



Music Educator's Handbook:



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ATTACHMENTS (1-28)

1. COUNSELING DEPARTMENT:

Programming the correct students into the correct classes is fundamental to building any kind of program. Your Administrator in charge of this is probably one of the most crucial faculty members. It is wise to not assume that your AP's know what you need and how to support your program and the students. Send letter to All of your Administration and Counseling staff to explain exactly how they can support you and how essential their support, especially in programming is.

o See Attachment 1

- Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net

How are the students assigned to the counselors? (By grade or alpha-breakdown) Which counselors are supportive of music immediately, which do you have to win over? (Some counselors may have experienced negative music programs during their lifetime.) What do the counselors take care of? Programming? Behavior Problems? Academic Concerns? Home Concerns/Inquiries?

- Contribution: Erica Clewett; Vista Middle School; eclewett@yahoo.com

2. PROGRAMMING

Find out who on your campus program students into their classes, if you are not sure you can ask your principal. It could be a counselor, find out who programs what group of kids. It could also be an AP. Make sure to distribute list of students for the next semester's classes at least a month prior to the new semester.

- Helpful counseling APs and Counselors make a huge difference. Figure out how to get on their good side. Those that are helpful make sure that the correct student is in the correct class. I am fortunate that my AP does the music student programming, but counselors may do the programming at other schools, so find out who programs the students and get on their good side.
- An unhelpful AP will put classes in the schedule where they are not accessible to all students. And, counselors and APs that are unaccommodating will put students in the wrong classes (no beginning band and advanced band are not the same), which is a huge mess to fix leaving students nervous, left out of music, and at the very least making your music class start a few weeks late that semester.
- One way to talk to administrators and counselors. What I usually do is I peek in their office if the door is open and ask if now is a good time for a few questions. (Sometimes they are grumpy, stressed or busy – if so say that you will check back later when it is a good time.) Then if it is a good time to talk, I present my questions/concerns in a clear manner. I always say I know they are very busy, but I appreciate their time. When I leave I leave a typed sheet, with my name on it (which I pre-typed) of my questions/concerns with them. If it is not written it is often forgotten once you leave, as they are very busy.

***A note about written correspondence**, always spell/grammar check it – you want to appear intelligent and do not put anything in writing that is negative or that could possibly come back to hurt you in any way.

- *Contribution: Erica Clewett; Vista Middle School; eclewett@yahoo.com*

3. CLASS LISTS

A class list should consist of a typed spreadsheet that has last name, first name, grade (of the semester the list applies to), birth date (there can be more than one student with the same name in the school, this insures that you get the correct student), instrument or voice type (if an advanced class – this lets the administrator get to know the student), and the total number of students in the class (shows you have enough students, if you do not have enough either your class will be backfilled or cancelled.) Always alphabetize and sort the lists by grade to help with ease of programming. Also, you should always double check spelling of the students' names.

Fall 2007 Advanced Band (Sr. Band) w/Ms. Clewett

<u>Last Name</u>	<u>First Name</u>	<u>Grade</u>	<u>Birth date</u>	<u>Instrument</u>	
Sxxxxx	Dennise	7	1/4/1995	Clarinet	15
Sxxxxx	Vanessa	7	1/7/1994	Percussion	16

Vxxxxx	Kiara	7	1/28/1994	Flute	17
Vxxxxx	Francisco	7	8/6/1995	Saxophone	18
Vxxxxx	Arnoldo	7	58/1995	Clarinet	19
Axxxxx	Isaac	8	1/15/1993	Percussion	20
Axxxxx	Remedios	8	4/18/1993	Saxophone	21
Bxxxxx	Brenda	8	6/26/1994	Trumpet	22
Bxxxxx	Brenda	8	1/16/1994	Percussion	23

- Contribution: Erica Clewett; Vista Middle School; eclewett@yahoo.com

4. PERSONNEL ON YOUR CAMPUS– IMPORTANT PEOPLE TO KNOW & WHY TO KNOW THEM

- a. Principal – Your principal is ultimately in charge of everything at the schools site. Work to always be on this person’s good side.
- b. All Vice Principals – Find out what aspects of the school each VP/AP is responsible for. Who’s responsible for the following? - attendance, facilities, master schedule, master calendar, school committees, technology, special ed, announcements, different academic departments, fieldtrips, who can help you obtain music supplies and office supplies, etc.
- c. Secretaries –
 - Principal’s SAA – usually does purchase orders, can get you phone numbers for different district offices, etc
 - Attendance Office – Help catch truancies, clear absences when you pull students out of class (always have an AP or principal’s permission first.)
 - Counseling Secretaries – Help you obtain student grades and personal information.
- d. Custodian (they may get mad if you call them janitors, custodians have more responsibilities)
 - Plant Manager –
 - Head custodian usually there till 3:30 pm
 - Receives large packages and may send out and receive instruments from the repair shop via school mail
 - sends custodians to help in the following ways – to get you paper towels, take out trash, get extra trash bags, to clean up spills, mop when needed, sanitize blood spills, set up MPR chairs, let you borrow tools, help you locate/transport extra tables, chairs, etc.
 - Night Custodian Manager – works after 3:30 pm, can help with the same things the Plant Manager helps with
 - Custodians – always be friendly to them as they clean your room and will do a better job and be helpful in other ways if you are nice to them.
- e. Other teachers – you share the same students with some of them, they may know more about an individual student than you do, they can also be great supporters of your music program and help recruit students.
- f. Title I, EL Coordinator, Grant Coordinator, Literacy Coach – These people can help with supplies, funds, lesson planning, etc.

- Contribution: Erica Clewett; Vista Middle School; eclewett@yahoo.com

The Principal serves as your final approval on all things. Participation in programs, trips, conferences, pulling students out of class, budgeting → it all comes down to the Principal. The Principal is also probably one of the only people on campus who can be flexible to things like deadlines, funding, & sub time. Your Principal should be a CC recipient to every document that the music department creates that goes out to the faculty, district or staff. The more the Principal is informed, the more supportive they will know how to be.

Financial Advisors are your go- to person(s) for anything that involves money, and it is very important that you work well with them. As far as I can tell, specific responsibilities are delegated differently at different times and differently between school sites. Your school has to pay these hard working professionals and sometimes there isn't funding to do so. At my school site there are three people that handle money in some fashion. Some of things my school's Financial secretary handles, are orders, requisition forms, and communication within departments and budgets. Our Title One Office has funds that can be utilized and they also order busses and handle field trip applications. The Student Body Financial Advisor deals with cash related operations, providing cash boxes, receipts, and our Music Department Account for fundraising etc. Double check and follow-up on ALL things related to money... there is no faster way to have a disaster on your hands. (*Example problems: your stuff was never ordered, now the funds have been seized by the district; someone wasn't paid; keep track of how much is in your account; cash = student & a receipt*)

- Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net

AP/Master Calendar/Facilities.

- Join your school Leadership Council or at least attend the meetings. That is where the budget money is divided and the master calendar set. Councils are more likely to support groups on campus when they believe the teacher is a team player.
- Don't just stay in your room and work.
- Get to know the plant manager/custodian and office manager. They often run the school. In terms of programming, get to know the AP-SCS (head counselor) and other counselors. Let them know what level you are hoping to have in each class. In late Spring, give each counselor a typed alphabetical list with grade level of students who have auditioned or are qualified and requested music ensemble classes in the Fall. "Teach" new counselors what instruments belong in a Band or String Orchestra. Be willing to take lots of students in beginning classes to help the counselors out at the beginning of the year so they are more willing not to dump kids in later.
- Make sure your principal or other administrator is invited (or assigned) to open your concert. Let them know what awards or recognitions your students or you receive.
- Put the student names in the school bulletin.

* Contribution: Julie West; Palms MS; jawest99@earthlink.net

COLLEGIAL APPLICATIONS

One effective way of working with staff members is to have students play for particular occasions. This could be a parent meeting, various department meetings, principal's meeting or the like. Sometimes I have my students play for one of these meetings as background music while the visitors are arriving and taking their seats. We have performed for our TUPE coordinator as well as for a meeting of plant managers for example. In-services are good opportunities and add another unexpected dimension to any meeting. There are many possibilities and my colleagues and visitors have always been very positive and appreciative. These performances do not necessarily have to be polished and finished and often the adults like to get a glimpse of the process of learning a piece just as the non-music students do. A brief explanation of what we are doing before we begin serves to set the stage. My colleagues have always been very positive and thankful that I have even asked them, let alone if we do actually play for a particular event. This has served to engender goodwill on campus.

** Contribution: Mark Monarch; LACES; mmonar1@lausd.net*

5. LETTERS TO PARENTS:

Parents should be notified as much as possible and in some cases several times. In order to better ensure that the parent is informed, the creation of tear-offs that are signed and returned for points, works very well. The more the parent knows about your program the more successful everyone may be. These forms are used over & over again so you might consider sending them into the district and having them translated if that meets the needs of your school's demographics. Examples of Parent letters: Course Outlines/ Syllabus; Parent Meeting: Calendars; Concert Reminders; Student-Led Conferences; Field Trip Preparations & reminders, etc

- See Attachment 2

** Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

Course Syllabus

Requirements for Music Classes (Dept. Syllabus)

- See Attachment 26

** Contribution: Mark Monarch; LACES; mmonar1@lausd.net*

6. PARENT MEETING:

To better inform the parent, meet them where academics aren't the focus, and recruit volunteers.

- See Attachment 3

** Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

7. AUDITIONING METHODS:

Auditioning for my most advanced group (mostly high school students) is as follows: all 12 major scales memorized and performed well, able to play all scales and arpeggios in all ranges in the back of Standard of Excellence book 3, played all music from the Spring Semester performance(s) at an A- level and on the 1st part, and able to count and clap all the rhythms in the back of the Standard of Excellence book 3 correctly.

* CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net

This is somewhat specific to each discipline, however there are a few universal things. The students will be more comfortable auditioning & willing to audition depending on how strong & successful the program is. If the program is just starting, the prospect of an audition might scare students off. I have had success in combining an audition with a performance assessment that the students need to complete for a decent amount of points. This way you can assess sight-reading, pitch, technique, scales etc.

When auditioning for solos I recommend asking students to all play the solo as a group until they are comfortable and then casually asking who wants to “try it” several weeks before the actual audition. If you are listening to solos in front of the class it’s best to have a generic response that hides any judgment so that the students feel safe, and good about auditioning in general. The students can even be informed that you will not outwardly react any different from soloist to soloist and how this gives them authentic practice in the real world.

* Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net

Auditioning Form

- See Attachment 16

* Contribution: Julie West; Palms MS; jawest99@earthlink.net

8. PURCHASING INSTRUMENTS

Purchasing Equipment

In our District, it is strongly recommended that you consult with the Musical Instrument Repair Shop to have a greater understanding on what instruments are approved for maintenance and repair. We are the only District in the nation with a full time repair shop. Many of the people that repair instruments on the outside, works in this repair facility. Their expertise and caring of the students in this District is incredible!!

* Contribution: Anthony White; Beyond The Bell Branch; anthony.white@lausd.net

9. REPAIR

It is important that all teachers have the current list of which instrument brands, for which instruments, Central Shops will repair. I suggest that you check the current list in a prominent spot in the new handbook. **Music Instrument Repair, (213) 745-1620...** There’s nothing worse than buying a brand that Central Shops won’t repair. Having written that: Most simple instrument repairs I do myself, having taken an instrument repair class at Pasadena City College years ago; I very often use the "Valentino" brand replacement pads, corks, and water key stoppers - They are quick and work well. When I have time for repairs to be done in a matter of weeks rather than a day or two, I send repairs to Central Shops. They are well done and FREE! IF you have the appropriate brand of instrument!

* CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net

Music Stands: I have noticed that music stands (Manhasset especially) are always wobbling and coming loose. Rather than purchase new music stands (which will yield

the same problem eventually), I devised a simple and inexpensive solution to this problem. It involves some washers, a few standard tools, and thread locker (special glue). I haven't had to tighten one music stand in the past two years. If you like, I can provide you with an "instructable," which includes pictures and a step-by-step process of the assembly.

Permanently Fix a Manhasset Music Stand:

http://www.instructables.com/id/Permanently_Fix_a_Manhasset_Music_Stand/

** CONTRIBUTION: James Rozsa; John Marshall HS; jdr5845@lausd.net*

10. TUNING INSTRUMENTS

The only instruments that I have to tune are guitars. Most method books will give tuning instructions as one of the initial stages, however I recommend that students do not tune their own instruments and that you do NOT spend time trying to teach students to tune their own guitars. I instead reference the page of the method book that teaches "How to Tune" and then smile and tell them that they aren't even to touch the tuning pegs much less try and tune their own guitar. The average student needs to develop their ear as to what each guitar string sounds like and typically this takes a couple of YEARS playing guitar. After I have spent a week or more going over classroom expectations, instrument care, parts of the guitar, how the strings/ frets work, etc. and so on, I then give the students almost an entire class period staying in their own seats to just "get to know their guitar." I have never had class that couldn't handle this. (The students also have to indicate any pre-existing damage and list a couple of songs they want to learn this semester on a note card) While the students do this, I sit up at the piano and have one row at a time come up to the piano and I tune everyone's guitar. This usually takes me 15-20 min. After that, student's guitars should stay decently in tune (assuming proper care and lack of tuning- peg- touching.) Then rotating rows get their guitars first, each day of the week and I tune their guitars, which ends up being once a week. Students will eventually be able to tell if their guitar is out of tune and the process changes a bit. Some students even go out and purchase their own electric tuner.

** Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

11. INSTRUMENT/ MUSIC/ FOLDER/ UNIFORM INVENTORY:

The school is supposed to keep inventory of all items. The inventory of instruments may be done through Student Body or through your School's Financial Manager. The School can better protect your inventory if they have a log of what you have in your classroom. You are also going to need to have your own inventory system. Instruments & uniforms lent out to students will disappear if there is no obvious system of accountability. The school can give your "property of LAUSD" stickers with numbers on them. These numbers coincide with the student's folder number, case number, uniform number, etc. Numbers can also be informally engraved or marked with permanent marker. The student & Parent sign a contract that you keep on file that indicates that they are responsible for ANYTHING that happens to the inventory for that semester. In the case

of Lost/ damaged items, the student is charged with a receipt and their grade is held until it is taken care of. This can be done through Student Body and aligned with your school's method of dealing with lost/damaged textbooks.

** Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

12. ASSIGNING / LOANING OUT INSTRUMENTS and stuff

Wow! For a Beginning Band Program, these FIVE letters take care of "it" all!!! Letter includes: Welcome to Band, Instrument Designation, After-School Rehearsals, Purchasing an Instrument & Method Book, and Instrument accessories.

