

# Rush-Henrietta Symphonic Band Handbook

2019-2020



Director  
Mr. Scott Cannan

Dear Symphonic Band Student and Parent,

Welcome to the beginning of another school year. There are many activities that the music program participates in throughout the year and this handbook will serve as a guide. Please read the information and sign and return the back page.

Please remember that we are always available to answer questions, concerns and for extra help. You can contact me in the band office at 359-5267. Thank you for your support. I look forward to seeing you throughout the year.

Sincerely,

Scott Cannan

Band Director

email: [SCANNAN@rhnet.org](mailto:SCANNAN@rhnet.org)



## **Course Objectives**

Students study and perform high quality concert band literature of advanced difficulty. By enrolling in this course, students are committing to required performances outside of the normal school day. As an integral part of the program, each student receives instruction on his/her instrument in the form of weekly lessons.

## Classroom Rules

1. No one shall prevent the teacher from teaching
2. No one shall prevent a student from learning
3. Absolutely **NO** gum or food in the band room
4. Cell phones are to be put away during class / rehearsal.

## Classroom Expectations

Students are to:

- Be on time for rehearsals and performances  
*"To be early is to be on time,  
to be on time is to be late,  
and to be late is unforgivable."*
- Be prepared (with instrument, pencil, music, reeds, sticks, mutes, etc.)
- Be respectful of others and of equipment
- Be focused on the job at hand  
This means "Listen the first time instructions are given."
- Be aware of and follow our band procedures.

# Grading Policy

## Symphonic Band

Quarter grades will be determined using the following percentages.

- 40% Lesson attendance and participation
- Students are expected to participate in the weekly scheduled group lesson (following the lesson schedule)
  - Students will only be permitted to make up 2 lessons per quarter (bearing extenuating circumstances)
  - ***Missed lessons must be made up within 1 week. After 1 week, the incomplete is converted to a 0***

### ***Make-up lesson form:***

[https://docs.google.com/forms/d/e/1FAIpQLSfeYKsnqbVRHdOuMrxmBc-MQSWLGnB3pi955xVARZOQ1xDiTg/viewform?usp=sf\\_link](https://docs.google.com/forms/d/e/1FAIpQLSfeYKsnqbVRHdOuMrxmBc-MQSWLGnB3pi955xVARZOQ1xDiTg/viewform?usp=sf_link)

- Only 1 lesson may be made up per day

Sectional Attendance and Participation (scheduled during block 5)

- 40% Ensemble Participation and Concert Performance
- See attached rubric

### Class make-up form:

[https://docs.google.com/forms/d/e/1FAIpQLScUo2TS-r76YPjBL\\_hCvcmWwNsysRfRfeoBZ0yTt2XVAvC34Q/viewform?usp=sf\\_link](https://docs.google.com/forms/d/e/1FAIpQLScUo2TS-r76YPjBL_hCvcmWwNsysRfRfeoBZ0yTt2XVAvC34Q/viewform?usp=sf_link)

- 20% Playing Exam and Written Work \*\*
- Examples may include but not limited to:
- Lesson material
  - Scales
  - Excerpts
  - Solos
  - Etudes
  - Listening List and Listening Quiz
  - Compositions
  - Concert reflections

Any class missed due to absence must be made up. Make-up forms are located in the Google classroom.

\*\* A students that participate in January solo festival (January 17 & 18 at Fairport - Minerva Deland) will waive his/her January mid-term exam requirement.

\*\* A student that participate in the NYSSMA Spring solo festival will waive his/her final playing exam requirement.

