

West Point Band

Since 1817

The Hellcat Bugles



Transitioning from Academic Musician to Professional Musician

THE HELLCATS

West Point Band: To provide world-class music to educate, train, and inspire the Corps of Cadets and to serve as ambassadors of the United States Military Academy and the Army to local, national, and international communities.



The Hellcats, an ensemble comprised of buglers and rudimental drummers from the West Point Band, have played an influential role in over 220 years of musical tradition at The United States Military Academy. Their legend began early in the American Revolution when units of George Washington's Continental Army, including fifers and drummers, established the garrison of West Point in January of 1778. Following the Revolution, West Point remained an active federal garrison upon the formal establishment of the United States Military Academy in 1802. During this period, fifers and drummers assigned to artillery and engineer units at West Point perpetuated the pragmatic nature of field music.

During the Revolutionary War, the War of 1812, and the War Between the States, the drum was the primary source of battlefield communication. Throughout the day it signaled various orders, and its steady beat established the cadence for road marches and troop movements. The bugle served an increasingly important role starting in the 1800's. Army commanders grew more dependent upon the bugle's bold, brilliant sound to present commands both in camp and over the din of battle.

The Hellcats' mission today is to provide musical support to the U.S. Corps of Cadets. In addition to sounding *Reveille* and *Retreat* at the garrison flagpole, The Hellcats perform a myriad of ceremonial functions, including military reviews and parades. Each weekday they provide music as the cadets march into the mess hall. As the football season nears the annual Army vs. Navy game, special Hellcat arrangements of traditional West Point gridiron songs fan the Army fighting spirit. Hellcat buglers and drummers also have the honorable task of performing muffled drums and *Taps* for West Point funerals. Annually, a bugler sounds *Taps* at the tombs of presidents Ulysses S. Grant and Franklin D. Roosevelt on the anniversaries of their births.

Pride, intense esprit de corps, and a sense of historical continuity inspire the distinguished service of today's Hellcats. With their precise marching, embellished by the flourish of silver bugles and intricate rudimental drumming, the group delights thousands of spectators each year. In 1994, The Hellcats participated in the deactivation parade of the Allied Strike Force as it made its final departure from the city of Berlin. The Hellcats have also been featured at various military tattoos throughout the United States and Canada.

In 2002, the group performed in Carnegie Hall with the New York Pops Orchestra and for the Fourth of July with the Boston Pops Orchestra. In 2004, the ensemble traveled to Orlando, Florida to participate in festivities honoring Flag Day at Walt Disney World. Recently, the ensemble collaborated with the Old Guard Fife and Drum Corps, performing at a tattoo in celebration of their 50th Anniversary with an additional presentation at the Pentagon. Members of the Hellcats have also been showcased on *The Today Show*, *Fox and Friends*, *60 Minutes*, and *Dateline NBC*, as well as on documentaries aired on The History and Discovery Channels.

Equipped with instruments designed and hand-made specifically for them, The Hellcats enable the West Point Band to maintain faithful renditions of traditional American military music while providing the Corps of Cadets with a piece of living history.



The Hellcat Buglers:



Master Sgt. James Barnard comes to West Point with extensive teaching and military credentials. Recruited as a Hellcat bugler, MSG Barnard received a Bachelor of Music Performance from East Carolina University and a Master of Music Performance from SUNY Purchase. He came to the Army from Chesapeake, Virginia having worked for seven years as a Hampton (VA) middle school instrumental teacher. His prior Army assignments include The United States Continental Army Band, Fort Monroe, Virginia and The United States Army Europe Band, Heidelberg, Germany.



Master Sgt. John Manning was born in Poughkeepsie, New York, and grew up in Ebensburg, Pennsylvania. Before teaching in Altoona, Pennsylvania and touring the United States with a classic swing orchestra, MSG Manning earned both a Bachelor of Music in trumpet performance and a Bachelor of Science in music education from Indiana University of Pennsylvania. Prior to joining the West Point Band in 2000, MSG Manning earned a Master of Music in Trumpet Performance from the University of North Texas and taught in Prince Georges County, Maryland. He has also performed in such diverse venues as cruise ship show bands, a festival orchestra in Mexico City, and chamber music in St. Patrick's Cathedral in New York City.



Sgt. 1st Class Sarah Botez, originally from Grand Haven, Michigan, earned a dual Bachelor of Music Education in instrumental and vocal music from Hope College in 1997. She continued her graduate studies as a trumpet performance major at the University of Florida. While studying at the University of Florida, she served as a graduate assistant, teaching private lessons and brass methods. SFC Botez joined the Army Bands in 2000, serving her first five years in Heidelberg, Germany with the United States Army Europe (USAREUR) Band and Chorus. Her time in Germany was highlighted with performances at the 60th Anniversary of D-Day in Normandy, France, the Perugia Jazz Festival, and for numerous U.S. and foreign dignitaries in over 17 European countries. Since joining the West Point Band, SFC Botez has performed locally with the New Amsterdam Brass Band, Greater Newburgh Symphony Orchestra, and the

Bach-Handel Chamber Orchestra. She also teaches adjunct trumpet lessons at Marist College in Poughkeepsie, NY.



Sgt. 1st Class Denver Dill joined the West Point Band in 2004 while serving as a doctoral teaching assistant at the Eastman School of Music. He holds degrees from the Juilliard School and Eastern Kentucky University. As a soloist, SFC Dill has been a prizewinner at several international and national trumpet competitions. Frequently in demand for his interpretations of contemporary trumpet literature and lectures on overcoming physical limitations on the trumpet, SFC Dill has performed all over the globe on behalf of several well-known institutions including the Aspen Music Festival, the International Trumpet Guild, the Juilliard School, the New York Philharmonic, and numerous other colleges, universities, festivals, and conventions. He has appeared as both a soloist and a substitute principal trumpet player with the New York Philharmonic. Beyond his musical pursuits

SFC Dill assists the Systems Engineering Department at West Point. He frequently mentors cadets with capstone projects and assists with process improvements throughout West Point, the Army Band Program, and the Army at large.



Staff Sgt. Jon Leonard returned to the West Point Band in August of 1998. He previously served in both The Hellcats and Jazz Knights, from 1992 to 1995. SSG Leonard attended the University of North Texas, earning a Bachelor of Music in jazz studies and a Master of Music in trumpet Performance. While at UNT, he played with the renowned One O'clock Lab Band. Prior to his return, SSG Leonard was a doctoral student at the University of Northern Colorado in Greeley, and was a visiting instructor of brass at Adams State College in Alamosa, Colorado. SSG Leonard is from Fairbanks, Alaska.



Staff Sgt. Bryan McKinney, originally from Belleview, Missouri, attended Northwestern University for his undergraduate and graduate studies. He earned a dual Bachelor of Music in music education and trumpet performance, and a Master of Music in trumpet performance. After his studies, he won a two-year position with the Chicago Civic Orchestra and had the pleasure of working with conductors Bernard Haitink and Pierre Boulez. While there, he studied with Adolf Herseth and Christopher Martin. Prior to joining the Hellcats in 2010, SSG McKinney freelanced with many of Chicago's local orchestras and taught at St. Xavier University in Chicago.



