

Kamiak High School

**ORCHESTRA MEMBER'S
HANDBOOK**



2016-17

Mr. Brian Steves
Director of Orchestras

INTRODUCTION & WELCOME!!!

No matter how talented you are, no musician can whistle a symphony alone. (F.C. Leacock)

It may seem that our art is short-lived; that it fades with final vibration in the hall – or perhaps we have created “something” that will forever stay in your heart or mind for the rest of your life – or my heart or mind, or in unknown member of the audience. The single melodic line of even the finest violinist or oboist – or even a whistler – can certainly carry a deep musical message, but the power and meaning of the full symphony orchestra is the result of a shared artistic vision, a commitment to technical detail, and the string section of an orchestra especially epitomize the sharing of the individual for a higher goal.

Your membership in the Kamiak High School Orchestra bears a special kind of responsibility – you have a responsibility to our audiences to provide technically prepared and musically meaningful performances; responsibility to the composer, whose genius and devotion created the timeless masterpieces that millions have heard and performed before us, and will hear and perform after us. During our brief time together in this orchestra, we hold responsibility to those student-musicians that have preceded you, talented and dedicated young people who established and maintained an organization of musical integrity, and likewise, our actions this year will have an influence on the Kamiak Orchestras of tomorrow; musicians who deserve a program that provides high-quality musical opportunities. And as you may guess, we hold the greatest responsibility to each other – because every member of the orchestra, regardless of section or chair, are valued contributors to the art we create together.

Thank you for taking the time to go over the 2016-17 Orchestra Handbook. This is a really sort of *Responsibility Handbook*, detailing amongst other things, how the organization is organized, the expectations for performance and rehearsal achievement (i.e. grades), and the opportunities for individual artistic growth. Being in the orchestra is responsibility, but it should not be a burden; for me, it is an opportunity, and I’m glad we are going to share in it together.

1996 – 2016 Kamiak Orchestra Highlights

1996	Mr. Steves was named the Kamiak Orchestra Director; The orchestra’s first performance tour, to San Francisco , with awards of Best Full Orchestra & Best Orchestra – All Divisions at the Golden Gate Festival
1997 & 1998	The Kamiak Symphony Orchestra earned superior ratings at the Northwest Orchestra Festival in Gresham, OR
1999	The eighty-piece Symphony Orchestra traveled to New York City & Boston
2001	Our Symphony Orchestra won Third place award out of eighteen orchestras in our division at the Northwest Orchestra Festival
2002	First European Adventure, with performances in Vienna, Salzburg & Prague.
2003	The newly formed Kamiak Uber Kammerstreich won 3 rd for the State String Ensemble Division
2004 & 2006	Kammerstreich was awarded Best Chamber Orchestra at the Northwest Orchestra Contest
2005	The Symphony Orchestra traveled to beautiful Hawaii for competition and community performances, and we earned the Sweepstakes Awards for Best Orchestra Overall & Best Chamber Orchestra.
2007	Philharmonic Strings II is created because of increased orchestra enrollment Symphony I won third place at the Northwest Orchestra Contest
2008	109 Strings, Winds and Percussion traveled to Rome & Tuscany
2008 & 2009	Kammerstreich earned Second Place at the Northwest Festival & Symphony Orchestra I again earned third place
2010	Regional solo awards for violin, cello, bass, harp and piano, and at the state level the Kammerstreich won 2 nd Place for the Large String & <i>The Mebbs Quartet</i> won 2 nd place in the Small String Division. Years of fundraising also paid off as KPAB was able to purchase a beautiful pedal harp
2011	Another great performance tour – to Spain! Once again our Symphony I took third place at the Gresham Festival, as did the Uber Kammerstreich, and the <i>Three Little Maids Piano Trio</i> was named Third in State in the Small String Ensemble Division.
2012 & 2013	Symphony Orchestra I earned second place at the Northwest Orchestra Festival; in 2012 the Uber Kammerstreich was named 1 st in State
2014	An exciting travel destination for this performance tour year, Costa Rica , where we performed for appreciative audiences in small villages and towns. Our Messiah Performance moved to the Everett Civic Auditorium, an overwhelming success, & Kammerstreich earned 3 rd in State
2015	Symphony I & II headed north to the Inaugural State W-ASTA High School Orchestra Festival: Symphony I and Symphony II took 1 st /2 nd place for the Full Orchestras, Kammerstreich took 2 nd in Chamber Orchestras and <i>The Maiden-Men Quartet</i> took 1 st & the <i>On Pointe Quartet</i> took 2 nd for the small ensembles. This was the also the inaugural year for our eclectic Strings ensemble, <i>Strings in K#</i> , and they earned a 3 rd Place award in their division. We had Regional Winners in Violin, Viola, Cello, Bass & Large Strings – almost a full sweep! And for a second year, Kammerstreich took 3 rd in State
2016	This year Kammerstreich earned d first place at the Inaugural State W-ASTA High School Orchestra Festival, and in the Small Ensembles, <i>All Strings Detached</i>

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Orchestra Ensemble Opportunities

Mukilteo School District Course Offerings

Philharmonic Strings I

[Membership qualifies by Audition] This advanced orchestra is open to upperclassmen playing violin, viola, violoncello string bass and harp. Members of this audition ensemble should be looking forward to their post-high school years, and taking advantage of the musical opportunities at the high school that can set the stage for a lifetime of greater enjoyment through their abilities to use artistic thinking – performing, creating & responding. Performing with advanced ensembles require greater independence in using the expressive elements to share a musical message (quartet performances/Kammerstreich), as well as being able to prepare for a performance without constant directions from the conductor (Kammerstreich, K#, quartets) Being a Creativity musician, through improvisation, arranging and composition (K#) can bring an intense musical satisfaction that classical musicians rarely get to enjoy; and even if adult life means he diminishing of our musical skills, eight plus years of orchestra makes you a more sophisticated listener to all genres of music. Many PS I members hold leadership positions, and this expands the opportunity to use Career/College skills. Even if you do not see yourself playing your instrument after Kamiak – and perhaps especially if you do not think orchestra will be in your future, you should take advantage of these years that allows for music making, and make the most of the music that can be made as a member of the Kamiak orchestras.

