

Standards of Professionalism in the Music Community:

Surveys and Conclusions

by

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ABSTRACT

This study seeks to identify the unwritten rules and standards of professional conduct followed by the music community. Its central source of information is a pair of surveys sent to professional musicians, specifically members of large instrumental ensembles across the United States. The first survey posed multiple-choice questions on topics related to personal professional standards, rehearsal and concert etiquette and protocol, and ethical obligations. The second survey followed up with consenting individual participants and requested stories and anecdotes from the respondents' professional careers. The surveys yielded 70 responses from the initial 350 solicitations, representing 35 professional ensembles in 30 cities and 20 states, 18 different instruments, 41 principal players, and nearly 2,000 combined years of professional music experience. The findings shed light on many specific aspects of professionalism in the music community, and they demonstrate that an unwritten code of largely understood and observed expectations both exists and varies minimally throughout professional ensembles across the United States. The consummate professional musician is prompt, prepared, and observant of an array of expectations generated by the routines and hierarchies of rehearsals and concerts. Understanding the professional attributes and practices of successful ensemble members is important to aspiring musicians, and so this study is intended as a useful resource both for students and their teachers.

DEDICATION

I would like to dedicate this document to a few different people. First is my girlfriend, Rebecca Chadwell: You have been a rock of support through this doctoral journey and I would not be here today without your unwavering love and encouragement. You tolerated the many nights and weekends I spent writing and researching, and continued to inspire and motivate me all the while. I love you.

This document is also dedicated to my trumpet professors: David Hickman, Ray Sasaki, and the late Fred Mills. You each provided valuable and influential guidance and friendship through the nine years of my collegiate career, and I am enormously grateful for the solid foundation you have provided for success.

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CHAPTER I

INTRODUCTION

Professionalism is a topic discussed across every career path throughout the globe, and many professions have a set of laws or a code in place, such as the American Bar Association's *Model Rules of Professional Conduct*¹ and the American Medical Association's *Code of Medical Ethics*.² The music community does not have a standard set of written rules and expectations. The present author has attended numerous seminars, lectures, and master classes throughout the last ten years as an undergraduate, master's, and doctoral student, and has heard valuable opinions on professionalism, including how to approach a first orchestral rehearsal, appropriate and inappropriate questions to ask more qualified veterans, and where one should sit in relation to the principal player. However, while such discussion topics are absolutely necessary and beneficial to young musicians who are navigating a musical career, they remain unwritten.

David Hickman, Regents' Professor of Trumpet at Arizona State University, hosts a group discussion with his students on behavior and professionalism to begin each semester. Hickman touches topics ranging from reliability and commitments to images and appropriate attire. He includes discussion of how dishonoring commitments

¹ American Bar Association for Professional Responsibility, *Model Rules of Professional Conduct*,

² Council on Ethical and Judicial Affairs, *Code of Medical Ethics of the American Medical Association*, American Medical Association (2008).

contributes heavily toward creating a poor image of the offending musician, the larger organization or university, and potentially of colleagues and teachers.

Professionalism is sometimes discussed in master classes via personal experiences and ideas, and there is literature on the subject, though limited, primarily Robert Fraser's article entitled *Ensemble Etiquette: Group Dynamics and Music – Playing Well is Only Part of It*.³ Fraser is a Canadian bass trombonist who has played with the Victoria Symphony⁴ for over twenty years.⁵ While Fraser's article will be examined closely at the conclusion of this chapter, it must be mentioned that his article, covering topics such as "General Principles for All Kinds of Groups," "Dealing with Colleagues On and Off the Job," and "Dealing With Conductors," is in rare company when it comes to specific publications on the topic of Ensemble Professionalism.⁶ The development of a common, fundamental set of practical guidelines and ethical principles that all musicians can adhere to is clearly needed.

The study at hand examines professionalism for the large ensemble musician and starts to identify the unwritten rules and standards in the professional music community. At the conclusion, a compilation of suggested "Do's and Don'ts" provides a succinct reference point for aspiring professional musicians.

³ Robert Fraser, *Ensemble Etiquette: Group Dynamics and Music*, YeoDoug.com (Douglas Yeo's personal website), http://www.yeodoug.com/resources/faq/faq_text/etiquette.html (accessed September 22, 2015).

⁴ Victoria Symphony, "About Us: Who We Are," Victoria Symphony Canada, <http://victoriasymphony.ca/about-us/who-we-are/> (accessed September 23, 2015).

⁵ Music for Brass, "Arrangers and Composers: Robert Fraser," MusicForBrass.com, <http://www.musicforbrass.com/arrangers.html> (accessed September 23, 2015).

⁶ Robert Fraser, *Ensemble Etiquette*.

The Merriam-Webster Dictionary defines the word “professionalism” as the *skill, good judgment, and polite behavior that are expected from a person who is trained to do a job well.*⁷ It is significant that two of the three components of this definition describe actions necessary to successfully execute a job (good judgment and polite behavior), rather than only the overall ability (skill). Orchestras and bands across the United States have unwritten standards and expectations that can be daunting to new members or substitutes. The standards regarding how to look, play, and conduct oneself in a professional manner can be summarized in a series of questions:

1. What is the consummate professional ensemble musician?
2. How does one appropriately work alongside musician colleagues?
3. What are appropriate and inappropriate actions for professional rehearsals?
4. What are appropriate and inappropriate actions for professional concerts?
5. What items should professional musicians always have to properly execute their job in a large ensemble?
6. Do electronics affect present-day rehearsal environments?
7. When do professionals arrive at rehearsals and concerts, and are these expectations different for substitutes?
8. How much time and effort are dedicated to preparation at the professional level?

The attempt to answer these questions makes clear that, while there are no written standards for conduct in professional large ensembles, there are largely understood and

⁷ *Merriam-Webster Dictionary Online*, s.v. “Professionalism,” <http://www.merriam-webster.com/dictionary/professionalism> (accessed September 19, 2015).

observed expectations that vary minimally throughout hundreds of ensembles across the country.

This study is survey-based and focuses on musicians in large professional ensembles in the United States,⁸ specifically members of symphony orchestras, wind ensembles, and concert bands. Although the study does not include choral ensembles, chamber music, jazz, or freelance and solo performance areas, its results are generalizable to these other performance situations. Because the guidelines devised here are derived largely from a survey of musicians, ideally, responses would be registered from hundreds of interested subjects, all extremely professional and excited to impart their knowledge for this study. Also, in a perfect world, every response could be translated into clean, quantitative data and then illustrated in charts to describe certain standards and goals. However, as with any survey, and especially one regarding human behavior, the results are at the mercy of those who took the time to respond, and, furthermore, those who truly invested themselves in their responses. Because the majority of the survey process was done anonymously, it is likely that the questions were answered sincerely and truthfully.

Providing a convenient method for participants to complete and submit surveys also caused possible limitations. The majority of the study was conducted online through email and surveys; thus, the author was not able to sit down with many individuals to discuss responses. This online format could have prompted black-and-white answers when there might have been more gray areas.

⁸ It must be noted that responses from a current member of a Canadian orchestra are used in the study, but the individual spent significant time in orchestras in the United States prior to accepting a position in Canada.

It is the author's goal for this document to be as objective and unbiased as possible. Nonetheless, there are some assessments and opinions of the author inserted when appropriate. Overall, the purpose of interviewing as many people as possible was to receive a wide range of answers and results to derive a consensus of the expectations concerning professionalism in large ensembles.

The study at hand begins with a review of published literature in the area of professionalism generally and specifically proper etiquette for participating in a professional large ensemble. The next section discusses the genesis of the project, followed by the author's personal background relating to education and professionalism. Next, a chapter presents the methodology of the project, its proposal, original and altered plans, and demographics of the responders (e.g., the number of orchestras represented, instrument families represented, years of experience, etc.). The largest section of this document presents data uncovered from the surveys on topics including personal professional codes, rehearsal etiquette, concert etiquette, communication, and precautions/suggestions for the professional musician living in the age of the Internet and social media. Finally, the author suggests methods for incorporating professionalism into teaching at the secondary and collegiate educational levels, both in private studios and large ensembles. Appendices with the original surveys, in their entirety, conclude the document, as well as other forms and documents necessary in the implementation of this study.

The formal study of professionalism is instrumental to success in any career, as it provides information for developing collegial relationships, attaining and maintaining jobs, and receiving tenure. The music industry has little existing information, and no

interviews or previous research could be found, but survey responses indicated a demand for this information, as several of the music professionals interviewed requested copies of the final product of this document.

Robert Fraser's article on ensemble etiquette piqued the author's interest and passion regarding professionalism, an article discovered per the suggestion of Douglas Yeo, Professor of Trombone at Arizona State University and former Bass Trombonist of the Boston Symphony Orchestra. Fraser discusses several ideas, including general principles for diverse groups, interacting with colleagues on and off the job, and interacting with conductors.⁹

Mr. Fraser prefaces his article with a note regarding the importance of interpersonal dynamics in a group setting, essentially conveying the underlying meaning of "professionalism." It has more to do with how individuals interact with their colleagues, and less to do with how well they play their instruments, with the expectation across the board being that they play at a high level. Fraser mentions that, while playing music is "arguably one of the most enjoyable professions there is and music-making transcends the human experience, in almost every instance music-making involves people working together in groups, with all their human faults."¹⁰ Humans are far from perfect, and while many may think the opportunity to perform for a living is a career filled with pleasure and satisfaction, he notes, it is "well-documented that there are a lot of joyless, unsatisfied musicians in the profession." Although there may be a plethora of reasons

⁹ Robert Fraser, *Ensemble Etiquette: Group Dynamics and Music*, YeoDoug.com (Douglas Yeo's personal website), http://www.yeodoug.com/resources/faq/faq_text/etiquette.html (accessed September 22, 2015).

¹⁰ Ibid.

why people are “unsatisfied with their job or their lives in general, I cannot help but think that poor group dynamics contribute much to the problem.”¹¹

The ability to play an instrument at the highest level is the most obvious requirement for maintaining a job; however, a musician’s career may well “depend on the ability to work well with others as much as it does on playing ability.”¹² Fraser further discusses his personal experiences with fine musicians who did not last in the music industry because they “inadvertently or deliberately alienated their colleagues.”¹³ As Frazer concludes, it may be best to simply follow “The Golden Rule”:

So in everything, do to others what you would have them do to you.
(Matthew 7:12)

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

CHAPTER II

PROJECT BACKGROUND¹⁴

This project originated in the spring of 2014 when Arizona State University Regents' Professor of Trumpet, David Hickman, and I were discussing various frustrations I had developed from only a short time as a professional musician. In our first meeting, we discussed collegiate large ensembles, comparing and contrasting them with full-time professional large ensembles. While differences are likely more numerous and easier to identify, there are also several similarities, particularly pertaining to the musicians' attitude, preparation, and behavior. In that first meeting, I asked Professor Hickman if he would support an effort to dig deeper into the professional practices of musicians who have successfully won jobs, and with his approval, the study began to take shape. The initial plan to research the subject in all areas of professional music quickly became an enormous undertaking. Thus, Professor Hickman and I identified settings in which professional faux pas would be most prevalent. We decided to focus on larger performing groups, primarily professional orchestras and wind ensembles.

While substituting with a few professional orchestras in Phoenix, Arizona, I took advantage of the surrounding musicians and asked members of the ensembles if they had memorable experiences regarding professionalism. They did not disappoint: all seemed to have stories about individual performers, conductors, or substitutes whose lack of professionalism disrespected their peers, and, at times, cost them their jobs. Hearing

¹⁴ Chapter Two is written in first person to discuss the origin of the study and background of the author in an efficient manner.

these experiences further encouraged me to determine why professionalism is an issue. Is the root problem maliciousness in that some people are simply born with a desire to annoy and embarrass their peers? Is it sometimes necessary for musicians to be fired from their jobs for acting unprofessionally before they are more inclined to acknowledge their deficiencies? How many musicians have had only one gig and one opportunity to succeed, and they underachieve or fail simply for a lack of knowledge of professional expectations? What can I do to educate myself about professionalism so that I can in turn help educate the larger music community?

With these unanswered questions in mind, and with Professor Hickman's support, I committed myself to researching the professional expectations of large professional ensembles. This project is an effort to gather information on the unwritten standards of the music world.

In the short time I have spent as a young musician dipping my toe in professional waters, I have personally observed numerous moments that exemplify both professionalism and a lack thereof. While I have not yet won a full-time position with an orchestra, and have not had the opportunity to teach as a full-time professor, I have been fortunate to work through ten years of higher education under instructors who were adamant that their students present themselves in the utmost professional manner.

I studied with the late Fred Mills during my time as an undergraduate student at the University of Georgia from 2006 to 2009. As his reputation always seemed to precede him, many in the music community knew Mr. Mills to be a unique character. While "professional" might not be the term often associated with his name, Mr. Mills turned out to be a surprising example of how to act and dedicate oneself to a career.

Mr. Mills taught me promptness and commitment. He routinely held a 7:15 A.M. daily warm-up class for which he was never late; he respected routines, never missing his early afternoon espresso or late afternoon meditation. What I respected most about him, though, was his willingness to admit his personal disorganization and last minute gig confirmations, and his sincere vigilance in not allowing his students to act that way. Mr. Mills had a fairly laid-back daily presence, yet found ways to motivate students to be on time (which meant early), and to find adequate substitutes if an unavoidable absence arose. He also never allowed students to cancel a previous commitment, a position he stood firm on one Super Bowl Sunday after the trumpet studio previously agreed to rehearse before realizing the date.

One of my favorite traits about Mr. Mills was his admiration of Philip Smith, then Principal Trumpet of the New York Philharmonic and eventual successor to Mr. Mills' teaching chair at the University of Georgia. Mr. Mills frequently discussed his respect for Mr. Smith's professionalism and especially the level of professionalism he was trying to convey and instill in his students. Mr. Smith was the first person Mr. Mills mentioned when asked whom he most preferred to tour with, because Smith "kept him in check" and "never messed up."

Six years later, the night before I began my doctoral studies at Arizona State University, Professor David Hickman held a trumpet studio meeting to schedule lessons for the semester. It developed into a wonderfully insightful discussion about professionalism for these students. He stressed his expectation of preparedness on the *first* day of rehearsals at ASU. For Professor Hickman, the trumpets needed to be the very best and were urged to set the standard for the rest of the ensembles. The meeting

turned to gigging in the Phoenix area, and the fact that an individual trumpeter's behavior and performance were not only a reflection on the musician, but on the entire trumpet studio at ASU. We discussed toe-tapping in an ensemble as a distraction that can negatively affect surrounding peers. We were encouraged to address everyone as "sir" and "ma'am" as the appropriate ways to acknowledge people, and were strongly advised not to play through major solos that the principal chair player is responsible for playing, as that would be an example of stepping on a superior's toes. It was during this meeting that I began to truly understand how highly professionalism ranks in my own personal code of conduct, while at the same time reminding myself why studying with David Hickman was quickly proving to be the best decision of my collegiate life.

