

WESTERVILLE NORTH BAND HANDBOOK 2016-17



BE YOUR BEST!

www.westervillenorthband.org

Westerville North Instrumental Music

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Dear Band Students and Parents,

WELCOME to one of the most exciting experiences in which you can be a part – **THE BAND!** Now more than ever, we have information to justify why we participate in this demanding yet rewarding activity. Experts have concluded that the study of music helps with spatial reasoning, test taking, and overall quality of life! Factor in social skills, emotional development, leadership training, group interaction, aesthetic perception, music making, and the discipline of being in the music program, and I don't know why anyone would not want to be involved in a great instrumental program like ours here at Westerville North. The ultimate goal is a lifelong understanding and appreciation for high-quality music and music-making!

Everyone should read the information in the handbook, even veterans. Some of the information has changed, so please make sure you're informed. All of the policies pertain to all members of the program. Most questions can be answered by consulting the handbook, and policies will be adjusted from year to year as the need arises to clarify issues within the program. It is my hope that the information contained in this handbook will be both **INFORMATION** and **INSPIRATION!** The advocacy article, "How Parents Can Help," on page 17 is designed to give guidance to parents. Students need to know that we think that what they do is important. You will quickly find that band is truly a **FAMILY** in and of itself.

This past year had many successes by our students. In all areas of the program, we saw student growth and indications that the program is only going to prosper. We are looking forward to more great opportunities for the coming year. **Please make sure you note the calendar and put performance dates on your family calendars.**

We are very fortunate to have a wonderful staff working with the Marching Band. I'm very excited that so many of our amazing friends are spending another season with us. Back this year as our color guard caption head is **Andy Ranck**. **Nick Pelfrey** will return as woodwind caption head. **Jon Honeycutt, Tommy Roam, Mia Guerrero and Drew Brown** are returning to work with the percussion section. **Diane Blain, John Vermeulen and Allison Davis** are back working with the winds. **Katie Kutschbach and Emily Teuscher** are returning to work with our color guard. There are one or two more who we hope will be with us, and that should be complete soon.

I have renewed my commitment to develop student leadership as well as a private lesson program. We have such tremendous potential in both areas. I once heard a colleague make this statement: "In this band program, you are doing your child a disservice by not providing private lessons...they will either quit or be uninvolved." What a profound statement! We are fortunate to have fine symphony players and other extremely qualified musicians in the area to teach our students privately, and the rewards are so great that you can't afford to miss the opportunity.

This handbook is designed to answer questions you might have concerning the program. Students who choose to be members of the Westerville North Band Program automatically agree to be familiar with and abide by all the policies pertaining to this activity. Please read all of the information, and sign and return the form in the back.

Band members will give countless hours of hard, concentrated effort toward our constant goal of a superior musical organization. The efforts are appreciated and absolutely necessary if the groups are to achieve at the highest level. I am honored to be your director and am looking forward to a great year!

Jordi Vilanova

"If Better Is Possible, Then Good Is Not Enough!"

STUDENT HANDBOOK

2016/2017

A STATEMENT OF POLICY

In order to assist band members and parents in understanding areas of responsibility, a statement of policy is herein set forth. Becoming familiar with this policy will enable each individual to make the most of this great opportunity to be a member of the Westerville North High School instrumental program, becoming a better person and a better musician.

We firmly believe that the student should improve through regular practice. In the Westerville North instrumental program we feel that when the student has lost the will to improve him/herself or make a better contribution to the band or orchestra, he is wasting the time and efforts of his/her fellow members and the community by continuing in this program. The HAPPIEST student is the one who is improving through regular habits of practice and daily progress. He/she must not only know right from wrong, but must be able to stand for principles. He/she must develop a high sense of purpose toward which he/she is willing to work. RESPONSIBILITY is the focus behind any level of achievement within this program. We intend to conduct ourselves in a manner that will facilitate all students in learning and bettering themselves.

OBJECTIVES OF THE BAND PROGRAM

- To teach music by its actual performance
- To develop performance skills of the various wind and percussion instruments
- To provide for the musical needs of the school and the community
- To develop discrimination with the regards to the selection of music
- To acquaint the students with Music Theory / History and how history and musical composition relate to students' current life and musical experiences
- To provide all students with the opportunity for worthy use of their time, a means for self expression, and a healthy social experience
- To develop the ability to function as a responsible member of a group, enhance interaction, and develop Esprit de Corps
- To foster leadership skills within each student

Did You Know...

Justifications for music education

Getting back to the value of music making and leaving the Mozart effect behind

by: Dr. Betty Anne Younker

Assistant Professor, Music Education School of Music, The University of Michigan

As music educators, we need to understand the cultural, social, and governmental issues that directly impact our profession in terms of faculty, curricula, facilities, resources, and subsequently, the quality of music making experiences, and speak to those issues with a grounded philosophy. Since we do not always have control over some, if any, of those issues, it is imperative that we are able to articulate philosophical justifications when promoting our discipline by informing those who may have major roles in and authority over decisions that greatly affect music making across communities. Thus we need to know why we educate students in musical environments and have answers to questions such as: What exactly are we attempting to do and why? What do we want our students to leave with when exiting our music programs? What experiences and knowledges (thus musical understandings) are needed to become independent music makers and critical thinkers about music? Do we want students to actively seek out musical experiences after graduating from our programs? How do we define musical thinking and musical intelligence? Would we recognize it when we 'saw' it or 'heard' it? Why music education?

Many people have put forth a variety of answers for these questions, some of which have focused on how musicianship and human subjectivity is experienced, articulated, and nurtured through music making (Reimer, 2002; Elliott, 1995) and others on how the learning of certain disciplines other than music can be facilitated through the study of music. One such body of research has become known as the "Mozart Effect."

There has been much exposure to research known as the "Mozart Effect."

In response to this exposure certain people within and outside of the field have capitalized on this research when articulating reasons for music education. Unfortunately, those who have done so are providing false hope, if indeed one hope is to raise math scores, about the relationship between studying music and improving one's ability to 'do math'. Several in our field have narrowed the lens and examined the research with a critical view, and as a result, have suggested that we should not base justifications for music education on this research for a variety of reasons. A few examples of research labeled as the 'Mozart Effect' are given below.