Staff Sgt. Chris Venditti joined the West Point Band in 2011. He is a graduate of the Juilliard School where he earned both his Bachelor of Music and Master of Music degrees in trumpet performance. While attending Juilliard, SSG Venditti was the recipient of the Mitzi award and was invited to perform a recital in Taipei, Taiwan. SSG Venditti has soloed with the National Symphony, the Kennedy Center Opera Orchestra, and was the 2003 National Trumpet Competition winner. As an orchestral musician, he has played with numerous orchestras including the Leipzig, Rochester, and Garden State Philharmonics, Harrisburg and New World Symphonies, and the Riverdale Sinfonietta. He has also toured extensively with the ensemble EUROBRASS throughout the U.S. and Germany. SSG Venditti has performed both nationally and internationally in numerous festivals such as the Spoleto Festival USA, Aspen Music Festival, and the American Institute of Musical Studies in Graz, Austria. SSG Venditti can be heard on the American Brass

Quintet's 50th Anniversary CD, and the critically acclaimed recording of the musical adaptation of the book *Trumpet of the Swan*.



Staff Sgt. Jeremy Wissner, from Elkton, MI, earned both a Bachelor of Music and Master of Music in trumpet performance from Western Michigan University. He was a member of and soloist for the Madison Scouts Drum & Bugle Corps and was a founding instructor for Legends Drum & Bugle Corps of Kalamazoo, MI. Prior to joining The Hellcats in 2010, he was active as a freelance trumpeter in the Kalamazoo area, performing with the Southwest Michigan Symphony, the West Shore Symphony Orchestra, and numerous productions as lead trumpet in the pit orchestra for the Kalamazoo Civic Theatre. He even spent a year as a table games dealer in a Michigan casino. Since joining the band, SSG Wissner has been active in the Hudson Valley performing in such styles as jazz, chamber orchestra, trumpet and organ, and the theater.

Employment

Often, the scariest on-stage moment for a music major is the moment he walks across the stage to receive his graduation diploma. Years of diligent work, thousands of dollars, and thousands of hours of practice all culminate in a piece of paper with no guarantees. The student, assumedly a well trained musician, now must look for a way to eat and pay rent. Those students fortunate enough to be well-prepared by their teachers often know many of the musical characteristics that are expected of the working professional, but the social and networking side of seeking employment is often just as important.

Traditional Means:

The budding free-lance player or the aspiring full-time traditionally employed musician must first find opportunities to demonstrate his skill. The most obvious of these is the traditional audition. Academic life is geared toward this transition; orchestral and band excerpt practice has probably been relentless throughout the college career and it is time to demonstrate those skills to a committee. Besides word of mouth and collegiate resources, there are several websites where you may find employment opportunities:

- U.S. Army Bands: <http://bands.army.mil/careers/>
- International Trumpet Guild: <http://www.trumpetguild.org>
- International Horn Society: <http://www.hornsociety.org>
- International Trombone Association: <http://www.ita-web.org>
- International Tuba-Euphonium Association (formerly Tubists Universal Brotherhood Association): <http://www.iteaonline.org/2008>
- *International Musician* (Official publication of the musicians union): <http://www.internationalmusician.org>
- *Brass Herald*: <http://brassherald.com>
- *Brass Bulletin* (ceased publication in 2003, but valuable info): <http://www.editions-bim.com/brass-bulletin.html>
- *The Instrumentalist*: <http://www.theinstrumentalist.com>
- National Association for Music Educators (formerly Music Educators National Conference): <http://www.menc.org>
- *New York Times* music reviews: <http://www.nytimes.com/pages/arts/music/index.html>
- *Musical Chairs*: <http://www.musicalchairs.info/>
- Orchestral Jobs.com: <http://www.orchestraljobs.com/>
- *Das Orchester* (German periodical which contains ads for European/Asian vacancies): <http://www.dasorchester.de>

Note: Dues for organizations such as the ITG and the union are usually discounted for students. Take advantage!

Networking:

You will receive no calls to perform if no one knows you and if they don't know your phone number. Occasionally, reputation can be enough to get that first phone call. To help create opportunities for yourself, networking is a must. How many times have we heard from a player, "I was in the right place at the right time." Networking is about being in the right places (virtual or real) at the right time (being quickly responsive when requested).

The previous list of websites is a good place to start. Join your instrument's society or guild. Go to conventions. Attend concerts, lectures, and auxiliary auditions. While there is no easy list of "how to network," please consider the following:

- Volunteer in community orchestras, bands, and choirs.
- Personally meet local high school and junior high school band and orchestra directors and let them know of your professional availability.
- After concerts, go backstage to greet the performers and congratulate them on their performance.
- Have an easy way of giving out your contact information. Have a business card or know how to work various items of technology (phone, PDA, etc.) to share your contact information quickly and accurately.
- Establish a professional web-presence. Facebook, YouTube, Google+, or a website can all help people to find you.
- Pay for a "lesson" with an area professional. While he might have much to teach you, paying for his time to hear your play at your best could result in future employment opportunities. (Show up prepared to sound great!)
- Participate in local musicians' union functions.
- Start your own ensemble and perform for community functions.

Open-minded opportunities:

Frequently, musicians overlook the vast employment opportunities available to them that don't involve playing even a note of music. Learning to arrange music, contract musicians, write marching drill, judge student performance and marching, librarian duties, recording basics ... the list of options is nearly endless. College is the perfect time and place to work on developing additional skills that can make you more marketable. In all endeavors, professionalism and reliability are key to your success. (See Appendix for sample tools that can assist you.)

Getting the “2nd” Call:

If all goes well, you can count on your abilities and some word of mouth to get you a first call with many local ensembles. Fitting in and being “professional” mean different things to different people, but keep in mind that the first call is not the hard one, it is getting the second call, the one inviting you back again, that is the difficult one.

Colleges generally do a great job of preparing their young musicians technically, but as your teacher has no doubt told you, there is more to working in music than playing all the notes. (Though that is always a great start!) Reviewing the list below should help you in getting that elusive “call-back.”