# Instrumental Ensemble Participation Rubric

	5	4	3	1	0
<b>Rehearsal Readiness</b>	Student is on time for class, prepared with materials, and is focused on instruction when the bell rings.	Student is on time for class, prepared with materials, at their seat, and ready to begin when asked.	Student is on time for class, is retrieving materials, and nearly ready when the bell rings.	Student is late for class and/or unprepared with materials. Student is not yet focused on instruction.	
<b>Warm-ups and Tuning</b>	Student is entirely focused on learning and quietly participates in warm-up and tuning exercises.	Student is focused on learning and quietly participates in warm-up and tuning exercises.	Student participates in warm-up and tuning exercises.	Student is disruptive and/or will not participate in warm-up and tuning exercises.	
<b>Sight-reading</b>	Student is entirely focused on developing an understanding of sightreading and the process that accompanies it.	Student maintains focus on sightreading and engages in the process.	Student is moderately involved in the sightreading process and can be redirected.	Student is hesitant or will not participate in sightreading activities.	Student arrives without instrument or materials. Student does not participate in class activities.
<b>Active Rehearsal Time</b>	Student actively engages in rehearsal. Contributes positively to the learning environment by playing vigorously, independently makes notes and/or marks on music, and is highly involved in class discussion and activities.	Student actively engages in rehearsal. Plays actively, demonstrates high level of self-control, makes notes and/or marks music when asked, and is involved in class discussion and activities.	Student engages in class activities. Student plays most of the time, can be redirected, occasionally makes notes and/or marks music when directed, and listens during class discussion and activities.	Student is not yet or inconsistently engaged in class activities. Student is hesitant to play, requires frequent redirection, does not get overtly involved in class discussions and activities.	



Rush-Henrietta Central School District

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

## Secondary Assessment Plan (by course)

The purpose of the Rush-Henrietta Assessment Plan is to communicate the required assessments students must complete for each course. Students take required assessments to measure how well they have mastered the standards identified within the curriculum. Required assessments are common to ensure consistency and accuracy in evaluating and reporting student achievement.

To ensure students experience using online systems, some required common assessments are administered online. This allows students to further develop their technology skills in a 21st century learning environment. Online assessments give teachers timely access of assessment data to inform instruction and monitor student progress towards learning standards.

It is expected that all administrators and teachers adhere to the Student Assessment Administrative Guideline and implement the district assessment plan. If you have any questions about district assessments please contact the appropriate program director.

### *RH Administrative Guidelines – Student Assessment*

Learning is a developmental process where learners acquire knowledge, understandings, and skills. Measuring learning requires clear statements of academic standards and ongoing assessment. In Rush-Henrietta, student learning is measured in relation to state and district academic standards. Both formative and summative assessments are necessary to inform instruction. Evaluation of learning is based on multiple measures that demonstrate student achievement toward meeting the academic standards.

#### **Purposes for Assessing, Evaluating, and Reporting Students' Work**

- Inform instructional decisions by individual teachers and collaborative learning teams.
- Communicate achievement of standards to students, parents, and others.
- Evaluate the effectiveness of curricular, instructional, and assessment practices and programs.
- Respond with appropriate targeted interventions.

#### **Assessing Learning (gather evidence of achievement based on multiple measures)**

- Use curriculum maps as the reference point to determine what will be taught, assessed, and evaluated.
- Use District assessments as referenced on curriculum maps and in assessment plans.
- Provide students with a variety of options over time to show what they know, understand, and are able to do.
- Use rubrics, checklists, and learning profiles to record and maintain evidence of the most consistent level of achievement.

#### **Evaluating Learning (make a judgment based on the quality of the learning performance)**

- Base rating/grades solely on achievement of course/grade level standard.
- Evaluate student achievement toward standards upon completion of required assessments.
- Determine ratings/grades on a combination of assessments.

#### **Reporting Achievement (communicate student progress to the standards)**

- Ensure that students understand in advance how their achievement toward standards will be determined.
- Include rubrics, assessment checklists, and anchor papers to provide formative feedback on various types of performance tasks (e.g., products, projects, and other authentic representations of learning).
- Discuss assessment results with students in order for them to engage in and make decisions about their learning.
- Report compliance behaviors such as attendance, effort, participation, and attitude separately from achievement.



