

Cary Town Band

Policies, Practices, and Procedures

October 12, 2009

These policies are in the process of being completed. Established policies included here show a hyperlink in the outline below.

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II. Music

The Cary Town Band focuses on music from many nations with a moderate sampling of selections from central and eastern Europe. Overall, the library includes a wide variety of selections including marches, circus music, one-steps, two-steps, waltzes, rags, polkas, famous overtures, and other “pops” classical music of the 1860’s to 1920’s with an occasional nod to more modern fare. For the most part this is music that would have been played by most any European or American town band around the turn of the 20th century.

II.a. Music Library

The band’s music library consists of over 400 pieces printed as separate selections and another 150 pieces printed in collections in small books. In addition, there are another 600 selections (with a little duplication) of public domain music available as scanned pdf files that can be printed as needed.

II.a.1 A Little History: In the early days the band maintained a “distributed library”: each member kept all his/her parts for all the selections in a band-supplied canvas bag. Undistributed parts and a residue of duplicate copies were retained in a central library by the music librarian. Members brought their music bags with all the music to each and every band event, allowing immediate selection of any piece in the library for rehearsal or performance. As the number of selections in the library grew, it became too unwieldy for members to bring their complete bags to every event. Selections to be rehearsed and performed were pulled from the music bags and placed in individual folders specific to each event based on lists provided by the director. Over the years, even this procedure became too unwieldy for the director and many members. It has been replaced with the current “semi-distributed library”.

II.a.2 Library Maintenance: The music librarian and the director share the responsibility for the care, feeding, and maintenance of the music library.

II.a.2.a. Acquisition of New Music: The director has the primary responsibility for acquiring new music for the band. Music has always been and continues to be acquired from many sources. Although some music is purchased from local and foreign vendors, the majority has been donated by members, especially the first director, Jim Hammerle, and (for public-domain music) copied from other bands’ libraries. Some music has been acquired directly from the composer or arranger, in some cases themselves members of the band. Around the country there are a number of dedicated music historians who specialize in “town band” and circus band music who have graciously donated scanned copies of their libraries. Other such libraries are available online.

II.a.2.a.1. Library numbering: When a new set of sheet music is acquired or printed locally, it is assigned a unique library number – the next number in a consecutive sequence or an old number vacated when an older work has been removed from the library. The work retains this number as long as the work itself is retained in the library.

Within the central library storage, works are filed in strict numerical order. Members often file pieces in their possession numerically as well. When sharing short lists of music among members, frequently only the library numbers are used for the listings.

Occasionally, a single set of music pages will contain two or more works. In that case the set is given the unique library number. Each work contained in the set is designated by following the number with a sequential letter starting with (a), (b), etc. For example, “The Star Spangled Banner” arranged by John Phillip Sousa is given library number “84”. There are two versions printed on the paper, a version in the key of Bb on one side designated “84a” and a version in Ab on the other side designated “84b”.

A collection of music originally bound together in a book or booklet is not given a number; it is identified either by the publisher’s name for the book, a locally assigned acronym, or a letter(s) designation. For example, “The Alexander March Book” published by C.L. Barnhouse, is called “The Orange Book” locally because it has an orange cover. There are 16 marches by Russell Alexander in the book designated by the publisher with numbers 861 to 876. In CTB music lists, these marches are designated as O861 to O876, “O” for “Orange”. Other books in the CTB library are designated similarly.

II.a.2.b. Removal of Pieces: Very infrequently a work is removed from the band library for some reason. Whatever the reason, when this occurs, the library number for the work is “vacated”. The director and music librarian maintain a list of such vacated numbers. The next new piece added to the library is given the lowest sequential number on the vacated list. Disposal or donation of the sheet music to other organizations is the responsibility of the director but may be delegated.

