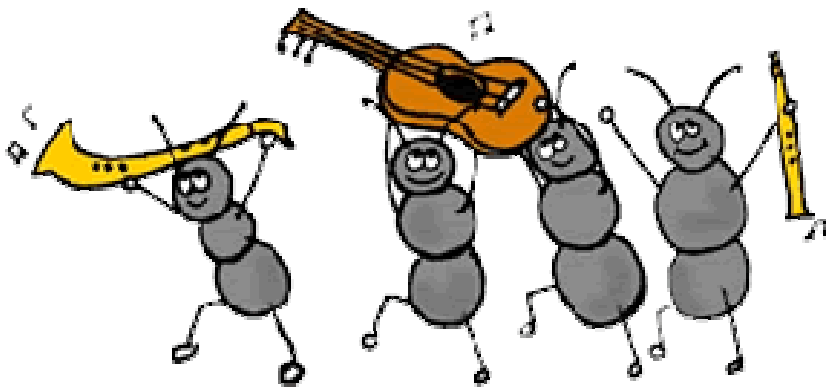


Romig Middle School Orchestra Handbook 2006-2007



Alison McCarrey,
Orchestra Director

Romig Phone: 742-5200

E-mail (best, fastest and easiest
way to reach me):
mccarrey_alison@asdk12.org

Online Romig Orchestra calendar:

<http://www.google.com/calendar/embed?src=romigorchestra%40gmail.com>

Dear Romig Orchestra Member,

Welcome to another year of school, as well as to another year of orchestral playing! Please allow me to introduce myself. My name is Alison McCarrey and I am overjoyed to be beginning my third year as orchestra director at Romig Middle School. For many students, I know the beginning of a brand new school year is accompanied by mixed emotions. I, too, remember those feelings of nervous excitement. Fortunately, I also remember the security I felt in knowing at least one of my classes would be full of people I knew. That class, of

course, was music! I hope you find the orchestra room to be not only a place of safety and security but also a place filled with great joys and challenges.

Please view the upcoming year as an opportunity to continue building a stronger, more dynamic orchestral program at Romig Middle School. As a member of the Romig orchestra, you will be exposed to an array of musical opportunities throughout the school year. These may include:

- ~ performing as a soloist with the orchestra
- ~ touring local elementary schools
- ~ playing chamber music (string quartets, trios, duets)
- ~ playing a wide variety of music from many different genres (including classical music, fiddle tunes, jazz and movie scores)

I am seriously committed to developing an even larger, more successful orchestra at Romig, one in which the students will continue to feel pride in their membership within a musical, technically proficient and beautiful-sounding orchestra. Creating a stronger orchestra program takes a lot of hard work and determination, and building such a program is a two-way street. It takes a tremendous amount of dedication on the part of the teacher, but students also need to be committed to work hard and participate fully on a daily basis (and a little parent support doesn't hurt, either!). I want to assure you of my complete devotion to the success of this orchestral program. My commitment to you is two-fold. Firstly, I will strive to be the best director I can, so the Romig orchestra will continue to flourish. Secondly, I will do whatever it takes to help each student accomplish his or her personal performance goals. I wish the very best for you and I expect this year to be your greatest thus far. Work hard, expect only the very best from yourself, and watch what happens! Here's to a joyous and productive school year!

Sincerely,

Alison McCarrey
Romig Middle School
Orchestra Director

Getting the Most Out of School Orchestra Class

1. Practice! Practice! Practice!

Orchestra is not an extra-curricular activity. Practicing your instrument is NIGHTLY homework for orchestra class. Those who don't practice are holding back those who do. Your responsibility is to learn the notes and rhythms on your own; class time should be spent

polishing our performance skills and working as a group, not decoding notes for individual students.

A full weekly practice sheet is the **minimum** required for success in this class. Students who do not have a home cello or bass need to take their school instrument home on occasion or, if unable to transport it, schedule time with me to work before or after school, or even at lunch. Please see me with questions regarding your specific practice situation.

A handout on practice tips is included in this packet. Please refer to it if you ever feel like you're not getting enough out of your practice sessions.

2. Schedule a Practice Time With Me! Free Lessons!

If you are ever in need of extra help with music for class, just ask. Don't pass up the opportunity for a free private lesson, and never hesitate to ask questions. I am always available for at least a half hour before school and often after school for extra help (it's easier to double check the day before about after-school help...very occasionally other people use our room, or I am unavailable because of a meeting). Please come in even if you just get to school early and feel like practicing on your own.

