<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1996</td>
<td>Mr. Steves was named the Kamiak Orchestra Director; Kamiak has one orchestra with 36 string players. The orchestra planned its first performance tour, to <strong>San Francisco</strong>. Awards for <strong>Best Full Orchestra &amp; Best Orchestra All Divisions</strong> at the Golden Gate Festival.</td>
</tr>
<tr>
<td>1997 &amp; 1998</td>
<td>Orchestra enrollment hits 50 so a training orchestra, Intermediate Strings, is created. The KHS Symphony Orchestra earned superior ratings at the Northwest Orchestra Festival in Gresham, OR.</td>
</tr>
<tr>
<td>1999</td>
<td>The eighty-piece Symphony Orchestra traveled to <strong>New York City &amp; Boston</strong>.</td>
</tr>
<tr>
<td>2001</td>
<td>Symphony Orchestra won 3rd place out of 18 orchestras in our division at the NW Orchestra Festival.</td>
</tr>
<tr>
<td>2002</td>
<td>First European Adventure, with performances in <strong>Vienna, Salzburg &amp; Prague</strong>.</td>
</tr>
<tr>
<td>2004 &amp; 2006</td>
<td>Kammerstreich was awarded Best Chamber Orchestra at the Northwest Orchestra Contest.</td>
</tr>
<tr>
<td>2005</td>
<td>The Symphony Orchestra traveled to beautiful <strong>Hawaii</strong> for a State ASTA competition &amp; community performances; we earned the Sweepstakes for Best Orchestra Overall &amp; Best Chamber Orchestra.</td>
</tr>
<tr>
<td>2007</td>
<td>Increased orchestra enrollment necessitates the formation of Philharmonic Strings II; Symphony I won 3rd place at the NW Orchestra Contest.</td>
</tr>
<tr>
<td>2008</td>
<td>109 Strings, Winds and Percussion traveled to <strong>Rome &amp; Tuscany</strong>.</td>
</tr>
<tr>
<td>2008 &amp; 2009</td>
<td>Kammerstreich earned 2nd Place at the Northwest Festival &amp; Symphony Orchestra I again earned 3rd.</td>
</tr>
<tr>
<td>2010</td>
<td>Regional solo awards for violin, cello, bass, harp and piano, and at the state level the Kammerstreich won 2nd Place for the Large String &amp; <strong>The Mebbs Quartet</strong> won 2nd place in the Small String Division. Years of fundraising also paid off as KPAB was able to purchase our beautiful pedal harp.</td>
</tr>
<tr>
<td>2011</td>
<td>Another great performance tour to <strong>Spain</strong>! Symphony I took 3rd place at the NW Festival, as did the Uber Kammerstreich; the <strong>Three Little Maids Piano Trio</strong> was named 3rd in State in the Small Ensemble Division.</td>
</tr>
<tr>
<td>2012 &amp; 2013</td>
<td>Symphony Orchestra I placed 2nd at the NW Orchestra Festival; in 2012 Kammer achieved 1st in State.</td>
</tr>
<tr>
<td>2014</td>
<td>An exciting travel destination for this performance tour year, <strong>Costa Rica</strong>, where we performed for appreciative audiences in small villages &amp; towns. Our Messiah Performance moved to the Everett Civic Auditorium &amp; Kammerstreich earned 3rd in State.</td>
</tr>
<tr>
<td>2015</td>
<td>Symphony I &amp; II headed north to the Inaugural State W-ASTA High School Orchestra Festival: Symphony I/III took 1st/2nd place for the Full Orchestras, Kammerstreich took 2nd in Chamber Orchestras and <strong>The Maiden-Men Quartet</strong> took 1st &amp; <strong>On Pointe 4tet</strong> took 2nd for the small ensembles. This was the also the inaugural year for <strong>Strings in K#</strong> and they earned a W-ASTA 3rd Place award. We had Regional Winners in Violin, Viola, Cello, Bass &amp; Large Strings – almost a full sweep! Kammerstreich took 3rd in State.</td>
</tr>
<tr>
<td>2016</td>
<td>Kammerstreich earned 1st place at the State W-ASTA Festival, &amp; in the Small Ensembles, <strong>All Strings Detached Quartet &amp; Trio Brilliant</strong> took 3rd &amp; 1st respectively. Kammerstreich took 2nd in State.</td>
</tr>
<tr>
<td>2017</td>
<td>At the State W-ASTA Contest, Symphony I &amp; Cher Michel Quartet took 1st &amp; Kammerstreich took 3rd. At State Contest, Kammerstreich was named 3rd, placing five of the past six years. We also took a performance tour to the land of Bach &amp; Mendelssohn: Berlin &amp; Leipzig, Germany.</td>
</tr>
<tr>
<td>2018</td>
<td>Symphony II earned a 3rd place Award at the State W-ASTA Contest &amp; Kammer took 2nd. At the State Ensemble Contest Kammerstreich took the Silver. New this year, we ended our last concert with a Shetland Fiddle Tune, performed by all 160 stringlings.</td>
</tr>
</tbody>
</table>
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Introduction & Welcome

