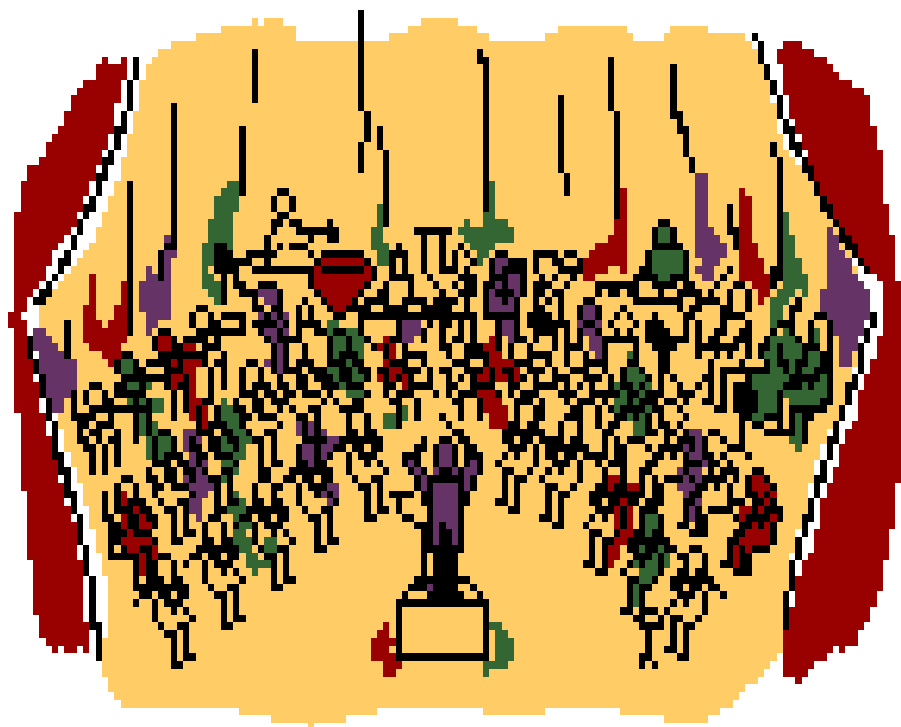


# WASHINGTON TOWNSHIP HIGH SCHOOL



## ORCHESTRA HANDBOOK

2009-2010

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Dear WTHS Orchestra Students and Parents,

Welcome or welcome back to Orchestra! I look forward to meeting or getting reacquainted with everyone and to spending the school year making wonderful music together. We have many wonderful activities planned for the students - this is going to be an exciting year!

As in previous years, we will begin the year with distribution and discussion of the Orchestra Handbook. In this packet you will find much information about our orchestra program. I strongly urge you to take the time to read through the Handbook and copy all dates into your family calendar. In addition to important information about the Orchestra program, it also contains much useful information about sources for instrument purchase, instrument repair, strings and other accessories; private lessons teachers; routine instrument maintenance and more. Please hold onto this booklet so that you can refer to it as needed.

You can keep up with orchestra news, rehearsal and performance schedule, lesson schedule, fundraising info, etc. at our website. You may access it through my eboard or by the direct address: **[www.wthsorchestra.org](http://www.wthsorchestra.org)**.

Your student will soon be receiving information about and a membership application for the WTHS Orchestra Patrons, our parent support group. Please consider joining the Patrons group. Help to ensure an even more successful experience for

the students: become an active member and come to the first Patrons meeting on Tues, Sept. 22, 7 PM in the Orchestra room (J-106 in the 9/10 building)

Please feel free to contact me at 589-8500, ext. 7613 or [jbarnett@wtps.org](mailto:jbarnett@wtps.org) with any questions or concerns you might have.

Sincerely,

Judy Barnett, Orchestra Director

..."If a child hears fine music from the day of her birth, and learns to play it herself, she develops sensitivity, discipline and endurance.  
She gets a beautiful heart"...