II.a.2.c. Loaning of Pieces: In general, the music library is not a lending library. However, if a request for loan of a piece (that would include the entire library folder for that piece) is received, careful consideration of the request will be made by the entire band council and a decision made based on the requested duration of the loan and the local affinity with and reputation of the requesting organization. Requests for loans of longer than six months should be rejected in all cases.

If a piece is loaned to another organization, the backup scans of the piece provide the band with some protection against loss of all or part of the piece. Even so, the librarian or a designated alternate will deliver a new folder with the contents of the library folder (but not the library folder itself) to a representative of the requesting organization and obtain a signed receipt for the delivery. The receipt will contain:

- the name of the requesting organization,
- the name of the responsible officer of that organization,
- the name of the receiving representative,
- the date of the loan,
- the expected date of return, and
- the signatures of the parties doing the delivery.

This receipt will be retained by the librarian in the empty library folder in the library. A note or other indication will be added to the catalog listings indicating that this piece is not currently in the library and its expected return date.

When the piece is returned, the librarian will perform a quick inventory to assure that all related parts have been returned. If so, the original receipt will be returned to the requesting organization. Should there be parts missing from the return, the librarian will note this, provide the returner with a list of such parts and indicate that a charge for replacement of the parts will be forthcoming. For public domain music, this will usually amount to a printing charge. For non-public domain music, this

could include purchase of replacement parts or the entire piece at market prices, if even available. Careful consideration of the initial loan request should minimize any such occurrence

II.a.2.d. Music Catalog and Lists: The director and music librarian maintain a catalog of all the printed music available in the music library. The catalog indicates the assigned library number and *published* title of each piece. In the catalog, published titles are rearranged so that the common English words “A”, “An”, “The”, do not appear as the first word. Optionally, in some catalog listings these words are omitted altogether in the catalog entry, for example, “84 Star Spangled Banner” instead of “84 Star Spangled Banner, The”. This allows sorting alphabetically on the essence of the title.

Listing the *published* title is significant, especially for music published with English translations of works originally published in a non-English language. Sometimes publishers, especially with older works, have translated words and phrases differently than is common in more modern translations. Sometimes a very familiar work appears with an unrecognized title. No attempt to change the title to the more modern form is made in the catalog. For example, catalog entry “298 The Enchanted Lake (Ballet Suite)” by P.I. Tchaikovsky is better known today as a short suite from his “Swan Lake” ballet. This practice can lead to additional confusions. For example catalog entry “254 Southern Roses Waltz” by American circus composer K. King is not the same work as catalog entry “319 Southern Roses Waltz” by the Viennese waltz king, J. Strauss. Today the latter work is better known as “Roses from the South”, a better translation of the original German “Rosen aus dem Süden”. In this case the catalog title is augmented with the composer’s last name.

II.a.2.d.1. Catalog Sorting: The music catalog is usually sorted in two orders:

- (1) Library Number order. In this listing the sheet music is listed first followed, if at all, by the books and their contents.
- (2) Published Title alphabetical order. Strictly speaking this is a lexicographic ordering that allows leading numbers in the title to be properly sorted, with numerals preceding letters. For example catalog entry “114b 84th Regimentsmarsch” shows up near the top of this listing. There are two forms of this listing:
 - (a) Listing of all works in the library, including book contents, by only Library Number and Published Title.
 - (b) Listing of all works in the library by Library Number, Published Title, and the name of the original composer(s) or, in some cases, the arranger(s).

Where the composer(s) or arranger(s) names are included, the catalog practice is to show the first initial(s) and the last name. If the name is commonly known by only first and last name, only the first initial is used. For example, American circus composer “Karl Lawrence King” is usually known only as “Karl King”. Hence, the catalog listing would show “K. King”. Where the name is commonly known by first, middle (name or initial), and last name, the two initials are used. For example, the catalog listing for American march king “John Phillip Sousa” would show “J.P. Sousa”. (Note there is no space placed between the two initials.)