String Players’ Brains are “Special”

By Stephanie Huan

http://stringvisions.ovationpress.com/2011/05/string-players-brains-are-special/

String players develop brain areas that others do not; other musicians develop unique brains, but string players are subjects of ongoing research because they offer distinctive evidence of brain plasticity. Your brains develop more in volume, mechanisms of use, and perhaps heightened abilities beyond music alone.

Brain plasticity describes a process of neural development that happens ordinarily during the lifespan, beginning with periods prior to birth. It was thought that such development only occurred at certain developmental junctures, but recent research coming from developmental, biological, neurological, psychiatric, psychological, infancy, musical and cognitive science indicates that such plasticity may occur to some extent throughout the lifespan. In short, new neural pathways may form to take the place of injured tissue or connections, new growth may occur forging new neural pathways, and centers of brain use may shift with the acquisition of new skills, activity and learning.

One of studies conducted explored a small group of nine string students compared with 6 similarly aged young students without musical training. The researchers hypothesized that because their left hands use differing amounts of finger, thumb pressure and movement during playing, mental imaging would differ between string players and non-musicians, causing greater brain development. What they found indicated that not only were brains of string players larger, but parts of the brain sensitive to left hand finger motions was more responsive than those of non-musicians. Strengthening of these brain regions also caused a “dipole movement,” a shift in brain locations used to represent the finger movements.

String players and other musically trained children also develop faster mental processing speeds on some tasks, as measured by IQ and musical ability tests. A German study compared 17 young violin students with 82 students without musical training by measuring saccadic “tracking” eye movements during tasks like finger tapping and following jumping spots on a test. All of the musically trained children performed better than the non-musical students. The researchers found the results indicated a small, significant advantage in the music students IQ measurements that appeared to be related to their higher scores on the eye movement tasks.


Brain research is a relatively new field, but while the jury is still out on the “Mozart makes you Smarter” case, I do know that I get to spend my day with a group of young people who have a strong sense of discipline and responsibility, that are energized by the group dynamic, that are willing to work for long range goals, and have an emotional response to this most abstract of the arts, music, and have the aesthetic sensitivity and awareness to feel an emotional response to “art” music that requires repeated exposure to appreciate its complex structure and meaning. I can't guarantee that you will become a better person by being in the orchestra, but in my humble opinion, “better people” are in the orchestra!

Speaking of “neat-o” people, let’s keep in mind that we hold responsibility to those student-musicians that have preceded us, 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 2018-19 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.

Mr. Brian Steves, Director of Orchestras   || Email: StevesBP@mukilteo.wednet.edu||
Conference Time: Period 6 1:00 – 2:00 PM

New for 2018-19!

- Our K# Coaches, Rachel & Lauren, will be holding monthly “K# Clinics” for all the orchestras, with topics like learning more fiddle tunes by ear, learning extended techniques for creating contemporary rock sounds from our instruments, and improvising over Gypsy jazz and blues harmonies. If there is sufficient student interest, we may also create an after-school K# ensemble, with an active schedule from November - March.
- To streamline our KPAB Financial Procedures, we will be accepting all payments via your CHARMS account – the Payment Box in the Orchestra Room is no longer an option! Many families have been asking for a credit card option for years, and this will greatly reduce the workload for Student Accounts, who oversee over 600 individual student accounts! You can access CHARMS via the KPAB website (KAMIAKARTS.ORG), go to the Booster Page, and there (will be ASAP!) a tutorial on creating & accessing your secure account, how to enter your payment method, and how you can immediately access charges to your account, funds earned from fund raising, and upcoming charges. You will also be using CHARMS to purchase tickets for the Seattle Symphony, Vienna Ball & Messiah Performance.

