



THE BROMFIELD SCHOOL
14 Massachusetts Avenue
Harvard, Massachusetts 01451

2010-2011

MUSIC PERFORMANCE HANDBOOK

INTRODUCTION

Welcome back! As ever, members of the Music Department at The Bromfield School are looking forward to a great year ahead.

You are encouraged to familiarize yourself with the materials presented in this handbook. The key element here is that **YOU ARE IMPORTANT** to the success of the program and **YOUR FAMILIARITY** with music program policies and organizations is **ESSENTIAL** if our performing groups are to be truly outstanding.

THE HARVARD EDUCATIONAL PLAN MISSION STATEMENT

The Harvard Public Schools are dedicated to giving every student the opportunity

and command of the critical reasoning and higher order thinking skills requisite for problem-solving, research, and continuous learning. Complementary to its focus on students as learners, the schools are committed to helping students develop the interpersonal skills necessary for working effectively and cooperatively with others and to become responsible school, community, and world citizens. In support of the realization of this mission, the schools will embody the community's standards and expectations.

THE PHILOSOPHY OF THE MUSIC PROGRAM

All of the opportunities provided for each student in The Bromfield School Music Program are focused upon offering experiences to young people that will result in them finding joy and excitement in the creation of music. In the various phases of this program, they are brought into contact with new works of art and outstanding performers. They are continuously reminded that they must exhibit high artistic integrity when approaching any piece of music, since their responsibility is to recreate beauty. The important element in the program is the individual's musical growth-the individual's depth of experience-the development of the individual's appreciation of music in particular and art in general.

The musical performing groups exist as possible vehicles for the artistic growth of the student. The quality of students' education is contingent upon the quality of effort that they give as individuals. The students gain a high level of enrichment through the experience of being a member of a unified group.

The development of a creative way of life as taught through creative artistic experiences is the desired end.

COURSE GOALS

Research shows time and time again that studying music is important to a person's development. In 1993, Dr. Frank Wilson announced at the Nobel Peace Prize Convention that he had studied the impact of every type of academic course and extra-curricular activity offered in a traditional school setting on human brain development. There was only one subject that he could find which utilized over 90% of the total functions of the brain simultaneously – instrumental music. Both choral and instrumental music utilize large portions of the brain simultaneously. This use of the total capacity of the brain results in the growth of more brain cells. As the research on brain development continues, music educators are confident that more parallels between musical experiences and brain development will surface.

The common inspirational phrase, There is no 'I' in team resonates with such truth because there are a multitude of ways individuals contribute to the welfare of a group. In a school music program, each person's ability to help should be respected and praised. Both a school music ensemble and a sports team are competitive in nature, but also share the process of working toward a common goal. Just as a band ensemble rehearses the challenging sections of their most impressive piece consistently for their holiday concert, the field hockey team runs

build unity through these experiences because each person brings fervor to the group's level of motivation. Wind or brass players in an orchestra are taught independence because there are only one or two of them per part. Members of a band often have six or seven of them playing the same part. In such a band piece, the beginning instrumentalist will have an enriching playing experience as they listen attentively to the more advanced instrumentalist sitting next to them.

Hopefully, students will take with them the lessons they have learned while working in groups and become more concerned U.S. citizens, being motivated enough to work through the issues that arise in a democracy.

ETHICS

The Bromfield School places great importance upon providing an environment that advances ethical, moral, healthy, safe, stable, and purposeful standards. Students should display the following qualities in everyday classroom life: respect of others, respect of the learning environment, respect of property, respect of her/himself in language, action, and dress; honesty; integrity; self-control; responsibility; cooperation; trust; concern for the well-being of others and oneself; striving towards excellence; consistency; purpose; and focus.

CANCELLATION OF EVENTS

If an activity is cancelled due to weather or other factors, a telephone call list will go into effect. If there is no phone call, each member must assume that the activity is still "on" and should report as scheduled, except in "extreme" circumstances such as earthquakes, floods, tornados, hurricanes, blizzards, typhoons, erupting volcanoes, etc.

REQUIREMENTS AND GRADING

As each year progresses, teachers try to evaluate ways to improve the level of their instruction so that students will learn more and consequently be more successful. It is the intent of this section to establish a system of student evaluation that is both fair and specific. Each student's grade will be calculated each quarter based upon the following areas:

1. **MUSICAL AND TECHNICAL PROFICIENCY**; Evaluated constantly at rehearsals, sectional etc. as well as a quarterly playing exam. Students will be asked to be responsible for musical terms, scales and/or rudiments. Please consult the Music Performance Handbook for required terms, scales and rudiments. Recommended minimum of 30 minutes per day at home (5 days a week).