Between undergraduate years at UGA and doctoral years at ASU, I earned my Master's degree at the University of Texas at Austin with Professor Ray Sasaki. Like a family, our tight-knit trumpet studio encountered a rough patch about halfway through my degree. The issues stemmed largely from negativity, envy, and the rumor mill, all of which would qualify as sure-fire practices if a musician is looking to sabotage their career. When we finally acknowledged that our studio family was beginning to spiral out of control, Professor Sasaki scheduled a dose of the right medicine for the ailing group dynamics: a discussion of professionalism with Mark Hughes, Principal Trumpet of the Houston Symphony Orchestra.

Interestingly, I remember thinking we were being scolded as punishment for an issue I did not personally cause. Somewhere during his two-hour master class regarding professional composure in ensembles, I realized that I was contributing to the problem as equally as the next person. Mr. Hughes discussed rehearsal etiquette, peer interaction,

overall job satisfaction and happiness, how to respond to failure, and how to practice positively, to name a few. The master class successfully knocked our studio out of its rut, and we ultimately worked and performed excellently together. Second only to the meeting with Professor Hickman on the eve of beginning my doctorate, I cannot identify a more beneficial discussion for my career and treatment of others than the master class with Mark Hughes.

While my professional music career is in its early stages, my ultimate hope for this study and document is that it can be a foundation for further research as well as for the curriculum at the high school and collegiate levels. My goal is to provide a practical aid to aspiring professional musicians as they work to improve not only how well they play, but also how well they work with peers and colleagues.

CHAPTER III

METHODOLOGY AND PARTICIPANT DEMOGRAPHICS

This project was created to compile the voices of active performing musicians and help share their personal opinions and experiences concerning professional behavior. The study itself underwent several developmental phases before the author was able to present questions or surveys to potential participants. Initially, the author intended to interview members of professional orchestras, bands, chamber groups, soloists, jazz musicians, and more. Realistically, this would have been an extremely expansive and all but impossible task; therefore, the study was narrowed to interviewing and focusing on professional musicians in large ensembles.

Early, off-the-record discussions in the author's professional career with colleagues revealed three levels of professionalism:

Level 1: Unspoken expectations – the definite “must do’s” in a music career

Level 2: The list of “don’ts,” under any circumstance

Level 3: The “above and beyond”

Level One is prevalent and addressed by participants in every round of interviews in this study. Expectations were largely consistent among responses from musicians at varying levels, including college. Level Two became more evident in follow-up interviews as professionals shared anecdotes regarding peers who committed major mistakes, resulting in verbal scolding, fining, excusing a substitute, or, in severe instances, being fired.

Level Three is a working list of professional standards, which may help individuals

achieve tenure, earn and solidify callbacks for substitute gigs, or help musicians initially win a job.

The original plan for this study was for it to be conducted in three rounds of interviews. The interviews were to be in person, via email, or via video phone call technology. The author proposed the first round as questions sent to leaders in the music community (conductors, principals, professors), requesting their personal professionalism expectations, ideals to which they aspire, and description of how they prefer their colleagues to act. The responses gained from these interviews were to assist in the development of a rating system and questionnaire for the second round.

Round Two was proposed to be a set of questions, anywhere from twenty-five to fifty, dependent upon the responses received in Round One. Musicians would be asked to rate each question on a scale of 1 to 10, 1 being of “little importance” and 10 being of “great importance.” For example: “On a scale of 1 to 10, rate the level of importance of section members arriving to the first rehearsal wholly prepared.” At the end of this questionnaire, there was to be a write-in section prompting participants to define “do’s” and “don’ts” for the career of a professional musician.

The proposed third round of questioning would have been directed to students at the collegiate graduate level. This questionnaire would have been formed from Round Two responses, gearing toward students’ prior knowledge of these expectations. The goal would have been to gain insight into students’ existing knowledge in order to identify the benefits a professional code would bring to the music community, particularly to young professionals. The final portion of this study would have proposed a teaching strategy for instilling a set of professional values and habits among students.

This project, like most projects of its nature, has morphed and developed throughout its duration. While the author originally wanted to receive open-ended feedback, he changed the format for first-round questions to maximize responses. The first-round interview, which can be viewed in its entirety in APPENDIX B, contained the following sections: About You, Personal Professional Code, Substitute Musicians – General Expectations, Rehearsal Etiquette, and Ethical Obligations. These sections were quickly adjusted to solicit as much information from participants as possible, because a follow-up series of questions would demand more of the participants’ time. In the author’s opinion, follow-ups would have decreased the likelihood of response. Furthermore, rather than prompting for written responses, most questions were transformed into “Yes” or “No” questions, or “Check the Box” questions.

The author implemented the survey using SurveyMonkey, primarily because of its ease of use for full-time, professional musicians’ schedules. On average, respondents completed the survey in slightly over 14 minutes using this format. Friends and colleagues testing the original format completed the survey/interview in an average of 30 minutes in time trials. Updating the survey format reduced the time commitment for participants, and yielded insightful responses despite fewer open-ended questions.

The author identified nearly 350 professional orchestral and band musicians in 41 ensembles throughout the United States and one ensemble in Canada.^{15,16} Conductors, personnel managers, principal musicians, and section players were contacted via email

¹⁵ Please note this was not an international study. The one participant from Canada had significant U.S. experience.

¹⁶ A complete list of the original 42 ensembles contacted can be found in APPENDIX A.

addresses obtained from ensemble, college, and university websites. The initial email included an official required script (APPENDIX C) and consent form (APPENDIX D), which had previously been approved by the Institutional Review Board at Arizona State University. Participants were not required to sign the consent form to participate in the survey; however, the author had to have consent to release participants' names or use any specific quotes associated with their names or organizations. Eight participants provided this written consent, and their comments will be utilized throughout this document.

Once e-mails were distributed, responses began to trickle in during the first four months of 2015, beginning almost immediately. The first round of questions received 70 responses, which comprised 19.9% of the distributed surveys.

With the first round of responses completed, the author reviewed and formulated individualized follow-up questions. Forty-nine of the 70 participants agreed to a second round of questions. SurveyMonkey was also used for the follow-up survey, as many participants were involved in summer work and were unable to commit to the time needed for a verbal interview. This second questionnaire entailed more in-depth discussions, prompting participants to provide stories and anecdotes regarding their personal professional behavior, experiences, or situations they had observed.¹⁷

Of the 49 participants who agreed to a second survey, 10 dedicated significant time responding, totaling just over 20%. One additional participant consented to a 30-minute phone interview. These 11 individuals averaged 21 minutes to complete the survey, one-and-a-half times longer than the average time to complete the first-round questionnaire, which had a little over five times as many questions. Each of the seven

¹⁷ The complete set of second round questions can be seen in APPENDIX E.

questions in the second survey requested a written response, and most of the 10 participants provided detailed responses for each prompt. Though not all participants provided consent to reference their specific responses, every participant's general details (instrument, position, experience levels, etc.) have been compiled to reveal trends in participant demographics. The following data concerning the demographics are derived from the 70 participants who responded to the survey and interview rounds. These numbers exclude the original contact pool.

The 70 survey and interview participants played 18 different instruments, and two listed multiple responsibilities as a personnel manager and a conductor, yielding 20 separate groups of musicians in the survey field. Because some individuals listed multiple positions and participation in multiple professional ensembles, the numbers do not always total exactly 70.

The instrument family breakdowns were as follows: 14 woodwinds, 36 brass, 5 percussionists, 15 strings, plus a personnel manager and a conductor. Trumpet players responded in high volume and were best represented, followed by horn, tuba, and oboe. Conversely, saxophonists participated the least, which may be attributed to the fact that, generally, only professional bands employ saxophones, whereas professional orchestras rarely do.

Seventy participants held 77 seats, a "seat" being defined as a position with an official job title, such as Principal Horn or First Associate Concertmaster. The 36 non-principal player responses nearly balanced the 41 principal player responses. Of those 36 non-principals, 6 were Associate Principals, 9 were Assistant Principals, and 19 were section members, plus one personnel manager and one conductor.

Participants in this study were asked to identify how long they have occupied their current positions, and, additionally, how long each has worked as a professional musician. Seventy participants had a total of 1,301 years of combined experience in their current roles, with a mean average of 18.59 years and a median average of 17.5 years. This difference indicates that there were more participants below the mean average of 18.59 years than above it, though the disparity is minimal. The range of years in the current role spanned 41 years.

The same 70 participants have dedicated a total of 1,994 years to professional music, with an average of 28.49 years per musician. Eight participants indicated they have worked as professional musicians for 40 years, the most frequent response among the 70 participants and 11.5 years longer than the mean average. Years of experience ranged from three years to 56 years, spanning a total of 53 years.

Members of 42 orchestras and bands were initially contacted for participation in this study, and at the conclusion of the four months allowed for responses, 35 different ensembles were represented. These 35 professional ensembles are located in 30 cities in 20 states, including Washington D.C., and one in Canada. The one single participant from Canada had significant work history in the United States. As such, the study does not extend beyond large ensemble musicians in the United States.

One question in the first round survey asked participants to list additional professional ensembles in which they are currently a member or have been a member of in the past.

Fifty-nine of the 70 participants indicated they have spent significant time in 85 ensembles in 67 cities in 32 states. Eleven participants did not respond to this question.

CHAPTER IV
FINDINGS AND ANALYSIS

The Consummate Professional

In the second round of the interview process, contacted participants agreed to a set of follow-up questions associated with the first set of interview questions. The format allowed for more open, individualized responses, as questions prompted participants for a written response. The first question in this second collection asked participants to define a perfect professional orchestra or band member. Douglas Yeo, Professor of Trombone at Arizona State University and former bass trombonist of the Boston Symphony, Orchestra responded, “If you boil this down to its essence, first, show up and play great. Woody Allen often said, ‘Showing up is ninety percent of the job.’”¹⁸ Participants, when defining the perfect professional, most commonly referred to the traits of arriving on time, always being prepared, and playing well. While these ideals do not completely characterize a true professional musician, they certainly encompass the core of it. For example, successful professionals consistently arrive early to commitments, including daily rehearsals for an orchestra they have played with for decades. Consummate professionals are also always prepared, and have listened to recordings, studied scores, and practiced their individual parts. Full ensemble rehearsals are then utilized to learn conductors’ tempi and how best to blend into the fabric of the group. Additionally, a professional routinely plays at a high level, which involves time and dedication beyond rehearsals and concerts. These successful individuals know to pair light practicing with

¹⁸ Douglas Yeo, Interview by author, Tempe, AZ, May 27, 2015.

heavy days with the ensemble, and are continuously honing their craft to improve. For example, if the ensemble is playing selections that are consistently taxing in the upper register and louder volumes for brass players, individual practice sessions may counter that, focusing on lower, lyrical playing. Yeo continued, “Remember that every instrument and instrument group or section has their own personalities.”¹⁹ This comment suggests that the best musicians work to learn and understand the surrounding environment, individuals, and groups, and they strive to blend in, rather than stand out, in situations involving their colleagues.

The list below contains additional words and phrases used by participants in the study to describe a perfect professional large ensemble member.

- Interacts with colleagues respectfully
- Friendly, Humble, Cooperative
- Consistent and Reliable
- Even-tempered
- Easy to work with
- Flexible
- Supportive, Conscientious, Courteous
- Has a sense of humor

¹⁹ Ibid.

Nathan Cole, First Associate Concertmaster of the Los Angeles Philharmonic, described a true professional as “one who puts the performance and the long-term health of the ensemble above ego.”²⁰ Ego can be a very positive quality, as it is the root of confidence in a musician’s playing abilities. However, an over-inflated ego has the potential to lead to arrogance, a trait with little to no use in professional music. Recognizing the long-term health of the ensemble reflects a musician’s maturity in an industry that focuses on the individual and most typically rewards individual achievements. This maturity level results in strong relationships with colleagues, and ideally it inspires others to behave in a similar way.

Working with Colleagues

One interview participant, who is a member of a major U.S. symphony orchestra, included in a response, “Having high standards is important, but dealing effectively with folks is a critical aspect toward enjoying any task.”²¹ A professional’s ability to work well with others is vital to long-term success in all career paths, and even more so in music. Unlike a classic office setting with cubicles and doors, professional musicians must sit in adjacent seats with their peers during long workdays. Musicians do not have to be great friends, but they must be able to work peacefully and collaborate successfully with colleagues. This collegiality helps to maintain a positive ensemble environment, essential when considering the twenty- to forty-year stints some professionals have with a single band or orchestra.

²⁰ Nathan Cole, survey by author via SurveyMonkey, March 31, 2015.

²¹ Response from a professional orchestra musician, survey by author via SurveyMonkey, March 11, 2015.

The participant continued, “We all [have] our strengths and weaknesses... an important part of the job is doing what we can to help others do their best. They’ll help you when you need it, too.”²² It is an important skill to be able to recognize different strengths and weaknesses that exist throughout ensemble sections, and equally important to be able to recognize and capitalize on complementary skill sets with care and tact. Instead of offending others and misdirecting energies away from making music, it can actually strengthen the emotional stability of the ensemble. Maintaining the ability to play reliably at a high level is only one part, though a major one, of solidifying a professional musician’s status in an ensemble. Additional factors, such as embodying the meaning of “team player,” are just as important in gaining long-term success with a professional organization.

Negative Actions

This list contains words and phrases used by participants in the study to describe negative actions and habits in a large ensemble setting:

- Disruptiveness: talking/whispering, reading a magazine/newspaper, humming
- Electronics: texting, social media, streaming video content
- Rudeness: gossip, turning heads to stare at other musicians, swabbing instruments during a solo, disrespecting the chain of command
- Other distractions: eating, non-water beverages, excessive polishing of instruments, tapping foot

²² Ibid.

Causing a disruption is a quick route to losing a job or not earning a call-back. In fact, responses to interview questions suggest that the safest approach is aiming to be unnoticed altogether. One survey participant revealed, “I try to get through our conductor’s tenure without giving him a reason to learn my name.”²³ While this attitude contradicts an extrovert’s personality and may be difficult for ambitious professionals pining for an opportunity in the spotlight, conductors and ensemble members typically should not know other members’ names, other than for that player’s outstanding musical abilities. Developing amicable relationships will naturally provide opportunities to learn colleagues’ names, but acting excessively noisy, committing numerous mistakes, and arriving late, as the participant is alluding to, are ways to negatively draw a conductor’s attention.

