, retaliation or adverse employment consequence. The complainant must be acting in good faith and have reasonable grounds for complaint. If allegations prove to be unsubstantiated, knowingly false or malicious, disciplinary action may be taken.

Allegations may be submitted confidentially or anonymously. Reports of allegations will be kept confidential to the extent possible, consistent with the need to conduct an adequate investigation.

The Music Director or President of the Board of Directors (or other authorized Board member if the President is accused of wrongdoing) will notify the complainant of receipt of the reported allegation within five business days. Either the Music Director or the Board representative will promptly investigate and take corrective action if warranted. If the complaint is submitted to the Music Director, he/she must inform the Board President even if the Music Director is able to resolve the issue without Board intervention.

APPENDIX A – MUSICIAN COMPENSATION

Concertmaster – Stipend pay of \$400 per concert

Associate Concertmaster – Per-service pay of \$40 per service

Principal Orchestra Members – Per-service pay of \$40 per service

Section Orchestra Members – Per-service pay of \$25 per service

Student Orchestra Members – Per-service pay of \$15 per service

Substitutes – Per-concert stipend as arranged by the Music Director and approved by the Board of Directors.

Guest Conductors – Stipend pay of \$1,000 (Full Concert)
Stipend pay of \$500 (Shared Concert)

Guest Artists – Per-concert stipend as arranged by the Music Director and approved by the Board of Directors.

Chorus Members – Stipend pay of \$50 per concert (Principal Chorus Members)

APPENDIX B – TRAVEL STIPENDS

Sedona/Verde Valley Region (or 40-70 miles one way) – \$25 per service

Flagstaff/Phoenix Regions (or 71-125 miles one way) – \$35 per service

Other Regions (126+ miles one way) – \$45 per service