

MEMBER HANDBOOK

(Revised 8-18)

Preamble

This Handbook is the Member Handbook specified by the Bylaws of the Orpheus Male Chorus of Phoenix (the "Chorus"). Its purpose is to outline members' responsibilities and the particulars of the organization and operation of the Chorus, as mandated by the Bylaws.

Section 1. Mission of the Chorus

A. The mission of the Chorus is to present choral music that entertains and adds cultural value to Arizona communities by delivering quality performances and engaging in outreach activities while providing a rewarding experience for members.

B. As such, we have identified five critical success factors necessary for achieving this mission. They are:

1. PROFESSIONAL QUALITY
2. RECRUITMENT/MEMBER RETENTION
3. FUND RAISING
4. COMMUNITY SERVICE
5. PROMOTION & PUBLICITY

Section 2. Recruiting and Attendance

A. The Board has approved an attendance policy that is detailed in Appendix A hereto.

B. If a member needs to be excused from a rehearsal, he must notify his Section Leader in advance of the rehearsal in question.

C. If a member needs to be excused from a performance, he must notify the Artistic Director in advance of the performance in question.

D. Members who are absent from rehearsals or performances without notice to their Section Leader or the Artistic Director may, at the discretion of the Artistic Director, be deemed to have resigned from the Chorus.

E. One Saturday in September, and again in February, the Chorus gathers for a day-long retreat (9:30am-4:00pm). The primary purposes of the retreat are to develop deeper appreciation for the music being performed, build camaraderie, and "bang notes" if required. Beverages, lunch and snacks will be provided at no cost. It is vitally important for all members to do their best to attend the entire day of retreat.

Section 3. Auditions and Part Checks

A. New Members:

1. Singers interested in joining the Chorus must begin attending rehearsals by the second rehearsal of each concert series. Those who begin attending on the third or subsequent rehearsals will be encouraged to sit in on rehearsals to see if they would like to join the following concert series, but will only be allowed to participate in performances of the current concert series at the discretion of the Artistic Director.

2. New singers will be required to audition.

3. The audition will consist of singing a simple song (e.g., "Happy Birthday," "My Country 'Tis of Thee," etc.), checking general music ability, and listening for vocal quality.

4. Anyone passing the audition will be accepted on a provisional basis to ensure a good fit with the existing chorus.

5. Re-evaluation and confirmation of acceptance will rest with the Artistic Director and occur following the sixth rehearsal of each concert series.

B. Current Members:

1. Members who have been away from the Chorus for more than two consecutive concert series will be required to re-audition.

2. The Artistic Director and Assistant Conductor ("directors") reserve the right to re-audition any member where re-evaluation of section placement or singing skill is deemed necessary for the good of the Chorus.

C. Part Checks:

1. The directors will be responsible for devising a method to ensure that all members are prepared for performances. Methods may include checking singers individually, in groups, monitoring singers during full rehearsals, or any other method determined to ensure quality of performance.

2. Singers in need of additional preparation will be re-checked (potentially each week) to ensure adequate progress is being made.

3. Members who are not ready for a performance, for any reason, will be asked not to participate in performances until adequate preparation has been demonstrated.

Section 4. Rehearsal and Concert Etiquette

The Board has approved a Rehearsal and Concert Etiquette policy that is detailed in Appendix B hereto.

Section 5. Payment of Dues and Participation in Fund-Raising Activities

A. Each Chorus member will be required to pay dues for each concert series. These dues will be set by the Board of Directors. If a hardship exists in paying dues, arrangements may be made to address this issue.

B. Dues for each concert series will be $100 ($200/year).

C. Dues are to be paid in full by the sixth rehearsal of each concert series unless the member makes other arrangements with the treasurer by the sixth rehearsal.

D. Dues are not refundable for any reason (e.g., decision to leave Orpheus, excessive absences, lack of preparation) after the sixth rehearsal of each concert series. Should a member choose to leave the group on or before the sixth rehearsal of each concert series, his dues will be reimbursed in full.