Those involved in the Mozart Effect research (e.g., see Grandin, Peterson, and Shaw, 1998) chose a specific sonata (K. 448) by Mozart because of its features of symmetry and natural sequences of patterns, all of which are exquisitely composed. Grandin, Peterson, and Shaw conducted several experiments to explore whether pattern-recognition abilities used for musical processing would enhance these abilities for spatial-temporal reasoning. (Spatial-temporal reasoning is linked with success in mathematics and proportional reasoning used in areas such as engineering and structural design). Grandin, Peterson, and Shaw reported a causal link between the musical selection and spatial-temporal reasoning, and that other kinds of music did not produce significant effects on spatial-temporal reasoning. They also reported that keyboard instruction produced a significant improvement in a puzzle assembly task but not on tests of spatial-recognition reasoning (such as matching, classifying, and recognizing, similarities among objects) (p. 12).

Rauscher and Zupan (2001) reported on findings from a research study that involved sixty-two kindergarten children who either received keyboard instruction or no music instruction. Children who received keyboard instruction participated in groups of approximately ten. They experienced singing and moving activities related to compositions realized at the keyboard; and ear training, notation, rhythm, improvisation, and interval and dynamic exercises. In total, the children had 20-minute keyboard lessons twice a week for eight months. Testing sessions in which children completed three tasks, Puzzle Solving, Pictorial Memory, and Block Building, were administered before instruction, and after four months and eight months of instruction. Analysis of data revealed a significant difference between pretest and posttest scores of the Puzzle Solving and Block Building measurements by students who had received keyboard instruction. Both of these tasks require spatial-temporal reasoning.

So what does this research mean? What would a music program look like if these results as described above were used to justify music programs? Reimer (1999) outlined a program based on these results, that is, a program involving students in keyboard instruction and listening to Mozart for the purpose of increasing test scores that measure spatial-temporal abilities. Simply put, such a program would include listening to music from the Classical era and of the Western European art tradition and keyboard instruction. Now we are quite aware of the importance of including music of many cultures and eras so for many of us, from a philosophical perspective, this would be a problem. Secondly, as Reimer reminds us, the only kind of musical instruction the students would need would be keyboard—not choral, strings, or winds, nor would they need to engage in other musical activities that involved composing, improvising, or moving.

So, do we want to include justifications for music that could narrow the content of our music programs? Or do we want to include research as described above as yet another reason for music education? To answer either of the questions, one has to solidify philosophical reasons for 'why teach music'. Music is experienced, according to many who have written extensively on the subject (e.g., Dewey, 1934; Eisner, 1998; Gardner, 1999), in meaningful ways that allow us to explore potentials we have as human beings— within rich cultural and social contexts. Music is a potential, an intelligence, a way of knowing ourselves and the world. Through music we experience a core of our humanness that is our subjectivity, in ways that are unique to artistic experiences. We have the capacity to organize musical materials in ways that are meaningful to us and expressive of our subjectivity that is our feelings. Music is a human activity; humans have the capacity to formulate and solve musical problems through listening, performing, composing, and improvising. Music is an aspect of all cultures that expresses, represents, is a part of, functions as, and provides for a community in which meaning is experienced at the non-verbal level. These experiences cannot be verbalized or talked about or shared through the word as specifically and meaningfully as they can by making music. Why should there be any other justifications? Why should our discipline be a service subject for other disciplines? Why not understand and embrace the uniqueness and essentialism of music making and put that forth as the primary justification? We have the future decision makers in our classes every day. We need to educate them by making explicit what we, and they, know implicitly and gather the resources and vocabulary to articulate the importance of what we do, day to day.

Why involve students in music making experiences? Why involve them in any kind of experiences? Because as humans we have the potential to know the world intelligently in many ways, including through music. Thus, education should be a means through which students have opportunities to experience all potentials, to think critically and creatively within each potential, and begin to make decisions about what potential(s) will be further experienced in educational and work-related environments.

Betty Anne Younker, Ph.D. (Northwestern University), is an assistant professor at The University of Michigan. Previous university posts include the University of Western Ontario and the University of Prince Edward Island. She is widely published and a frequent lecturer throughout North America.

GENERAL CALENDAR OF EVENTS

(See calendar for detailed schedule)

May: 24,25,26 Rehearsal
30 Memorial Day Parade

June: Wind, Percussion and Guard rehearsals
27,28,29 Mini Camp

July: 1 Rehearsal
4 Parade
25-29 Pre-Camp
21 Blood Drive
27-31 Band Camp

Aug: 1-5 Band Camp
8-12 Post-Camp
12 Picture Day
13, 20 Tag Day
15-18 Rehearsals
18 School starts
26 Football Starts

September: Football season
17 Competition season begins

October: Football games
8,15,29 Competitions

November: 5 MidStates Championships
7 Banquet
10 Fall Concert
Indoor Drumline, Winter Guard, Winter Winds

December: 4 Holiday Parade
7 Jazz and Percussion Concert
12 Holiday Concert

January: 19 PRISM Concert
21 Solo and Ensemble
Indoor Contests

February: Indoor Contests

March: TBA Musical
3 or 4 OMEA Band Contest
14 Evening of Elegance
Indoor Contests
27-31 Spring Break

April: 1-2 Indoor state championships
6-8 WGI Color Guard
11 Westerville Jazz Festival
20-23 WGI Percussion and Winds

May: 3 Percussion and Jazz Concert
2 or 4 Spring Concert and Awards Banquet
27 Graduation

Westerville North High School Band Program



The concert ensembles - Symphonic Band and Wind Ensemble - are the foundation of the Westerville North Band Program. The many co-curricular experiences are offered to supplement the basic ensemble experience.

INSTRUMENTAL CURRICULUM IN BRIEF

Course Offerings

Concert Bands and Orchestra:

- receive one (1.0) credit towards your “arts credit”
- full year class
- no audition required for acceptance into concert band or orchestra
- perform several concerts
- will attend large group contest
- may attend solo and ensemble
- groups travel on a regular basis
- Currently, there are two concert bands at Westerville North. Students will be placed in the appropriate concert band. There is one orchestra.

