

**SCORCH**  
**ORCHESTRA HANDBOOK**

**DR. JEFFREY LIPSCOMB, DIRECTOR**

**2016 - 2017**

STUDENT NAME: \_\_\_\_\_

PLEASE KEEP THIS FOR REFERENCE

ALSO ON THE SCORCH WEBSITE:  
[HTTP://SCORCHKCS.WEEBLY.COM](http://scorchkcs.weebly.com)

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## **CLASS MISSION AND PHILOSOPHY**

The mission and philosophy of the orchestra program is to provide:

- A safe, supportive, caring, and encouraging learning environment
- Development of the students' musicianship and playing skills through diverse literature and musical styles.
- Development in life skills, such as: communication, leadership, teamwork, and responsibility.
- Performance opportunities in the following settings:
  - Large ensembles – (Multi-school combined orchestra)
  - Chamber ensembles – (School-centric ensembles)
  - Community – (Charleston Chamber Orchestra, CLOG, WVYSO)
  - Adjudicated events – (NOF, Music in the Parks, Strawberry Festival)
  - Honors organizations – (All-State, WVU Honors, WV String Day)

The high school orchestra program is one that holds its participants to high standards and to achieving one's best. The ultimate goal is to foster a life-long love and appreciation for the arts.

## **CONTACT INFORMATION**

- Please contact the director or directors directly via e-mail, text, or phone. Due to traveling, they may not receive messages left at school for several days.
- Also due to traveling and planned coaching, the teachers may not be able to reply to messages sent until **after 6:00pm**.
- Due to the unusually high volume of email the teachers typically receive any given day, the teachers may not be able to reply to a message the same day. **Please be patient** and send your message again if there's no reply to it within a couple days, the directors are doing their absolute best to keep communication open.

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- Engrade messages are checked, but infrequently so.
- A mailing list is created at the beginning of each year. If you are a parent or guardian, please clearly provide your current, most-checked email on the attached class contract. The teacher(s) rely on this list to provide important updates on student obligations (rehearsals, concerts), and to notify you on students' progress. If you are not getting these messages, please email the director about joining the list with the email you most commonly use.

## **MUSIC AND CLASS MATERIALS**

- Students are required to have their own music folder or binder with their music and textbooks at each class or rehearsal
- Music folders will be provided during the first few days of class. Music binders may be provided at a later date during the school year. If a binder has been assigned to a student, they are to transfer their music and books to it.
- If a student loses or damages a folder or a binder, he or she will be responsible for replacing it and all the music and books that was included in it.

## **SCHOOL-OWNED INSTRUMENTS AND ACCESSORIES**

- We are fortunate to provide a limited number of instruments for students to use. We can provide cellos, and a limited number of basses for students to use daily to avoid carrying large instruments to and from school.
- The school inventory represents a significant outlay of school funds, and the instruments must be kept in excellent condition.
  - Each cello retails for about \$1,000, and each bass about \$2,000. Each bow costs from \$80 to \$100. Violins and violas range from \$500 to \$1000.
- Students must exercise care in daily use of these instruments and bows, and must return them in the same condition at the end of the school year as they were at the beginning.
- Evidence of careless handling or willful misuse (carvings in finish, dented or broken parts, etc.) can serve as the basis for additional charges to the student, and may render them ineligible to use a school instrument in the future.
- Students using a school instrument must complete a **Instrument Rental Contract** and pay a rental fee of \$40 per year (which will be used to ensure the instrument is handled with care and to provide a fund to help with future instrument repair and acquisition.)
- We can also provide a limited number of accessories (shoulder pads/rests, mutes, rosin, endpins, etc.) if the student doesn't have access to them. To check these out, the student must complete an **Accessory Use Form**. There is no fee to use these accessories, but the student is responsible for replacement costs if they are lost, stolen, or damaged.
- Students are only to handle their own assigned items.

## **CLASS AND REHEARSAL RULES**

1. BE PREPARED
  - Be in your seat, with instrument unpacked, music on stand, and pencil ready by **one minute** after the bell rings or class begins.
  - Always arrive to class or rehearsal with your instrument and bow.
  - Always arrive to class or rehearsal with your own music/books and a pencil for marking. Don't rely on your classmates to bring these items for you all the time.
2. BE RESPECTFUL
  - No talking, playing, or moving around while someone else is talking, performing, or teaching in the room.
  - If you have a question or need to voice a relevant comment, raise your hand and patiently wait for the teacher to give you permission to speak.
  - Only touch and play your own instrument.
  - Leave the rehearsal space in the same state that you found it in.
  - Be positive to yourself and to others. Don't give up and always do your absolute best!
3. GUM, CANDY, FOOD, AND DRINK ARE NOT PERMITTED
  - The director will ask that these items be put away. If they are not, they will be thrown away, where applicable.
4. PERSONAL ELECTRONICS ARE PROHIBITED UNLESS SPECIFIC PERMISSION IS GRANTED BY THE TEACHER.
  - These items (including school-issued Ipads) are to be turned OFF and put completely out of sight while class or rehearsal is in session. These items are