Contributing to the overall noise level can be a distraction to a musician’s section, principal player, and even the entire orchestra. Survey participants most commonly mentioned talking as the number one interruption. Brian Shaw, Principal Trumpet of the Dallas Winds and Baton Rouge Symphony Orchestra, shared, “I’ve noticed that some people have no ability to whisper. It’s pretty annoying and distracting.”²⁴ Multiple participants felt so strongly about talking that they employed severe language to express their frustrations. Ultimately, if talking is necessary during a rehearsal, it should be succinct, discreet, and focused on the music, rather than a loud, lengthy discussion.

²³ Ibid., April 24, 2015.

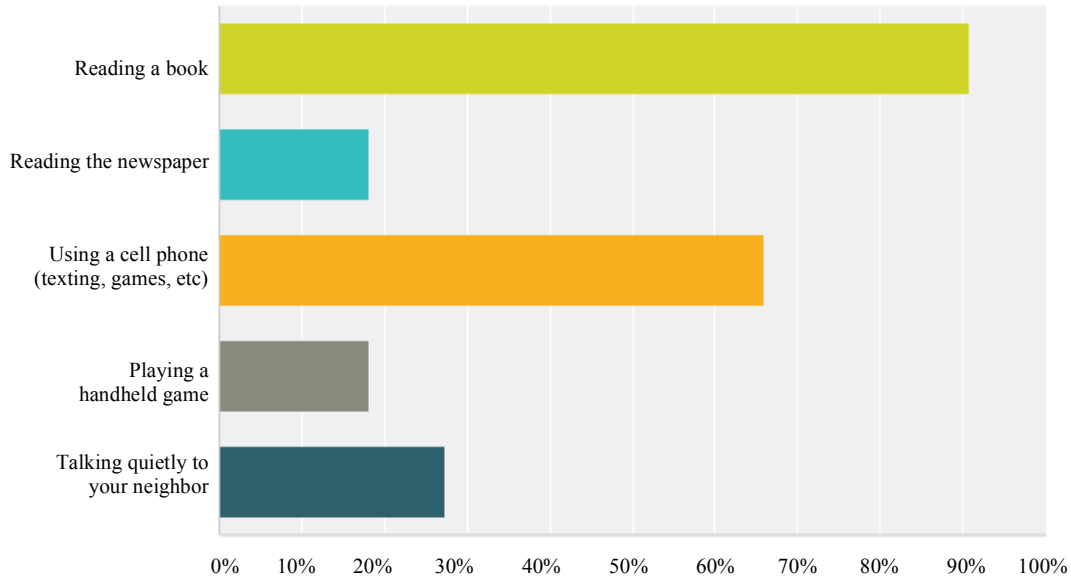
²⁴ Brian Shaw, survey by author via SurveyMonkey, February 18, 2015.

Professional musicians are experts in self-entertainment, particularly during passages of rest in rehearsal. Brass players and percussionists frequently endure extended periods of time without playing during rehearsals. Fortunately, the majority of professional ensembles prepare a schedule for specific movements to be rehearsed during each rehearsal block, minimizing the number of musicians present who do not play a single note in that rehearsal segment. However, there are instances when it is necessary to be on stage for a prolonged length of time without playing, and it is crucial not to cause distractions for colleagues. As indicated in the survey, many professionals agree that reading a book discreetly, perhaps on a tablet hidden on a music stand, is acceptable in rehearsals.²⁵ Newspapers and magazines tend to become noisy when pages are turned, and should generally be avoided.

Participants' opinions on cell phone usage varied greatly. Figure 5.1 shows in two formats what participants regard as acceptable forms of self-entertainment while a musician is on stage during a rehearsal for a movement they do not play.

²⁵ Responses from professional orchestra musicians, survey by author via SurveyMonkey, January 21 – May 28 2015.

Figure 5.1. Acceptable forms of self-entertainment



Answer Choices	Percentage	Number of Responses
Reading a book	90.91%	40
Reading the newspaper	18.18%	8
Using a cell phone (texting, games, etc)	65.91%	29
Playing a handheld game	18.18%	8
Talking quietly to your neighbor	27.27%	12
Total Respondents		44

Chart generated from survey responses surveyed by author via SurveyMonkey, January 21 – May 28, 2015.

As reflected in the figures above, 91% of responders indicated “reading a book” to be an acceptable practice during rehearsal. The number of responders approving certain types of cell phone usage was lower by about a third, but still about 50% of participants. However, usage should be limited and discreet, no streaming videos, no headphone usage, and, as Conrad Jones, Principal Trumpet of the Tucson Symphony

Orchestra, emphasized, not operating the device during movements in which the musician plays.²⁶

In conjunction with the survey results, it is important to note that expectations and practices can vary across ensembles. For example, on page 34 of the Boston Symphony Orchestra Personnel Handbook, it states, “Eating, drinking, chewing gum, reading newspapers, books, mail, etc., are *not* permitted on stage at any time during rehearsals and concerts. In particular, Smartphones and Tablets are *not* acceptable on stage during any rehearsal or concert.”²⁷ An interview participant, who elected to remain anonymous, stated that the Cleveland Orchestra brass section does not read books or tablets during services, a group choice rather than requirement.²⁸ A member of another orchestra wrote that “some conductors have gotten very offended by anyone not paying attention in rehearsals, even in tacet movements.”²⁹

These examples highlight the importance of prior familiarity with a particular group’s handbook. Full-time members arriving for their first service are expected to have previously obtained a copy of the handbook, and first-time substitutes should not hesitate to request one. Finally, professional musicians can always approach self-entertainment conservatively by abstaining from reading books, operating tablets, mobile phones, and carrying on conversations.

²⁶ Conrad Jones, survey by author via SurveyMonkey, January 23, 2015.

²⁷ Boston Symphony Orchestra, Inc., *Orchestra Personnel Handbook*, Revised June 2012, p. 34.

²⁸ Response from a professional orchestra musician, survey by author via SurveyMonkey, February 2, 2015.

²⁹ Response from a professional orchestra musician, survey by author via SurveyMonkey, February 3, 2015.

Internal Hierarchy

Members of professional ensembles often acknowledge the internal structure of the group, but rarely put into written language the specific expectations arising from it. For example, while a musician tapping their toe may have innocent intentions, they can be perceived as confrontationally challenging colleagues to play the correct tempo. Similar perceptions apply to non-principal musicians who cue entrances or tempos using body movement. While potentially helpful to less experienced individuals, veterans may view the gestures as questioning their ability to play accurate rhythms or to enter correctly. Additionally, providing unsolicited advice to superiors challenges an ensemble's chain of command. Situations rarely arise that warrant a section member's offering a suggestion to a principal player, as section members are expected to respect and follow their principal's sound and style. Robert Fraser, Bass Trombonist of the Victoria Symphony, believes this understanding to be "especially important in string sections, but also paramount in winds where there is one to a part. Even if the principal has a radically different style, match it..."³⁰ Fraser quotes Nancy Cochran Block's sentiment that it is not "appropriate to make suggestions or corrections to the principal player unless you are very close and are sure that your comments will be welcomed. Better to be silent than sorry. This also applies to other members of the section. The principal player is usually the only one to suggest things to the section and this should not happen too often if the other players are listening and matching his style."³¹

³⁰ Robert Fraser, *Ensemble Etiquette*.

³¹ Ibid.

Similarly, section members of large ensembles are expected to refrain from practicing excerpts near the rehearsal hall, particularly solo excerpts from current or upcoming concerts, as these are reserved for principal players. Brian Shaw, Principal Trumpet of the Dallas Winds and Baton Rouge Symphony Orchestra, identified this action as a “big no-no.”³² It also falls into the category of “showing off.” In his article on ensemble etiquette, Fraser quotes Block, writing, “No one will want to have you around if you play flawlessly the solo that is giving them problems.”³³ Furthering Block’s statement, soloists do not want to hear another musician play their solos inaccurately either. Bold and brandish actions convey a poor image of a musician’s overall attitude and indicate a lack of respect for their peers.

It is also considered in poor professional taste to boast about the extent of an individual’s professional network. A musician ostentatiously discussing high-profile experiences and well-known acquaintances appears to be trying to legitimize their position in a professional orchestra or band. Robert Fraser agrees, writing that a musician has “plenty of opportunities to impress [their] colleagues on the job – [they] don’t need to do it outside the job.”³⁴

Substitute Musicians

Substituting in orchestras and bands is one of the most common strategies to gaining experience prior to winning a big audition. In fact, many musicians substitute for

³² Brian Shaw, survey by author via SurveyMonkey, February 18, 2015.

³³ Robert Fraser, *Ensemble Etiquette*.

³⁴ Ibid.

an entire career while maintaining an additional full-time job, such as teaching. There is an art to substituting and consistently earning call-backs when the same ensemble needs extras or fill-ins. In an open-ended interview, one prominent orchestral musician provided the following advice for substitutes:

Respect everyone in the section/orchestra. You are not a member; you are a guest. Do not cop an attitude with me, or any of my colleagues. Do not play anyone's part but your own within earshot of anybody else. Don't show off. Be prepared and flexible. Listen and adjust. If there is a problem, assume it is you and move.³⁵

A substitute musician's primary responsibility is to ensure the ensemble is able to move forward as if the full-time member were still present. While this is no easy task, the same expectations of preparation exist, as they do for the regular members of the ensemble. Martin Demos of the Arizona Opera offers the advice to "try and fit in/blend with the section, listen to what's going on, and be nice so that you'll be asked to return again."³⁶ Approaching substitute opportunities humbly and performing consistently convey to full-time members a musician's understanding of their function as a substitute in the ensemble. This includes anticipation to make changes at the request of the principal or a section member. Douglas Yeo adds, "Come in, play great, don't act like you own the chair."³⁷

³⁵ Response from a professional orchestral musician, survey by author via SurveyMonkey, February 17, 2015.

³⁶ Martin Demos, survey by author via SurveyMonkey, April 11, 2015.

³⁷ Douglas Yeo, interview by author, Tempe, AZ, May 27, 2015.

Rehearsal Etiquette

In an average week, the majority of a professional musician's time commitments is in rehearsals. While "professionalism" does include personal manner and interactions with colleagues, it also extends to specific professional behaviors and how they relate to rehearsals. For a musician who spends over half of their career in rehearsals, this arm of professionalism is observed most easily in the time spent prior to the moment the performance lights turn on. From arriving on time to something as simple as the task of warming up properly, this section focuses on the etiquette of rehearsals.

Rehearsal Arrival Time

Robert Fraser advises, "always arrive early enough so that you are warmed up and ready to play at the starting time of the engagement."³⁸ Fraser also states clearly the need to avoid rushing into any type of rehearsal. Furthermore, "warmed up and ready to play" means that, in addition to all music, pencils, personal conversations, instrument maintenance, and soon being addressed prior to the beginning of rehearsal, the musician must be warmed up and physically ready for the most difficult portion of the music. In conversations with experienced individuals involved with this study, it is apparent that a musician's ability to arrive early and be ready to play before a downbeat is given is always at the top of the list.

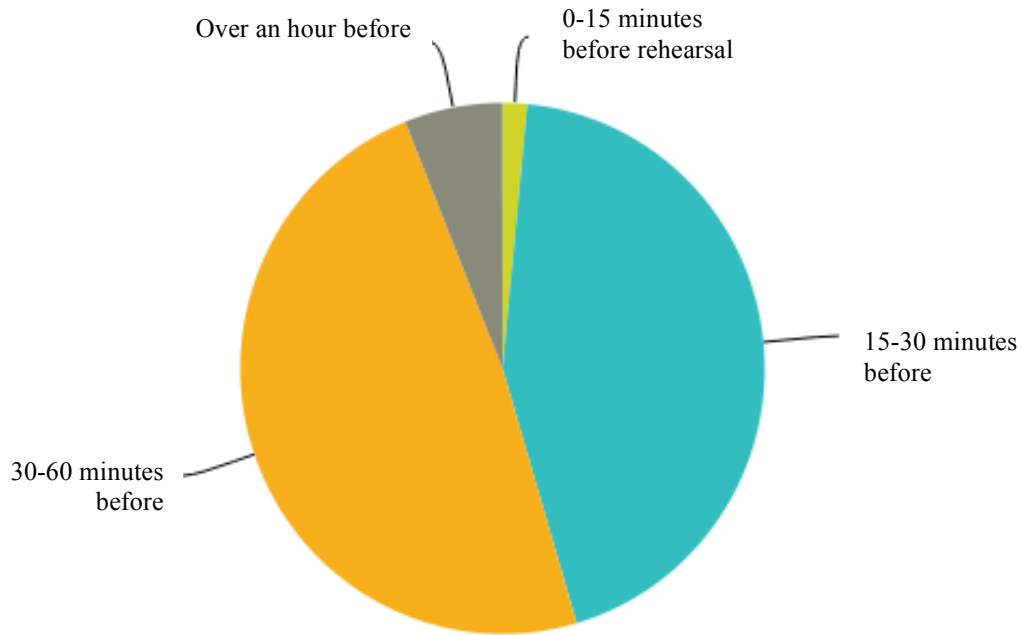
Many young musicians do not understand that preparing to arrive on time begins more than 30 minutes or an hour before a rehearsal, and should begin at least the day before, particularly if it is the first time playing with an ensemble. If rehearsal begins at

³⁸ Robert Fraser, *Ensemble Etiquette*.

10:00 A.M., a professional musician should assess multiple potential routes the day before in the event traffic is congested. Also, consider planning for at least two parking options (more relevant for those in major urban areas), and, if the ensemble has a personnel manager, check with the manager for parking suggestions. Know how long it will take to walk from the parking facility to the venue and what obstructions exist that could slow the process. If it is the first time rehearsing with a group, a musician should ask beforehand where to store cases and valuables during rehearsal. Case storage varies by group; some allow cases on stage, others allow only a mute bag, and others prohibit anything on stage other than the musician, their instrument(s), music, and any mutes necessary for the rehearsal.

Survey participants were offered the following four options in response to the question “when, on average, do you arrive for rehearsals?”: a) 0-15 minutes before rehearsal; b) 15-30 minutes before rehearsal; c) 30-60 minutes before rehearsal; d) over an hour before rehearsal. The responses are shown in two formats in Figure 5.2.

Figure 5.2. When, on average, do you arrive for rehearsals?



Answer Choices	Percentage	Number of Responses
0-15 minutes before rehearsal	1.52%	1
15-30 minutes before	43.94%	29
30-60 minutes before	48.48%	32
Over an hour before	6.06%	4
Total Respondents		66

Chart generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

It is important to note an overlap in the choice options. The “30 minutes” option appears in two separate answer choices: “15-30 minutes” and “30-60 minutes.” For the musician who arrives 30 minutes prior to rehearsal, it cannot conclusively be known which answer choice they opted to select. That being said, 66 of the 70 participants surveyed replied to this question. Of those 66 participants, 32 (48.48%) responded that they arrive 30-60 minutes before rehearsals are scheduled to begin, 29 (43.94%) said they arrive 15-30 minutes before rehearsals, 4 (6.06%) indicated they arrive over an hour

before rehearsals. One person (1.52%) responded that they arrive 15 minutes or less before a rehearsal.