3. Find a Private Teacher

With a large group class, I can't always give as much personal attention as I would like. Some more advanced skills like tuning your own instrument, shifting and playing with vibrato become enormously easier with even a little bit of one-on-one assistance from a specialist on your particular instrument. Private lessons are not a requirement, but they are a fantastic enrichment to your musical experience and will help you improve your playing much more quickly than just playing along in class would. A list of private teachers is included in this packet.

4. Audition for the Junior Youth Symphony

I am very willing to help interested students in their preparations for this audition. This year's auditions will be held at Wendler on September 18, 19 and 20th from 4:00-6:30, and at Gruening on September 21st from 4:00-6:30. I was a member of the Junior Youth Symphony long ago, and still remember it as being the highlight of my middle school musical career.



Orchestra Supplies

Where to Go:

The Keyboard Cache on Benson has the widest supply of sheet music in town and is the most likely place to have our books in stock. They also carry general music supplies. Petr's Violin Shop on 15th & Hyder has the widest stock of string supplies and is the safest place to go for string instrument repairs. The Horn Doctor on 10th & Ingra and The Music Man on Tudor carry most string supplies and general music products like metronomes and tuners.

All Orchestra Students Need:

7th Graders- *String Explorer, Book 2* (the brown book)

8th Graders- *Essential Technique 2000 for Strings*

Please note that this is a slightly different book than last year's

1 $\frac{1}{2}$ inch three ring binder with firm cover, labeled with your name

50 sheet protectors

Notebook paper (just a few sheets)

A pencil bag that hooks onto the binder rings for your pencil and other supplies

Cleaning cloth (a soft rag works well)

Rosin

A music stand for practicing at home

Optional but very good to have:

a metronome

a tuner (ideally a clip-on Intellitouch-type for high strings, or a cheap one with a pick-up for cello and bass)

Violin and Viola Players Need:

Instrument in good working order

Some type of shoulder pad (this is SO important as we work on higher-order techniques!)

Inexpensive brands: The Wedge (made of purple or grey foam), The Resonans

More expensive brands, but well worth the \$30: The Kun, The Viva

Optional: full set of spare strings (I will put strings on for you, but I will NOT provide strings for you. It is best to have them handy for an emergency).

Cello and Bass Players Need:

Instrument in good working order

Optional for cellos: Spare A and D strings (or a full set, if you don't mind the expense)

Endpin rest/rock stop

If finding supplies is a problem, please get a note from your parents and come talk to me BEFORE the first notebook and supply check!

Behavior Expectations

1. Be in the room, with your instrument in hand, when the tardy bell begins to ring or you will be marked tardy. You have one and a half minutes from the time the bell rings to be settled in your seat with your instrument ready, or you will be marked tardy. You have four passes for the year; use them wisely. Being on time means being ready to work.

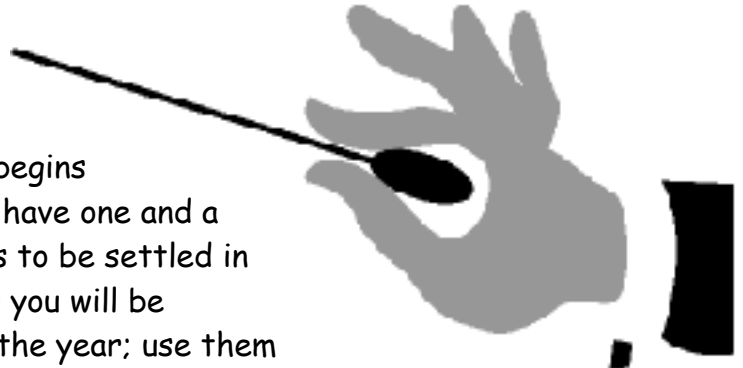
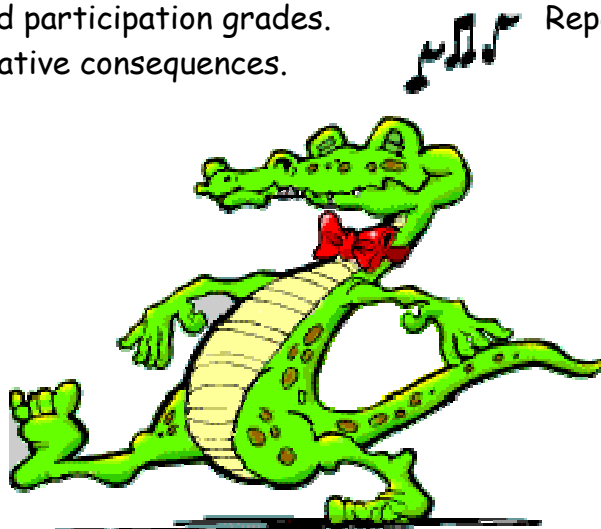
2. No gossip, teasing or other forms of cruelty. If you don't have something nice to say, don't say anything at all. Treat everyone in the room with respect.