- NOT to be kept on music stands. If they are placed in a bag, the bag MUST be zipped up or the device placed under another item to obscure its view.
- Unless given specific permission, you are not permitted to use these items until class is dismissed.
  - If you have been granted permission to use these items, they must be turned OFF and stored out of sight in the manner noted above once the activity requiring their use has finished or once the teacher tells you to, whichever comes first.
  - There are no exceptions to this rule. If the student needs to make or receive an important text or message, they will still need to wait a few minutes for the class or rehearsal to be over.
    - The most appropriate time to handle these circumstances is away from class anyway, as un-thought-out or unfortunate reactions can occur in decision-making when the student is also balancing the mental load of their schoolwork.
  - If any of these items are observed to be used, or placed in a manner that its owner or any other student can see them, the teacher will confiscate them for the duration of the class or rehearsal.
    - These items will be placed in an accessible container, in-class, and out of sight from anyone. The director will NOT keep the device(s) on their person.
    - If their device(s) have been confiscated, it is their owner's responsibility to collect them when the director says class has been dismissed.
    - Unless there is a reasonable assumption that school or district policy is being violated, the director will uphold student's privacy and will NOT inspect confiscated devices for texts, messages, notifications, etc.
  - If a student needs to leave the room for water or a restroom break, their electronic devices must remain stored and out of sight in the class or rehearsal room. Students are NOT allowed to bring these items with them.

Along with the above class rules, the rules and policies of the Kanawha County Schools, and of the student's school are also to be followed.

### **CONSEQUENCES OF RULE-BREAKING**

Following the classroom rules will lead to a greater enjoyment of orchestra and pride in personal and group accomplishments, and greater opportunities down the line as the teacher(s) believe you have the maturity and responsibility for them.

Not following rules and expectations may result in one, some, or all of the following consequences including, but not limited to, the following:

- 1<sup>st</sup> Offense
  - Loss of points
  - Teacher/Student mini-conference
  - Time added to help the teacher(s) (rehearsal set-up, library work, etc.)
    - Depending on the severity or frequency of the infraction(s), putting this time in to help the teacher(s) can forgive this 1<sup>st</sup> offense. The teacher(s) will have final say on whether this will be the case.

- 2<sup>nd</sup> Offense
  - Loss of points
  - Teacher/Student conference
  - Parent/Guardian notification
  - Time added to help the teacher(s) (rehearsal set-up, library work, etc.)
    - Depending on the severity or frequency of the infraction(s), putting this time in to help the teacher(s) can forgive this 2<sup>nd</sup> offense, but not the 1<sup>st</sup> one. The teacher(s) will have final say on whether this will be the case.
- 3<sup>rd</sup> Offense
  - Loss of points
  - Teacher/Student conference
  - Parent/Guardian notification
  - Principal/School Administration notification
- More than Three Offenses
  - Loss of points
  - Teacher/Student conference
  - Parent/Guardian notification
  - Principal/School Administration notification
  - Possible removal from class / Definite ban from orchestra trips or social activities
- Blatant and/or purposeful defiance of authority (insubordination) will result in removal from class, referral to the principal or school administration, and parent/guardian notification.

## **DAILY CLASS PROCEDURES**

The following is an outline for how our daily rehearsals generally operate during school hours. If there is any variation on any day, the DIRECTOR will notify you at least a week beforehand.

1. PREPARATION
  - a. Each orchestra member must get their instrument and materials out, ready to play, immediately upon entering the room.
  - b. Preview the Smartboard. Get music in order. Individual warm-up on your own.
  - c. Tuning will begin one minute after the bell has rung. “Ready to tune” means you are in your seat, instrument/materials unpacked and ready, and you are attentive.
    - i. If tuning has begun, and anyone still does not have their instruments/materials ready, or is out of their seat, or inattentive, they will be given an offense.
2. TUNING
  - a. Everyone is silent
  - b. The teacher will signal the tuning process to begin
  - c. Tuning is done at a *piano* dynamic
  - d. Only tune in the manner directed. All other playing (‘noise’) is distracting to the process and being disrespectful towards your classmates.
3. REHEARSAL OF DAILY PLAN
4. DISMISSAL
  - a. The teacher dismisses class, not the bell
  - b. The teacher will give students two minutes before the end of class to pack up.  
**This is a privilege.** Unproductive rehearsals will lead to a loss of this privilege.

