

Oboeville High School
BAND HANDBOOK

Band Director

Sarah Morley

INTRODUCTION

Welcome to the Oboeville High School Band! As a part of the OHS Band you are continuing a tradition of musical excellence and perseverance. We believe in having fun through hard work, great performances, and teamwork.

Being part of a successful band means that everyone gives 100%, and here at Oboeville that is the expectation. Band class is not like most other classes—we are only as good as our worst player. When one person doesn't bring their instrument, forgets their music, or doesn't learn their music the entire group suffers. When we work together we will become an exceptional band with extraordinary musicality.

The musicians at OHS not only play music technically precise, but also learn the power of musical expression. Performing music with feeling will make band more fulfilling, enjoyable, and meaningful, as well as provide an outlet for students to express themselves. When students learn to express themselves through music, they can affect unconscious levels of the brain in themselves and their audience. Music is a means of communicating emotions, and by mastering it one can also learn more about one's feelings. Music has a power that cannot be ignored, and at Oboeville we work to exploit that power as much as possible.

This handbook has information regarding expectations, grading, rules, and other important details about the Oboeville band program. Please read through it. The last page needs to be signed by both student and his or her parent/guardian by September 10th.

I look forward to making music with you as part of the OHS band program!

Sarah Morley

Join the Band!

We invite all to consider joining the Oboeville Band. Being in the OHS Band is not a privilege given only to those already in band—we gladly accept (and hope for!) new recruits who are willing to give their all to a successful band program. No previous music experience is required! A desire to create music from the heart and a willingness to work hard is more than enough.

Being in the band provides an outlet to express yourself through the power of music. The feeling you get after performing a difficult piece of music with excellence is one you can't get anywhere else. You feel accomplished, motivated, and most important of all—you have touched your audience. Music has the power to impact anyone emotionally.

Mark your calendars on **September 1 at 7:00 p.m.** for the Parent Information Meeting. This meeting is essential for anyone thinking about being in the Oboeville Band. We invite both parent/guardian and students to come to this meeting where we will answer all your questions including expenses, instrument rental, time commitment, band trips, etc. You will also be introduced to the band staff and student leaders and have OHS Band alumni there to speak about the impact band made on their life. For those students interested in joining the band with no previous music experience, there will be instruments for you to play. Students and staff can help you choose which instrument is for you!

I look forward to meeting all of you at the Parent Information Meeting.

Sarah Morley
Band Director



Classroom Procedures

Students will be counted as on time if they are ready to play by **two** minutes after the bell. Being “ready” means 1) your instrument is out and ready to be played, 2) your music is on your stand, and 3) a pencil is on your stand. Cases should be closed and under your chair (or against the wall closest to your seat for large cases) during class.

Band Hall

There is a lot of expensive equipment in the band room. When in the band room, these rules must be followed in order to keep our band room in good condition and our equipment safe:

1. Have a positive attitude and **always** be respectful to your peers and school equipment.
2. No food, drink (other than water), or GUM in the band room.
3. **ONLY** percussionists can touch percussion equipment.
4. **ONLY** band members are allowed to be in the band room.
5. Stands are for holding music only.
6. Instruments not being played should be locked in their appropriate lockers. Any instrument found abandoned and not in a locker will be taken and locked in the Mrs. Morley’s office. To retrieve the instrument the student will need to explain to Mrs. Morley why the instrument wasn’t in its locker.

Equipment

ALL STUDENTS:

- Black 3-Ring Binder (preferably ½-inch)
- Standard of Excellence Method Book I for your instrument
- Pencil
- Metronome
- Tuner

Woodwinds:

- swab
- *at least 2* working reeds (except for flute)

- container for soaking reeds (for oboe and bassoon)
- cork grease*

Brass:

- valve oil (*Al Cass* recommended)
- slide grease (*Slide-O-Mix* recommended)
- BERP (Buzz Extension Resistance Piece)
- cleaning cloth*

Percussion:

- 1 pair of Timpani mallets (general purpose)
- 1 pair of plastic mallets (Mike Balter black phenolic recommended)
- 1 pair of yarn mallets (medium)
- 1 pair of drum sticks (Vic Firth recommended)

*not required, but strongly recommended

Grading

Listening Report – 10%

Each student will do a listening report on a notable professional musician of their instrument. After listening to a CD of the student's chosen professional musician (after approval from Mrs. Morley), the student will turn in a listening report that includes: chosen musician's name and picture, title of the CD, favorite piece on the CD, a short biography of that musician, and a short review of the CD. An example finished assignment can be found later in the packet. CDs can be checked out from the band library or from another reputable source (with approval from Mrs. Morley). Reports will be graded on a pass/fail basis.