Orchestra Ensemble Opportunities

Mukilteo School District Course Offerings

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.

5
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.

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.

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 “o” period and compete in the chamber orchestra division at our Regional Solo/Ensemble Festival, Large Group Contest and the W-ASTA Orchestra Festival.

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.

Community Youth Symphonies

Joining one of our area outstanding Youth Symphonies is a 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 organizations’ audition times, places and required materials

All State & All-Northwest Orchestras

2019 is an “All-State & All Northwest” year, held in Portland, OR. 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 over President’s Day weekend in February. The audition materials can be downloaded from http://wmea.org/ardisplay.aspx?ID=117 The recording MUST be done at Kamiak; Recordings are held and 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
Calling Council Meetings
Assisting Substitute Teachers
Student Rep at Booster/ASB Meetings

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 rebound 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 translate 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 section’s focus and behavior.

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

Although there is a structured student leadership program, everyone in 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.
The Orchestra Learning Goals are defined by Our Washington State Music Learning Standards; which are also the National Core Arts Standards. All arts students, K-12 have the same learning standards, but as students advance, the goals become more rigorous and complex. To meet the Arts Learning Standards, the Skills, Knowledge and Behaviors are sequenced and spiraled into String Instrument Pedagogical Terminology—The Orchestra Student’s Essential Learning Pathway. well-defined specific Executive (Physical) Skills, Musical Knowledge & Artistic Behaviors students need for playing their instruments in an orchestra ensemble. The result is learning activities and assessments, though rehearsal & performance, journal reflections, music theory and knowledge journals, leadership are developed within this framework.

Through Active Participation in the Music, the Student will:

2.3 Applies a Responding Process to Music & Musical Performances:
- Engages the senses actively & purposefully in perceiving the work.
- Describes what is seen, felt, and/or heard
- Interprets the use & organization of elements, skills, techniques.
- Interprets meaning based on personal experiences and knowledge.

3. Communicate through Music
3.1 Uses music to express feelings & present ideas.
3.2 Uses music to communicate for a specific purpose.
3.3 Develops personal aesthetic criteria to communicate artistic choices.

4. Make Connections Across the Arts, other Disciplines, Life, and Cultures & Work.
4.1 Demonstrates & analyzes the connections among the arts disciplines
4.2 Demonstrates & analyzes the connections between the arts & other content areas.
4.3 Understands how the arts impact & reflect personal choices throughout life.
4.4 Understands how the arts influence & reflect cultures/civilization, place, and time.
4.5 Understands how arts knowledge & skills are used in work world

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
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 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 curious 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.
Sample Quarter Grade Worksheet

A. Knowledge & Skills: Assessment types are weighted; number of assessments varies each quarter

<table>
<thead>
<tr>
<th>Typical Activities/Weighted Points</th>
<th>Example: Stevie Stringling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire Excerpt Test 40 pts.</td>
<td>Repertoire Test 35/40 pts.</td>
</tr>
<tr>
<td>Repertoire “Spot Checks” 5 pts. per excerpt</td>
<td>Three spot-check excerpts 12/15 pts.</td>
</tr>
<tr>
<td>Instrument Technique/Etude 10 – 20 pts. each</td>
<td>Uploaded D minor scale 9/10 pts.</td>
</tr>
<tr>
<td>Music Theory Assignments 5 - 10 pts. each</td>
<td>8-mm Sautille Exercise 3.5/5 pts.</td>
</tr>
<tr>
<td></td>
<td>Ch. 1 Theory Homework 12/15 pts.</td>
</tr>
</tbody>
</table>

Our typical orchestra member, Stevie Stringling, earned 72/85 points, so his average is 84.7

B. Performances & Rehearsals: Evening Concert: 50 points. Scheduled Rehearsals: 15 points. Less Formal Performances, 20 points. These are specific Performance Behaviors needed to receive Full Points:
- Wearing Orchestra T Shirt on Performance Days
- Arrived no later than Call Time
- Appropriate & Complete Concert Uniform
- Performance w/ Strong Stage Presence Focus
- Assisting with Concert-related Activities (Set-up / Tear Down, Ushering, Providing Snacks, etc.)
- Maintain Respect while Other Ensembles are performing
- Staying until Concert End

Stevie was punctual, showed pride and respect, performed his Kamiak best BUT he wore white athletic socks! Ugh! 45/50 = 90