Symphonic Band – VP302

All grades are welcome. No audition is required. This is not a beginning level class, so prior playing experience on an instrument is necessary.

Wind Ensemble – VP304

This is for the most advanced musicians, typically Juniors and Seniors. An audition is required. Limits will be placed on membership for each section.

Orchestra

This is for all strings students. There is no audition required to join. This is not a beginning level class, so prior playing experience on an instrument is necessary.

Jazz Band

This course is open to anyone who plays Saxophone, Trumpet, Trombone, Guitar, Piano, Bass and Percussion. Brass and woodwind players who wish to learn a double are welcome. No prior Jazz experience is necessary. No audition is required. There may be a limit on the number of participants in the rhythm section. If necessary, the rhythm section will audition.

This is not an entry level performance class. Playing experience on an instrument is required.

Marching Band – VP310

This ensemble meets after school, and students receive a .5 credit. The band attends all football games, marches in parades, attends several contests, and plays at pep assemblies. More information regarding schedules, fees and calendars will be forthcoming. This group is open to anyone who plays an instrument. Membership in Marching Band **REQUIRES** membership in one of the concert bands. This is district policy. Membership in the marching band requires strenuous physical exercise and the ability to play the difficult literature encountered in the activity. **NEW in 2015 – Each semester of Marching Band will waive a semester of the required PE credit.**

Chamber Ensembles

Band and Orchestra members will be encouraged to perform in a chamber ensemble. Possible groups would be Woodwind Quintet, Brass Quintet, Saxophone Quartet, String Quartet, Horn Ensemble, Trombone Quartet, Low Brass Ensemble, Flute Choir, Clarinet Choir, Percussion Ensemble, as well as, additional small groups. There will be a chamber concert in the winter and opportunity for performance at Solo and Ensemble.

Summer Instruction

There are many nationally known summer institutes for instrumental instruction. Some of the most popular locally are Interlochen Arts Camp, Blue Lake, Wooster, and Ohio University among others.

Private Lessons

As one might expect, private lessons on a musical instrument are the best way to improve performance skills. The one-on-one approach allows the student to benefit from the individual attention as opposed to a teacher monitoring a class of over fifty. Most All-State Band students study privately. Students are generally more inclined to practice diligently for a weekly music assignment and this discipline increases the student's enjoyment with their instrument. Mr. Vilanova will be more than happy to assist in the selection of a private teacher.

All-State Band or Orchestra and other Honor Bands

Members of the band program are eligible to audition for the Ohio All-State Band or Orchestra. Audition tapes are made in the spring. Other honor bands are held at The Ohio State University, Ohio University, Capital University and Bowling Green State University. Students are also eligible to audition for the Capital Youth Symphonic Band, The Columbus Symphony Youth Orchestra or the Columbus Youth Jazz Orchestra.

Indoor Drumline

This group is an extension of the Marching Band percussion section. Students are selected by audition. The ensemble will have a number of performances and competitions from January through April. This is a self-funded organization. The fee to participate is generally around \$500.

Winter Guard

This organization is a competitive unit that is an extension of the color guard section of the Marching Band. Students are selected through audition. The ensemble will have a number of performances and competitions from January through April. This is a self-funded organization. The fee to participate is generally around \$500.

Indoor Winds

This group is an extension of the Marching Band program. It can utilize any combination of instruments including even a color guard or visual ensemble. This is a newer activity in the WGI realm. This year will be our first venture into this activity, and it will be run out of South High School. The ensemble will have a number of performances and competitions from January through April. This is a self-funded organization. The fee to participate is generally around \$500.

**Music is your own experience, your thoughts, your wisdom. If
you don't live it, it won't come out of your horn. They try to
teach you there's a boundary line to music. But man, there's
no boundary line to art.**

CHARLIE PARKER

**FYI...SAT scores report - Students who participate in music
performance on average scored a total of 96 points higher:**

57 points higher on the Verbal portion and 41 points higher on the Mathematics portion.

*Source: College-Bound Seniors National Report:
Profile of SAT Program Test Takers. Princeton, NJ:
The College Entrance Examination Board, 2001.*

Colleges and universities are aware of what is involved in band classes. This tends to make involvement in band one of the most attractive items a student can have on his/her transcript for college acceptance.

GRADING POLICY FOR BANDS AND ORCHESTRA

To evaluate the performance of band and orchestra members effectively, we will use three criteria: Achievement 25%, Concert and Rehearsal Attendance 25%, and Participation 50%. Each are defined as follows.

Achievement 25%

Students will be evaluated on the “4 T’s.”

TONE - Is the tone produced on the instrument characteristic of a performance by the performer considering grade level and experience?

TIME - Are the rhythms correctly played and performed in a steady manner?

TUNING - Is the performer making the necessary adjustments to play the instrument in tune or matching pitch with the other members of the ensemble?

TECHNIQUE - Is the student using proper techniques (hand position, posture, breath support, bowing) for playing the instrument in a correct manner, and is the example being performed in an accurate manner? Scales are a good basis for technique.

These will be evaluated by playing quizzes, written quizzes and teacher observation.

Concert and Rehearsal Attendance 25%

All members of the bands are expected to attend all required performances. An unexcused absence from a concert or a dress rehearsal will result in the grade of "F" for the performance. This failing grade will be averaged in as 25% of the quarterly grade.

Participation 50%

Because music is an art which involves discipline as well as social interaction, a final criteria for evaluation rests with the student's ability to conform to the expectations of the instructor and the musical setting in terms of punctuality, teamwork, respect for policies and procedures, and regard for the rights of all other students and the instructor. To this end, students will be evaluated as to their ability to adhere to the rehearsal and performance policies and techniques. Students will receive points per day for having the necessary equipment and participating in the rehearsal.