3. Do not talk or play out of turn.

4. No food, gum, candy or beverages (other than water in clear water bottles) in class.

5. Unless I have given you permission, never touch someone else's instrument. This includes the piano.

These all boil down to three basic rules: Be Safe, Be Kind, and Be Productive. Failure to follow the rules will result in lowered participation grades. Repeated or egregious misbehavior causes administrative consequences.



Orchestra Grading Policy

Grade Distribution

Daily Attendance/Participation- 50%
Playing Tests- 25%
In-Class Assignments and Homework- 10%
Practice Sheets- 15%

DAILY ATTENDANCE/PARTICIPATION

Students who are absent for **any** reason need to make up the missed points (see the section at the end of the handbook for more information). All attendance make-up work is due one week before the end of the quarter. Please keep track of the days you miss!

Students start each day with 10 points and can lose them for failing to meet behavioral expectations. Some standard participation penalties are:

Forgot instrument -10 pts
Asked to put instrument away or leave class on an office referral -10 pts
Unexcused tardy -5 pts
Violin or viola left in a locker over the weekend -5 points
Music not in class -5 pts
No pencil in class -5 pts
Chewing gum in class -4 pts
Playing someone else's instrument without permission from the owner (note: for purposes of this penalty, Ms. McCarrey owns ALL school instruments, including and especially the piano) -4 points
School cello/bass left alone with endpin extended -3 pts
School bow not loosened -2 pts
Bad posture -1 pt first offense, -2 pts second
Off-task behavior -1 pt first offense, -2 pts second
General disruptive behavior- teacher discretion

Don't worry, it's not as scary as it sounds! Most students earn full participation points every day by coming prepared and ready to work.

PLAYING TESTS

Playing tests can be on scales, music we are preparing for a concert, or on etudes from the method book. They can be either videotaped or played in front of the class; more specific information will be provided at a later date.

IN-CLASS ASSIGNMENTS AND HOMEWORK

There will be very few in-class or homework assignments in orchestra outside of one weekly theory worksheet given most Mondays and collected with practice sheets each Wednesday. Notebook/supply checks will occur about once a month.

PRACTICE SHEETS

You are expected to practice regularly. I am requesting that parents verify 90 minutes of practice each week. This is less than 15 minutes per night, and is the bare minimum required to succeed in class. To be considered complete, practice sheets must list specifically what you worked on (ex: Brandenburg m. 1-32, speed and C# intonation) and include a parent signature for each day you have practiced. You may count practice time with me, private lessons or JYS towards your practice requirement. Practice sheets are due every Wednesday.

I will occasionally spot-check parent signatures on practice sheets by calling or e-mailing home.

Seating, Late Work, Extra Credit and Makeup Work

Seating

Violins will be divided into two sections of approximately equal ability. Each section will have 1st violin parts on half the pieces and 2nd violin parts on half the pieces.

Physical seating changes frequently in my orchestra classroom and is based on the characteristics of my students as players and as human beings. I generally try not to group the strongest players at the front and the weakest at the back. I have found that, in the middle school classroom, this causes the weak players to lag so far behind in their technical development that the orchestra as a whole is dramatically weakened.

In an effort to introduce a small amount of competition to the orchestra classroom, however, and to recognize students who are playing at a high level, I am experimenting with a sort of Advanced Placement seating this year for those who wish to participate

in the traditional challenge-based ranking system. Those students who participate in the system will be eligible to audition for solos at concerts and the designation of principal player on programs. Details of this system will be given in class later in the month.

Late Work Policy

Your written work and practice sheets will have 10% of the total points available deducted for every day they are late.

Makeup Work Policy:

The STUDENT is responsible for collecting any make-up work due to an absence. Written makeup work is due one class period after you return. Makeup work for points lost due to absences is due at least one week before the end of the quarter.

If You Do Poorly on a Playing Test

Students who wish to improve their grades on exams or playing tests are encouraged to do so. If you wish to retake an exam or playing test, you must schedule a time with me within one week of the initial exam or before the end of the quarter, whichever comes first. Please be sure you make the retake worth the added effort on my part- PRACTICE so that things go better the second time.

Extra Credit

Students who work before or after school with me on school music are eligible for extra credit participation points.