II.a.2.d.2. Catalog Distribution: The catalog listings, sorted in both orders, is periodically distributed to members as printed pages or as Excel spreadsheets. This allows members to share and translate music lists by naming only library numbers. The web site will also have a section where at least the Published Title lexicographic order for the entire library including book contents is presented along with the composer names. This is made available so that members and non-members may peruse the library and, perhaps, make requests for works to be included in concerts.

Other specialized sorting of the catalog with augmented information may be created by the director and music librarian from time to time to satisfy specific needs or requests from members. The additional information may include performance dates, instrument listings, publishers, copyright dates, music genres, etc.

In addition to the printed music library catalog, there are also listings of works in the public-domain that are available as scanned pdf files that may be printed for performance. Such listings and the files that go with them are available to members and non-members upon request. When such a work is selected for possible performance, the librarian will print sheet parts and add the set to the printed sheet music library, updating the catalog listings as specified for newly acquired music. The web site "Links" page will show links to other web sites that offer scanned pdf files of available music that the band may draw upon for new music.

II.a.3. Library Storage: The band maintains a "semi-distributed library". The total library is divided between one central library location maintained by the music librarian and individual music folders maintained by each member.

II.a.3.a. Central Library: The majority of music "pieces" (also called "works" or "selections") is housed in a single central library maintained by the music librarian, who is responsible for their care and maintenance. In that library each individual work is retained in a separate folder labeled with the library number and name of the piece. On a label on the outside of the folder (or, alternately, on a paper retained inside the folder) is a list of all the individual parts for the piece and the printed quantity available in the folder of each part. If known, missing parts should be identified on that list and on a separate "missing parts" list for all pieces.

The librarian maintains a separate "missing parts" list showing the library number and name of the each piece, the missing part(s), and a space for notes regarding any progress made in locating the missing parts.. This list will be periodically referenced in attempting to assure a complete library is available to the band.

Copyright laws notwithstanding, scanned copies of all parts of all pieces are to be retained in librarian-supplied library computer files with a copy of all files stored off-site for backup purposes.

II.a.3.b. Distributed Library: Each member is issued a band-supplied

- dark green, leatherette **concert folio**, labeled with their name and primary instrument, and a #2 pencil inserted in an inner pocket. This concert folio will be used to store music for scheduled upcoming concerts. It is recommended that the member divide distributed concert music into two sets: "**Next Concert**" music stored on the right side of the folio and "**Future Concerts**" music stored on the left;
- black and gray cardboard "**Instant Concert**" music **folder**, labeled with their primary instrument and a label on the outside stating "Instant Concert". The "Instant Concert" folder is used to store a collection of shorter, pre-rehearsed numbers to be performed on short notice and for informal and non-public concerts. There will typically be less than 50 pieces(counting books as one piece) in this folder at any one time. Pieces are distributed to or collected from this folder as circumstances warrant or as members suggest. As contents change, the director or the librarian will issue a list of the correct current contents

of this folder. The correct list of contents will also always be available on the CTB web site.

- white canvas **music bag** imprinted with the CTB logo and used to hold the folio and folder and other supplies the member may choose to store therein.

The folio and folder are supplied to provide better protection to the printed music than is afforded by storing distributed music in a letter-sized manila folder. The director is to assure that the contents of the music bag, and hence the folio and folder, do not exceed the number of selections that may be easily carried by any member at any time.

Members are expected to bring their music bag with both folders to all rehearsals and concerts.

If a member will miss a concert, the member is to assure that the selected substitute is provided with the music bag with both folders for all rehearsals and the concert at which the substitute is present. These items are to be returned to the band when a member leaves the band.

II.b. Music Distribution and Collection:

The music librarian creates and maintains one “distribution folder” for each band member labeled with the member’s name and primary instrument. This folder will be used for distribution of music from the central library to individual members and for collection of music from individual members to be returned to the library.