While most professionals would agree that arriving early should be an easy habit to adhere to, it has the potential to become challenging as comfort sets in and the motivation to make good impressions diminishes. Fortunately, it never hurts to be early, and though fellow music professionals may not always notice those who arrive early, they absolutely remember those who arrive late. One participant noted that tardiness tends to be an issue among younger musicians, and can be perceived as a lack of preparation or arrogance on the late-comer's part.³⁹ One of the quickest ways to lose work, particularly as a substitute or gigging musician, is to gain a reputation for not arriving to commitments on time, where "on time" means "early," per the old adage, "if you are early, you are on time, but if you are on time, you are already late." Due to preparation time needed for musicians, and as indicated by the responses to Question #13, arriving 30 minutes prior to the start of a rehearsal is appropriate to be "on time." If a musician wants to "be early," closer to an hour ahead may be a better idea.

³⁹ Response from a professional orchestra musician, survey by author via SurveyMonkey, March 10, 2015.

Preparation – How to Arrive Ready to Go

“One important key to success is self-confidence. An important key to self-confidence is preparation.”

- Arthur Ashe (professional tennis player)⁴⁰

“Success depends upon previous preparation, and without such preparation there is sure to be failure.”

- Confucius⁴¹

“Before anything else, preparation is the key to success.”

- Alexander Graham Bell⁴²

With all due respect to Alexander Graham Bell, to say “preparation is the key to success” is an understatement. Preparation is one of the only career aspects a musician can control. Musicians have no authority over traffic, ensemble conductors, sections, or members, and they cannot always choose the environment in which they play. However, musicians *can* always control their personal level of preparation.

In Question #16 of the survey, participants were asked to indicate yes or no to the following: “Generally speaking, when the ensemble begins its first rehearsal, do you consider yourself fully prepared?” While some gray area may exist in questions of this format, the results proved to be quite overwhelming. Of the 53 of 66 participants who responded to this question, 80.3% indicated “Yes,” that they are fully prepared when a rehearsal cycle begins (Figure 5.3). More surprising were the 13 participants (19.6 %) who selected “No.” A handful of these participants provided further information as to

⁴⁰ Brainy Quote, *Preparation Quotes*, <http://www.brainyquote.com/quotes/keywords/preparation.html> (accessed September 10, 2015).

⁴¹ Ibid.

⁴² Ibid.

when they feel prepared and what “preparation” means to them. Some participants elected to remain anonymous.

“I feel fully prepared with my individual part. But, through the course of the rehearsals, I become more prepared as an ensemble member.”⁴³

- Betsy Bright, Tucson Symphony Orchestra

“I have found that I don’t find my performance of a piece until the rehearsal process ends. My goal in preparing before the first rehearsal is to avoid messing up my colleagues.”⁴⁴

“It is hard to feel fully prepared for a brand new commissioned piece, for example, when you don’t know how everything fits in together.”⁴⁵

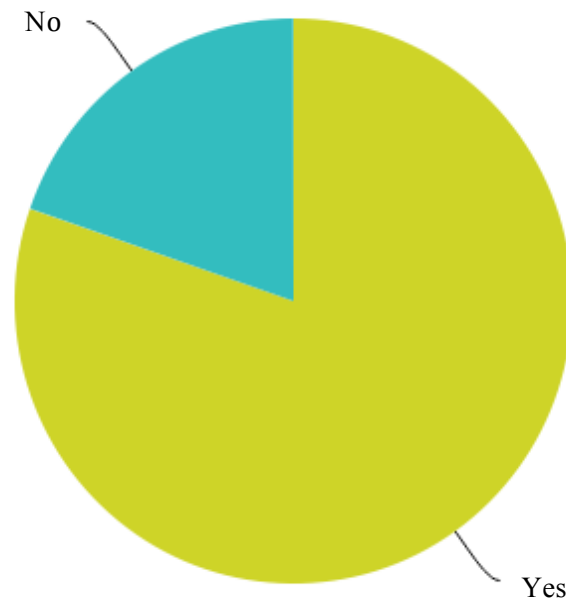
These opinions provide insight into the nearly 20% of musicians who indicated they are not fully prepared for the first rehearsal. The author anticipated a response higher than 80% for those who selected “Yes” for full preparation, but multiple participants chose “No” based on overall comfort and confidence about their part in the larger ensemble, how a new piece develops through rehearsal, and their potential adjustments in individual playing style throughout the rehearsal process. Thus, it appears likely that notes and rhythms are expected to be learned prior to the first downbeat, and that rehearsal time is to be focused on ensemble playing rather than practicing individual parts.

⁴³ Betsy Bright, survey by author via SurveyMonkey, January 23, 2015.

⁴⁴ Response from a professional orchestra musician, survey by author via SurveyMonkey, February 3, 2015.

⁴⁵ Ibid., March 18, 2015.

Figure 5.3. Generally speaking, when the ensemble begins its first rehearsal, do you consider yourself fully prepared?



Answer Choices	Percentage	Number of Responses
Yes	80.30%	53
No	19.70%	13
Total Respondents		66

Chart generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

In order to arrive fully prepared at the first rehearsal, a professional musician must be familiar with four areas of ensemble etiquette, as outlined by Robert Fraser, advice that applies to musicians of all ages and skill levels.⁴⁶

1. Understand how to fit individual parts into the larger ensemble.
2. Be able to identify areas that may pose problems when fitting into the larger ensemble.

⁴⁶ Robert Fraser, *Ensemble Etiquette*.

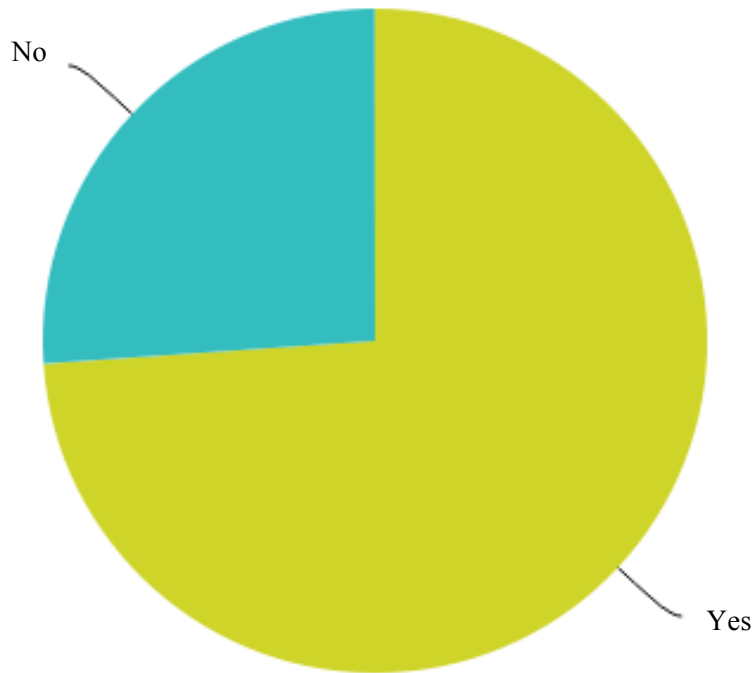
3. Be prepared to “make music” rather than simply playing the notes, including familiarity with the style and performance practices of the work(s) to be performed.
4. Identify necessary accessories and bring them to the job.

Professional musicians must be prepared to study the score of a work, even if they have played it before. Previous experience with a piece does not guarantee remembering the nuances of the music and how it fits together. Score study is beneficial to knowing other instruments’ parts, how an individual part fits into the texture of a section, and how to tune individual pitches in a chords. Furthermore, knowledge of the score enables a musician to identify and write in cues for segments with extensive rests or difficult entrances. When listening with a score, Fraser suggests, “if you have a great many bars of rest in your part, find obvious cues and write them in...Editors are people too, and they make mistakes; no cues, badly written cues, mistakes in clefs, wrong number of measures rest, wrong notes. Do your homework.”⁴⁷

In regards to listening, Question #10 in the first-round survey asked participants if they listen to recordings prior to a concert cycle. If participants indicated “Yes” to Question #10, Question #11 asked them to identify how many recordings they reference. Figures 5.4 and 5.5 illustrate the results.

⁴⁷ Ibid.

Figure 5.4. Do you listen to recordings before a concert cycle?



Answer Choices	Percentage	Number of Responses
Yes	73.91%	51
No	26.09%	18
Total Respondents		69

Chart generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

Figure 5.5. How many recordings do you reference?

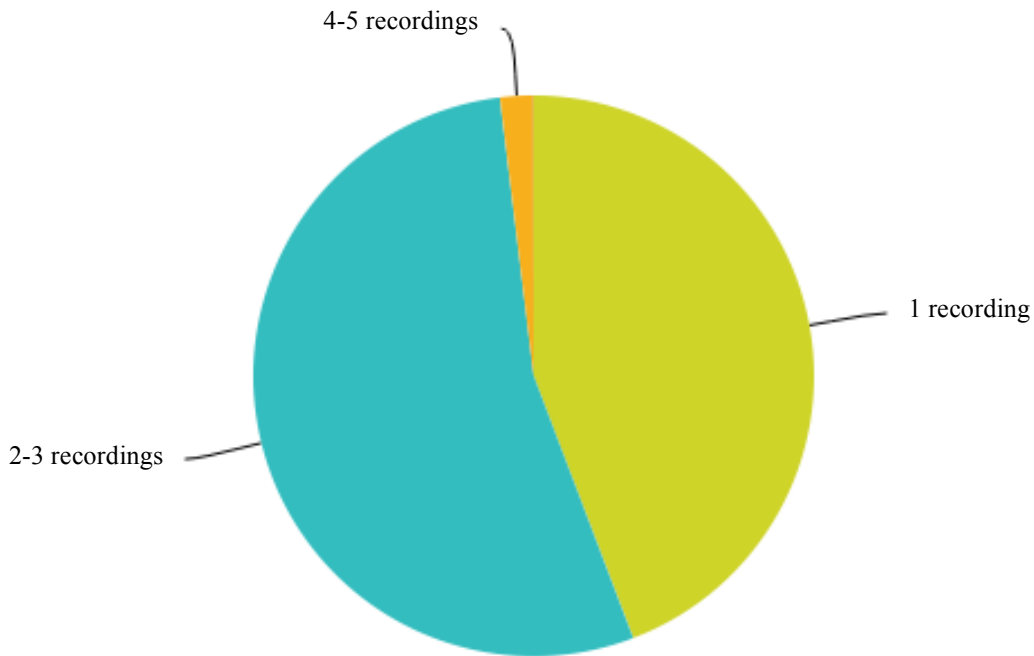


Chart generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

Of the 69 participants who responded, 51 indicated that they reference recordings during their preparation for a concert, which is nearly 74%. Of those who expressed they did not reference recordings, 16 of 18 (89%), have worked in professional ensembles for over 20 years, and the average time served was over 32 years. Furthermore, these particular members have occupied their current positions an average of 23 years. Many of these participants noted they have played much of the repertoire several times and do

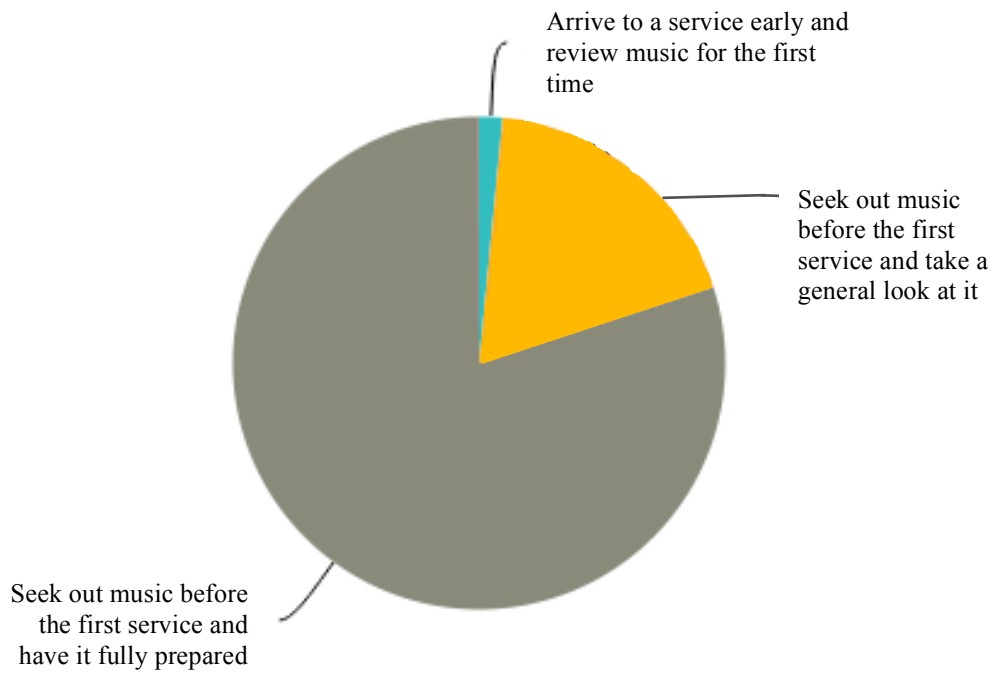
not reference recordings as often anymore. However, when a piece is new to them or is a brand new piece altogether, these long-term professionals stated they would find time to use a recording. Of the 51 people who responded “Yes” to referencing recordings, 54% said they reference two to three recordings, with another 2% referencing four to five recordings. The other 44% responded that they generally reference a single recording.

One of the first questions the author confronted when beginning as a substitute musician was how early to request the music and if there was a date considered too early. The answer appears to truly depend on the ensemble. One orchestra for which the author often subbed did not make music available until three weeks prior to the first rehearsal, but for another, music was available nine months in advance.

Question #25 further discussed subbing by asking survey participants to identify their expectation for substitute and extra musicians from the following choices: a) look at the music for the first time at a service; b) arrive to a service early and review music for the first time there; c) seek out music before the first service and take a general look at it; d) seek out music before the first service and have it fully prepared. This item yielded a mostly unified result, in that 80% of the 65 professionals who answered the question indicated that they expect substitutes to seek out music prior to the first service and have it fully prepared (Figure 5.6). Slightly greater than 18% said they prefer for substitutes to seek out the music before the first service and take a general look at it, while 2% considered it acceptable to arrive at a service early and review music for the first time there.⁴⁸

⁴⁸ Numbers generated from responses by professional ensemble musicians, survey by author via SurveyMonkey, January 21 – May 28, 2015.

Figure 5.6. Which is your expectation for substitute/extra musicians in terms of preparation?