- See Attachment 25 (5 letters)

** CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net*

Instrument Loan Agreement- Letter to Parent

- See Attachment 18

** Contribution: Julie West; Palms MS; jawest99@earthlink.net*

Letter to Parents handling/indicating that student did not bring instrument and or materials to class.

- See Attachment 19

**Contribution: Julie West; Palms MS; jawest99@earthlink.net*

13. PROFESSIONAL ORGANIZATIONS-

Join music organizations!!! LAUSD has LASMTA "The Los Angeles Secondary Music Teachers Association" for support of middle school and high school teachers. You can network with other teachers in your area, share ideas. They offer solo and ensemble festivals and scholarships as well as find out what is happening in music in district that affects you.

Also look at the larger organizations such as SCSBOA "Southern California School Band and Orchestra Association" or SCVA "Southern California Vocal Association". They offer conferences and Festivals. Join the national music education organization MENC "Music Education National Conference" which includes CMEA. Go to conferences and workshops outside of school. They offer so much to new and experienced teachers. It's professional development specific to music.

** Contribution: Julie West; Palms MS; jawest99@earthlink.net*

I belong to SCSBOA, CMEA/MENC, and most importantly, LASMTA (The Los Angeles Secondary Music Teacher's Association) - LASESMA for Elementary teachers - both groups for LAUSD teachers NOT run by LAUSD. ACDA →Choral Director's Association

** CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net*

14. RECRUITING-

Create relationships with your students and **tell** them to recruit their friends. Post Flyers, post Bulletin announcements, have energetic students make a PA announcement. When

you are walking around campus and see any student doing anything musical tell them they should be in your music class. Ask students to see you after class and tell them that they are doing amazing work. Have fun in your class. Go on field trips, festivals, performances, and concerts. Meet up with your counseling department and either Make a video that your feeder schools watch or visit their school with your music group. The current teachers of those students are given a self-addressed inner-school envelope filled with student interest forms. (Articulations for Elementary going into Middle start in February) Perform at your own school's articulation assemblies. Meet with your Feeder Teachers at articulation meetings and get a list of students from them. Send out letters to all teachers to read to their homerooms (or second period etc) where students can sign up.

○ See Attachment 4 & 5

* Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net

- a. Make good with the AP in charge of counseling/Master Schedule, as this person can be an asset or a liability to a program.
(If the AP is in favor of music, they will help you find incoming 6th grade students and 7th and 8th grade who want to be in the program, help you by putting music class periods in the master schedule, so they are accessible to the honors, general, sheltered and special ed students, and even possibly program your students into the music classes.)
- b. Create a music class that is a productive, organized, respectful atmosphere. Students are happy in a safe atmosphere, where they feel valued. Students are usually interested in reading music and playing an instrument, build on their natural curiosity. Word will get around how good the elective is, and students will continue to sign up.
- c. Allow students to hang out practicing in your classroom at least once a week and make their friends feel welcome. Often the friends are interested in music and with some inquiring on their current elective, they are willing to try music for a semester.
- d. Do a music assembly at least once a semester. As the teacher, be friendly, understandable and pick at least half of the music for a general audience that may not be so in to classical music. (Variety tends to pull in more students.) If the music groups are good, the classes sell themselves. At the assembly, let the audience know when new beginning classes are starting, what instruments are in the beginning classes, which no previous music experience is required for beginning classes, and those instruments/music are provided by the school. This helps the students that are interested in music but are scared of reading music and the money involved.
- e. Make sure to perform at the articulation assemblies. Incoming 6th graders often have not made up their mind on what elective they want to take, so you can help make up their mind. At the articulation assembly, I usually have either the whole advanced band play if I can attend the articulation, or I send a small group (6-8) of responsible (able to stay quiet/polite without a teacher only the AP) of music students to play a piece of music that we play in class, where one instrument on a part sounds good. When I am not at the articulation assembly, I send an *information sheet and music sign up slips with the students, incase the copy I sent to the AP earlier that day was forgotten.

- f. When a small group of students are pulled from class, I use a *performance pass that the AP in charge of attendance has pre-approved for my school. (Check with your administration, for signing students out of class.) This pass will arrive to the performing student within the first 10 minutes of the school day, by one of my students - temporary messengers, with the information for today's performance. Delivering the pass is a way to do attendance, so there are no holes in the performance, and give students directions of what to do when entering the music room. This clears up much confusion, and students understand their responsibilities before and during the performance.
- See Attachment *13 & 14

Recruiting Letter- sent out to incoming 5th graders. Explains expectations and includes parent's permission

- See Attachment 24

* CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net

RECRUITING TOOL In addition to the formal concerts we do I will often have students play in small ensembles to introduce the music department to all students. In spite of our concerts, many students seem to remain unaware (or under aware) that there is a fully functional and accessible music department on campus. In attempts to rectify this, I have students perform in a couple of ways. I have a class come to the band room and hear us play or rehearse a piece. This is done by invitation. I will speak to a teacher and ask if he or she would like to bring their class. This does not take the whole period nor is it meant to. The visiting class sits on extra chairs, tables, the floor, or wherever else is available. We will play a selection and then answer questions or I have my students give short explanations or descriptions about the music, the class, instruments, or whatever else we feel is appropriate. The student explanations are prepared ahead of time and are very brief. Sometimes I will take a class or part of a class around to a couple of different teacher's rooms and do the same type of mini performance. The pieces we play are always at various stages of development. The visiting students and teachers like to hear how we work on a piece and sometimes we give them a glimpse of a rehearsal and not simply a performance of the piece. They often find the learning process fascinating and this usually raises questions from the audience. Sometimes we will play a piece for a class at the beginning of the semester and visit again months later so they can hear how it has changed. I have done this with many classes over the years and sometimes we get a tie in with an English or history class by playing music which relates to what the students are working on. You can make this meaningful in many different ways.

* Contribution: Mark Monarch; LACES; mmonar1@lausd.net

15. SELECTION OF MUSIC:

It only takes one or two orders of music before publishers start sending you lists of their new releases and popular selections, often with recordings included. If you attend conferences you can sit in on readings which will send you out with a free packet of music. Also you can often meet composers that are on publisher's staff and get on their mailing lists. You can also surf through websites such as www.jwpepper.com & www.sheetmusicplus.com. Search your favorite composers/ arrangers or just by genre.

There are many books and publications that will give you repertoire recommendations and then much of the score study is already done for you.

** Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

Selection and Purchasing of Repertoire

Most important things to look for in a selection is range of parts, instrumentation, style (is it too watered down?), key, meter changes, In Band music look at the key, range of the brass parts, see if there are generally interesting parts for all - especially alto sax, horn, trombone, tuba, number of percussionists needed and if it teaches something of value. In String Orchestra music check the key - sharp keys only for less experienced groups, Interesting 1st violin, not too hard 2nd violin - especially accidentals-and viola, challenging cello and interesting bass. Most important in choosing music is knowing the level of your group. You want to challenge the stronger players but not overwhelm the weaker ones. You also have to consider your instrumentation. If you are weak in low brass you need to pick a piece that has a lot of doubling of those parts and doesn't rely on them. If you have a strong section, try to find music that features them. It's OK to re-write parts if necessary. Reinforce the weak or missing bassoon part by writing it in the trombone or bass clarinet part. Play a few pieces that may be considered too easy for an ensemble so you can really work on intonation, balance and tone quality and not just working out rhythms and notes the whole time. Sightreading is the best way to see your ensemble's strengths and weaknesses. It also is great for improving sight reading skills and challenging everyone. Students don't work hard if they don't like the music. That doesn't mean pick only things kids like because you can't please everyone. It may be that the part is too hard or too easy for a student. The more variety and good quality music in the folder, the more motivated students will be to want to improve and practice. It's your job to teach them about quality music. Try to have one slower piece on a concert, not all just fast. You can also choose music for a performance around themes like: - "American music", "Pops Concert", "Holiday Music"...

Try to buy a few pieces every concert and use some pieces from the library.

When a library is small, ask other teachers if you could borrow a piece or they could recommend a piece for the level of students. Go to school concerts, conferences and conventions to hear repertoire. Look at music store exhibits when you go to conventions. A good music source on a regular basis is JW Pepper. It comes really quickly and you can ask to have music "on approval" for 30 days or more. If you are careful you can sight read the music with kids and decide if you want to keep it. If you don't want it just send it back before the approval is up and you only pay for shipping both ways.

** Contribution: Julie West; Palms MS; jawest99@earthlink.net*

Music selection is done several ways - recommendations from colleagues, using Pepper's annual CD's (available for free for listening on their website), and a great resource for literature - GIA's "Teaching Through Performing" series - by the way. I have all of the band ones and the accompanying CD's, and would be willing to loan to others for short periods of time. For the occasional pop tune, I send them to the Pepper site, with the appropriate parameters - type of group, skill level of the selections, and then have them listen to and nominate songs for consideration by the group. I usually do that for one tune per year per group. I get the music on approval from Pepper (they are more

expensive, but very fast in sending music, and very liberal in return policy) and try it with my groups, and then decide if I want to keep it or not. If I know of a title I will definitely buy, I will order from Marshall Music in Torrance or a local music store, and usually get at least 10% of the list price, and often lower shipping rates.

- *CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net*

Standard Repertoire

Having repertoire that you groups can perform year round is a must for all quality performing groups. Patriotic songs (The Star Spangled Banner, God Bless America, My Country tis' of Thee, etc.), cultural songs and popular music is very important and will allow your students educational performance opportunities that may arise outside of your school. Remember that quality is paramount when performing both in and out of the school environment.

- * *Contribution: Anthony White; Beyond The Bell Branch; anthony.white@lausd.net*

16. GUITAR CURRICULUM:

Method books will either approach teaching guitar through chords and popular music or through reading with Classical guitar techniques. Everyone has his or her own philosophy about how to teach reading and where to start. My experience is that students that learn Tablature first, will be very reluctant to learn how to read music. This is problematic for many reasons, most importantly that the student will struggle in rhythm and will be handicapped when trying to play something they don't already know. Also, most students want to learn to play music they like. This is something that they can look forward to for the second half of the year/ semester. You can find this music in song books in virtually any music store / online, you can also see what you can retrieve from the internet for free. Guitar magazines will usually feature 4 songs each month with notes and TAB & chords included, as well as for Bass guitar. Check out www.guitarworld.com. You may want to compile a list of repertoire from your students. Lastly, the video game Guitar Hero is currently very popular. Guitar Hero recently created their own songbook out which could possibly solve all of your repertoire needs.

- * *Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

17. CONCERT OPPORTUNITIES

ULCA offers free concerts in their Design For Sharing Program. They will quarterly send you concert opportunities.

The following programs require teacher workshops, lesson plans and other "YOU based" time and work commitments:

- LA Phil offers "Symphonies For Schools" Partnerships and concert opportunities.
- IHOFB International House of Blues Foundation offers an awesome History of American Popular Music concert as well as Folk art tour on Sunset Blvd.
- LA Opera Company has some free performances and they also provide partnerships that I believe scholarships can be earned for.
- There is a rumor that the Nokia Theater is building a Music History Museum to take students to. Keep an eye out!

If you qualify for any of these programs your school/program will need to provide a bus(es.) Also, these venue require that you bring about 1 adult chaperones for every 10 students.

Also, if your groups are just beginning or you want to know what to expect etc. try attending district festivals with or without students. Festivals are currently offered in Band, Orchestra, Choral (Jazz & Classical) as well as Guitar. Each year in the Middle and Elementary levels, there is an Honor's Ensemble Concert event in which Students need to audition for- but can also attend if tickets are acquired in advance.

** Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

18. CONCERT PREPARATIONS

Planning a concert can be an extremely daunting task. I recommend that you create a checklist that you use every single time you host/ hold a Spring or Winter (etc.) Concert. If your school is currently not giving concerts, it is best to meet with your Principal to see what their concerns, questions, and procedures are. Here are a few things you'll need to consider:

- Master Calendar/ Booking the Facility
- Rehearsals & Dress Rehearsals
- Letters to Parents explaining the date and the dress code at the very beginning of the school year
- Concert ReminderSSSSS
- Where the students that are not performing are going to sit
- Creation of a Program (on paper)
- Advertisement to Faculty and Community
- Getting on and off stage
- Sound considerations: mics, someone to operate the sound board
- Risers, amps, music stands, chairs, stage movement
- Lighting and Lights
- Recording Mediums and People to Record
- Bake Sale? Food and Drinks in the Auditorium? (Student workers)
- Auditorium Expectation Communication to students AND PARENTS
- Concert Sign in's and Sign outs
- Call time
- Tickets, Ticket distribution, ticket collection
- Cash boxes, receipts
- Assembly Performances: Teacher & Class seating charts → First come first serve
- Excusing students from class for combined performances and rehearsals
- Eligibility
 - I know I am forgetting stuff...
 - Have students help you with as much as possible

** Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

Performances

Seeing performances helps to affirm the importance of performing ensembles. Being ready to perform is very crucial to performing groups. Performance situations help to

teach not only the art form, but also helps to build the morale of the individuals as well as the overall program!!

** Contribution: Anthony White; Beyond The Bell Branch; anthony.white@lausd.net*

19. STUDENT RETENTION

I've had many musically qualified students talk their parents into letting them quit the band so they can get an easy "A" by enrolling into service or horticulture, etc. Kids have admitted to me that to get from a "B" to an "A", they'd have to do more work (practice). They didn't want to put in the extra effort, so they tell their parents they aren't interested in music anymore. Once one kid does it, all their buddies do it - it spreads like wildfire. The mind -blowing thing is....their parents let them!

I had to put a stop to this and this letter helps.

Many times the parents were unaware that their kids were doing well in music. Maybe with your vocal program, you don't have this problem - no instrument to carry home. If you do have retention problems, this may help. You could modify it for vocal.

o See Attachment 6

** CONTRIBUTION: Dan McNamara; Irving MS; jinglefactory@hotmail.com*

20. ACCOMPANIST

Some schools are fortunate enough to have parents or students, who can play, volunteer their time, and have flexible schedules. In LAUSD this has NOT been my experience. I had to find a professional piano player and mail them the music, schedule rehearsals, & performances, negotiate rates of pay, get them a vendor number with the district, secure funds, retrieve signed invoices, write requisition forms and get it all approved by the Financial Secretary & Principal at my school. Even then, you need to follow-up to make sure your accompanist gets paid in a timely manner. The accompanist needs to be understanding that they will get paid up to 2 times per year, that they are working with a school- therefore will be probably not paid all that well, and, will not be paid until after they have performed. I found my accompanist through Steve Venz when he was the Content Expert for Secondary Music. (That was really nice of him and he seemed to have had to do some research for me.) I recommend contacting your fellow music teachers and nearby schools as well. Also, I think it is best to check with the accompanist before you refer him/ her out to any other teacher. Working with a school is not one of the most ideal gigs.