II.b.1. Distribution: From time to time, but typically no later than four to six weeks prior to a planned performance of a piece, the director, usually in writing, will direct the librarian to pull a collection of pieces from their library folders and distribute individual parts to the respective member’s distribution folders for distribution to members on a specified rehearsal date. Which parts are to be placed in which distribution folders is determined either

- (1) from a list provided by the director to the librarian for individual pieces; or
- (2) by the librarian based on the available parts and knowledge of parts normally played by a member.

When the majority of pieces for a single future concert are to be distributed at the same rehearsal, the librarian, at his/her discretion, may choose to place a member’s parts in a regular manila “concert folder” labeled with the member’s name, primary instrument, and concert theme and date. This entire folder is then placed in the distribution folder along with any separate pieces not associated with that concert.

Also placed in the distribution folder at that time will be a printed distribution list including the library number and published title of the pieces or concert folder being distributed and where members are to store those pieces:

- in the Concert Folio – Next Concert half,
- in the Concert Folio – Future Concerts half, or
- the Instant Concert Folder.

Alternately, this list may be sent to members via email prior to the distribution either by the librarian or the director.

On the specified rehearsal date, the librarian brings the distribution folders to the rehearsal in a distribution box or bin. Sometime during the rehearsal (usually at the start), each member obtains their individual distribution folder from the bin and distributes its contents (pieces and/or concert folders) into their folio or folder according to the enclosed (or emailed) distribution list. The empty distribution folder is then returned to the distribution bin and collected by the librarian at the end of rehearsal. Distribution folders for members who miss that rehearsal are retained in the distribution bin, which is returned to each rehearsal until all distribution folder contents have been picked up by all members at subsequent rehearsals. Between rehearsals, the distribution bin may be retained by the librarian or stored in the band van depending on its next use as determined by the librarian and director.

II.b.2. Collection: From time to time, but typically at the first rehearsal after a concert, the director, usually via an email, will ask members to prepare for music collection. This request will be accompanied by a collection list including library number and published title of the pieces (along with any associated concert folder) to be collected at the next rehearsal. Members should extract these pieces from the folder in which they currently reside. The librarian will bring the distribution folders in the distribution bin to the next rehearsal. Sometime during the rehearsal (usually at the start), each member will deposit the pieces (and/or concert folders) to be collected into their individual member distribution folder and return that folder to the bin. The distribution bin is collected by the librarian at the end of rehearsal and returned to the central library for parts inventory, repair as necessary, and return of the ordered parts to their respective library folders. Distribution folders for members who miss that rehearsal are retained in the distribution bin, which is returned to each rehearsal until all collections to the distribution folders have been turned in at subsequent rehearsals. Again, between rehearsals, the distribution bin may be retained by the librarian or stored in the band van depending on its next use as determined by the librarian and director.

Occasionally at any given rehearsal, there may be both distribution and collection activities for members to perform. In this case, both the distribution and collection practices indicated above will apply. The librarian is responsible for dealing with any confusion members may encounter in this situation.

II.b.3. Folder Transfers: From time to time, but typically after a concert, the director, usually via an email, will ask members to transfer one or more pieces (or concert folders) from one folder location to another. Members should move these pieces among their individual folders prior to the next rehearsal.

II.c. Concert Music Selection:

The director is responsible for the musical content of all concerts. This includes selection of all soloists that may be performing any pieces or portions of pieces included in a concert. Active solicitation of suggestions and requests from both members and the listening public concerning music selections to be considered is strongly encouraged. To aid in this process, the library catalog listings are made available to anyone requesting them and on the web site. Final decisions, however, rest with the director.

II.c.1 Informal Concerts: For concerts to be performed on short notice and for informal and non-public concerts, the selections will normally be drawn from the current Instant Concert folder. The concert should usually start and end with up-tempo works, most frequently marches. The balance should be filled with music from all genres (except long overtures and “war-horses”), alternating between faster and slower selections. The concert duration is most frequently specified by the sponsoring organization but usually will be less than one hour and should not exceed 1½ hours including acceptable resting between numbers.

