

**Revisions to the
Billings Symphony Orchestra and Chorale
2019-2021
Orchestra Master Agreement**

Section V. AUDITIONS FOR MEMBERSHIP shall be replaced by the entire section below.

The following revision allows for the Orchestra to update its audition processes to include a prescreening audition but allows for flexibility depending upon the anticipated demands of an audition year.

AUDITIONS FOR MEMBERSHIP

- A. It is the policy of the BSOC to conduct locally and nationally announced auditions to fill all vacancies that occur within the Orchestra.

Live auditions for tenure track and intern membership occur annually. On occasion auditions may be held outside the usual annual audition day to fill a vacancy.

Auditions to be placed on the substitute-only list occur year round.

- B. Live auditions will be held on a day when no orchestral services are scheduled unless they last less than two hours. Auditions are usually held the Sunday following the final season concert in April.

- C. Vacancies for available positions are posted on the BSOC website, billingsymphony.org, and BSOC social media platforms on an ongoing basis.

- D. Audition repertoire will be updated and available September of each year.

- E. Announcement of Auditions

1. If a prescreening audition is required for a particular vacancy, an announcement of the vacancy will be made at least 90 days prior to the live audition date.
2. If a prescreening audition is not required, vacancies will be announced at least 45 days prior to the live audition date.
3. Vacancies will be announced via written memorandum to the Orchestra and through press releases and online marketing. Audition details will be posted on the BSOC website, billingsymphony.org, and will be sent to interested applicants upon request.

- F. Tenure Track Auditions

1. Prescreening Audition

- a. A prescreening video or audio audition may be required of applicants for tenured track positions. If a recorded prescreening audition is required, applicants must submit an application and recordings of the required audition excerpts. Recordings may be submitted by mp3/mp4 or any other format acceptable to the Manager of Artistic Operations.

Any applicant may choose to submit a recorded prescreening audition, whether or not it is required, to aid in decision making regarding presenting for a live audition.

- b. The deadline for prescreening applications and recordings will be at least 60 days before the live audition date. The Manager of Artistic Operations will process each application by coding the recordings and ensuring all personal information is removed, including converting video to audio.
- c. Prescreening recordings will be sent to the appropriate Audition Committee members (see Section V, G, 1). Audition Committee members will have a maximum of one non-concert week to review the applications. The Audition Committee will submit votes electronically. The results of the vote determine which applicants are qualified to be invited for a live audition.
- d. Successful candidates will be notified and invited to the live audition at least 45 days before the live audition date.

2. Live Auditions

- a. All applicants for live auditions must complete an application no later than 14 days before the audition.
- b. There may be two parts to each live audition:
 - 1) A solo performed without accompaniment; and
 - 2) The audition repertoire, consisting of orchestral excerpts chosen by the Music Director in consultation with the section Principal.
- c. Depending on the number of open positions and expected candidates, the live audition may require more than one round and may be scheduled on one or more days.
- d. Auditions for all candidates shall be held in a suitable hall in Billings, Montana. No piano will be furnished except when the audition is for keyboard.
- e. All auditions will be performed behind a screen. The Manager of Artistic Operations or their designee proctors all auditions, ensuring anonymity of candidates. The audition proctor may not serve on the Audition Committee.

- e. Candidates should remain at the audition site for the Audition Committee's decision or an additional audition round.
- f. In the event of a tie for a Principal audition, candidates may be required to perform a concert with the Orchestra as Principal before being offered a provisional position.
- g. A candidate passes the audition if they receive a majority of yes votes from the Audition Committee. This must include the approval of the Music Director. The candidate will then be admitted to the Orchestra as a provisional member.
- h. A candidate may also be offered a position as an alternate (see Section IV, F) and/or be offered a position on the substitute list.
- i. For auditions lasting longer than four hours, the Audition Committee will be provided a meal break for a minimum of one hour.

G. Audition Committee

1. The Prescreening Audition Committee may or may not include the Music Director and shall be composed of the following tenured Musicians.
 - a. For string auditions: the five string Principals.
 - b. For woodwind auditions: each section Principal.
 - c. For brass auditions: each section Principal.
 - d. For percussion and timpani auditions: Principal timpani and Principal percussion plus up to two members of the percussion section.
2. The Live Audition Committee shall be composed of the following tenured Musicians in addition to the Music Director, who may or may not be involved in the first round of Live Auditions.
 - a. For string auditions: the five string principals plus the Assistant Principal of the section involved. Violin auditions only require both section Principals.
 - b. For woodwind auditions: each section Principal plus one tenured member of the instrument section involved.
 - c. For brass auditions: each section Principal plus one tenured member of the instrument section involved.