40% of TOTAL

2. **MUSICAL KNOWLEDGE**: Written assessment that may include worksheets, quizzes, tests, and projects.

10% of TOTAL

3. **ATTITUDE, PARTICIPATION AND COOPERATIVE SPIRIT**; rehearsal skills. enthusiasm. dedication. pride. positive leadership. effort and intensity.

30% of TOTAL

4. **CONCERT ATTENDANCE**; All School Rehearsals, Concerts and other performances, Sectional rehearsals, etc. Ensemble playing is dependent on team rehearsals with all players present. Students wishing extra help in addition to sectionals may meet with staff or section leaders as needed. The rehearsal is where we learn to make music (ART) TOGETHER!!! Performances at major concerts will be treated as final test grades for the appropriate marking periods.

20% of TOTAL

4. **EXTRA HELP, EFFORT, OR SERVICES**; Students who seek extra help for self improvement, or who voluntarily perform extra jobs necessary for successful music ensemble operation may be given extra credit at the discretion of the music staff. In addition, students who perform in small chamber groups, combos, solo recitals, or compose original music or arrangements may receive additional credit toward their grade in band.

20% possible extra credit

The music staff will evaluate all students in these areas daily, and the final grade will be an average of all of these evaluations. Remember that every time you play a part that you have been taught your performance is really a playing/singing test. So in an informal sense, you are tested more in musical ensembles than in some other school subjects.

CONCERT DRESS

Pride in appearance as a cohesive group is demonstrated when all are conscientious about their concert dress. Over the years, some students have deviated from this dress when preparing for performances, and it was VERY obvious to the audience. Concert dress is your "team" uniform when you perform at concerts. It is important to keep your concert dress neat .

For **LADIES**, this would include the following:

White, long-sleeve blouse Black, mid-length/maxi skirt or dress pants
Black Shoes

For **GENTLEMEN**, this would include the following:

White, long-sleeve shirt Black dress pants Black socks
Black Shoes Black Tie

Please work with your teachers if you experience any difficulty putting your concert dress together **BEFORE** the actual performance dates.

MAJOR PERFORMANCES

Students are expected to attend ALL performances of The Bromfield School performing groups of which they are members. As ALL members are important to the success of a team, ALL members are important to the success of a musical group. The following are considered to be acceptable reasons for absence:

2. Sickness or death in family
3. Impassable roads or weather making travel unsafe
4. Religious observance
5. Required presence in court.
6. Family obligations If a situation occurs where a student's needs to be absent for reasons other than listed above, he/she may appeal to the director to work out a solution. A note signed by the student's parent or guardian explaining the student's absence is required.

TRAVEL

Since student conduct both on and off school property reflects directly upon the reputation of The Bromfield School, only those who are willing to abide by the following regulations qualify for travel on any vehicle in connection with school-sponsored activities:

- a. Students must make the return journey in the same vehicle to which they were assigned at the start of the trip, unless a different arrangement has been pre-arranged with the director.
- b. Students need to remember that smoking is banned from all school events and activities and it is illegal to smoke on any school properties in the Commonwealth of Massachusetts. Also, the consumption of alcohol or non-prescription drugs is forbidden during all school events and activities.
- c. Students must remember that undue noise or other distractions place everyone in jeopardy by making it impossible for the driver to use all of his faculties to operate his vehicle safely.
- d. Student conduct while at the activity must be of a type that will be a credit to The Bromfield School and themselves.
- e. Students must remain seated for the duration of the trip, unless given permission to do otherwise.
- f. No one will be allowed to board a vehicle for such a trip unless a signed parental permission slip has been presented to the director. Any exceptions to the above will need to be processed through the director and administration, if necessary.

SCALES AND RUDIMENTS

Students should be at the following levels by the time they are in high school and should use this list as a personal goal for each year of development:

LEVEL I -Freshmen

1. C,F,Bb,Eb,Ab,G,D,A,E Major scales from memory 2 octaves in 8th notes with a speed of the 1/4 note at least 60.
2. Chromatic Scale the range of the instrument.