E. Chorus members who are not current on their dues will not be considered in good standing and may not be allowed to participate in public performances or to vote at the Annual Meeting or Special Meetings. Members will be considered current if they have paid their dues or made arrangements to pay them (credit card payments, partial waivers, etc.).

F. A percentage of operating expenses of the Chorus is met through member-involved fundraisers and concert ticket sales. While it is acknowledged that not all Chorus members can participate in this area at the same level, it is expected that all members will make an effort to assist the Chorus in fundraising.

Section 6. Care of and Responsibility for Learning Music

A. Chorus members will be issued music for rehearsal and performance throughout the concert series. They are required to maintain the music, which remains property of the Chorus, and to return all music at the end of the concert series.

B. Members must bring their music with them to every rehearsal and always have a pencil out during rehearsal. Members are required to mark scores according to the directors' instructions. Marks are to be made ONLY in pencil.

C. It is expected that each singer will spend time outside rehearsal in preparation for rehearsals and performances.

D. It is expected that each singer will come ready to participate in rehearsal. Be prepared: bringing a pencil, marking scores, focused attention, etc.

E. Singers who would like to invest more time in improving their voices and skills are encouraged to do so, including pursuing study with a private voice instructor.

F. MP3s and CDs will be made available for most, if not all, of the pieces Orpheus will sing in any given series. These recordings remain the property of the Chorus and are not to be distributed, copied, or posted on public websites such as YouTube either in whole or in part.

Section 7. Membership Roster

A. Chorus members may view and/or download the membership roster from the website.

B. This roster is for the sole purpose of contacting other members of the Chorus on Chorus-related business. The roster is not to be used to supply information to any mailing, calling, e-mail or any other similar list except those maintained expressly for Chorus business or non-commercial communication. Anyone wishing to use roster information of a member for commercial purposes must obtain the member's express consent before using such information.

C. ***Security of the information on the roster is everybody's concern.***

D. The roster and all copies thereof shall at all times remain the property of the Chorus.

Section 8. Website

A. The Chorus maintains a website for communicating with the public and with members of the Chorus.

B. The Board shall appoint a Webmaster, who shall maintain the website as directed by the Board.

C. The Webmaster shall provide all members with a login and password to the Members Only section of the website.

D. Files containing records of Chorus business and members' personal information shall be accessible only from the Members section, for which login and password are required.

E. In consultation with the Board, the Webmaster may make some other files not containing proprietary information available for download from the website without the need for a login and password. The Webmaster shall inform all Chorus members of the procedure for accessing these documents.

F. All Chorus members are expected to check the website regularly in order to keep themselves apprised of the materials listed above and other pertinent matters.

Section 9. Concert Dress

A. There are two styles of dress:

1. The "A" dress consists of black tuxedo jacket (no tails) and trousers; white dress shirt with French cuffs, under which is worn a plain white t-shirt (sleeved or sleeveless); cufflinks; black dress tie; black vest; black full-length socks; and black dress shoes (athletic shoes are not permitted). Additionally, white dress gloves are worn when performing some numbers.

   (a) Orpheus has arranged with a local haberdasher, Nick's Menswear of Arrowhead Towne Center, Bell Road at 77th Avenue, Glendale, to make the shirt, tie and vest and, if desired, the tux and trousers, available at a special price.

   (b) Once a prospective Chorus member has successfully passed audition and has accepted the Chorus' offer of membership, he must contact Nick's Menswear to arrange to be fitted for the "A" uniform.

   (c) The cost for the shirt, tie and vest is $45.00.

   (d) As an alternative, you may obtain the tux, shirt and trousers (but not the tie and vest) from whatever source you choose (Burlington, Men's Wearhouse, etc.).

   (e) The Chorus will supply the white dress gloves for a nominal charge when required.

2. The "B" dress consists of a black golf shirt with the Orpheus logo, under which may be worn a plain white t-shirt (sleeved or sleeveless) provided that the neckline does not show; khaki trousers with black belt; black full-length socks; and black shoes. Members must purchase the black golf shirt from Orpheus. Cost is $20.00.

3. Members are responsible for ensuring that their concert attire is properly laundered or dry-cleaned, as appropriate, and pressed.

