“Fine concert! You know, I used to play in the band when I was in school . . . really enjoyed it . . . sure would like to play again.”

The ritual is repeated over and over, following concert after concert in nearly every school auditorium in the country. And every year, there are even more adult musicians — the products of fine high school and college band programs throughout the United States — who are not just looking back on band membership with fond memories, but are actually getting into playing shape again and participating in community bands.

Still there are literally tens of thousands of adult musicians who are not playing, not using the skills they have acquired, and not having the fun of making music together because there is no band in their area.

We encourage you to start a community band. It is not an easy task, and you are certain to encounter problems, but we are so convinced of the value to the individuals involved and to the community in which the band functions that we know it is well worth the effort.

We hope what follows will be of some assistance.

John P. Paynter
The Northshore Concert Band
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Why You Should Start a Community Band

Nothing is more rewarding than a successful team effort. Nothing brings more satisfaction to the musician than a well-prepared sensitive performance. A fine community band provides both of these gratifying experiences and that, in a nutshell, is why you need a community band.

And here are some reasons why you should not let another week go by without starting a community band in your locality:

Everybody loves a band! The group you help to form may play mostly for its own pleasure or take part in local civic activities, or master the finest in symphonic band literature and go on an international tour. But whatever the level of its players and its listeners, the community band is sure to be appreciated.

You haven't lived until you've heard people clap their hands in time to the Stars and Stripes Forever, watched a little child conduct in pantomime with a twig, or heard the crowd buzz with excitement when one of their favorite band pieces is announced.

You have what it takes to develop a community band in your town... people! There are literally thousands of them between the ages of 18 and 80 who have been meticulously and lovingly trained in the art of playing band instruments. Whole generations of musicians are now inactive performers because there is no band, no group in which to participate. These people are more mature, better informed, more tolerant, less overburdened, riper for learning than they were while in school. They have never forgotten the excitement and fun of playing in their high school and college bands and now they have more leisure time, more money to spend, more ways of getting around, more good instruments from which to select, and more music from which to choose. They are eager to recreate, to rejuvenate their minds and spirits, and to get away from the tension and stress of life's current hectic pace. Their active and clever intellects cry out for something better than canned entertainment and plastic emotions. They are people dying to make a comeback!

The physical needs of a community band are virtually the same as those for a high school group: a band room in which to rehearse; chairs, stands, and some of the basic large instruments; a library of band music, and a place to play concerts. (Throw in a little energy in the form of heating, lighting, cooling and conducting, and you have it made!) Add a truck (or six year old station wagon) and you are in business.

Furthermore, you just might convince the local board of education along with a few of the taxing citizens that daytime facilities put on an evening and weekend schedule for
adult music making are more efficiently used. Many a community has found a built-in special interest group when referendum and bond issue voting came around. The family that plays together votes together! New concert halls, civic centers, expanded artist series and special events have greater potential for development and success with an adult music organization flourishing in the community.

Yes, everything it takes to have a community band is readily available: the school band room that is often dark at night; the well stocked band library with files full of fine, but currently unused concert band music; and the mature adult musicians who may be sitting in front of TV sets watching instead of participating. Because all of these unused resources are simply being wasted, it does not require funding, at least very little of it, to begin an adult band. It only calls for dedicated leadership, meticulous planning, and a lot of patient, sustained, unrelenting effort.

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A Special Note to the School Band Director

Because you have elected the privilege of teaching music in the community you serve, it should be your obligation to consider the challenge of protecting its musical standards, on both the student and adult level. Mr. or Ms. Music in your town is you! You should seriously consider continuing to develop the talents you have discovered and the program you have initiated in your school by doing what you can to start a community band. If you have the unique qualifications and energy, you may even want to conduct it! Whether you play or conduct, we believe that you will reap a variety of benefits from the experience, and we urge you to consider some of the reasons why you should begin now:

- a musical pacesetter in your community is limited to the age levels at which you work. A community band can bring you new status and new opportunities in the adult society, and you will be viewed and your visibility and credibility as evaluated with a new kind of respect quite unique from that of the world of admiring high school band parents.

- Because of the present concern about educational accountability and school budgets, citizens are more aware than ever that school facilities stand idle many hours of the day and night. A community band can make additional use of the buildings and equipment provided by taxpayers, and can involve potentially influential adults in an enjoyable activity. For these reasons the administration, board of education, and even the voters, if it comes to that, may be more favorably inclined to support your school instrument music program.

- Some of your present high school band members may not enter college. A community band will provide a place for them to continue playing as they become working citizens, and the prospect of community band membership could give these students the motivation to do better work while still in high school.

- Many people who work primarily with youngsters all day long need to deal with the adult mind. The community band member may not always be as musically talented as some of the students, but the change of pace that comes from
working with the equal intellect can be very refreshing.
• You chose music as your profession because you felt you could never get enough of it. Your chance to work in your art to new limits of artistic success and satisfaction is limited only by your time and energy. Have you ever wanted an adult band? Do it!

Speaking of a busman's holiday, more than fifty percent of the membership of the Northshore Concert Band is composed of music teachers. Although it is easy to suggest that this can happen only in a large urban area, consider the fact that several of them drive over one hundred miles round trip for each rehearsal! How many music teachers live within fifty miles of your office?
Chapter 2

How To Get Started

Before your first rehearsal takes place you will need the following:

• An expert conductor with the musical, administrative and personal credentials to succeed with adults (see Chapter 3).
• Players in sufficient quality and quantity (but not necessarily a large number) to provide a suitable and complete instrumentation for the music that is planned (see Chapter 4).
• A good rehearsal room that is available on a regular basis, with basic equipment like chairs, stands, and large instruments (see Chapter 5).
• Folders containing music that is suitably aimed at the specific interests and tastes of your adult personnel and the community you wish to represent (see Chapter 6).

As few as six or so keenly interested persons can accomplish everything that has to precede the first rehearsal. The group must include at least one very persistent, dedicated person with the time and energy to follow up on all details. That person, or someone else appointed to the job, must be especially active in tracking down every lead on new players for the band (see Chapter 4).

Two dedicated men began our group: one, an interior decorator, and the other, a business executive. Both had tremendous interest in music, but, more importantly, they just could not bear to see the project fail. This kind of personal commitment is essential.

Planning For The First Rehearsal

No detail can be left unconsidered in the planning of the first rehearsal. It is absolutely essential that the first meeting be an enthusiastic and total success — one that insures the effectiveness of each rehearsal that will follow.

Chairs and stands should be carefully set up in advance, and as the new band members arrive they should find their name on a three-by-five card attached to the chair they have been assigned. Their music folder assignment will also be made in advance and all folders double-checked to be certain that no parts are missing. This system immediately establishes the right sense of responsibility for each assigned part and makes it clear that anyone who is absent from future rehearsals will be greatly missed and will let down the rest of the group.

Music for the first rehearsal should be carefully selected to take care of the need to challenge the players without frustrating them; to set both a high and low boundary of difficulty; to appeal to nearly every taste in the newly formed ensemble; and to indicate something of the general philosophy of performance that the band members can expect in future rehearsals and performances. The
music should be paced to go with the establishing of retreaded lips. It should challenge, stimulate, sustain, encourage, and bring pleasure, for, after all, if the first experience is not a pleasant one, there is less reason to return for the second experience.

At some time during the first rehearsal the motivations and goals of the band should be explained, and a tentative schedule of rehearsals and performances should be distributed. Although it is important to sound a note of enthusiasm and optimism, remember that the premature forecasting of quick success is unnecessary when dealing with adults.

Don't announce that the band will tour Russia before you have had the second rehearsal! (Or at least allow for the possibility that some of the dentists, lawyers, salespeople, and housewives in your fledgling ensemble may have other plans.)

For the impressionable members, flamboyancy from the leaders only leads to frustration. Take things one at a time, but always move forward! Make sure that every rehearsal is personally gratifying for all of the members and that every performance, no matter how insignificant, can be viewed with pride by the band and its community.