- c. Electronic items can be used, or any confiscated items can be collected, only AFTER the teacher dismisses class, not BEFORE.
- d. Make sure all instruments are properly put away and stored, and all music and materials are collected. The teacher(s) is/are not responsible for the students' carelessness.

Common questions/situations:

**1. No instrument in class?**

- a. You will be given an offense, as outlined above. You will also be expected to sit quietly in your section, following along with the rehearsal, marking your own music where applicable. You are not allowed to do homework, reading, studying, or any other work for another class. You are not allowed to use any electronics.

**2. No music for class?**

- a. You will be given an offense, as outlined above. Students may sign-out a school copy for a day. Any markings made that day must be added to one's personal copy outside of class time. The school copy must be returned soon after one's personal copy has been found.

**3. Restroom? / Drink?**

- a. You should take care of this before class. If you must use the restroom once class has begun, always ask permission first. Emergency use only.

**REHEARSAL AND CONCERT ATTENDANCE**

- Participation in all performances is mandatory. The only exceptions are those that are school-specific (e.g. Capital High School Performing Arts Holiday, graduation ceremonies, school step-up day performances)
- A complete schedule of events is included with this handbook. Required events and performances have been marked accordingly.
- Any changes in the dates or times will be given up to three weeks prior to the event. If changes cause a conflict, the conflict must be addressed with the teacher within three(3) days after the change is announced.
- Students involved in athletics, other school and/or community organizations or who have work commitments, must inform the coach, advisor, or supervisor well in advance about their orchestra schedule so conflicts may be avoided. Students have an obligation to the ensemble and to themselves to fulfill this responsibility.
  - The key to resolving/avoiding conflicts is to speak to all teachers, coaches, etc. involved **WELL** in advance of the potential conflict.
- **EXCUSED ABSENCES**
  - For Performances: The only excused absences are illness or family emergency.
  - For Rehearsals: The only excused absences are illness, family emergency, or irreconcilable conflict with another co-curricular event approved by the teacher(s)
  - A parent or guardian must inform the teacher, preferably before the concert, or at least by the next school day of an emergency situation.
  - Any excused absences require a signed note indicating the reason for the absence. A phone call is great, but a signed note is **required**.
  - The teacher and administration will make a final decision on whether or not an absence is excused.

- If the absence is excused, the teacher will assign make-up work.
- **If the absence from a performance or rehearsal is unexcused, the student will not receive credit and will not be allowed to make up the points lost due to the absence.**
- If you have questions or concerns about potential conflicts, please see the teacher immediately. Remember, your teachers want to help you resolve problems and to participate in all your activities, so please talk with us early.

## **REHEARSAL AND CONCERT PROCEDURES**

After-school rehearsals generally follow the same procedures as those in daily class rehearsal, with the following changes/additions:

### 1. PREPARATION

- a. Students are to arrive at rehearsal by FIVE(5) minutes before the rehearsal begins in order to give them enough time to unpack and set up. For concerts, students need to arrive by FIVE minutes before the call time.
- b. If a student is making up an offense by putting time in to help set up, they must arrive at least THIRTY minutes before rehearsal begins. If there are no helpers, each student must set their own seat and stand before rehearsals or concerts.
- c. Students need to SIGN-IN with the attendance roll immediately after entering the rehearsal room. Rolls will be collected and stored by the teacher as evidence of that student's participation. **Students who forget to sign in before rehearsals or concerts risk earning zero points for participation in those activities.**
- d. For concerts, students must follow the appropriate concert dress. For rehearsals (\***even dress rehearsals**\*) students should dress comfortably, yet accordingly to school dress code.

### 2. TUNING

- a. For Concerts Only, there will be two tuning sessions.
  - i. The first occurs before the orchestra enters the stage. The same procedure for class tuning applies.
  - ii. The second occurs on stage, just before the program begins, and is lead by the concertmaster. The concertmaster will either walk in from offstage or stand up from being seated. Only a tuning 'A' will be given.
- b. By the time tuning from the stage occurs, all those students playing in the concert must BE on stage, ready to play.