** Contribution: Desiree Fowler; Nightingale ms; djf3819@lausd.net*

21. STORAGE-

Instrument Storage: I am sure that this is common knowledge, but most schools are extremely wasteful. When the school decides to purchase new items, they send the old ones to be salvaged. I am on good terms with the Plant Manager at my school, so I am able to rummage through the discarded items. Here are some things to look for...

a. Office Chairs: Most of these chairs are thrown out because of a little tagging or a few small stains. Just use some common tools to remove the backing on the chair, and use it as a drum throne.

b. Shipping Pallets: Although the wood that comprises these pallets are not for structural purposes, it is strong enough to build a conductor's podium. I have a picture of the podium, but I don't remember the exact building procedure. I saved a lot of money though.

** CONTRIBUTION: James Rozsa; John Marshall HS; jdr5845@lausd.net*

22. TECHNOLOGY-

a. Metronome: I did not want to spend money on metronomes for the students, because they are commonly stolen or misplaced. Instead, I created various metronome tracks for use with MP3 players (e.g. iPod, Zune). My students can dock their iPod to my computer at the beginning of the semester and receive the metronome tracks, as well as videos and media files that pertain to the curriculum. With some help from an experienced website creator, LAUSD could facilitate a district-wide web resource with music materials and technology.

** CONTRIBUTION: James Rozsa; John Marshall HS; jdr5845@lausd.net*

23. FUNDRAISERS

You are going to get tons of Fundraising opportunities in your box, every week. However, It is illegal due to an act passed in the district against soda and junk food, to sell candy etc. on campus and during class. Teachers will not particularly appreciate you breaking this act because your student will most likely be inclined to be thinking about, and eating candy in class rather than paying attention to the curriculum. ☺ However, I do not know of a successful music program that doesn't need to fundraise. The monies offered by schools are usually restricted so that you are not able to use the funds for things like field trips, uniforms, etc. Our school participates in fundraisers that start with brochures, end up with orders and money, and 2-3 weeks later the students help to sort and pass out the orders. This way, you don't risk purchasing items that don't sell, thus losing money, and you limit the selling of items during class. However, jury is still out whether it's the most time friendly, profitable way to fundraise.

Recommendations:

- Get parent permission
- Don't order /offer too many different products
- Order extra, mistakes will be made
- Double-check the order before you start to distribute
- Talk to students about the importance of honesty if they receive too much of something
- Tell students and parents that the student's mistakes will only be honored when they pick up their order, not after
- Get community consensus on what will sell
- Ask students to double check their own math
- Create a separate Master Order form

- Color Brochures work the best
- If a company feels wrong to you, don't use them
- Pad the time of product arrival
- Plan out the sale so that the students have at least one extra day to turn in orders late, and that the product will arrive before a vacation
- Plan ahead so that you have 1-3 annual fundraisers
- Bake sales for other departments are really thoughtful of your fellow teachers, but usually are not that profitable when you compare it to the time you are giving up to supervise and organize the sale
- Stick with what works for you

* Contribution: Desiree Fowler; Nightingale ms; djf3819@lausd.net

For fundraising, I've found the best way to go is one that you "get in" and "get out" quickly. In other words, you don't want to do a fundraiser that's going to drag on and on. I've found that many candy sales are like this. Plus, you have inventory to monitor that may get lost, stolen, melted, eaten, etc. Candy is not one of my favorites.

A few of the best fund raisers I've done are "play-a-thons", "rehearse-a-thons", or "march-a-thons" where the students take pledges for the amount of time that you are going to play or rehearse. Have the students try to just get a flat pledge from each person if possible. Then, you just go ahead and rehearse as you normally would, only you'll probably go a little longer (usually on a Saturday so that the pledgers can come and watch - they love it!) I also usually have pizza and baked goods for sale at one of these events, as well. I have a pizza place nearby that gives me a deal on the pizza, and I sell it for \$1.00 a slice. (I've sold as many as 11 large pizzas in 10 minutes!) Baked goods are donated by the band parents.

Another of my favorite fundraisers is through a company called America's Lemonade Stand. I deal with a woman by the name of Bonnie Baker, and she and the company are great! These fundraisers are based on items in a catalogue - everything from jewelry to candles to candy. The inventory is completely handled by the company, each order is packaged by student and comes ready to distribute, because the students collect all the money BEFORE the orders are delivered. So you don't have any left over inventory, the students don't have to buy what they haven't sold and YOU don't have to do anything but distribute the prepackaged orders to the students and collect the money.

* CONTRIBUTION: Jeanne Goodnight; Sutter MS; jeanne_goodnight@sbcglobal.net

You can also try to solicit donations:

- a. Sample "Fundraise letter" on General Fundraiser for a trip to Boston.
- b. Sample "Donation Letter."
- c. Sample "Donation/ Help/" Concert Concessions Letter.

○ See Attachment 7, 8, & 9

* CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net

24. FESTIVALS

Shortly after Winter Break, (trad. Calendar) the district sends out Festival sign-up and information. Sign up as soon as you can and create a good relationship with your host. (Running a festival is a crazy amount of work.) You will need Authentic, purchased copies of each of your pieces for three separate adjudicators. Show up early and make sure your students observe several other ensembles from various schools. During Performances, allow time in between each piece to make sure your adjudicators have completed their comments and scoring. Typically, you will have a rehearsal time and room directly before your group performs, and after one of the adjudicators will act as a clinician for your ensemble. You will get an overall rating of either a: Superior, Excellent, Good, or Fair. Students are rated on their performance on and off stage. They need to be taught to be silent whenever they are in the auditorium/venue and to not enter or exit during a group's performance time. You may bring more than one ensemble to a festival however, separate paper work must be filled out.

** Contribution: Desiree Fowler; Nightingale ms; djf3819@lausd.net*

- a. Sample "Festival Request Letter" / email.
- b. Sample "Festival Information Letter" to parents.
- c. Sample "Festival 'Need Drivers' Letter."

o See Attachment 10, 11 & 12

** CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net*

25. OUTSIDE DISTRICT FESTIVALS

Check out Professional Organizations and companies like Heritage, Forum Music Festivals, Disney, etc. you will be receiving brochures in your mail for these services.

** Contribution: Desiree Fowler; Nightingale ms; djf3819@lausd.net*

26. MUSIC LIBRARY

The music library can be organized in numerical order and stored with a manila folder cover with the title, composer/arranger and library number. Also make an alphabetical *spread sheet of each library area (band, string orchestra, full orchestra, jazz band). Include type of piece (holiday, medley...), grade -if known, special comments like # of scores (good to know for Festival when you need 3 for the adjudicators), and last time performed. Teach the kids score order (especially the "music librarian" student chosen for each ensemble) so they can help put the music back in score order before it is put away.

Also have solo & ensemble music that students can look at on their own, and then check out copies of.

o See Attachment 15

**Contribution: Julie West; Palms MS; jawest99@earthlink.net*

My music library is kept in file drawers in my room, and the titles, type of groups, styles are listed in an Excel spread sheet. I keep them alphabetized.

** CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net*

27. 7700 PER PUPIL MONIES/ SCHOOL SITE COUNCIL/ 4170 FUNDS

You may have access to these funds if you talk to the right people, get on the committees, and fill out the right forms.

** Contribution: Desiree Fowler; Nightingale ms; djf3819@lausd.net*

28. CONCERT PARTICIPATION

Make the importance of a performance known from day one, and supported by the grade, communicate often with your parents, do team building activities and ensemble practices, and Make it fun. Take points off student's grade if they are not demonstrating proper audience behavior. Be understanding and work with students and their possible stage fright and peer pressures.

** Contribution: Desiree Fowler; Nightingale ms; djf3819@lausd.net*

29. DISCIPLINE/ CLASSROOM MANAGEMENT

Be prepared

Have your lesson plan and needed materials (new music...) ready when class begins to set the tone and not give students a chance to stray. Each rehearsal should be educational and enjoyable. A well paced lesson gives little opportunity for students to misbehave. Have clear goals and let the class know – agenda on the board. Keep announcements short – also put important dates and deadlines on the board. Keep to the agenda if possible and make transitions smooth. Have students efficiently assist in classroom tasks such as passing out music, collecting papers...

Set clear expectations and rules

Take time at the beginning of the year to set clear expectations of behavior. Have high standards and expectations for your students. Either decide on your rules before or have the students help set the rules and then post them.

Example:

Class Rules

1. When the tardy bell rings, be in your seat ready to play with instrument, music & pencil.
2. Be respectful of the teacher and fellow classmates.
3. Raise your hand and wait to be called upon.
4. Care for and play only your instrument.
5. Do not bring food, drinks or gum in the classroom.
6. Wait for the teacher, not the bell, to dismiss the class.

Be consistent and fair

Once the rules are established, be consistent and fair in class. Do not demean a student, remain calm. Learn your school's policy of consequences and align your classroom rules. Some consequences for misbehavior in rehearsal can be: note sent home, phone call home, lunch detention, send student to a "buddy teacher". Try to get a misbehaving student back on track but if that isn't possible, remove the student. One student should not rule the class.

Be proactive

Keep your eyes open and get off the podium to see what it's like in different parts of the ensemble. Don't spend too much time with a section without giving the rest of the class something to do (finger your part, write in the measure numbers...) A "look" can sometimes stop a behavior without stopping a lesson. Compliment good behavior and

achievement. If you are positive with a smile (even if you don't feel like it) and encouraging comments it can spread to the class.

* Contribution: Julie West; Palms MS; jawest99@earthlink.net

30. METHOD BOOKS

I currently use the Standard of Excellence Method book, as I like their pacing and the wealth of information available in the teacher's guide. Bruce Pearson - the author, is available in a variety of situations, for advice and comment.

* CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net

31. EXTRA ASSIGNMENTS TO MIX UP THE ROUTINE & SUPPORT INSTRUCTION

Repertoire Analysis- Group Assignment

- See Attachment 20

Chamber Music Class PROJECT, Self Evaluation, & Performance Sign-up→ This assignment creates small ensembles and also prepares ensembles to perform in the District *Solo Ensemble Festival*.

- See Attachment 17

• Contribution: Julie West; Palms MS; jawest99@earthlink.net

Self-Evaluation of a concert performance

- See Attachment 23

* Contribution: Julie West; Palms MS; jawest99@earthlink.net

Games-

Music Bingo: Students create their own bingo cards as a music notation game. Students first use a piece of scratch paper and make a 5 X 5 table with squares large enough to draw symbols in. The students will get the concept quicker if you have an overhead model. Second, give the students 25 symbols that you have pre-made cards for. (I used a quarter of a sheet of paper) The students draw the symbols that are on drawn on your cards, in a random box so that everyone's Bingo card is different. Then all of the symbols are drawn out of a large envelope or something. You can use the meanings in your calling out of the symbols to make it a little more thought provoking but this game with simple symbol matching reaches all levels of student abilities and it reinforces the names, symbols and meanings for the students. The first student to get diagonal, vertical or horizontal symbols gets music bingo. I found you can play about 3 games in about 40 minutes, (it was a minimum day) and this includes making the 5 X 5 bongo cards. I started by having the students circle the squares, then for the 2nd game they put an "X" through the square and finally they lightly shaded through the squares. I recommend giving the winners some sort of prize.

Music Match-Up: (Concentration) I recommend only doing this game for about half of one period or during a minimum day. One or two overheads with pairs of symbols that match are pre-made. I made a 6X6 card and had the horizontal boxes labeled A-F, and the Vertical boxes labeled 1-6, and the students chose boxes (much like Battleship) by giving a letter and then a number. Ex. B-5 meant the second box over and the 5 box

down. I did not use identical symbols; instead I used terms to match up with symbols or squares that said “one beat of silence” for a quarter rest, etc. Paper squares are cut up to cover up all of the individual squares on the overhead puzzle. The students are told how the symbols are to match-up. The students are called on (or volunteer) to pick 2 coordinates to match up with 2 different boxes. If they the 2 boxes match each other then the pieces of paper are moved and student gets to go again. IF they do not match, the symbols are revealed and then covered up again and it’s someone else’s turn. Toward the end the chances of finishing the board increase and whoever uncovers the last squares wins, and I also gave a prize to anyone that matched up 5 or more pairs. To make it more challenging you can ask the students to explain what each symbol means or specific questions about the symbols before they are allowed to guess the second square for their match.

- *Contribution: Desiree Fowler; Nightingale ms; djf3819@lausd.net*

32. WRITTEN QUIZZES & TESTS

Quiz on Scales, Triads and Musical Terms

- See Attachment 21 & 22

* *Contribution: Julie West; Palms MS; jawest99@earthlink.net*

Listening/Evaluation Quiz

- See Attachment 28

- *Contribution: Desiree Fowler; Nightingale ms; djf3819@lausd.net*

33. ADVOCACY -

Supportmusic.com has a great deal of useful info in this arena. Many of us in the 70's did not fully grasp the importance of advocacy at school, district, state and national levels. This left us unprepared and on the defensive when the massive cuts happened in the latter part of he decade.

Network and organize. Encourage membership in the two music teachers associations (elementary and secondary.)

Lastly, in addition to this document, consider working with one of the orgs mentioned above to have face-to-face sessions when more experienced teachers and newer ones can exchange. I am willing to consider offering our boardroom at the recording academy as a location for one or more such sessions.

*David R Sears; Sr. Dir of education
The GRAMMY Foundation*

34. NON-PROFITS TO CONTACT FOR INSTRUMENTS ETC.

Be active in your school/ district community. Capacity is given, where capacity is demonstrated. The better known your program is the more stuff will present itself. LITTLE KIDS ROCK (LKR): (littlekidsrock.org) Offers free guitars and curriculum. LA is one of their first national chapters and those have been working closely with them have received free basses, amps, keyboards, guitar straps, and drum set. The program works very hard to provide a specific pedagogy that is student centered and at the service of the teacher. There are tons of resources, lessons, and amazing

opportunities that are still being developed. For more info, visit their website or contact me or Sarah Fuller at Belvedere MS.

**Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

35. SAMPLE LESSON PLANS / AGENDAS

Wind Ensemble Beginning Lessons-

1. Make sure all instruments are set on the ground in their cases so they don't fall. (Percussion, have them start with practice pad and orchestra bell, and their mallets.)
2. Have the students open the cases, and identify the parts, and makes sure all parts are there.
3. Go over how to put the instruments together (clarinet players should bring out paper towels/napkins to use when you help them with cork grease for their corks if necessary, trombone players bring some for slide cream).
4. Have them put it together and take apart at least twice. (Clarinets save the reed for a later step.)
5. Show them how to do basic care – swab out instrument, oil valves, cream/oil/water slides, etc.
6. Have them do it themselves with your careful observation.
7. Clarinets put reed on when dry at first, so it will not break as easily, for the first few times. Please make sure that they put slide the reed from the top, after the ligature is in place, everything on the reed is lined up, then have them put it away. After that is done twice, then have them wet the reed and go on to the next step.
8. Teach the student how to play “Mary Had A Little Lamb” by the end of the period. After you teach them, have them write it out in their music notebooks, so they can practice at home.