Answer Choices	Percentage	Number of Responses
Look at music for the first time at rehearsal	0.00%	0
Arrive to a service early and review music for the first time there	1.54%	1
Seek out music before the first service and take a general look at it	18.46%	12
Seek out music before the first service and have it fully prepared	80.00%	52
Total Respondents		65

Chart generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

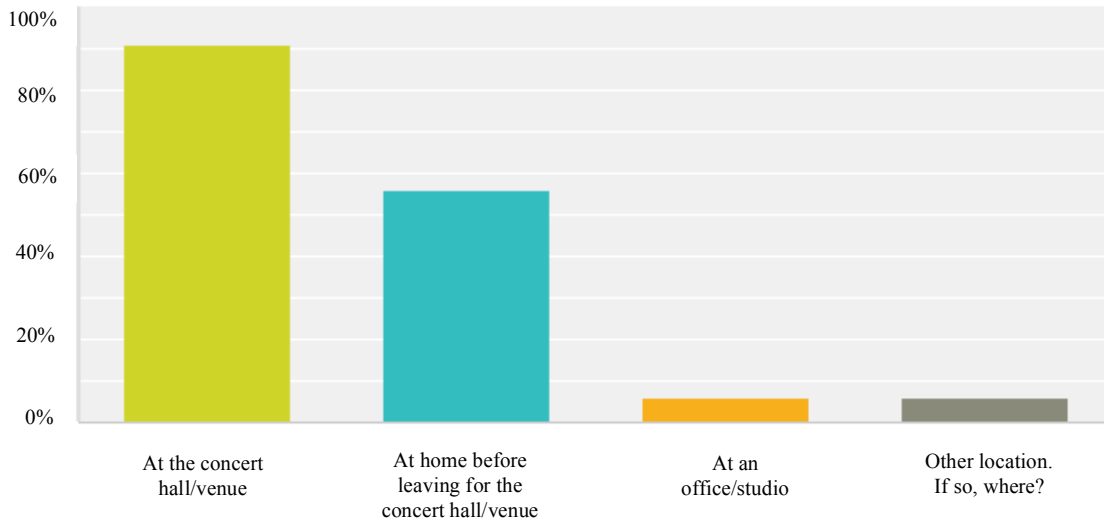
When the author initially began subbing, an admired colleague suggested always seeking out music two weeks in advance, when possible. This routine allows ample time to gather scores, listen to recordings by multiple ensembles, and learn the part well enough to approach the first rehearsal fully prepared. Similar to arriving early to

rehearsals and performances, an individual's level of preparedness in note accuracy and score knowledge may not be noticed, but it will likely be remembered if a professional musician arrives with minimal knowledge of the part, score, and performance practices of a piece. Lack of preparedness is an aspect of every professional musician's career they are able to control, and should never be allowed.

Warming Up

Just as an Olympic sprinter cannot expect to win the 100-meter dash without properly preparing their muscles and mind for the race, a professional musician must be fully warmed up to be considered ready for the race of hours of rehearsal. Warming up before playing an instrument is acknowledged to be good practice, and many new members and substitutes in the professional music world often wonder where they should warm up at the rehearsal site. Principal players in many orchestras are afforded the luxury of their own room that can be used for warming up; however, the majority of musicians do not have this option. In the survey, Question #15 asked participants where they warm up before rehearsals and performances. They were invited to select all that applied, and the responses revealed that many musicians prefer to warm up at home, supplemented by a short, secondary preparation session at a different location, either at the hall or in an office/studio. Figure 5.7 illustrates these results:

Figure 5.7. Where do you warm up before a rehearsal or concert?



At the concert/hall venue	90.91%	60
At home before leaving for the concert hall/venue	56.06%	37
At an office/studio	6.06%	4
Other location. If so, where?	6.06%	4
Total Respondents		66

Chart generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

Of the 66 people who replied to this question, 91% indicated that they warm up at the concert hall or venue upon arrival. Additionally, 56% of responding participants also replied that they warm up at home prior to leaving for the concert or venue. Finally, six percent responded that they prefer to warm up at an office or studio, and another six percent said they have a different location from the listed options.

Based on the survey results, responding professional musicians seem to recommend having a decent warm-up before arriving at the hall, and using any available time at the hall for a smaller, secondary warm-up. Alternatively, Douglas Yeo suggests always being warmed up, implying the value of developing the ability to play without a

typical full warm-up. The late Fred Mills, former Professor of Trumpet at the University of Georgia and founding member of the Canadian Brass, often discussed how routines can be made difficult by ever-changing circumstances on the road or living in a big city. Both Mills and Yeo have recommended that brass players be able to buzz only a few notes on the mouthpiece for a sufficient warm-up.

What to Bring

Question #18 in the survey simply asked professional musicians if they always bring a pencil to rehearsal, and the response was overwhelming (Figure 5.8).

Figure 5.8. Do you always bring a pencil to rehearsal?

Answer Choices	Percentage	Number of Responses
Yes	96.97%	64
No	3.03%	2
Total Respondents		66

Chart generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

Survey results clearly show that a large majority of professionals always bring a pencil, with 97% of 66 participants responding “Yes,” and only two answering with “No.” Perhaps “writing utensil” in place of “pencil” would have yielded a unanimous response. Ideally, every new piece of music a musician receives will have markings from previous musicians fully erased, but unfortunately this is not always the case. To worsen the issue, musicians occasionally receive music with penned annotations, which create difficulties if the markings are incorrect or indicate something different from what the conductor has requested. If possible, it is best to erase any and all previous markings

before the first rehearsal, except when the ensemble’s music librarian or the principal players have made annotations for the current rehearsal cycle. It is also a good practice to have more than one pencil available for rehearsals. By keeping a pencil in an instrument case, another in a book bag, and one in a pocket or purse, there will always be an extra available when a musician, a section member, or perhaps a stand partner forgets or misplaces theirs.

What Else to Bring

The first-round survey provided an opportunity for participants to list other items they deem important to bring to rehearsals and/or concerts. Table 1 shows how they responded.

Table 1. Important Items to Bring to Rehearsals

Number of Responses	Item
18	Mutes
18	Extra mouthpieces, reeds, strings; bows, mallets – multiple options in case the conductor requests a different sound
14	Valve oil; lubricants; grease; rosin
14	Emergency supplies; repair kit/tools; tuning fork/tension rod key; swab; paper for cleaning tone holes; reed making/adjusting equipment
7	Water
7	Score; extra copies of music
7	Senses: Inquisitive ears; open ears; good attitude; patience; concentration; listening skills; clear head; thoughts and ideas about the music you are playing
6	“My equipment”
4	Tuner

4	Eraser
3	Glasses; extra glasses
2	EXTRA pencils
2	Instrument stand/holder
10	OTHER: throat lozenges; something to read, extra bowtie, portable stand light; custom seating aids; appropriate clothing; post-it notes; endpin stop; pencil sharpener; ear plugs

Table generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

While specific items for each instrument across the orchestra or band vary, this list is quite extensive and provides a good checklist for musicians of all experience levels, especially young musicians looking to be well prepared. Items to note:

Mutes

When listing “mutes” as a must-have, multiple participants indicated they do not always carry their entire mute bag, though it can be helpful. Rather, they always have a loud and a soft mute for rehearsals that do not require a mute at all. Maintaining the ability to alter an instrument’s color, timbre, or volume with a mute is often very useful, as a conductor may ask for a variety of adjustments at any moment.

Mouthpieces

One participant mentioned that they always carry “The 3 M’s”: Music, Mouthpieces, and Mutes.⁴⁹ Multiple brass players recommended carrying extra mouthpieces, and not only for when the one previously in the case mysteriously

⁴⁹ Response from a professional orchestra musician, survey by author via SurveyMonkey, March 13, 2015.

disappears. One of the easiest, fastest fixes to adjust the sound of any brass instrument while maintaining full volume is to change mouthpieces. Professor David Hickman often discusses his decision to carry four different trumpet mouthpieces at all times, all with the same rim: his standard mouthpiece, a medium cup, a shallow cup, and a trumpet/flugelhorn mouthpiece.

Emergency Supplies

Musicians are frequently caught in a bind, needing to make a repair while in rehearsal. A small repair kit can be a saving grace, with items such as rubber bands, electrical tape, small screwdriver, valve string, multiple cork sizes, replacement screws, woodwind replacement pads, valve cleaning tools, and extra strings. While an instrumentalist's kit does not need to have everything, items for their specific instrument or family of instruments could prove helpful in an emergency repair situation.

Score and Extra Music

A full score can be very useful to professional musicians for identifying wrong notes, cues, chords, and other notable features during rehearsal. Douglas Yeo said in an interview that he would obtain the schedule for the following season in March and begin preparing immediately with orchestral scores, his individual part, and recordings.⁵⁰

Another survey participant indicated that they always bring their practice parts to rehearsals and concerts, in addition to the parts provided by the orchestra.⁵¹ Practice

⁵⁰ Douglas Yeo, survey by author via SurveyMonkey, May 27, 2015.

⁵¹ Response from a professional orchestra musician, survey by author via SurveyMonkey, April 9, 2015.

parts are typically copied versions of the originals that ensembles may distribute to take home, or that individuals may copy for themselves to add extra markings while learning their parts. This participant explained that these back-up copies are useful, “both for sheet music emergencies and [for] possible problems with page-turns.”⁵² It is also possible to request extra copies from the librarian, but a musician who proactively brings their own copies demonstrates preparedness and overall professionalism.

Attire

Survey results indicate attire worn for rehearsals and dress rehearsals is rarely an issue for professional musicians. Nonetheless, it is interesting to review the answers across professional age ranges and experience levels. This section identifies the clothing professionals agree to be appropriate, and clothing that is best reserved for personal time.

Appropriate Attire

Question #28 asked survey participants what they consider to be appropriate attire for rehearsals. Of the 61 participants who responded, 50 individuals listed variations of “business casual,” “long pants,” and “nice jeans.” Other descriptive terms for business casual included nice shoes, dress shirts, polo shirts, and clothing elevating professionals to a “non-student vibe.”⁵³ Nine participants deemed tee shirts to be acceptable, provided they are not torn and are free of any offensive or controversial graphics. Additionally, a few participants indicated it is appropriate to wear shorts in extremely warm weather or

⁵² Ibid.

⁵³ Response from a professional orchestra musician, survey by author via SurveyMonkey, March 11, 2015.

when attending hot, outdoor rehearsals – a stark contrast from the majority, who felt there are no circumstances necessitating shorts.

Inappropriate Attire

Question #29 followed up on the previous question, asking participants to identify inappropriate attire for rehearsals.⁵⁴ As the accepted dress code for most orchestras and ensembles is business casual, the responses in this section were not necessarily surprising (Table 2). Rather, it was the number of times each attire faux pas was mentioned that suggests certain clothing has been seen on more than one occasion in different ensembles.

Table 2. What Not To Wear

Number of Responses	Article of Clothing
21	Revealing clothing, low-cut shirts, bare midriffs, short skirts and shorts
12	Shorts
12	Athletic wear, exercise attire, yoga pants, sweats
11	Flip-flops
8	Tee shirts, graphic tees
7	Swimsuits, beach wear
7	Fragrances
6	Tank tops
6	Hats

⁵⁴ Collected survey responses, survey by author via SurveyMonkey, January 21, 2015 – May 28, 2015.

4	Tennis shoes, dirty shoes, no shoes
4	Clothing with holes
3	Jeans
2	Undergarments showing

Table created from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

Revealing Clothing

Societal standards of today make it clear that revealing clothing is overwhelmingly considered unprofessional attire for a workplace. It is one of many distractions diverting an individual’s attention away from professional responsibilities, and so it is out of the norm of the typical business wardrobe. Standards in musical environments are no different, as evidenced by the number of times survey participants mentioned such clothing as inappropriate. When choosing an outfit for a rehearsal, a musician should follow this rule of thumb: when in doubt, cover it up.

Shorts

Responses as to whether shorts should be worn to rehearsals varied by geographical location. Three survey participants indicated it is appropriate to wear them to rehearsal; it is relevant to note, however, that these participants are located in Texas, Louisiana, and Arizona, suggesting that geography and climate can cause variation.⁵⁵ Martin Demos, Principal Trombone of the Arizona Opera and formerly of the Florida Symphony Orchestra, recommended starting “a little conservatively until you are familiar

⁵⁵ Collected survey responses, survey by author via SurveyMonkey, January 21, 2015 – May 28, 2015.

with what the expectation is,” then maybe shifting to shorts or tee shirts.⁵⁶ Conversely, other music professionals in those same states indicated shorts to be always inappropriate. Overall, the majority of ensemble members opposed wearing anything other than long pants to rehearsal, making them the apparent professional standard.

Athletic Apparel

Athletic apparel is surging in popularity beyond the confines of exercising. Men wear gym shorts and tennis shoes to the grocery store, women wear yoga pants and racerback tank tops to run errands, and sweatpants are not uncommon for casual wear in cooler months. Despite their popularity outside of the work environment, survey participants weighed in on these trendy articles of clothing, stating that they are not to be considered appropriate professional attire, even for rehearsals.⁵⁷ For some participants, tennis shoes were considered too casual, even when paired with nice jeans or khaki pants.⁵⁸ When first working with a new ensemble, it is best to take the conservative route and select the nicer garments in the wardrobe.

Flip-Flops and Sandals

Flip-flops and sandals are never to be worn into a professional setting. Like sports attire, they are too casual and bare too much of the foot, and at least one participant mentioned that feet and unsightly toenails disgust them. Nineteen percent of 54

⁵⁶ Martin Demos, survey by author via SurveyMonkey, April 11, 2015.

⁵⁷ Collected survey responses, survey by author via SurveyMonkey, January 21, 2015 – May 28, 2015.

⁵⁸ Ibid.

participants spoke to the casual nature of flip-flops and sandals by specifically mentioning them as inappropriate for a rehearsal.^{59,60} In accordance with the reasoning in avoiding athletic apparel, sandals and flip-flops, though comfortable and convenient to quickly grab before one walks out the door, are too casual to be professionally acceptable.

Fragrances

Several participants, 7 of 61, identified fragrances as a hygiene habit they wished their colleagues would leave at home, something the author confirms from experiences at the collegiate and professional level.⁶¹ Ensemble members sit in close proximity to one another when working, and the nature of wind instruments requires musicians to take frequent deep breaths. Strong fragrances and odors can make purposeful breathing difficult, something the author vividly remembers experiencing during one particular rehearsal at Arizona State University. A bassoonist sitting near the brass section seemed to be doused in strong perfume, which typically would not create an issue in other settings. However, as a brass player, the author inhaled deeply, preparing for an entrance, and was surprisingly attacked by the perfume. The author immediately began coughing, in turn causing the surrounding musicians to commit errors.

In addition to strong perfumes and colognes, poor body odor can be equally as pungent. Professional musicians should be aware of the good and bad odors they exude,

⁵⁹ Response from a professional orchestra musician, survey by author via SurveyMonkey, March 12, 2015.