Concert Attendance (A.K.A. The Really Important Stuff)

Concerts are mandatory. Most are on the calendar before school starts; a current list is passed out at the beginning of the year and an always-updated list is at <http://www.google.com/calendar/embed?src=romigorchestra%40gmail.com>. For each missed concert the student's current grade will be lowered by one full letter- 10 percentage points. **CONCERTS MAY NOT BE MADE UP**, except in the following instances:

1. Extreme illness or injury (doctor's note AND parent phone call to instructor must be provided).
2. Student is traveling out of state and the tickets have already been purchased; you have surgery scheduled (note from parent or guardian is required **two weeks** before the concert date).
3. Family emergency (letter AND parent phone call to instructor must be provided).

4. Out-of-school suspension

Please note that not having a ride or appropriate clothing is NEVER an excuse for missing a concert. If you notify Ms. McCarrey well ahead of time, she can (and will) arrange a ride or clothing for you.

If Ms. McCarrey Decides to Let You Make Up a Concert, You Must Do One of the Following (She Chooses!)

1. Write a four-page paper (typed, double-spaced) on the life of a classical composer or performer. This is a pass/fail assignment, and you must adhere exactly to the requirements on the assignment sheet in order to pass. If you plagiarize, you will fail and receive an office referral and very likely a day of ISS.

2. Play a PRE-APPROVED solo from the district Solo and Ensemble list for the class.

Concert Dress

Why Concert Dress?

When an orchestra looks sharp and professional in concert, it increases the group's concentration and improves the entire presentation. Part of the fun of performing in an orchestra, whether you admit it or not, is dressing up!

What Concert Dress Looks Like

Ladies- Concert black (please note that this is a change from last year based on student preference). Ideally, this is a long, plain black dress or a long plain black skirt with a plain black top. If you must wear pants, they must be solid black and should be the dressiest pants you own. Collared shirts are preferable. Sleeveless shirts are NOT acceptable. If you choose to wear a skirt, it must fall at or below the knee. Shoes must be black. Stockings may be nude or black.

Gentlemen- Concert black (please note that this is a change from last year based on student preference). Ideally, this means a black suit in dashing combination with a plain white dress shirt and a black tie. If you do not have a black suit, you may wear the dressiest solid black pants you own with a solid black top. Collared shirts are preferable. If you choose to wear a tie, it must be black. Shoes and socks must be black.

The Following Couture Will Earn You A Trip to Pick Clothes from Ms. McCarrey's Private Stock of Clean and Tasteful Value Village Attire

Before You Go Onstage: clothing with distracting metal studs/chains/etc., dirty white tennis shoes, blue jeans, black jeans, yellow jeans, low-cut, revealing or sleeveless blouses, mini-skirts (ESPECIALLY for cellists- tacky!), black t-shirts with any logo which is not itself also black...fill in the blanks yourself. If you're not sure, ask me first.

Although I expect you to look clean and neat, purchasing a new outfit for concerts is not the expectation. Cheaper places to find clothing include the closets of friends and relatives, The Salvation Army, Goodwill, Bishop's Attic, Wal-Mart or clearance racks at department stores or even places like the Gap. If you have a problem locating the appropriate clothing for any orchestra event, or cannot afford to purchase it, please let me know. I will be more than happy to help students who let me know ahead of time.

Concert Etiquette

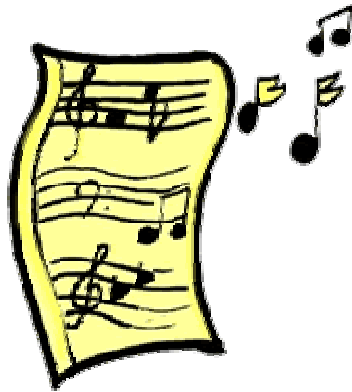
Note: A student who fails to behave appropriately at a Romig Middle School Orchestra performance will be excused from the event. Concerts CANNOT be made up and the student's grade will be lowered by one full letter.

Part of being a good performer is demonstrating good concert etiquette. Following these basic rules will help keep the audience focused on beautiful music and not on the distracting behavior of individual students.

1. We will almost always meet for a rehearsal an hour before the concert. **BE ON TIME!** and remember that once you are at the concert location, you need to follow the directions of any adult in charge and remain in the rehearsal space unless otherwise directed so we can get moving as quickly as possible.
2. Absolutely, positively, no gum chewing on stage. It is very difficult for audience members to listen to the music when they are watching an individual perform his best dairy cow impression.
3. Walk on stage ready to perform your best. Get organized and settled as quickly as you can (this applies to both the concert itself and the pre-concert rehearsal). You do not need to jump up, yell, say hi to your mom, gab with your friends or twirl around in circles. It is an orchestra concert, not "The Price Is Right!" Always focus your attention on the music and put forth your best effort.
4. Fight the urge to douse yourself with cologne or perfume, no matter how handsome and dashing you are feeling, or how prettily and fancily you are

dressed. Scents combined with hot lights can make it difficult for others to perform.