Section 10. Sabbaticals and Leaves of Absence

A. Sabbaticals and leaves of absence may be granted to members in good standing as outlined below.

1. Sabbaticals, covering two consecutive concert series or less, may be approved after consultation with the Chorus officers and the Artistic Director. Return from

sabbatical will require a consultation with the Artistic Director.

2. Leaves of absence covering three or more concert series may be approved after consultation with the Chorus officers and the Artistic Director. Return from leave of absence will require re-audition with, and approval of, the Artistic Director.

Section 11. Board of Directors

A. The affairs of the Chorus are managed by a Board of Directors (the "Board").

B. The Board is comprised of elected officers, elected members-at-large, appointed voting members, and the Artistic Director.

C. The Artistic Director is a non-voting member of the Board.

D. The elected officers and their responsibilities are as follows:

1. President: The president of the Chorus will take responsibility for the day-to-day operations of the Chorus. He will preside over all meetings of the Board, the Executive Committee thereof, and the membership of the Chorus. He will also coordinate Chorus committees and Section Leaders.

2. Vice President: The vice president of the Chorus will stand in for the President as needed.

3. Secretary: The secretary of the Chorus will be responsible for recording and maintaining minutes for meetings of the Board, its Executive Committee, and the membership of the Chorus.

4. Treasurer: The treasurer of the Chorus will collect monies (dues, ticket sales, etc.) from the Chorus members as needed for deposit and prepare monthly statements for the Board of Directors and interested chorus members.

E. Elected members-at-large shall represent the Chorus and shall carry out such other duties as may be assigned to them by the President. They shall also serve as liaisons, or ombudsmen, between Chorus members and the Board in all matters, including the handling of grievances.

F. Appointed members shall advise the Board on such matters as the Board deems appropriate.

G. All Board members, including officers, members-at-large and appointed members, shall serve for a term as prescribed by the Bylaws of the Chorus.

H. In addition, the Board shall establish one or more standing and ad-hoc committees to assist in performing its duties and meeting the critical success factors outlined above.

Section 12. Standing Committees

A. All Chorus members are encouraged to take part in one or more Standing Committees as their interest and abilities may allow.

B. The following are the duties of each Standing Committee:

1. Development Committee:

    a. Devises and implements strategies to maximize unearned revenue by means of cost-effective programs and activities involving the participation of Chorus members.

    b. Identifies potential donors and nurtures and builds relationships with existing donors.

    c. Seeks out and applies for grants from such organizations as the Arizona Commission for the Arts, Phoenix Office of Arts and Culture, Piper Trust, and others.

    d. Develops relationships with community organizations and corporations via collaboration, benefit concerts, outreach events, and other strategies.

2. Marketing Committee:

    a. Produces materials required to achieve the vision, mission, and goals of the Chorus.

    b. Develops and coordinates press releases and advertising, including publicity materials for newspapers (both major and small local publications), local magazines, radio/TV, and the Chorus website.

    c. Works toward audience development.

    d. Develops and manages the Chorus's social media accounts (Facebook and Twitter).

    e. Coordinates and manages the marketing of tickets – see **Section 19: Concert Tickets and Playbills**, below.

    f. Coordinates the sale of ads for the concert playbills.

    g. Develops and maintains public relations.

3. Outreach Committee:

    a. Coordinates and manages all outreach activities for the Chorus – see **Section 20: Community Service**, below. These include:

i. Educational outreach activities;

ii. Civic and cultural collaborations;

iii. Social programs (i.e. Habitat for Humanity);

iv. Performances (i.e. Ryan House, Hospice of the Valley, Alzheimer's Gala, etc.);

v. Ethnic programs/collaborations;

vi. Inner city schools.

4. Membership Committee:

    a. Facilitates recruitment and retention of Chorus members.

    b. Promotes enthusiasm and commitment, and encourages development of a sense of community.

    c. Conducts new member orientation sessions.

    d. Coordinates the mentor program and music education sessions, including the production of CDs and MP3 files of voice parts for distribution and posting.

    e. Coordinates the 50/50 raffle, pre-rehearsal dining, monthly First Tuesdays, socials, trips, and other social activities.

    f. Produces and distributes the weekly newsletter.

    g. Maintains the roster, the Member Handbook, and the Member Quick Reference Guide.