Playing Tests – 30%

Several times throughout each semester there will be individual playing tests. These will be based on current music we're working on, scales, or sight reading. Tests will be recorded and turned in to be graded, or be performed one on one with Mrs. Morley. Recording devices are available in the band room for checkout.

Daily Participation – 20%

The nature of band requires that everyone show up and be prepared daily. If someone is missing, our rehearsal won't be as productive as it could be. Every day each student can receive 5 points:

Preparation (2 points)

2 points – Always bring instrument, music, and always brought all equipment (as laid out in “Equipment”)

1 point – Always bring instrument, forgot music once, and missing some equipment

0 points – Forgot instrument, forgot music two or more times, some or no equipment brought

Conduct (2 points)

2 points – Ready to play when asked upon, not distracted during rehearsal with cell phone, other homework, etc., respectful to Mrs. Morley and peers

1 point – Usually ready to play when asked, somewhat distracted during rehearsal, respectful to Mrs. Morley and peers

0 points – Often not ready to play and very distracted, OR disrespectful to Mrs. Morley OR peers

Punctuality (1 point)

1 point – On time (as described in “Classroom Procedures”)

0 points – Unexcused tardy

These points are kept track of by each student using a form that can be found later in the handbook. Mrs. Morley can change a student's weekly grade if she disagrees with the student's given grade. Every Friday Mrs. Morley will pick up each student's composite weekly grade (25 total points available for each week).

Concert Attendance – 40%

Concert attendance is required. The grade for each concert is pass/fail. Either you're there or you're not. Missing a concert will result in an automatic failing grade for the concert unless the absence as been excused with Mrs. Morley *at least a week in advance*. Special circumstances and emergencies will be considered on a case by case basis. Each student needs to arrive to each

concert **30 minutes** early. *To be early is to be on time and to be on time is to be late!* These are the two concert dates. Mark your calendars now!

December 8th, 7:00 p.m.
(attendance taken at 6:30 p.m.)

May 5th, 7:00 p.m.
(attendance taken at 6:30 p.m.)

Extra Credit

Extra credit points are available if a student attends an approved professional classical concert. Good examples of approved professional classical ensembles include the Oboeville Wind Symphony, Bassoontown Philharmonic, and Oboeville Brass. You must receive approval from Mrs. Morley about any concert you plan to attend. To receive extra credit, students should bring their ticket or program and a short write-up (100 to 200 words) of what they thought of the concert. This write up is similar to the CD review in the Listening Report. Each concert is worth **10 extra points** towards daily participation.

Attendance

Students are expected to be in class every day on time and ready. If your child is going to be absent or tardy, I'd like to know. Even if you call the main office to excuse your child from school, please send an e-mail or call informing me when your child can't make it to class and why before class.

Concert Attire

Women:

- Black slacks or black skirt (length must go below the knees; slits also must be below the knees)
- Plain white blouse (NOT a t-shirt, no logos or designs, must have sleeves)
- Black closed toe shoes
- Black socks or black nylons

Men:

- Black slacks
- Long-sleeve, collared white button-up shirt
- Black socks
- Black shoes (NOT sneakers, must be *completely* black)
- Black bow tie (issued by Oboeville HS)
- Black vest (issued by Oboeville HS)

Private Lessons

Private lessons are not required but *highly* encouraged. The band director is knowledgeable about each of the instruments in band, but there is no replacement for one-on-one lessons with a professional performer. For students with serious money concerns, there are limited scholarships available. Please come and talk to Mrs. Morley about possible options. A list of private lesson teachers can be found in the back of the handbook.