5. All school and classroom rules apply at concerts, regardless of the concert's location.



Miscellaneous

Information

We are investigating printing Romig orchestra t-shirts and hoodies for student purchase this year. These are for fun (and musical pride!) and will not be required for performances. Stay tuned for more information.

Large home instruments can be locked in the cello room as needed. We are able to provide some students who play violin and viola with lockers in which to store instruments in the orchestra room. These spaces will be awarded by lottery. Violins and violas WILL fit in hall lockers if you arrange your other belongings neatly. All instruments should be taken home each and every night- we cannot guarantee their safety at school overnight. When instruments are stolen from a school, the school district generally will not replace them. Although it unlikely that there will be problems with your instrument disappearing, I recommend that parents check to be sure that instruments are covered under a homeowner's or renter's policy and have the brand and serial number written down and kept with important documents are at home.

It is always best if students have pride of ownership in an instrument they own; please check the music stores in town for current prices and talk to me if you need help evaluating an instrument you are considering for purchase. If it is not possible for you to purchase or rent an instrument, I provide school instruments to as many students as I can. Students who must use school instruments are responsible for **any** preventable damage done to the instrument over the course of the year, from broken strings to smashed bridges. If students share a large school instrument and the damage cannot be attributed to just one person, the bill will be divided equally between all students who use the instrument.

Please contact me at any time if you have questions about your student's grade or performance, or have any questions or concerns about the orchestra program in

general. I really do make an effort to resolve problems as they arise. Because I am itinerant, I am difficult to reach by phone but check and respond to e-mail several times a day- see the cover of the handbook for my contact information.



Whew! Thanks for taking the effort to read the rules and regulations. We're going to have a great year!

Private Orchestra Lesson Teachers 8/4/06

Violin

Beverly Beheim 336-0330 Suzuki, all levels
Nina Bingham 337-1371 Ages 11 to adult
Bernadette Boring 243-1683 Beginning, intermediate
Harry Bruhn 338-8990 Beginning, intermediate
Ruth Bray Cunningham 677-1464 Beginning, intermediate
Stephanie Eggebroten 245-1227
Mari Jamieson 277-6274/336-8863 Suzuki, ages 5 to adult
Mary Kay 345-0599 Suzuki, beginning, intermediate
Laura Lindemuth 272-9618
Dawn Lindsay 279-4676 Suzuki and traditional, all levels
Elena Lukina-Shelt 522-5899
Linda Marsh-Ives 522-3303 Beginners only
Lisa Martin 929-5056
Dianne McIntyre 248-4374 Ages 7 and younger
Joy Davidson 373-0144 Relocating to Anchorage 10-02
Walter Olivares 786-4711 Ages 9 to adult
Annette Schulz 349-1054
Olesya Slobodyan 333-3552 All ages, Suzuki and traditional
Kathy Strawn 696-1121 Beginning, intermediate
Karen Tornfelt 248-1888 Summer only
Tingting Zhu 338-8084
Whitney Yang 338-4496 6th grade and above
Emily Yen 345-0618 6th grade and above

Viola

Nina Bingham 337-1371 Ages 11 to adult
Bernadette Boring 243-1683 Beginning, intermediate
Harry Bruhn 338-8990 Beginning, intermediate
Mari Jamieson 277-6274 Suzuki, ages 5 to

adult

Elena Lukina-Shelt 522-5899
Laura Lindemuth 272-9618
Linda Marsh-Ives 522-3303 Beginners only
Annette Schulz 349-1054
Olesya Slobodyan 333-3552 All ages, Suzuki and traditional
Tingting Zhu 338-8084
Stephanie Eggebroten 245-1227

Cello

Jeanne Bruhn 338-8990
Heather Kaas 349-0459 Suzuki, beginning, intermediate
Beth Leffingwell 337-2169 All levels
Linda Marsh-Ives 522-3303
Coralyn More 345-2003 All levels
Linda Ottum 279-4833
Kim Johnson Steele 344-1673 Beginning, intermediate
Kathy Strawn 696-1121 Beginners only
Bob Tornfelt 248-1888
Stephanie Eggebroten 245-1227