Clarinet: Way to place the thumb for register key, hold the clarinet on the chest/stomach straight out (with the bell touching the body) , have them put their thumb on the hole and register key and work the mechanism like a remote control or video game.

Have them hold the clarinet by the thumb rest with the right hand (you remember - right??), play the song with left hand:

E D C D E E E D D D E E E E D C D E E E E D D E D C. Teach them the fingering that goes with the song – T1, T12, T123, T12, T1 T1 T1 T12 T12 T12 T1 T1 T1 T1, T12, T123, T12, T1 T1 T1 T1 T12, T12, T1, T12, T123.

If time, The main point is to find the optimal spot to play. Amount of reed, and proper mouthpiece and reed. Here is another exercise:

As soon as the student can play a C –thumb and 3 fingers, have a neighbor push the register key(while also pushing down on the top of the clarinet so it doesn't change the sound/grip in the mouth), and get the register to come out. Then have the student do that themselves.

Very important that the jaw really “protrude” in order to get the notes in tune and higher notes. If it squeaks, take less mouthpiece.

Flute: Have them play with the Left hand and hold the flute by the connection joint (where the first two parts fit together) Using thumb and first finger, then add second finger, then add third finger etc. :

B A G A B B B A A A B B A G A B B B B A A B A G.

If there is time, Teach the G scale with first G G G rest, G G G rest, and when consistent, then to A A A rest then B B B .. then continue with the same fingerings blowing the third harmonic, and end up with a scale.

Percussion: How to hold the stick/mallet – point first finger and thumb like making a pretend gun, and put the mallet/stick on the side of the index finger where the first slot is. Have the thumb hold it in place, just opposite the indentation.

Teach them the rhythm of “Mary” on practice pad, then move to bells. Teach them the song with EDCDEEE DDD EEE EDCDEEEEDDED.

Then teach:

D C Bb C D D D C C C D D D D C Bb C D D D D C C D C Bb.

If time, teach that the snare is lined up from bellybutton, to far side. Need to line them up equidistant to the center. Also the length of stick should be the same with each hand, so that the tips of the sticks and the thumbs line up. Also the angle of the stick to the drum head should be the same with each hand.

Basic strokes: Single strokes then double strokes, and then slow it down, and then go from double to slow double to single.

Flam: Secret is to use the first stick high to low etc. The most important part is the position of the sticks, not the sound.

Ruffs: bounced flam

Buzz rolls: Kids say buzzzzzz and stop at the end of the bounce. The trick is to play it as slow as you can get away with. Move that into a roll later.

Trombone: Have them find their best sounding note in first position – low Bb, F or high Bb, have them learn where 1st, 3rd and 5th position are – by playing “Mary” by ear:

1 3 5 3 1 1 1 3 3 3 1 1 1 1 3 5 3 1 1 1 1 3 3 1 3 5.

If time, have them play “Mary” with 2 4 6 4 2 2 2 etc.

Trumpet: Have the students find their best note in open position: Low C, G or High C – then have them find 1&2 E (between low C and G) or 1&2 A (between G and high C).

Depending on which one they can play easier. There are two versions to teach. Those who play E better, teach them this one:

12 13 0 13 12 12 12 13 13 13 12 12 12 12 13 0 13 12 12 12 12 13 13
12 13 0 (EDCDEEE DDD EEE EDCDEEEEDDED)

Those who play the A better, teach:

12 0 1 0 12 12 12 0 0 0 12 12 12 12 0 1 0 12 12 12 12 0 0 12 0 1
(AGFGAAA GGG AAA AGFGAAAAGGAGF)

If they are doing well, you may teach them the opposite version above.

* CONTRIBUTION: Mark Johnsen; Sherman Oaks Center for Enriched Studies; mjohnsen@lausd.net

36. CREATING A POSITIVE CLASSROOM ENVIRONMENT

Motivational Goals and philosophy- Students positive interactions and group accountability creates an environment where students work together and support each other while reaching their goals together. A positive team-like classroom setting will naturally off set many bullying behaviors. Students will learn more if they are in a safe environment. Any time spent on activities that create that environment will advance the investment of the student and therefore the learning and retention of the content.

Strategies and Activities to Create a Positive Classroom climate

- This activity is broken down into several steps. First, a sample/ model Rubric is developed that will be overviewed with the class. The rubric will outline behavior, attitude, and participation expectations. Second, the students will self-assess as a class and individually. Students will do this by discussing classroom climate and create ideals backed up with reasons/ benefits for these ideals. Third, students will create their own rubric and then agree to work together to follow it. This rubric will be taught to class, reinforced, and practiced.
 - **See Attachment 27**
- Students engage on a regular basis in a “put each other up” activity (vs. “put down”) in which they compliment another student on a specific way that they followed the rubric. The teacher may also give compliments/feedback on a more one-on-one basis. Lastly, the student will then have the opportunity to assess whether they feel that my assessment was accurate.
- Creation of a “collectively developed social contract.” The hope is that the students realize that they are in control of the collective effort, and that the more that they work as a team the more they will emotionally and academically benefit from the class. Initiate student investment in themselves and the class. Each student has different strengths that will add to the class collectively. There is no such thing as failure- the worst a student can do is to stop trying. If the student chooses not to participate, *they* will receive no benefit in the class, will be bored, and will miss out on what it *feels like* to be part of a team.
- Students create a classroom vocabulary. What do the students hear & say the most while in your classroom? Appropriate responses can be created, taught, learned and practiced that can be exclusive to each class. Examples of active classroom climate vocabulary such as “*We are all chocolate chips in one big cookie, there is no such thing as a successful basketball team that has one or two players sitting down in the middle of the court.*”

Any Team Building Activity

The first 3 activities are more successful if the teacher has a chart of sample compliments or positive words on a chart. This takes a lot of pressure off of the student and also helps avoid comments on physical appearance.

- Student Web- Students sit in a circle and pick a person who has not yet been chosen to say something positive about. Then the student holds on to the yarn and passes it to the receiver of the compliment. The process repeats until there is a

web created from the students. Then the teacher can then deliver a beautiful speech about how we are all part of a whole & how what we do affects everyone etc. ☺

- Positive puzzle pieces- Each student has their name on one side of a puzzle (made of giant butcher paper, *teacher has to measure & cut out irregular shaped boxes roughly 8" x 11"*) Students are given a marker to write something on the other side of the puzzle piece that is positive. There are many ways to go about making sure that all students have stuff written on the puzzle, such as an inner and outer circle that rotates and whoever the student is facing- they write something for. When the students each have several positive comments written on their puzzle piece they all work together to put the puzzle together.
- Field trips
- Bingo/ Scavenger Hunt: Each student receives a bingo card (16 squares on a sheet of paper) each square has something written on it Ex: "Favorite color is purple." Students go around and have other students put their name in the boxes if the phrase in the box applies to them. First person (several people) to fill in all of the prompts and verify that they are true wins.
 - You can also have students create their own bingo cards as a music notation game. *See Extra Assignments section of Handbook.*
- Award ceremonies with serious and funny awards. All teacher needs are certificates. The students can vote on awards as well.
- Parties, Banquets & Retreats/ Picnic: Students play games and eat together to bond. The games build team skills.
 - Knots- Students (8-10) stand shoulder to shoulder, reach into the circle with their right hand and take someone else's right hand. Then they do the same thing with their left hand but with a different person. Carefully and without letting go the students work together to untangle their knot.
 - Rock-Paper-Scissor Tag (w/ Red-Rover): Students are in two large groups and they whisper a sign either rock, paper or Scissors. Once they have agreed they face each other in two horizontal lines. Then they are counted in and when they collectively show they're signs the side/ team that wins chases after the side that didn't. If the "losing" student turns around and runs. If the student reaches a determined point with out being tagged then they are safe and start over. If the student gets tagged by the "winning" side then they take that student onto their side- thus they're team is bigger increasing they're chances for tagging more people. The team that ends up with all/ (most) of the people- wins!

Stuff to keep in mind

- Students have the need to feel safe, emotionally and physically in the classroom setting.
- Students have a need to feel that they are good or competent at something.
- Students need to have goals to work toward, and high expectations to aspire to.
- Students have the need to function in a fair and consistent environment that is free from power struggles.
- Have Class work toward a specific performance/ project/ presentation/ event.

- Make goals are long term and collective that the students can reflect upon and know what they have accomplished.
- Motivate students intrinsically, behaviors are positively reinforced or praised, and added responsibility is given to students who earn it.
- Students need their mistakes and questions celebrated, as they are essential in the process of learning.
- Students have a basic need to feel valued and of significant worth.
- Students need to feel that they have something to look forward to and that their learning experiences are filled with humor and meaningful activities.
- Students need to feel in control of their own learning and behavior.
- Students need to feel that they have freedom of choice.
- Students are essential to the creation of a positive learning environment.
- It is important to implement and model a zero tolerance toward “put-downs” in any form, even in “humor.” If students have a question or concern that they are worried about coming across as negative, they are asked to share it with me responsibly and privately. This way you can react to the situation and take care of it, rather than reacting to the negative energy that the student creates in front of the class.
- Make All levels of participation accepted and truly appreciated. If the teacher, is truly appreciative of all levels of class participation then no matter how silly the comment, the students will begin to see that whatever they bring to the table, and whatever level they are at, is of value. This helps create a safe environment for the students to contribute and express themselves. This is achieved by a sincere genuine respect for *all* students and classes. Again the goal is to work hard and create a product that measures up only to *our* highest potential.
- Resist thanking individual students for following the expectations, and instead thank the class for following the concrete behavior. Individual compliments for very basic things may make compliments less meaningful, and may also encourage students to strive for a compliment just for following simple directions rather than for their learning. Make Personal compliments more meaningful by hitting at the heart of the individual’s needed areas of improvement.
- Resist “warnings” for students who are not following expectations. Warnings teach the student that they have a certain amount of chances, rather than working toward adhering to always being a good student.
- Avoid lectures that basically ask students to do the right thing. It is much more consistent to expect it, and follow through for the good of the class and the student. The students really want you to follow through with consequences because then they can trust you and know deep down that you have their best interest in mind.
- Take nothing personally. Students aren’t perfect and neither are teachers. The Teacher really does have more power/ control of the class. Chose to simply not participate in a power struggle.
- Enjoy lunch with colleagues. => & Try to leave on time at least once a week.
- Deliver expectations *and* consequences with a smile.

**Contribution: Desiree Fowler; Nightingale MS; djf3819@lausd.net*

37. PACING THROUGHOUT THE CALENDAR YEAR

Sit down and figure out what your teaching priorities are, along with all of the standards that need to be taught and prioritize. Sometimes I think it's difficult to find the middle ground between the impossible task of writing specific lesson plans out for each class each day- like we are taught to in college, and doing no long term planning at all. When performances come up we prepare for those- but how often is it that we look back and think- wow I forgot to do dictation this year, and what about improvisation? Having a calendar and creating units for your students will keep your curriculum fresh and provide a well-rounded music education.

ATTACHMENT 1

SAMPLE LETTER

10-26-2005

Dear Nightingale Administration and Counseling Staff,

The goal of this letter is not to express any frustration or to make any demands. We have both found the staff to be incredibly supportive, open, and approachable. The goal of this letter is to clearly articulate the goals of this program, the steps to achieving these goals, and lastly, why we feel these steps are important and necessary. Please take a few minutes to read this letter and absolutely get back to us with any comments, suggestions, or questions.

Thank you so much,
The Music Department =)

How Our School Administrators and Counseling Staff can Support a Successful Music Program

The main difference between the Music Department and other electives is that the students in music a classroom become a team. Just as in High School sports, students move through and into appropriate levels based off of their: 1. Interest, 2. Level of commitment & effort, 3. Experience 3. Skill, & 4. Behavior. The advanced levels need to be filled with students that are at the same levels to reach their potential and be successful.

Having a successful music program will also attract attention within our community and various organizations for achieving excellence. This in turn will bring even more opportunities for our students and for the program.

Successful programs are given local, regional, national, and sometimes international opportunities. Can you imagine our students having the opportunity to participate in a national or international activity? Can you imagine all that they would learn? Can you imagine how being outside of their neighborhoods would help our students see a bigger brighter future?

A successful music program will attract more and more students. The students will perform at an advanced level with other students. Students that are not yet involved will know that they can be a part of something where they feel success and self-worth. Therefore, the act of retaining our students and attracting other students that are generally interested- involves working at our highest potential. We need to have multiple activities and advanced scoring groups/ ensembles being created.

Music- all over this country is a core curriculum. Music has it's own National and State Standards as well as Frameworks. However, since music and the arts are not yet tested by the state with Standardized testing, we need to make sure that the Arts are still considered a priority and treated with equality to the other subjects. I have observed, even in speaking with some parents, that the current educational climate views the Arts with less and less importance. Even the controversial "No child left behind" act has mandated that students receive instruction in the arts, by credentialed art teachers.

Music programs have declined by over 50% in the state of California in the last 7 years. This is sad but it means 3 things: We need support and we need protection. It also means that we now have huge opportunities as one of the very few complete music programs in this district and in this state.

If the education of this state loses sight of the Arts, a possible result will be that the students no longer value the Arts. It is already observable that many students have had little to no exposure to the arts. At the Middle School level one student can have an effect on an entire body of students. To some degree students are in charge of their levels of participation and commitment. These are things that a teacher creates in the climate of his or her classroom. However, you can compare the difference between a group of students who take pride in their work, have a passion for the music, and have background skill and knowledge (similar to a Varsity team) to a group of students whom are participating at the level of "not getting in trouble" and "passing the class." If we don't support and model the arts as being of importance and worth, then we cannot expect our students to either.

There are the students that honestly don't feel like they can play or sing. These students find it difficult to participate or blend in with the students that want to be in a music class. The music class becomes embarrassing and scary for these students. These students should be in classes of introduction- beginning ensembles. These ensembles will also provide a safe transition into the Arts. At the very least they are exposed to music and the music standards. The student also learns all of the accompanying skills such as addressing an audience, music appreciation, self-expression, and even the language/ vocabulary that surrounds the arts.

In regard to the 6th grade class having a smooth transition into Middle School, the students who become a part of the music program will be in turn involved with the small learning community of the program. Ideally for their musical growth the student will have the same teacher all three years. As music teachers, we feel the fairest option for our sixth grade students, and for our program, is to receive as many of the interested 6th

grade students as possible. All the successful middle school music programs (in and out of LAUSD) have this.