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## Required Course Assessments 2019-2020

**Course Name:** Symphonic Band

The Required Course Assessments (tests, projects, written assignments, etc.) that students must complete to demonstrate their level of achievement toward state and district learning standards in this course are:

### Quarter 1

Daily Ensemble Participation  
Weekly Lesson\*  
Sectional Participation  
Playing Exam  
Improvisation or Composition

### Quarter 2

Daily Ensemble Participation  
Weekly Lesson\*  
Sectional Participation  
Playing Exam  
Improvisation or Composition  
Concert Reflection

### Quarter 3

Daily Ensemble Participation  
Weekly Lesson\*  
Sectional Participation  
R-H Benchmark Exam

### Quarter 4

Daily Ensemble Participation  
Weekly Lesson\*  
Sectional Participation  
Playing Exam  
Improvisation or Composition  
Concert Reflection

**\*Note: Missed lessons must be made up within one week of the missed lesson.**



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The following Required Assessments are not counted in the students' grade however, a student must complete these Required Assessments in order to receive credit for the course.

- Student performs in at least three public concerts and the graduation ceremony as a band member, presenting NYSSMA Level V-VI (or equivalent) music appropriate to the grade, studied throughout each semester. Whole group performance is assessed using NYSSMA evaluation criteria.
- Adjudication Experience – Student performs in an ensemble adjudication experience. Whole group performance is assessed using NYSSMA evaluation criteria.
- Student performs in the District Band Festival once every four years (per district rotation).
- Student performs in the District's graduation ceremony

Students will be evaluated and graded on all course assessments. In order to receive course credit, the identified required course assessments must be completed and demonstrate an acceptable level of proficiency. If a student does not complete any one of the required course assessments, he/she will receive an incomplete (INC) as a grade. The district's administrative guideline for Incomplete Reporting Practices for Required Course Assessments will be followed.

\*Required online assessments are *italicized*.





**These are the expectations for recording student grades in Rush-Henrietta:**

- The required assessments for all 7-12 courses are identified in the course curriculum maps that were developed collaboratively with teachers and approved by program directors. These required assessments must be completed to provide evidence of whether a student has achieved the learning standards for that course.
- When setting up student grade books, teachers will use consistent titles for the assessments. The titles used are those listed on the Required Course Assessment lists.
- All required course assessment scores will be reported as a number between 0 and 100 representing a percent (for example 85, not 85%).
- Required course assessments may be weighted differently. Category weights will be established by departments with approval of the program director. All members of each course team must follow these weighting practices.
- Participation and/or attendance that are not part of the standards based curriculum will not be factored into the student's grade, with the following exception; in courses where participation and/or attendance are part of the standards based curriculum (e.g. physical education and music) these will be factored into the student's grade.
- Bonus and extra credit points do not accurately reflect a student's achievement toward the standards and therefore will not be a part of the student grade.
- Students' grades will be updated no later than 5 school days after an assessment is given or an assignment is due (10 days for lengthy assignments like essays or projects).
- All grade books should have at least one assessment/assignment documented a minimum of every two weeks.
- Required course assessment information must be included in course syllabi and communicated to students and parents.

August 23, 2019

## Attendance

**\*\* very important - read carefully\*\***

An organization is only as good as its individual members. This is true of every musical ensemble. Every member is important to our group. The ensemble never functions as well without every person. When you assume the responsibility of being a member of our organization, you must agree to be present for all activities, such as concerts and contests.

Sudden illness, emergencies, and a death in the family will be excused if a note stating the reason is submitted upon the student's return to the first rehearsal following the performance.

**Performance takes precedence over practice concerning another school activity (i.e. sports practice, games and banquets).**

Our concerts are considered our major exams and it is important that all attend and participate. Other members of your band are relying on you! It is your responsibility to attend each performance. You are given ample notice to adjust your work and social schedules accordingly.

### Calendar of Events (\* as of 9-4-19)

#### August

Annual Save-Around coupon book sale

#### September

19 59 Minute Fundraiser

25 Tri-M Induction Ceremony

#### October

Annual Fruit Sale

#### November

15-16 Senior High Area All-State

20 **Symphonic Band Concert**

#### December

12 Jazz Ensemble Concert

#### January

10-11 Jazz Solo festival; Brighton

17-18 Solo festival; Fairport, Minerva-Deland

#### February

13 **Symphonic Band Concert**

#### March

12-14 High School Musical

20-21 Senior High All-County

#### April

2 **District Band Festival**

21 **2020-2021 Parent Meeting /  
Introduce planned 2021 trip**

#### May

1-2 NYSSMA Jazz Solo Festival: Canandaigua

20 **NYSSMA Majors (at R-H)**

20 **Symphonic Band Concert**

28 Jazz Ensemble Concert

#### June

TBA NYSSMA Spring Solo Festival

26 **Graduation**

Events listed in **bold** are required of all Symphonic Band students.