Bass

Jeanne Bruhn 338-8990
Miriam DeLap 561-0223 Advanced students only
Valerie Tompkins 349-3449 Orchestral and jazz
Bob Tornfelt 248-1888

Fiddle

Heather Adrian Turnagain Arts Class instruction
Mary Schallert 345-5865
Stephanie Eggebroten 562-1398
Olesya Slobodyan 333-3552 All ages, Suzuki and traditional

Name _____



Practice Tips



- **Establish a regular practice routine.** Try to practice at the same time on the same days every week. You should include a warm-up (scales! note-reading practice!), some hard work on small parts of your music, and something fun at the end.
- **Have a plan of attack!** Approach each practice session with a specific plan and a goal. A basic plan to fix an unknown problem is 1) Clap the rhythm 2) Sing the note names while you clap 3) Sing and play pizzicato 4) Air or shadow bow while you say the ups and downs 5) Put it all together
- **Slow is good.** Practice new or difficult material slowly enough to play it with the right notes, fingerings, rhythms and bowings. Your muscles need time to think! Playing things wrong and fast just teaches your fingers how to do it wrong every time.
- **Chunk it.** Don't play the easy parts; pick the parts that are hard and fix those first. One to four measure chunks are ideal. Slow them down and repeat until it's right.
- **Play the metronome game.** Turn a metronome down to half-speed and play your "puzzle piece" chunk at that speed. Ask yourself, "Was that EXACTLY the way I want it to be?" If yes, move the metronome up one click and do it again. If no, move the metronome down and try it again. Keep playing until you have enough "yesses" to play it EXACTLY the way you want (with correct notes/bowings/rhythm/dynamics) at tempo.
- **Distorted rhythm.** Make every note into a half note to check for intonation. Change steady eighth notes into dotted rhythms and back again...many variations are possible.
- **A pencil is your friend!** Mark fingerings and bowings as needed...but ONLY as needed.
- **Pay attention to your position and posture.** If you don't look good, you won't sound good. Really.
- **The "one note" game can help you with tricky passages.** Play the first note of your trouble spot. Is it exactly right? Yes? Add another note. Are those two notes perfect? Great! Add another. Don't move forward until everything (especially bowings!) is correct.
- **If all else fails, BACK IT UP!** Isolate your left hand- just move your fingers. Isolate your right hand- just air bow (then shadow bow while you move your fingers). Isolate reading the notes- just sing them. Isolate the rhythm- just clap and count it, or play it on an open string. Reading and playing music requires many complicated skills, and if you practice them separately you'll have a better chance at success.

- **Don't practice stopping.** Give yourself some time to practice running through things at the end of a session. Yes, you need to focus on mistakes most of the time, but sometimes you also need to practice without allowing yourself the luxury of stopping. If you don't, you'll never make it through a solo and ensemble piece, a concert or a playing test!

Important Orchestra Dates 2006-2007

REVISED 8/17/06

Check <http://www.google.com/calendar/embed?src=romigorchestra%40gmail.com> for an updated list (along with other local concerts for attendance make-up opportunities).

September 18-21st ~ JYS Auditions

From 4-6:30 P.M.: at Wendler from the 18-20th and at Gruening on the 21st.

October 18th ~ Fall Orchestra Concert

December 14th ~ Winter School (Band/Orchestra/Choir) Concert

December 19th ~ Winter Orchestra/Choir Concert

March 6th ~ West Area Orchestra Festival (at West High School)

March 8th ~ Music Fundraiser Concert (Bake Sale)

TBA ~ Elementary School Tour

May 10th ~ Middle School Solo and Ensemble Festival
Selected students only.

May 16th ~ Spring Orchestra Concert

May 16th ~ Spring School (Band/Orchestra/Choir) Concert

Late May- AYS Auditions

For 8th graders only. Watch for news! Do you know your three-octave scales?

Concert dress is described in your handbook. Look nice! Don't forget that all concerts are MANDATORY; miss one without

advance notice AND teacher pre-approval, and you forfeit 10% of your quarter grade.

Attendance Makeup Assignments

ORCHESTRA CLASS ABSENCE POLICY

- Attendance is worth 10 points a day.
- For any days missed (INCLUDING EXCUSED ABSENCES) students must complete make-up work. If you miss orchestra class due to an illness, school activity or field trip, it DOES count as an absence. You may not make up work for unexcused absences.
- Absences must be made up during the quarter in which they occur. Attendance make-up assignments are due NO LATER than one week before the end of the quarter.
- Make-up assignments which have been completed sloppily, haphazardly or incorrectly will not receive full points.
- Plagiarism is STRICTLY prohibited. DO NOT turn in make-up assignments which have been cut-and-pasted from the Internet or other sources. Ms. McCarrey is smarter than you think she is and will probably find out and report you to the office while gleefully marking a "0" on your paper.