The High School on Grand is an Arts Magnet High School that is expected to open in 2008. This is really exciting because our music students will finally have somewhere to continue their arts education. The fact that our graduating 8th grade class moves on to High Schools that do not offer chorus and have little to no instrumental program, is a problem that the Arts Magnet HS will solve. Plus, we are going to be the High School's main feeder school! For that reason the LA Philharmonic will continue to work with us to a great degree. Also, our LAUSD Music administrator Steve Venz is going to help give us whatever support / opportunities we need. We expect to see our music students continue their arts education at this Arts Magnet High School.

Schools that have successful programs such as MESA and Music will attract highly motivated students and their families, which will raise our overall AYP scores and set the bar higher for all of the students. The year that Griffith (in Local District five) went to a seven period day and ALL students had exposure to the arts; the school's AYP score went up 30%. Of course it takes time to see results but we need to invest in our students for the long term. We all know that It has been statistically proven that students who are actively involved in music classes are scoring better on state exams and are more likely to graduate and or go to college. It gives them something to look forward to and a reason to stay in school.

Both of our music teachers have more than enough experience, drive, credentials, education, and desire to make Nightingale the best.

What we need from our staff to ensure success:

- Being able to work with students when they are in 6th grade.
(After discussion with the student, and music teacher, a decision can be made as to whether the student should move into other electives in 7th and 8th grade)
- Help in organizing and supporting any changes that may affect other teachers
- Receiving as many of the students who sign up for music as possible
- Having these interested students in the same period.
- After the teacher has built their advanced/ intermediate ensembles: these students are scheduled into those ensembles.
- These ensembles are balanced in sections instruments and parts. When students are auditioned for more advanced groups this must end up meaning something in their schedule for the next year.
- Support in our recruiting efforts
- Remain open to new ideas of scheduling, such as opening up the 6th grade core electives such as we have discussed with Ms. Cordova and Mr. Diaz.

Music Teacher's commitments to the Administration and Counseling staff:

- Take students that need a seat into our beginning ensembles.
- Work with students at all levels.

- Communicate all of our needs and respond to your needs in a professional and timely manner.
- Producing and implementing recruiting methods,
 - And then promptly creating lists of students for the next/ current term.
- Consistently planning activities and performances to promote our program and further our growth
- Meeting and communicating with parents and members of the community for support and communication of our program’s goals
- Regular attendance to professional development and workshops to advance our teaching methods and increase the opportunities for our students.

Thank you for taking the time to read this lengthy letter and for your continuous support. It is a pleasure to work with the staff here at Nightingale. We both feel fortunate that we have such an incredible amount of support, aligned with safe communication.

Sincerely,

ATTACHMENT 2

Course Outline/ contract

Music Course Information Packet

Dear Parents and Students,

The Music program offers something for everyone. Music is one of the “multiple intelligences” that contribute to the educational development of each person. Music also enables students to be expressive and creative- through music the heart is touched and the soul is fed. Successful Music programs are built on each member being part of a whole. This teaches responsibility, accountability, and these other vital character traits: team work, self-discipline, self-confidence, and growth in one’s self-esteem. As you can see, this will be an exciting and memorable opportunity for the growth of your student both socially and academically.

Please review the following information. This packet includes a information on **grading** and **behavior policies**, and **basic guidelines for success**. Please take the time to read it, understand the student commitments, and plan ahead. Feel free to contact me with any questions or concerns.

Thank you for your valuable time and support!

Sincerely,

Music Department Policies

Being a Music Student is an honor and a privilege. The expectation is to maintain a high standard on conduct, ethics, and teamwork in our music room, and on campus.

The Three Basic Expectations made by the Teacher and agreed upon by the class:

- Both the Teacher and the Student will be respectful and courteous to everyone and will equally work toward creating a safe, clean, and friendly environment.

- Both the Teacher and the Student will be prepared, on time, and ready to learn when the bell rings. This includes the student's responsibility to raise their hand and wait to be called on whenever the student wishes to speak.
- Both the Teacher and the Student will work as part of the whole, with equal participation and responsibility.

Success in these Three Basic Expectations will result in the following responses:

- Non-verbal praise,
- Verbal praise
- One on One communication
- Preferred Activity Time
- Call home
- Miscellaneous earned privileges

Failure to follow these Three Basic Expectations will result in the following consequences:

- Non-verbal warning,
- Verbal Warning
- One on One communication
- Detention
- Sent out of the classroom and call home
- Parent/ Teacher conference

Folders and Binders:

- The Student will be asked to bring a Notebook on a Daily basis
- Notebook will be checked as a portfolio. Keep All packets, music notes, tests, etc.

General Course Description (Including Goals of the Course):

These concepts will be developed throughout the year. The material will vary based on the pace and skills of each class as well as each individual. Outside materials will be used to incorporate diversity in the study of many different musical cultures and styles.

- Development toward an open and positive attitude concerning all types of music
- Safe Expression, Enjoyment, and Sensitivity of present musical experiences
- Development of the Voice with an emphasis of growth in a safe manner
- Learning to Read, Write, Comprehend, and Play music
- Learning to compose and arrange music examples
- Promotion of growth in knowledge about composers, performers, instruments, connections to time periods in history, and music in relation to other performing arts
- Making music a meaningful part of our lives
- Learning about possible career opportunities involved with music

Grading Procedure:

- Performance Participation: 35%
- Projects 20%
- Quizzes/ Tests: 20%
- Journal/ notes 15%
- Assignments: 10%
- Other 5%

Students will also receive work habit and cooperation grades. (E, S, U) These grades will be given based upon the student's effort, participation, and behavior.

- The Performances and Presentations are the final products of student learning and effort. The Performances and Presentations are the major goals and where their hard work is displayed.
- The students grow tremendously from each and every performance.

- Each student that is involved in a group must participate. This is a group responsibility and a Commitment.

STUDENTS! Keys To Success:

- Bring Supplies: (Pencil, Notebook, Paper, Assignments) to class each day
- Participate fully in all activities to get the most (fun) out of the class
- Trust that the Teacher will ensure that EVERYONE can do EVERY activity with enough practice
- Do not be afraid to be silly or to make mistakes- it's the fastest way to learn!
- Keep your mind open to new musical experiences and different cultures
- Ask yourself why music is important to you and what it means to you in your life- AND THEN try to understand also, why it is different for each and every individual
- Know that music is one of the most profound ways of human connection, relation, and expression
- Don't Give up! And know that every single student adds to the group's experience.

Tear off

Please keep this entire packet in your notebook, as it will help you in your success. A successful department needs EVERYONE! Teachers, Administrators, Students, Parents, And the Community!!!!

Dear Music student and Parent /Guardian,

In order to build and maintain a Music Library, we need to ensure the care of the music that is handed out to students. This letter is to communicate the student's responsibility in taking care of the music that is loaned out to the student during each class period.

The student will be given a number that matches the number assigned to each piece of music. In order to ensure the student's accountability, if music is returned with unreasonable wear and tear, the student will be responsible to pay for the piece of music.

Each piece of choral music averages a cost of \$1.50- \$2.00. The music guitar/ piano books can range from \$9.95-\$29.95. Examples of excessive damage are: writing on the music returning the music crumpled up or torn, missing pages etc.

The student will not be issued music until this letter is signed by the student, the parent, and then turned into Ms. Fowler.

Please feel free to contact me with any questions or concerns.

Thank you for your understanding and support,

Desiree Fowler

Tear off

I have read and understand all of the information stated in the Music Department Packet. I understand the process of loaning out music, and that you understand the cost involved in the music's damage.

Student Print Name

Student Signature

Date

Parent/ Guardian Print Name

Parent/ Guardian Signature

Date

Home phone Number

Work/ Day time Number

ATTACHMENT 3

Parent Meeting Agenda



THE MUSIC DEPARTMENT'S

PARENT MEETING

Thursday, 10/11/2007: 5:30-6:30pm

AGENDA

1. *A parent's role in helping your student succeed and enjoy music*
2. *Music is important! Academically, statistically, emotionally, for students growth and enjoyment*
3. *Students daily, weekly, and annual goals and expectations*
4. *A parent's role in supporting/ saving music in public schools*
5. *Fundraisers*
6. *Picnics and Banquets*
7. *Field trips*
8. *Festivals*
9. *Honor's Ensemble petition letter*
10. *Calendar Sign up*

11. Parent Survey
12. Other Activities Comments, Suggestions, Ideas

ATTACHMENT 4

Articulation List

Nightingale Middle School Local District 5 Articulation List
 8th grade Music Students

Contact Ms. Fowler: Director Nightingale’s Choral and Guitar Program

Guitar	Choir Sopranos	Choir 2 nd Sopranos	Choir Altos	Choir Baritones
	*			
* Indicates section	Leaders			

ATTACHMENT 5

Homeroom Recruiting Letter

Dear Teachers, PLEASE take the time to read this to your homeroom students and get back to me ASAP. A successful music program greatly depends on students that choose music rather ones that are randomly placed and forced into it. Thank you!

To: Homeroom Teachers

From:

Re: Recruitment of Students into Choir and Guitar Classes For Next Year

Date: November 26, 2007 Please have back to me by Friday November 30th

THANKS!

The following are some exciting things students can expect when joining CHORUS

- Students will learn how to use your voice as an instrument
- Students will learn about music from all around the world
- Students will perform in a Winter and a Spring Concert
- Students will perform in field trips including Concerts, Musicals, and Festivals
- This is an incredible way to meet new friends, get involved, and have a fun and memorable experience!

The following are some exciting things students can expect when joining GUITAR

- Students will learn to read music, chord charts and tablature
- Students will learn to play songs from all different styles (including popular)
- Students will be able to check out their assigned guitars and Practice at home

- Students will learn all about all different types of guitars and guitar music
- This is an incredible way to meet new friends, get involved, and have a fun and memorable experience!

*******EXPECTATIONS:*******

Students will sign a contract stating that they are responsible for damage done to the instrument. In order to pass course student must participate in all activities including written and playing tests, reading music, playing all assigned songs and exercises, practicing, and journal writing. Student can lose guitar privileges!!!

If you have any interested students please pass their names on to Ms. Fowler ASAP

Thank you!

Desiree Fowler, RM. 190

****Students Interested**

CHORUS	GUITAR
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.

ATTACHMENT 6

Sample Band/ Orchestra Retention Letter

To: Parents and Guardians of Irving Music Students

From: Mr. McNamara – Music Dept. A-7

Dear Parents:

CONGRATULATIONS!

I'm very pleased to inform you that your child has performed exceptionally well in music during this past school year. Because of your child's musical talent, hard work and dedication, _____ has earned a place in the Irving Concert Band / String Orchestra.

Please select this as his/her elective for the next school year.

It is an honor to have been selected for this group, and I look forward to your support of your child's continuing musical education.

Please indicate your support by signing and returning the bottom portion to me.

See you next year!

Mr. McNamara

Yes, my child _____ will continue performing with the Irving Concert Band / String Orchestra for the 2008/09 school year.

X _____
(Signature of parent or guardian)

ATTACHMENT 7

Sample Fundraise Letter

To Whom It May Concern:

Sherman Oaks Center for Enriched Studies is the largest magnet school within the Los Angeles Unified School District with 1780 students in grades 4-12, with a wait list exceeding 3700. SOCES is a California Distinguished School and Title I Academic Achievement School with an API of 834.

The integrated population is over 60% minority combined with less than a 40% Anglo student population. More than 30% of students are from English as a second language home, with full classroom integration by the completion of 5th grade. Over 40% of students receive free/reduced lunch, reflective of household income below state income guidelines.

For the first time, the SOCES Wind Ensemble received a Gold Standing and opportunity to compete at an Invitation Only Festival in Boston, April 2008. Every other year the band travels out-of-state. The Boston invitational is one consideration, pending funding and dates.

No child is denied the trip due to financial hardship.

Please help us raise the necessary funds toward this trip with a product or gift card donation for an opportunity drawing on December 6 and 7, 2006.

Donations are recognized through the Los Angeles Unified School District, 501c non-profit tax ID#95-3921207.

Thank you for consideration,

Robert S. Weinberg

Mark L. Johnsen, Director of Bands

ATTACHMENT 8

Sample Donation Letter

To Whom It May Concern

The Sherman Oaks Center for Enriched Studies Wind and Jazz Ensembles will be going to San Francisco in April to compete in the nationally recognized Heritage Festival. To that end, we are working to raise money to ensure that all students are able to participate.

We have a program that has demonstrated a commitment to excellence, as evidenced by superior ratings in our performances at our two most recent festivals. Two years ago, in New York City, both of our group were rated the best in the festival.

We need to raise \$35,000.00 for this trip. SOCES is a California Distinguished School while at the same time, a Title 1 school with at least 40% of our population eligible for the Free/Reduced Lunch Program. **The student ensemble members, must raise 100% of the funds for this trip.**

We are asking for a donation of money, gift cards, or specific items, to offset the cost of our food and games booths at our community picnic and festival on October 7th. It would be very much appreciated if you could assist us in this way.

We are a non-profit organization (501c non-profit tax ID #95-3921207), and appreciate your help.

Sincerely,

Director of Bands

ATTACHMENT 9

Sample Help Donation Request Letter

Please join us for an enjoyable evening of music and show your support for our entire band family by bringing your friends and family to SOCES for our Winter Concerts.

CONCESSION INFO:

We will be offering sliced pepperoni and cheese pizzas for \$2/slice, first come, first served starting at 6:00. Any remaining pizza will be served during intermission. You won't be able to reserve pizza and there are no guarantees, but to help us with planning quantities, please let us know how many slices of pizza you might be purchasing so we can try to have enough to go around.

You can help tremendously by making a tax deductible donation to the program, payable to SOCES Band. Please attach your check to this form and return to Mr. Johnsen. You can also help by donating concession items for sale pre and post concert as well as during intermission.

Suggested Snack Donations:

Chocolate Costco Cake
Assorted pre-sliced Cheesecakes
Variety Pack Chocolate Candies

Lemon Costco Cake
CostCo Assorted Choc. Chip Cookies
Variety Pack Non-Chocolate Candies

Coke & Diet Coke (12 pack)
Root Beer (12 pack)
Bottled Waters (16 oz. bottles by the case)

Sprite (12 pack)
Hansen's Natural Sodas (1 case)
NO CHIPS PLEASE (too noisy)

Check with your student to see what they may have signed up to bring. If you signed up to bring something in at Back To School Night, you will be hearing from us soon. Non-perishables may be dropped off in Mr. Johnsen's room anytime. Perishable items should be delivered to Mr. Johnsen's room or may be brought to Glenn Hall after 4:30 on the same day as the performance.

All proceeds go directly to the band program and can help to offset the expense of future trips and festivals. We are counting on your help, and thank you so much for your past support!