### 3. REHEARSAL OF PLAN / PERFORMANCE OF CONCERT

### 4. DISMISSAL

- a. For School Concerts Only, each student MUST collect their chairs and stands when exiting the stage
- b. For All Other Concerts Or Rehearsals, students making up an offense by putting time in to clean up must do so. If there are no helpers, each student must set return their own space back to the state they found it.
- c. For Concerts, the teacher may direct students to remain for the rest of the concert, or to listen to a following group. If that is the case, once ready, students must enter the audience in an orderly and dignified manner and listen attentively and respectfully to the other groups performing. Students must comport themselves in a dignified manner, recalling they represent their school and their community.



Failure to follow these procedures may result in either **half** or **all** points for that rehearsal or concert being deducted from your grade, depending on the number and/or extent of violations.

### **CONCERT DRESS**

- Male
  - Black jacket or tux (no tail if tux)
  - White dress shirt
  - Black dress or tux pants
  - Black socks
  - Black dress shoes (no tennis shoes)
  - Black bow tie
- Female
  - Black gown
  - Black dress shoes (no tennis shoes)
- Any jewelry or hair adornments must be unobtrusive.
- Dress issues must be addressed at least a week prior to the concert. The teacher is willing to assist if given proper notice.
- Students wearing inappropriate concert clothing will be asked to change, be seated in the rear of their section, or not be allowed to perform, depending on the situation.

### **GRADING**

Grading are based on percentages according to the following categories:

- 10% - **Classwork**
  - Daily Participation/Preparedness (2 points per day)
    - These points may be lost if the student is: not ready for tuning, forgot their instrument or music, not following directions, not having music prepared after a reasonable amount of time, etc.
  - In-Class Worksheets (Variable points, depending on the worksheet)
- 20% - **Practice Logs** (20 points each week)
  - Practice logs are turned in weekly via the Essential Elements Interactive app.
- 10% - **Quizzes**
  - Playing Quizzes (20 points each)
- 40% - **Rehearsal / Performance Participation**
  - After-School Rehearsals (50 points each for regular rehearsals, 75 each points for dress rehearsals)
  - Performances (100 points each)
  - Extra credit for performing with community organizations (CCO, CYAC, CLOG, WVYSO) can be applied in this category
- 20% - **Final Exam**

## HONORS ORCHESTRA

After the first year of orchestra, students may qualify to enter into the Honors Orchestra class. Like other honors courses, the grade for this course is weighted, meaning a 'B' would be reflected as an 'A' on the student's GPA. The honors orchestra course is intended for those with a high aptitude for strings playing, and those seriously considering majoring in music in college. As such, this course is more rigorous than that of the Standard Orchestra course. Many of the activities that would be considered extra credit for the Standard Orchestra course are requirements for Honors.

Along with the above grading policy, here are the added responsibilities for Honors students:

- Either being a current member of the Charleston Chamber Orchestra, the West Virginia Youth Symphony, or the West Virginia Youth Strings.
  - Counts as a required concert for the concert participation grade.
- ~~Auditioning for the WV All State Orchestra~~ **(Not applicable for the 2016-17 school year, due to Scorch's participation in the 2017 National Orchestra Festival)**
- ASTA Masterclass application (2016-17 school year only)
  - **To make up for not participating in this year's All State Orchestra, all honors orchestra students must instead apply for the high school masterclass for their main instrument at the ASTA National Conference. If selected, and the masterclass doesn't conflict with Scorch's performance time during the conference, they must participate in that masterclass. All other honors students must attend in the audience of that masterclass.**
- Brief written program notes, suitable for announcing from the stage between pieces during public performance, each relating to every performed piece, and a separate one specifically about Scorch itself as a class and/or as a musical ensemble.
  - To be read by the selected students during each performance.
- Participation in the WVU High School Honors Orchestra trip.
  - Counts as a required concert for the concert participation grade.
- Mandatory participation in adjudicated tours.
  - Counts as a required concert for the concert participation grade.
- 3-6 page written critique (counting for 8% of the semester grade) on an assigned WWSO or Montclair Quartet concert, which must be submitted no later than three weeks after the concert. All papers (including make-up work) must be typed and conform to the following MLA formatting conventions:
  - The font must be Times New Roman, 12 point.
  - Double-spaced, with no paragraph or page breaks. New paragraphs must be indented. No extra blank spaces between paragraphs beyond the normal double-spacing.
  - One(1) inch margins on top, bottom, and the sides. Depending on the word processing software, these may need to be adjusted in program or page options.
  - Heading is as follows:

Full Name {aligned right}

Teacher Name {aligned right}

Course Title (aligned right)

Date {aligned right}

Paper Title {aligned center}

Body of Paper {aligned left, also note there's no extra spaces between this and the title}