General Performing Tips:

- **Be Early:** Have reliable transportation and plan on traffic and transportation delays. If you have to sit in a parking lot for forty-five minutes before a gig, that is better than showing up on the “down-beat.” Being early is not just about ensuring you are not late; it is about making those who will work with you comfortable and about demonstrating your reliability. If there is a logistical or musical issue that comes out ahead of time, the section can discuss it together and have a unified plan.
- **Check Personal Hygiene:** Many orchestras now have, as part of their contracts, a personal hygiene clause. Keep in mind the needs of others. Overpowering cologne, perfume, or cigarette smoke smells can be distracting to other performers. Wait until after the gig to indulge in aromatics. Furthermore, remember that you are being paid to represent the organization that hired you. While having combed hair and well kept clothing won’t get you a job, not taking care of simple hygiene could prevent you from getting called again.
- **Remember Stage Etiquette:** People are paying for the live music experience. They have every right to know and hear every sound that you make on stage in front of them. If you are going to talk on stage make sure the whole audience can hear you. It is better to remain silent than to make private jokes in a public setting. The audience deserves better.
- **Be Prepared:** This should be ingrained in your very person, but let’s review. Besides being on time, nothing is more important than showing up ready to deliver. This means having the **right equipment** (mutes, trumpets in various keys, various brands, etc.) and **making sure that your equipment works**. Once playing, **do not make the same mistake twice**. No one expects perfection, but they don’t expect to teach you your part. Finally, **when someone hands you a check, say “thank you.”** This may seem obvious, but don’t overlook the chance to reciprocate.

Preparing Today for Tomorrow:

What could be better than being admitted as a music major at a college? You are able to surround yourself with other like-minded musicians and work toward being the best musician that you can be. Take advantage of this time. Don't be negative about ANY of the coursework. You never know what you might use. That one business class the university required you to take during your sophomore year could end up being the most beneficial class you ever take. Soak up all the knowledge you can. Listen to your teachers. They have been and are part of the field you are striving to join.

Additional tips for tomorrow:

- **Learn transposition and the basics of improvisation:** When the phone rings, there are those who can and those who can't. Don't let your pride get in the way. Get in a practice room and work at it!
- **When studying jazz, learn the heads with recordings:** Your *Real Book* and lead sheet don't tell you everything you need to know. Often, the way people want to hear and perform a song is based on an earlier recorded performance. Be well-versed.
- **Improve your sight-reading:** There is always room for someone who can sight-read well. Being a good sight-reader (transposition included) will serve you in a long career because even with advance notice it will take you less time to learn the notes and rhythms in the music, so you can focus on the details of articulation, color, and shape sooner.
- **Buy your equipment now:** All the talent in the world won't help you when someone calls looking for a piccolo trumpet player and you don't own a piccolo trumpet. Playing the trumpet means investing in the basics: Bb trumpet, C trumpet, Eb/D trumpet, Flugelhorn, Piccolo trumpet, and many mutes. After acquiring these basics, you can branch out with different types of Bb trumpets, rotary horns, baroque trumpets, cornets, etc. Decide what work you are most likely to get and buy the appropriate equipment for that genre first.
- **Learn to play with earplugs:** Most students have never tried to play with earplugs. As a professional, you will be surrounded with efficient and powerful players. Taking care of your ears is imperative. Set aside time to learn to play with hearing protection. A custom set of professional earplugs is an investment in your future as a working musician.
- **Challenge yourself:** Get used to working on your weaknesses. Believe in yourself. There is always a way to learn to play most anything. It might take a long time, but set your goals and get to work on the process of accomplishing them!

Private Teaching Business Tips

Know Why You Are Charging What You Charge

It is important to make your private teaching lesson fee match that of both your area and your desired studio size and composition. In the Manhattan area, top professionals can get away with charging over \$125 per hour; this fee may not attract very many students in a rural area. It is important to politely ask what other area professionals charge and to place yourself at a price-point that matches your desired quantity and level of student.

If you are teaching in an area near a college, it may be advantageous to speak to the trumpet teacher and work out a way to collaborate as a “feeder” studio or as a “specialty consultant.” (Do the same with surrounding high schools, music stores, and elementary schools.) Assuming that you are teaching high school aged players, charging 15% less than the area college teacher could allow you to have special occasions where you send your students to the college teacher for additional input and to reinforce the progress you have made with the student.

Consider also what type of time commitment you want to make for teaching. If you are looking for a 40-hour a week commitment, then do not over-price yourself at first. Make the connections and grow your studio to capacity, then if you feel it appropriate, adjust your fee to match demand. If you are looking to teach infrequently, a higher fee could ensure that fewer students engage you. This will often mean that you will get a more serious student, but do know that price can be a deterrent; if looking for students with heart is your goal, a high fee may prevent them from calling you.

Have a Cancellation Policy

If teaching is going to be a significant part of your income, it is important to create a financially stable and predictable cash flow. Many professionals have students pay a month at a time, in advance, to ensure that month's finances regardless of attendance. Other teachers recommend telling students that they are “buying the time slot.” This means that they must pay for that time whether or not they show up. Finally, consider emergency circumstances and write up a policy. Have potential students read the cancellation policy, and if you are teaching younger students, make sure their parents agree to the policy before starting lessons. Remember that YOU must also follow these rules.

Non-Traditional Lessons

Some students learn best from their peers. Creating a safe environment for peer review has been proven extremely useful by schools like the Paris Conservatory. This approach involves not only performing for one another but hearing the critiques from teacher to student in front of each other. This teaching style requires a delicate hand from the teacher, not allowing an overly competitive or negative environment to dominate. If done carefully, group lessons can lead to enhanced inspiration,

better performance anxiety management, and a heightened sense of responsibility and belonging from your students.

Fiscal Responsibility

There are many areas of the country where you can make a good living from private teaching alone. Whether teaching is your primary source of income or an additional source, it is important to manage your finances. While you are in school, to try to take a few entry-level business classes. Familiarize yourself with programs like MS Excel or financial software like QuickBooks. Learning to budget and save are lessons that will serve you not only financially, but with your practice time, family time, and in any professional career.



The Hellcats perform a lunchtime review for the Corps of Cadets.

APPENDIX

Sample Contractor Sheet

Goshen High School Musical

2011

South Pacific

Monday, October 24, 2011

Greetings everyone, and thanks for helping with this year's show. As discussed, the details are listed below. If you have any questions about these dates or any other matter, please feel free to contact me. I'm usually up until about 11:00, and my cell phone is probably the best way to reach me. (If something's urgent please call me, as I don't check my email more than about once a day.)

<i>Rehearsals:</i>	<i>Tuesday</i>	<i>March 22</i>	<i>5:00-9:00</i>
	<i>Thursday</i>	<i>March 24</i>	<i>5:00-9:00</i>
<i>Performances:</i>	<i>Friday</i>	<i>March 25</i>	<i>7:30</i>
	<i>Saturday</i>	<i>March 26</i>	<i>7:30</i>
	<i>Sunday</i>	<i>March 27</i>	<i>1:30</i>
<i>Pay:</i>	<i>\$350.00 + Complimentary Tickets</i>		

The Boss(es): For those who haven't worked with us before, Mrs. Lori Fedor, the Chorus Director of GHS, is always thrilled to have us and is looking forward to seeing all of you. Lori's right hand woman is Mrs. Molly Lloyd, GHS Choral Department's staff pianist, and she is also a fantastic person to work with. These two ladies can help us with many of our problems if I don't have the answer for you. Our conductor is Eric Sheffler. Eric's day job is to drum. We took away one of his sticks. Kim Longo, on flute, is the GHS Band Director. Kim is also very friendly, and great to work with. If anything comes up during the run of the show (music, seating, whatever), feel free to ask. Between Lori, Molly, Kim, Eric, and me, somebody should be able to help.