Philharmonic Strings II

[Membership qualifies by successful complete in of Int. Orchestra or by Audition] This orchestra is open to upperclassmen and auditioned freshmen playing violin, viola, violoncello, string bass or harp. Technical skills will be assessed though a greater emphasis on the performance literature, but scale studies and etudes will still be vehicles for further refining right hand skills (i.e. using different shades of spiccato to enhance the stylistic message) and left hand skills (shifts to positions V, VII, and some use of II & IV) Cellos & basses will learn to read tenor clef and make use of thumb positions and violas will avoid using six or seven ledger lines by reading parts in treble clef. Our level of musicality and expression will also expand as our technique improves, and there will be higher expectations that through independent rehearsals (sectionals/quartet rehearsals), PS II students will hold themselves accountable to higher standards in musical performance as well as technical. We will regularly practice with wind players and begin to perform symphonic literature as well as string orchestra works; the addition of twenty to thirty more members from the woodwind, brass and percussion families brings new challenges, in both the rehearsal process as well as the performance. Expectations for analysis journals will increase as students will apply the Fundamental Elements of Music to support informed evaluations of listening exemplars, and improvised solos and composing activities will expand knowledge of harmonic structures and musical form. An expanded required performance schedule (additional Messiah music, the Vienna Ball, and competing at t Washington State ASTA Festival in Bellingham) will require students with college-prep academic studies, those with responsibilities for work, religious groups and other organizations, and student-athletes, to use Career/College/21st Skills to reach their goals,

Intermediate Orchestra

[Open Membership, no Audition required] This orchestra is open to any student with middle school experience playing violin, viola, violoncello, string bass or harp. We will use intermediate level etudes (i.e. Wolfahrt), scale studies and familiar songs for our major technique units: beginning the year focusing on Body Format and the Right Hand Executive Skills: an elongated & balanced upper body, a relaxed Franco-Belgian bow hold, and command of the basic on- & off-the string stylistic bowings. Assessments will be focused on level of improvement over time. We will then spend time on the Left Hand Executive Skills – the Galamian/Bornholf patterns and mastering the four types of shifting. As well as becoming more fluent note reading in upper positions: I & III for Violin & Viola, I, II, III, & IV for Cello, and ½, II ½, & III for Bass. Our technique studies will end with two-octave scales and vibrato studies. We will also study technique using quality string orchestra literature from the major stylistic periods [Baroque, Classical, Romantic & Contemporary], but we also will expand our musicality skills,

through the use of dynamics, tonal shading, articulations and phrasing. We will focus not only on horizontal/melodic intonation, but increase our pitch awareness on the vertical plane, that is tuning harmonically to other sections. We will use performance opportunities [three evening concerts, the annual Messiah Performance, quartet rehearsals and performance, and our regional Adjudicated Assessment] as summative assessments of our technical & musical achievements. Journals will be used to define and recognize the seven Fundamental Elements of Music, and the class will use those terms to write beginning listening analysis. Finally, we will learn which "Readiness for Career & College Skills" are necessary for maximum achievement in the music rehearsal-performance process, and each quarter will end with student-musician self-evaluation of their rehearsal skills.

Other Performance Ensembles

Kamiak Symphony Orchestras

Our two Symphony Orchestras perform a number of the major symphonic works throughout the year, focusing on the large romantic works of Beethoven, Tchaikovsky, Dvorak, Sibelius, etc. We are fortunate to have talented wind players who share their skills with our string players; so many Kamiak musicians may have a true symphony experience. Because orchestra ensembles and band ensembles are scheduled during the same period, wind players may join the strings as often as once a week to rehearse our symphonic literature. We are also very fortunate to have a wonderful, flexible band director, Mr. Bathurst, who so kindly shares his bandlings with us! Symphony is comprised of students in PS Chamber Winds and I, Symphony II has members from PS II and Wind Ensemble.

Kamiak Uber Kammerstreich (Translation: The Kamiak Super Chamber Strings)

This is a true chamber orchestra, performing without a conductor, and most rehearsals are student-lead as well. This is an audition ensemble for sixteen string players, and is an additional musical and artistic challenge for players who have made music a high priority in high school. The ensemble rehearses twice a week during "0" period and compete in the chamber orchestra division at our Regional Solo/Ensemble Festival, Large Group Contest and the W-ASTA Orchestra Festival.

Strings in K#

Strings in K# is a new extra-curricular ensemble, introduced just two years ago. The group of 12 – 20 members is a break from the traditional orchestral "classical" world, with a playlist that includes rock, pop, bluegrass, fiddling, jazz, blues, and music from Broadway and soundtracks. Improvisation will be an important focus for the ensemble – as classical musicians strive for perfection in style, pitch and a uniform sound, non-classical genre will allow for more personal musical creativity, a chance for a personal voice. The group is open to grade 9-12 string players plus percussion and keyboard players. There will be two hours of rehearsals each week, either after school twice or in a single block. Rehearsals will be a mix between student lead rehearsals, Mr. Steves guiding the ensemble, and coached rehearsals, led by a coach who has specialized in improvisation & contemporary styles.



Spring Musical Pit Orchestra

Kamiak is famous for our professional-level musical productions, and part of that pride comes from a live (not recorded!) pit orchestra, full of student musicians. The instrumentation is different every year. Some musicals are small full orchestras, with woodwind players on multiple instruments and a full string consort of eleven, but some musicals (i.e. modern rock shows) may call for two keyboards and a rhythm section. This ensemble begins after-school rehearsals in early March, and performances are held in the first two weeks of May.

Youth Symphonies

Joining one our area outstanding Youth Symphonies are wonderful opportunities to perform great symphonic masterworks, rehearse with other motivated young people from different schools and communities, as well as work with outstanding conductors. The Cascade Youth Symphony rehearses at Edmonds Woodway HS on Monday evenings, and the Seattle Youth Symphonies rehearse at Shorecrest HS on Saturday mornings. Our own community youth symphony, the Everett Youth Symphony rehearses at Jackson high School on Monday evenings. EYSO features both a symphony orchestra as well

as a chamber orchestra for the most advanced string players – See the various websites for all organization’s audition times, places and required materials

All State & All-Northwest Orchestras

2017 is an “All-State & All-Northwest Year,” which means the Washington Music Educators (WMEA) is sponsoring an All-State Symphony Orchestra and the national Association for Music Education is sponsoring the All-Northwest Symphony Orchestra. Students submit one recording of the same materials for both ensembles – approximately 80 violinists, 50 violists, 50 cellists and 30 bassists will be selected for a weekend of intense rehearsal and the Gala Performance, held in Bellevue over President’s Day weekend in February. The audition materials can be downloaded from <http://wmea.org/Content/C113/2017NAfMEAll-NorthwestStrings.pdf> ; the recording MUST be done at Kamiak; Recordings are held in submitted early October.