Go slowly, plan carefully, work enthusiastically, and move persistently forward toward success.
Chapter 3

The Conductor

The very nature of a community band demands that the conductor not only be a good musician, but an excellent leader as well — persuasive, convincing, even eloquent on the right occasions, and sufficiently flexible to cope with considerably less than perfect conditions. Unlike the college conductor with the security of having many key players on scholarship, the community band leader may have to use a muted trumpet until the oboe soloist has her baby, or forego playing American Salute because there is not even one bassoonist within 150 miles.

To be successful, the conductor must be comfortable with adults and be able to coax them and still command their respect. The smooth diplomat with a sense of humor can accomplish far more than the aloof and demanding autocrat, but there is still a need for both firmness and a strong sense of direction and purpose. Fortunately, because of the long-continuing membership of most community bands, there is usually a tomorrow for the conductor to heal bruised feelings caused by a zealous pursuit of excellence from the podium. But don't press your luck!

In most communities there are several candidates for the job of conductor, perhaps including everyone who plays an instrument. Ironically this is usually an indication of a lack of really outstanding leadership, because when one obviously superior conductor appears, the others seem to drop out of contention.

Ideally the conductor should live in the community and function as an integral part of its social fabric. In this way the needs and problems, the personnel and the politics, will all be familiar to the band's conductor. Often it is the local school band director or college conductor who has the necessary qualifications, but not always. A number of famous community bands are conducted by ex-teachers who pursue other lines of work. Sometimes it is difficult to find a local resident with special leadership qualities. In that case it may be necessary to go outside the community for a strong conductor, rather than to suffer failure because of an unwise choice of leadership.

Sometimes it is possible to find a highly qualified conductor who is so committed to the idea of community bands and their value that he will donate his services. However, as everyone knows, good people are busy people, and often the only way to persuade one of them to take on another assignment is to offer a salary. The amount may be only enough to cover expenses, or it may have to compete favorably with other activities for which that conductor is paid.
Chapter 4

The Members

Those who play in a community band do so because it gives them pleasure, and it is not unusual for such intense devotion to develop that membership in the band becomes not just a weekly rehearsal and an occasional concert, but a whole way of life. Members often become a closely-knit family-like group who share a common interest in music and work together on related projects.

Because of the adult membership, an atmosphere develops in a community band that is quite different from that of the typical school band. Most community band members know who they are, where they are going, and why they are in the band — they do not need to be sold on the pleasures of music. And they have an accumulation of many years of musical experience, with a deeply-rooted love for the literature and a long and multi-faceted exposure to the style. Their individual characteristics may be just as varied as a roomful of junior high students, but because their personalities have long-since solidified, reactions are much more predictable. And their proficiency in a variety of chosen professions provides a valuable pool of expertise that can be applied to band projects or used as a healthy basis for intelligent interchange of ideas.

Quite frankly we sometimes have trouble getting rehearsals underway with the Northshore Band. Chatter occasionally replaces careful tuning, and conversation postpones concentration. It has taken a long time to recognize the social importance of this coming together of old friends once each week, and to see in it the wonderful values of friendship instead of the trifling, brief annoyance that it creates.

How Do You Find The People?

Community band members can be recruited in many different ways. Here are a few suggestions:
• Find a retired band director who can locate former students and attract them to the band. Use old high school annuals and the memories of veteran teachers to make a list of prospects.
• Prepare a questionnaire and survey the employees in the businesses and factories of your community to find those who have played in a school band.
• Ask your local music dealer for the names and addresses of people who have bought sheet music, reeds, valve oil, or anything else that indicates there is an instrumentalist available.
• Arrange for a series of articles in the local newspaper, first discussing the need for a community band and then actually soliciting members.
• Recruit the assistance of local radio and TV stations. Get on “talk” shows and get band recordings played on radio stations.
• Promote the appearance in town of a good neighboring community band or one of the good service bands.
Follow up any lead, however sketchy. It's amazing how interesting the trail can be, and no telling how many fine performers can be reclaimed.

Of course, it's just great to reach that stage where the players are coming to you. With a waiting list of capable performers who want to get into your band, there are no problems of recruitment, morale, attendance, or instrumentation. And also no high blood pressure, nervous tension nor compound fractures of the inner ear!

Minimum Instrumentation

By establishing a definite and minimum instrumentation for the first rehearsal you will provide the incentive and motivation needed to go out and recruit the right players in advance of that first meeting. Your goal should be realistic but challenging, and based on sound ideas of balance as well as on the needs of the music you expect to play.

It is often easier to find players of the treble instruments (flute, clarinets, and trumpets) than to find players of low brass, low and double reeds, and horns. Sometimes better distribution can be achieved by asking players to convert to needed instruments — trumpets to horn or baritone, clarinet to bass clarinet or contrabass clarinet, alto saxophone to baritone saxophone. It is much better to start with two altos, a tenor and a baritone in the sax section, than to have four altos and no tenor or baritone. One bass clarinet with only five B-flat clarinets would be superior to having six B-flats with no bass voice in the clarinet choir.

Set a goal for your instrumentation even when no player of certain instruments is immediately available. Sometimes simply announcing an opening for bass clarinet, bassoon, baritone or tuba is enough incentive to encourage adults to try a new instrument, which they often master quickly. In turn they contribute significantly to the balanced sound of your community band.

One of the veterans of the Northshore Band is our first bassoonist who played clarinet and saxophone prior to joining the group and took up bassoon just "to help out."

Auditions

You might consider starting off your community band without auditions. One of the quickest ways to drive away interested, but out-of-shape instrumentalists, is to begin things with a tryout. Players who are out of practice can quickly upgrade their performance with the right kind of challenge and stimulation. Others will soon know that no amount of practice will prepare them to take up a permanent seat in your band, and they will step aside, making room for new talent to come in. The band should sustain weak players only as long as their interest is intense and they are making definite progress. Beyond that, weak players will ultimately pull down the standard of the band and cause the
strong players to leave. Hopefully you
will not find it necessary to have the bus
leave ten minutes early or to issue a mu-
sic folder with the edges stapled together
to get the message across to weak play-
ers. It is far better in the long run to tact-
fully invite a player out than to risk
stopping the progress of the rest of the
ensemble.

Our band went for over ten years without auditions. The seating was decided arbitrar-
ily by the conductor. Only after strong competition developed for openings in the band
did it become practical to hold auditions. From time to time weak players have become
discouraged and left. In nearly every case they have moved to groups with slightly less
difficult challenges and have continued to enjoy playing.

Seating

A strong conductor who is highly re-
spected by the members of the band,
both for musical judgment and fairness,
can make seating assignments that are in
the best interest of the band and the in-
dividuals involved. If his judgment is
unchallenged it eliminates time-
consuming hearings, challenges, and
friction-producing confrontations be-
tween players. Because most adults get
more than their quota of competition in
their regular jobs, they usually neither
need nor want it in their recreational
hours.

Put importance in first chair solo abil-
ity, but after that, rank your players in
the order that produces the best balance
and teamwork. The only favoritism that
might be permitted would be toward the
members of greatest loyalty to the en-
semble, and then only if the musical
elements support this action.

Work at praising the playing of all of
the members, rather than singling out
individuals. In adult groups the members
thrive on being recognized for doing a
good job, just as they do in school-age
ensembles. The difference is that they
don't expect to play “musical chairs” for
every right or wrong note. More often
they like a particular seating location
because it is next to a friend.

We have had people drop out of the Northshore Band because of unhappiness with the
seating — perhaps only a half dozen in the history of the band. We find that people who
volunteer their talents in a community group rarely regard their place in the seating ar-
rangement of the band as a matter of primary importance.

Mixing Students and Adults

While many bands prefer the atmos-
phere of an all-adult organization, others
either need or want to let music bridge
the generation gap. Both systems can be
successful.