II.c.2. Formal Concerts: For scheduled seasonal concerts there is no fixed formula for music selection. That said, however, the selections should come from a wide variety of genres including at least one or two major overtures or well known “war-horses”. As with all concerts, the first and last numbers should be up-tempo and more “comfortable” for the listening audience. The sequence of selections should take into account the desires of members, especially related to embouchure endurance as the concert progresses. The duration of these concerts should be planned for about one hour and should not exceed 1¼ hours including acceptable resting between numbers.

It is to be normal practice to schedule all (or at least a majority of) the concerts and a significant portion of the musical content of each concert in an entire concert season well in advance of the start of the season. The season runs from September of one year through May of the following year. If practical, each concert should have (at least) a loosely coordinating “theme” tying together a majority of the selections for the concert. Suggestions for these themes may come from members, audience, an “anchor piece” around which the rest of the concert is built, or any other imaginable source. Creativity “sells” a better concert season.

II.c.3. Requests for Selections: As stated elsewhere, the band actively solicits requests from members and the listening audience for selections they would like to perform or listen to. The themes for each concert and a preliminary list of works to include are selected well in advance of a concert date. The selected works, however, can always be changed or augmented as the date draws closer - allowing the inclusion of requests, especially if they fit the theme.

Requests for works to be scheduled should be made to the Director in writing, e.g., via email. A few ground rules apply, however:

- Anyone may donate a complete set of printed music to the band for inclusion in the library and request that the work be scheduled for performance. There is a high probability that the request will be honored unless the work is beyond the capability or instrumentation of the band.
- Otherwise, all requests must be selected from the existing library, as detailed in either the printed music catalog or the scanned music catalog described in section II.a.2.d. of this document.
- If the requestor believes the request fits into an already scheduled theme, or is suitable as an “anchor piece” for a future theme selection, this should be made known along with the request.
- If the request fits neither of the criteria above, a specific concert date may be requested that is no sooner than two months from the date of the request.
- Works with multiple requests will receive higher priority for inclusion.
- The final decision for inclusion remains with the director.

- If a request is scheduled, the requestor will be notified, usually via an email, of the date on which the request will be included.
- If a request is deemed unsuitable, for whatever reason, the requestor will be notified of that decision, usually via an email.

The band as a whole strongly believes that we should play what we enjoy playing and our listeners should be listening to music they enjoy listening to. This “Request” practice hopefully works to help satisfy that desire.

III.c. Uniforms:

There are three uniform combinations, **F**, **G**, and **S**, used for various occasions:

F=Full uniform with jackets and hats.

G=Golf shirts, caps, and white pants. (NO SHORTS)

S=Golf shirts, caps, and white shorts optional.

For formal cool weather concerts, the **F** uniform recreates the look and feel of a “town band” circa 1900, using Town of Cary colors. For warm weather and less formal concerts, there is a less formal **G** uniform. For picnic and the July 4th concerts, there is a third, very informal **S** uniform.

III.c.1. Band Supplied: The band maintains and issues the following portions of the uniforms:

- Green dress jacket with white piping and brass buttons (**F**)
- Green polo/golf knit shirt with the CTB logo (**G**, **S**)
- White web belt and brass buckle (**F**, **G**, **S**)
- White Bando shoes* (**F**, **G**, **S**)
- White billed formal hat (**F**)
- White baseball cap with CTB logo (**G**, **S**)



Once issued, each member is responsible for the proper care and cleaning of these items. For care of the shoes, Bando recommends that they be cleaned with soap and water or diluted vinyl cleaners. If the shoes are scuffed through the finish, only polish the scratched area with the coordinating color, white in this case.

When a member leaves the band, these items are to be returned. Substitute players for concerts will be issued these items prior to a concert for one-time use, to be returned at the end of the concert or the earliest opportunity thereafter.