- ALL STUDENTS, all grade and ensemble levels, who are studying privately should be working on the material – it is a great focus for either the summer or fall lessons
- Completing an All-State/All-NW Audition can be used as a Letter Activity

STUDENT LEADERSHIP

Orchestra Council & Inner Circle/Principal Players

Performing Arts classes offer more than just knowledge and skills – they offer valuable opportunities for leadership and team ownership. Orchestra students can be leaders through the Student Orchestra Council and/or auditioning to be a principal player in their orchestra. The Orchestra Council will meet on a periodic basis to discuss issues such as Fund-Raising Opportunities, Performance Obligations and Responsibilities, Rehearsal Atmosphere, Ensemble Goals. Each Orchestra Council Member is responsible for the specific duties, and they are encouraged to develop a committee to assist with these responsibilities

President

- Student Representative at Booster & ASB Meeting:
- Calling Council Meetings
- Assisting Substitute Teachers

Vice-President

- Concert Set-Up

Librarian(s)

- Music Library maintenance
- Historian (s)
- Orchestra Scrap-Book & Concert PR.

Facebook Manager

- Keeping our page updated & relevant

Just like professional orchestras, PS II & PS I depend on Principal Players to provide both artistic and program leadership. String playing with the bow is visual – part of the bow, how much bow to use, what type of bounce stroke, etc., so the concertmaster sets the example, and the other principal players follow his/her example, which is passed to the assistants and then down through the section. {Principal players work with the conductor, helping him/her translates the artistic ideas into bowing styles for the orchestra. {principal players lead weekly sectionals, sharing fingerings and bow direction marks, and help identify players who are struggling with the artistic and technical aspects of the literature. The principal players also have responsibility for their sections focus and behavior.

Principal and Assistant Principals are selected the previous spring, based upon a performance audition and application. They are selected because of their commitment to the orchestra, their playing ability, and their leadership ability. They expected to lead sectionals, mentor their section and demonstrate proper orchestra rehearsal & performance etiquette.

Although there is a structured student leadership program, everyone ion the orchestra has an opportunity to be a leader, and in fact, the orchestra is a more musical and supportive place when members show those behaviors that indicate they have a heightened sense of responsibility to the entire organization, beyond their own stand. The scoring rubric for Daily Rehearsal Skills recognizes all students who exceed the basic expectations – and those students who are leaders.

Chair Placements Procedures

For Philharmonic Strings I & II, there will be at least three major chair exams held throughout the year, before each concert. Based upon instrument performance skill (technical facility, intonation, musicality & bowing style), students will be placed in chair order. Principal and assistant principal players are selected by a combination of playing ability and leadership ability, and while not rotating chairs, are held to a higher standard for music learning and meeting rehearsal expectations. These players may join the rotating

section if they fail to maintain the standard. In order to place students in accurate chairs, it is imperative that they all test on the same day, in succession of each other. Therefore, while a student may certainly make-up a playing test for full credit, he or she may have to accept a lower chair if they were heard on a day separate from the rest of the section.

CURRICULUM

Orchestra students have already spent many years developing their instrumental technique and their musicianship – some since they were three or four years old! So now they are in the High School Orchestra, what are the learning goals? Music of course speaks to some of us very strongly, and we take performance classes so we can be in touch with that voice. But as wonderful as our emotive connections is with music, rehearsals, activities and performances are built around a High School Orchestra Curriculum – the specific instrumental skills to be mastered, the musical knowledge to be understood, the appreciation for music that we hope will deepen and the development of some non-musical skills – the “Career & College Ready Soft Skills” that students uniquely encounter in a music ensemble class.

Defining the Orchestra Curriculum.

A. Washington State & Mukilteo School District Essential Academic Learning Requirements

<p>The Four Washington Essential Academic Learning Requirements in the Arts (EALR):</p> <ol style="list-style-type: none"> 1. The student understands and applies arts knowledge & skills in dance, music, theatre & visual arts. 2. The student uses the artistic processes of creating, performing & responding to demonstrate thinking skills in the arts 3. The student communicates through the arts 	<p>The <i>Essential Learnings</i> are then unpacked into Grade-Level & Content-Specific <i>Skill & Knowledge Components</i>. The fifteen <i>Learning Components</i> guide the selection of the orchestra activities, performances, literature & assessments. Here are some examples of the State High School <i>Learning Components</i>, and which <i>Essential Learning</i> they support:</p> <p style="text-align: center;">http://www.k12.wa.us/Arts/Standards/default.aspx</p> <ol style="list-style-type: none"> A. Develop understanding of the fundamental <i>Elements of Music</i>: EALR 1.1, 1.2 B. Develop listening skills appropriate for music EALR 1.1, 2.1, 3.2 C. Develop skills in reading and writing notation: EALR 1.1, 2.1, 3.1 D. Differentiate a variety of musical styles through performance EALR 1.5, 2.3 E. Develop performance skills & performance opportunities EALR 1.2, 1.3, 1.4, 1.5, 3.1 F. Develop understanding of the relationship of music within societies; EALR 2.3, 3.1, 4.4 G. Develop awareness of the relationships between music & other content EALR 4.1, 4.2, 4.3, 4.4
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B. Orchestra Standards, Goals & Learning Sequences

These are “the Orchestra Student’s Essential Learning Pathway”: the specific sequential skills & learnings students directly encounter through participation in orchestra. Learning Components – Executive, Musical Skills & Artistic Skills & Knowledge are sequenced and spiraled into string pedagogical terminology– the technical and musical skills needed for playing their instruments, from *Twinkle* to *Tannhauser* (adopted from the 2014 National ASTA Curriculum)

C. Performances & Repertoire

It is both my privilege, and my serious responsibility, to select the repertoire that I believe will make the learnings the most meaningful, and I select or organize the various performance activities that will emphasize those musical learnings that I believe to be most important. Both of these responsibilities I take on very seriously, and it is my hope that the students will want to develop their own musicianship and their musical knowledge through the performance literature and through the performance activities.