- **Plagiarism (passing someone else's work as your own) will, in all cases, result in an automatic zero for the paper. If you need to use an outside source, include a bibliography at the end. Direct quotes of a source must be attributed within the paper itself.**
- Papers received later than the deadline will also receive an automatic zero.
- All Papers (including make-up work) will be graded according to the following rubric:

	REQUIREMENTS	INTRODUCTION	BODY PARAGRAPHS	CONCLUSION	CONVENTIONS
A	All of the written requirements (# of pages, # of graphics, type of graphics, etc.) were met.	The introduction includes a hook and transitions to the thesis statement. The thesis statement names the topic of the essay and outlines the main points to be discussed.	Each of the body paragraphs includes a creative and well-written topic sentence, effectively constructed sentences with supporting details, smooth transitions, wrap-up sentence that presents a closing idea.	The conclusion is strong and leaves the reader solidly understanding the writer's position. The paragraph includes an effective restatement of the position statement.	Author makes virtually no errors in grammar, spelling or punctuation that distract the reader from the content.
B	All of the written requirements (# of pages, # of graphics, type of graphics, etc.) were met.	The introduction includes a hook, transitions to the thesis statement, and is mostly effective. The thesis statement names the topic of the essay.	Each of the body paragraphs includes a well-written topic sentence, sentences with supporting details, transitions, and a wrap-up sentence.	The conclusion is recognizable. The author's position is restated at a logical point in the paragraph.	Author makes few errors in grammar, spelling or punctuation that distract the reader from the content.
C	Most of the written requirements were met.	A hook is present though not followed by important information. The essay includes an attempt at an introduction paragraph, though it is not smooth and doesn't include a complete thesis statement.	Each of the body paragraphs includes a topic sentence and supporting sentences, but is not an easy read and often lacks transitions.	The conclusion is awkward. The author's position is restated within the closing paragraph, but it may not be in a logical point.	Author makes some errors in grammar, spelling or punctuation that distract the reader from the content.
D	Many requirements were not met.	A hook is missing or weak and important information is absent. There is an attempt at an introduction paragraph, but it is not developed and does not include a thesis statement.	Some or all of the body paragraphs lack topic sentences. The organization of some or all of the body paragraphs make for a difficult read because of poor sentence structure or lack of transitions.	The thesis is not restated or is found in the same wording as the introduction. The essay is not summed up.	Author makes excessive mistakes in grammar, spelling or punctuation that distract the reader from the content.

To qualify for the honors orchestra class, the prospective student must be at least a second year enrolled member of the school orchestra and their grades for the previous two semesters of enrollment must both be 'A's. To be considered after qualifying, they must petition the orchestra director for permission to enter the course.

Any student holding a grade of 'C' or less at the end of the semester will be removed from Honors and placed back into the Standard Orchestra course. If they wish to reapply for Honors, they must earn an 'A' for one semester of the Standard Orchestra class, then petition again to be moved back. The orchestra director and school administration has final say in all petitions to reenter the Honors Orchestra class.

## **MUSIC POLICY**

Students will receive sheet and bound music for study and performance. Students are responsible for the care of this music. When music is collected, it will be:

- Free of rips and tears
- Clean and legible (fingerings are acceptable, drawings are not)

Students will be responsible for replacement costs, where applicable:

Photocopied part:	\$0.50 per physical page
Original part:	\$5.00 per physical page

## **MAKE-UP WORK**

The nature of a musical performance class is very different from purely academic classes such as Math, English, or Social Studies. As such, opportunities for making up work are far more limited.

- Any written papers must be turned in the first day after an excused absence. Submitted material missed for any other reason cannot be made up.
- Playing quizzes can be made up by recording and uploading the performance using the school-issued iPad.
- Make-up for excused absences of after-school rehearsals or concerts is based on a tiered system, outlined under the Excused Absence Request Form on the Scorch website (<http://scorchkcs.weebly.com>)
- Unexcused absences from classes, after-school rehearsals, and concert performances cannot be made up.