If you elect to permit school band
members to join the community band, it
must be with the cooperation and ap-
proval of their school conductor. Other-
wise disastrous conflicts of interest can
result. Because of the excellence of most school bands it is less likely that the teenager needs the community band as much as the band needs the school band member. Often the only way that instrumentation and balance can be achieved is with the cooperation of school-age players.

There is no question that there are fewer problems and more common interests if your community can support an all-adult group. It is pleasant to be away from young people, especially if your job puts you in contact with them all day. And the conductor who uses analogies, story telling and explosive adjectives may find an adult atmosphere more comfortable. The adult band, like the adult world, is something the teenager should aspire to. In general, their interests, concerns, schedules, and motives are all slightly apart from those of the adults. And at best their tenure in the band is limited to three or four years.

We no longer permit high school students to audition for the Northshore Band, although we have had some outstanding youngsters in the past. The diverse schedules and loyalties of the school band member made complete reliability very difficult. In complete candor, we are a stronger band without them.

The Part-Time Band Member

Seek only full-time band members. Every group has offers from those extra busy people who offer to come and help out once in a while when their schedules permit. In some very special situations their help may be useful. More often it fosters resentment in the band and creates a pickup atmosphere, rather than a mood of complete stability. Excellent performers often fail to see the need to attend all rehearsals to lend their skills in the molding of the total product. Part-time membership is no membership, and only in a dire emergency should a player be accepted on such a basis.

In large urban areas you find lots of jobbing musicians who want to play once in awhile. Rarely are they as well prepared as your regulars despite their ability as individual performers. One tactless baritone sax player can undo two months of rehearsal by sitting in without getting to know the other players or learning the conductor's style. Encourage full-time participation.

Attendance

“Where is everybody tonight?” is an all-too-common lament heard in many civic organizations, and the most obvious indication of the lack of loyalty that will eventually destroy any group. But regardless of how much loyalty and dedication community band members eventually develop, they will always have extremely busy personal and professional lives outside of the band, and they must be able to plan their activities. Picking (and keeping) the same night each week for rehearsal is the first important step toward establishing the
regularity and predictability the band schedule must have. Next, concert dates must be chosen well in advance and announced to the members.

Coupled with this concern for the preservation of personal schedules must be a method to insure the integrity of the band — and that means a sensitive but firm attendance policy. Nothing will undo a program more quickly than slipshod attendance. While an inclination toward leniency in a volunteer group may seem reasonable, you will find the opposite to be true.

And don't be afraid to do without some people . . . even an entire section. At one time in the early days of the Northshore Band we went for ten months without a single saxophonist in the band, and it served two important purposes. Strong players eventually applied for membership, and in the meantime we all enjoyed a welcome relief from mediocre saxophone playing. It was a lot like replacing tired blood!

Our members are now expected to call in advance of an anticipated absence and to give their reason for being gone. Because each individual is carefully identified by chair and part played, absences are always noticed, not only officially by the personnel manager, but also by the conductor and the other band members. Our band constitution states, “excessive absence will result in dismissal from the band.” The interpretation of this rule is left to the board of directors, which is elected by the band members, and that board can be tough!

To Pay Or Not To Pay

The question of whether to have an unpaid or paid band is solved differently in each community. It is a most important issue, and one that requires careful consideration and complete, professional advice. Two important facts emerge.

First of all, no band will automatically improve as a result of being salaried. It is a mistake to assume that if the musicians were well paid they would be better prepared, more loyal, or more musical. The band that is not good, is poor because of its leadership or its reason for existing. Both paid and unpaid bands can be both good and bad.

Second, it is absolutely imperative that a good and honest working relationship exist between the community band and the local Federation of Musicians office. It is simply unthinkable that musicians, whether amateur or professional, should jeopardize the livelihood of their paid colleagues, or that professionals would want to stand in the way of music's popularity and performance. An agreement must be reached! And each
community presents a different problem to be solved.

The unpaid adult community band that does its thing strictly for the love of playing music is a beautiful thing to behold. Free from the salary-oriented concerns and issues of livelihood, members can enjoy their recreational hours together in the rehearsal of good music and can share their talents on an unpaid basis with their friends and neighbors in concert. One of the greatest thrills in the world is to accomplish great things on a completely volunteer basis.

*The Northshore Band has always functioned on a volunteer basis. In its entire history not one member of the band has been paid the first cent for playing. For us, it works. We also avoid accepting playing opportunities that in any way compete for the professional musician's dollar.*

Still there are the professional musicians who need the community band or may be needed by them. They should not be denied membership, nor should they always be asked to work without pay. Consult your musicians' union local and seek good advice about handling non-paid, sometimes-paid and always-paid bands. Those who are organizing a community band must analyze the local situation with all of its possibilities, and after consulting the musicians' local, attempt to work out an amicable arrangement. Somehow, every adult musician in the community ought to be at least eligible for membership in the community band.

It is only fair to warn you that much energy, time and patience has been wasted on needless bickering over this issue of money. Think it through on a personal or small committee basis. Open discussions on the subject are open chaos. The first thing to suffer will be your band, and many a good start has been nullified by the lack of sensitivity on the money matter.
Facilities and Equipment

The physical requirements of a community band are not excessive and are readily available in most localities. Because so many school band rooms are seldom used in the evenings, this is the logical place to begin. Obviously negotiations will be much smoother if the school band director is also conducting or playing in the community band. An agreement should be written very explicitly covering the conditions for use of the facilities and equipment — custodial fees, limits of access, maintenance responsibilities, liability for loss or breakage of equipment, and so forth.

Some bands have provided additional equipment such as music stands or chimes in exchange for the use of the room and certain basic equipment. Others simply pay a rental fee in cash. A few bands have built their own rehearsal halls, which they sometimes rent out for social functions, earning money to help pay the mortgage.

Wherever the band rehearses, it should be in a room that is available on the same night every week over a long period of time, so that it can become a permanent home for the band.

Music

Much of the music in most school band libraries can be used with a community band, and if a college library is available it can often provide even more of what the adult community band may need — but all of this depends on the local situation. Some bands buy their own music, assembling a basic library over a period of time. Careful planning and sharing with other bands can effect tremendous savings.

Another way of repaying the school authorities for the privilege of using taxpayers' facilities and equipment is to replace music in the school band library, and to add to that library in significant ways. As more community bands are made possible through the increased sharing of materials, their needs will inevitably lead to the purchase of more music.

One of the ways to stimulate music teachers to membership in the community band is to make sure that a high percentage of music reading time is given to new band publications. Certain rehearsals become a mini-clinic in new materials, thus updating and improving the band teacher's knowledge of the latest things in print.

When you read, read well! Each reading session should be designed to improve sight-reading of the band . . . and a band that sight-reads well not only plays better in concert with less rehearsal time, but enjoys it more, too.

Because the choice of music is the most important single decision to be made for the community band (see
Chapter 6) the source and availability of materials is a most important consideration. It can be an expensive decision, too. A combination of library use, new purchase, approval reading, and borrowing should be worked out carefully.

Instruments

It will be necessary for the community band to provide its players with some of the basic large instruments; bass drum, a pair (or more) of timpani, bells, chimes, xylophone, cymbals, and so forth, depending on the nature of the music to be performed. Tubas, baritones, bass clarinets, bassoons, baritone saxophone and certain other background instruments may have to be arranged for by loan, rental, or purchase. In a great many cases these larger instruments are the ones that were provided by the school when your adult player was a member of the high school band. They are less often owned by the private individual, although it is not uncommon for a swift rebirth of interest to spur that adult hopeful to the purchase of a high quality and sometimes very expensive instrument.

The school is still the best source of hope for large instruments on a loan or rental basis, but it is an extremely sensitive area that requires well-written agreements for use, clear-cut understanding about liability for loss, theft or damage, and a practical system for compensation. It is clearly not the natural right of an adult to have use of an instrument that was purchased for the school, unless there is a specific board approval with the blessing of the band director. It is clearly the responsibility of the borrower to safeguard, protect, and return in perfect condition the borrowed equipment, and to handle it with pride and care during the time of its use.