Possible Makeup Assignments:

- 1. Practice with the teacher (worth 15 points for a 45-minute session):** Schedule a private lesson with me during lunch time or before or after school. In order to receive points, you must turn in a practice sheet with my signature.
- 2. Practice with another student (worth 10 points):** Help another student practice their music during lunch time or before/after school. This must be supervised by me. In order to receive points, you must turn in a practice sheet with my signature.
- 3. Recording review (worth 20 points):** Pretend you are a music reviewer for the Anchorage Daily News. Write a one to two page review (typed, double-spaced, 12-point font, 1" margins) of a musical album you enjoy. You can review any type of music. In your review, the following things MUST be mentioned:
 - *the title of the album and the name of the band/orchestra artist performing
 - *the genre of music (punk, classical, world music...)
 - *specific tracks (including the name of the pieces) you specifically enjoyed and why. Use expressive language to describe the music.
 - What instruments were used? What kinds of rhythms? What was the time signature? The texture? Dynamics? Special effects? Meaningful lyrics?
 - *Why did you enjoy this album? What about this music moved you?
 - *Is this recording worth purchasing? Back your opinion up!

4. Classical Artist Autobiography (worth 30 points): Choose your favorite classical artist and write a biography from THEIR point of view. If you're not sure who to write about, ask me for ideas or look at the list of performers below. This autobiography must be two full pages in length (typed, double-spaced, 12 point font, 1" margins) and must include at least

- * the instrument you (pretending to be the artist) play
- *your rise to fame
- *what makes you unique from other artists- what makes your talent extraordinary
- *your personality and how it influences your musical performances
- *your hobbies outside of music or other interesting facts about you

Violin- Jascha Heifetz, Midori Goto, Sarah Chang, Isaac Stern, Fritz Kreisler, Arcangelo Corelli, Giovanni Baptiste Viotti

Viola- Lionel Tertis, Paul Hindemith, William Primrose, Joseph de Pasquale and Walter Trampler

Cello- Pablo Casals, Yo-Yo Ma, Rostropovich

Bass- Giovanni Bottesini, Domenico Dragonetti, Serge Koussevitzky, Edouard Nanny, Franz Simandl

5. Live Concert Review (worth 40 points, must include a copy of the program from the event stapled to your review): Pretend you are a concert reviewer for the Anchorage Daily News. Attend a live concert performance and write a 2 page review (typed, double-spaced, 12 point font, 1" margins). Your review must include (but is not limited to) the following:

- *What did you see, when and where?
- *What pieces were performed?
- *Was it a quality performance? Why or why not? What SPECIFICALLY made the performance interesting or boring to you? Were there pieces or performers you enjoyed more than others? Why?
- *If you were the director or performer, how would you improve the performance?

Good reviewers bring a notepad and a pencil so they can remember what happened!

You may not review a performance in which you are participating. You can attend concerts from the list at <http://www.asdk12.org/depts/music/> (click on the "Festivals and Honor Groups Calendar), those at any middle school or high school in town or almost any others. See me for other ideas, and enjoy the show. ☺

Concert Makeup Assignments

- * Before you can make up a concert, you must have my (Ms. McCarrey's) permission.
- *Concerts must be made up in the quarter in which they occur. Makeup assignments are due **NO LATER** than the last day of each quarter.
- *Ms. McCarrey, not you, chooses the assignment from the two below.

1. Play a solo for the class

1. The solo must be chosen (by me) from the district Solo and Ensemble list
2. The solo must be played competently and completely for the class.
3. This is a pass/fail assignment. If there are major flaws in the performance, you will not pass. I suggest you work with me or your private teacher to ensure that you are fully prepared.

2. Write a four-page paper on the life of a classical composer that meets the requirements below. Papers that do not meet **ALL** of the requirements will not, under any circumstances, be accepted. This is a pass/fail assignment, and you get only one shot at passing.

1. Papers must be typed, at least four full pages long, in 12 point font, double-spaced, and have standard margins of no more than 1.25 inches on any side. Title pages and bibliographies do not count towards your four pages.
2. A bibliography listing at least three sources must be attached. At least one of your sources must be from somewhere **OTHER** than the Internet. Please read the attached page regarding how to create a bibliography.
3. **DO NOT** turn in an essay which has been cut and pasted together from the Internet or another source. This will result in a failing grade and no credit. I know what middle-school writing looks like, and I am very, very good at spotting copied papers. If you cheat, I will refer you to the discipline office. Last year, I failed 3 of 6 makeup papers submitted to me for obvious plagiarism. **USE YOUR OWN WORDS!** Rearranging sentences or paragraphs from your sources does not constitute using your own words.