## **SEATING**

For educational, musical, synergistic, health, and college/real-life preparatory reasons, Scorch employs **mixed and rotational seating**. What this means is:

- Seating within a section is not entirely based on playing skill.
- Stronger or older players will be mixed with younger or weaker players.
- Seating will be rotated regularly, so everyone has the opportunity to play in the front, middle, and back of their section.
- Violinists will be separated into A and B sections

- Half the time, the A section will play 1<sup>st</sup> violin and the B section will play 2<sup>nd</sup> violin, the other half the reverse will be the case. Violin sections may even be switched in the middle of a concert.
- All violinists will have both 1<sup>st</sup> and 2<sup>nd</sup> violin parts upfront, in case there is any reason or need to switch a student between sections.
- Section leaders are the only special cases.
  - They are chosen at the beginning of the year based on their performing ability and their ability to take on added responsibility.
  - They do not switch sections (meaning the concertmaster will be the principle 2<sup>nd</sup> for some pieces and vice versa)
  - They do not rotate within their sections (meaning they will not be moved to the middle or back of their section, unless...).
  - Section leaders may be removed and replaced if the teacher(s) believe they are not properly fulfilling their role or duties as section leader.

For students and parents/guardians used to private organizations and/or previous or current school ensembles that employ hierarchical, skill-based seating, this can be a shock. To the uninitiated this may lead to hard feelings, unwarranted teasing, or hurt egos, so I want to take the opportunity to explain in detail exactly why we do it this way, and why this methodology benefits not only each individual student, but also Scorch as a whole much more than the other way.

**Educational** – By pairing weaker students with stronger ones, the less experienced get the opportunity to learn from those who are more experienced. Those that still need help will be able to listen to a more accurate playing of their music, and will be able to shape their own playing to that. The stronger ones also get the opportunity to share what they know, and get to serve as role models.

**Musical** – The sound of an orchestra is not produced just from the first row. The sound from a stringed instrument is louder in the forward direction, and therefore the sound of the back rows wash forward into the front. Concentrating all stronger players in the front rows leads to an overall thinner sound than if they're mixed. Furthermore, it's this directionality that makes playing in the back of the section much more challenging than in the front, because it makes it so the sound of the front rows takes slightly more time to travel backward. Those in the back have to take more visual cues than those in the front so they don't play late, which means they have to be much more familiar with the music than their forward-seated colleagues.

Finally, while in younger orchestras it was the case that the second violin parts were generally less challenging or musically interesting than the first violins, hence leading to stronger players to be placed on those parts, it's not the case beginning with high school level orchestras onward. With older groups, the level of challenge and musicality in violin parts becomes much more balanced. Melodic material gets shared and passed around much more so than before. It's not unusual that the level of difficulty in a second violin part will actually **exceed** that found in the first violin part. It therefore doesn't make any sense to place the burden of playing these parts entirely on those who may not be entirely prepared for it.

**Synergy** – It's been my experience after teaching many years, and performing many more years, that separating the orchestra by class (the 'those that can play's' or the 'those that can't play's') or placing too much emphasis on competition between members creates an unhealthy 'us' vs. 'them' environment within the orchestra. Instead of students actually working together for the better of the entire group, thinking of the "we", they instead think of the "I".

**Student Health** - Placing too much emphasis on measuring self-worth in relation to others can, and **has**, lead to severe social and/or mental problems in young adults. It has been studied, notably by Dr. Jennifer Crocker of the Department of Psychology at The Ohio State University as well as many others in the field, that relying too much on external sources for building self-esteem (such as continual competition with one's peers) can leave students vulnerable when they go on into college or real-life to problems such as depression, alcohol and/or substance abuse, eating disorders, and may negatively affect how they interact and/or pursue relationships with other people. **Internal** sources of self-validation (i.e. being virtuous, adopting goals based on the larger group, and not so much on the self) have been proven to shield students from those negative effects.

**Post-High School Preparation** – In most professional orchestras, the principal second violinist is recognized as the 3<sup>rd</sup> or 4<sup>th</sup> best violinist of them all (behind the concertmaster and assistant concertmaster), and are paid more than section first violins are (If a principal second chooses to audition for an opening in the section firsts, they are auditioning for a demotion and a substantial pay-cut.) Section musicians (meaning all those, except for the special case of the assistant concertmaster, behind the principal) are all paid the same regardless of where in the section they sit. When a string player leaves a professional orchestra, their chair is advertised for anyone, inside or outside that orchestra, to audition for. (While in that case, or in cases of absence, the section may move up to temporarily fill the seat, they still have to go back to the seat they themselves auditioned for once it's been filled.) To sum up, seating within a section of a professional orchestra is generally not a skill-based hierarchy. College orchestras are generally seated based on class rank, seniority and/or whether the student is in the music school or not, not necessarily on performing skill either.

That said, we recognize that some students may still feel the need to be provided recognition for their individual hard work. We will endeavor to provide those opportunities, as long as they are done so in a safe, healthy environment.