The local music dealer might help out, too. The rental-purchase plan so popular with school children can work even better with adults. Instruments on consignment to an adult stand a much stronger chance of being purchased outright. Instruments at the school that are in disrepair or in need of a major overhaul can go back into inventory and circulation with the help of a well-meaning adult borrower providing the money for repair.

A well-planned advertising campaign will unearth valuable old instruments from attics, basements, and storage closets, while making visible the activities of a newly formed community band. Instruments come down off the shelf and move into good use just with a little urging, and many of them turn out to be quality products from the craftsmen of old! Check with local music dealers or their repair services, and inform them of your instrument needs.

A large number of our people own their own background instruments — tubas, bass clarinets, bassoons, baritone saxophone, baritone horns, French horns, and a large range of percussion equipment. The band owns timpani, bass drum, cymbals, chimes, bells, xylophone, vibes, and a case full of small percussion instruments. The rest of the instruments not owned by the band members themselves are borrowed from high schools and colleges in the area or rented at reasonable rates from the local music stores. Adults will surprise you in their degree of commitment. And often money is no object! The
turned-on adult will shell out a handsome sum to buy a new instrument. Our first bassoonist recently purchased something he had always wanted — a $15,000 contra-bassoon.

Best of all the community band and the school music program can cooperate effectively in the matter of instruments. The school band that needs a third kettle drum will gladly allow the use of its first pair in return for using the newly purchased third kettle that belongs to the community band. A used set of chimes needs a storage place, does not cost a whole lot, and serves the needs of both organizations. Everyone benefits: the community band, the school band, the music store, the players, and the listening public.

**Uniforms**

If the band is to march, obviously uniforms are a first priority need. A concert band can make a very presentable appearance by dressing alike and deferring the expense of uniforms until other essential needs have been satisfied. Remember that dressing somewhat alike is less effective than dressing completely unalike. If you elect to wear white tops and black bottoms, insist on exactly that.

There is no question that some type of uniform adds to the appearance and pride of the band. It is money well invested. Uniforms need not be as expensive or as ornate as the high school or college marching band outfits — you may want to settle for look-alike blazers, shirt-jackets, scarves or vests. It makes a lively fund-raising project, and, again, puts your cause and purpose in front of the public.

If you thought your fitting problems were behind you (sorry, no pun intended) with the adult band as compared to fast growing kids, think again. Consider the crash diets, the ballooning appetites and the pregnancies that are all a part of dealing with adults. Keep your community band uniform simple. And never publicly disclose the size of individually-assigned garments!
Nothing is more important than the rehearsal. Give it first priority, top consideration, premium interest, maximum energy and imagination. There are no concerts without good rehearsals. There is soon no band without good rehearsals. Attitude, morale, spirit, interest, fellowship, teamwork, and purpose are all lost without good rehearsals.

Each rehearsal and concert of a community band must provide pleasure for those who take part. Not fun, but pleasure — genuine enjoyment of performing good music with ever-improving perfection and expressiveness. The conductor who loses sight of this basic requirement cheats the musicians who have volunteered their time and talents in the expectation of participating in a pleasurable experience.

What constitutes a pleasurable experience can vary widely from person to person. Some people are happy to get out of the house for a night, away from the children or the spouse, while others use the band as their night out with their instrument-playing husband or wife. Many members just enjoy reading through and rehearsing music, while still others need the challenge and stimulation of a concert event. While some sit back and enjoy, others analyze, imitate, compare, and grow. Some players become so totally immersed in the music that serious problems are forgotten. Others are less involved with the music and get their relaxation in intermission conversations with good friends.

Music is only fun when it has a high standard of performance and an integrity of purpose. While a good case can be made for relaxing and easing off in the rehearsal of an adult band, an even stronger case can be made for maintaining high standards and quality, which will develop pride and consistency. The same standards can be applied with great success to light, entertaining music as well as to heavy, serious material.

It is always interesting to learn about the varied concepts of listeners and what they think about the music we perform. I love the story that came back from a friend who sat just ahead of two little old ladies at one of our concerts. While looking over the program before the concert started, one was heard saying to the other, “See, it's all modern music just like I told you. Here's that Irish Tune from County Derry by Percy Grainger!”

Scheduling

A weekly rehearsal held at the same time and place establishes the regular routine that is so important in the busy life styles of adults. This regularity is vital to the life of a community band because it helps the members to plan their other activities without fear of conflict. It also recognizes the fact that many of
the community band members practice only once a week . . . at rehearsal. A weekly meeting is surely the minimum time that can be given to the band if progress is to be made.

Exert a special effort to avoid disrupting the rehearsal routine. Each cancelled, re-scheduled or shortened rehearsal is another license to the player to take his responsibility less seriously. Everyone wants to avoid wasting time these days, and a sudden evening off, although it provides a welcome breather, often fosters resentment and regret.

The excitement of playing music in public performance is considerable, and in some groups, the lifeblood of its continuing success. Every organization should schedule concerts often enough to stimulate interest in rehearsals, to motivate members of the ensemble to achieve higher goals, and to bring the work and accomplishments of the band to the general public. The frequency of concerts will be determined by the strength of the group, the public demand to hear it, and the opportunities to play. For a new band, this might be two or three times per year. Experienced groups can perform more frequently without sacrificing quality of the repertoire and without risking over-exposure.

In nearly all communities there is a need to provide music for the elderly, the sick, the shut-ins of all kinds, and small children. The community band can become a marvelous civic group while sharpening its skills and learning its repertoire. It is amazing the number of people who yearn to hear a band!

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**Rehearsal Procedure**

Remember that you are dealing with adult intellects even when the motor skills may be less advanced than those of younger players. The repetitive drill type of rehearsal is apt to be less popular and less productive with older players than it is with a school band. The adult band member comes to play! He or she will be driven away by too much drill on the same notes, too much talk, and too much wasted time. Keep the rehearsal moving. Provide variety. Challenge your group and leave some responsibility to the individual for the working out of notes. Students who are highly motivated toward winning a first division or a sweepstakes trophy will thrive on note teaching (although it is still less productive to them personally.) You will find that adults who have listened to music for so many more years will instinctively excel in matters of style and retention of instruction. Allow them to display their adultness by leaving some of the note-picking-up to them.

The community band conductor must not relax standards, but nevertheless can expect to leave some things in rehearsal undone! The nature of a limited amount of rehearsal time coupled with the likelihood that music conceived for adult consumption will be performed by some immature lips and fingers, inevitably means that perfection of detail is a rarity. The compensation for this is that the general effect will often overshadow the lack of immaculate detail. The conductor must be demanding, but realistic.
One veteran member of the Northshore Band's trumpet section has a unique way of reminding the conductor when too much time has been spent on one thing without relief. He just stands up! Right in the middle of anything that is going on, he just stands up! The message is loud and clear.

Choosing Music

The community band leader must be a good listener . . . keeping close to the players while absorbing most of the comments of the listening public in order to make an accurate, sensitive assessment of the tastes of the people who are going to play the music, and the feelings of the audience who will listen to it. Factors such as age, occupation, education, and social background all contribute to the tastes of a mixed group of people. Only after thoughtful, careful analysis of these factors can the conductor select music that will really fill the needs of players and audience alike.

The conductor who expects to be successful as the musical leader of a community band must choose literature on more than the basis of his own preferences and personal taste. As with many things in life, balance and moderation is the answer. The repertoire must be challenging but not discouraging, and it should include such varied mixtures as light and heavy, old and new, fast and slow, loud and soft, exciting and reflective, long and short.

Each time the folders are made up toss in a couple of items that you never intend to program. The fun of changing the motivation of the rehearsal from learning to reading can be almost as relaxing as a ten-minute break.

Planning the Concert Program

Open the concert program with a piece that is attention-getting — exciting, and brilliant, not necessarily loud but probably quite technical. An overture often makes a good opener if it is not slow and does not tax the intellectual capacity of the listener too much. The audience is still getting settled, making an estimation of the band's assets, and getting the feel of things. They may not be quite ready to think too hard about the first number.