5. Production Committee:

    a. Coordinates and manages all the activities required to produce a concert series.

    b. Manages, through the Librarian, the Chorus library (acquisition of new music and distribution to Chorus members) and Chorus archives – see **Section 13: The Librarian**, below.

    c. Manages concert contracts, recording licenses, and royalties – see **Section 17: Concert Bookings**, below.

d. Coordinates concert logistics (venue readiness, staging requirements, sound, ticket sales and volunteers at front of house, etc.) – see **Section 18: Staging**, below.

e. Coordinates and manages sales of CDs, raffle tickets, and Chorus memorabilia.

Section 13. The Librarian

A. The Chorus Librarian is responsible for maintaining the music library for the Chorus.

B. The Artistic Director will inform the Librarian of the music selections to be used during upcoming concert series. The Librarian will identify those pieces currently available and order those pieces not in the library.

C. When new pieces of music are obtained from publishers, the Librarian will mark each piece with the library number and folder number for identification.

D. The Librarian will maintain the master music inventory and will log each selection therein.

E. He will ensure that sufficient music is available for each Chorus member.

F. Prior to the start of rehearsals for each concert series, the Librarian will pull the music from the library and ensure that it is ready for the first rehearsal.

G. At the end of the concert series, the Librarian will collect and return all music to inventory.

H. When donations are received for the purchase of music, the Librarian, upon notification by the Treasurer, shall mark music with the donor's name as appropriate.

Section 14. Section Leaders

A. There will be two or more Section Leaders per section in the Chorus.

1. The administrative Section Leader is appointed by the Board of Directors.

2. The music Section Leaders are appointed by the Artistic Director.

B. The administrative Section Leader will:

1. Act as the single point of contact for members of his section to report planned/unplanned absences.

2. Keep attendance and report absences to the Artistic Director.

3. Work with the Membership committee to ensure that all new members are familiarized with the procedures/guidelines of the organization.

4. Introduce himself to new members.

C. The music Section Leaders will:

1. Assist members of the Chorus with basic musical development/advice.

2. Ensure that section members have the latest markings on their music.

3. Work with the Artistic Director and the Assistant Conductor on improving the efficiency of rehearsals.

4. Work with the Artistic Director and Assistant Conductor on improving the quality of performances (Parts-check, etc.).

5. Introduce themselves to new members.

6. Encourage the use of recorded educational material.

Section 15. The Artistic Director

A. The Artistic Director receives a salary from the Chorus and therefore contributes considerably toward successful concert productions and those activities that relate directly to Committee work.

B. The Artistic Director shall be, by virtue of his office, a non-voting member of the Board.

C. The Artistic Director is responsible for development of concert programs for the Chorus to perform. These programs should be developed by May 1st of each year for the next two concert series.

D. The Artistic Director is also responsible for providing the Chorus Librarian with information on obtaining and purchasing the music needed for performances.

E. The Artistic Director will ensure that an accompanist is available for rehearsals and performances. The choice of accompanist, both piano and instrumental, shall be the responsibility of the Artistic Director in consultation with the Board of Directors.

F. The Artistic Director will be responsible for working with accompanists to ensure the quality of accompaniment for the Chorus. The Board will determine payment for the services of accompanists.

Section 16. Soloists

A. The Artistic Director will be responsible for selection of and, if necessary, negotiation with soloists for concerts.

B. Contracts with soloists obtained outside of the Chorus will be the responsibility of and at the discretion of the Board.

Section 17. Concert Bookings

A. The Production Committee will be responsible for identifying venues and for booking concerts. When the concert series are finalized, the Production Committee will prepare and make available a calendar for Chorus members.

B. Each Chorus member is encouraged to identify possible venues for contract concert bookings and to forward such information to the Vice President or to the Production Committee. The Production Committee will contact the responsible person for the venue and determine concert needs, available dates, payment details, and special needs of the venue and the Chorus. The Production Committee will then contact the Artistic Director and accompanist to ensure that there is not a scheduling conflict and to determine the appropriateness and conditions of the booking.