4. Snare drummers play the first 13 rudiments

LEVEL II -Sophomores

1. All 12 Major scales from memory 2 octaves with the speed of the 1/4 note at least 80.
2. Chromatic Scale the range of the instrument at a moderate speed.
3. Prepared solo; Grade III level in difficulty.
4. Snare drummers play the first 13 rudiments from memory at a moderate speed.

(Percussionists are encouraged to perform solos on at least two different instruments ie. Snare and Timpani or mallets and snare, etc.)

LEVEL III -Juniors

1. All 12 Major scales from memory 2 octaves in 8th notes with the speed of the 1/4 note at least 100.
2. Chromatic Scale the range of the instrument at a moderately fast tempo.
3. Prepared solo; grade III in difficulty.
4. Percussionists must play a solo on at least two different percussion instruments.

LEVEL IV-Seniors

1. All 12 Major scales from memory 2 octaves in 8th notes with a speed of the 1/4 note at least 120.
2. Harmonic Minor Scales up to 4 b's and 4 #'s: a, d, g, c, f, e, b, f#, c#
3. Chromatic Scale the range of the instrument at a fast tempo.
4. Prepared solo; grade IV in difficulty.
5. Percussionists must play solos on at least two different percussion instruments.

Students are encouraged to play above their grade level if they wish.

Final exams in June will serve as an initial seating assignment for the next school year. Students should consult their private teachers or the school music staff when selecting graded solos.

Percussion rudiments will be used in conjunction with these scales for all percussion players. Please see rudiment list below.

All students will have a Grand Master Scale Sheet and Circle of Fourths Sheet which will assist them in learning the major scales thoroughly.

MUSICAL TERMS

All students should know the definitions of a selected list of musical terms that represent different musical concepts. Please consult the list at the end of this handbook that provides both the terms and their definitions.

ADDITIONAL MUSICAL EXPERIENCES

Additional points of the total grade per quarter are issued to students for membership in any one of the extra musical groups or activities listed below:

CHORUS or BAND (if the student is enrolled in both)

BRASS ENSEMBLE

WOODWIND ENSEMBLE

PERCUSSION ENSEMBLE

MUSICAL

PRIVATE LESSONS

STAGE BAND

CENTRAL DISTRICT HIGH SCHOOL MUSIC FESTIVAL

MASSACHUSETTS ALL-STATE MUSIC FESTIVAL

ALL-NEW ENGLAND MUSIC FESTIVAL

JOHN PHILIP SOUSA NATIONAL HONORS BANDS

OTHER OUTSIDE MUSICAL GROUPS (at director's discretion)

WRITING PROGRAM NOTES

RECITAL

CHORAL ACCOMPANIST

STUDENT ASSISTANT

ENSEMBLE OFFICERS

PERCUSSION RUDIMENTS

Percussionists will be required to perform from memory the following snare drum rudiments established by the Percussive Arts Society of North America:

five-stroke roll

six-stroke roll

seven-stroke roll

nine-stroke roll

ten-stroke roll

eleven-stroke roll

thirteen-stroke roll

long roll

single paradiddle

double paradiddle

flam

flam accent no.1

flam accent no.2

flam tap

flamacue

four-stroke ruff

ruff (half drag)

single ratamacue

double ratamacue

lesson 25

LESSONS

PRIVATE LESSONS have EVERYTHING to do with your own personal growth as a musician! The music staff sincerely believes that EVERY member of the music program should be taking a private lesson with a professional teacher each week. It may be possible for students to receive alternative credit for individual lessons.

PRACTICING

A minimum of 25-40 minutes of daily practice is recommended for all. Practice develops embouchure/hand/finger muscles to improve your performance and coordination skills, thus making it easier to perform more challenging material on your instrument. Playing a musical instrument is a craft which takes time...the amount of effort required to perform on a wind or percussion instrument is the same today as it was a century ago. By taking this time, it is guaranteed that you

will reap the benefits of more playing enjoyment for yourself as well as giving you the opportunity to improve the band through your own personal contribution.

SEATING

No one person's seat will be "engraved in stone" for the rest of his or her playing career while as a student at Bromfield. There will be opportunities during the year for students to present other performance examples so that adjustments may be made in seating.