D. Common Core: College & Career Readiness Skills

“Character Skills” ~ “21st Century Skills” ~ “Soft Skills” ~ These are identified various skill sets today’s high school graduates will need for future success, While the purpose of each trait list is different, they all are associated with a person’s “EQ” (Emotional Intelligence Quotient); the cluster of personality traits, social graces, communication, language, personal habits, responsibilities, and teamwork that characterize relationships with others, especially in the

Executive Skills

- Body Format
- Right Hand Skills
- Left Hand Skills

Technical skills & understandings required to physically play the instrument, such as posture, finger patterns, bowing, etc.

Artistic Skills Knowledge

- Using Expressive Elements
- Music in a Historical /Cultural Context
- Assessing Quality in Music & in Performance
- Musical Performance

The most sophisticated learnings for life-long arts connections 2013 ASTA National Curriculum

Musicianship Knowledge

- Tonal Aural Skills
- Rhythmic Aural Skills
- Musical Literary
- Ensemble Skills

The elements that relate directly to musical understandings, such as reading & performing rhythms, developing aural skills, decoding notation, etc.

workplace. Music ensembles and all performing arts are in a unique position to depend on the group effort regularly for achievement, and successful artistic performance requires at least some musicians to be leaders as well. The more advanced and professional the ensemble, the greater the need for members to recognize the traits and behaviors that will provide the environment for the highest artistic product. Students will self-assess their Rehearsal Skills quarterly and look for innovative ways to improve commitment, cooperation, communication, leadership and inclusion through the authentic daily rehearsal process

GRADING POLICIES

Student assessment data is measured and reported through a "weighted-point-category" system. Assessment and graded work are assigned a category based on the learning goals, and each category carries with it a weight, which corresponds to the learning goal priorities. Each graded activity and assignment are also weighted within its category – for example, a four measure spot check is weighted at 5 points, while a major repertoire excerpt test is worth 40 points. Semester grades are a running total of the categories; the first and third quarter marking periods gives a n evaluation of the points earned thus far in the various categories, and while a discrete 2nd and 4th quarter grade are communicated, the semester grades are not an average of the two quarters, but an inventory of all the points available to students in that 18-week period

40% MUSICAL KNOWLEDGE & SKILL ASSESSMENTS

Student mastery of various music topics, including instrumental technique, articulation, tone, phrasing, literature excerpts, memorization, & music theory/history will be evaluated throughout each quarter. Instrumental skills will be assessed in either a live or recorded format. All students must have access to recording devices, or must be prepared to record tests at school

30% PERFORMANCES & OUTSIDE REHEARSALS

Students must attend all scheduled orchestra performances and scheduled rehearsals. Evaluations will include attendance, proper uniform, audience behavior, and participation in set-up/tear-down. Students must complete the "Excused Absence" form two weeks prior to a performance and twenty-four hours before a rehearsal to receive a make-up assignment – generally a written assignment for missed performances and practice tapes for missed rehearsals. Unexcused absences cannot be made up & will lower the grade.

20% REHEARSAL SKILLS ASSESSMENTS

Important outcomes for orchestra include attitude, cooperation, and leadership and rehearsal attentiveness. Both the orchestra director and the student will evaluate this measure. To earn maximum points, students will need to not only need to be good followers of rehearsal procedures, they will need to discover how they can be a leader in the ensemble, being a catalyst for improvement and higher standards.

10% MUSIC ANALYSIS & REFLECTION JOURNALS

Guided listening & journal assignments will be assigned via the Google Classroom. Students will have opportunities to evaluate music performances and musical compositions, using defined elements and characteristics that are indicators of quality. These assignments are designed to encourage critical listening and deeper artistic understanding, beyond performance skills

Home Practice: Students are not graded on number of minutes practiced, but regular individual performance assessments are intended to encourage regular practice. This year, there



may be more expectations for homework, in the form of cloud-based music theory and aural skills assignments, written analysis assignments distributed through the Orchestra Aspen Page, as week as uploaded short technical or repertoire performances, digitally recorded with a smart phone.

EXAMPLE QUARTER GRADE WORKSHEET

A. Knowledge & Skills: Each type of assessment is weighted, and the number of assessments varies from quarter to quarter.

84.7 points

Typical Activities/Weighted Points	“Typical Quarter Activities” : Stevesie Stringling
Repertoire Excerpt Test 40 pts.	Repertoire Test 35/40 pts.
Repertoire “Spot Checks” 5 pts. per excerpt	Three spot-check excerpts 12/15 pts.
Instrument Technique/Etude 10– 20 pts. each	Uploaded D minor scale 9/10 pts.
Music Theory Assignments 5 - 10 pts. Each	8-measure Sautille Exercise 3.5/5 pts.
<i>Our typical orchestra member, Steves Stringing, earned 72/85 points, so his average is 84.7</i>	Ch. 1 Theory Homework 12/15 pts.

B. Performances & Rehearsals: Evening Concert: 50 points. Scheduled Rehearsals: 15 points, less formal performances, 20 points

90 points

Arrived no later than Call Time	5 pts	Excellent Concert Etiquette when not performing	20 pts.	<i>Including staying until concert end</i>
Dressed in Correct Uniform	5 pts	Assisting with Concert-related Activities`	5 pts.	<i>When it’s your turn for hospitality</i>
Participated in Focused Warm Up	10 pts	Performance with Correct Stage Presence/ Focus	10 pts	

Stevesie concentrated before, during & after his orchestra performed, but yikes! He wore white athletic sock Ugh! 45/50 =90 pts

C. Daily Rehearsal Skills Self-Assess rubric on next page – scoring guide below

92 points

Level	Score	"Grade"	Level	Score	"Grade"	Level	Score	Grade	Level	Score	Grad
16	100	A	13.5	97	A	11	88	B+	8.5	73	C-
15.5	100	A	13	96	A	10.5	85	B	8	69	D+
15	99	A	12.5	94	A	10	82	B-	7.5	65	D
14.5	99	A	12	92	A-	9.5	79	C+	7	61	D-
14	98	A	11.5	90	A-	9	76	C	6.5	57	F