Shinichi Suzuki, Japanese violinist & teacher

..."So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it and give it expressive meaning"...

Aaron Copland, U.S. composer

## ORCHESTRA SCHEDULE OF ACTIVITIES

Activity	Date	Time	Location
Orchestra Patrons Meeting	Tues, Sept 22	7:00 PM	Orchestra Room: J-106
Dress Reh. for Covered Dish Performance	Mon, Oct 19	2:20 -3:20 PM	J-106
Covered Dish Get-together and Performance	Wed, Oct 21	6:30 PM	Cafeteria C/D in 9/10 Building
Car Wash and Yard Sale (Patrons' Fund-raiser)	Sat, Oct 31	8:00AM to 12 noon	11/12 Parking Lot
Dress Rehearsal for Winter Concert	Mon, Dec 21	2:20 -4:20 PM	TDBAC (formerly CBAC)
Winter Concert	Tues, Dec 22	7:00 PM (6:30 student arrival time)	TDBAC
Concerto Competition	Wed, Feb 17	3:00 PM	TDBAC
H.S. ASTA Festival	Wed, Feb 24	7:30 AM-1:30 PM	WTHS
ASTA Festival-25 <sup>th</sup> Anniversary Gala Performance	Thurs, Mar 4	7:00 PM	TDBAC
Dress Rehearsal for Spring Concert	Mon, May 17	2:20 to 4:20 PM	TDBAC
Spring Concert	Tues, May 18	7:00 PM (6:30 PM student arrival time)	TDBAC

This is the list of rehearsals, performances, festivals, social events and other Orchestra events planned so far for this year. Please copy all of these dates into your family calendar! Other performance opportunities, additional rehearsals and social events will no doubt be added, but ample notice will be given.

## **REHEARSAL AND PERFORMANCE ATTENDANCE**

Attendance at scheduled Orchestra rehearsals and performances is mandatory. Excused absences include illness or family emergencies only. Exceptions may be made on a case-by-case basis, but you must discuss it with me first.

The participation of every Orchestra member is crucial to the success of our rehearsals and performances!

As per district policy, any student who misses the dress, or final, rehearsal, will not be permitted to perform but will be expected to attend the performance in concert attire.

## **CONCERT ATTIRE**

Dress for concerts is the following:

Men: Orchestra Uniform (Orchestra Tuxedos, school-supplied); black socks and black shoes

Women: Orchestra Uniform (Black dress, school-supplied); stockings; black shoes

Please note: School uniforms will be given out soon. They must be hemmed or altered as needed and maintained by the students. Uniforms are to be cleaned and returned at the end of the school year.

## GRADES

The grading system is designed to evaluate the individual student's progress in technical mastery of his/her instrument, knowledge of music theory and history, and development of critical listening skills. It also evaluates appropriate social and work skills such as being prepared for class, cooperative and respectful behavior during rehearsal, and on time for rehearsals and performances because these behaviors are vital for a successful, enjoyable musical experience.

Grades for each marking period are based on the following percentages:

Category	Symphony	String Ensemble
Attendance at rehearsals and performances	25%	25%
Performance tests	25%	20%
Class preparation and participation	10%	10%
Attendance at small group lessons	15%	15%
Homework (home practice forms)	10%	15%
Written tests, critiques, papers	15%	15%
Second marking period midterm exam	10% of first semester grade	10% of first semester grade
Fourth marking period final exam	10 % of final grade	10% of final grade

## **CLASS PREPARATION AND PARTICIPATION**

In order for us to make productive use of class time and have a positive and successful experience in Orchestra, students need to follow these two rules:

- 1. Do things that will not prevent me from teaching, and you or others from learning.**
- 2. Respect yourself, others and our school.**

Here are the classroom procedures that need to be followed:

- 1. Students are to be in their seats, instruments unpacked and ready to play, 2 minutes after the second bell.**

Students who are not in their seats and ready by this time will be marked 'late' unless they have a pass from the previous teacher.