A. Daily Rehearsal Skills:  
Self-Assess rubric on next page – scoring guide below
There are four skill areas – Attitude, Teamwork, and Organization & Responsibility. Most ensemble members will easily

<table>
<thead>
<tr>
<th>Level</th>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>100</td>
<td>A</td>
</tr>
<tr>
<td>15.5</td>
<td>100</td>
<td>A</td>
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<td>A</td>
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<tr>
<td>12.5</td>
<td>94</td>
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</tr>
<tr>
<td>12</td>
<td>92</td>
<td>A</td>
</tr>
<tr>
<td>11.5</td>
<td>90</td>
<td>A</td>
</tr>
</tbody>
</table>

- **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

Stevie models’ strong skills in all areas, but he struggles with perception for behaviors that exceed the standard, especially attitude (looking for ways to make orchestra positive for other team members) and teamwork (helping his principal player prepare for sectionals without needing to be asked) Rehearsal Skill Points = 92

B. Reflection & Music Analysis Journals Each Journal Entry 5 pts

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

Quarter Final Grade to Determine the Quarter Grade, weight each category and sum the products.  

Weight Points for Each Category: 40% (A) + 30% (B) + 20% (C) + 10% (D)

<table>
<thead>
<tr>
<th>Level</th>
<th>Score</th>
<th>Grade</th>
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</thead>
<tbody>
<tr>
<td>16</td>
<td>100</td>
<td>A</td>
</tr>
<tr>
<td>15.5</td>
<td>100</td>
<td>A</td>
</tr>
<tr>
<td>15</td>
<td>99</td>
<td>A</td>
</tr>
<tr>
<td>14.5</td>
<td>99</td>
<td>A</td>
</tr>
<tr>
<td>14</td>
<td>98</td>
<td>A</td>
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</tbody>
</table>

So, for Stevie, [0.4 x 84.7] + [0.3 x 90] + [0.2 x 92] + [0.1 x 82.5]: 33.88 + 27.80 + 18.4 + 8.25 = 87.53

**FINAL GRADE:** B+

Semester Grades are a running total of all assessments assigned in that grading period. 2nd & 4th quarter marks are posted, but semester marks are not an average of the two quarter marks
<table>
<thead>
<tr>
<th>If you exceeded the rehearsal expectations, use your practicing activities:</th>
<th>Score: 0.5 - 1 pt.</th>
<th>Score: 1.5 - 2 pts.</th>
<th>Score: 2.5 - 3 pts.</th>
<th>Score: 3.5 - 4 pts.</th>
<th>Exceeds Expectations</th>
<th>Meets Expectations</th>
<th>Approaches Expectations</th>
<th>Below Expectations</th>
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<tbody>
<tr>
<td>The creative director who knew the script and music was well prepared and conducted the orchestra responsibly.</td>
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</table>
# Kamiak High School Orchestra: Rehearsal Skills Quarterly Assessment Rubric

<table>
<thead>
<tr>
<th>Work Habit Criteria/Traits:</th>
<th>Exceeds Expectations Score: 3.5 - 4 pts.</th>
<th>Meets Expectations Score: 2.5 - 3 pts.</th>
<th>Approaches Expectations Score: 1.5 - 2 pts.</th>
<th>Below Expectations Score: 0.5 - 1 pt.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Attitude</strong></td>
<td>The Outstanding Orchestra Member takes an active role in response to his/her desire for the orchestra to improve.</td>
<td>The Good Orchestra Member constantly demonstrates a desire for the orchestra to improve.</td>
<td>The Orchestra Member who Needs Improvement seems disengaged with wanting the orchestra to improve.</td>
<td>The Poor Orchestra Member is not interested in wanting the Orchestra to improve.</td>
</tr>
<tr>
<td>• Desire to Perform &amp; Learn</td>
<td></td>
<td>S/he not only responds positively to the conductor &amp; section leaders, s/he encourages others to do likewise.</td>
<td>S/he may respond to the conductor &amp; section leaders, but often appears bored or slow to react</td>
<td>S/he will at times respond negatively to the conductor &amp; section leaders, often not responding to instructions.</td>
</tr>
<tr>
<td>• Showing Initiative</td>
<td></td>
<td>The Outstanding Orchestra Member often creates the positive energy in the rehearsal.</td>
<td>The Good Orchestra Member is actively involved contributing to the positive energy in the rehearsal.</td>
<td>The Poor Orchestra Member brings a negative energy to the rehearsal.</td>
</tr>
<tr>
<td>• High Energy Level</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Director Score</th>
<th>Student Score</th>
</tr>
</thead>
</table>