For those of you who would like to help out with concession sales throughout the evening, please contact us to be scheduled. We will be setting up Wednesday starting at about 4:00 in Glenn Hall, so stop by anytime to lend a hand. Please let us know if you would like to be involved with co-managing concessions for next year, as our children will be graduating in June!

Tickets will be on sale at the door; the entrance to the auditorium will be through Glenn Hall.

Please complete and return this form to Mr. Johnsen, or you may e-mail us with your information.

Your Name:

Student's Name:

Phone Number:

Family E-Mail Address:

Thanks for your help!

Sabrina Yxxxx,

sabrina-young@

Lori Kxxx

la7bear@

Concession Managers

ATTACHMENT 10

Sample Festival Request Letter

August 18, 2006

Dear SCSBOA director,

I am Mark Johnsen, and am a band director in Tarzana, California (north Los Angeles). I am interested in attending a festival with my High School band, and then staying overnight for some activities in your area.

I have been looking over last year's SCSBOA festival schedule, and am writing to ask if you are planning to host a festival again this year. If so, when is it scheduled, and if you accept bands from outside of your district? I look forward to your response, as I look towards putting together this "mini-tour".

Thank you for your time, and I hope your year starts out well.

Sincerely,

Mark Johnsen
Director of Bands
Sherman Oaks Center for Enriched Studies
Tarzana, CA 91335

ATTACHMENT 11

Sample Festival Information Letter

Dear Symphonic Band and Junior Band members and families,

After a wonderful Spring Concert, I wanted to let you know the specifics of the District Band and Orchestra Festival that we will be attending in two weeks!

- Friday, May 16th at Walter Reed MS in North Hollywood
[4525 IRVINE AVE No Hollywood, CA 91602](#)

This will be an unusual schedule, as school will be a **minimum day** and school will be out at 12:33. Students will need to report to the band room after school. Each band will have a short rehearsal and eat a snack before we board a bus at 2:45 for the school. Our expected return time will be 8:30 p.m. The Junior band is expected to perform at 6:15 p.m. and the Symphonic Band is scheduled to perform at 7:15 p.m. After Symphonic Band performs, we will pack up and board the busses to return to school

Dinner will be eaten at Walter Reed school, and the students can bring their own “sack dinner” from home, or there will likely be food (pizza) available from the host school for sale. More on that will follow.

I need parents to help out with chaperoning as I can’t be two places at once. There will be times when I will be with one of the bands in a warm-up room and the other band will be sitting in the auditorium listening to other bands perform. If you can help with this please let me know with the tear-off below, or by e-mail at:

The band students will need to wear their performance outfits as they did for the Spring Concert. ALL band members are expected to participate in this festival. It is worth one letter grade on the semester’s report card.

Trip slips need to be returned by next Monday, May 12th. (I prefer to have them by this Thursday.)

(If you can help please return the tear-off and return by Monday 5-12

I can help chaperone for the trip in the following ways:

_____ I can help from 12:30 until 8:30 _____ I can ride the bus and help chaperone

____ I can help from 12:30 – 3:00
chaperone

____ I can meet you there and help

Name of parent/guardian _____

ATTACHMENT 12

Sample Festival Letter “Need Parent Drivers”

Dear Jazz Band “B” and Jazz Ensemble members and families,

After a great Spring Concert, it is time to focus on festivals! As you know, there is a Jazz festival at Moorpark College in Moorpark CA (about 30 minutes from school by Simi Valley) on Saturday, May 17th. In order to save some money and have flexibility for the participants, we are going to take cars to the event. It will take most of the day for all three performances (Jazz Band “B”, Jazz Ensemble, Monk Combo) to play. As soon as I have the final schedule, I will amend the times to a shorter duration. Here are the details:

We will travel by car to and from the festival. I will need drivers to sign up to help, and each driver will need to provide proof of insurance (a form the school district has and I will provide) and students will need to have a form that allows them to ride in a private vehicle (attached), in addition to the standard District Trip Slip. Last year, we followed this schedule, and it should be similar this year.

We need to meet at the school around 11:30 to load the cars and leave by 11:45.
We should arrive about 12:15
We will leave Moorpark about 5:00 and return to SOCES around 5:30 p.m.

The school’s address is: 7075 Campus Rd, Moorpark, 93021 - (805) 378-1400. The festival will be in their performing art’s facility.

Please return the tear-off below if you can help with transportation for people and/or instruments. Thank you!

Mr. Johnsen

I can help in the following way(s)

____ Drive and take ____ people in addition to me.

____ Drive and take large pieces of equipment (drum set, amplifiers, bari sax)

____ Drive and stay to help chaperone

____ Drive each way, but not able to stay for festival

(please print name of parent/guardian)

ATTACHMENT 13

Sample Articulation Performance Pass

Student
Name _____
Advisory
Room _____

**Music Student Performance Pass – 5th Grade Articulation
Performance Pass**

Date: _____ **Class Dismissal Time:** _____

Student Directions:

1. At class dismissal time, report to B103
2. Collect mouthpiece and assemble instrument (including reed)
3. Have instrument (no case), Time Traveler and 1 music stand for every 2 people – *leave all other stuff* in Ms. Clewett’s office
4. Line up near sink in B103 with all supplies. All 6 students will be sent together to the Lecture Hall to perform for Ms. D and the 5th graders.
5. When finished performing, you will report to B103, put everything away and you will return to your regular class period.

Return to class: Ms. Clewett’s Signature
_____ Time _____

ATTACHMENT 14

Sample Articulation Information Sheet

Music Program - 5th grade articulation points

Music Program Info

- Classes offered to 6th graders
 1. Band - (flute, clarinet, saxophone, trumpet, trombone, tuba, bells, drums)
 2. Orchestra (violin, viola, cello, bass)
 3. Choir

- All instruments and music are provided by the school free of charge to all students.
- It is assumed that students have never played an instrument or had music before 6th grade. All classes will start from the beginning, assuming no music experience before attending MS. If you already play an instrument, then you will have a slight advantage.
- Students are simply expected to come to class ready to learn.

Why join music?

- You will have the opportunity to learn to read music and play an instrument, which will give you more musical options in the future.
- You will have a group to belong to, each music class is a family and students make new friends while learning music. (This is a big selling point, as students are nervous about this subject and the transition to middle school)
- By learning to read music and play an instrument you will become more successful in school and more likely to go to college.
- You will feel the accomplishment of learning to play an instrument and know you can do anything you set your mind to.

ATTACHMENT 15

Sample Music Library Spread Sheet

TITLE	#	COMPOSER/ARR	TYPE	GRADE		
ABC Comedy Time	1	John Edmondson	Pops			
Academic Festival Overture	2	Johannes Brahms				
Academic Festival Overture	353	Brahms arr. D. Akey	BEG		1	
Air and March	4	Purcell arr. Gordon				
Air from Suite in D major	3	J.S. Bach				
Algorhythms	401	Gary Fagen			2.5	4 s
All for Chanukah	215	Nicholas Forte	Holiday			
All The Pretty Little Horses	412	Anne McGinty				
Allegretto "Imerial Sym."	5	J. Haydn				
American Heritage	196	James Ployhar				
American Patrol	6	F.W. Meacham				
An American in Paris	209	Gershwin arr. Curnow				
Anchors Aweigh	268	arr. Mike Story	Beg. Winds	easy		
Annabel Lee	333	Douglas Wagner			2	Po
Anthem for Winds & Percussion	206	Claude Smith				
Apollo March	273	Anton Bruckner arr. Rhodes				
Appalachian Suite	222	arr. John Kinyon				Ba
Armed Forces on Parade	248	arr. A. Balent	medley			
A-Roving	8	W. Johnson				
As Summer Was Just Beginning (Song for James Dean)	406	Larry Daehn				
Ashland Park	351	Ed Huckeyby			2.5	3 s
At the Crossroads	220	Robert W. Smith		B		4 s

Auld Lang Syne	258	Bill Holcombe				
Autumn Leaves	7	Mercer				
Awakening Hills	371	Richard Saucedo			3	
Aztec Dance	354	Michael Story	BEG		1	
Baby Elephant Walk	9	Henry Mancini	Pops			
Bach: Two Joyous Chorales	342	arr. Anne McGinty				
Back-Beat Rock	10	John Cacavas				
Bad, Bad Leroy Brown	11	Jim Croce	Pops			
Ballad for Peace	241	Frank Erickson				
Balladair	409	Frank Erickson				
Barnum & Bailey's Favorite	256	Karl King arr. J. Brubaker			2.5	
Bartok Variations for Band	367	Timothy Broege			2	4 s
Basin Street Blues	12	Williams arr. Edmondson				
Batman Theme	275	arr. Mike Story	Pops		1	
Battle Hymn of the Republic (The)	13	Steffe arr. Akers				
Beatles Forever (The)	383	L & M arr. Osterling	Pops		2	Ele
Beethoven's Fifth	14	Holcombe	disco			
Believe (Polar Express)	377	Ballard/Silvestri arr. Story	Movie		1.5	
Bellefonte Overture	408	Robert Sheldon			2.5	
Best Years of Our Lives (The)	325	James & Delane arr. Vinson	Pops			
Bicentennial (1776-1976)	15	Hopkinson/Billings arr. Gordon				
Big Band from Brazil/Boogie Woogie	21	Hilliard /Sigman arr. Cacavas				
Billboard March (The)	213	Klohr arr. F. Fennell	march		3	4 s
Birth of the Blues (The)	16	Henderson				
Black is the Color of My True Love's Hair	17	James Ployhar				
Blow, Ye Winds (Song of the Whaler)	18	arr. Ployhar				

ATTACHMENT 16

Audition Form

Audition Form

Class: _____

Magnet/Regular/SAS

Name: _____

Appt. Date: _____

Parent's Name: _____

Time: _____

Telephone: _____

INSTRUMENT: _____

Number of Years: _____

Elementary School: _____

Private Lessons: _____

SOLO:

SCALE:

SIGHTREADING:

ATTACHMENT 17

Chamber Music Class PROJECT, Self Evaluation, & Performance Sign-up

NAME _____
DATE _____ PERIOD _____

CHAMBER MUSIC - CLASS PROJECT

All members of Bands and Orchestra will participate in a chamber music experience. We will perform them in class for each other and a grade beginning **March 4.**

Music Selection: The piece must have at least 2 parts. You may double some parts (a quartet could play a duet with two on each part). All music must be approved by Ms. West.

Select a leader: Choose a leader to help run the rehearsals as well as start and stop the group. All members should contribute to choice of tempos, balance, dynamics....

Rehearsal: All groups will be given some time in class to rehearse but you probably will need to make time outside of class either in the room at lunch or after school or at someone's house for additional rehearsal.

Performance: All groups will perform for each other during class for a grade beginning **Tue, March 4.**

Extra Credit performances,: a Friday recital, Palms Chamber Music Concert on **Thursday, April 3,** or in the Solo & Ensemble Festival at Hamilton Music Academy on **Saturday, April 12.**

INFORMATION (Everyone must turn in their own individual form when they perform)

[COMPLETE THIS SIDE BEFORE YOU PERFORM]

1. Type of group (example- Flute Trio) _____
2. Number of people in your ensemble - including yourself _____
3. Names of members and leader: Leader _____

4. Name of Piece _____
5. Composer / Arranger _____
6. Musical Era _____
7. Background information about the composer and/or piece _____

8. _____ Tempo _____ (s)
9. Did you make any changes in your arrangement? _____ If yes, what? _____

Rehearsal & Performance Guidelines

Make sure *everyone* in the group knows and plays the correct key signatures (accidentals), time signatures, tempos, dynamics, and the meaning of *all* terms in the music.

Leader (& Group assist)

- Assign parts that are appropriate for ability and balance of group.
- Arrange the group so all have eye contact, but also are facing the audience. (A half circle...)

- Tune before playing and listen at all times for intonation and tone quality problems and adjust.
- Decide on phrasing and make sure all members breathe/bow together.
- Decide if you will change the arrangement (repeated sections...)
- Leader starts the group with good preparation (all looking) and a steady tempo. If problems happen during a piece, look to the leader. Leader cuts off at end - eye contact with all members.
- All stand together and bow at the end.

PERFORMANCE SELF-EVALUATION
[Complete this right AFTER you perform & turn in to Ms. West]

1. What was your first reaction to how well you performed?

2. What one thing would you have done differently if you had a second chance? _____

3. Did you set up so all members could see each other and still face the audience? _____
4. Did the leader start and stop the group effectively? _____
5. How accurate were your notes and rhythms? (yourself and the group) _____

6. How was your tone quality, intonation, balance & phrasing? _____

7. How were your dynamics and tempos? Did you stay together? _____

8. What style is your piece? (march/baroque dance/pop tune...) _____
 Did you play in the appropriate style? _____ How?

9. Did you all bow at the end? (or did Ms. West remind you?) _____

INFORMATION GRADE _____ **PERFORMANCE GRADE** _____
(This paper – both sides)

CHAMBER MUSIC SOLOS/ENSEMBLES

<u>TYPE OF ENSEMBLE</u>	<u>ENSEMBLE MEMBERS</u>	<u>TITLE</u>
_____	_____	_____
_____	_____	_____

ATTACHMENT 18 **Instrument Loan Agreement- Letter to Parent**

(School Name)

MUSICAL INSTRUMENT LOAN AGREEMENT

Dear Parents,

Students in the instrumental music program will be loaned a school instrument should be/she need one for the class. The assigned instrument will be you and your child's responsibility. Please review the four responsibilities below then sign and return the tear-off below.

1. We agree to take full responsibility for the care of the instrument loaned to us and will replace it if it is lost or stolen while in our possession. We also accept responsibility for all accessories (such as mouthpieces) provided with the instrument.
2. We agree that no one other than my child will handle or play the instrument. We will report any problems with the instrument to (teacher name).
3. We agree that after checking out the instrument for home practice it will be returned to the music room the next morning before 8:00 a.m.
4. We agree to return all loaned instruments at the end of the school year or immediately if the student leaves the class before the end of the year.

-----Tear – off-----

To: (teacher name)

Musical Instrument Loan Agreement

In order to be loaned a school instrument, we agree to the responsibilities listed above.