There are four skill areas – Attitude, Teamwork, and Organization & Responsibility. Most ensemble members will easily score 92 – the focused, team-oriented player should earn a 3 on each of the four skills, thus at least Level 12. But to earn an A, students will need to be using leadership skills, finding ways to **create** the classroom energy & enthusiasm, rather than just responding to it

D. Reflection & Music Analysis Journals *Each Journal Entry 5 pts*

82.5 points

Stevesie doesn’t take his journaling quite seriously as he should: 16.5/20 Quarter Grade: Journal Points = 82.5

<u>Standard Grading Scale</u>		
94-100	A	74-76.999 C
90-93.999	A-	70-73.999 C-
87-89.999	B+	67-69.999 D+
84-86.999	B	64-66.999 D
80-83.999	B-	60-63.999 D-
77-79.999	C+	0-59.999 F

Why so many decimals? To underscore grades are representations of achievement data & are not subject to being “rounded up” (i.e. *Excuse, me, young stringling, you were going 59.5 mph in a 60 mph zone, I’m rounding that up to 60; here is your ticket!*)

Quarter Final Grade Weight the points for each category:
40% (A) + 30% (B) + 20% (C) + 10% (D) So for Stevesie,

$$[.4 \times 84.7] + [.3 \times 90] + [.2 \times 92] + [.1 \times 82.5]:$$

$$\underline{33.88} + \underline{27.80} + \underline{18.4} + \underline{8.25} = \underline{87.53}$$

FINAL GRADE: **B+**

Kamiak High School Orchestra : Rehearsal Skills Quarterly Assessment Rubric

Name _____ Ens _____ Q IV

Work Habit Criteria/Traits:	Criteria Sub-scores	Exceeds Expectations Score: 3.5 - 4 pts.	Meets Expectations Score: 2.5 - 3 pts.	Approaches Expectations Score: 1.5 - 2 pts.	Below Expectations Score: 0.5 - 1 pt.
Dependability & Discipline <ul style="list-style-type: none"> Punctuality Focus Following Direction Developing Long & Short Term Goals 		The Outstanding Orchestra Member arrives to rehearsals early, using pre-rehearsal time for personal practice, equipment care, communication or logistical projects	The Good Orchestra Member arrives to rehearsals on time and is physically warmed up prior to tuning	The Orchestra Member who Needs Improvement occasionally arrives to rehearsals late.	The Poor Orchestra Member rarely arrives to rehearsals on time.
		S/he is always focused, listening attentively and critically at all times, especially when another section of the ensemble is being rehearsed.	S/he is usually focused during rehearsal, listening attentively and critically most of the time, even when another section of the ensemble is being rehearsed.	S/he is often not focused during rehearsal/only sometimes listening attentively and critically, especially when another section of the ensemble is being rehearsed.	S/he is rarely focused during rehearsal, does not listen attentively, and distracts when another section of the ensemble is being rehearsed.
Director Score	Student Score	S/he knows which section of the music is being rehearsed, why it is being rehearsed, and understands the strategy being used to improve that section	S/he always knows which section of the music is being rehearsed and why it is being rehearsed.	S/he is usually is not aware of which section of the music is being rehearsed, nor why it is being rehearsed.	S/he does not seem to care which section of the music is being rehearsed, nor why it is being rehearsed
if you exceeded the Rehearsal Expectations, note your Outstanding Activities:					
Organization & Responsibility <ul style="list-style-type: none"> Takes responsibility for Equipment & Materials needed for achievement Actively Works Towards Accomplishing Personal & Team Goals Performs Consistently at Highest Level Possible 		The Outstanding Orchestra Member arrives to rehearsals with instrument, music & pencil, including extras for his/her section members.	The Good Orchestra Member arrives to rehearsals with instrument, music & pencil.	The Orchestra Member who Needs Improvement occasionally arrives to rehearsals without instrument, music & pencil.	The Poor Orchestra Member often arrives to rehearsals without instrument, music & pencil
		S/he takes private lessons if at all possible, and regularly practices the assigned literature, scales, exercises, etudes & solo literature in order to reach his/her technical & musical goals, as well as the goals of the section/ensemble	S/he regularly practices the assigned literature, and occasionally scales and exercises, in order to reach his/her technical and musical goals.	S/he occasionally rehearses the assigned literature, with the primary goals of having a higher chair and/or earning a good grade for the course.	S/he rarely, if ever, practices at home
		The Outstanding Orchestra Member always rehearses to the best of his/her ability, always with exemplar posture & instrument/body format, aware that those fundamentals are prerequisites to strong technique	The Good Orchestra Member generally rehearses to the best of his/her ability, always with good posture and instrument/body format.	The Orchestra Member who Needs Improvement will at times not rehearse to the best of his/her ability, including occasional lapses of good posture and instrument/body format	The Poor Orchestra Member often will not rehearse to the best of his/her ability, and requires constant reminders concerning correct posture and instrument/body format.
		if you exceeded the Rehearsal Expectations, note your Outstanding Activities:			
Director Score	Student Score				