If you exceeded the Rehearsal Expectations, note your Outstanding Activities:

<table>
<thead>
<tr>
<th>Working with a Team</th>
<th>Exceeds Expectations Score: 3.5 - 4 pts.</th>
<th>Meets Expectations Score: 2.5 - 3 pts.</th>
<th>Approaches Expectations Score: 1.5 - 2 pts.</th>
<th>Below Expectations Score: 0.5 - 1 pt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Flexible, willing to accept change</td>
<td>The Outstanding Orchestra Member often initiates new learning strategies, ideas &amp; literature</td>
<td>The Good Orchestra Member is always open to new learning strategies, ideas, &amp; literature.</td>
<td>The Orchestra Member who Needs Improvement is at times reluctant to accept new learning strategies, ideas &amp; literature.</td>
<td>The Poor Orchestra Member is generally closed to new learning strategies, ideas, &amp; literature.</td>
</tr>
<tr>
<td>• Working with Others towards a Common Goal</td>
<td></td>
<td>S/he ensures every member of his/her section feels welcome and takes a sincere interest in their well-being.</td>
<td>S/he displays respectful and courteous behaviors with his/her fellow musician.</td>
<td>S/he is not always respectful of his/her fellow musician</td>
</tr>
<tr>
<td>• Handles Conflict</td>
<td></td>
<td>The Outstanding Orchestra Member embraces the musical goals of the orchestra</td>
<td>The Good Orchestra Member may sometimes work for the musical goals of the orchestra</td>
<td>The Poor Orchestra Member distracts from the musical goals of the orchestra</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Director Score</th>
<th>Student Score</th>
</tr>
</thead>
</table>

If you exceeded the Rehearsal Expectations, note your Outstanding Activities:

<table>
<thead>
<tr>
<th>Total Score</th>
<th>NOTES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summation of all subscores, 0-16 points</td>
<td></td>
</tr>
</tbody>
</table>
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 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 & individual performance as we maximize our actual playing time & avoid unnecessary delays;
- Set a standard for the entire ensemble, as this behavior indicates the ensemble is important to us as individuals, & we are willing to sacrifice social & non-musical behaviors for the performance of the ensemble

Rehearsal Focus

By restricting conversation to musical and rehearsal matters, we:

- Improve ensemble & individual performance as we allow sections to rehearse, & optimize communication between sections & the conductor;
- Set a standard for the entire ensemble, as this behavior indicates the ensemble is important to us as individuals, & we are willing to sacrifice social & 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 & individual performance as we can approach the music with a positive attitude, thus optimizing time on playing & minimizing conflict mediation;
- Set a standard for the entire ensemble, as this behavior indicates the ensemble is important to us as individuals, & we are willing to resolve problems outside rehearsal time, using proper communication channels & 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 & 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, & we are willing to take the time to be organized for the performance of the ensemble.

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.
Personal Property Stored in School Facilities/Music 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.

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

The KHS Orchestra Letter symbolizes:

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

Requirements to Earn an Orchestra Letter:

- Attend all performances or excused absence
- Successfully complete two years of Philharmonic I/II
- Section Leader gives Sectional Citizenship Approval
- Complete at least four of the following options:
  - 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
  - Performing with the Uber Kammerstreich
  - Perform with Strings in K#
  - Perform in Pit Orchestra for Spring Musical
  - Active member of Tri-M.
  - Leadership position – ACTIVE Officer/Inner Circle
  - Take at least four months of private lessons on orchestra instrument during 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
  - 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, paperwork required), 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

**Orchestra Program Fee**: Credit card payment online (details to follow)

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) State W-ASTA Competition Travel (transportation, hotel room, buffet) Basic Program Expenses (Clinicians, Music Rental, Orchestra Camp for PSI & II, Summer BBQ, Spring Picnic, Sr. Awards, etc.).

**KPAB Optional Fees**: Other transactions that run through the Booster Treasurer that are program activity options for students include tickets to a Fall Seattle Symphony Concert (approx. $20), the All-State/Northwest Recording Fee (approx. $25) Please note that like standard required Program Fees, students and families may use fundraiser monies to offset any or all of these charges (see Fundraising below).