⁶⁰ Collected survey responses, survey by author via SurveyMonkey, January 21, 2015 – May 28, 2015.

⁶¹ Ibid.

and take steps to ensure they are not contributing poorly to their peers' air quality, particularly those who use and manipulate air for their playing.

Smoking Cigarettes

One more fragrance brought up in this study was cigarette smoke.⁶² Smoking, a lifestyle choice for many in the industry, should be approached similarly to other strong fragrances. Musicians should consider increasing their awareness of how certain odors affect their peers. This is not to say professionals should never smoke, as that is a personal decision they must make individually. However, recognizing that colleagues may vehemently oppose or even be allergic to cigarette smoke is both courteous and professional. Musicians choosing to smoke during a break should consider bringing an alternate jacket to wear during the break, acknowledging that certain articles of clothing hold odors more strongly than others. Also, avoid masking the smoke smell with other fragrances, as too much of any smell, even a pleasant one, may irritate colleagues' noses and respiratory systems.

Concert Etiquette

Rehearsal etiquette directly correlates with how colleagues and superiors view an individual as a professional musician. However, rehearsals are not the final outlet for professionalism. Once musicians walk out on stage for a concert, they are no longer representing only themselves individually, they represent their section, the conductor, the organization, the organization's donors, and, in some instances, a city, state, or country.

⁶² Response from a professional orchestra musician, survey by author via SurveyMonkey, March 29, 2015.

It is imperative that professional musicians remember multiple procedures for how to act and prepare for a concert environment.

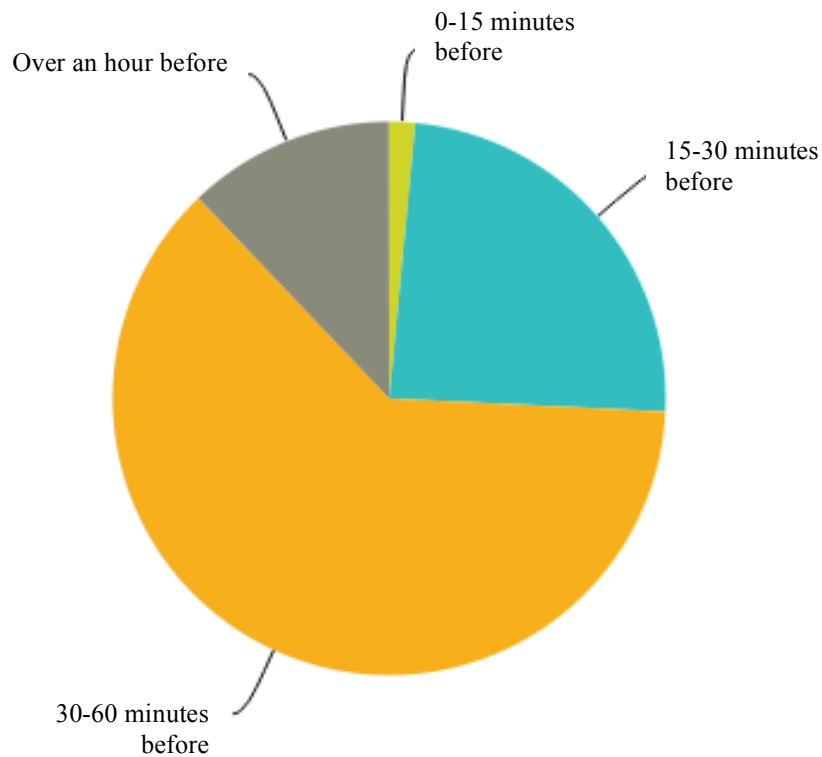
Concert Arrival Time

Late arrival is never acceptable, particularly for a concert. Professional musicians must take extra care in preparing for concert arrival times. As is the case in many cities, traffic and parking can present the greatest obstacles of the night. In fact, because many concerts begin in the evening versus rehearsals that begin mid-day, musicians may encounter heavier traffic than is typical of a commute to rehearsal. Additionally, Thursday through Sunday evening concerts in urban districts often coincide with other events that contribute to the congestion.

The author observed a situation in Phoenix, Arizona, where multiple events and their associated traffic occurred simultaneously with a Phoenix Symphony concert. The concert was scheduled to begin at 7:30 P.M., sandwiched between a 7:00 P.M. start of an Arizona Diamondbacks baseball game and an 8:00 P.M. start of a family-friendly ice show. Unfortunately, all three venues exist in a two-block radius, resulting in traffic-filled parking lots and congested, one-way downtown streets. Of course the trifecta of events did not alter the downbeat for the symphony. The city had promoted the baseball game and ice show on billboards, giving the author advance notice to plan for the increased traffic. Fortunately, for a majority of professional musicians, logistical knots like this are mercifully infrequent. Nonetheless, it is the musician's responsibility to note potential obstacles and plan accordingly.

One first-round question asked participants when, on average, they arrive for rehearsals. The same was asked in relation to arrival time for concerts in Question #14. The possible responses were: a) 0-15 minutes before; b) 15-30 minutes before; c) 30-60 minutes before; d) over an hour before. Figure 5.9 charts the survey results.

Figure 5.9. When, on average, do you arrive for concerts?



Answer Choices	Percentage	Number of Responses
0-15 minutes before	1.52%	1
15-30 minutes before	24.24%	16
30-60 minutes before	62.12%	41
Over an hour before	12.12%	8
Total Respondents		66

Chart generated from survey responses. Survey by author via SurveyMonkey, January 21 – May 28, 2015.

In the previous section discussing rehearsal etiquette, Question #13 asked professional musicians how early they arrive for rehearsals. A collection of 32 participants (48.48%) responded that they arrive 30-60 minutes prior to rehearsals and 29 (43.94%) indicated they arrive 15-30 minutes before rehearsals.

The responses shift significantly for the question concerning arrival time for concerts. The percentage of those arriving 30-60 minutes beforehand increased from 48.84% to 62.12%, representing 41 participants. The percentage of those arriving 15-30 minutes before a concert dropped by almost 50%, decreasing from 29 participants to just 16 (24.24%). Similarly, while only four people indicated they arrive over an hour prior to rehearsals, eight participants preferred to arrive over an hour before concerts. The same potential overlap from Question #13 in “Rehearsal Etiquette” applies to Question #14 in “Concert Etiquette,” as participants arriving 30 minutes early could have chosen option b or c, 15-30 minutes before or 30-60 minutes before. However, because survey participants overwhelmingly (62%) indicated 30-60 minutes before a concert, it is evident that a goal arrival time should be at least 30 minutes early.

Concert Attire

Professional ensemble concert attire requires a different discussion than does rehearsal attire because each ensemble has a concert dress code. Attire may vary depending on the time and location of an event. For example, a standard evening orchestral concert may require women to wear a long black dress or black pants and a blouse, and for men to wear a white tie and tails. An afternoon outdoor concert may permit women to wear black pants and a white blouse, and men to wear black pants,

white shirt, and long dark tie. There are several variations of concert attire, and it is imperative that musicians adhere to the required attire without digression. If the dress code calls for black bow tie, a long black tie would be inappropriate. For ladies, if the expectation is a floor-length dress, knees must not be visible. While these points seem obvious, off-record discussions with local professionals revealed that concert attire is sometimes a problem, especially with substitutes, and the constant rotation of attire from night to day can be confusing. One suggestion is to mark on one's calendar the attire for each night of a concert series. Most ensembles will have shorthand for concert dress, such as Attire A, Attire B, and Attire C. Learn it and make sure to carry extra articles of clothing if there is any doubt.

Pre-Concert Talks

Many ensembles begin concert evenings with events for the audience, such as panel discussions or question-and-answer sessions with the conductor. The New York Philharmonic's *Pre-Concert Insights* provide "informative discussions by a renowned music scholar, musician, or in the case of world premieres, by the composer,"⁶³ and the San Francisco Symphony, which titles their pre-concert activity *Inside Music*, describes it as a time to "enhance [the listener's] enjoyment of the concert by providing insights into the works on the program – bringing [the listener] 'inside' the music."⁶⁴ These sessions are intended to provide historical and cultural insights into the music, delivered by

⁶³ New York Philharmonic, "Pre-Concert Insights," NYPhil.org, <https://nyphil.org/preconcert> (accessed October 25, 2015).

⁶⁴ San Francisco Symphony, "Inside Music: Pre-Concert Talks," SFSymphony.org, <http://www.sfsymphony.org/Plan-Your-Visit/Concert-Extras/Inside-Music-Pre-Concert-Talks> (accessed October 25, 2015).

featured guest speakers, audio and visual samples, and more. In the author's experience, these informal sessions occur in the performance hall, can last for 30-60 minutes, and typically end 20-30 minutes before the concert is scheduled to begin. Performing musicians should be aware when these events are scheduled to happen, as they can significantly alter available time to prepare and warm up on site. Depending on the venue, there may not be additional warm-up locations other than backstage.

Practice Mutes

Brass players enjoy the advantages of practice mutes, and while these mutes may not always be ideal for warming up, they still have much value. Robert Fraser calls practice mutes "handy tools," in that they provide "a 'handicap' to blow against (like a batter swinging a bat with a weight on the end)," and are usually appreciated by colleagues.⁶⁵ These mutes can be extraordinarily beneficial for playing in small spaces, and can allow an individual to warm up off-stage after patiently waiting through a piece or entire first half of a concert to play. Professionalism involves preparedness for a variety of situations, and having a practice mute available to use grants a musician the ability to warm up in imperfect settings and environments.

On-Stage Warm-Up

The final minutes preceding the start of a concert are not intended as a legitimate warm-up opportunity, but rather they are more for making finishing touches on warm-ups

⁶⁵ Robert Fraser, *Ensemble Etiquette*.

and providing ambient noise as the audience settles into their seats. Musicians are expected to have lips, fingers, hands, and minds ready to perform, in advance.

Additionally, on-stage warm-ups are not for practicing difficult passages from the upcoming concert. Robert Fraser agrees, advising not to practice “tough licks on stage over and over again just before the start of the show. You’re just making yourself and others tense, wasting your chops, and spoiling the surprise for the audience.”⁶⁶ Just as the previews before a movie avoid revealing major plot twists and memorable scenes, musicians should refrain from prematurely exposing the audience to the excerpts that will grab their attention most. Besides, if mistakes in the music are made during the warm-up, a musician’s confidence could be compromised.

Disruptions on Stage

Talking on stage during a concert is absolutely unacceptable. Sixteen survey participants specifically wrote that talking is a pervasive issue among musicians. The general principle from rehearsals still applies: a musician should avoid becoming a distraction. Brass players should not empty water keys during solos, pauses in the music, or quiet passages. Woodwind players should follow the same guidelines for swabbing their instruments. While some on-stage instrument maintenance is unavoidable, performers should focus on using discretion to minimize the disruption.⁶⁷

⁶⁶ Ibid.

⁶⁷ Response from a professional orchestral musician, survey by author via SurveyMonkey, April 9, 2015.

Concert Time

Professional concerts can be lengthy, and it is imperative that performers remain engaged throughout the duration. Maintaining concentration can be challenging in prolonged periods without playing, and musicians should make a conscious effort to stay mentally involved, maintain stage-appropriate posture, and avoid moving restlessly or conversing with neighboring musicians. Multiple survey participants recommended bringing an instrument stand to allow musicians to set their instruments down during extended periods of rest.⁶⁸

Numerous performance halls across the country have elevated balconies overlooking the orchestra, and some include surround seating. As a result, audience members are able to see the ensemble from the rear. Books, magazines, cell phones, and electronic tablets do not belong on the stage, and their absence encourages professional musicians to remain engaged in their individual parts and the music as a whole.

Furthermore, concert etiquette includes not staring at ensemble members who are playing a solo or an exposed segment. Many musicians do not appreciate these unnerving gazes from their peers, and musicians should extend the same professional courtesy they likely expect from their colleagues.

Summary

The consummate professional in a large ensemble is consistent, reliable, and easy to work with, and has many other positive traits identified in this chapter. What is

⁶⁸ Responses from professional orchestral musicians, survey by author via SurveyMonkey, March 10, 2015 and April 10, 2015.

important to remember is that participation in a large ensemble is not just about how well an individual can play their instrument. There is actually a wide range of qualities and skills expected for members truly to have success in the field of professional music.

While the survey conducted for this document is not all-encompassing, it highlights many opinions of professional musicians throughout the United States as to how professionals should act on a day-to-day basis.

CHAPTER V

MISCELLANEOUS ASPECTS OF PROFESSIONALISM

The previous chapter and its survey supplied information regarding professionalism among musicians in large performing ensembles. The chapter at hand examines topics that are less dependent on the survey results, but are nonetheless relevant to success as a professional musician. These topics concern interpersonal and individual behavior rather than actions specific to playing an instrument.

Religion and Politics

In an article for *Podiatry Management* entitled “The Ethics of Talking Politics at Work,” Dr. Bruce Weinstein writes, “Along with sex, money, and religion, politics is one of the most controversial topics of conversation that exists,” and, “[professionals] shouldn’t discuss politics in the workplace because, with very few exceptions, these discussions have nothing to do with [their] jobs and can only interfere with it.”⁶⁹ As Weinstein further points out, people are passionate about many things and rarely agree completely on any of them. While opinions vary on food, art, music, and weather, these subjects seldom ignite feuds [that are] unable to be reconciled.⁷⁰ “[A] co-worker likes Madonna and [a different co-worker likes] U2, ” Weinstein writes. “No problem. However, when someone holds contrary political beliefs...do [people] say he or she

⁶⁹ Bruce Weinstein, “The Ethics of Talking Politics at Work,” *Podiatry Management* 27.8 (2008): 61.

⁷⁰ *Ibid.*, 62.

merely has a different opinion? No. [People] say, rightly or wrongly, he or she is mistaken, and this has troubling implications in the workplace.”⁷¹

Weinstein’s observations on the nature of political discussions also apply to religion. One survey participant used severe language in expressing their opinion on workplace displays of religion, adding that professional musicians should “pray silently to [themselves].”⁷² While no other participants specifically mentioned religion, this particular musician’s vehement discomfort with the subject emphasizes the importance of avoiding it at work. However, shunning taboo topics such as politics or religion should not prevent individuals from engaging in personal religious rituals prior to a performance. A peaceful middle ground exists between completely suppressed religion and spirituality and open display of those same beliefs. Everyone should be free to reject or engage in religious practices in accordance with their personal values, and should be extended the courtesy to do so without judgment, condemnation, or a negative shift in treatment from colleagues.

Respecting diverse backgrounds and individual principles fosters a healthy professional environment. Musicians should strive to recognize and celebrate the wealth of opinions on subjects such as religion and politics, and should courteously interact with all ensemble peers, embodying the spirit of professionalism.

⁷¹ Ibid., 62.