CARE AND MAINTENANCE OF INSTRUMENTS

a. Woodwinds -Swab out your instrument after each use. If you leave moisture in the instrument, you may cause the pads to split and fall out. Clean your mouthpiece frequently. Take your reed off of the mouthpiece when you have finished playing, dry it out, and store it properly. Be sure that cork joints are lubricated with cork grease.

b. Brass -Keep valves and slides oiled regularly. Sticky valves cause poor technique, and lack of lubrication can ruin an instrument. Check tuning slides and valve slides each day to prevent them from "freezing up". All slides should work properly. Use a wire snake with attached brushes to clean the inside of your instrument to remove any build-up in the tubing. Clean your mouthpiece frequently. Keep a soft cloth in your case and wipe your instrument off regularly to keep it clean.

c. Percussion-All equipment must be stored in the proper places after each rehearsal and performance. Don't overtighten drum heads or press on plastic heads with the tips of wooden drum sticks. Check frequently to ensure that vibrations have not loosened nuts, bolts, and screws on these instruments or their holders. Keep heads clean with a damp cloth. Use the proper type of stick or beater with each instrument. **MAKE SURE THAT THE PERCUSSION CABINET IS LOCKED AT THE END OF EACH REHEARSAL.**

d. With the different strains of flu that have been passing between people over the past year, it is important to remain vigilant regarding keeping safe. **DO NOT SHARE WIND INSTRUMENTS AND MOUTHPIECES WITH ONE ANOTHER.** Mouthpieces should be sprayed with a special disinfectant to prevent the spread of germs. The areas around fingerholes and valves should be wiped with a disinfectant as well. There are many hand sanitizers around the building as well as in the Music Room...take advantage of them and **USE** them. It is important to protect yourself from germs that would ultimately cause you to be sick.

STUDENT ASSISTANTS

LIBRARIAN(S) -An individual(s) responsible for the proper cataloguing and filing of the Music Library owned by the school.

STAGE MANAGER(S) -An individual(s) who coordinates set-ups and teardowns of performances as well as the management of music equipment.

STUDENT OFFICERS – Individuals who are highly motivated to take on a role(s)

Additional assignments may be appointed to these individuals by the chorus and wind ensemble conductors.

STUDENT TEACHING MENTORS – Individuals who assist and in some circumstances take on the full role as a small group music lesson instructor. Opportunities to become student teaching mentors exist in the Grade Six Concert Band lessons that are held in the Bromfield Music Room after school from 2:30pm to 3:00pm with Mr. Myers. Also, Grade Five Beginning Band lessons are held across the street in the Harvard Elementary School every day except Wednesday from 2:30pm to 3:45pm with Ms. Mercadante. Depending upon your instrument of focus, you may teach on the day(s) of the week that your instrument is being presented.

FANFARE! -THE MUSIC SUPPORT ORGANIZATION FOR THE BROMFIELD SCHOOL

Fanfare! is an organization of parents and friends which exists to assist The Bromfield School Music Department in a number of ways. The various ways that the group supports the program includes things such as fund-raising, chaperoning of events, and other things that further enhance the effectiveness of our program. Parents of students involved in the music program are encouraged to become members when their students are members of Bromfield musical groups. Please call Mrs. Jan Steranka at 978.456.3718 for further information.

THE PROFESSIONAL ATTITUDE

Although the word “professional” implies that the person performs for money or is a well-schooled person who belongs to a profession, an **AMATEUR MUSICIAN** or a **STUDENT** can develop a professional attitude about his/her playing. The musician who has a professional attitude, or who is professionally routined, is one who is completely dedicated to playing his/her best whenever he/she has his/her instrument in hand.

A person who is professionally routined is **MUSICALLY RELIABLE**. He/she does not miss entrances, is accurate in the subdivision of the beat, plays in tune and is conscious of the niceties of proper balance and tonal balance. You may be capable of doing all these things, but if you do not play this way **EVERYTIME**, you are not reliable. If you are not reliable, then you are not professionally routined.

Your reliability depends on your ability to **CONCENTRATE WITHOUT DISTRACTION**. A momentary lapse in concentration usually results in a missed entrance, an intonation error, or a clam! Frederick Fennell's comment to the Eastman Wind Ensemble when a note was cracked was: 'It's a state of mind as well as a state of embouchure.' Thus, the miss may be blamed on your embouchure, but the miss was caused by not thinking about the note properly. (Maybe not thinking about it at all!)

This ability to concentrate is a **HABIT** that must be cultivated. It is not something you can just decide to do and then do without any difficulty. Sterling Moss. the

certain job for more than a few seconds takes effort and practice. He says, " it took me eight years of intense effort to learn to concentrate so thoroughly that in a three hour race I would not have to tell myself to concentrate, and I would not have one extraneous thought." Musicians may not have to concentrate for three hours without a break like a Grand Prix driver, but many musicians cannot concentrate for even a minute or two without the distraction of extraneous thoughts.