The most reflective item on the program is next. Often this is a tone poem, a suite, or a calm modal study that will settle the audience just a bit.

The third spot on the program is reserved for the most ambitious composition. By scheduling this piece, the one that will demand the most from the listeners, early in the program, the audience is asked to work most before the seats get hard and mental capacities have been depleted. If it is a two-part program, follow intermission with another challenging piece, perhaps something new.

Now comes a gradual relaxation from this challenging peak, and the beginning of a run of progressively easier-listening pieces that begin to snowball in terms of audience appeal and enthusiasm.
Here is a brief list of compositions that we have found to be effective based on the above principles.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arranger</th>
<th>Publisher</th>
<th>Grade</th>
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<tbody>
<tr>
<td><strong>Openers</strong></td>
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<tr>
<td>Festive Overture</td>
<td>Shostakovich-Hunsberger</td>
<td>MCA</td>
<td>V</td>
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<tr>
<td>American Overture</td>
<td>Joseph Willcox Jenkins</td>
<td>Presser</td>
<td>IV</td>
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<tr>
<td>Chorale and Shaker Dance</td>
<td>John Zdechlik</td>
<td>Kjos</td>
<td>III</td>
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<tr>
<td>Light Cavalry Overture</td>
<td>Von Suppe</td>
<td>Fillmore</td>
<td>III</td>
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<td><strong>Second Selections</strong></td>
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<td>Finale, Death and Transfiguration</td>
<td>R. Strauss-Harding</td>
<td>Kjos</td>
<td>IV</td>
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<tr>
<td>Scenes from the Louvre</td>
<td>Norman Dello Joio</td>
<td>MCA</td>
<td>IV</td>
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<td>If Thou Be Near</td>
<td>J. S. Bach-Moehlmann</td>
<td>FitzSimons</td>
<td>III</td>
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<tr>
<td>Psyche and Eros</td>
<td>C. Franck-Harding</td>
<td>Kjos</td>
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<td><strong>Challengers</strong></td>
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<td>Symphonic Movement</td>
<td>Vaclav Nelhybel</td>
<td>Belwin-Mills</td>
<td>IV</td>
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<td>Festival</td>
<td>J. Clifton Williams</td>
<td>Summy-Birchard</td>
<td>IV</td>
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<tr>
<td>Sketches on a Tudor Psalm</td>
<td>Fisher Tull</td>
<td>Boosey &amp; Hawkes</td>
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<tr>
<td><strong>Easy Listening</strong></td>
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<tr>
<td>American Salute</td>
<td>Morton Gould</td>
<td>Belwin-Mills</td>
<td>V</td>
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<tr>
<td>España Rhapsody</td>
<td>E. Chabrier</td>
<td>Carl Fischer</td>
<td>IV</td>
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<tr>
<td>First Suite for Band</td>
<td>Alfred Reed</td>
<td>Belwin-Mills</td>
<td>IV</td>
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<tr>
<td>Sound of Music</td>
<td>R. Rodgers/Bennett</td>
<td>Chappell</td>
<td>IV</td>
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<tr>
<td><strong>Light and Entertaining</strong></td>
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<tr>
<td>Buglers' Holiday</td>
<td>Leroy Anderson</td>
<td>Belwin-Mills</td>
<td>IV</td>
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<tr>
<td>America the Beautiful</td>
<td>Samuel Ward/Dragon</td>
<td>Sam Fox</td>
<td>III</td>
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<tr>
<td>Parading the Brass</td>
<td>Acton Ostling</td>
<td>Bourne</td>
<td>III</td>
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<tr>
<td>Clarinet Candy</td>
<td>Leroy Anderson</td>
<td>Belwin-Mills</td>
<td>III</td>
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Here is a good list of “don't forgets”:

Marches — everybody loves them.

Soloists — for program variety, audience appeal and community involvement.

Popular Tunes — although a little goes a long way with adult players and audiences, well crafted arrangements enhance a program.

Novelties — make sure they are good ones.

Narrators, speakers, magicians, jugglers, dancers, slides, films, electronics, and lighting.
Communication with the Audience

The less formal atmosphere of community band concerts, especially those held outdoors during the summer, permits the conductor to communicate with the audience more directly than through program notes or announcements. Comments from a conductor who can sense the mood of a crowd and work with it can help tell the people something about the music while keeping them informed about what the band is trying to accomplish. It also provides an opportunity for the band members to rest their lips or to move the percussion equipment into place for the next number.

A conductor who enjoys the confidence and respect of the community will also be able to discuss the special concert manners expected at band performances, and to make the point that this music always starts from silence. He can compare this practice with the super-charged audience reactions that are expected to precede, accompany, and follow the performances of a rock group; the “bravos” that punctuate Italian opera, or the applause that follows a jazz soloist.

Occasionally a clever conductor can involve the audience in the performance by teaching them how to clap their hands at a particular place, do finger snaps or other sound effects, or to sing along.

All of this must be appropriate for the occasion and handled with care, depending on the talent of the conductor and the response of the audience.

Be aware that commentary from the conductor or the master of ceremonies comes out of your performance time. Many a 90-minute concert has stretched on to two hours with 75% music and 25% words. Remember, it is just as important to know when not to talk.

Criticism from the Public

Every community band should be prepared for the person who says, “I don't know anything about music, but I think you should . . .” and then proceeds to practice his right to an opinion, unencumbered by lack of education or expertise. It comes in the form of complaints about all that weird music you've been playing, or in some civic official's insistence on amplifying the band even though the result offends your musical sensitivity, or in requests for the Star Spangled Banner in keys other than the two you have. Learn to live with criticism, learn from it, do not let it upset you, and do not ignore your critics.
Like everything else, a community band can cost money. The trick is to convince the people in your area that it is worth it. They must be made to feel that music is a much-needed adjunct to the good life, and that without music their lives will be less fulfilled. The amount of financial support and the form in which it is provided will vary widely, but it has to come from somewhere.

The Iowa Band Law (remember the march by the same name?) allowed communities to impose a tax for the purpose of supporting a band. Other less-direct government subsidies can come in the form of agreements with city recreation or park boards, free use of the city hall, or affiliation with a public school or community college adult education program. State arts councils have funds that can be allocated to community bands.

Sometimes one or more large corporations, civic clubs, veterans' organizations, churches, or fraternal groups will sponsor a community band. Some bands collect dues from their members and many sell tickets to their concerts and conduct various raffles, bazaars, and other fund-raising campaigns.

Fund-raising gives the band visibility in the community — people have a way of finding out about things to which they are asked to contribute money. And the organization and execution of an effective fund-raising campaign helps to build band spirit and increases rapport between the members.

A budget should be established right away, regardless of the initial size of the treasury or the modesty of early-anticipated expenditures. Fiscal plans should be made at once, but it is best to postpone the solicitation of financial help until the first few successful rehearsals and performances are behind you.

Look at Appendix B for ideas on setting up a budgeting and financial reporting system for your band.

We find there is no correlation between musicianship and salesmanship. One of the nicer things about raising money is that it gives some people who cannot star on the first chair a chance to be first chair promoters, planners, workers and achievers. We try not to cheat our band members out of the chance to contribute positively. We even accept their personal checks!
Chapter 8

Maintaining Steady Growth

Almost always when something goes wrong with a community band its cause can be laid at the feet of the conductor. Insensitivity, failure to communicate, lack of energy, poor planning or weakness of character all can lead to a breakdown of operation in a volunteer group. An elected board of officers can help. The assistance of a group of thinkers can sometimes avoid a crisis. Many adult performers are also excellent organizers, hard workers, and very bright people. They can keep their fingers on the pulse of the rank-and-file in the band and help keep open the important lines of communication.

The conductor and the officers should be planning ahead, developing the philosophies of the band, working on long-range plans for the group, and exercising superior judgment in the operation of its affairs.