The Books and The Cuts: Some books were hand delivered to those near me. Others should be put in the mail by the beginning of February. (They're currently with an arranger who is transposing a few tunes for us.) If you don't get it within the first few days of February, please contact me! Eric will be meeting with Lori soon to discuss cuts and he will get them out to us just as soon as he has them. Please make an effort to mark them *before* we get to Tuesday's rehearsal, as we have little time for rehearsal before the kids join us that night, and it will help to make things go smoothly if the cuts are in before we get there. ***Also, Lori has students go through the books with erasers after the show, so you don't have to! Mark away!***

The Dress: Pit black for all shows.

The Equipment: Music stands, stand lights, and chairs will be in place when you arrive on Tuesday. There is some secure space available to store larger instruments or equipment if you would like to leave anything there through the week. (Please let me know before Tuesday's rehearsal if you would like to take advantage of this. If you decide you'd like to take advantage at any point during the run that's fine too, just let me know.)

The School (Directions/Parking/etc.): The school address and the phone number directly to the music suite are below. If you need directions please "Google" or "Mapquest" the school address to get yourself to the school. (If you have trouble beyond that let me know.) Once you're coming up the long driveway to the school, turn left at the beginning of the parking lot to go around to the back side of the school. We can usually find spaces to park back there. There's a double door marked with a sign something like "Fireman's Entrance" which leads down the hall to the auditorium's backstage area. Those doors or the double doors to the right of those which lead into the cafeteria will get you to the auditorium.

The Pay: I may be calling before the first rehearsal to ask you to provide your social security number. If you provide your SSN, your check will be ready by showtime. If you choose to provide your SSN at the first rehearsal your check may still be ready by showtime, but if not, it will be mailed to you the following week.

The Comps: Your comp ticket requests will be sent in as soon as I hear back from everyone, and I've asked if they can let us know if they run into any snags accommodating your requests. They've guaranteed us two tickets each. If you'd like more than that, we'll try. I'll let you know if a problem comes up regarding your request as soon as I find out about it, but no news is good news. They are usually distributed at the rehearsals, so we'll get them to you in person, in advance. *Please respond ASAP if you want tickets. Their shows sell out every year, and there is a waiting list of folks who'd like tickets.* They'll sell what we don't use, for sure.

The Release: The adults associated with various aspects of the production traditionally get together for drinks and/or dinner after the Saturday evening performance. This includes the pit. Lori will get a rough head count of who's interested from us by Friday night, so please feel welcome to come out and relax with us. (If you have any adult guests with you at the show please bring them along! If they're not at the show, they're welcome to meet us.)

The Pit:

<i>Instrument:</i>	<i>Name:</i>
Violin A	Rachel Handman
Violin B	Michele George
Violin C	Tara Goozee
Violin D	Sarah Tusch
Viola	Siobhan Solberg
Cello	Greg Phillips
Bass	Pete Nobile
Harp	Laura Majestic
Flute/Piccolo	Kim Longo
Oboe/English Horn	Ericka Schlenkermann
Clarinet I	Rachel Grasso
Clarinet II	Dan Teare
Bassoon	Bruce Winslow
Trumpet 1	John Castleman
Trumpet 2	John Manning
Trumpet 3	Jon Leonard
Horn	Lauren Hosford
Trombone I	Dan Pierce
Trombone II	Paul Bellino
Percussion	Dave Smith
Keyboard/Piano	Molly Lloyd
Conductor	Eric Sheffler

The Contact Info.:

♪ Lori Fedor, Chorus Director
 Goshen High School
 222 Scotchtown Road
 Goshen, NY 10924
 Music Suite: (555) 555-5555
 ♪ John Manning, Contractor
 (555)555-5555c
 (555)555-5555h
 jpm0006@yahoo.com

The End:

Thanks again for agreeing to play. The pit is tremendous and always fun. Lori and Molly are very appreciative of our efforts, and the kids just go nuts when they finally get to do the show with live musicians. I am looking forward to seeing you there.

Sincerely,
 John

Wage Scales
and
Conditions
in the
Symphony Orchestra



ICSOM Orchestras

2009-2010 Season

Wages: Current Season	1. Number of Weeks Annually	2. Date Current Contract Expires (MM/DD/YYYY)	3. Basic Weekly Scale	4. Minimum Annual Salary	5. EMG (annual figure)	6. Seniority: Max Number of Years
Alabama Symphony	43	2010	\$892.56	\$36,595	no guar	no limit
Atlanta Symphony	52	8/31/2012	\$1,423	\$74,009	\$6,760	no limit
Baltimore Symphony	52	2013	\$1,450	\$69,600 *	\$336	25
Boston Symphony	52	2011	\$2,465	\$128,180	no guar	25
Buffalo Philharmonic	37	8/31/2011	\$1,084	\$40,108	\$2,145	50
Charlotte Symphony	38	2013	\$975	\$32,175	no guar	no limit
Chicago Lyric Opera	26 *	04/31/2012	\$2,275	\$59,150 *	\$1,625 *	25
Chicago Symphony	52	9/18/2011 *	\$2,565 *	\$125,580	no guar	25
Cincinnati Symphony	52	3/10/2013 *	\$1,760	84480	\$0	26
Cleveland Orchestra	52	2012	\$2,220	\$115,440	no guar	20
Colorado Symphony	43	2010	\$957.73	\$41,182	\$3,440	45
Columbus Symphony	36	8/31/2011	\$1,140	\$41,040	no guar	n/a
Dallas Symphony	52	2011	\$1,601	\$83,274	\$6,760	no limit
Detroit Symphony	52	8/29/2010	\$2,005 (26 wks) \$2,020 (26 wks)	\$104,650	no guar	30
Florida Orchestra	31	8/31/2012	950	\$28,800	\$310	no limit
Fort Worth Symphony	52	8/1/2010	\$1,154	\$60,004	no guar	n/a
Grant Park Symphony	10	2011	\$1,358.41	\$13,584	\$1,000	no limit
Honolulu Symphony	29	2011	\$1,065.44	\$30,898	no guar	30
Houston Symphony	50 *	10/2/2010	\$1,560	\$79,560	\$3,750	no limit
Indianapolis Symphony	52	9/2/2012	\$1,540 (4 wks), \$1,355 (48 wks)	\$71,200	no guar	30
Jacksonville Symphony	37	9/4/2011	\$1,028	\$38,036	none	no limit
Kansas City Symphony	42	2013-14	\$1,038.43	\$43,614	\$0	21
Kennedy Center Orchestra	WNO: 22; KC: 7	WNO: 8/31/2011; KC:8/31/2013	WNO: \$1,512; KC: \$2,429	\$62,937	no guar	25
Los Angeles Philharmonic	52	9/15/2013	\$2,445	\$132,340 *	no EMG	25
Louisville Orchestra	36	5/31/2011	\$900	\$32,400	no guar	34