# Concert Make-up Policy

All performances are required. In the event of extreme illness or family emergency, the following is offered as an opportunity to make-up the missed performance.

## Rush-Henrietta High School Bands Make-Up Assignment Form

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**This assignment is due no later than ONE WEEK after missed performance.**

If you have any questions, you should speak to me ASAP.

I, \_\_\_\_\_, have received this information on the date listed above, and I understand that this make-up assignment grade is in lieu of a performance and/or rehearsal. I understand that if I do not submit my project to Mr. Cannan no later than ONE WEEK after the missed performance, I will receive an incomplete (INC) as a grade for this required performance assessment.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Director's Signature

\_\_\_\_\_  
Date

# Rush-Henrietta High School Bands

## Make-Up Assignment for Performance

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Make-up Assignment Guidelines:

1. All make-up projects are due no later than one week after the missed performance. If no project is turned in, an incomplete "INC" will be entered for the performance.
2. All make-up projects should be of "publishable" quality, meaning they are good enough to be laminated and displayed in the band room or published on the Band Webpage. Students should be sure that all text is in their own words and is edited for sentence structure, punctuation and spelling. Plagiarism will result in an automatic failure.
3. Help with ideas or resources are available from Mr. Cannan
4. You will receive full points and no grade penalty for the missed performance as long as you turn in a quality project by the deadline.

### A student missing a performance should complete one of the following projects below AND the Reflection and Self-Assessment

- Create a powerpoint with pictures and text describing the life & music of a composer of your choice. Highlight several of his/her prominent pieces of music. The powerpoint should include information about the composer's early life, education, mentors, successes and failures through his/her career. Please include several slides about the most important pieces and why they are viewed in that light today. The powerpoint should be approximately 20 slides and include MLA citations at the end. The powerpoint should be emailed to Mr. Cannan at [scannan@rhnet.org](mailto:scannan@rhnet.org) Some suggestions would be: Gustav Holst, Ralph Vaughan Williams, Aaron Copland, John Phillip Sousa, John Williams, Robert W. Smith, James Swearingen, James Curnow, Percy Aldridge Grainger, or Alfred Reed.
- Select a composer from the list below. Write a 4-5 page biographical research paper about the composer's life and highlight several of his/her most prominent pieces of music. Your paper should include information about the composer's early life, education, mentors, successes and failures through his/her career. Please include information about the most important pieces and why they are viewed in that light today. The paper should be approximately 4-5 pages, typed with 12 point font, 1 inch margins and include MLA Citations. The paper must be emailed or given in hard copy to Mr. Cannan ([scannan@rhnet.org](mailto:scannan@rhnet.org)). Composer List: Igor Stravinsky, Antonín Dvorak, Morton Gould, Karel Husa, Alfred Reed, Henry Filmore, Karl L. King.
- 1)** Choose a performer that plays your instrument from the "Listening Guide for Young Classical Musicians" located on page three of this hand-out. **2)** Research this performer to find the following information: **a.** Where are they from? **b.** How did they start playing music? What's their story? **c.** Why are they famous, and how did they become well-known on their voice/instrument? **d.** With whom do they perform with now, and in what genres? **3)** Listen to several recordings of this performer and choose one on which to reflect. **a.** What is the title of the piece and the composer and arranger (if there is one). If it is a movement of a larger work make sure to write the title of the larger work as well (for example: "I. Allegro Moderato" from *Partida in a minor for Flute* by Johann Sebastian Bach). **b.** Describe their tone: Is it rich and full or thin and airy? Is it Pure or does it contain impurities? Is it pleasant to listen to? Why or why not? **c.** Describe their technique: Is it clean and crisp, or muddy and dirty? Can you hear all of the notes or not? **d.** What do you enjoy or not enjoy about this performance? Discuss both the playing itself and also the musical composition. **4)** Last question: What would it take for you to start to sound like that performer. What are some steps you could take to go that direction? Compile all of the answers into ONE essay and email it or give a hard copy to Mr. Cannan ([scannan@rhnet.org](mailto:scannan@rhnet.org))
- Record yourself playing all of the music that you missed during the performance/rehearsal. It should be turned in on CD or comparable format that Mr. Cannan can use to listen. (mp3's are acceptable)

Please check which project you will do and use this form as your cover.