III.c.2. Member Supplied: Each member supplies and maintains the following portions of the uniforms:

- White, belted, long-legged (uniform) pants (**F**, **G**, optional **S**)
- White sox (**F**, **G**, **S**)
- White belted or elastic top shorts (optional **S** only)
- (Note: white jeans, Capri pants, or draw-string, tie-top (scrub) long pants are not acceptable.)



III.c.2.a. Uniform Sources: The band does not have an official (sponsored) source for the white long pants. They may be obtained from any retail clothing source. Some suggestions include:

- JCPenney: St. John's Bay brand, 100% cotton.
- Belk: Polo brand.
- Shirley K's Uniforms: Red Kap brand.
2923 Brentwood Rd., at the intersection of Brentwood Road and Capital Blvd.
Raleigh, NC 27604
919-876-3404; www.shirleyksuniforms.com
Their stock is often limited but can be ordered on demand.
- Uniform Junction: Red Kap brand
4221 Garrett Rd, #7, near the intersection of Garrett Rd and S Service Rd
Durham, NC 27707
(919) 933-0149
Their stock is often limited but can be ordered on demand.

An acceptable brand is Red Kap touchtex II, [e.g., # PT29WH6 (36" waist)] 4JM I X7 18R, 65% polyester / 35% cotton, from VT Imagewear, Inc.

* Any member who wishes to purchase their own shoes may do so at their expense. Shoes may be ordered from [Bando Shoes](http://www.bandoshoes.com) at www.bandoshoes.com. The only authorized style is "classic white with white soles", SKU: 1001.

IV. Rehearsals, Concerts, and Substitutes:

Each member is expected to make the commitment to attend rehearsals and concerts. At rehearsals, having all parts played is critical so all players can hear and feel how it all fits together. Rehearsals are more enjoyable when all the parts are being rehearsed together. For concerts, having all the parts covered is obviously essential.

As all members should realize, the band lives on the commitment of its members to attend rehearsals and concerts. It is difficult to plan for proper covering of the parts when that commitment is at the bottom of a member's priority list, just something to do if nothing else better comes along. We all have unavoidable events occur in our lives that force changes in our plans, but hopefully most of these are avoidable or negotiated around or planned enough in advance so we can make alternate arrangements. **Such a commitment to the band is expected of each member.**

IV.a. Rehearsals:

Except as noted, **rehearsals** are scheduled **every Thursday evening**, typically from 7:45 PM until 9:15 PM, at a location announced to members in advance and listed on the Rehearsals page of the web site. Members should arrive around 7:30 PM to set up and be ready to start by 7:45 PM. There are no scheduled rehearsals in July following the July 4th concert and December following a Christmas concert. If a scheduled rehearsal needs to be cancelled due to special circumstances, members are notified via email or by checking the web site. Rehearsal locations, usually provided by the Town of Cary at no charge to the band, include the Cary Senior Center and the Sertoma Amphitheatre, both in Bond Park, Cary, NC.

IV.a.1. Missing a Rehearsal: Because the band operates with a "semi-distributed library" where members keep all their currently active parts in their possession, absences frequently result in parts not being covered, depending on the depth of players in a section. **If you must miss a rehearsal**, it is expected that you will let the director know as soon as possible. Depending on other absences, the director may ask that you make arrangements to have your current music folders available at the missed rehearsal for others to cover your parts. If you will miss a significant number of rehearsals prior to a concert, it is expected that you will make an extra effort to rehearse on your own time. You should also check with the director or another member to learn of any music modifications that may have been made at recent rehearsals.