- d. For percussion auditions: the section Principal plus one tenured member of the percussion section.
 - e. For Concertmaster, Assistant Concertmaster, or Principal string vacancies: all Orchestra Principals, plus the Assistant Principal of the instrument section involved. Two tenured members of the instrument section involved, chosen by lottery from volunteers, shall be invited to participate.
 - f. For all other Principal vacancies: all Orchestra Principals, plus at least one tenured member of the instrument section involved. All tenured members of the instrument section shall be invited to participate.
3. Any Musician creating a vacancy shall not serve on the Audition Committee.
 4. If one of the Musicians on the Audition Committee is unable to serve because of illness or other emergency or because they may not serve pursuant to Section V. C, 3, the Manager of Artistic Operations, in consultation with the Music Director, may appoint another tenured Musician in his or her place.
 5. For auditions other than Principal positions, the Music director shall be given two votes. For a Principal position audition, the Music director will be given three votes. The remainder of the audition Committee will have one vote each.

H. Intern Auditions

The application and audition process for interns is identical to that of tenured track membership application with the following exceptions:

1. Intern applicants must have their application signed by a music teacher, and
2. Intern applicants will not be required to submit a preliminary recorded audition.

I. Substitute Auditions

Substitute-only auditions occur throughout the year. Applicants may audition in one of two ways.

1. Applicants may submit a video or audio recording of the position's audition repertoire. The Manager of Artistic Operations will forward each substitute-only application to the Music Director and/or appropriate section Principal, who will have a minimum of two non-concert weeks to review the application and recordings and determine whether the applicant is to be added to the substitute list.
2. The applicant may request a live audition with the Music Director and/or appropriate section Principal.

At the time an applicant is added to the substitute list, their ranking is determined by the section Principal in consultation with the Music Director (see Section IV, D).

J. Vacancies

1. A permanent vacancy occurs when a tenured Musician permanently leaves his or her position, voluntarily or involuntarily, or when a new position is created.
2. A temporary vacancy is created when a regular Musician vacates his or her position for a period not to exceed one year, due to a leave-of-absence, illness, family matters, occupational conflict, or the like, and the Musician intends to rejoin the Orchestra as soon as their leave expires.
3. If a vacancy occurs at such time as to prevent the BSOC from conducting a formal audition for that position, the Music Director may, with input from the Section Principal or relevant Audition Committee, choose to fill the vacancy with an emergency substitute musician (Section IV, D.).

Section VI. Mutual Responsibilities of Musicians and BSOC have two revisions and one addition.

MUTUAL RESPONSIBILITIES OF MUSICIANS AND BSOC

1. *The following will be added to this section.*

Should the BSOC cancel any concerts or outreach contracted by the BSOC within 30 days of the performance for any reason outside of the Force Majeure policy, the Musician will be compensated for the performance as specified in Attachment A. Musicians will not be responsible for returning reimbursements for airfare tickets purchased for the contracted concert.

2. *The following will replace Section F. The maximum temperature has been decreased from 95 to 90 degrees.*

The Orchestra will not perform any service if the stage temperature is less than 65 degrees Fahrenheit, more than 90 degrees Fahrenheit, in direct sunlight, or in direct precipitation. In the case of an outdoor concert, the Orchestra will be consulted if any of these conditions become an issue. The Orchestra may elect to continue a performance. A one-hour delay will be permitted to allow for inclement weather and temperature conditions. Should the concert be canceled due to inclement weather, Musicians will be compensated for all scheduled services. If the concert is rescheduled, Musicians will be compensated for all services performed.

3. *The following will replace Section H. Conditional allowance has been made for dress rehearsal bow changes.*

Bowings

The Concertmaster determines the bowings for the first violin part in consultation with the Music Director. Principal Second Violin, Principal Viola, Principal Cello, and Principal Bass bow their parts in accordance with the parts bowed by the Concertmaster. The schedule for bowings is set by the Librarian, giving the Concertmaster a minimum of two weeks and each Principal a minimum of one week except in the case of rental music. String Principals communicate any bowing changes to the section. Bowing changes at the dress rehearsal are discouraged and allowed only with the consent of the entire affected section. Such circumstances should be rare.

Changes to Section VIII., Attendance Requirements and Leave of Absence

ATTENDANCE REQUIREMENTS AND LEAVE OF ABSENCE

1. *The following will replace the second paragraph of Section A, 2, Excessive Absences. The change allows Principals to request two concert set absences if BSOC programs more than six Subscription Season concerts in a season.*

Tenured Principal Musicians may request an absence for one Season Subscription concert set per season and one rehearsal per season outside of a missed concert set. For Symphony Seasons programming more than six Subscription Season Concerts, tenured Principal Musicians may request an absence from two Season Subscription concert sets. Other tenured Musicians may request an absence for two Season Subscription concert sets per season and one rehearsal per season outside of a missed concert set.