⁷² Response from a professional orchestral musician, survey by author via SurveyMonkey, April 7, 2015.

Gigs and Networking

This document and its survey focus on professionalism in large music ensembles. The author originally wanted to include extensive information regarding gigging, a staple in the music industry; however, due to the magnitude of data that could be collected and the extent of the topic, the author opted to limit the scope of the study. Nonetheless, a few survey and interview participants did discuss gigging and networking, and their remarks are worth examining.

John Sweeden, the baritone saxophone player in Dallas Winds, commented that working as a professional musician is “ultimately about creating and relying on good references.”⁷³ He continued to discuss how his personal playing career has developed through professional networking, and his opportunity with the Dallas Winds is attributed to personal and professional relationships. Furthermore, because he was originally referred by friends, he was “keenly aware of the importance of creating a good impression on fellow musicians who knew the friends who had referred [him] into the gig,” and that has persisted through his career.⁷⁴ Networking is key for a professional, and recognizing an occasion to connect with other music professionals may result in future opportunities that further a career.

⁷³ John Sweeden, survey by author via SurveyMonkey, July 21, 2015.

⁷⁴ Ibid.

Communication in Gigs

“Communication – the human connection – is the key to personal and career success.”⁷⁵

- Paul J. Meyer

There are many forms of communication available today that were not readily accessible ten years ago. Today’s professionals are expected to promptly engage with colleagues via email, telephone, text message, and various Web applications. With the advancement in smartphone technology, professionals can see real-time traffic patterns en route to a commitment, and can instantly notify appropriate individuals if they will arrive late.

In some situations, music professionals with a reputation for timely responses to gig inquiries and consistency in arrival time can earn the nod over a musician who may play better, because employers appreciate their reliability beyond how they play their instrument. One prominent orchestra musician, who is also active in the gigging scene, wrote, “In my city, anyone who hires for gigs knows that I return calls and e-mails for work or gigs quickly... They also know I will show up where I’m supposed [to be] on time (early!).”⁷⁶ This musician continued to reveal that contractors “routinely thank [them] for being reliable, and have [said] they hire [them] first over other colleagues.”⁷⁷

⁷⁵ Brainy Quote, *Paul J. Meyer Quotes*, http://www.brainyquote.com/quotes/authors/p/paul_j_meyer.html (accessed September 30, 2015).

⁷⁶ Response from a professional orchestral musician, survey by author via SurveyMonkey, July 21, 2015.

⁷⁷ Ibid.

This musician implies that their professional habits of being accessible, responding promptly, and arriving prepared to work at a very high level contribute to their success.

Communication is extremely valuable when a professional musician is unable to fulfill a commitment. In these instances, some musicians may be inclined to send the contractor a brief message with an apology and notification of the change, but this procedure is ill-advised by the survey participants. One professional offered great advice for these unfortunate situations, saying, “if it is necessary to cancel a gig, it is imperative to give the employer as much time as possible, suggest substitutes, and offer to arrange the substitute if the employer would like.”⁷⁸ While the extra effort does not guarantee that a contractor will be satisfied and offer work again, it at least provides an amicable conclusion to the situation. Once a musician builds a reputation for cancelling gigs without offering substitutes, it can be difficult for that individual to continue finding work. If a musician must cancel a gig, they should do more than just send regrets.

Social Media and the Internet

In September of 2014, the Pew Research Center released a study revealing that 71% of American adults who use the Internet in turn access the social media site Facebook.⁷⁹ The findings also noted a rise in multi-platform use, as 52% of these “online adults” now use two or more social media sites, a substantial increase from 42% of online

⁷⁸ Response from a professional orchestral musician, survey by author via SurveyMonkey, March 29, 2015.

⁷⁹ Meave Duggan, Nicole B. Ellison, Cliff Lampe, Amanda Lenhart, and Mary Madden, “Social Media Update 2014,” *Pew Research Center* (January 9, 2015), under “Internet, Science, and Tech,” <http://www.pewinternet.org/2015/01/09/social-media-update-2014/> (accessed September 30, 2015).

adults in 2013.⁸⁰ As the popularity of social media continues to grow, professionals in every field should be familiar with a few fundamental etiquette guidelines.

*Social Media Website Tips:*⁸¹

- Take advantage of privacy settings
- Exercise proper grammar
- Always avoid speaking negatively about work, including past and current colleagues or employers
- Refrain from posting inappropriate pictures
- Consider a professional page specifically for networking and increasing brand awareness
- Abstain from posts regarding taboo topics such as politics, religion, personal finances, drug or alcohol use, sex, or health issues
- Avoid being confrontational or offensive⁸²

An increasingly high number of employers use social networking sites to gain information on job candidates.⁸³ When gigging in the music industry, potential musicians are often referred and contracted through Facebook or LinkedIn. Professional ensembles

⁸⁰ Ibid.

⁸¹ TINT, “5 Smart Strategies for Maintaining Professionalism in Social Media,” <http://www.tintup.com/blog/5-smart-strategies-for-maintaining-professionalism-in-social-media/> (accessed September 30, 2015).

⁸² Megan Ruesink, “Social Media Do’s & Don’ts: 10 Tips for Keeping Your Profiles Professional,” *Rasmussen College* (January 30, 2014), <http://www.rasmussen.edu/student-life/blogs/main/guide-to-social-media-dos-and-donts/> (accessed September 30, 2015).

⁸³ CareerBuilder, “Number of Employers Passing on Applicants Due to Social Media Posts Continues to Rise, According to New CareerBuilder Survey,” CareerBuilder, LLC., <http://www.careerbuilder.com/share/aboutus/pressreleasesdetail.aspx?sd=6%2F26%2F2014&id=pr829&ed=12%2F31%2F2014> (accessed September 30, 2015).

may glance through a musician's online presence before extending a job offer. Due to the ease of accessibility to many online social media platforms, it is important that musicians who post about themselves recognize that a potential employer may see that content.

Emotional Health

Many professional musicians choose to pursue a career in music because of their passion for the art. Unfortunately, this passion can turn to bitterness, as the negative aspects of competitiveness, ambition, and a need to pay bills sets in. One study participant suggests a "healthy emotional distance" from the workplace, reminding musicians that it is a job.⁸⁴

The same participant also recommended resisting the urge for musicians to "take [themselves] too seriously," as such arrogance not only poorly affects the individual, but also their surrounding colleagues.⁸⁵ Maintaining a mature, professional demeanor helps foster long-term, healthy working relationships. It may be a determining factor in whether an individual is financially secure:

When I first got out of Northwestern, I free-lanced for about a decade. Being professional was everything. No one wants to work around a player who isn't professional in almost every aspect. So for me, it was either be a responsible, courteous colleague, or not eat. I chose to eat!!⁸⁶

-- Mark Hughes, Principal Trumpet of the Houston Symphony Orchestra

⁸⁴ Response from a professional orchestral musician, survey by author via SurveyMonkey, March 13, 2015.

⁸⁵ Ibid.

⁸⁶ Mark Hughes, survey by author via SurveyMonkey, August 19, 2015.

CHAPTER VI
SUGGESTIONS AND CONCLUSIONS

Teaching Professionalism

The bulk of this document presents the results from a survey of professional large-ensemble musicians regarding what they see as the positive traits of professional behavior and demeanor. There are two ways for an aspiring professional to learn these ideals: from experience and from teachers. Experience is an excellent way to learn, but unfortunately, there can be severely negative consequences from making ignorant mistakes on the job. It is the author's belief that educators can help prevent these mistakes. Furthermore, the teaching of professional values for musicians should begin as early as possible, ideally in high school, by band and orchestra teachers in the classroom and private lesson instructors outside of class.

Not every aspect of professionalism is easily understandable for 14- to 17-year-old students; however, it is a good age range to begin teaching the basics of time management, politeness, respect, potential issues with social media, practice, preparation, and accountability. Nearly every interaction with youth has the potential to develop into a teachable moment as in this example from the author's experience: During a brass section rehearsal, a talented trumpet player, who rarely made outright mistakes during solos, cracked a major note in a solo passage. This mistake prompted multiple audible reactions from section members. The author used the opportunity to address professional courtesy and the inappropriate nature of that form of reaction. In terms of how fellow musicians and colleagues handle and react to the situation, a mistake by a high-school

soloist during a rehearsal is no different from a professional musician who commits a major error in Carnegie Hall. Section and ensemble morale and dynamics suffer when support is anything less than 100%. The author addressed this problem with the students and discussed the importance of section and ensemble support. A clear performing mind is more easily attained when musicians are openly fighting with and for their peers, as opposed to fighting against them.

The following sections discuss ideas and strategies for incorporating professionalism into teaching at the high school and collegiate levels. These ideas are suggestions from the author; they are related to the survey and interview results but not created by them.

High School Teaching

Early Arrival

There are many high school band and orchestra programs throughout the country that have a policy similar to “On time is late, and five minutes early is on time.” Many directors expect students to arrive at least 15 minutes before the scheduled start time, in an effort to have every rehearsal begin promptly if not early. These standards and expectations should be clearly set for students. High school educators could also expect students not only to be present in advance, but warmed up and in their seats with time to spare.

Preparedness to begin early can extend into the private lesson studio as well. A mutual respect between student and teacher should exist so that neither arrives late to lessons, making the other wait. Private lesson instructors who arrive ahead of time and

are warmed up prior to the start time of the lesson exemplify good professional habits for the student to mirror.

Politeness and Respect

Teachers should consider requiring students to address them with the correct title, such as Mr., Mrs., or Dr. The practice of allowing students to refer to an educator by their first name teaches youth that it is acceptable to treat professional relationships casually, which has the potential to hurt them professionally later in life.

When asked a “Yes or No” question, students should reply with “Yes, sir,” and “Yes, ma’am.” This habit is not only polite, it shows respect for the authoritative position. These simple acts of courtesy ultimately earn students and teachers alike more respect as their lives progress through high school, college, and careers.

Cell Phones and Social Media

It is not a teacher’s responsibility to replace parents. However, they are expected to educate and prepare students for life after school. For youth of the 21st century, this duty includes professional careers and social media. Professional educators in education should not connect with students on personal social media accounts, except through professional Facebook pages or other professional social media accounts. A professional page allows students to follow educators’ careers, possibly gaining access to recordings, information about lessons, and more. However, maintaining separation between personal and professional content on Facebook, Twitter, Instagram, and other social media accounts is the smart and safe choice for both educators and students.

Practice and Accountability

Preparation is not something that begins at the professional level, so teaching it should begin early on. Educators should encourage high school students to practice outside of school, though motivating busy students to practice their instruments is one of the most challenging aspects of teaching. Practicing an instrument at home and preparing for daily rehearsals and lessons requires equal, if not more, discipline and determination as completing core classroom assignments and homework. There are different methods to motivate students to practice at home, but a few proven to be successful are practice logs, discussing overall expectations with parents in an effort to utilize them as at-home motivators, helping students schedule their time, or even being available to students outside of lessons. If teachers are available by email or phone to answer questions between weekly lessons, it can be the difference between the student's practicing each week or not. In the author's opinion, availability and accessibility are ultimately the keys to motivating students. Students are more likely to work hard for teachers who show genuine care and enthusiasm for the student's success.

College Teaching

Teaching college students can be very similar to teaching high school students, but also very different. While there is not a major age gap between a high school senior and a college freshman, the gap can be quite large between a high school freshman and a third year doctoral student. The suggestions in this section are intended to supplement those in the previous section, but all are certainly beneficial at both levels.

Planning

Planning is equally as important to students as it is to teachers, and a practical way to successfully begin each semester is to hold a studio or full ensemble meeting. Semester kick-off meetings provide an opportunity for professors to discuss professional goals and expectations for the school year regarding both school studies and non-scholastic endeavors.

Preparation for collegiate ensemble rehearsals seems to be a struggle for many individuals. There are several possible excuses for this lack of preparedness: ensemble musicians have over a month – plenty of time – to prepare for a concert, private lessons are more important, and other professors assign large quantities of homework, among other expectations. It is the author's belief that directors and studio professors can combat this attitude with a unified response.

The author recalls a time when multiple studio professors threatened to attend rehearsals due to negative reports about their studios' preparation. While only one professor ultimately attended a rehearsal, the orchestra had three weeks of the best rehearsals all year. Students were on time, prepared, and they listened, yielding uncharacteristically productive rehearsals. While this method may not be successful every time, the potential of a professor's presence was an effective tool in encouraging preparation.

Cross-studio planning is another effective strategy for leading by example. Each professor brings a different set of experiences, and capitalizing on these varying experiences can be helpful to students in various specialties. Periodically holding family-specific classes (brass area, woodwind area, etc.) to allow students to hear from

professors with whom they typically do not work can provide extensive learning opportunities.

Goals

It is important to sit down with each individual student to discuss goals. Helping students set and achieve short- and long-term goals prepares them for doing the same on their own in professional ensembles. Once school is over, students will become their own motivators, monitoring for themselves their progress and preparation.

Not every person is goal-oriented, but checking items off a list can boost morale and motivate students with the feeling of accomplishment. Discussing attainable career goals is crucial, in addition to more specific, small-scale goals. Strive to work with students to set and reach weekly, monthly, and long-term goals. Such planning may be very new to some students who have never had to truly prepare in advance for lessons or ensembles. Successfully setting and achieving short-term objectives teaches students how to approach and break down larger tasks in the future.

Establishing Consequences Regarding Unprofessional Behavior

Consequences regarding professional expectations may come in various forms, such as a displeased glance, a stern discussion, a lowered grade, or termination from a job or gig. It is the job of an educator to teach students about professionalism, in advance, with a goal of informing students about the unwritten expectations of the professional world. Educators may consider enacting a protocol for when a student violates those expectations. A vehicle for this is the grading procedure. Incorporating consequences in

grading can promote professional behavior at school, such as arriving to lessons and rehearsals early and prepared.

These consequences may also extend to off-campus behavior. College professors are often contacted for recommendation of musicians for churches, musicals, local symphonies, and more. An endorsement by a professor for a gig is a privilege, not a right. Thus, when word returns to the recommending professor that something unprofessional occurred, there must be a consequence for failing to meet professional standards. As is similar in career settings, based on the level of mistake, the consequence can be as simple as a firm discussion, or as severe as the teacher's informing the student they will no longer receive recommendations until they improve their professionalism.

Teaching Summary

For a teacher, personally exemplifying professional behavior is the most effective method to teaching student professionalism. Be sincere, honest, and apologetic when necessary, and students are more likely to return the same. Demonstrate proper warm-ups, arrive early for lessons and events, and always treat colleagues and students with respect. All of these actions are daily, unspoken reminders of professionalism. Be a great example, as students always admire their teachers and professors. Help them learn to become professionals by personally exhibiting the qualities that define a true professional.