- 2. Students are to have their home or school instrument, Orchestra binder with all current music and a pencil with them, and nails will be short enough to play. Students' cases will contain an instrument with all its strings, bow, rosin, cleaning cloth and extra set of strings. Violinists and violists will have a shoulder rest.**

Students cannot fully participate in Orchestra class if they are not prepared, i.e. missing a string. One point will be deducted from the marking period's 'preparation and participation' portion of their grade for each day that a student is unprepared.

**3. Students are to participate in class rehearsal by listening to and following the teacher's instructions, and playing what and when they are asked to play. This includes the tuning procedure at the beginning of class.**

**4. Students are to remain in the classroom during class rehearsal. They will ask for and receive permission to leave the room before doing so, then sign out and sign back in.**

**5. Students are to remain in classroom until the second bell rings. Students will leave at the first bell only if they are traveling to the other building or have a medical note.**

## HOME PRACTICE RECORD

The Home Practice Record is the Orchestra equivalent of homework.

**Symphony:** Home practice record represents 10% of the marking period grade. The grade equivalents for practice time are as follows:

3 hours per week =	100
2 $\frac{1}{2}$ hours per week =	90
2 hours per week =	80
1 $\frac{1}{2}$ hour per week =	70
Less than 1 1/2 hour=	0

**String Ensembles:** Home practice record represents 15% of the marking period grade. The grade equivalents for practice time are:

2 $\frac{1}{2}$ hours per week =	100
2 hours per week =	90
1 $\frac{1}{2}$ hours per week =	80
1 hour per week =	70
Less than 1 hour=	0

Practice time must be spread out over at least 3 days to receive full credit. Practice time must be time spent alone working on Orchestra music, private lessons assignments, scales, solos or exercises.

## LESSONS

Weekly small group instrumental lessons are a required component of orchestra participation. Most of the student's work on technical skill development and small ensemble performance will be instructed and assessed during lesson time.

At the beginning of each week, a sign-up chart will be posted in the orchestra room. Students will sign up for the lesson time that works best for them that week. A variety of times are offered so students needn't miss any class more than 2 times per marking period. It is the student's responsibility to remember to attend the lesson they signed up for.

Students need to inform of their classroom teacher of the lesson time they've selected, get permission to attend at least one day before the lesson, and show the signed permission form to me.

The purpose of the music lesson is for students to receive more personalized and individualized instruction. Students are expected to practice assigned materials at home between weekly lessons to prepare for the next week. To this end, students should bring assignment books and pencils to lessons, along with the music notebooks/folders and all repertoire.

## **CHAIR AUDITIONS AND SEATING**

Several weeks before each concert, students will be tested on their concert music. Results of this test will determine seating at the concert. Performance test scores will also count as major test grades.

## **OFFICERS AND OTHER POSITIONS**

During the first month of the school year, each orchestra will elect the following officers: President, Vice-President, Treasurer and Secretary. Additionally, I will select a Locker Manager, Equipment Manager, Stage Manager, Lower Stringed Instruments Manager, a Librarian, and assistants for all of the above. The officers and managers will meet several times throughout the year to organize social activities, fundraisers, and other events.

Officers and managers must demonstrate the ability and willingness to follow the class rules and procedures, and maintain a '90' average in Orchestra. Students will be asked to step down from their position if they consistently fail to follow class rules or if their grade drops below a 90.

## LOCKERS

All students will be provided with a locker and lock in the Orchestra room for their instruments and their music. For security reasons, students must keep their lockers locked at all times. Students are responsible for their own locks, and will need to pay a \$5 replacement fee if they lose it.

## INSTRUMENT MAINTENANCE

String instruments and bows need routine care in order to continue to sound good, play well and keep their value.