In some cases everything goes along fine, but interest just runs out. Too many times a group has a tremendously successful initial meeting followed by a series of rehearsals and a concert — apparently everything going very well. And then excitement drops off, and the group doesn't start up again the next year. The people in charge become discouraged and say, “Well, maybe this community can't sustain such a group.”

But this is not true! In the United States during the last century we have spent a lot of time in our public schools teaching students how to play their instruments; and even more time and expense in college music departments producing highly-qualified musicians, training them to read a score, teaching them how to finger every instrument, showing them how to conduct, and giving them courses in the psychology of music. So there is no real problem finding people to play in a community band; or even to conduct it! But there is great difficulty in locating player and conductors who won't give up the first time something doesn't suit them. In short, it's important to find committed people who will hang in there and keep the band going when the going gets tough.

In the early days of the Northshore Band, the eleven members rehearsed in a small room in the social hall of the sponsoring veterans' organization. The level of musicianship was not too high to begin with, and because of the bar, it often dropped lower following the rehearsal break. Some of the players were a bit unorthodox, to say the least. For instance, one bass player performed “by elevation.” He had never learned to read music, but if the notes looked higher on the lines he would squeeze his lips a little more and press different buttons until he found the right combination.

In the same band there was an old gentleman who played the snare drum. He had arthritis in his hands so bad that he could hardly hold the sticks, but he was our only snare drummer for about four years. Then his son came and played the saxophone. They were
both just pitiful players, but wonderful people! They are no longer in the band, but to this
day they carry with them the joy, the beauty, and the pleasure that came into their lives
during those years that they were able to be a part of the group, and their commitment
was unfailing.

If the community band is to succeed, the conductor has to tolerate people with
less than optimum competence as musicians for as long as it takes to attract bet-
ter players. And he has to stand up in front of the group — regardless of its
present condition — and continue to strive for a high level of performance, even
though that level is not yet there. All of this must be done while he is
waiting for the day that others in the community will say, “Well, look, if that
conductor (whom I respect) is willing to continue to work with that band, I'll join . . .
because eventually it's going to be better.”

And it will be. Not without occasional problems, disappointments, even fail-
ures. But with patience, tolerance, and a lot of hard work, it will endure.

The right time to start a community band is today. Conditions can never be
better, your time will never be more available, and the players will never be
in greater supply or in better shape to play. Each day that you procrastinate is
one more day your performers are further removed from their playing days.
Each week that passes without a community band in your town is another
week less beautiful than it could be. An-
other month without an adult band to
inspire, support and serve your local
community is a month in which music
becomes harder to justify in the schools.
The rewards of your efforts are
multi-faceted! Most of all you will have
the satisfaction of bringing joy and ex-
citement into the lives of players and
listeners through good band music. Do
it!

The board of directors and the membership of the Northshore Concert Band pledge
ourselves to the community band movement in America, and we offer our assistance to
all who have interest in community bands.

The Northshore Concert Band
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Barrington, Illinois 60011–3217
Telephone (847) 487–7036
Fax (847) 487–7167
Web www.northshoreband.org
Appendix A

Constitution and Bylaws of the Northshore Concert Band

Constitution

Article I
Name
This Organization, an Illinois not-for-profit corporation, shall be known as the Northshore Concert Band, which is tax exempt under section 501(c) 3 of the Internal Revenue Code.

Article II
Purpose
The purpose of this organization shall be to foster and promote the concept of the adult community band.
In implementing this purpose the organization’s goals shall be:
1. to contribute positively to the musical environment of the area it serves;
2. to make music for people, engendering pride in our nation and reaffirming the community as a major source of our country’s strength;
3. to provide an opportunity for individual musical expression and growth among the membership;
4. to stimulate interest in the creation of community bands through participation in music clinics and regional, national and international tours;
5. to assist in the musical education of young people, the future generation of adult musicians, through the presentation of concerts, clinics, festivals and scholarships;
6. to reaffirm the community band’s position in American music by broadening appreciation of the range and depth of music which only a concert band can offer

Article III
Membership
Any adult musician who supports the purpose of the Northshore Concert Band as set forth in Article II may apply for membership. Requirements and qualifications for membership shall be stated in the Bylaws.

Article IV
Non-discrimination
In the course of fulfilling its mission, the Northshore Concert Band shall operate without regard to sex, race, national origin, marital status, age, political views or affiliation, religious views or affiliation, sexual orientation, disability, or other factor unrelated to the support of the mission.

Article V
Governance
The executive authority of the Northshore Concert Band shall be vested in a Board of Directors, whose duties shall include management of the general and financial affairs of the band; filling of vacancies on the Board of Directors; the election of a chair; and the appointment and dismissal of the music director, assistant conductor, general manager, and any other staff position. The board shall be empowered to establish committees and subcommittees of the board and band to assist in fulfilling its duties.
Article VI
Elections
Elections for membership on the Board of Directors shall be held annually. The terms of office and manner of election or appointment of members of the Board of Directors shall be stated in the Bylaws.

Article VII
Dissolution
In the event of dissolution of the Northshore Concert Band, the Board of Directors, after satisfying all outstanding liabilities, shall dispose of any remaining assets to one or more institutions or organizations in such manner as to promote the goals stated in Article II. A motion for dissolution shall require the approval of three-fourths of the membership for adoption. Notice of such a motion shall be provided to the membership not later than the earlier of 30 days or three rehearsals prior to the voting date. Voting shall take place at a scheduled rehearsal.

Article VIII
Amendments
This constitution may be altered or amended by approval of the three-fourths of the membership. Notice of the proposed amendment and a copy of the text shall be provided to the membership not later than the earlier of 30 days or three rehearsals prior to the voting date. Voting shall take place at a scheduled rehearsal.

Bylaws

Article I
Membership
Section 1. QUALIFICATIONS
Applicants for membership in the Northshore Concert Band shall have attained the age of 18 years; be required to demonstrate satisfactory musical competence as determined by the music director; and agree to fulfill all the responsibilities of membership set forth in the Constitution, Bylaws and Operating Procedures.

Section 2. APPLICATION PROCEDURE
Applicants for membership in the Northshore Concert Band shall be required to audition and submit a written application. Each applicant must schedule an audition with the music director through either the director or assistant director of personnel, and submit a written application not later than the date of his/her audition. After all auditions for an open position have been completed, the applicants will be informed of the membership decision.

Section 3. RESPONSIBILITIES OF MEMBERS
Members of the Northshore Concert Band shall be required to maintain satisfactory attendance at rehearsals, performances and other activities; demonstrate continuing musical competence; conduct themselves with collegial and respectful demeanor towards the band, its members, conductors and guests; and abide by the requirements and regulations stated in the Constitution, Bylaws and Operating Procedures issued by the Board of Directors. By a majority vote of the Board of Directors, an individual may be placed on probation or have his or her membership terminated for failure to meet the above responsibilities.

Section 4. MEMBERSHIP DUES
The Board of Directors may establish, change or abolish membership dues. Members shall be responsible for timely payment of dues.

Section 5. LEAVES OF ABSENCE
Any member who expects to be absent from the activities of the band for three or more consecutive weeks shall submit to the director of personnel a written request for a leave of absence. With the exception of
emergency situations, all leave of absence requests should be submitted early enough to enable the personnel committee to meet prior to the requested start date of the leave of absence. The request shall only be considered an approved leave of absence after approval by the personnel committee and upon explicit communication from the director of personnel.

**Article II**

**Rehearsals, performances and other activities**

**Section 1. REHEARSALS**

Rehearsals of the Northshore Concert Band shall be held on Wednesday evenings from the first Wednesday after Labor Day through the last week of July, or as otherwise designated by the Board of Directors. The Board of Directors, at the request of the music director, may schedule additional rehearsals as needed.

**Section 2. PERFORMANCES AND OTHER ACTIVITIES**

The Board of Directors, after consultation with the music director, shall be empowered to commit the band to performances, recording sessions, and other activities. The general manager shall issue periodically to the membership a calendar of upcoming rehearsals, performances and other activities. Activities or tours involving extensive travel arrangements or overnight accommodations shall require a majority vote of the membership for approval.