Kamiak High School Orchestra : Rehearsal Skills Quarterly Assessment Rubric

Work Habit Criteria/Traits:	Criteria Sub-scores	Exceeds Expectations Score: 3.5 - 4 pts.	Meets Expectations Score: 2.5 - 3 pts.	Approaches Expectations Score: 1.5 - 2 pts.	Below Expectations Score: 0.5 - 1 pt.
Attitude <ul style="list-style-type: none"> Desire to Perform & Learn Showing Initiative High Energy Level 		The Outstanding Orchestra Member takes an active role in response to his/her desire for the orchestra to improve.	The Good Orchestra Member constantly demonstrates a desire for the orchestra to improve.	The Orchestra Member who Needs Improvement seems disengaged with wanting the orchestra to improve.	The Poor Orchestra Member is not interested in wanting the Orchestra to improve.
		S/he not only responds positively to the conductor & section leaders, s/he encourages others to do likewise.	S/he responds positively to the conductor & section leaders, through actions, verbal responses and body/facial expressions	S/he may respond to the conductor & section leaders, but often appears bored or slow to react	S/he will at times respond negatively to the conductor & section leaders, often not responding to instructions.
		The Outstanding Orchestra Member often creates the positive energy in the rehearsal.	The Good Orchestra Member is actively involved contributing to the positive energy in the rehearsal.	The Orchestra Member who Needs Improvement does not contribute to the positive energy of the rehearsal	The Poor Orchestra Member brings a negative energy to the rehearsal.
<p>Director Score <i>Student Score</i></p> <p>If you exceeded the Rehearsal Expectations, note your Outstanding Activities:</p>					
Working with a Team <ul style="list-style-type: none"> Flexible, willing to accept change Working with Others towards to Common Goal Handles Conflict 		The Outstanding Orchestra Member often initiates new learning strategies, ideas & literature	The Good Orchestra Member is always open to new learning strategies, ideas, & literature.	The Orchestra Member who Needs Improvement is at times reluctant to accept new learning strategies, ideas & literature.	The Poor Orchestra Member is generally closed to new learning strategies, ideas, & literature.
		S/he ensures every member of his/her section feels welcome and takes a sincere interest in their well-being.	S/he displays respectful and courteous behaviors with his/her fellow musician	S/he is not always respectful of his/her fellow musician	S/he displays is often disrespectful & rude with his/her fellow musicians, even creating unnecessary conflicts
		The Outstanding Orchestra Member embodies the musical goals of the orchestra	The Good Orchestra Member embraces the musical goals of the orchestra	The Orchestra Member who Needs Improvement does not always work for the musical goals of the orchestra	The Poor Orchestra Member distracts from the musical goals of the orchestra
Director Score <i>Student Score</i>		In both full ensemble and sectional rehearsals, s/he inspires the other members of the orchestra to reach those goals.	In both full ensemble and sectional rehearsals, s/he works with the other members of the orchestra to reach those goals.	There is a lack of enthusiasm and energy, especially in sectional rehearsals	The distraction from the ensemble goals are especially evident in sectional rehearsals
<p>If you exceeded the Rehearsal Expectations, note of your Outstanding Activities:</p>					
<p>Total Score Summation of all subscores, 0-16 points</p> <p style="text-align: right;">NOTES:</p>					

REHEARSAL, PERFORMANCE & FIELD TRIP EXPECTATIONS

During rehearsals and performances, students are expected to be on time, not to talk or distract, and use good judgment when working with other people, equipment, and our rehearsal room. Participating in a music ensemble requires the same behaviors required of individuals in the workforce – striving for a common goal, sacrificing for the team, and acknowledging that achievement through the group effort is a rewarding a character-building activity. In our music ensembles our success results in meeting personal and ensemble artistic expression through the art of music making – and this happens not only on the stage but also in the rehearsal room. Rehearsals that are disciplined, focused, rigorous and controlled will be productive and positive and will thus allow for the unified expression for the ensemble and personal expression for the musician. We will then want to do more, get better, and achieve higher heights:

The Road to Musical Excellence is never accepting today what was acceptable yesterday Frank Battisti

Dependability & Discipline

By starting rehearsals on time with the proper equipment and music, we:

- Improve ensemble and individual performance as we maximize our actual playing time and avoid unnecessary delays;
- Set a standard for the entire ensemble, as this behavior indicates the ensemble is important to us as individuals, and we are willing to sacrifice social and non-musical behaviors for the performance of the ensemble

Rehearsal Focus

By restricting conversation to musical and rehearsal matters, we:

- Improve ensemble and individual performance as we allow sections to rehearse, and optimize communication between sections and the conductor;
- Set a standard for the entire ensemble, as this behavior indicates the ensemble is important to us as individuals, and we are willing to sacrifice social and non-musical behavior for the performance of the ensemble.

Respect for Each Other

By refraining from personal put-downs, offensive language, and unnecessary/disrespectful comments, we:

- Improve ensemble and individual performance as we can approach the music with a positive attitude, thus optimizing time on playing and minimizing conflict mediation;
- Set a standard for the entire ensemble, as this behavior indicates the ensemble is important to us as individuals, and we are willing to resolve problems outside rehearsal time, using proper communication channels and methods.

Respect for Property, Rehearsal Room, and Instruments

By taking the time to put equipment in its proper storage place, taking care with instruments even when hurried, and keeping the room picked-up from unnecessary debris, we:

- Improve ensemble and individual performance as we reduce delays in rehearsal that are unnecessary;
- Set a standard for the entire ensemble, as this behavior indicates the ensemble is important to us as individuals, and we are willing to take the time to be organized for the performance of the ensemble.

Personal Property kept in School Facilities/Locker Room

SPECIAL NOTE: INSTRUMENTS ARE KEPT IN INSTRUMENT LOCKER ROOM UNDER STUDENT RISK!

The Orchestra Program, Kamiak High School & The Mukilteo School District Are Not Responsible for Theft or Damage to Private Instruments. To help protect your Valuable Property, the Locker Room Is Equipped with Surveillance Cameras, and the School maintains a padlock inventory so every locker has some protection. There have been very few thefts from the locker room, and those that have occurred are almost all the result of not using a lock on the lockers. That said, you may want to check with your Homeowners Insurance and make sure your valuable instruments are covered.



Cell Phones & Texting Why is texting/game playing a problem during rehearsals?



There is no such thing as “resting” in rehearsal - -even when the conductor is working with other sections, you have responsibilities – mentally preparing an excerpt, listening to the conductor’s directions and applying it to your own technique and musical excerpts, or seeing how the work done in another section could relate to your section’s performance. It shows a disengagement from the rehearsal and “takes you away” from the important task of music making with a team. Having an electronic conversation is just as rude as having a “live” conversation – it is disrespectful to the conductor, your teammates and the orchestra

Field Trip Expectations

- Report to the Orchestra Room at least fifteen minutes prior to trip departure time
- Take the time to make a mental checklist of all necessary equipment: instrument, music, rosin, uniform (including black shoes and socks!)
- When a chaperone, student, bus driver, or the Orchestra Director stands in the front of the bus asking for your attention, you are to sit down, face the front, be quiet, and listen immediately!
- Treat the bus driver & bus with respect, using good manners and being responsible for trash
- STUDENTS ARE NOT TO BE DRIVING OTHER STUDENTS TO KAMIAK-RELATED EVENTS

Attendance Policy: Rehearsals, Concerts. Festivals

Excused absences are either pre-arranged or are caused by illness or family emergency. Students must complete make-up assignments to receive grade credit. Unexcused absences cannot be made up, and will result in a grade drop. The number of performances determines the amount of grade loss for that quarter. Repeated unexcused absences may result in loss of travel privileges, or even ensemble membership.