Student's Name (print)

Parent's Name (print)

Student's Signature

Parent's Signature

Period _____

Home Phone Number

Today's Date _____

(Do not fill out below)

Instrument

Number

Accessories

ATTACHMENT 19

Missing Instrument/ Materials- Letter to Parent

INSTRUMENTAL MUSIC

MISSING MATERIALS

Date _____

Period _____

TO THE PARENTS OF _____:

Your child was unable to participate in music class today because he/she did not bring all of the necessary materials. Students must bring their INSTRUMENT, (MOUTH PIECE & REED), and MUSIC to class every day. Most instruments are shared by students in other classes, so when an instrument is left at home, it can affect several people. Not being prepared results in a "U" for the day. Five "U's" accumulated over the semester results in a "U" in work habits on the report card. Please make every effort to encourage your child to be responsible and come prepared to participate in class activities. If you have any questions, please contact me at

Sincerely,

PLEASE SIGN AND RETURN

(teacher)

Parent Signature

ATTACHMENT 20
Repertoire Analysis

Repertoire Analysis

Name _____

Musical terms

Date _____

Period _____

You will need your music folder and your music dictionary. You and your stand partner may share one folder but do your own work. Analyze the music in your folder. List the following information and look up the meaning of the terms and markings found in your music -not scale sheets. Do as many pieces as you can during this period. Start with pieces that have several tempos and dynamics. Be thorough in analyzing your part - don't race through all the pieces. Make sure it is neat and legible. If there is a term not in the dictionary - make an "educated guess" at the meaning. If you need more paper, and you should, use your own and staple it to the back of this page.

1. **Title** (underline)
2. **Composer** (and/or arranger)
3. **Musical Era** (Renaissance, Baroque.....) (Look in the dictionary for the dates)
4. **Type of piece** (march, dance, patriotic, chorale, carol, ballad, pop...or just a musical arrangement)
5. **Key signatures** (example - starts in F and changes to C major in measure 22)
6. **Tempo/ dynamics/ musical terms** (list the term and write the definition for each different term)
7. **Form** (are there any repeats, coda.....)
8. **Style** (describe how the piece should be played - short and accented or smooth and connected or?)
9. **Sample measure** (Draw a staff, clef and copy an interesting measure from your part in the piece. You will get no credit for a measure that is all rests. Include accents, dynamics....)

ATTACHMENT 21
Quiz- Scales & Terms

Scales & Terms QUIZ

NAME _____
DATE _____
PERIOD _____

INSTRUMENT _____

MINOR SCALES

1. Name the 3 forms of the minor scale: _____

2. What do you do to change a natural minor scale to an harmonic minor scale?

3. What do you do to change a natural minor scale to a melodic minor scale?

4. Name the type of minor scale you hear being played. _____

MAJOR SCALES

5. Draw your **clef** and in **whole notes** draw the scale you play when we play **Ab concert**.

TERMS

6. TEMPO means

7. DYNAMICS means

8. From the list, put the correct terms under the correct heading: allegro mezzo forte crescendo
 moderato largo pianissimo common time presto piano 4/4

TEMPO

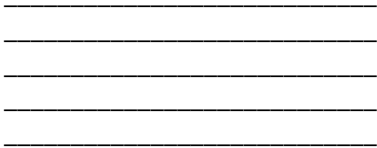
DYNAMIC

ATTACHMENT 22
Quiz- Triad

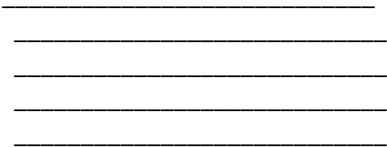
NAME _____
DATE _____
PERIOD _____

TRIAD QUIZ

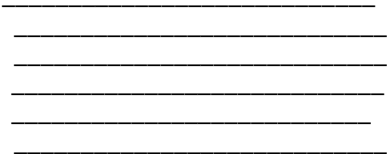
- 1. How many notes in a triad? _____
- 2. Name the parts of a triad: _____
- 3. Draw a **C major** triad on the staff. (Don't forget your clef!)



- 4. Draw a **C minor** triad on the staff. (Don't forget your clef!)



- 5. If you play the notes of a triad together it's a chord.
If you play them separately its an _____



- 6. _____ Is the example an octave, 5th or unison?

ATTACHMENT 23
Self Concert Evaluation

Concert Performance
Student Self Assessment

Name _____
Date _____
Period _____

Concert Title: _____
Date: _____

1. List the pieces your group(s) performed in the concert:

2. Evaluate your performance on **THREE** of the pieces.

a. Title of piece _____

Strong Points: _____

Weak points: _____

b. Title of piece _____

Strong Points: _____

Weak points: _____

c. Title of piece _____

Strong Points: _____

Weak points: _____

3. Name your favorite piece by **another group** in the concert and why? _____

4. Name your favorite piece **YOU played** and why. _____

5. Did you play the concert and assemblies? _____ If not, why? _____

ATTACHMENT 24
Recruiting Letter

Please return this letter to *Ms. Feinberg*
if interested in 5th grade band.

Dear 4th Grade Students and Families,

Instrumental music could be one of the most enjoyable and at the same time, most difficult classes you have had. You will be learning a “foreign language” of notes, rests, and rhythms, as well as lots of Italian terms that describe the music you will be playing. You will also be learning to play and enjoy a variety of songs through a musical instrument. Beginning Band at SOCES consists of teaching 5 instruments to our beginning students: Trombone, Trumpet, Clarinet, Flute, and Percussion (consisting of snare drum, orchestra bells, and many other similar instruments). The students will have the opportunity to try each of them before making a final selections. The families will have assistance in how to get the instruments to be used.

In order to be successful, several things need to be taken into consideration:

1. There will be daily homework that will take an average of 20 minutes each day
2. An instrument will need to be borrowed/rented/purchased in order to participate in the program. - (Note: as in buying a car, not every brand is a good selection. I will help with the brands that are made well and in good repair.)
3. Occasional after school rehearsals are offered for progress.
4. Steady progress on the instrument as demonstrated in playing and written tests is mandatory in order to remain in the program. These tests also serve as grounds for participating in the concerts during the year.
5. The transition to 5th grade is a difficult one for most students with more teachers, homework and more advanced material. If you had trouble keeping up in your classes last year, and/or have regular after school activities (sports, scouts, language classes etc.), you should consider waiting until next year to start your band experience.

Student Name: _____

Student’s after-school activities (if any) Please list, and how often they meet/practice.

List any music experiences and for how long (choir, piano lessons, etc.).

After reading the above information, we are interested in participating in the Exploratory Instruments for 5th grade.

(Parent/Guardian Signature)

Mr. Johnsen
Director of Bands

ATTACHMENT 25

(FIVE Letters) Welcome, Instrument Designation, After school rehearsals, Purchasing an Instrument/ Method Book, & Instrument accessories

----- Letter 1-----

September 15, 1999

Dear Beginning Band Students and Families,

Welcome to a wonderful year of music making! It is an exciting time, and your child is nearing the end of a period of trying out each of the instruments to be offered in band this year. This letter is to let you know the plans ahead.

The students have been keeping track of how they have done, and by this Friday, they will have the final results. They will bring home a letter with the results for you to look at, and then help decide on an instrument. I will ask for the students to list their top 3 choices.

It is important for families to locate an instrument for each child. There are many ways for you to find one to borrow, rent or purchase. For your convenience, Mel's Music, from Los Angeles (run by a band parent) will be here at school Thursday evening, September 23rd from 7 – 8:30 p.m. It has been helpful in the past for a store to come to the school, and I am happy to make that possible again. I will have a list of several other places and ideas, along with future letters. The school has some instruments available for a low rent, but depending upon demand, they might need to be shared.

In addition to instruments and music books, students need to bring a pencil, notebook and paper to each class session. After time is given for the students to get their own instruments and books, they will be expected to bring all of those to each class period. Finally, the students will be expected to practice 90 – 120 minutes each week as a part of their grade. Your encouragement is needed to keep your child's enthusiasm going throughout the year!

I'll keep you updated over the next few days.

Sincerely,

Mr. Johnsen

P.S. Our final performance will be Friday evening, June 2nd as a part of the school's instrumental Spring Concert.

----- Letter 2-----

September 25, 2003

Dear Beginning Band Members and families,

What a first day! By the time you receive this, we will have met twice, and each child should be familiar with the basics of how the instrument works, and how to make a sound. Some of the instruments are easier to figure out how to play a song than others. Each step is different for each child. Please be aware, that testing will not start for a few more weeks, after each child is much more comfortable with their instrument.

The book should be coming next week. The cost of the book is \$6.50, and the students should bring the money as exact change, or a check made out to SOCES.

I will be gone next Wednesday (October 1st) for a music teacher's conference. Students should not bring their instruments that day.

Notes

Flutes: This is probably the hardest one to begin with, as the fingerings are rather complicated. Holding it and making a sound is particularly hard. Practice will help. They will be learning a way to play with mainly the left hand, as an interim step. It is always a good idea to practice with the head joint alone too. Many songs can be played using the hand to change the pitch. **Special rehearsal, Tuesday, September 30th**

Clarinets: They should have learned to play songs using just the left hand to play the notes, and the right hand to help hold it. The most important thing is the proper soaking of the reed, putting it on carefully, and having it properly aligned. The reed can break very easily if not properly handled. **Special rehearsal, Monday, September 29th**

Trumpets and trombones: Both instruments need to be held correctly, and the students should practice playing low, middle and high notes. They should try to hold each note as long as possible, with a nice tone. It is also good to practice with just the mouthpiece and make a "siren" sound. The beginning notes I gave them on Wednesday, might be too high for some individuals, so today I will have shown them another way to play the songs. **Special rehearsals: Trumpets-Wednesday, October 8th; Trombones-Thursday, October 2nd**

Percussion: They all need to have their equipment for class. They always need sticks and the mallets for the orchestra bells. I want them to bring their practice pads for the first two weeks, and to see their metronome once so I know they have one. **Special rehearsal, Thursday, October 9th.**

I will be offering after school specialized instruction over the next two weeks. It will be from 3:15 – 5:00 p.m. It will help focus instruction on students who play the same instrument, instead of having all students and all 5 instruments there at the same time. This is optional, but will count as home practice time. The school does offer late busses, but they usually leave about 5:30. In certain cases, they could arrive as late as 7:00 p.m. In order to make sure that I know what your intentions are, I am requiring the portion below to be returned to me before I will allow anyone to stay after school. This is for everyone's safety.

My child _____ will be staying after school on the day listed above. (student name)
I plan on: _____ picking up my child _____ having him/her take the late bus to the stop listed _____ below, and realize that the bus may arrive quite late.
(please check one)

_____ (bus stop location)

(Parent/guardian signature)

----- Letter 3-----
September 10, 2002

Dear Beginning Band Members and Families,

As I have started to get to know the newest members of the SOCES band program, I thought that it is important to share with you what we have been doing, and what is coming up in the near future. I will also explain some of the expectations for the year. I will not go into all the details, as there will be several notes over the next weeks, to address the steps we are accomplishing.

Beginning Band at SOCES consists of teaching 5 instruments to our beginning students: Trombone, Trumpet, Clarinet, Flute, and Percussion (consisting of snare drum, orchestra bells, and many other similar instruments). I have begun to introduce the instruments of the orchestra, the specific instruments mentioned above, and a test that helps identify which instrumental sounds the students like or dislike the best. (Studies show that students tend to practice more, instruments that they enjoy hearing!). I will be continuing different types of musical testing, including encouraging each student to try all five of the instruments, and check out how well they “fit”. That “fit” will include the ability to make sounds on the instruments, as well as reach the keys or the slide etc. The students will be keeping track of all of the “tests” that I do with them, and then will bring the results home on Friday.

I strongly encourage each family to wait until we finish this trial process, as the results might be surprising. Any family that doesn't already have access to one of the above instruments will have almost 2 weeks to get one after we finish, as we don't start playing until September 25th.

Once the students have their instruments, I expect them to be practicing an average of 2 hours a week, in order to learn what is needed this year. If this is more homework

than your child is able to do, please let me know right away, so that we can look into having your child change to another elective class.

I will provide plenty of ideas for getting an instrument, as well as the music needed. Please plan to attend Back to School Night, on Thursday, September 19^h. There will be more on that in a future note.

If you have any questions, please contact me through the school. My voicemail number is 1500.

Sincerely,

Mark L. Johnsen
Instrumental Instructor

----- Letter 4-----
September 20, 2000

Dear Beginning Band Parents/Guardians,

The excitement is building as we are getting closer to selecting an instrument for your child to play! The students have been patient as they have been trying out the various instruments. There are 6 steps left to the final goal of starting the group lessons. They are as follows:

1. This paper is being brought home with important information regarding the individual child's results with trying out each of the instruments.
2. This paper is to be gone over by each family and the first **THREE** choices are to be noted on the next page. This is necessary so that we end up with the best instrumentation possible. A band with mostly one kind of instrument does not sound very good, and does not lead to a very satisfying experience.
3. This Friday, the completed form on the next page, needs to be brought back to school.
4. I will go over them with each class, and look first at the first choices, then the second choices etc. Hopefully, each student's first choice will result in a fine instrument grouping.*(Note: Those families whose students will not be at school on Friday, please call me on the school voice mail (818) 323-7200-box 1500 and leave the information asked for on the next page.)
5. I will send home another letter on Friday with the final instrument decision for your child, along with a list of materials needed for each instrument, and several places where the instrument may be obtained. One convenient way will be Thursday evening September 29th at school, where "Mel's Music" (owned by a SOCES parent), will have a variety of fine instruments available at a competitive price. The band room will be open from 7:00 p.m. – 8:30 p.m.
6. We plan to start students on their instruments on Monday, October 2nd.

Sincerely, Mark Johnsen Band Director

Personalized Instrument Aptitude Results

Flute: (sound) Yes _____ O.K. _____ No _____ Reach _____ Coord _____

Trumpet : Low _____ Med _____ High _____

Trombone: Low _____ Med _____ High _____ Reach _____

Clarinet: (sound) Yes _____ No _____ Reach _____ Fingers _____
Coord _____

Percussion: Rhythm _____ Foot _____ Piano Lessons _____ years

*Note percussion players, in particular, need to be well-focused and able to work independently.

Our child _____ has discussed the options with us as well the Instrument Aptitude Test. Our choices are as follows:

1st choice _____ (If you already have access to this instrument, please note that below.)

2nd choice _____ 3rd choice _____

We have access to the first choice instrument _____

We are interested in possibly getting an instrument Thursday, September 29th from

Mel's Music _____

*Please note that a limited number of school-owned instruments are available at a very low rate, but depending upon the demand, students will probably need to share them with another student.

Comments:

parent/guardian signature_

----- Letter 5 -----

September 22, 2004

Dear Beginning Band Parents/Guardians,

Below you will find the instrument that I am planning on having your child learn to play this year. **If you have a concern regarding the instrument listed below, please contact me as soon as possible at 343-7200 box 1500.**

Student name _____ Instrument _____

We are planning to have our first class with instruments on **Tuesday, October 5th. I understand that it may take longer to get an instrument, so please don't panic.** I have outlined the needs for each instrument below, several ways to obtain an instrument, and suggested brand names to look for. (Some instrument brands are not well made and can cause problems and frustration for the student.) All instruments need to be clearly marked with the student's name on it. A luggage tag works well. *There will also be some after school classes scheduled for like instruments – flutes alone etc. More will follow on that soon.*

Trombone: Instrument, Slide cream or oil, small spray bottle, soft (flannel type) cloth for cleaning the outside. Optional: mouthpiece brush and cleaning snake.