Practice Tips

Developing a habit of practice is vital to a musician's success. Playing your instrument during band can only teach you so much; most of a musician's growth comes from individual practice. Just putting in the time isn't sufficient for success, though. One needs to know good practicing strategies to teach oneself while practicing. Here are some good tips:

- Practice should start with a warm-up and end with a cool-down
 - Good Warm-ups/Cool-downs:
 - Long tones
 - Scale Studies (can be found in the back of your method book)
 - Lip slurs (for brass)
 - Chorale
 - Pedal tones (for brass players)
 - BAD Warm-up/Cool-down: Playing high, fast and loud! It'll wear you out quickly, and it doesn't develop good tone or control.
- Always have a goal when practicing (ex: Play Db major scale at quarter note = 80 in sixteenth notes with accurate notes and articulation.)
- Set aside a regular time every day to practice.

- Practice standing up (when possible); you'll be able to better use your air.
 - To improve and check your posture, play while standing against a wall and keep your shoulder blades and head against the wall while playing.
- Use a metronome and tuner—ALWAYS have them out and ready.
- A note on metronome use:
 - Don't *always* have the metronome on; use it as a reference. Use it to play the tempo accurately when sight-reading. Then turn it off and practice without it. Periodically play it with the metronome again with the purpose of checking where you tend to rush or drag. It should serve as a teaching tool, not as a crutch.
- A note on tuner use:
 - Same idea as metronome use; don't let it tune for you. A good strategy is playing a note with your eyes closed until it's where you feel it should be. Then open your eyes to see what the tuner says. Correct the note to the right pitch and memorize how it feels. Repeat. This way you are training your ears and your muscles to know how it feels and sounds to play in tune, and not depending on the tuner to tell you.
- Look at yourself in the mirror sometimes to see your technique. Do your fingers tense up? Are they always curved and close to the keys? Are you standing up straight? Is your embouchure correct?
- Practicing difficult runs/technique:
 - **Never** play a passage faster than you can play it accurately. As tempting as it is sometimes, it only makes you practice playing it *wrong*. Practice does *not* make perfect. Practice makes *permanent*. Start slow, and when you can play the run accurately, move the metronome up one notch (88 to 92, 92 to 96, etc.) until it's at the desired tempo.
 - When practicing slowly, still practice the correct style and dynamics. You will be in the habit of playing them correctly when it's faster.
 - Change the rhythm and/or articulation. (such as making the rhythms dotted or slurring the whole passage if marked as tongued (and vice versa))
- The ultimate goal of practicing is never to just play the right notes, it's to *make music*.

Name _____

Date (Monday) _____

DAILY PREPARATION

	Monday	Tuesday	Wednesday	Thursday	Friday	TOTAL
Preparation						
Conduct						
Punctuality						

WEEK TOTAL _____

Grading Guidelines:

Preparation (2 points)

2 points – Always bring instrument, music, and always brought all equipment (as laid out in “Equipment”)

1 point – Always bring instrument, forgot music once, and missing some equipment

0 points – Forgot instrument, forgot music two or more times, some or no equipment brought

Conduct (2 points)

2 points – Ready to play when asked upon, not distracted during rehearsal with cell phone, other homework, etc., respectful to Mrs. Morley and peers

1 point – Usually ready to play when asked, somewhat distracted during rehearsal, respectful to Mrs. Morley and peers

0 points – Often not ready to play and very distracted, OR disrespectful to Mrs. Morley OR peers

Punctuality (1 point)

1 point – On time (as described at the very top of “Classroom Procedures”)

0 points – Unexcused tardy

[SAMPLE LISTENING REPORT]

Sarah Morley

Listening Report

Chosen Musician: John Mack

Chosen CD Title: *John Mack, Oboe*

Favorite Piece: Schumann Three Romances

Biography of John Mack:

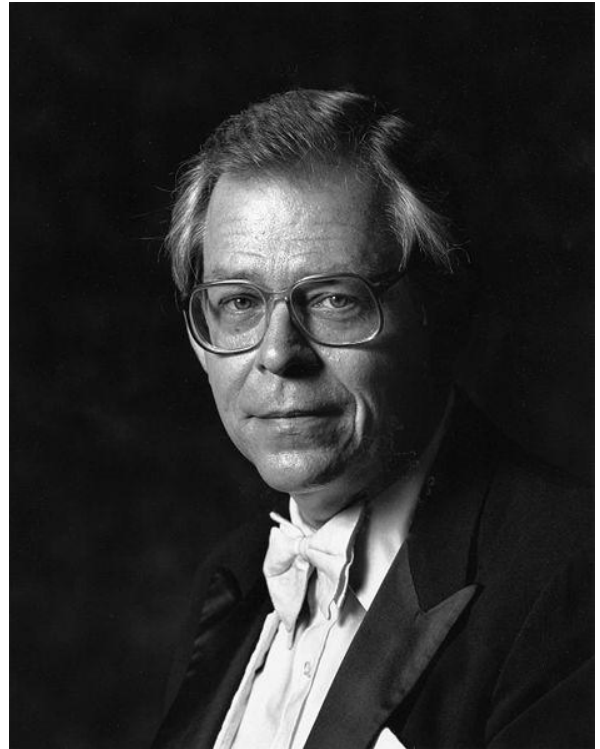
John Mack is a renowned American oboist who lived October 30, 1927 to July 23, 2006. He was the principal oboist of the Cleveland Orchestra from 1965 to 2001. He started the “John Mack Oboe Camp” in 1978 which continues today every summer in North Carolina. He studied at Julliard School of Music with Harold Gomberg and Bruno Labate.

Following Julliard, John studied with Marcel

Tabuteau at the Curtis Institute of Music, another well-known and very accomplished oboist.

CD Review:

John Mack had a fantastic tone! Every piece was played like it was his favorite. His intonation was always right on and he never had any response issues, regardless of range. The Hindemith sounded a little creepy at first, but I started to like it by the end. The second movement was quite beautiful. His high notes always sounded so good! No matter what range he played, his tone was still full and focused. The Schumann Romances are in the style that perfectly suits the oboe: slow and beautiful. The Saint-Saens 3rd movement was very impressive! It was really fast, had a fun melody and John Mack played the runs perfectly! This is a CD I could listen to every day.



Private Lesson Instructors

Flute

Cindy Paxton	555-555-7835	
Jerri Penney		jerripenney@hotmail.com
Ann Peace	555-555-3850	
Claire Johnson (Home Studio)	555-555-0069	

Oboe

Nicholas Arbolino	555-555-6456	
Steve Pettey (Home Studio)	555-555-8836	
Ashley Howe		musicaloboe@yahoo.com

Bassoon

Jonna Griffith	555-555-3119	jonnagriffith@yahoo.com
Janelle Ott	555-555-7295	jaott@indiana.edu

Clarinet

Daisy Miller	555-555-8323	daisy@millerfamily.net
Malcolm Prigg	555-555-4270	
Jim Thomas (Home Studio)	555-555-5108	

Saxophone/Clarinet

Scott Sandberg	555-555-8824	scott@scott-sandberg.com
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Saxophone

Andrea Duvall	555-555-4866	
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Trumpet

Eric Brewer	555-555-3077	
Miranda George	555-555-4766	

Horn

Ashley Downing	555-555-7604	ashleydowning8@gmail.com
Chris Dulin	555-555-4919	
JoAnne Benitez	555-555-1015	joannebenitez@yahoo.com

Trombone

Brian Conklin	555-555-0382	
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Keith Meek 555-555-8441
Allen Vandivere 555-555-3644

avandivere@tx.rr.com

Tuba/Euphonium

Bill Mitchell 555-555-3454
David Hitt (Home Studio) 555-555-9170
Sunny Chou 555-555-9814

Percussion

John Allnutt 555-555-3786
Raj Hensley 555-555-3141
Donna Kelley 555-555-4848

*Private Lesson Instructor list from allenband.com

2011 Oboeville High School Band Agreement

Please detach this page and return it to Mrs. Morley by September 10th.

I have read and understand the expectations described in the Oboeville High School Band Handbook. I agree to abide by all the rules and procedures within and accept the consequences by not doing so.

Printed Student Name _____

Student Signature _____ Date _____

Parent/Guardian Signature _____ Date _____