Conclusion: Do's and Don'ts

Every professional musician has a form of professional code, conscious or not. That code is expressed in how they dress, interact with colleagues, and prepare for rehearsals and concerts. The previous chapters in this document have collected together thoughts and ideas from professional musicians in orchestra and wind ensembles across the United States. The following is a compilation and ranking, by the author, of the top ten “Do’s and Don’ts” for succeeding as a professional musician.

Top 10 “Do’s” for Professional Musicians

1. Bring a pencil.
2. Stay engaged and count rests.
3. Respect the ensemble’s internal hierarchy.
4. Be flexible and cooperative.
5. Be consistent and reliable.
6. Accept constructive criticism.
7. Eyes and ears are open, mouth is shut.⁸⁷
8. Arrive early to be on time.
9. Maintain a high level of preparedness (music, materials, etc.).
10. Treat colleagues with respect.

⁸⁷ Robert Fraser, *Ensemble Etiquette*.

Top 10 “Don’ts” for Professional Musicians

1. Have an unpleasant or offensive demeanor (in person or on social media).
2. Discuss politics, religion, or taboo topics.
3. Cancel gigs to which you have committed, except for emergency situations.
4. Call attention to yourself.
5. Tap your foot.
6. Wear inappropriate attire for rehearsals and/or concerts (flip-flops, shorts, workout clothes, etc.).
7. React negatively to how colleagues play, especially soloists (stare, gasp, laugh, etc.).
8. Play excerpts – especially solo excerpts from the current concert series you are not principal on.
9. Arrive at the last possible minute or arrive late.
10. Arrive unprepared (music, materials, etc.).

Conclusion and Summary

Professionalism is discussed and expected in every career throughout the country and around the world. The professional music community is no different, though no written set of standards exists. While this document does not establish a definitive set of rules and standards, it introduces several unwritten expectations of individuals when working, rehearsing, and performing with professional large ensembles. Based on the overwhelming support, positive encouragement, and high survey participation, it seems that professionals in the music community acknowledge a need for the study and its

results. While previous literature on this topic is limited and this study is not wholly or absolutely conclusive, the document serves as an initial stepping-stone for more research, writing, and detailed study to be done on professionalism in music careers. It is hoped that this work will serve as a useful resource for aspiring orchestral or band members as they jump with both feet into the waters of professional music.

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APPENDIX A

LIST OF 42 ENSEMBLES FROM WHICH PARTICIPANTS WERE
INITIALLY CONTACTED – WITH WEBSITE INFORMATION

ORCHESTRAS AND BANDS

Arizona Opera Orchestra
Asheville Symphony
Atlanta Symphony Orchestra
Austin Symphony
Baltimore Symphony Orchestra
Boston Symphony Orchestra
Charlotte Symphony Orchestra
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Cleveland Orchestra, The
Colorado Symphony Orchestra
Dallas Symphony Orchestra
Dallas Winds
Detroit Symphony Orchestra
Houston Symphony Orchestra
Indianapolis Symphony Orchestra
Jacksonville Symphony Orchestra
Kansas City Symphony
Los Angeles Philharmonic
Louisiana Philharmonic Orchestra
Louisville Orchestra, The
Milwaukee Symphony Orchestra
Minnesota Orchestra
Montreal Symphony Orchestra
Nashville Symphony
National Symphony Orchestra
New York Philharmonic
Oregon Symphony
Philadelphia Orchestra, The
Phoenix Symphony, The
Pittsburgh Symphony
President's Own
Saint Paul Chamber Orchestra, The
San Antonio Symphony
San Diego Symphony
San Francisco Symphony
Seattle Symphony
St. Louis Symphony
Symphony Orchestra Augusta
Tucson Symphony Orchestra
Utah Symphony
Waco Symphony Orchestra

WEBSITE

azopera.org
ashevillesymphony.org
atlantasymphony.org
austinsymphonby.org
bsomusic.org
bso.org
charlottesymphony.org
cso.org
cincinnati-symphony.org
clevelandorchestra.com
coloradosymphony.org
mydso.org
dws.org
dso.org
houstonsymphony.org
indianapolissymphony.org
jaxsymphony.org
kcsymphony.org
laphil.com
lpomusic.com
louisvilleorchestra.org
mso.org
minnesotaorchestra.org
osm.ca/en
nashvillesymphony.org
kennedy-center.org/nso
nyphil.org
orsymphony.org
philorch.org
phoenixsymphony.org
pittsburghsymphony.org
marineband.marines.mil
thespco.org
sasymphony.org
sandiegosymphony.org
sfsymphony.org
seattlesymphony.org
stlsymphony.org
soaugusta.org
tucsonsymphony.org
utahsymphony.org
wacosymphony.com

APPENDIX B

FIRST-ROUND INTERVIEW QUESTIONS

DATA COLLECTED JANUARY – MAY 2015

FIRST-ROUND INTERVIEW

Please feel free to answer any and all questions you feel comfortable answering. The majority of questions request that you check a box, but any additional comments are always appreciated. As a reminder, there are no right or wrong answers; this research is to reveal common practices and professional standards. Thank you for your time!

Survey Link: <https://www.surveymonkey.com/s/professionalismstandardsroundone>

About You

1. Name
2. Professional Ensemble(s)
3. Instrument/Position
4. Number of years in this role
5. Number of years as a professional musician
6. Other professional musical ensembles of which you are currently a member or have been a member in the past (please include participating years).
7. Some responses may prompt further clarification by the researcher. Would you be willing to have a discussion via phone, email, or Skype?
8. If your response to Question #7 was “Yes,” please provide your preferred contact method(s):
 - a. Phone
 - b. Email
 - c. Skype

Personal Professional Code

9. Generally speaking, how far in advance do you receive/prepare your music?
 - a. No preparation before 1st rehearsal

- b. 1-2 days before 1st rehearsal
- c. 3-6 days before 1st rehearsal
- d. 1 week before 1st rehearsal
- e. 1-2 weeks before 1st rehearsal
- f. Over two weeks before 1st rehearsal

10. Do you listen to recordings before a concert cycle?

- a. Yes
- b. No

11. If your response to Question #10 was “Yes,” how many recordings do you reference?

- a. 1 recording
- b. 2-3 recordings
- c. 4-5 recordings
- d. 6+ recordings

12. If you have any other thoughts about your personal preparation for a concert series, please elaborate here.

Standards you live by on a daily basis in your music career

13. When, on average, do you arrive for rehearsals?

- a. 0-15 minutes before
- b. 15-30 minutes before
- c. 30-60 minutes before
- d. Over an hour before

14. When, on average, do you arrive for concerts?

- a. 0-15 minutes before
- b. 15-30 minutes before
- c. 30-60 minutes before
- d. Over an hour before

15. Where do you warm up before a rehearsal/performance? Select all that apply.

- a. At the concert hall/venue
- b. At home before leaving for the concert hall/venue
- c. At an office/studio
- d. Other location. If so, where?

16. Generally speaking, when the ensemble begins its first rehearsal, do you consider yourself fully prepared?

- a. Yes
- b. No

17. If your response to Question #16 was “No,” please elaborate on this. Also, at what point in the ensemble rehearsal process do you feel you are fully prepared?
18. Do you always bring a pencil to rehearsal?
 - a. Yes
 - b. No
19. What other items do you believe one should ALWAYS possess for rehearsal and/or concerts?
20. Do your professional expectations for your peers vary from the standards you set for yourself?
 - a. Yes
 - b. No
21. If they do vary, why is that?
22. If you have any further thoughts on your personal professional standards, please elaborate on those here.

Substitute Musicians: General Expectations

23. When a substitute or extra musician is necessary do you...
 - a. Find someone yourself?
 - b. Leave this to a personnel manager?
24. When should substitute musicians arrive for a service?
 - a. 0-15 minutes before
 - b. 15-30 minutes before
 - c. 30-60 minutes before
 - d. Over an hour before
25. Which is your expectation for substitute/extra musicians in terms of preparation?
 - a. Look at the music for the first time at a service
 - b. Arrive to a service early and review music for the first time there
 - c. Seek out music before the first service and take a general look at it
 - d. Seek out music before the first service and have it fully prepared
26. Are substitute/extra musicians welcome to direct questions to the principal player, or are some questions preferably asked of section members? How do you differentiate between the two?

27. If you have any other general expectations of substitute/extra musicians, please elaborate here.

Rehearsal Etiquette

28. What do you consider appropriate attire for rehearsals?

29. What do you consider inappropriate attire for rehearsals?

30. Please put a check mark by the actions you consider acceptable to do while a piece or movement is being rehearsed that you do not play, but you are still on stage for.

- a. Reading a book
- b. Reading the newspaper
- c. Using a cell phone
- d. Playing a handheld game
- e. Talking quietly to your neighbor

31. What actions have you witnessed that you believed were inappropriate for rehearsal?

Ethical Obligations

32. Have you ever accidentally double-booked yourself?

- a. Yes
- b. No

33. If your answer to Question #32 was “Yes,” which of these was your resolution?

- a. Took gig that offered more money
- b. Took gig you committed to first and just cancelled the second
- c. Took gig you committed to first and provided an adequate replaced for the second
- d. Other – How did you handle the situation?

34. Do you believe it is ever appropriate to cancel a commitment?

- a. Yes
- b. No

35. If your response to Question #34 was “Yes,” please check by the appropriate reasons for cancelling a commitment.

- a. Sickness, health
- b. Family emergency

- c. Terms of the commitment are not as originally communicated, thus breaking the verbal or even written contract for you to perform/teach
 - d. There is a more prestigious gig offer on the table
 - e. You feel overworked and need a break
36. If you find it is necessary to cancel a commitment, what is the appropriate length of time you should try and give the employer?
- a. Less than one week
 - b. One week
 - c. 1-2 weeks
 - d. 2-4 weeks
 - e. At least a month
 - f. As much time as possible
37. Are there any additional ethical or professional concerns you have that were not addressed in this questionnaire? If so, please elaborate here. Thank you again for your time!

APPENDIX C

OFFICIAL PARTICIPATION RECRUITMENT SCRIPT

Dear sir/madam:

I am a graduate student under the direction of Regents' Professor David Hickman in the School of Music at Arizona State University. I am conducting a research study to identify the unwritten professional/ethical standards in the music community.

I am recruiting professional musicians to participate in two rounds of surveys (FIRST SURVEY LINK BELOW) and/or interviews depending on the individual's response preference. The interviews will take approximately 10-15 minutes of your time. Interviews that are completed in person will be audiotaped for future reference provided the individual consents, and these recordings will be destroyed upon transcription. I am required to specify that participants must be 18+ years of age to take part in this study.

I would very much appreciate your participation. The attached consent form goes into greater detail about the study and the expectations for participants. Your participation in this study is voluntary. If you have any questions concerning the research study, please call me at (678) 989-7815 or e-mail me at jhunt422@gmail.com.

For your convenience, I have included the link to the first round of questions to be completed via an online survey:

<https://www.surveymonkey.com/s/professionalismstandardsroundone>

PLEASE NOTE: The attached Consent Form is to be read in its entirety prior to beginning this survey.

Thank you,

Jared T. Hunt

APPENDIX D

OFFICIAL PARTICIPATION CONSENT FORM

APPROVED BY THE ARIZONA STATE UNIVERSITY

INSTITUTIONAL REVIEW BOARD

Professionalism Standards in the Music Community: Surveys and Conclusions

I am Jared Hunt, a graduate student under the direction of Regents' Professor David Hickman in the School of Music at Arizona State University. I am conducting a research study to identify the unwritten professional and ethical standards in the music community.

I am inviting your participation, which will involve an initial online survey and potential follow-up questions via e-mail, phone, or Skype, upon your consent, requesting feedback about your personal professionalism requirements, what codes you strive to live by on a daily basis, and how you prefer your musical colleagues to act. There will be a second survey requested once data is compiled from the first round of surveys and interviews, that will include a set of questions asking you to rate professionalism scenarios on a scale of one to ten, one being of "little importance" and ten being of "great importance." For example: "On a scale of one to ten, rate the level of importance of section members arriving to the first rehearsal wholly prepared." At the end of the questionnaire, there will also be a write-in section with a prompt similar to "Please define your personal DO's and DO NOT DO's" for musical professionalism. Each interview will require approximately 10-15 minutes of your time. You have the right to not answer any question, and stop participation at any time. Candidates 18 and older are eligible to participate in this study. Only hard data from the surveys and interviews will be compiled and discussed. Your specific responses will remain anonymous in presentations, reports, or publications unless you give permission to be quoted by signing this form.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty for myself, or the study. Taking part in this study may help researchers, teachers, and students better understand the expectations in the professional music community. There are no foreseeable risks or discomforts to your participation.

I would like to audio record any interview that is performed in person. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you also can change your mind after the interview starts, just let me know. The recordings will be destroyed upon transcription.

If you have any questions about this study, you may contact: Professor David Hickman at 480-965-5048, or Jared Hunt at 678-989-7815.

If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board through the ASU Office of Research Integrity and Assurance at (480) 965-6788. Please let me know if you wish to be part of the study.

Sincerely,

Jared Hunt, DMA Trumpet Student, Arizona State University, 678-989-7815,
jhunt422@gmail.com

By signing below, you are agreeing to be quoted in this study. If you choose to not sign this form, you may still complete the survey, but your name will not be specifically referenced in any presentations, reports, or publications.

Name: _____

Signature: _____

APPENDIX E
SECOND-ROUND INTERVIEW QUESTIONS
DATA COLLECTED JULY-AUGUST 2015

SECOND ROUND INTERVIEW

Professional Behavior

1. First and Last Name
2. How would you define a perfect, professional orchestra/band member?
3. Do you have any stories about times you remember thinking “that person is the professional I want to be,” or “I love the way he/she handled that situation”? If so, please elaborate.
4. Can you share an anecdote where being professional furthered your career/helped you get a job?
5. Can you share an example where being professional furthered the career of a colleague?
6. Can you share a time when someone was unprofessional and it affected you directly?
7. Can you describe a situation where someone was unprofessional and lost their job?

APPENDIX F
IRB APPROVAL DOCUMENT



EXEMPTION GRANTED

David Hickman
Music, School of
480/965-5048
David.Hickman@asu.edu

Dear David Hickman:

On 12/5/2014 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Professionalism Standards in the Music Community: Surveys and Conclusions
Investigator:	David Hickman
IRB ID:	STUDY00001827
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Round 1 Consent Form, Category: Consent Form;• Round 2 Consent Form, Category: Consent Form;• Round 3 Consent Form, Category: Consent Form;• IRB Protocol, Category: IRB Protocol;• Round 1 Interview, Category: Participant materials (specific directions for them);• Round 2 Sample Questions, Category: Participant materials (specific directions for them);• Round 3 Sample Questions, Category: Participant materials (specific directions for them);• Recruitment Script, Category: Recruitment Materials;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 12/5/2014.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Jared Hunt
Jared Hunt