**School/ASB Orchestra Fees**: Checks payable to Kamiak High School (Bookkeeper, Main Office Second Floor) Other fees will be charged via the Kamiak Orchestra ASB: Solo & Ens. Solo & Duet Fees ($10-$20) All-State/All Northwest Expenses, $150, Kammerstreich Clinician Fee $120, Instrumental Usage Fees* $35, and Tuxedo Cleaning for men in PS I & II: $15, lost or damaged tuxedo garment bag: $16.
Fundraising & KPAB 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 the Script Payment Card Program (ranges from $5 - $150 per month), Fall Entertainment Book Sale (student account benefit is approx. $10 per book sold) the Great KPAB Mattress Sale and Spring Bulb Bowl Sale (student accounts credited approx. $8 per item sold). This fundraising money can be used by students for program expenses such as their program fees (see above), performance tours, 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.

KPAB’s Scrip Fundraiser is an easy way to earn money for your student! Scrip are gift cards from a wide variety of popular retailers, and when you purchase them, a percentage of the money spent goes to your student. Each retailer sets their own rebate percent, typically between 4 - 16 percent.

Repeated small earnings add up when Scrip gift cards are used for everyday expenses such as groceries, eating out, or gas. 10% of the rebate goes to KPAB, 10% of the rebate goes to the orchestra & 80% of the rebate goes to your student’s account. If you purchased a $100 gift card with a 4% rebate your student would get credited $3.20. If you use Scrip Cards for your regular purchases, the small amounts can add up — if you were earning the rebate on your groceries, your gas, your favorite restaurant and coffee place, you could earn over $500 in the school year!

Overview of Fees & Potential Income from Fundraisers

<table>
<thead>
<tr>
<th>KPAB Program Fee</th>
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<tbody>
<tr>
<td>PS I &amp; PS II</td>
<td>November 1, 2018</td>
</tr>
<tr>
<td>Orchestra Winds</td>
<td>November 1, 2018</td>
</tr>
<tr>
<td>Intermediate Orchestra</td>
<td>November 1, 2018</td>
</tr>
</tbody>
</table>

Optional KPAB Fees

| Seattle Symphony Ticket* | November 1, 2018 | $20.00 |
| All-State Recording Fee* | October 20, 2018 | $25.00 |

Kamiak ASB Fees

| Kammer Clinician Fee | January 15, 2019 | $120.00 |
| SKMEA Solo Fee* | January 15, 2019 | $15.00 |
| Tuxedo Cleaning Fee | January 15, 2019 | $15.00 |
| Instrument Use Fee | January 15, 2019 | $35.00 |

Example of Income from KPAB Fund Raisers

| Entertainment Books | Sell 20 Books | $160.00 |
| Great Mattress Sale | Sell 1 Mattress | $90.00 |
| Scrip Program | 4/week if Scrip Card used for gas, groceries & lattes | $480.00 |
| Spring Bulbs | Sell 10 Bowls | $80.00 |

* optional Total | $810.00

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 willingness to work with families who need a little help. If you need help with the program fee, please remit a Financial Aid form (available Kamiakarts.org) by November 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.

- KPAB uses Email to communicate timely program activity and student account information; Please provide your up-to-date, most 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.

- Kamiak Arts Boosters are unique because we join together Choir, Dance, Band, Drama, Color Guard & Orchestra families – and through this unity we streamline efforts and can offer more to our members – including our Web Page, our Billing system and the many Senior Scholarship awards. We support these joint ventures through our Spring Show Case and our Concert Ad/Patron Program. Please take a moment to look at the Patron paperwork included in the hand out packet, and if you know of a business or individual that can help support our organization, please share the 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 to have Ron Green as our 2018-19 Orchestra Liaison. He would love to have help with the many activities we 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 Ron, and if you would like to have a phone conversation, please contact him via e-mail with a call back number and he will contact you.

  Brian Steves stevesbp@mukilteo.wednet.edu       Ron Green orchestralliaison@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 CHARMS and receive orchestra news before your students do!!!

This is the end of the 2018-19 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
- Instrument Care Guide
- Family Contact Information
- Orchestra Contract
- Area Private Instructor Contacts
- KPAB Volunteer Form
- 2018-19 Performance Calendar
- Tuxedo Contract
- Permission Slips: W-ASTA & SKMEA & Medical Paperwork

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

1. To support the goals & 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