## **SECTION LEADERS**

Section leaders are the most important players in the orchestra, and several responsibilities are expected of them. They are selected not only by their performing ability, but also for their maturity, organization, and reliability.

Section leaders must organize and lead their sections in sectional rehearsals no less than once every two weeks (more sectionals may be required if the section leader and/or the teacher(s) deem them necessary). Section leaders must coordinate with the teacher(s) when and where their sectionals will be held. Section leaders must take attendance, and submit that roll to the teacher(s). They must also keep track of their section members' individual progress.

Those students selected to be section leaders **are required** to attend the Section Leader Training Session, which will be held shortly after seating has initially been determined (parents or guardians of those students are also invited to attend). During this training, additional responsibilities of the section leader will be outlined. If a section leader doesn't meet these responsibilities, or doesn't attend the training session, the teacher(s) will replace them with another student.

## **PARENT ORGANIZATION**

- The Scorch Boosters Club meets approximately every month to plan fundraising, publicity, and other support activities. All parents, guardians, and others interested in helping Scorch are invited to attend. Details will be provided via the Scorch mailing list
- This organization is autonomous. The teacher is required by law to attend each meeting, but only serves in an ex-officio, advisor role.

## **STUDENT ORCHESTRA COUNCIL**

- The Student Orchestra Council is a voluntary organization made up entirely of current Scorch student members. The Council represents the orchestra as a whole, not one school over another. This group is tasked with planning and organizing orchestra social events (such as the end-of-the-year banquet), publicity, and coordinating with the parent organization in planning and implementing fundraisers and other support activities.
- Council meetings or meetings of Council officers are to be convened **OUTSIDE** of class time. The teacher(s) and parent organization **MUST** be alerted, in a timely fashion, when and where Council meetings are to occur. Unreported and/or unauthorized meetings are grounds for disbanding the Council and their agenda by the teacher(s).
- This organization is otherwise autonomous. Teacher(s) or representatives from the parent organization may oversee the proceedings, but only as advisors.
- While members of the Council are free to structure their organization however they see fit, it's recommended that every year they select a:
  - President: to preside over, organize, and follow through on meetings and their agenda items, and serve as main representative to the teacher(s) and parent organization.
  - Vice-President: to do all the activities of the president, and fill in for the president should the need arise.
  - Secretary: to keep accurate records of all Council meetings, and communicate those minutes to Council members and the teacher(s) and parent organization.
  - Treasurer: to keep track of the financial records of Council activities, and communicating between the Council and the teacher(s) and parent organization about funds available for future Council activities.
- It's also highly recommended that section leaders not be selected as Council officers.

## **FUNDRAISERS**

- Fundraisers are held throughout the year to defray students' travel expenses, as well as providing additional funds for instrument repair, and acquiring additional instruments, equipment, and materials.
- Students are not required to participate in fundraisers.
- Fundraisers are **NOT** organized by the teacher(s), but rather by the parent organization. Any questions about a particular fundraiser should be addressed to the appropriate representative of that group. Those interested in planning and/or organizing future fundraisers should participate in either this group (if you're a parent or guardian), or the Student Orchestra Council (if you're a student).

## **CHAPERONES**

- Chaperones must be a parent or legal guardian of at least one of the current students.
- Depending on the trip, chaperone space may be limited. Teachers have the final decision.

## **REMIND 101**

- As well as maintaining an email mailing list, the teacher(s) also maintain a text messaging service via Remind 101 to remind subscribers about important events (like rehearsals, concerts, and fundraisers), and to provide important alerts about possible changes (like last-minute schedule changes, or inclement weather interfering with rehearsals)
- To subscribe via text, text @scorch to (304) 932-4842.
  - You may unsubscribe at any time by replying with: unsubscribe @scorch
- To subscribe to receiving Remind 101 messages by email:
  - Send a blank email to scorch@mail.remind101.com
  - You may unsubscribe at any time by replying with ‘unsubscribe’ in the subject line
  - Note: This email mailing list is **different** than the regular one created and maintained by the teacher(s) from the handbook contracts.

## **ADDITIONAL PERFORMING OPPORTUNITIES**

The following performing opportunities are *optional*, outside of school, and non-graded. They do not replace the school ensemble experience, but they do enrich it.