Needless to say, if the student does not have his or her instrument and music on a daily basis, participation is not possible. Students will lose participation points for:

Excessive talking/disruption	10 points
Tardiness	2 points per five minutes or portion
Missing materials (music, pencil, etc.)	5 points
Missing instruments	20 points
Unexcused missed rehearsal	20 points

Extra Credit

Students can earn extra credit points by:

Private lessons -	10 extra points for the quarterly grade
Extra events -	
Audition for Honor Group	3 points
Honor Group Member	5 points
Solo and Ensemble	5 points per event
CYSO, CYSB, CYJO	5 points per quarter
or other ongoing special ensemble	
Clinic or Workshop	3 points
Outside concerts attended	2 points when a program is presented

CONFLICTS WITH BAND

Conflicts between music and other activities or events are the responsibility of the student. Rehearsal and performance schedules are given out in advance so that arrangements can be made. Students should not become involved with activities that may directly conflict with music activities. When outside activities create hardships concerning band or orchestra, unless it is a rare and unusual situation that may only happen once, the student will need to consult with the director about alternatives that may be possible. Students should have a **calendar** book and be aware of all dates well ahead of schedule. It is the policy of the program to assist students when conflicts occur within the scope of the policy. Students are reminded that band is a very demanding activities and that involvement in outside activities should be limited to those that are compatible with the band schedule. All conflicts in regards to **performances** must be worked out in favor of the student's responsibility to ensemble. Work is not an excuse for missing any band activity.

DUTIES OF THE BAND MEMBER

- Be on time to all rehearsals and performances. EARLY IS ON TIME – ON TIME IS LATE.
- Upon entering the rehearsal setting, acquire your instrument and go directly to your seat.
- When the director or staff member steps on the podium or asks for your attention, all talking should cease.
- Come to rehearsal with a GOOD ATTITUDE.
- There is no excess playing (i.e. horsing around on the instrument); only good solid material.
- Make a real effort to improve on a daily basis and establish a good practice routine.
- At the end of rehearsal, put all materials in their proper place.
- Maintain a strong academic standing in all course work.
- Become responsible for and assume responsibility for your own actions. Admit when you are wrong.
- Have a proper respect for yourself and those in authority.
- Read and play music with insight – have musical expectations.

THE IMPORTANCE OF ATTITUDE

The greatest single factor that will determine the success of any individual or organization is **attitude**. The kind of person that you are is an individual choice and how we feel about something, which involves attitude, is one of the few actual independent choices that we have in life. It takes intense dedication to reach goals. Students should learn to discipline themselves to daily practice on fundamentals. The "right attitude" must be present along with sincerity, concentration, and dedication as the basic foundation. Such an attitude makes an artistic performance inevitable and is the difference between a winning organization and a mediocre group. The band and orchestra can do much for you. Make the most of it in every rehearsal and performance.

THE IMPORTANCE OF DISCIPLINE

Because of the nature of the organization, band and orchestra discipline must be strict! Band and orchestra students and parents must believe in the ideals, principles, and philosophy of the organization. Each member must always be aware of good behavior and think for himself. Any misconduct casts a bad light on the school, community, and our program. Any member who casts discredit to the organization by his/her conduct or actions in music, in another class, or on a trip, shall be subject to dismissal from the program or may lose a privilege within the program. This may include the chance to go on a spring trip. This decision will be at the director's discretion.

Commitment usually means giving up convenience, going the extra mile, inviting personal discomforts, embracing confrontation, and sacrificing instant gratification for the mission at hand. There are no miracle solutions! Excellence is achieved through commitment.

Dr. Tim Lautzenhiser

What is Discipline?

Discipline is how you take pride in quiet rehearsals.
Discipline is how you march into the stadium.
Discipline is being early, not “on time.”
Discipline is how you enter the band room.
Discipline is how you come prepared to rehearsals.
Discipline is being a focused, musical player.
Discipline is being a focused, graceful dancer.
Discipline is understanding that there’s a time to work and a time to play.
Discipline is taking pride in perfecting the little details.
Discipline is presenting yourself with dignity.
Discipline is choosing to be a person of character.
Discipline is NOT push-ups, yelling, discord and strife.
Discipline is NOT punishment!
Discipline leads to compliments.
Discipline leads to success.
Discipline leads to a tradition.
Discipline leads to sanity.
Discipline leads to togetherness.
Discipline leads to oneness.
Discipline defines who you are and what you’re about.

-Scott Rush

STUDENTS’ RESPONSIBILITY TO THE ENSEMBLE

As members of this organization, you have a great deal of responsibility. It is essential to any program that if certain expectations are to be met that they coordinate with the privileges, rewards, and duties of the instrumental music program.

TO OURSELVES

YOU have the primary responsibility of developing your own abilities. The benefits of a good instrument and private instruction can never be underestimated. What you put into it is what you will get out of it. The director is ALWAYS available for your guidance and encouragement – just ask!

TO THE SCHOOL

The Westerville City School District provides us with the resources for rehearsals, performances, and equipment. The Music Booster organization also provides a support network, both financially and philosophically. WE have the responsibility to provide the best possible services to our community.

TO MUSIC

Music has always been a part of our culture. We must take what we have and use it for the betterment of that culture. No one expects virtuoso musicians, only your very best! The great composer Gustav Mahler once said that only 10% of a piece of music is on the page. If that is the case, then we as musicians have the duty of creating and producing the other 90%. The joy of music is not in everything that is apparent. It must be discovered and created.

TO EACH OTHER

We must always do what is best for the WELFARE of the group. There can be no selfish acts solely for the benefit of the individual, but for all. Respect each other. If there are conflicts, find a way to resolve them. Never insult another member’s integrity. The word “band” means that we are banded together and that there is no separation. This goes for orchestra too!

RULES AND PROCEDURES

- Shoes and socks must be worn at all times for outside practices.
- Chewing gum is not permitted during a rehearsal or in the music room.
- A band member must respect his/her uniform, and wear it properly at all times.
- No hats or sunglasses inside the building.
- Be in your seat, warmed up, and ready to begin on time.
- Respect authority and others, including their personal property.
- A band member will wear no exposed jewelry while in uniform; civilian clothes must be tasteful.
- ***Do not get your ears pierced during marching band season!***
- Drinking and drugs are STRICTLY PROHIBITED. *All school district policies regarding such are in force during any band activity.*
- All school rules, including no smoking, will be enforced.
- Students are required to remain with the band after games and will dismiss as a group.
- Young adults shall not damage property or equipment.
- Fundraising materials will be collected in the band office. **Be sure to include your name, the dollar amount, and the activity on the outside of the fundraising envelope.**
- All students will get a folder and copy of music. If you choose to share a stand, that is fine, but if your partner is absent, you must still have music.
- Students may practice in the music room before school, after school, and during lunch **as long as Mr. Vilanova is there.**
- Non-percussionists are not to “play” the percussion equipment.