* see note

Wages: Current Season	1. Number of Weeks Annually	2. Date Current Contract Expires (MM/DD/YYYY)	3. Basic Weekly Scale	4. Minimum Annual Salary	5. EMG (annual figure)	6. Seniority: Max Number of Years
Metropolitan Opera	39	7/31/2011	\$1,960	\$133,748	\$11,000	n/a
Milwaukee Symphony	39	20139	\$1,380	\$53,820	\$780	25
Minnesota Orchestra	52	10/1/2012	\$1,962	\$102,024	\$3,900	25
Nashville Symphony	44	7/31/2013	\$1,168.17	\$51,399	\$1,040	21
National Symphony	52	2012	\$2,275 *	\$118,300	no guar	20
New Jersey Symphony	27	8/31/2011	\$1,241 *	\$33,517 *	1374	25
New York City Ballet Orch.	26 playing + 4 pd vac	Labor Day, 2010	\$1,850 + \$63/reh hr	approx \$65,000	no guar	no limit
New York City Opera	22	5/31/2011	\$1,675	\$36,850 + reh pay	no guar	no limit
New York Philharmonic	52	2011	\$2,380 *	\$123,760	no guar	25
North Carolina Symphony	38 + 2 opt. sum wks	2012	\$1,237	\$48,243 *	no guar	25
Oregon Symphony	38 plus 1 day	2011	\$1,131 09-10	\$42,990	\$603	25
Philadelphia Orchestra	52	9/18/11	\$2,400	\$124,800	\$0	25
Phoenix Symphony	40	2011	\$875	\$35,000	\$200	40
Pittsburgh Symphony	52	9/4/2011	\$2,070	\$107,640	no guar	24
Rochester Philharmonic	37	2011	\$1,042.50/\$1072.50(13/24)	\$39,293	no guar	45
Saint Louis Symphony	42 Main sea, 10 Summer sea	2010	\$1,786.43(Main); \$250.00(Summer)	\$77,530	no guar	25
Saint Paul Chamber Orch.	36wks, 3 vac wks within 36	2012	\$1,619.53/ 12 wks off season pay, \$567	\$65,107	\$7,000	25
San Antonio Symphony	28 minimum	2011	\$893	\$25,004	\$280	no limit
San Diego Symphony	42	6/30/2011	\$1,276	\$53,592	\$2,000	no limit
San Francisco Ballet	102 reh hrs; 105 perf	11/30/2012	\$90.39/reh. hr*; \$271.18/svc*; \$93.56/reh hr*; \$280.67/svc*	\$44,233 *	\$2,250	25
San Francisco Opera	24	2011	\$2,418	\$77,711	\$2,284	20
San Francisco Symphony	52	2012	\$2,495	\$129,740	no guar	25
Syracuse Symphony	39	2009	\$863.40	\$33,673	n/a	36
Utah Symphony	52 *	2010 *	\$1,189 *	\$57,072 *	no guar	25
Virginia Symphony	37	7/31/2010	\$705.81	\$26,115	\$475	20

* see note

Request for Taxpayer Identification Number and Certification

**Give Form to the
 requester. Do not
 send to the IRS.**

Print or type See Specific Instructions on page 2.	Name (as shown on your income tax return)	
	Business name/disregarded entity name, if different from above	
	Check appropriate box for federal tax classification (required): <input type="checkbox"/> Individual/sole proprietor <input type="checkbox"/> C Corporation <input type="checkbox"/> S Corporation <input type="checkbox"/> Partnership <input type="checkbox"/> Trust/estate	
	<input type="checkbox"/> Limited liability company. Enter the tax classification (C=C corporation, S=S corporation, P=partnership) ▶	
	<input type="checkbox"/> Other (see instructions) ▶	
Address (number, street, and apt. or suite no.)		Requester's name and address (optional)
City, state, and ZIP code		
List account number(s) here (optional)		

Part I Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. The TIN provided must match the name given on the "Name" line to avoid backup withholding. For individuals, this is your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the Part I instructions on page 3. For other entities, it is your employer identification number (EIN). If you do not have a number, see *How to get a TIN* on page 3.

Social security number									

Note. If the account is in more than one name, see the chart on page 4 for guidelines on whose number to enter.

Employer identification number									

Part II Certification

Under penalties of perjury, I certify that:

1. The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me), and
2. I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding, and
3. I am a U.S. citizen or other U.S. person (defined below).

Certification instructions. You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the certification, but you must provide your correct TIN. See the instructions on page 4.

Sign Here	Signature of U.S. person ▶	Date ▶
------------------	----------------------------	--------

General Instructions

Section references are to the Internal Revenue Code unless otherwise noted.

Purpose of Form

A person who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) to report, for example, income paid to you, real estate transactions, mortgage interest you paid, acquisition or abandonment of secured property, cancellation of debt, or contributions you made to an IRA.

Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN to the person requesting it (the requester) and, when applicable, to:

1. Certify that the TIN you are giving is correct (or you are waiting for a number to be issued),
2. Certify that you are not subject to backup withholding, or
3. Claim exemption from backup withholding if you are a U.S. exempt payee. If applicable, you are also certifying that as a U.S. person, your allocable share of any partnership income from a U.S. trade or business is not subject to the withholding tax on foreign partners' share of effectively connected income.

Note. If a requester gives you a form other than Form W-9 to request your TIN, you must use the requester's form if it is substantially similar to this Form W-9.

Definition of a U.S. person. For federal tax purposes, you are considered a U.S. person if you are:

- An individual who is a U.S. citizen or U.S. resident alien,
- A partnership, corporation, company, or association created or organized in the United States or under the laws of the United States,
- An estate (other than a foreign estate), or
- A domestic trust (as defined in Regulations section 301.7701-7).

Special rules for partnerships. Partnerships that conduct a trade or business in the United States are generally required to pay a withholding tax on any foreign partners' share of income from such business. Further, in certain cases where a Form W-9 has not been received, a partnership is required to presume that a partner is a foreign person, and pay the withholding tax. Therefore, if you are a U.S. person that is a partner in a partnership conducting a trade or business in the United States, provide Form W-9 to the partnership to establish your U.S. status and avoid withholding on your share of partnership income.

The person who gives Form W-9 to the partnership for purposes of establishing its U.S. status and avoiding withholding on its allocable share of net income from the partnership conducting a trade or business in the United States is in the following cases:

- The U.S. owner of a disregarded entity and not the entity,
- The U.S. grantor or other owner of a grantor trust and not the trust, and
- The U.S. trust (other than a grantor trust) and not the beneficiaries of the trust.

Foreign person. If you are a foreign person, do not use Form W-9. Instead, use the appropriate Form W-8 (see Publication 515, Withholding of Tax on Nonresident Aliens and Foreign Entities).