1. Wipe off your instrument and loosen your bow every time you are done playing.
2. Clean off your strings with a very small amount of rubbing alcohol every 2-3 months.
3. Clean your instrument with instrument cleaner once or twice a year.
4. Change your strings once a year, or more if you are doing a lot of playing.
5. Have your bow rehaired once a year, or more if you are doing a lot of playing
6. Keep a dampit in your case or instrument during the winter months to keep the instrument from drying out and cracking.
7. The case, instrument and bow you use at school all need to be labeled with your name.

## **PURCHASING AN INSTRUMENT**

Purchasing an instrument can be an overwhelming task. If you are considering purchasing a new instrument, please talk to me or to your private teacher first. Never, ever purchase an instrument without having a teacher look at it first!

## **SOURCES FOR INSTRUMENTS AND REPAIRS**

If you are in need of an instrument or bow or a repair of either, these are good, reputable and local sources:

Frank J. Saam Violins (Magnolia) - 566-0654

David Michie (Phila.) - 215-545-5006

Phil Travaline (Barnsboro) - 464-8742

String World (Elmer) - 358-8732

If you are in need specifically of a bow, bow repair or bow rehair, this is an excellent source:

Elizabeth Shaak (Phila.) - 215-438-9031

## **SOURCES FOR STRINGS AND OTHER ACCESSORIES**

If you are in need of a case, strings, rosin, shoulder rest, metronome, tuner or other items, these are quick, reliable sources that charge about half of what you'd pay at a local music store. Just remember to allow for shipping costs and

time. These are also great for parents who have difficulty getting to the music store. It is often easier to order by phone than online.

Discount String Center (catalog) - 1-800-348-5003

19880 State Line Rd., South Bend, IN 46637

[www.discountstrings.com](http://www.discountstrings.com)

Shar Products Company (catalog) - 1-800-248-7427

P.O.Box 1411 2465 S. Industrial Hwy.,

Ann Arbor, MI 48106 [www.sharmusic.com](http://www.sharmusic.com)

Southwest Strings (catalog) - 1-800-528-3430

1050 S. Park Ave., Tucson, AZ 85719

[www.swstrings.com](http://www.swstrings.com)

## STRING RECOMMENDATIONS

**Violin:** The cost for a set of violin strings ranges from \$20 (poor sound and quality) to \$90 (excellent sound and quality) from a catalogue, or twice as much from a local store. Here are some mid-range, good quality brands and approximate costs (feel free to comparison shop!):

Infeld Red -for a warmer sound - \$45

Infeld Blue -for a more brilliant sound - \$40

Vision - for a more focused sound - \$39

Tonica - versatile - \$38

Dominant - versatile -\$35

Helicore -good - \$26

Violins often sound and play better with a different brand E string than the A, D and G strings. These brands are recommended for the E string only (use the first list to purchase the A, D and G strings):

Larsen - \$9

Jargar - \$5

**Viola:** The cost for a set of viola strings ranges from \$25 (poor sound and quality) to \$100 (excellent sound and quality) from a catalogue, or twice as much from a local music store. Here are some mid-range, good quality brands and approximate costs:

Evah Pirazzi -wonderful for viola - \$77

Obligato - for a strong yet clear tone -\$75

Dominant - versatile - \$60

Helicore - good - \$35

Violas often sound and play better with a different brand A string than the D, G and C strings. These brands are recommended for the A string only (use the first list for the D, G and C strings):

Larsen: \$17

Jargar - \$14

**Cello:** The cost for a set of cello strings ranges from \$40 (poor sound and quality) to \$165 (excellent sound and quality) from a catalogue, or twice as much from a local music store. Here are some mid-range, good quality brands and approximate costs:

Helicore -good - \$87

Jargar A and D; Prim G and C -good -\$75

Piranito -good -\$60

**Bass:** The cost for a set of bass strings ranges from \$70 (poor sound and quality) to \$185 (excellent sound and quality). Here are some mid-range, good quality brands and approximate costs:

Superflexible - \$108

Helicore - \$102

## ROSIN RECOMMENDATIONS

Using good rosin is really, really important for string players. Good rosin helps the bow stick to the strings better and makes it possible to pull a good tone out of the instrument with a lot less effort. Most good rosins can only be purchase through a catalogue. Here are some recommendations:

**Violin, Viola and Cello:**

Pirastro - \$8

Hill -\$6.50

Hidersine - \$4.50

**Bass:**

Pirastro - \$9

Pops' - \$9

## OTHER HIGHLY RECOMMENDED ACCESSORIES

In addition to extra strings, rosin, cleaning cloth and music stand for all Orchestra students and a shoulder rest for violinists and violists, here are other items which are not required of Orchestra students but will help the students to progress much further and faster:

**1. metronome** -helps students to understand rhythms better and to play with a steady beat

**2. tuner** -helps students develop a better ear and to play better in tune

**3. sheet music to play 'for fun'** - there are books of solos available for every instrument and every possible style of music: Classical, Disney, Christmas, popular, fiddling, dance, etc. Shar Music is an excellent source for string music.

**4. CDs (or itunes) of music featuring string players.** Here is a 'short list' of some wonderful young string musicians whose playing is guaranteed to inspire and amaze:

### **Violin and Viola**

classical: Joshua Bell, Sarah Chang, Hilary Hahn, Kim Kashkashian (viola)

fiddle/crossover: Mark O'Connor

jazz: Regina Carter

rock and roll: Mark Wood

### **Cello**

Classical, world music -Yoyo Ma...cont. on next page

## **Bass**

Classical, world music - Edgar Meyer

## **Piano**

Classical - Lang Lang

**5. Subscription to Teen Strings**, an interesting, informative, teen-friendly magazine

[www.teenstrings.com](http://www.teenstrings.com)

## **PRIVATE LESSONS**

Students who are interested in progressing further and faster on their instruments may want to consider taking private lessons outside of school. Private lessons are highly recommended for students who would like to audition for All South Jersey Orchestra or other competitive music groups.

Here are some music schools that have excellent teachers on their staff:

Friends School Mullica Hill

[www.friendsmh.org](http://www.friendsmh.org)

478-0885, extension 115

Settlement Music School (Phila.)

[www.smsmusic.org](http://www.smsmusic.org)

215-320-2600

Here are some excellent private teachers:

**Violin:**

Paul Arnold (Phila. Orch.; Merion Station) 610-664-4469

Jon Beiler (Phila. Orch. member; Haddonfield) 354-9674

David Booth (Phila. Orch.; West Collingswood) 858-1994

Lenuta Ciulei (Rowan U professor) 267-307-9127

[ciulei@rowan.edu](mailto:ciulei@rowan.edu)

Dr. Bert Greenspan (Rowan U professor) 589-2159

[greenspan@rowan.edu](mailto:greenspan@rowan.edu)

Larry Grieka (retired Phila. Orch.; Cherry Hill) 428-0123

Amanda Hochenberger (Mullica Hill) 265-5612

Marco Lucchi 616-1477

Gabriella Mandescu (Haddonfield) 267-918-1150

Byrnina Socolofsky (Glassboro) 881-6903

Dr. Valissa Willwerth (Clarksboro) 865-885-3439

[v.willwerth@earthlink.net](mailto:v.willwerth@earthlink.net)

**Viola:**

Carol Briselli (West Chester professor; Glen Mills, PA) 484-841-6445

Pamela Fay (Haddonfield) 857-9852

Evelyn Luise (Temple U professor; Boothwyn, PA) 610-485-7250

Gerry Rice (Haddonfield) 354-1718

Byrnina Socolofsky (Glassboro) 881-6903

**Cello:**

George Atanasiu (Rowan U professor) 267-307-9108

[atanasiu@rowan.edu](mailto:atanasiu@rowan.edu)