REHEARSAL PROCEDURE

- You must be in the music room or your seat when the bell rings; a downbeat will be given three minutes after the bell. During the three minutes you should move to your seat, obtain music, a music stand, and a pencil, and begin warming up for the day’s rehearsal. Make sure you have extra reeds. Percussionists should set up all equipment and music prior to the warm-up. Announcements will be made at the beginning or end of class and will also be written on the board.
- Talking will not be tolerated during a rehearsal.
- The purpose of rehearsal is for you to learn **the parts of others and how they relate to yours, not to learn your individual music!**
- If you must leave your seat for any reason, please ask. Restroom breaks should be taken between classes.
- In your individual warm-up, it is important to do each of the following on a daily basis:
LONG TONES, LIP SLURS, SCALES, THAT DAY’S ASSIGNMENT

REQUIRED MATERIALS

1. An instrument in good playing condition plus the necessary supplies to maintain it.
 - Woodwinds - reeds, reed guards, swabs, cork grease, tuning rods, cleaning cloths.
 - Clarinets and saxophones need at least three reeds.
 - Oboes and bassoons need at least two reeds and water canisters for soaking.
 - Brass - valve oil, slide grease (preferably Vaseline petroleum jelly), snakes, mouthpiece brushes, polishing cloths
 - Trombones - recommended for trombones - Formula 3 slide grease, silicon drops and a water bottle - Colonial Music sells a great kit with all three
 - Percussion - all percussionists will need their own sticks and mallets specifically:
 - A. snare drum sticks - Vic Firth SDI
 - B. hard plastic mallets - Musser M5
 - C. yarn mallets - Mike Balter 14
 - Optional: Timpani mallets - Vic Firth T1
 - Optional but highly recommended – Stick bag
2. A spiral bound notebook to put in your folder. This will serve as a portfolio.
3. A pencil.
4. Your music and folder.

MARCHING BAND CAMP

Pre camp begins July 20. The actual “camp” week is the following week and it generally runs from 7:30 AM – 11:00 PM. Details about camp will come a little later as of press time. Camp is taught by the Westerville North directors, camp staff, and student leadership. Camp is required of all students in the marching band. Approximately “seven weeks” of normal rehearsal time is crammed into the week so attendance is a must. Parent volunteers will be in attendance to help out with whatever needs may arise. Camp will end at the conclusion of the exhibition on FRIDAY evening. A detailed camp packet will be distributed during pre-camp. Camp will take place at:

Elizabeth L. Evans Outdoor Education Center Canter's Cave 4-H Camp Inc.

1362 Caves Road, Jackson, Ohio 45640

Phone: (740) 286-4058

Fax: (740) 286-8622

MARCHING BAND PRACTICE

Students are expected to attend all rehearsals and performances. If there is a situation that will prevent this, an excuse form must be requested and filled out BEFOREHAND. After- school rehearsals will be on Tuesday, Wednesday and Thursday from 3:15 to 6:00. If a student is absent from school on the day of an after-school rehearsal, this does not automatically excuse the student for that afternoon. Someone must contact Mr. Vilanova at the band office at vilanovj@wcsoh.org or 561-4930. **Please do not leave a message with a student.**

MARCHING BAND UNIFORMS

The band will provide the following in regards to the dress uniform:

Shako and plume

Bib pants

Jacket and gauntlets

Gloves

Other items may be used for our competition show.

The student will provide the following:

Summer shirt

Khaki Shorts (finger-tip length) and dark belt (black shorts for guard)

Plain white socks (summer uniform)

Low top tennis shoes (at least 50% white)

Black marching shoes (approximately \$30)

Black socks – at least calf length) (dress uniform)

Dress uniforms will be kept at school. It is imperative that the uniform be cleaned after each use. The pants and jacket are machine washable. **THE UNIFORM IS TO BE WORN PROPERLY AT ALL TIMES!**

INSPECTION

Prior to a few performances of the band, all band members will stand inspection. Any member that does not pass the inspection will not participate in the given performance. Band members will be checked for the following:

- Cleaned, pressed uniforms
- Cleaned, polished shoes
- Hair correctly worn-all hair will be up off of the collar at all performances
- Jewelry – only watches and own class ring
- Clean, lubricated instruments

Do not get your ears pierced during marching band season!

FOOTBALL GAMES

- Report time for all games will be announced on Thursday prior to the game.
- Students should wear the full uniform. It is ALL or NOTHING.
- For home games, students will be dismissed following the announcements in the band room. For away games, students may ride home with another individual, but Mr. Vilanova must have a note signed by parents prior to departure and the said person must make contact with the director at dismissal time. This also applies to parents.
- When marching to and from the stadium, the band will remain at ATTENTION. When you have class IT SHOWS – when you don't, IT SHOUTS!
- Only uniformed band members are allowed in the band section.
- All members are to remain in their "section." Any stands "Go cheers" will not be played unless rehearsed and approved by the director.
- There will be no eating or drinking in the stands. The band will have the third quarter off and must be back in their seats for the downbeat at the beginning of the fourth quarter.
- All members should be alert as to what is going on down front. Be ready to react immediately to instructions given by the drum major or director.
- If a student must leave the band section, another student must accompany him/her and both must have permission from the director.

TRAVELING

- If a conversation can be heard in the front of the bus, it is TOO LOUD!
- There will be no hanging out of or talking out of bus windows.
- Please lower the volume level considerably when entering towns or stadiums. This is for your safety, is courteous to the bus driver, and an act of class!
- Please keep the bus clean; pick up after yourselves and always thank the chaperones and driver!
- Profanity is not a part of our organization! Make sure your language is not offensive.