## Suggested Listening Guide for Young Musicians

### **Flute/Piccolo**

Julius Baker  
James Galway  
Immanuel Pahud  
Jean-Pierre Rampal  
Laurel Zucker

### **Oboe/English Horn**

Heinz Holliger  
John Mack  
Wayne Ropier  
Thomas Stacy  
Allen Vogel

### **Bassoon**

Christopher Millard  
Frank Morelli  
Klaus Thunemann

### **Clarinet/Bass Clarinet**

Jack Brymer  
Larry Combs  
Eddie Daniels  
Reginald Kell  
Richard Stoltzman

### **Saxophone**

Claude DeLangle  
Timothy McAllister  
Sigurd Rascher  
Eugene Rousseau  
Styliani Tartsinis

### **Horn**

Dennis Brain  
Erik Ruske  
Richard (Rick) Todd  
Barry Tuckwell

### **Trumpet**

Maurice André  
Adolph Herseth  
Wynton Marsalis  
Rolf Smedvig  
Allen Vizzutti

### **Trombone**

Joseph Alessi  
Christian Lindberg  
Jorgen van Rijen  
Charles Vernon

### **Euphonium/Baritone**

Brian Bowman  
Stephen Mead  
Demondrae Thurman  
Matt Tropman

### **Tuba**

Iystein Baadsvik  
Roger Bobo  
Velvet Brown  
Arnold Jacobs  
Patrick Sheridan

### **Percussion**

Equal Temperament Percussion Duo  
Evelyn Glennie  
Jonathon Haas  
Nana Vasconcelos

# Rush-Henrietta High School Bands

## RHSBS Band Performance: Reflection & Self-Assessment Make-up Assignment

Name: \_\_\_\_\_ Date: \_\_\_\_\_

This assignment must be completed “in addition” to the make up assignment for performance and/or rehearsal.

**POINT SYSTEM:** (100 points)

**Spelling:** 20 points : \_\_\_\_\_

**Organization:** 40 points : \_\_\_\_\_

(Indent, introductory statement, supporting sentences, punctuation)

**Content:** 40 points : \_\_\_\_\_

(Use of appropriate music vocabulary; fully answer the question.)

**Due: no later than one week after the missed performance**

**Question #1:**

How have you felt about your personal preparation for this performance? What has your preparation or lack of preparation taught you?

**Question #2:**

How did you like/dislike each of the pieces of music that we were performing? Comment on the choice of music. Were the pieces too easy, too hard or appropriate for the ensemble observed? Were the pieces diverse or very similar?

**Question #3:**

Overall, what have you found to be the most challenging part of this music and performance?

**Question #4:**

What advice would you give to future band students as they prepare for the same or similar music. Write a full paragraph describing your tips for future students. BE VERY SPECIFIC (EXACT). Be sure to include an introductory sentence, and at least 2 sentences to support your introduction.

**All questions and answers should be typed on a separate sheet of paper.  
Please use this form as the cover for your answer sheet.**