Nonresident alien who becomes a resident alien. Generally, only a nonresident alien individual may use the terms of a tax treaty to reduce or eliminate U.S. tax on certain types of income. However, most tax treaties contain a provision known as a “saving clause.” Exceptions specified in the saving clause may permit an exemption from tax to continue for certain types of income even after the payee has otherwise become a U.S. resident alien for tax purposes.

If you are a U.S. resident alien who is relying on an exception contained in the saving clause of a tax treaty to claim an exemption from U.S. tax on certain types of income, you must attach a statement to Form W-9 that specifies the following five items:

1. The treaty country. Generally, this must be the same treaty under which you claimed exemption from tax as a nonresident alien.
2. The treaty article addressing the income.
3. The article number (or location) in the tax treaty that contains the saving clause and its exceptions.
4. The type and amount of income that qualifies for the exemption from tax.
5. Sufficient facts to justify the exemption from tax under the terms of the treaty article.

Example. Article 20 of the U.S.-China income tax treaty allows an exemption from tax for scholarship income received by a Chinese student temporarily present in the United States. Under U.S. law, this student will become a resident alien for tax purposes if his or her stay in the United States exceeds 5 calendar years. However, paragraph 2 of the first Protocol to the U.S.-China treaty (dated April 30, 1984) allows the provisions of Article 20 to continue to apply even after the Chinese student becomes a resident alien of the United States. A Chinese student who qualifies for this exception (under paragraph 2 of the first protocol) and is relying on this exception to claim an exemption from tax on his or her scholarship or fellowship income would attach to Form W-9 a statement that includes the information described above to support that exemption.

If you are a nonresident alien or a foreign entity not subject to backup withholding, give the requester the appropriate completed Form W-8.

What is backup withholding? Persons making certain payments to you must under certain conditions withhold and pay to the IRS a percentage of such payments. This is called “backup withholding.” Payments that may be subject to backup withholding include interest, tax-exempt interest, dividends, broker and barter exchange transactions, rents, royalties, nonemployee pay, and certain payments from fishing boat operators. Real estate transactions are not subject to backup withholding.

You will not be subject to backup withholding on payments you receive if you give the requester your correct TIN, make the proper certifications, and report all your taxable interest and dividends on your tax return.

Payments you receive will be subject to backup withholding if:

1. You do not furnish your TIN to the requester,
2. You do not certify your TIN when required (see the Part II instructions on page 3 for details),
3. The IRS tells the requester that you furnished an incorrect TIN,
4. The IRS tells you that you are subject to backup withholding because you did not report all your interest and dividends on your tax return (for reportable interest and dividends only), or
5. You do not certify to the requester that you are not subject to backup withholding under 4 above (for reportable interest and dividend accounts opened after 1983 only).

Certain payees and payments are exempt from backup withholding. See the instructions below and the separate Instructions for the Requester of Form W-9.

Also see *Special rules for partnerships* on page 1.

Updating Your Information

You must provide updated information to any person to whom you claimed to be an exempt payee if you are no longer an exempt payee and anticipate receiving reportable payments in the future from this person. For example, you may need to provide updated information if you are a C corporation that elects to be an S corporation, or if you no longer are tax exempt. In addition, you must furnish a new Form W-9 if the name or TIN changes for the account, for example, if the grantor of a grantor trust dies.

Penalties

Failure to furnish TIN. If you fail to furnish your correct TIN to a requester, you are subject to a penalty of \$50 for each such failure unless your failure is due to reasonable cause and not to willful neglect.

Civil penalty for false information with respect to withholding. If you make a false statement with no reasonable basis that results in no backup withholding, you are subject to a \$500 penalty.

Criminal penalty for falsifying information. Willfully falsifying certifications or affirmations may subject you to criminal penalties including fines and/or imprisonment.

Misuse of TINs. If the requester discloses or uses TINs in violation of federal law, the requester may be subject to civil and criminal penalties.

Specific Instructions

Name

If you are an individual, you must generally enter the name shown on your income tax return. However, if you have changed your last name, for instance, due to marriage without informing the Social Security Administration of the name change, enter your first name, the last name shown on your social security card, and your new last name.

If the account is in joint names, list first, and then circle, the name of the person or entity whose number you entered in Part I of the form.

Sole proprietor. Enter your individual name as shown on your income tax return on the “Name” line. You may enter your business, trade, or “doing business as (DBA)” name on the “Business name/disregarded entity name” line.

Partnership, C Corporation, or S Corporation. Enter the entity's name on the “Name” line and any business, trade, or “doing business as (DBA) name” on the “Business name/disregarded entity name” line.

Disregarded entity. Enter the owner's name on the “Name” line. The name of the entity entered on the “Name” line should never be a disregarded entity. The name on the “Name” line must be the name shown on the income tax return on which the income will be reported. For example, if a foreign LLC that is treated as a disregarded entity for U.S. federal tax purposes has a domestic owner, the domestic owner's name is required to be provided on the “Name” line. If the direct owner of the entity is also a disregarded entity, enter the first owner that is not disregarded for federal tax purposes. Enter the disregarded entity's name on the “Business name/disregarded entity name” line. If the owner of the disregarded entity is a foreign person, you must complete an appropriate Form W-8.

Note. Check the appropriate box for the federal tax classification of the person whose name is entered on the “Name” line (Individual/sole proprietor, Partnership, C Corporation, S Corporation, Trust/estate).

Limited Liability Company (LLC). If the person identified on the “Name” line is an LLC, check the “Limited liability company” box only and enter the appropriate code for the tax classification in the space provided. If you are an LLC that is treated as a partnership for federal tax purposes, enter “P” for partnership. If you are an LLC that has filed a Form 8832 or a Form 2553 to be taxed as a corporation, enter “C” for C corporation or “S” for S corporation. If you are an LLC that is disregarded as an entity separate from its owner under Regulation section 301.7701-3 (except for employment and excise tax), do not check the LLC box unless the owner of the LLC (required to be identified on the “Name” line) is another LLC that is not disregarded for federal tax purposes. If the LLC is disregarded as an entity separate from its owner, enter the appropriate tax classification of the owner identified on the “Name” line.

Other entities. Enter your business name as shown on required federal tax documents on the "Name" line. This name should match the name shown on the charter or other legal document creating the entity. You may enter any business, trade, or DBA name on the "Business name/disregarded entity name" line.

Exempt Payee

If you are exempt from backup withholding, enter your name as described above and check the appropriate box for your status, then check the "Exempt payee" box in the line following the "Business name/disregarded entity name," sign and date the form.

Generally, individuals (including sole proprietors) are not exempt from backup withholding. Corporations are exempt from backup withholding for certain payments, such as interest and dividends.

Note. If you are exempt from backup withholding, you should still complete this form to avoid possible erroneous backup withholding.