Lynne Beiler (Haddonfield) 354-9674

Cheryl Everill (Cherry Hill) 854-7965

Fiona Hesketh (Washington Township) 629-9699

Steve Goodnight (Mullica Hill) 691-4621

David Szepessy (comes to your home) 610-328-5237

**Bass:**

Douglas Mapp (Rowan U professor) 740-9009

[mapp@rowan.edu](mailto:mapp@rowan.edu)

**Piano:**

Manami Ochi (Glassboro) 507-0406

Glenda Steffee (Washington Township) 589-9829

Alexander (Sasha) Timofeev 609-280-7677

Veda Zuponsic (Rowan U professor) 795-1830

[zuponsic@rowan.edu](mailto:zuponsic@rowan.edu)

## **OTHER MUSICAL OPPORTUNITIES**

Highly motivated Orchestra students may find that they want to participate in music groups that meet outside of school as well as in the school Orchestra program. Here are some youth orchestras that students can participate in:

Rowan Youth Orchestra (Glassboro; informal audition)  
[www.rowan.edu/open/ryo](http://www.rowan.edu/open/ryo) or contact Warren Gardner at 881-8273

Garden State Pops Youth Orchestra (Blackwood; informal audition)  
[www.gspyo.com](http://www.gspyo.com) or call 374-1156

Philadelphia Sinfonia (Philadelphia; competitive audition)  
[www.philadelphiasinfonia.com](http://www.philadelphiasinfonia.com) or call 215-351-0363

Philadelphia Youth Orchestra (Philadelphia; very competitive audition)  
[info@pyos.org](mailto:info@pyos.org) or call 215-545-0502

There are also many fine summer music camps and festivals that Orchestra students can participate in. They are lots of fun and very, very inspiring and motivating. We will post notices of these programs in class and on the website as they become available.

# DEMONSTRABLE PROFICIENCIES

<b>COURSE TITLE:</b>	Symphony Orchestra
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## CLASSWORK REQUIREMENTS

Participation in daily class activities, small group lessons, rehearsals and performances. Individual preparation of assigned music literature, scales, technical studies. Group preparation of small ensemble studies. Written work may include written tests, composition, critique, research papers. Attendance at after school rehearsals and concerts.

## ATTITUDE & BEHAVIOR

The following behaviors are all-inclusive and concurrent:

Attendance

Responsibility

Effort

Cooperation with director and other ensemble members

Etiquette

Following directions

Pride in work

Self-control

Respect for self and others

Follow through and attention to detail

## COURSE OBJECTIVES/OVERVIEW

## COURSE CONTENT

Development of increased knowledge of

1. Instrumental technique
2. Ensemble technique
3. Critical listening
4. Music history and styles
5. Musical literacy
6. Performance etiquette

## SKILLS

Development of individual and group skills in the following:

1. Refined playing position, bow hold and use of the self while playing; positions and shifting over the range of the instrument; bow strokes and resultant tone colors appropriate to symphonic and chamber music literature; vibrato technique; care and maintenance of the instrument
2. Use of nonverbal communication skills in the rehearsal and performance of orchestral and chamber music literature
3. Listening for and improving intonation and tone quality
4. Identifying and executing appropriate stylistic practices of major historical periods

5. Interpreting musical notation, musical terminology, music theory, sight-reading, composition, design strategies
6. Etiquette as performer and audience member

### **APPRECIATION OF CONCEPTS**

The study of music is complex, involving:

1. Mastery of a language with its own alphabet and structure
2. Physical training to develop techniques, musculature, and the coordination

to

produce good musical sound

3. Psychological development of group and interpersonal skills
4. Use of all these skills, both independently and with others, to express

ideas

and emotions which cannot be expressed through other means

5. Use of these skills to appreciate as well as to perform the great work and

thus

the culture of mankind, which has developed throughout history

Some students may aspire to become the musicians of the future. It is hoped

that, as

a result of this study, all students will become thoughtful listeners who are

committed

to the arts.