Trumpet: Instrument, valve oil, soft (flannel type) cloth for cleaning the outside. Optional: mouthpiece brush and cleaning snake.

Flute: Instrument, cleaning/tuning rod (usually comes with the instrument), handkerchief ++(for use with the cleaning rod), and a small brush for cleaning among the keys.

Clarinet: Instrument, cleaning swab, reeds (start with 5--# 2 1/2 strength – or save by buying a box of 10), a reed guard (made to hold reeds after being played. The plastic ones that hold 2 reeds are sufficient).

Percussion: Practice pad (not a snare drum) for home use—the 12-inch pads work well. A pair of “7A or 5B” sticks, plastic/fiberglass bell mallets, and a metronome (a device used to help keep a steady beat—preferably one that can have earphones plugged into it).

The book we will be using is *Standard of Excellence – Enhanced Book 1*. This book contains 2 CDs that have most of the songs in the book, and special features for use with a computer. We will be learning how to use them in class. I am excited about these possibilities. The books will be available at school next week, with a 20% discount from Mel's music. The book will cost \$8.50 for everyone except the percussionists, whose book will be \$9.00. Families wishing to borrow a book for the year rather than purchasing one may do so by writing me a note requesting to borrow one.

I encourage all students to bring their instrument to the band room before school on band days, for storage and safety. It is important that they are picked up after school each day for home practice and further safety.

* All students need a regular time and place for practicing in order to play the *minimum 60 minutes per week* agreed upon by families. The music should be placed at an angle appropriate for seeing straight ahead or slightly down (a music stand or substitute is helpful). A chair of proper size for sitting up and holding the instrument properly (and so that the music can be seen) is also important.

(Over for more!)

The following are among the best brands for band instruments:

Armstrong, Bundy, Yamaha, Selmer, Leblanc, Vito, Holton, Conn, Olds, Getzen, Gemeinhardt,

Boosey & Hawkes, Buffet, Besson, Pearl, Ludwig, Schilke, La Voz, Pro Mark, Remo, King

Check with several sources regarding instruments before committing to one. Prices and packages can vary widely from music store to music store. **Be sure to shop around!** Instruments can be obtained in many different ways:

1. A relative or friend has one that is not being used. *
2. The newspaper/*Recycler*/ pawnshop has a good deal. *
3. Rent from a local music store (see below).
4. Purchase from a local music store.
5. Rent from the school. (A limited number of instruments are available from the school for \$25 for the year. They are all used, and in varying conditions. Though an inexpensive alternative, instruments may need to be shared between students if there is a big demand. We have about 80 beginners this year! If interested, please write me a note.)

* When considering buying a used instrument, it is a good idea to make sure that it is in playable condition before buying it. It should be checked over by a good repairperson, or brought to me for approval before any arrangement is finalized.

Other local stores for rental and/or purchase (more in the yellow pages!)

Canoga Music 7243 Canoga Ave. C. Park(818) 340-4021
Sam Ash Music 20934 Roscoe Bl. C. Park(818) 709-5650
Kaye's Music Scene 19369 Victory Bl. Reseda.....(818) 881-5566 (closest to school)
Mel's Music(818) 655-2829 (former CES parent)
Pedersen's Band Instruments 2618 Burbank Bl Burbank.(818) 848-9665 (incl. Rent to own)
Zep's Music Center 3318 W Magnolia Bl Burbank.....(818) 845-5181 (great for purchase)
Baxter Northup Music 14534 Ventura Bl Sh Oaks.....(818) 788-7510 (rent or buy)
Cassell's Music 901 N Maclay San Fernando.....(818) 365 9247
Guitar Center 14760 Ventura Bl Sh Oaks.....(818) 990-8332 (percussion)
North Valley Music 8555 Reseda Bl Northridge.....(818) 933-5952
Pro Drum Shop 854 Vine St Hollywood.....(213) 469 6285 (percussion)

Adam's Music 10612 Pico W. L.A.(310) 839-3575 (great prices)
Charles Music 421 N Glendale Av Glendale.....(818) 242-6597

Sincerely,

Mark Johnsen
Director of Bands

ATTACHMENT 26

Requirements for Music Classes (Dept. Syllabus)

All music classes are full year (two semester) commitments. Students who cannot make this commitment should not enroll in music classes. By enrolling in a music performance class students agree to the two-semester commitment and will be held to it. The music program is elective only in that one elects to participate. The work load, dedication, and effort required are no different from any other class in any other discipline. The band room is not a place to hide out. Students who are not serious about contributing to the music program at L.A.C.E.S. should not enroll.

Students who want to gain greater proficiency on their instrument are encouraged to seek private study along with their class participation. This is certainly not a requirement or expectation. Still, I will assist you in obtaining a private teacher if you so desire.

The music department owns many instruments and I try to assign one student per instrument. This usually presents no problems, nevertheless, I cannot always guarantee that a student will not have to share. Students never share mouthpieces. Rental of school instruments is \$15.00 per year.

If this presents a problem, simply let me know. No student will be barred from participation due to financial obstacles. If you have questions regarding instrument rental, I will be happy to assist you. If a student wants to play, I will find him or her an instrument.

Concert dates: Winter, 2009 - Friday, Jan. 30th 7:00 p.m.

Spring 2009 - Friday, May 29th 7:00 p.m.

Please reserve these dates now! Make sure that athletic coaches, choir directors, and other outside teachers understand that concert attendance is a course requirement and that performances may not be missed. Beginning classes (winds, strings, guitar) perform in the spring concert only (though they are invited and encouraged to attend the winter concert).

Jazz Ensemble performs at additional functions throughout the year. Each member of a performing group is expected to attend every performance.

Students must come to class prepared to rehearse and prepared to learn about music.

Preparation means:

Mental - Focused on music; ready to practice technical exercises; ready to rehearse repertoire; ready to follow the conductor and ready to listen.

Physical - Arrive on time with all needed materials. Have a pencil (not a pen) on your stand at all times. The pencil is used to mark fingering, bowing, tempo and dynamic indications, etc. You will not remember details from one class to the next unless you

write them down. Ask for reeds, slide or valve oil, help with your instrument, etc. before I take the podium. Take care and keep track of your music. Each player is given copies for their folder and for home. Band and orchestra folders remain in the music room. If you are absent your stand partner will not have to ask for extra copies. Also, the occasion will never arise where a student has forgotten to bring their music. Transfer any markings from your folder copy to your music at home so you practice consistently.

Instrumentalists must bring a cleaning cloth. Instruments must be cleaned after each use. For example, violins must be wiped free of rosin; flutes and clarinets must have the accumulated moisture swabbed out to prevent permanent damage to the instrument.

Technical - All musicians must PRACTICE DAILY. You must practice with intent, meaning that you know at all times how and why you are practicing a particular passage or exercise. You must apply to your practice the techniques you are learning in class.

Teachers teach you how to practice; it is up to you to teach yourself how to play. Musical achievement is bought and paid for with proper practice.

Grading criteria:

Regular and punctual attendance. This includes contributions to class. A student who attends regularly but is consistently unprepared will receive a lower grade.

Weekly practice records (these are not simply pro forma; they serve a valuable purpose.

All students are expected to learn their parts and practice records help facilitate this).

Completion of all assignments.

Concert participation (beginning instrumentalists perform in concert second semester only). Weekly grades are based on in-class performance for the week, the practice record, and the relationship between the two. Recorded practice will manifest itself in musical improvement. Grades are based on a points system. Practice records are turned in each week on Thursday or Friday depending upon "A" or "B" week occurrence. Each student will receive one point for each day practiced. I ask that each student practice five days each week. A student who practices more will receive up to two extra points for more practice each week. This is the only type of extra credit I give. Practice records should be kept as a permanent, on going record of what the student is doing. It is meaningful to be able to be able to revisit past practice sessions to see trends, inconsistencies, successes, and omissions. Superior grades are attainable by all.

Consistency in practice, keeping a record of this practice, focus on musicality in and out of class is the recipe for success. I am open to student suggestions and am willing to help in any way.

Students who fall behind or are experiencing difficulty for any reason should not wait.

Make me aware of the problem immediately, either in class or out. We can deal with any situation.

In order to receive the superior grade all assignments must be done. Students who complete assignments incorrectly are given multiple opportunities to re-do the assignment for full credit.

This is often how we learn.

The goals of the classes are to play each instrument with good tone, technical facility, musical expression, and ensemble/solo considerations. Our culminating project is the performance at the end of each semester.

Classes are structured similarly. The first third of each meeting is used for technical exercises and musicianship skills. The second two-thirds are devoted to repertoire.

Students shall see that the activities at the beginning of the hour relate directly to the music being studied.

Within each class I will also cover, to varying degrees, theory, ear training, music history, and other aspects as they are presented through the music we study.

Technical and musicianship exercises:

- All for Strings (beginning strings, book provided). Standard of Excellence (beginning winds, book provided).
- Jazz Beginnings (Jazz Ensemble participants must purchase this book).
- Raymond C. Fussell band and orchestra exercises (book provided for use in class).
- Foundations for Superior Performance (book provided for use in class).
- Scales arpeggios in all twelve keys (the “Wall of Keys”).
- Melodic, natural, tonic, harmonic minor and other modes.
- Chromatic scale through the range of each instrument.
- Rhythmic exercises.
- Sight reading rhythmic cells.
- Simple and compound meters in duple and triple time.
- Key and time signatures.

Intonation exercises.

Ear training.

Repertoire will be considered according to the characteristics of each ensemble (instrumentation, experience, technical considerations, etc.).

There is a parent support group specifically designed for music families at <http://www.groups.yahoo.com/group/laces-music-support> I encourage all parents to visit the site and join the group.

By enrolling in a music class each student makes a commitment. This entails trying their best in class (being a positive musical presence), preparing for each class (practicing effectively, as learned in class), and attending performances (including staying to clean up after the performance). I want to encourage all that would like to participate to do so. I am always excited about music at LACES. I am happy that your sons and daughters are participating. I look forward to working with them.

Sincerely,

Mark Monarch

Music Teacher, LACES

ATTACHMENT 27

Positive Climate (Participation) Rubric & blank rubric

Self-Evaluation of Participation In Music 2008-2009 Name: _____

MIXED CHORUS- Creating a POSITIVE CLIMATE

PTS	Category	OUTSTANDING 10 POINTS	EXCELLENT 7 POINTS	NEEDS Improvement 5 POINTS
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1. 2. 3. 4. 5.	Teamwork	Always participates in activities without shouting, listens to others, pays attention, never gives up, stays focused and helps others in the class.	Participates in activities without shouting, listens to others, pays attention, never gives up, stays focused and helps others in the class most of the time.	Sometimes participates in activities without shouting, Listens to others, pays attention, never gives up, stays focused and helps others in the class some of the time.
1. 2. 3. 4. 5.	Attitude	Always demonstrates Positive energy. Makes positive comments and actions 100% of the time. Always sings, using his/her best singing voice and stage presence.	Usually demonstrates Positive energy. Makes positive comments and actions most of the time. Mostly sings, using his/her best singing voice and stage presence.	Demonstrates Positive energy, makes positive comments and actions some of the time. usually sings, using his/her best singing voice and stage presence.
1. 2. 3. 4. 5.	Pride	Sings confidently and strong, reflecting student's best efforts. Actively creates/ applies meaning to music and activities. Student works to create community and leadership in class and during performances. Student is highly invested in the success of the class.	Sings confidently and strong, reflecting student's best efforts. Actively creates/ applies meaning to music and activities. Student works to create community and leadership in class and during performances. Student is highly invested in the success of the class most of the time.	Sings confidently and strong, reflecting student's best efforts. Actively creates/ applies meaning to music and activities. Student works to create community and leadership in class and during performances. Student is highly invested in the success of the class some of the time.
1. 2. 3. 4. 5.	Contribution	Always sings/ performs with energy, using his/her best singing voice. Always follows classroom expectations and is prepared for class each day.	Usually sings/ performs with energy, using his/her best singing voice. Mostly follows classroom expectations and is prepared for class each day.	Sometimes sings/ performs with energy, using his/her best singing voice. Follows classroom expectations and is prepared for class on a daily basis some of the time.
1. 2. 3. 4. 5.	FOCUS	Focused on the music and listening to the sound thinking about and what needs to be done 100% of the time. Very self-directed and sticks to the point. Pays attention and uses every minute of class time effectively. Works well with others.	Focused on the music and listening to the sound thinking about and what needs to be done most of the time. Very self-directed and sticks to the point, pays attention and uses every minute of class time effectively, and works well with others most of the time.	Focused on the music and listening to the sound thinking about and what needs to be done some of the time. Very self-directed and sticks to the point, pays attention and uses every minute of class time effectively, and works well with others some of the time.

“A bird does not sing because it has an answer. It sings because it has a song.” -Chinese Proverb
 “Use the talents you possess - for the woods would be a very silent place if no birds sang except for the best.”-Henry Van Dyke

Take 1: Take 2: Take 3: Take 4: Take 5:
 + + + + +
 Out of: 50 50 50 50 50

Self-Evaluation of Participation In Music 2008-2009

Name: _____

RUBRIC

PTS	Category	DISTINGUISHED 4 POINTS	ADVANCED 3 POINTS	COMPETENT 2 POINTS	EMERGING 1 POINT
1.					
2.					
3.					
4.					
5.					
1.					
2.					
3.					
4.					
5.					
1.					
2.					
3.					
4.					
5.					
1.					
2.					
3.					
4.					
5.					

Take 1:

+

Take 2:

+

Take 3:

+

Take 4:

+

Take 5:

+

ATTACHMENT 27

Evaluation Quiz

What will the festival adjudicator grade you on???

Matching:

Term	Definition
___ 1. Tone	A. The Choir has correct Alignment and proper breath control. Choir has a professional Musical attitude on and off stage. The choir watches the director.
___ 2. Diction	B. All singers singing together sound like one big voice.
___ 3. Posture & Stage Presence	C. Group is singing in tune. Choir sings pitches without going flat or sharp.
___ 4. Blend	D. All of the words are correctly pronounced. All consonants are clear and all vowels are well shaped.
___ 5. Intonation	E. The sound of the choir's voices reflects the mood of the song. The way the voice sounds is appropriate to the style of the song.

Define

- 6. Balance-
- 7. Dynamics-
- 8. Tone- (give an example)

Fill-in the Blanks

- 8. When the notes are all sung correctly and the pitches are correct that means the choir has _____ Accuracy.
- 9. When the music tells the choir to hold out a note for 4 beats (whole note), and the choir only holds the note for 2 beats—the choir will be marked down on

_____ Accuracy.