The following payees are exempt from backup withholding:

1. An organization exempt from tax under section 501(a), any IRA, or a custodial account under section 403(b)(7) if the account satisfies the requirements of section 401(f)(2),
 2. The United States or any of its agencies or instrumentalities,
 3. A state, the District of Columbia, a possession of the United States, or any of their political subdivisions or instrumentalities,
 4. A foreign government or any of its political subdivisions, agencies, or instrumentalities, or
 5. An international organization or any of its agencies or instrumentalities.
- Other payees that may be exempt from backup withholding include:
6. A corporation,
 7. A foreign central bank of issue,
 8. A dealer in securities or commodities required to register in the United States, the District of Columbia, or a possession of the United States,
 9. A futures commission merchant registered with the Commodity Futures Trading Commission,
 10. A real estate investment trust,
 11. An entity registered at all times during the tax year under the Investment Company Act of 1940,
 12. A common trust fund operated by a bank under section 584(a),
 13. A financial institution,
 14. A middleman known in the investment community as a nominee or custodian, or
 15. A trust exempt from tax under section 664 or described in section 4947.

The following chart shows types of payments that may be exempt from backup withholding. The chart applies to the exempt payees listed above, 1 through 15.

IF the payment is for . . .	THEN the payment is exempt for . . .
Interest and dividend payments	All exempt payees except for 9
Broker transactions	Exempt payees 1 through 5 and 7 through 13. Also, C corporations.
Barter exchange transactions and patronage dividends	Exempt payees 1 through 5
Payments over \$600 required to be reported and direct sales over \$5,000 ¹	Generally, exempt payees 1 through 7 ²

¹ See Form 1099-MISC, Miscellaneous Income, and its instructions.

² However, the following payments made to a corporation and reportable on Form 1099-MISC are not exempt from backup withholding: medical and health care payments, attorneys' fees, gross proceeds paid to an attorney, and payments for services paid by a federal executive agency.

Part I. Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. If you are a resident alien and you do not have and are not eligible to get an SSN, your TIN is your IRS individual taxpayer identification number (ITIN). Enter it in the social security number box. If you do not have an ITIN, see *How to get a TIN* below.

If you are a sole proprietor and you have an EIN, you may enter either your SSN or EIN. However, the IRS prefers that you use your SSN.

If you are a single-member LLC that is disregarded as an entity separate from its owner (see *Limited Liability Company (LLC)* on page 2), enter the owner's SSN (or EIN, if the owner has one). Do not enter the disregarded entity's EIN. If the LLC is classified as a corporation or partnership, enter the entity's EIN.

Note. See the chart on page 4 for further clarification of name and TIN combinations.

How to get a TIN. If you do not have a TIN, apply for one immediately. To apply for an SSN, get Form SS-5, Application for a Social Security Card, from your local Social Security Administration office or get this form online at www.ssa.gov. You may also get this form by calling 1-800-772-1213. Use Form W-7, Application for IRS Individual Taxpayer Identification Number, to apply for an ITIN, or Form SS-4, Application for Employer Identification Number, to apply for an EIN. You can apply for an EIN online by accessing the IRS website at www.irs.gov/businesses and clicking on Employer Identification Number (EIN) under Starting a Business. You can get Forms W-7 and SS-4 from the IRS by visiting IRS.gov or by calling 1-800-TAX-FORM (1-800-829-3676).

If you are asked to complete Form W-9 but do not have a TIN, write "Applied For" in the space for the TIN, sign and date the form, and give it to the requester. For interest and dividend payments, and certain payments made with respect to readily tradable instruments, generally you will have 60 days to get a TIN and give it to the requester before you are subject to backup withholding on payments. The 60-day rule does not apply to other types of payments. You will be subject to backup withholding on all such payments until you provide your TIN to the requester.

Note. Entering "Applied For" means that you have already applied for a TIN or that you intend to apply for one soon.

Caution: A disregarded domestic entity that has a foreign owner must use the appropriate Form W-8.

Part II. Certification

To establish to the withholding agent that you are a U.S. person, or resident alien, sign Form W-9. You may be requested to sign by the withholding agent even if item 1, below, and items 4 and 5 on page 4 indicate otherwise.

For a joint account, only the person whose TIN is shown in Part I should sign (when required). In the case of a disregarded entity, the person identified on the "Name" line must sign. Exempt payees, see *Exempt Payee* on page 3.

Signature requirements. Complete the certification as indicated in items 1 through 3, below, and items 4 and 5 on page 4.

1. Interest, dividend, and barter exchange accounts opened before 1984 and broker accounts considered active during 1983. You must give your correct TIN, but you do not have to sign the certification.

2. Interest, dividend, broker, and barter exchange accounts opened after 1983 and broker accounts considered inactive during 1983. You must sign the certification or backup withholding will apply. If you are subject to backup withholding and you are merely providing your correct TIN to the requester, you must cross out item 2 in the certification before signing the form.

3. Real estate transactions. You must sign the certification. You may cross out item 2 of the certification.

4. Other payments. You must give your correct TIN, but you do not have to sign the certification unless you have been notified that you have previously given an incorrect TIN. "Other payments" include payments made in the course of the requester's trade or business for rents, royalties, goods (other than bills for merchandise), medical and health care services (including payments to corporations), payments to a nonemployee for services, payments to certain fishing boat crew members and fishermen, and gross proceeds paid to attorneys (including payments to corporations).

5. Mortgage interest paid by you, acquisition or abandonment of secured property, cancellation of debt, qualified tuition program payments (under section 529), IRA, Coverdell ESA, Archer MSA or HSA contributions or distributions, and pension distributions. You must give your correct TIN, but you do not have to sign the certification.

What Name and Number To Give the Requester

For this type of account:	Give name and SSN of:
1. Individual	The individual
2. Two or more individuals (joint account)	The actual owner of the account or, if combined funds, the first individual on the account ¹
3. Custodian account of a minor (Uniform Gift to Minors Act)	The minor ²
4. a. The usual revocable savings trust (grantor is also trustee) b. So-called trust account that is not a legal or valid trust under state law	The grantor-trustee ¹ The actual owner ¹
5. Sole proprietorship or disregarded entity owned by an individual	The owner ³
6. Grantor trust filing under Optional Form 1099 Filing Method 1 (see Regulation section 1.671-4(b)(2)(i)(A))	The grantor*
For this type of account:	Give name and EIN of:
7. Disregarded entity not owned by an individual	The owner
8. A valid trust, estate, or pension trust	Legal entity ⁴
9. Corporation or LLC electing corporate status on Form 8832 or Form 2553	The corporation
10. Association, club, religious, charitable, educational, or other tax-exempt organization	The organization
11. Partnership or multi-member LLC	The partnership
12. A broker or registered nominee	The broker or nominee
13. Account with the Department of Agriculture in the name of a public entity (such as a state or local government, school district, or prison) that receives agricultural program payments	The public entity
14. Grantor trust filing under the Form 1041 Filing Method or the Optional Form 1099 Filing Method 2 (see Regulation section 1.671-4(b)(2)(i)(B))	The trust

¹ List first and circle the name of the person whose number you furnish. If only one person on a joint account has an SSN, that person's number must be furnished.