### **ATTENDANCE**

Attendance: Refer to Board of Education Policy

### **GRADING PROCEDURES**

Attendance at after school rehearsals and performances: 25%

Performance tests: 25%

Class preparation and participation: 10%

Attendance at small group lessons: 15%

Homework (home practice forms): 10%

Written tests, critiques, papers: 15%

Second Marking Period Midterm: 10% of first semester grade

Fourth Marking Period Final: 10% of final grade

# DEMONSTRABLE PROFICIENCIES

<b>COURSE TITLE:</b>	String Ensemble
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## CLASSWORK REQUIREMENTS

Participation in daily class activities, weekly small group lessons, rehearsals and performances. Individual preparation of assigned music literature, scales, technical studies. Group preparation of small ensemble studies. Written work may include written tests, composition, critique, research papers. Attendance at after school rehearsals and concerts.

## ATTITUDE & BEHAVIOR

The following behaviors are all-inclusive and concurrent:

Attendance

Responsibility

Effort

Cooperation with director and other ensemble members

Etiquette

Following directions

Pride in work

Self-control

Respect for self and others

Follow through and attention to detail

## COURSE OBJECTIVES/OVERVIEW

### COURSE CONTENT

Development of increased knowledge of

1. Instrumental technique
2. Ensemble technique
3. Critical listening
4. Music history and styles
5. Musical literacy
6. Performance etiquette

## SKILLS

Development of individual and group skills in the following:

1. Good playing position, bow hold and use of the self while playing; positions and shifting as required for the study of intermediate repertoire; bow strokes and resultant tone colors as required for the study of intermediate repertoire; beginning vibrato technique; care and maintenance of the instrument
2. Use of nonverbal communication skills in the rehearsal and performance of intermediate orchestral and chamber music literature
3. Listening for and improving intonation and tone quality
4. Identifying and executing appropriate stylistic practices of major historical periods as required for the study of intermediate repertoire

5. Interpreting the language of music including musical notation, musical terminology, music theory, sight-reading, composition, design strategies
6. Etiquette as performer and audience member

### **APPRECIATION OF CONCEPTS**

The study of music is complex, involving:

1. Mastery of a language with its own alphabet and structure
2. Physical training to develop techniques, musculature, and the coordination to produce good musical sound
3. Psychological development of group and interpersonal skills
4. Use of all these skills, both independently and with others, to express

ideas

and emotions which cannot be expressed through other means

5. Use of these skills to appreciate as well as to perform the great work and thus the culture of mankind, which has developed throughout history. Some students may aspire to become the musicians of the future. It is hoped that, as a result of this study, all students will become thoughtful listeners who are committed to the arts.

### **ATTENDANCE**

Attendance: Refer to Board of Education Policy

### **GRADING PROCEDURES**

Attendance at after school rehearsals and performances: 25%

Performance tests: 20%

Class preparation and participation: 10%

Attendance at small group lessons: 15%

Homework (home practice form): 15%

Written tests, critiques, papers: 15%

Second Marking Period Midterm: 10% of first semester grade

Fourth Marking Period Final: 10% of final grade



**Please cut this form out of the Handbook, complete and sign it, and return it by Mon, Sept. 14 for a quiz grade.**

Student's name \_\_\_\_\_

Parent or guardian's name(s) \_\_\_\_\_

\_\_\_\_\_

Family phone number \_\_\_\_\_

Family email \_\_\_\_\_

By our signature, we acknowledge that we have:

\_\_\_\_\_1. Read through the Handbook

\_\_\_\_\_2. Are aware of and understand the responsibilities for participating in Orchestra

\_\_\_\_\_3. Copied all the dates into the family calendar

Student signature \_\_\_\_\_

Parent or guardian signature \_\_\_\_\_