2. *The following will replace the second paragraph of Section A, 4, Medical, Family, and Emergency leave Notification. This clarifies that the BSOC is not entitled to information about a Musician's medical condition. The BSOC is only entitled to verification from a medical professional as to the need for a medical absence.*

A Musician must notify the Manager of Artistic Operations as soon as possible if illness, injury, or family medical need will cause him or her to miss a service. Under appropriate circumstances, the Manager of Artistic Operations may require medical certification from a licensed healthcare provider verifying the necessity of medical leave and, if possible, an anticipated duration of leave for medical reasons.

3. *The following will replace Section B. LEAVE OF ABSENCE. This clarifies that Musicians must complete four full seasons as a tenured player to request a leave and that years as a substitute do not count towards this privilege.*

After completing four full seasons as a tenured Musician, including a provisional or acting year, a Musician may apply for up to one season's leave of absence without

forfeiting his or her position in the Orchestra. Except in cases of emergency or unforeseeable circumstances, leaves must be applied for by February 1st of the season preceding the leave. Applications should be in writing, addressed to the Manager of Artistic Operations. The Music Director will approve or deny leave requests in consultation with the applicable Audition Committee, and written notification will be provided to the Musician by March 1st of the season preceding the leave. The Musician's intent to return must be received in writing on or before February 1st of the leave season. After the first leave of absence, a Musician may request a leave of absence every seven years.

If a member wishes to cancel or modify a leave of absence, he or she may do so with the approval of the Music Director.

Section XVII. Revisions to this Agreement, shall be replaced by the entire section below.

The following clarifies the mechanism by which we will update next year's Master Agreement and specifies the process through which mid-term revisions can be made.

REVISIONS TO THIS AGREEMENT

- A. This Agreement governing the policies and procedures of the Billings Symphony Orchestra will be reviewed biennially by the Orchestra Committee, Music Director, and the Executive Director and may be revised by mutual consent.
- B. The Orchestra Committee is charged with representing the Orchestra Musicians to the BSOC and negotiating revisions to this agreement with the Music Director and the Executive Director.
- C. In addition to final approval from the Executive Director and the Board of Directors, revisions to this document during the biennial review require a majority vote by the Orchestra Musicians.
 - 1. All Musicians receive a copy of the Master Agreement with their contract each year, and a current copy can always be found in the Red Rope Area for Orchestra Musicians at billingsymphony.org.
 - 2. During a Master Agreement negotiation year, the Fall Orchestra Meeting will be largely dedicated to discussion of the Master Agreement and any suggested revisions. Orchestra members may also present written suggestions for revisions to an Orchestra Committee member prior to the meeting.
 - 3. The Orchestra Committee will take feedback from the Orchestra meeting to the concerned parties listed in section A and negotiate final revisions which will be shared with the Orchestra at the February Orchestra Meeting.
 - 4. When the Master Agreement has been revised to the satisfaction of all parties listed in section A, the Orchestra Committee Chairperson or designee will submit the new

Agreement to all Orchestra Members electronically. Musicians will be given one week to respond. Votes must be submitted electronically. If electronic submission is a hardship, the Musician may submit their vote to an Orchestra Committee member in writing. A non-response by a tenured Musician will be treated as an affirmative vote for the revisions.

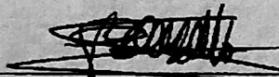
- D. The Master Agreement negotiations and revisions must be completed prior to the submission of the annual budget to the Board of Directors in May. This includes signatures from the Chairperson of the Orchestra Committee, signifying an affirmative vote by a majority of the Orchestra Members; the President of the Board of Directors, signifying approval by the Board of Directors; and by the Executive Director of the BSOC, who represents the Music Director in these matters.
- E. This Master Agreement may be amended or revised outside of the biennial review when deemed necessary. Under this circumstance, changes to the agreement must be approved by the following.
 - 1. Unanimous consent of the Orchestra Committee, as representatives of the Orchestra members;
 - 2. Consent from the Executive Director, who represents the Music Director in these matters; and
 - 3. Consent of the President of the Board of Directors.

REVISIONS TO THE
BILLINGS SYMPOHNY ORCHESTRA AND CHORALE
2019-2021
ORCHESTRA MASTER AGREEMENT

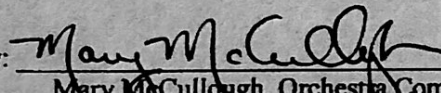
EFFECTIVE AT THE DATE OF THE FINAL SIGNATURE

By: 
Robert Griffin, Board President

Date: 4-22-2020

By: 
Ignacio Barron Viela, Executive Director

Date: 2-25-2020

By: 
Mary McCullough, Orchestra Committee Chair

Date: 2-28-2020