Some possible composers include: Hadyn, Mozart, Bach, Hindemith, Beethoven, Mendelssohn, Brahms, Satie, Schubert, John Adams and on and on and on. Ask if you need ideas!

Things to include in your paper:

- ~In what musical era did the composer live (Baroque, Classical, Romantic, Contemporary...)?
 - ~What was life like during that era? Did any interesting world events occur during the composer's lifetime? Did they affect his/her compositions?
 - ~Where and when was the composer born?
 - ~Describe the composer's childhood. When did they start playing and composing music?
 - ~What types of works did the composer really enjoy writing (symphonies, operas, chamber music, solo works etc.)?
 - ~Which instruments(s) did the composer play?
 - ~What works is the composer most famous for? Describe what they sound like (go to the top floor of the Loussac library and ask for help if you don't have recordings).
 - ~Was the composer famous during his/her lifetime? If not, why?
 - ~Were there any other interesting events in the life of the composer?
 - ~What made this composer unique from all the others? Why was his/her talent extraordinary?
 - ~How did the composer die? Was he/she missed by the public?
-

In your paper, you will use a variety of sources including books, newspapers, magazines and the internet. These sources need to be listed alphabetically by author on a separate page and will be formatted as follows.

Book Source

Author's Last Name, Author's First Name. *Book Title in Italics*. Place of Publication: Publisher, Date of publication.

Ex: Philip, Robert. *Early Recordings and Musical Style*. Cambridge: Cambridge University Press, 1992.

Article from an Encyclopedia or Dictionary

Author's Last Name, Author's First Name. "Title of Article in Quotes with a Period." *Full Name of Dictionary in Italics*, name of editor. Place of Publication: Publisher, Year of Publication. Volume, pages.

Ex. Orton, Richard. "Theremin." *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. London: Macmillan, 1980. Vol. 18, 762-63.

Article from a Magazine

Author's Last Name, Author's First Name. "Title of Article in Quotes with a Period." *Name of Magazine in Italics*, Issue date, pages.

Ex. Kauffman, Deborah. "The Ideas (and Words) of Friedrich Wieck." *Piano and Keyboard*, January/February 1996, 36-39.

Article from a Newspaper

Author's Last Name, Author's First Name. "Title of Article in Quotes with a Period." *Name of Newspaper in Italics*, Day Month Year, Page.

Bennahum, Ninotchka. "Musical Modernismo." *The Village Voice*, 1 April 1997, B3.

Website Source

Author's First Name, Author's Last Name. "Title of Page in Quotes with a Period." Web address. Date of publication; date accessed.

Berger, Jonathan. "Brahms at the Piano." <http://www-ccrma.stanford.edu/~brg/brahms2html>. 1998; accessed 24 April 1998.

A NOTE ABOUT WEB SOURCES: Consider the source! If you cannot find the author of a page or the date it was published it is probably not a good site to use for academic research. Please ask me if you need help assessing Internet sources.



Commitment Form

Please tear off from the handbook and return by Monday, August 28th.

We have read, discussed and understand all of the policies in this handbook and are committed to follow its contents. We understand that orchestra is a year-long class. If a problem should arise and we cannot fulfill our responsibility, then we will discuss the problem with Ms. McCarrey, in advance if possible.

Student's Printed Name: _____

Student's Signature: _____

Date: _____

Parent/Guardian's Printed Name: _____

Parent/Guardian's Signature: _____

Date: _____

Parent Email (optional): _____

I will use this if you wish to be contacted in advance when I post grades online, send progress reports home, have concert information etc. This is a blind e-mail list, so no one else will receive your contact information. No non-orchestra information will be sent to those on this list.

Parent Volunteers Needed!

Each year, we need parent assistance with orchestra activities. If you would like to volunteer your time with the orchestra program, please circle any activity with which you might be willing to assist.

- ~Concerts- set up, take down, organize a reception, supervise rehearsal, videotape
- ~Field trip chaperone
- ~Photographing orchestra concerts/events
- ~Recording orchestra concerts/events
- ~Coordinating awards for students
- ~Piano accompanist
- ~If you play a string instrument well, leading a sectional

Any other ideas? Let me know below or on the back!