Mukilteo School District Co-Curricular Drug, Alcohol & Tobacco Eligibility Policy

The District expects students will abide by all laws relating to drugs and alcohol and will remain drug and alcohol free 365 days of the year. The District will impose disciplinary consequences if a co-curricular participant violates the drug and alcohol policy. This policy is in effect from the first practice/rehearsal until the last day of the school year. Mukilteo School District holds the following as grounds for denial of participation and/or dismissal from co-curricular activities:

1. Illegal consumption, possession, or sale of alcoholic beverages.
2. Illegal use, possession, or sale of drugs or narcotics.
3. Illegal use of tobacco products.

The effects for confirmed violation of the above are detailed in the Secondary School Athletic Policy Handbook. Because orchestra ensembles are curricular courses, violation of above grounds will not result in dismissal from courses or curricular concerts and performances, but could result in loss of traveling and field trip privileges. Students will not be eligible to represent their school at All-State events, State Solo Contest or other optional activities.

ASB CARD REQUIREMENT

The Kamiak High School Orchestra receives a generous grant from the Kamiak Associated Student Body. This grant pays for transportation to our SKMEA Festival, entry fees for SKMEA events, our tuxedo inventory, Kammerstreich coaching clinics and half the fee for each All-State/All-Northwest participant. As a group associated with the ASB, all orchestra members are required to purchase an ASB Activity Card.

TRI-M









In 2011-12, Kamiak High Music Program chartered our International Tri-M Chapter. Tri-M Music Honor Society, formerly known as Modern Music Masters,, is a high school music honor society, designed to recognize students for their academic and musical achievements, reward them for their accomplishments and service activities and to inspire other students to excel at music and

leadership. There are approximately 4,500 participating chapters in several countries. Any Kamiak musician, grades 9-12, may apply for membership to the Kamiak Tri-M chapter. Prerequisites for applying, in accordance to the organization standards, must have a GPA of 2.5, is currently enrolled in a Kamiak music ensemble, and is approved by their director for character and leadership. Our chapter holds monthly meetings; our service projects include performing at community senior centers, hospitals and hospices, providing "instrument petting zoos" for the YMCA /Nastri Music Center, tutoring elementary and middle school band, orchestra, choir students, and forming ensembles for community service. Consider joining this exciting organization! A membership application is in the signature packet.

EARNING A KAMIAK ACTIVITY LETTER IN ORCHESTRA







A KHS Orchestra Letter is a symbol that represents:

- *Dedication to the KHS Orchestra*
- *Excellence in musical performance*
- *Involvement in activities that support the ASB*

-  Earn average of 90% or higher on all playing tests
-  Complete an audition tape for All-State Ensembles
-  Perform in a solo or ensemble at Sno-King Festival
-  Member of Youth Symphony
-  Take at least four months of private lessons on orchestra instrument during the current academic year
-  Attend two professional concerts, generally a concert performed by a professional orchestra/opera or ballet. Musicals, pops & Holiday concerts do not qualify. Our fall trip to the symphony of course fulfills one concert

Requirements to earn an Orchestra Letter:

- A. Attend all performances or excused absence
- B. Successfully complete two years of Philharmonic I/II
- C. Section Leader gives *Sectional Citizenship Approval*
- D. Complete at least four of the following options:

-  Performing with the Uber Kammerstreich
-  Perform with Strings in K#
-  Active member of Tri-M.
-  Leadership position – ACTIVE Officer/Inner Circle
-  Perform in Pit Orchestra for Spring Musical
-  Donating four hours of service to orchestra – ushering, general fundraising, etc. (may count as fulfilling two requirements for every four hours of service) You may propose how you showed service to the orchestra

UNIFORM REQUIREMENTS

Philharmonic Strings I & II

Men: Tuxedo Jacket and Pants (provided by school, \$15 Cleaning Fee payable to ASB), black bow tie and tux shirt, black shoes and black socks. Cost for tux shirt and tie is approximately \$28. Men will also be issued a garment bag for traveling with their tuxedos. There is a late fee if tuxes /bags are not returned right after the final concert

Women: All black, full-length dress/skirt, short or long sleeve top, conservative cut (Nothing low cut! Nothing backless! No midriff cutouts! No tank tops or spaghetti straps!) Black hose and black dress shoes.



Intermediate Orchestra

Men: Black slacks, socks, shoes, tuxedo shirt (or nice collared white shirt) and bow tie (usable for Philharmonic Strings as well) Women: Black blouse with black skirt or black pants, black hose and shoes.

ORCHESTRA PROGRAM FINANCIAL MATTERS

Being part of the Kamiak High School Orchestra involves a financial commitment – in addition to the costs for the instrument, private lessons and black socks! As a convenience to our Orchestra Families, a majority of the year's costs are detailed here, and this is an opportunity to remit a single payment. Some fees are for charges incurred by Kamiak Performing Arts Boosters, and some by Kamiak High School. For ease of bookkeeping, please attach a separate check for each organization. Parents and families have expressed interest in "combining" the various fees for participating in the orchestra program, including uniform costs (T-shirts) Travel (overnight trips) Basic Program Expenses (Clinicians, Music Rental, Orchestra Camp for PSI & II).

KPAB Orchestra Program Fees: checks payable to KPAB (Orchestra payment box or PO Box)

The Orchestra Program fee includes the cost for the required Orchestra T Shirt, provides funds for special coaches, and for PSI/II members, it includes the travel costs for the annual trip (transportation, hotel room, buffet). This year we will again be attending the State ASTA High School Orchestra Festival held the second Saturday in March at WWU

PS I & PS II	\$ 140	Due October 15
Orchestra Winds	\$ 110	Due October 15
Intermediate Orchestra	\$ 35	Due October 15
Strings in K# Clinician/Uniform Fees	\$ 50	Due January 15
SKMEA Solo Fee	\$ 15	Due January 15, optional SKMEA solo

KPAB Optional Fees

Other transactions that run through the Booster treasurer include tickets to the Seattle Symphony (approx. \$20), Solo & Ens. Solo & Duet Fees (\$10-\$20) and/or the All-State/Northwest Recording Fee (approx. \$25). K# Strings will also have a modest fee (\$50) to help with the clinicians. Checks for these must be remitted to Kamiak Performing Arts Boosters – KPAB – deposited in the locked payment box in the band room or our KPAB Post Office Box or the KPAB Mail Box found in the main office. These Checks are payable to KPAB. Please note that students and families may use fundraiser monies to offset any or all of these charges (see Fundraising below).