C. Once the details are finalized and approved by both the venue and the Chorus, the Production Committee will notify the Chorus and place the concert on the calendar.

Section 18. Staging

A. The Production Committee is also responsible for ensuring that each venue is ready for a concert. This includes preparing the performing area, delivering and setting up risers, and restoring and securing the venue after the concert.

B. In addition, at venues where lighting and sound opportunities exist, the Production Committee will be responsible for lighting and sound design and setup.

C. All Chorus members are expected to volunteer, as their abilities may allow and as the need may arise, to assist the Production Committee in setting up for, and cleaning up after, concerts.

D. The chairman of the Production Committee shall serve as stage manager at each venue at which the Chorus performs.

Section 19. Concert Tickets and Playbills

A. Responsibility for concert series tickets lies with the Production Committee.

B. The Production Committee shall appoint a member who shall be responsible for printing tickets for each concert series, distributing tickets to Chorus members for sale, collecting sales money and unsold tickets from Chorus members, monitoring and filling on-line and mail-order ticket sales, providing tickets for sale at the door and at the will-call table for each concert, and for maintaining records of all of the above.

C. The Production Committee is responsible for the production of playbills for all concerts.

Section 20. Community Service

A. The Chorus intends to provide the opportunity to as many citizens in the valley as possible to hear the Chorus perform.

B. To that end, there will be a consistent outreach to seniors; to schoolchildren; to persons likely to attend musical performances but who have not heretofore attended Orpheus concerts; and to persons for whom attendance at a musical performance might constitute a financial hardship.

C. Chorus members are expected and encouraged to identify individuals or groups who might fall into the categories mentioned above, and to communicate such to the Chorus officers for transmittal to the Board.

While this handbook is not an all-inclusive guide to the future of Chorus member participation, it serves as a guide to Chorus members in maintaining the organization. As funding is identified, many of these functions will be taken by the Board, Chorus volunteers, and paid staff. Until that time it is the responsibility of each Chorus member to assist in any way possible.

APPENDIX A: ATTENDANCE POLICY

In order to achieve the best possible musical outcome, best serve our audiences, and provide an enjoyable and rewarding rehearsal experience, attendance at rehearsals and concerts is critical. Furthermore, consistent attendance and participation in the rehearsal process ensures that each singer is aware of and has practiced the instructions and musical interpretation presented by the artistic staff. To ensure the best possible experience both for our singers and audience members, the following items detail our attendance policy and the accompanying follow-through.

1. Chorus members should not miss more than three rehearsals in any given half season (fall or spring).
    a. In the event our fall half season involves two separate concert programs, singers may not miss more than two rehearsals before our first concert.
2. Attendance at retreat is mandatory. Missing more than a half-day will result in a recorded absence.
3. Leaving rehearsal early will result in half an absence.
4. While singers are allowed up to three absences per half season, singers are highly encouraged to miss as few rehearsals as possible.
5. If a singer exceeds three absences in any half season, that singer will be asked not to participate in the immediately following concert or concert series.
6. In the event a singer exceeds the number of allowed absences and is asked not to perform in a concert or concert series, said singer is still responsible for his chorus dues.
7. While it is a singer's responsibility to be aware of their absence status, each time a singer is absent, his administrative sectional leader will endeavor to send him an email reminding him he has missed a rehearsal, stating how many allowed absences remain, and reminding him that exceeding the allowed absences will result in his being asked not to perform in the immediately following concert(s). An email not being sent does not absolve the singer of his responsibilities.
8. At the discretion of the artistic staff, a singer who has exceeded their allowed absences will be permitted to perform in subsequent concert(s). Such exceptions will be made under the following conditions:
    a. The singer demonstrates thorough preparation of the repertoire for the performance(s) in question. This includes knowing the notes, rhythms, dynamics, tempo, shaping, lyrics, meaning of the text, as well as any other pertinent information that has been given to the chorus by the artistic staff.
        i. It is the sole responsibility of the singer to prepare themselves and demonstrate their preparation. While they may certainly ask for help from those within the chorus, it is not the responsibility of the chorus members, section leaders, or

artistic staff to ensure the preparation of those singers who have exceeded their allowed absences.

b. Preparation will be demonstrated to music section leaders or artistic staff, or any combination deemed necessary to make a proper assessment.
c. If not singing in a performance effects the balance of a section to the extent that it decreases the quality of the performance, the artistic staff or music section leaders will assess the level of preparation for those not singing to help improve concert balance.
d. Missing a large number of absences will likely result in not performing in concerts regardless of the level of preparation.