HOTEL SITUATIONS

- Parents and students will be responsible for paying for any incurred charges, including lost room keys.
- Rooms are to be locked at all times.
- There will be no one of the opposite sex in your room, unless accompanied by a chaperone – this is school district policy!
- Please refrain from playing instruments in the room.
- All school rules will be enforced on trips.
- All students should realize that any personal desires or uniqueness may have to be put aside for the duration of the trip in order to facilitate large group control and management.
- No one is to leave the hotel alone. Any student found leaving the premises without permission will be dealt with severely.
- Profanity is not a part of our organization! Make sure your language is not offensive.
- Band members are expected to be at the right place, at the right time, ready to go!

COMPETITIONS

Competitions are special events where we get to perform for a sophisticated audience and very competent judges. WE ARE THERE TO DO OUR BEST – NOT TO WIN!! If we do our best, then everything will take care of itself. Specific information is given prior to competitions as to directions, departure and anticipated return time. All parents are encouraged to attend competitions and support the band. Students may use the band phone to call following a trip. Parents, PLEASE COME IMMEDIATELY when called.

CONCERT UNIFORM

All students are required to adhere to the following dress code for performances.

Dress for Wind Ensemble and Orchestra:

Men: Black tuxedo, black shoes/socks, white shirt (preferably a tux shirt), black bow tie.

Women: Black dress. Students will be measured, and we'll place one order together.

Dress for Symphonic Band:

Men: Black pants, black shoes/socks, white button down shirt, tie.

Women: Black dress. Must go past the knees. Black shoes.

If a woman chooses not to wear a dress, they may match the outfit for the men, but must have a button down shirt.

Dress for Jazz Ensembles:

Same as concert bands. Those not in a concert band should wear all black. When the jazz band performs alone, all members wear all black.

Any student not in a proper uniform will NOT PERFORM. Not performing will result in an automatic "F" for that performance.

SCHOOL-OWNED INSTRUMENT POLICY

Each student who uses a school-owned instrument is completely responsible for the care of the instrument. If an instrument is damaged due to negligence, the student is responsible for the entire cost. An instrument check-out form must be filled out and on file with the director

LOST MUSIC

Each student will be assessed a fee for missing or torn music. The fee is whatever it costs the band to replace it from the publisher. See librarians or the director for any problems concerning music.

FINANCIAL OBLIGATIONS

Each band student is assessed a dollar amount determined by the budgeted needs of the band for that year. In an effort to keep fees at a reasonable level, the budgeted fee is actually far less per person than needed to fulfill the needs of the Marching Band for the season. In order to pay for transportation, band camp, show writing, uniforms, band camp consultants, contest entry fees, equipment, etc., it will be necessary to fund-raise. This is very important to the success of the program, and it is expected that everyone will participate in some way.

The Marching Band fee for 2016-17 will be \$400. *Please note that this fee does not pay for marching shoes, summer shirt or any extra band trips. It is the desire of the band director to take a music related spring trip every other year!*

At times the financial obligation may be heavy, but no member will be denied the opportunities of our organization due to financial difficulties. Please talk with us!!

PARENTS' RESPONSIBILITY TO THE PROGRAM

It is the responsibility of every parent and guardian to see that the policies outlined in the HANDBOOK are followed and that the form in the back is signed and returned. This states that you UNDERSTAND the policies as set within, and that any questions are to be directed to the band director by making an appointment. Each parent IS responsible for the attendance of his/her child at all band functions. It is the responsibility of each parent to see that their child practices his / her instrument daily. The hands of the directors are tied without the help of parents.

HOW PARENTS CAN HELP

When a “band question” arises, it is important that you get factual information before discussing it with others. We do more harm to ourselves, the music family, when we talk about things that contain one or more “falsehoods” but consider them facts. If questions arise, it is important to remember this axiom: If it is a performance issue or anything dealing with the band proper, contact Mr. Vilanova. If it is a fundraising question or anything dealing with parent issues, talk with the booster club president.

- Show an interest in the music study of your child.
- Arrange a regular time for your child to practice.
- Find a quiet place where he/she can practice without interruption.
- Listen to performances of practice material, when asked to do so.
- Help the student keep a DAILY RECORD of practicing.
- Come up with a reward system for DAILY practice.
- Keep the instrument in good repair and keep at least three reeds in the case; get a metronome!
- Be extra-careful with school-owned instruments. Repair costs are high!
- Teach your child to be prepared and on time to each rehearsal or lesson.
- Provide private instruction!
- Make faithful attendance at all band activities important.
- Buy your child a personal planner for marking important dates.
- Keep the Handbook in a safe place and refer to it often.
- Notify the teacher if the student is to be absent for rehearsals or lessons.
- Double-check behind the student to make sure that they have their instrument.
- If student is absent, make sure that their folder gets to school, if they share it with someone.
- Visit rehearsals occasionally.
- Attend booster meetings, concerts, games, and contests.
- Turn in fundraising money on time.

WESTERVILLE NORTH HIGH SCHOOL MUSIC BOOSTERS

The WNHS Music Boosters is the parent volunteer group that supports the music ensembles. It would be impossible to run a program that offers so many opportunities for students without the help of the many parents who graciously volunteer their time and energy in support of the students. The boosters provide support in many different ways and at many different levels of involvement. If you wish to support your child’s music education, there is a real way you can help. The Booster Meetings are usually the 2nd Monday of each month at 7:15 in the Choir Room. I urge all parents to come and find out more about what the boosters do.

Executive Board (as of April 25, 2016)

President – Tiffany Thompson

Vice-President – Jenny Schuckman

Secretary – Jenny Jenkins

Treasurer – Rory Francis

Ways and Means Chair – Amy Francis

WPC Delegate – Stacey Bayliff

Sub-Headings / Committees

Webmaster - Diane Blain

Props -

Pit Crew -

Concert Band Transportation -

Pictures -

Video -

Concessions –

Food Committee -

You can help!!!