**Section 3. CONCERT DRESS**

The Board of Directors shall establish a uniform concert dress for the various performances of the band, details of which shall be specified in the Operating Procedures.

**Article III**

**Board of Directors**

**Section 1. MEMBERSHIP**

The Board of Directors of the Northshore Concert Band shall consist of 17 members in good standing from the band, (six officers and eleven members at large), plus the general manager and music director, ten of whom shall constitute a quorum. The term of membership shall be three years. Each member of the board shall have one vote. The music director and the general manager shall serve as voting members of the Board of Directors, but shall not participate or vote in any matters involving their retention, compensation, terms of employment, or the removal of board members.

**Section 2. ELECTION**

Election for membership on the Board of Directors shall be held at the last scheduled rehearsal in May. One third of the membership of the board, consisting of two officers and three/four members-at-large, shall stand for election each year. Prior to taking the vote, the report of the nominating committee shall be read, after which nominations may be accepted from the band membership. Elections shall be held by secret ballot. In the event of a tie, a run-off election will be held immediately.

**Section 3. ASSUMPTION OF OFFICE**

Newly elected officers and members-at-large of the Board of Directors shall assume office on July 1st. A member of the Board of Directors appointed to fill the unexpired term of another member shall assume office as of the date of the appointment.

**Section 4. REMOVAL OF BOARD MEMBERS**

A member may be removed from the Board of Directors for cause by a three-fourths vote of the remaining board members, excluding the general manager and music director.

**Section 5. VACANCIES**

A vacancy on the Board of Directors occurring between elections shall be filled by appointment by the chair with approval of the Board of Directors.
Section 6. SELECTION OF CHAIR
At its first meeting on/after July 1st, the Board of Directors shall nominate one or more of the members at large to serve as chair. The chair shall be elected by majority vote of the board. If no nominee receives a majority, a second ballot between the two candidates with the greatest number of votes shall be taken. The chair shall assume office immediately upon election.

Section 7. RESPONSIBILITIES OF THE BOARD
In addition to the responsibilities stated elsewhere in the Constitution and Bylaws, the Board of Directors shall have the authority to establish dues, approve the annual budget, commit the band to performance obligations and other activities, engage independent contractors and establish their duties and compensation, enter into contracts, enter into obligations of indebtedness and determine the pledging of assets as security therefore. The Board of Directors shall determine and publish the Operating Procedures and other policies of the band, to assist in implementing the Constitution, Bylaws, and actions of the board.

Section 8. RESPONSIBILITIES OF THE CHAIR
In addition to the responsibilities stated elsewhere in the Constitution and Bylaws, the chair of the Board of Directors shall preside at all the meetings of the board and the general membership and decide on all questions of order; enforce the Constitution, Bylaws and Operating Procedures of the band; and sign all official documents. The chair shall vote only to decide questions where the Board of Directors or the general membership shall be evenly divided. The chair also may delegate whatever authority he or she may deem advisable. Subject to the approval of the Board of Directors, the chair may appoint an at-large member of the board to serve as vice-chair. Should a vice-chair be so appointed, he/she would perform the duties of the board chair in the event of the chair’s temporary absence.

Section 9. REGULAR AND SPECIAL MEETINGS
Regular meetings of the Board of Directors shall be held no less than once per month during the eleven months of the season, at a time and location selected by the chair. Regular meetings shall be announced to board members and to the membership of the band at least one week in advance. Special meetings may be called as needed to handle emergency matters or where immediate action is required. All meetings shall be open to the membership of the band. The board may declare itself in executive session solely for the purpose of discussing personnel matters.

Section 10. GENERAL MEETINGS
The Board of Directors shall call a general meeting of the membership of the band during the first 90 days of the band’s fiscal year. The meeting shall be held during a scheduled rehearsal, and its agenda shall include a summary of the band’s financial position, proposed long-range plans, and such other information as the board may desire to provide to the membership. Other general meetings may be called by the Board of Directors from time to time as needed. In all questions before the membership, each member of the band shall have one vote, and a majority of those present shall be required for approval, except as otherwise stated in the Constitution and Bylaws.

Section 11. CONTRACTS
The Board of Directors may authorize any band member, officer, or member of the board, other than those so authorized in the Bylaws, to enter into any contract or obligation on behalf of the band. Such authorization may be limited or general but in all cases shall terminate no later than the last day of the band’s fiscal year.

Section 12. BOOKS AND RECORDS
The Board of Directors shall maintain complete, accurate and timely minutes of the business transacted at its meetings and records of the financial condition of the band, and all such information, with the exception of personnel matters discussed in executive session, shall be made available upon request to the membership of the band.

Section 13. FISCAL YEAR
The fiscal year of the Northshore Concert Band shall begin on August 1 and end July 31.
Section 14. LIMITATION OF LIABILITY; INDEMNIFICATION

The authority and responsibility for the management of the band is vested in the Board of Directors, but it is expressly understood that neither the board, nor any member thereof, nor any officer, conductor, or member of the band shall be required to accept personal financial responsibility for the duly authorized bills or obligations, or for the litigation, that may arise from authorized activities of the band carried on in good faith and pursuant of the objectives, purposes and activities prescribed or authorized by the Constitution, Bylaws and Operating Procedures of the band.

To the fullest extent permitted by law, the band shall indemnify the board, members thereof, officers, conductors and the general manager and music director, and each of their heirs, executors, and administrators, from and against all actions, costs, charges, losses, damages, and expenses which they shall or may incur or sustain by or by reason of any act done, concurred in or omitted in or about the execution of their duties and in their official capacities with the band, except for such acts done, concurred in or omitted by or through their dishonesty, willful misconduct or gross and reckless negligence.

Article IV

Committees

Section 1. MEMBERSHIP

Membership on standing and special committees shall be open to any band member, officer, or member of the Board of Directors except as specifically defined below. All committee appointments shall be made by the chair of the Board of Directors.

Section 2. STANDING COMMITTEES

The permanent standing committees of the Northshore Concert Band shall be the executive committee, audience development committee, budget and finance committee, compensation committee, concert booking committee, long-term planning committee, nominating committee, personnel committee, property committee, and social/communications committee. Each committee shall be chaired by a member of the Board of Directors, who shall present periodic reports to the Board of Directors on the activities of the committee. The term of the membership on standing committees shall be for a period of one year.

EXECUTIVE COMMITTEE

The executive committee shall consist of the music director, general manager, chair and, if the position exists, vice-chair of the Board of Directors. Its responsibilities shall include the day-to-day management of the affairs of the band including the taking of such emergency actions as may be necessary when a meeting of the Board of Directors shall be impractical.

AUDIENCE DEVELOPMENT COMMITTEE

The audience development committee shall consist of the music director, the director of public relations, general manager, the board/staff member in charge of audience development and other appointed members as required. Its responsibilities shall include the implementation and updating of the band’s audience development strategy and plans, subject to the board’s approval, and the coordination of all activities within the band that impact audience development (e.g., programming, concert series marketing materials, publicity, advertising, subscription series offer, concert program production, mailings, etc.).

BUDGET AND FINANCE COMMITTEE

The budget and finance committee shall at a minimum consist of the treasurer, general manager and director of development, with the treasurer serving as committee chair. Its responsibilities shall include the preparation of an annual budget and periodic review of the financial condition of the band and the status of actual versus budgeted income and expenditures. It shall present no later than June 30 to the chair of the board its recommendations for an annual budget for the following fiscal year.
COMPENSATION COMMITTEE
The compensation committee shall consist of the treasurer and two appointed members. Its responsibilities shall include an annual review of compensation for all independent contractual personnel, not including soloists or supplementary performers. It shall present no later than May 31 to the chair of the budget and finance committee its recommendations for compensation of independent contractual personnel for the following fiscal year. No individual receiving compensation from the Northshore Concert Band shall serve on the compensation committee.