# HS Band – Make-up Project Rubric

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>Content</b>	Project is exclusively an expression of personal ideas or information from published literature; little critical analysis provided.	Project is an expression of personal ideas with some original thought and analysis.	There is evidence of a good command of critical thinking skills in the presentation of material and supporting statements.	Ideas expressed represent a keen and insightful analysis and synthesis of original ideas, and information elicited from research. There is evidence of both depth and breadth of understanding through several examples.
<b>Organization</b>	Ideas are not linked to one another. The lack of organization makes the essay difficult to read.	There is minimal organization and ideas are loosely linked to one another.	There is a beginning, middle, and end. References are effectively placed in order to strengthen arguments.	The overall “plan” for the project is both implicit and evident. The overall organization facilitates the reading.
<b>Fluency</b>	Writing is disjointed and difficult to follow. Parts need to be re-read in order to be understood, thus interrupting the chain of thought.	For the most part writing is disjointed and difficult to follow. Parts need to be re-read in order to be understood, thus interrupting the chain of thought.	The project flows smoothly and holds the reader’s attention. The writer seems to regularly draw from experience and knowledge.	Writing is eloquent yet succinct. Writing exhibits command of grammar, usage, style, and language. Ideas, claims, and conclusions follow logically and naturally from evidence. The writing has a rhythm to it.
<b>Editing/ Proofreading</b>	Errors of style or grammar are frequent enough as to interfere with the reading of the project. MLA style appears to have been ignored.	Errors of style or grammar are frequent enough as to interfere with the reading of the project. MLA style is loosely followed.	The few errors of style or grammar do not interfere with the reading of the project. MLA style is generally followed with only a few inconsistencies.	Project is free from errors. MLA style is accurately applied throughout.
<b>Quality of writing</b>	Project contains so many mechanical/editing errors that it interferes significantly with the reading.	Project contains many mechanical/editing errors.	Project contains a few of mechanical/editing errors but they do not detract from the writing	Project is free from errors.

# Homework

## Practicing

Studies have shown that a student's interest in orchestra is directly related to how well he or she performs. How well a student performs on his/her instrument is a direct result of instruction, talent, and the amount of time spent on the instrument outside class, and parental support. Professional musicians find it necessary to practice regularly during their careers as performers. It would seem logical that aspiring high school musicians would find a similar need for practice in order to perfect their musicianship.

We do not "practice" during the rehearsals at school. We refine and polish the music and routines, which you, as an individual, practiced at home so that it fits within the proper context of the entire ensemble.

**Just as in any other academic class, we have "homework" and your daily "homework" is your practicing time.**

Many of the musical techniques and concepts learned in class will require additional practice at home. Musicianship is a skill learned over time, and only regular practice of techniques and concepts will instill mastery.

There are certain ways of practicing that are much more effective than others:

- Practicing every day for a shorter time is better than practicing one day for several hours.
- Set a goal for your practice for that day.
- Practice slowly, at first, for accuracy, then speed up once you know it. Try to play correctly every time; don't practice mistakes.
- Make practicing part of your homework routine, with a special time and place for practice.
- Practice fun and interesting material as well as the 'serious' stuff.
- Practice the harder stuff first, while you are fresh and focused.
- Find a private teacher or ask your director about something with which you are having trouble.
- Apply the lessons you learned in another piece to what you are currently doing.
- Choose a professional player on your instrument and try to imitate his/her sound.
- Practice with musical expression; don't save it for later.

Be sure to allow time to become proficient with the material you practice; it often takes several days or weeks to become familiar with certain music.

Some players make the mistake of starting their practicing too late to have the desired effect.

A minimum of three hours per week of practice will be expected of all members. Three hours of practice per week averages out to one-half hour for six days out of the week. Consistent daily practice is the most effective way to improve your playing. Members taking private lessons will find this requirement very easy to meet.



# Rehearsals

Members of musical performing groups are required to observe the following rehearsal rules:

1. Each rehearsal bring your:

- Instrument
- Music
- Reeds, Mutes, Drum Sticks, Mallets, etc.
- A PENCIL!!!!!!!!!!!!

2. When you arrive at the rehearsal room:

- Do not chew gum
- You must be in the room by the late bell and in your seat by TWO minutes after the late bell.
- Restroom passes will be given for emergencies only. The restrooms are to be used between class changes.
- No passes will be given during the final ten minutes of a class period
- Books, purses, and instrument cases should be kept outside the rehearsal area

**3. When the conductor steps on the podium all playing and talking ceases!**

“Listen and Silent are spelled with the same letters.”

4. Remain seated until dismissed by the teacher.

- When rehearsal ends place your instrument and music where they belong.

5 . Play only your instrument.