Uniforms -

Busses -

Marching Season Transportation -

Newsletter -

Publicity -

Chaperones -

Phone Committee -

Banquet Committee -

USE OF THE BAND FACILITY

BANDROOM AND ORCHESTRA ROOM

The use of music facilities before, after, and during school is a privilege. Students who abuse the facility will be disciplined accordingly. Any abuse or damage will be considered vandalism. **NO OUTSIDE STUDENTS ARE PERMITTED IN THE BANDROOM** except for business with the director. There will be no horseplay, i.e. throwing of things, in or around the band room. All percussion and guard equipment is off limits to anyone not specifically designated to use them. No storing of personal items – **THE BANDROOM IS NOT A LOCKER!**

PRACTICE ROOMS

Practice rooms are to be used for **practice or private instruction**. Keep the room neat with the appropriate music stands in place. **Please do not eat in the practice rooms.**

LIBRARY, BAND OFFICE, PHONE

The **library** is private and is to be used only by the library staff. Materials may be checked out through the librarian; this includes Solos, Ensembles, and Etude Books. The **band office** is private and is not to be entered by any student without permission from the director or a staff member. All students should keep in mind that this is a place of business. If the door is shut, knock first. **Telephone** use should be kept to a minimum and is not for personal use. **Ask permission before using.**

PRACTICE

As with any activity, you get out of it what you put into it. Band and orchestra will not be “FUN” unless you practice! There are many values in the study of music as a discipline that transfer to other areas of life. Although this will not immediately happen, persistent practice will lead to enthusiastic, driven practice. Remember: “Perfect Practice makes Perfect!” Here is a suggested plan of study:

Pick a set time each day	Use a tuner for a portion of your practice session
Have an acoustically dry place of practice	Increase dynamic range (work on pianissimo)
Use our daily warm-up & think “tone”	Increase endurance (15 minutes of full tone playing)
Play some form of scales at every practice session	Increase range (highest note with good tone)
Take a break every 20 minutes	Use a metronome for part of the time
Work on technique (articulations, accents, etc.)	“I will start with ___ minutes and increase to ____
Practice sight-reading	

LETTERS

Students who qualify will receive a “letter” by meeting the following requirements:

- Must have completed two successful years of service.
- Must attend all performances unless extenuating circumstances prevail.
- Must have no major disciplinary actions taken against you.
- Must have no outstanding financial obligations.

Service bars are added in the third and fourth year.

INSTRUMENT GUIDELINES

1. Make certain that your case is properly identified. Even if it is a school instrument, your name should still be prominently displayed on the case.
2. Never leave your instrument where it may be damaged. The floor, standing precariously on end, on a music stand are examples.
2. Woodwind instruments should be cleaned out after each rehearsal and performance.
3. Mouthpieces should be packed firmly in cases.
4. All mouthpieces should be cleaned thoroughly each week.
5. Brass instruments should be cleaned frequently. Make good use of valve oil and slide grease.
6. Do not play other students' instruments!!
7. If a school instrument is damaged due to horseplay or poor care, the student will be responsible for repair or replacement. Normal repairs will handled by the director.
8. Instruments must be stored in a locker.

INSTRUMENT REPAIR

In the event that an instrument breaks, minor repairs can be made at school. If it cannot be fixed at school you should take it to a respectable music dealer or repair shop. Most music stores will sometimes provide you with a loaner instrument while yours is being repaired.

RECOMMENDED BRANDS

There are a number of good brands of instruments available from reputable retailers. There are also some instruments that are, frankly, not worth your money. Brands that are **recommended** are: **Yamaha, Gemeinhardt, Selmer, Bach, King, Bundy, Conn, Holton, Vito, Jupiter, Benge, Getzen.** When in doubt, I would look for Gemeinhardt flutes and Yamaha everything else. Please be advised that some brand new instruments sold for very low prices may not be of good quality and will be a waste of money. Most of our local repair shops will not repair “off” brands. You can often find good used instruments for a good price, but please be aware that a brand new instrument sold for a “too good to be true” price often is just that. The internet can very often be a bad place to look. Here in town, we recommend and support our local music store which is Music and Arts Center located in Uptown Westerville. Their number is 891-9008. For strings, we also recommend The Loft, also located in Uptown.

INSTRUMENT AND MOUTHPIECE UPGRADES

MOUTHPIECES

Clarinet	Van Doren B40 or B45 mouthpieces DEG Barrels Bonade or Rovner Ligatures
Saxophone	Selmer C*
Trumpet	Bach 3C or 1 ½ C
Horn	Schilke 29 or 30
Trombone	Bach 5G, 4G, or 6 ½ AL Schilke 51 or 51 D
Tuba	Helleberg 120 S Bach 18

INSTRUMENTS (Intermediate and Professional Models)

Piccolo	Yamaha YPC 62
Flute	Yamaha 581 H
Clarinet	Buffet R-13
Oboe	Loree or Fox 400
Bassoon	Fox Renard 220 or 222
Saxophone	Old Selmer Mark VI or Yamaha Custom
Trumpet	Bach Stradivarius
Horn	Paxman M20 or Holton 179
Trombone	Bach 42 B, BO, Edwards or Conn 88H
Euphonium	Yamaha 321 – S or Willson
Tuba	St. Petersburg or Perantucci
Strings	Eastman, Shen, Yamaha

LOCKERS

1. It is very important that your name be prominently displayed on your case.
2. You must have a combination lock on your locker. Master Lock is the required brand.
3. You must provide the band director with your combination and the serial # to your lock. In the event that your locker must be entered and no combination is provided, the lock will be cut off.
5. Everyone is expected to take his/her instrument home daily.