9. If a singer knows in advance he is unable to commit to the attendance policy, the singer is asked to consider taking a half season off. This allows the singer to meet his additional commitments and return at a time when he can commit the required time to the rehearsal process.
10. In the event a singer takes a leave of absence for one half season or longer, the singer will be asked to re-audition for the chorus upon his return.
11. Attendance sheets in the foyer at rehearsal will visually remind singers of their absence totals.

APPENDIX B: REHEARSAL AND CONCERT ETIQUETTE POLICY

Concert Etiquette

- Wear appropriate attire
    - A Uniform
        - Black tuxedo
        - Plain front, regular collared, French-cuff white dress shirt, no pleats
        - Matching black vest and tie purchased from Nick's Menswear
        - Black polished dress shoes
        - Black dress socks
            - No ankle socks
- Keep all conversation polite whenever Orpheus members are at a concert venue, particularly when visible by audience members,
    - Don't criticize other groups
    - Be friendly and express thanks to patrons
    - Remember that what patrons hear us say reflects on us as an organization
- Pre and post stage performance;
    - Once we have lined up to go on stage the concert has begun
        - Give smiles to audience members as we enter and leave the stage and performance areas
        - Refrain from conversing
    - Turn electronic devices off
        - Silent/vibrate in extreme situations: on call for work; expecting birth of a child, etc.
- On-Stage Etiquette
    - Do not talk while on stage
    - Refrain from touching face, hair, etc. unless an emergency
    - Do not applaud
    - Smile at the audience between pieces/sets of music
    - Be engaged and use body language and facial expressions (particularly your eyes) to communicate with the audience
    - Watch the conductor when performing
    - If faint, sit down on riser and/or leave stage quietly. Signal to others if you need help
    - Remember to refrain from behaviors that draw attention away from the ensemble to yourself

Rehearsal Etiquette

- Do not talk when singing stops
    - If you need to discuss something musical with your neighbor (question or mistakes), try to do so when the conductor has paused or very quietly
    - Don't engage in social chitchat. We all want to be friends and socialize, but do so during break, or before and after rehearsal.
- Have a pencil at every rehearsal and USE it to mark everything the conductor says and including additional helps and notes you may need
- Keep music help up, flat, and in a way so as not to block your voice but to allow you to see the conductor at all times
- Please help your fellow choir members by alerting them to general mistakes so we can all be aware of how to improve
- Make sure comments to fellow choir members are respectful and helpful, not critical or offensive
- When we collaborate with other ensembles, set the example for appropriate behavior

Expectations as a Choir Member

- Attend all rehearsals and performances possible
- Keep absences to no more than four for the spring and two for the first half of fall and two for the second half of fall
    - (This was suggested by as we split the fall and four absences in either half make a huge impact)
- Complete homework assignments each week
- Spend at least 30 minutes each week, in addition to the homework, reviewing your parts, scores, notes, memorization, etc.
- Commit to embrace and demonstrate the idea that each member is a section leader
    - Demonstrate this through persistent preparation, attention during rehearsals, and engagement during rehearsals and performances
- Inform administrative section leaders as far in advance as possible of conflicts, absences, or being significantly tardy
- Purchase, maintain, and wear the appropriate uniform to all functions
- Communicate with section leaders, and artistic staff as necessary, concerning struggles, suggestions, and needs for help
- Be willing to memorize as assigned by the artistic staff
- Take notes during each rehearsal using a pencil to mark scores
- Pay dues on time and communicate with staff concerning difficulties or inability to pay dues

Additional Possibilities

- Separate list for section leaders

- Section leaders need to set an example of preparation and behavior
- Should there be a basic music reading requirement to join (suggested via section leader feedback)