- WV ASTA String Day (by audition)
- WVU Honors Orchestra (by recommendation; Required for honors orchestra students)
- ~~WV All-State Orchestra~~ (by audition, Not applicable for the 2016-17 school year)
- Charleston Light Opera Guild (need based on a show-by-show basis)
- Charleston Youth Arts Company (need based on a show-by-show basis)
- Charleston Chamber Orchestra (no audition requirement, all are welcome to join)
- WV Youth Orchestra – Cadet Strings (by audition)
- WV Youth Orchestra – Youth Strings (by audition)
- WV Youth Orchestra – Youth Symphony (by audition)

Select ensembles of varying size and instrumentation are created throughout the year for additional community performances. The teacher will inform students of extra opportunities throughout the year, and students wishing to participate must make a commitment to the ensemble before auditioning.

## **TRAVEL RULES AND GUIDELINES**

Several opportunities for travel will be provided during the course of the school year. Special considerations need to be taken into account during these instances, especially for those trips involving overnight stays:

- Only strings students are permitted to travel on strings trips. Siblings of any age are NOT permitted.
- Even though the student is away from the school building, that student is still considered to be under the care and supervision of the school. As such, the student will follow the



Kanawha County Schools Code of Conduct and the Code of Conduct pertaining to their individual school.

- The following are examples of severe infractions:
  - Possession, being under the influence of, or sale or distribution of the following during the school day, en route to or from school, or at the event:
    - Any alcoholic substance
    - Drugs
    - Glue, paint, or any other intoxicating substance
    - Any potentially mind-altering substance capable of changing behavior
  - Possession of firearms or objects designed to be used as weapons.
  - Physical assault or hazing
  - Leaving hotel after curfew
  - Students of opposite sex in one another's rooms.
  - Accumulation of 3 minor infractions

**Students will be sent home immediately at the expense of their parents for a severe infraction, no matter the distance away from home.**

- The following are examples of minor infractions:
  - Leaving room after "Lights Out"
  - Disruptive behavior
  - Tardiness to meeting places
  - Disrespect towards authority figure (chaperone, tour guide, bus driver, etc.)
- Hotel etiquette:
  - Keep noise levels low. Those wishing to practice should use a practice mute.
  - Students of opposite sex are not allowed in one another's rooms.
  - During free time, large groups should congregate in the hotel lobby, not in the hallways or in any of the rooms.
  - Those wishing to leave the hotel for any reason need to ask permission from the director or a chaperone.
- Curfew:
  - Times will be set by the director: one for "In Your Rooms" time and the other for "Lights Out"
  - At "In Your Rooms" time, all students must retire to their hotel room. Any snacks or personal belongings left outside of the room must be bought or collected prior to this time.
  - At "Lights Out", students are expected to sleep or at least be very quiet. You are never to leave your room after "Lights Out". If there's an emergency, call the director or a chaperone.
  - Any student found outside their room after "In Your Rooms" time to one hour before breakfast time (determined by the hotel) will immediately be escorted back to their room and a minor infraction for that instance will be noted. No exceptions.

**Return this page to Dr. Lipscomb by August 22, 2016**

**HANDBOOK ACKNOWLEDGEMENT AND AGREEMENT CONTRACT**

By signing below, I acknowledge that I have read all of the material in the SCORCH Orchestra Handbook, and understand and accept all the responsibilities, terms, and conditions outlined in it. I have reviewed the attached SCORCH calendar, and noted when after-school rehearsals, concerts, and other required activities are, and have cleared my schedule to accommodate these events. I understand that failure to abide by these terms, no matter the context or situation, will result in consequences as outlined in the handbook, and that I am solely responsible for said consequences.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

By signing below, I acknowledge that I am the parent or legal guardian of the child signed above, and that I have discussed all the material in the handbook with my child. I feel confident that my son/daughter/ward can meet the requirements for orchestra as outlined in this handbook.

\_\_\_\_\_  
Parent/Guardian Signature

\_\_\_\_\_  
Date

Please PRINT out the following information as completely and clearly as possible. This may be used to alert about upcoming events, schedule changes, emergency contact, etc.

Student NAME: \_\_\_\_\_

Student BIRTHDAY: \_\_\_\_\_ INSTRUMENT: \_\_\_\_\_

Parent/Guardian NAME: \_\_\_\_\_

Parent/Guardian PHONE1: \_\_\_\_\_ ( HOME | CELL | WORK )

Parent/Guardian PHONE2: \_\_\_\_\_ ( HOME | CELL | WORK )

Parent/Guardian EMAIL: \_\_\_\_\_

\_\_\_\_\_  
Please provide your most used email and print it very clearly, it will be used to communicate important information.

Please check this box if:

Yes, I'm interested in participating in the SCORCH Parent Organization, which will be responsible for planning and organizing support activities and/or services, such as fundraising for orchestra trips, chaperoning, help with travel to/from rehearsals, providing refreshments during rehearsals, etc.