² Circle the minor's name and furnish the minor's SSN.

³ You must show your individual name and you may also enter your business or "DBA" name on the "Business name/disregarded entity" name line. You may use either your SSN or EIN (if you have one), but the IRS encourages you to use your SSN.

⁴ List first and circle the name of the trust, estate, or pension trust. (Do not furnish the TIN of the personal representative or trustee unless the legal entity itself is not designated in the account title.) Also see *Special rules for partnerships* on page 1.

*Note. Grantor also must provide a Form W-9 to trustee of trust.

Note. If no name is circled when more than one name is listed, the number will be considered to be that of the first name listed.

Secure Your Tax Records from Identity Theft

Identity theft occurs when someone uses your personal information such as your name, social security number (SSN), or other identifying information, without your permission, to commit fraud or other crimes. An identity thief may use your SSN to get a job or may file a tax return using your SSN to receive a refund.

To reduce your risk:

- Protect your SSN,
- Ensure your employer is protecting your SSN, and
- Be careful when choosing a tax preparer.

If your tax records are affected by identity theft and you receive a notice from the IRS, respond right away to the name and phone number printed on the IRS notice or letter.

If your tax records are not currently affected by identity theft but you think you are at risk due to a lost or stolen purse or wallet, questionable credit card activity or credit report, contact the IRS Identity Theft Hotline at 1-800-908-4490 or submit Form 14039.

For more information, see Publication 4535, Identity Theft Prevention and Victim Assistance.

Victims of identity theft who are experiencing economic harm or a system problem, or are seeking help in resolving tax problems that have not been resolved through normal channels, may be eligible for Taxpayer Advocate Service (TAS) assistance. You can reach TAS by calling the TAS toll-free case intake line at 1-877-777-4778 or TTY/TDD 1-800-829-4059.

Protect yourself from suspicious emails or phishing schemes.

Phishing is the creation and use of email and websites designed to mimic legitimate business emails and websites. The most common act is sending an email to a user falsely claiming to be an established legitimate enterprise in an attempt to scam the user into surrendering private information that will be used for identity theft.

The IRS does not initiate contacts with taxpayers via emails. Also, the IRS does not request personal detailed information through email or ask taxpayers for the PIN numbers, passwords, or similar secret access information for their credit card, bank, or other financial accounts.

If you receive an unsolicited email claiming to be from the IRS, forward this message to phishing@irs.gov. You may also report misuse of the IRS name, logo, or other IRS property to the Treasury Inspector General for Tax Administration at 1-800-366-4484. You can forward suspicious emails to the Federal Trade Commission at: spam@uce.gov or contact them at www.ftc.gov/idtheft or 1-877-IDTHEFT (1-877-438-4338).

Visit IRS.gov to learn more about identity theft and how to reduce your risk.

Privacy Act Notice

Section 6109 of the Internal Revenue Code requires you to provide your correct TIN to persons (including federal agencies) who are required to file information returns with the IRS to report interest, dividends, or certain other income paid to you; mortgage interest you paid; the acquisition or abandonment of secured property; the cancellation of debt; or contributions you made to an IRA, Archer MSA, or HSA. The person collecting this form uses the information on the form to file information returns with the IRS, reporting the above information. Routine uses of this information include giving it to the Department of Justice for civil and criminal litigation and to cities, states, the District of Columbia, and U.S. possessions for use in administering their laws. The information also may be disclosed to other countries under a treaty, to federal and state agencies to enforce civil and criminal laws, or to federal law enforcement and intelligence agencies to combat terrorism. You must provide your TIN whether or not you are required to file a tax return. Under section 3406, payers must generally withhold a percentage of taxable interest, dividend, and certain other payments to a payee who does not give a TIN to the payer. Certain penalties may also apply for providing false or fraudulent information.



Career Opportunities in U.S. Army Bands

Make Your Passion Your Profession

Dating back over 230 years to the Revolutionary War, musicians have served a vital role in the Army by upholding tradition, entertaining our Soldiers, and serving as musical ambassadors of our nation. Today, the US Army is the oldest and largest employer of musicians in the world. With assignments around the world and a long list of benefits, the Army Bands Program offers talented musicians a unique opportunity to do what they do best — play music. If you're interested in earning a living while embracing your passion for music, then check out what the Army Bands Program has to offer you.

Whether you are a professional musician looking for a full-time gig or a college student interested in part-time employment, Army bands are a great opportunity for any serious musician.



Active Duty-Traditional Army Bands (MOS 42R)

Members of Army Bands are involved in the vibrant tradition of performing at Army ceremonies, parades, concerts, festivals, dances and many other events. Musicians perform in a variety of ensembles ranging from ceremonial band to jazz band to small ensembles, playing all styles of music. If you are looking for full-time employment as a musician, the Army may be the perfect fit. With over 30 locations across the U.S. and overseas, the active duty Army bands offer musicians the ability to perform music for a living while earning great benefits from the military.

Active Duty-Special Army Bands (MOS 42S)

The four special Army bands have a long standing tradition of excellence and perform at the most prestigious events in the US and overseas including presidential inaugurations, foreign dignitary visits, funeral services at Arlington Memorial Cemetery, along with regularly scheduled public concerts and tours. For information on these bands and their vacancies, please visit them on the web.

THE OLD GUARD FIFE & DRUM CORPS
THE UNITED STATES ARMY BAND "PERSHING'S OWN"
THE UNITED STATES ARMY FIELD BAND
THE UNITED STATES MILITARY ACADEMY BAND

Army Reserve and National Guard Bands (MOS 42R)

The Army's 18 Reserve and 53 National Guard Bands meet one weekend a month and two weeks a year to rehearse and perform for their local communities as representatives of the US Army. Army Reserve and National Guard Bands offer opportunities to serve part time while pursuing higher education or continuing your career in the civilian sector. This is a popular choice for college students and professional musicians alike.

Army Band Officer-Conductor (MOS 42C and MOS 420C)

Music offers exciting careers in the Army with significant opportunities for advancement. Every year, the Army Band program selects one or two highly qualified individuals via competitive auditions to serve as Army Bands Officers. These Officers rotate through a variety of positions: associate conductor (executive officer), administrator and instructor at the Army School of Music. After several years of experience, they may also serve as commander and principle conductor of an Army bands.

Musicians with an interest and experience in conducting can also consider becoming a band officer through the Warrant Officer program. Warrant Officers are selected from the enlisted musicians in the band to be the commander and conductor of the band. Selections are based on strict criteria along with a series of auditions. The first step towards your career as a Warrant Officer in the Army Bands is to enlist as a musician.

For additional information contact: <http://bands.army.mil/careers/>

West Point Band

Since 1817

Notes:

westpointband.com

follow us   