IV.b. Concerts:

The Cary Town Band is just what its name suggests – a town band that operates in support of the civic and cultural life of the local community. Its **concerts** generally are divided into three categories:

- **annual concert events.** These free, public concerts currently include:
 - the Cary Pre-July Fourth Patriotic Concert held each July 3rd at the Sertoma Amphitheatre;
 - the Summerfest July 4th concert, opening for the NC Symphony at Regency Park;
 - and

- Lazy Daze on the second to last Saturday in August, usually as the first act in the morning on the main stage in downtown Cary.
- **the public concert season.** This season runs from September through May and includes a concert about every five to six weeks on a Friday evening at 7:30 PM. These free concerts are usually presented at venues provided by the Town of Cary at no charge to the band and include the Cary Senior Center and the Sertoma Amphitheatre, both in Bond Park, Cary, NC.
- **private concerts** in support of local civic or business events. These concerts are presented at the request of the sponsoring organization at venues provided by the sponsor. The number of concerts varies widely from year to year. The band may be but usually is not compensated for these performances.

In addition, there is the occasional performance requested by any organization or civic entity for their parades, festivals, and similar events. Members as a whole are usually consulted for desire and availability to play such concerts.

IV.b.1. Concert Scheduling: Other than for the annual concert events, which are taken as obligatory, the director has the responsibility and final say about what concerts are played during the year. This includes the public concert season schedule and the acceptance or rejection of private concert requests and invitations to play the band may receive. Such scheduling is usually undertaken in informal conference with the entire band membership but at least with the band council. The director is responsible for date and venue selection, coordination with sponsoring organizations, musical content, and all related matters. As stated elsewhere, it is to be normal practice to schedule a majority of the public concert season concerts for the entire season well in advance of the start of the season. The season runs from September of one year through May of the next year.

IV.b.2. Printed Programs and Live Commentary: The director or a designated alternate is responsible for the content and production of printed programs for the July 3rd and each seasonal concert. This may be done as a sole effort of the band or in coordination and support from the Town of Cary Parks, Recreation and Cultural Resources Department. The program is usually a half-fold letter page with four printed “pages”. At a minimum:

- The “cover” should show the Title of the concert, the band name, and the date.
- The left inside page should list all members, substitutes, and “sitting-ins” performing the concert.
- The right inside page should list in sequence the selections included in the concert with the composer(’s) or arranger(’s) name(s), using the form taken from the library catalog.
- The back page may be used for advertising upcoming concerts and events and band contact information.

Sample programs from previous concerts are available from the director.

Preparation and delivery of commentary about selections and the band itself made during a concert is the responsibility of the director. At his/her discretion, the director may appoint a different “commentator” as deemed necessary and appropriate for each concert.

IV.b.3. Missing a Concert and Substitutes:

(In this paragraph, “you” refers to an individual band member.)

Restating the obvious, for concerts, having all the parts covered is essential.

If you must miss a concert, you are responsible for finding a **substitute** to play your part at that concert.

**** You are responsible** to see that:

1. the director is informed as soon as possible
 - (a) that you will miss the concert;
 - (b) of the name and contact information for the substitute.
2. the substitute
 - (a) should be of roughly equal or greater proficiency on the instrument as you.
 - (b) should be able to attend at least two rehearsals prior to the concert.
 - (c) gets your music bag with the folio/folders including all concert music.
 - (d) is aware that they need to provide their own music stand for rehearsals and the concert.
 - (e) is aware that they should have white pants and white sox for the performance.

**** The band is responsible** for providing uniforms for the concert (except white pants and white sox).

Just because you are going to miss a concert does not relieve you of your commitment and responsibility to the other band members regarding the quality of preparatory rehearsals. As stated in the first paragraph of IV, having all parts played at rehearsals is critical so all players can hear and feel how it all fits together. Moreover, rehearsals are more enjoyable when all the parts are being rehearsed together. With this in mind, even if you are going to miss a concert, either you and/or your selected substitute should plan on attending every rehearsal where that concert’s pieces are to be rehearsed so that all parts are covered in preparing the ensemble for performance.

IV.b.4. Substitutes List: In recent years, this policy has been enforced as a matter of honor and respect for the band incumbent on each member. To help members find appropriate substitutes, the band maintains a “Substitutes List”, available from the director. This list is also periodically updated and distributed to members either via email or printed and distributed at a rehearsal.