It is expected that students will have their instrument for class at each rehearsal. If it should become necessary for the instrument to be repaired please bring a note from home to class notifying the teacher of it with the date you expect to pick it up.

Any class missed due to absence must be made up. Make-up forms are located in the Google classroom.

# Instrument Maintenance

Whether or not a student uses a school instrument or his/her own instrument, it is expected to be maintained in playing condition at all times.

Students must supply expendable materials, even for school instruments :

- Woodwinds: reeds, cork grease, neck straps, swabs
- Brass: valve oil, slide grease, mouthpiece spray
- Percussion: all sticks and mallets for drums, timpani, and mallet perc.

Instruments in need of repair or maintenance should be taken to a qualified music instrument dealer for the necessary service. Many instrument parts are not designed to last indefinitely, and do need to be replaced/serviced on a regular basis; failure to do this often renders the instrument unplayable.

**Woodwind Instruments:** Swab these instruments out after every use to pull the condensation away from pads and tone holes. Corks should be greased after every other use. Pivot points on key mechanisms should receive one drop of key oil once a month. All of these supplies can be purchased in kit form called "instrument care kits" from the local music stores. The exteriors can be cleaned with a soft, clean cloth. Areas should be cleaned under key mechanisms using Q-tips.

**Brass Instruments:** Brass instruments need all moisture blown out after every use and the exterior cleaned with a soft, clean cloth. Each valve should receive a drop of oil every other use or as needed. The same is true of each slide on a trombone. Slides should be pushed back in at the end of each use. Every month the instrument slides, valves, and caps should be taken off and the entire instrument soaked in warm water. All interior tubing at this time should be cleaned out with the use of a flexible tubing brush. The slides then should be reassembled using tuning slide grease to lubricate them for easy adjustment. Valves and caps should be delicately cleaned, lubricated, and re installed. All the above supplies can be purchased through the local music dealers.

**Percussion:** Percussionist should see the director concerning cleaning and adjustment. It is the percussion section's responsibility to keep all equipment operating properly and report any faulty equipment immediately.

**Repairs:** Students are urged not to work on their own instruments. For minor problems such as stuck mouthpiece, loose keys or pads, or questions as to the nature of a repair first contact the music director. If he is unable to make repairs, it is recommended that it be taken to a qualified professional repairman. If the instrument will be more than three days in repair, it is the student's responsibility to have a suitable loaner instrument during the time his/hers is being repaired. Students should keep their mouthpiece, reeds, etc., from the instrument being repaired to use with the loaner.

## **Avoiding Damage**

Students are cautioned about activities which promote damage to the instrument:

1. Do not leave the instrument alone out of the case! When the instrument is knocked over, damage occurs, even if it is not immediately apparent.
2. Do not set the instrument on a music stand during rehearsal. The stand was not designed for this purpose and the instrument will easily fall off.
3. Do not transport instruments without their cases.
4. Avoid rough treatment of the instrument while in the case. The case was designed for minimal protection, and the impact of the instrument against the inside of the case can damage it as well.
5. Avoid eating food while playing instruments.

## **Private Lessons**

Although not mandatory, private lessons are strongly recommended. Through private instruction, a student will increase advancement of performance skills and will correct bad playing habits. The one-to-one approach allows the student to benefit from the undivided attention of the private teacher. The by-products of private study go far beyond increased performance skills. Students are generally more inclined to adopt a regular practice schedule when faced with a weekly music lesson for which to prepare.

# Uniforms

## **Symphonic Band**

Men: \* Tuxedo pants

\* Tuxedo Shirt

\* Tuxed Jacket

\* Bow Tie

\* Cummerbund

Black Dress Shoes (sneakers are not permitted)

Black Socks

Women: \* Floor-length black dress

Black Dress shoes

Black Stockings

\* Provided by the school district

We strive for a uniform and formal look amongst all performers.

Your signature indicates that you have read and understand all of the information in this handbook. In addition, you acknowledge that you have received the dates of major performances for the 2019-2020 school year.

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Student Name (print)

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Student Signature

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Parent / Guardian Name (print)

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Parent / Guardian Signature

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Parent / Guardian Phone

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Parent / Guardian email