METHOD BOOKS

<u>FLUTE</u>	<u>Rubank Intermediate Method</u> Rubank Advanced Method Altes Method Art and Practice of Modern Flute Technique – Kincaid Eck Method / Practical Studies / Tone Development
<u>CLARINET</u>	<u>Rubank Intermediate Method</u> Rubank Advanced Method Klose Celebrated Method for Clarinet Rose: 40 Studies for Clarinet, Book I Melodious and Progressive Studies – Hite 50 Classical Studies for the Oboe - Joppig
<u>OBOE</u>	Rubank Advanced Method Andraud Practical and Progressive Method Barrett Oboe Method
<u>BASSOON</u>	<u>Rubank Intermediate Method</u> Rubank Advanced Method Weissenborn Practical Method for Bassoon
<u>SAXOPHONE</u>	<u>Rubank Intermediate Method</u> Rubank Advanced Method Universal Method for Sax – DeVille Gatti: 35 Melodious and Technical Exercises
<u>TRUMPET</u>	<u>Rubank Intermediate Method</u> Rubank Advanced Method Arban Complete Conservatory Method Herbert L. Clark Technical Studies Schlossberg Daily Drills and Technical Studies
<u>HORN</u>	<u>Rubank Intermediate Method</u> Rubank Advanced Method Kopprasch – Sixty Selected Studies for Horn (Vol. 1 & 2) Concone – Lyrical Studies for Horn or Trumpet Practical Studies – Getchell
<u>TROMBONE / EUPHONIUM</u>	<u>Rubank Intermediate Method</u> Rubank Advanced Method Rochut Melodious Etudes Book I and II Arban Method for Trombone / Euphonium Schlossberg Daily Drills Clark Method for Trombone / Euphonium
<u>TUBA</u>	<u>Rubank Intermediate and Advanced Methods</u>
<u>STRINGS</u>	<u>Suzuki Series</u>

RECORDINGS

Just as the blind child cannot paint a picture of the sunset, an instrumentalist cannot duplicate a characteristic sound on their instrument without an appropriate model to emulate. Below are suggestions of artists for each instrument. Every student in the Westerville North band program should own at least one recording of the following artists:

FLUTE	Jean-Pierre Rampal, Jim Walker, James Galway
CLARINET	Harold Wright, Larry Combs, Richard Stoltzman
OBOE	Joseph Robinson, John Mack
BASSOON	Bubonic Bassoon Quartet, Christopher Millard
SAXOPHONE	Jean Rousseau, Joseph Lulloff, Steven Mauk, Branford Marsalis
TRUMPET	Phil Smith, Adolph Herseth, Maurice Andre, Wynton Marsalis
HORN	Dale Clevenger, Dennis Brain
TROMBONE	Joseph Alessi, Christian Linberg, Charlie Vernon
EUPHONIUM	Brian Bowman, Roger Behrend
TUBA	Arnold Jacobs, Sam Pilafian, Bill Bell
VIOLIN	Jascha Heifetz, Itzhak Perlman, Joshua Bell
VIOLA	Helen Callus, Nigel Kennedy
CELLO	Pablo Casals, Yo Yo Ma, Jacqueline Du Pre
BASS	Edgar Meyer

PRIVATE LESSONS

Private lessons are highly recommended. An expert on your particular instrument giving you one on one attention is an enrichment activity of the highest kind. Most lessons are typically one half hour in length. Depending on who you might study with, your lesson may take place at a music store, a school room, or the private teacher's home. Here is a list of some private teachers who are local. Prices are different depending on the teacher, but they are typically reasonable.

All instruments - Colonial Music usually has someone qualified to teach any instrument.
891-9008

Flute - Valorie Adams - 478-8793
Nicole Charles – 325-8987
Sarah Shaffer - 885-8429
Suzanne Shonkwiler – 746-2799
Phyllis Hester – 890-8871

Oboe - Nicole Subjinske - 397 - 9400
Brad Walsh - 224-4257

Clarinet, Saxophone - Nick Pelfrey – pelfreyn@wcsoh.org
Cheryl Hill – 619-1422
John Hill – 701-8140
David Thomas – 268-9337 – dtclarinet@davidhthomas.net
Ken Peck - 402-0028
Michael Torres – (407) 756-3824 – mtorres282@yahoo.com
John Vermeulen – 218-1267

Bassoon - Ken Peck - 402-0028

Trumpet - John Packard - (614) 891-9216
James Becker - (614) 403-0936
Ian Harrah – (614) 352-0306

French Horn - Bonnie Townsend - 890-2427

Trombone, Baritone, Tuba – Joel Shonkwiler – 746-2551 – joel.shonkwiler@gmail.com
Jason Jackson – 797-6800
Phil Day – 883-2615
Craig M. Hamm – 595-0579 – craig@chamm.net
Michael DiCuirci – 557-3957 – dicuirci@gmail.com

Strings - Ann Schnapp – ann.schnapp@facebook.com

Percussion – Jon Honeycutt – 561-0410
Tommy Roam
Lane Summerlin – 336-403-9124
Greg Miller – 264-5289
Joe Ong - 891-9008
Greg Lyons – 417-291-2118
Kyle M. Forsthoff – (281) 507-6429 – kmforst@gmail.com

All Instruments – Ken Peck – 402-0028
Kate Tietje – 418-7620 – Kate@Katesmusicsschool.com or www.katesmusicsschool.com

EXCUSED ABSENCE FORM

This form must be completed and turned in one week in advance of any anticipated absence by a band student. (Excluding extreme emergencies)

Student Name _____ Today's date _____

Date of anticipated Absence _____

Reason for absence _____



- Please be specific! The school does not consider "Important matters or family matters" excusable.

Westerville North High School will excuse for Death in the Family, Religious Holiday, and Illness, and so will we. Work is never excused. Our activities are listed on our calendar. It is the student's responsibility to communicate this to a coach. Conflicts with other activities are not excused unless agreed to by the director well in advance.

Parent Signature

Student Signature

All forms must be submitted to the Director of Bands and will remain on file in the band office for a period of a year.

Director's Signature

Date _____

Letter Of Mutual Consent

I, the undersigned student, accept membership in the Westerville North High School Band or Orchestra and understand that I am responsible for all the policies as set forth in the Handbook. I fully agree to carry out my responsibilities to the very best of my ability.

(Student Signature)

(Date)

I, the undersigned parent or guardian, have read and understand the policies as set forth in the Handbook. I also grant full permission for my child to be an active member of the Westerville North High School Band or Orchestra. In addition, my child has full permission to attend all band and orchestra functions. Furthermore, I understand that I must meet all financial obligations.

(Parent Signature)

(Date)

Type of Instrument (s) _____

Manufacturer _____

Serial Number _____

Parent e-mail address _____

Parent home, work and cell phone _____

Address _____

Student Birthday _____

A roster is being made that will include student and parent names, parent home phone and parent e-mail. May we include your information?

_____ Yes

_____ No