ASB/Kamiak Fees: Checks payable to Kamiak High School (Bookkeeper, Main Office Second Floor)

Other fees will be charged via the Kamiak Orchestra ASB: All-State/All Northwest Expenses, \$150, Kammerstreich Clinician Fee, \$100, Instrumental Usage Fee, \$35/\$75, and Tuxedo Cleaning for men in PS I & II: \$15, lost or damaged tuxedo garment bag: \$16.

Kammerstreich Clinician Fee	\$100	Due by Jan. 15
Tuxedo Cleaning Fee	\$15	Due by Nov. 15
Instrumental Usage Fee	\$35/\$75	Due by Nov. 15

Kamiak HS has usage fees for students who use school instruments – including ‘cellos, basses and the school harp. This is designed to offset the yearly costs for instrument /bow maintenance and strings. The rental fee is \$35 per year for “shared instruments” (cellos, basses, harps) and \$75 for single use instruments (school-owned violins, violas, home practice cellos).

Orchestra Program Late Fee

After a thirty-day grace period, a \$10 late fee will be billed to the students’ KPAB account in the event that the payment is not made in a timely manner. This late fee may be waived if a modified payment schedule is required due to either pending fundraising revenue or extenuating circumstances. Communication is required in advance with the student account volunteer (studentaccount@kamiakarts.org) or the liaison (orchestralliaison@kamiakarts.org).

Fundraising & IRS overview of Personal Accounts

Several KPAB fundraisers this year are designated for students to earn money for their own program fees and expenses. 80% of profits will go directly to student accounts including *sales of scrip, fall entertainment books, e and spring bulb bowls*. This fundraising money can be used by students for program expenses such as their program fees (see above), trips, and can even be transferred to cover their orchestra ASB fees. Please note that individual student account fundraising (ISAF) money through KPAB can be used to offset any of the fees below. Personal instrument repair and personal music lessons do not count as program expenses. Per IRS rules money raised through KPAB fundraisers cannot be refunded to families. “Surplus” fundraising money may be transferred to any student or to the orchestra program within KPAB upon leaving the program. Non-designated funds will be donated to KPAB general fund.

If you plan on participating in the Scrip Program, Fall Entertainment Book (student credited approx. \$10 per book sold) or Spring Bulb Sale (credit approx. \$8 for each bulb bowl sold), you may want to decrease the amount remitted now.

At the end of every year, some orchestra students are faced with school fines due to lost equipment and materials. Be aware of these most common fines: Locks (\$5), orchestra textbooks (\$7), sheet music (\$2 per page), and all checked out uniform parts. These fees are also paid to the KHS Bookkeeper.

Financial Assistance

A central tenet of KPAB is no student should be restricted from activities because of finances. We offer lowered fees; late payment plans and want to work with families who need a little help. If you need help with the program fee, please remit a Financial Aid form (available from the website, Mr. Steves or the orchestra liaison) by **October 1**.



The Kamiak Performing Arts Boosters

The Orchestra Boosters operate within the Kamiak

Performing Arts Boosters. We are seeking volunteers for the following orchestra committees: Public Relations, Travel and Chaperones, Finance Support, Hospitality, Messiah Community Performance, Night in Vienna Ball, and the Kamiak Fine Arts Show Case. Please provide your up to date, frequently checked email addresses. Contact your program liaison for questions and to update your email. If you do not have email or regular computer access, please provide the orchestra liaison with

an alternative mechanism to reach you. KPAB uses email to communicate timely program activity and student account information. Booster meetings are typically held selected Thursdays of each month, 7:00 in the choir room. After a short general meeting, Orchestra Parents will convene and work on projects and events that will support our young and talented musicians in the Kamiak Orchestra! The Program Liaisons serve as the lead volunteer for their respective programs, and we are fortunate Cristina Mun has returned as our 2016-17 Orchestra Liaison. She would love to have help with the many activities we try to organize for the students. There is a KPAB Volunteer Sign Up in the Signature Packet – if you can help a little or help a lot, we would love to see many of you get involved! E-mail is the best way to reach him, and if you would like to have a phone conversation, please contact him via e-mail (!) because he doesn't get to a phone very often to check messages

Kamiak Orchestras enjoy the support of an active parent volunteer group, the Kamiak Performing Arts Boosters. Goals include:

1. To support the goals and objectives of the performing arts programs – music, colorguard, dance, drama
2. To assist the directors and students with administrative & logistical support when requested
3. To help promote a positive image of the performing arts programs throughout the community
4. To provide financial support for the performing arts programs
5. To foster communication between the performing arts directors, parents, & students
6. To foster a feeling of involvement and support between parents & students

Brian Steves stevesbp@mukilteo.wednet.edu Cristina Mun orchestraliaison@kamiakarts.org

Visit the Performing Arts Boosters and the Orchestra Web Page on line: KAMIAKARTS.ORG Parents and students alike may also join our Kamiak Orchestra Facebook page! Check the KPAB Website for updated information on performances and rehearsals. You can also stay informed by joining the KPAB/Orchestra Listserve, using the upper left button in the Homepage.

This is the end of the 2016-17 Orchestra Handbook, but yes, there is still more! Every student will receive a SIGNATURE PACKET along with this handbook. The Signature Packet has much of the required paperwork needed throughout the year, and now is a great time to get this out of the way!

Fall Orchestra Signature Packet Contents:

- *Payment Coupons ~ KPAB & ASB*
- *Tri-M Student Membership*
- *Informed Consent Forms: W-ASTA ~ SKMEA ~ Berlin*
- *KPAB Volunteer Form*
- *Family Contact Information*
- *Orchestra Contract Membership*
- *2016-17 Performance Calendar*
- *Field Trip Health Questionnaire & Prescription Administration*
- *Instrument Care Guide*
- *Area Private Instructor Contacts*