CONCERT BOOKING COMMITTEE
The concert booking committee shall consist of at least three appointed members. Its responsibilities shall include identifying and negotiating the booking of additional performances outside of the annual concert series. Combining a balance of performances at music conventions, schools, outdoor venues and community service should be considered. Decisions on acceptance of any such additional performances shall be made by the Board of Directors, in consultation with the music director.

LONG-TERM PLANNING COMMITTEE
The long-term planning committee shall consist of at least five appointed members. Its responsibilities shall include evaluation of all the band’s activities and consideration of long-range plans and strategies, particularly those involving travel. It shall make periodic reports to the Board of Directors on the results of its deliberations and its recommendations for future activities as charged by the board.

NOMINATING COMMITTEE
The nominating committee shall consist of three members; one and only one of whom shall be an elected officer or member of the Board of Directors. It shall present to the chair of the board, no later than the second rehearsal in May, a slate of candidates for all officer and member-at-large positions up for election on the Board of Directors.

PERSONNEL COMMITTEE
The personnel committee shall consist of five members including: the director of personnel, music director, general manager, chair of the Board of Directors, and assistant director of personnel or one appointed member of the Board in the absence of an assistant director of personnel. It shall: review all leave of absence requests; review member attendance problems and notify the board of warnings to members; recommend to the board any membership probation or termination; draft and recommend personnel policies to the board for their review and approval.

PROPERTY COMMITTEE
The property committee shall be responsible for the set-up and teardown of equipment at all rehearsals and concerts. It also shall be responsible for ensuring an accurate inventory of all equipment belonging to the band.

SOCIAL AND COMMUNICATIONS COMMITTEE
The social and communications committee shall consist of at least three appointed members. Its responsibilities shall include: planning and implementation of social events for the membership of the band; publication of an annual member directory; creation of content for the website; and ensuring effective internal communications for the members.

Section 3. SPECIAL COMMITTEES
The board of directors may, from time to time, establish special committees. The term of all such committees shall expire on the last day of the band’s fiscal year.
Article V
Administration

Section 1. CONDUCTORS
The music director and assistant conductor of the Northshore Concert Band shall serve as independent contractors appointed by the Board of Directors, which shall review these appointments annually. The music director shall exercise final authority in all musical matters. He/she shall determine the musical qualifications of applicants for membership in the band; make all decisions regarding acceptance of applicants, instrumentation, seating within sections; select all repertoire; have final approval on the choice of guest artists including the JPP Scholarship winner; and assist with setting the performance schedule.

The music director will insure timely communication with the board and will coordinate repertoire selection with the band’s publicity, audience development and grant writing activities. The music director shall serve as a member of the Executive, Personnel and Audience Development Committees. The assistant conductor shall perform the duties of the music director in the music director’s absence.

Section 2. OFFICERS
The officers of the Northshore Concert Band shall consist of a secretary, treasurer, director of personnel, director of development, director of public relations and librarian, each of whom shall be elected for a term of three years by the membership of the band. The responsibilities of the officers shall include those listed below and any others that may from time to time be established by the Board of Directors.

SECRETARY
The secretary shall keep minutes of all meetings of the Board of Directors and all other permanent records of the band. The secretary shall maintain and update a complete chronologically organized archive of all board and committee documents, financial records, programs, recordings, and other pertinent materials for the current season. At the conclusion of each season, the secretary is responsible for ensuring that the above records are placed into the band’s archives. The secretary shall also be responsible for ensuring timely and effective communications of minutes and any other announcements from the Board of Directors to band members.

TREASURER
The treasurer shall collect and deposit all income, issue checks for the payment of expenses, keep the books of accounts, prepare monthly financial reports for presentation to the Board of Directors, and ensure successful completion of an annual financial audit by an independent auditor.

DIRECTOR OF PERSONNEL
The director of personnel shall maintain the membership roster, waiting list of prospective members, and attendance records; advertise and coordinate the audition process to fill open chairs; act as chairperson for the personnel committee; and shall, via the personnel committee and upon consultation with the music director, make recommendations to the Board of Directors regarding probationary status or dismissal of members. The director of personnel may appoint an assistant director of personnel from within the members-at-large on the Board of Directors, to assist with his/her duties.

DIRECTOR OF DEVELOPMENT
The director of development shall be responsible for the planning and implementation of fund-raising activities, including the solicitation of individual, foundation and corporate donations.

DIRECTOR OF PUBLIC RELATIONS
The director of public relations shall coordinate and ensure the timely promotion and publicity of the band’s activities.
LIBRARIAN
The librarian shall be responsible for cataloging the band’s music library, the transportation and distribution of the band’s music at all rehearsals and concerts, and the collection, sorting and delivery of all music parts to the library from which they were received.

Section 3: GENERAL MANAGER
The general manager of the Northshore Concert Band shall serve as an independent contractor appointed by the Board of Directors, who shall review this appointment annually. The general manager shall handle the routine business affairs of the band, supervise the production of all printed materials, arrange transportation and housing for performances and tours outside the local area, negotiate contracts for guest artists and sponsored performances, coordinate the purchase of equipment, plan and administer the annual Festival, and such other matters as may be delegated from time to time by the Board of Directors.

Section 4: SUPPORTING PERSONNEL AND GROUPS
The board may create and fill other supporting positions as it deems appropriate. The board may establish and terminate supportive groups or auxiliaries of band members and/or non-band members as it deems appropriate. All appointments to supportive groups or auxiliaries will be made by the chair of the Board of Directors.

Article VI
Budget and Finance

Section 1. ANNUAL BUDGET
The annual budget shall serve as a guideline for expenditures incurred on behalf of the band. The Board of Directors shall regularly examine the progress of actual versus budgeted revenues and expenses. Any actual or anticipated expenditure that would exceed the level of funds budgeted in a given year for a specific activity of the band shall require the approval of a supplemental budget allocation by the Board of Directors prior to the expenditure of such funds.

Section 2. DEPOSIT OF FUNDS
All funds received by the band shall be promptly deposited in such banks or other depositories as the Board of Directors may select.

Section 3. PAYMENT OF FUNDS
All checks or other drafts authorizing the payment of funds shall be signed by such agents of the band as shall be determined by the Board of Directors.

Article VII
Amendments
These bylaws may be altered or amended by approval of two-thirds of the membership. Notice of a proposed amendment and a copy of the text shall be provided to the membership not later than the earlier of 30 days or three rehearsals prior to the voting date. Voting shall take place at a scheduled rehearsal.
### Budget Outline

The following chart of accounts for income and expense can serve as a starting point in planning a budgeting and financial reporting system. Ask if any of your band members is a CPA or has experience in accounting or bookkeeping — don’t be bashful about taking advantage of your members’ non-musical skills!

#### Income

- **Performance Fees**
  - Performance Fees
  - Tickets Sales
  - Program Advertising

- **Contributions & Grants**
  - Governmental
  - Foundation
  - Corporate
  - Individual

- **Membership Dues**
- **Interest**
- **Other**

#### Expense

- **Salaries**
  - Business Manager
  - Conductor

- **Payroll Taxes**

- **Administration**
  - Capital Expense
  - Interest
  - Postage
  - Printing
  - Repairs
  - Supplies
  - Telephone

- **Performance**
  - Advertising
  - Guest Artists
  - Hall Rental
  - Insurance
  - Music Rental/Purchase
  - Program Printing
  - Transportation

- **Other**
Appendix C

Selected Resources

Publications


Internet Resources

More suggestions on starting a community band

Association of Concert Bands
http://www.acbands.org/

A lengthy listing of community bands
http://www.boerger.org/c-m/groups.shtml#N

A nationwide program for adult beginners
http://www.newhorizonsband.com/

The Northshore Concert Band’s own website
http://www.northshoreband.org/

Program notes
http://www.windband.org/foothill/pgm_note.htm

Additional Internet resources
http://musicweb.rutgers.edu/windband/bandlinks1.htm