Musicians are presented with many distractions that make concentration difficult; the person practicing next door, the long rehearsal, the weakness of other musicians, an unappreciative audience, school and peer pressures, etc. BUT no matter what the distraction, a truly professional musician is concentrating on the musical sounds that he/she is producing.

A professional attitude does not mean that you think about your breathing, your embouchure, your tongue, etc. The person who clutters his mind with concerns about the physical aspects of playing is distracting himself. When concentrating with a professional attitude, you are LISTENING for and PROJECTING the BEST POSSIBLE MUSICAL SOUNDS to the audience. Any thoughts about the physical aspects of playing are reserved for the concentrated work in the practice room or a split second check during a performance. Your physical habits must be so set during your private practice that they function almost automatically during ensemble rehearsals and concerts.

You must develop your ability to concentrate on the task at hand without a single moment's lapse. You practice concentration whenever you have an instrument in your hand and even though it does not matter whether you do your best or not in some situations, you must continue to develop this professional attitude at ALL times. Every note from the first warm up note to the last note of even a long and tedious rehearsal must be played with extreme attention to detail. Everything must be played with the complete dedication of a solo or concert! Treat every rehearsal as a PERFORMANCE!!!

Do not expect your ability to concentrate for unending periods of time to be developed by habit or just naturally. It will take constant work for a period of several months before it is possible for you to perform without having your mind notice or think about extraneous things.

Borrowed from the Foxborough, MA High School Music Department

THE CHORAL MUSIC EXPERIENCE:

Singing is a form of performance in which every student has the opportunity to find and develop their voice. The voice should be treated as an instrument that the student must take care of and maintain carefully by drinking water during and before rehearsals. The student should minimize their intake of sugar and dairy products one to two hours before chorus rehearsals and concerts as these create unwanted mucus in the throat. It is important that the students understand the

students should be able to hear the student on either side of them and use their voice in a way that blends with those in the group. The conductor will change the seating of singers frequently in order to produce the best blend within the choral group. It is best to sing using a straight tone in a choral setting unless the conductor specifically calls for singers to use vibrato. Choral warm-ups will be a natural part of the class itinerary daily. The conductor will instruct singers on the development of proper posture and breath support within the choral experience. During rehearsal, the conductor will offer continuous feedback and reinforcement to provide a constant sense of well-being and accomplishment within the singers. Assessment will take place in a performance context with an emphasis on participation and personal development.

Choral repertoire will be chosen from a variety of different cultural sources. It is the position of the National Association for Music Education that the study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience.

CLASSROOM MANAGEMENT NOTES:

1. For instrumentalists – Please leave your cases in the Instrument Storage Room and enter the main rehearsal room with your instrument and other supplies such as reeds, mutes, etc.
2. For all groups – Upon entering the Music Suite, please leave your backpacks, etc. in the Music Suite Lobby, as there is very little space for them in the main rehearsal room.
3. Please get to your assigned seat or space as quickly as possible.
4. FIRE EXIT – Exit, single file, out the front double-doors of the Music Suite, into the Gym Lobby, then turn left towards the Men’s Locker Room area. Proceed out the double doors and turn left towards the tennis courts. Cross the rear driveway after looking BOTH WAYS to make certain that there is no oncoming traffic. Wait on the tennis court-side of the rear driveway until receiving further instructions from the supervisor. A secondary Fire Exit route will be given during class.
5. Play a few warm-up notes on your instrument and check your pitch with one of the tuning devices positioned near the front of the room BEFORE you go to your seat.
6. For instrumentalists: Be in your seat with your required materials: instrument, music folder, mutes, PENCIL, etc. ready to begin rehearsal at the beginning of class. Attendance will be taken at this time. For vocalists: Required materials: music folder, PENCIL, etc. ready to begin rehearsal at the beginning of class. Students who arrive late to class must bring a pass with them from an

7. Music folders with a complete set of parts will be issued to all students, who will be held personally responsible for them.
8. Students are expected to behave respectfully in a cooperative and constructive manner during all rehearsals and performances. Students need to remain quiet at appropriate times during rehearsal so that a concentrated, purposeful environment may be maintained.
9. All musical organizations are considered to be classes and all school rules relative to conduct and discipline will be enforced. All concerts, rehearsals, and other school-sponsored musical events that occur outside of normal school hours are considered to be extensions of the classroom and school rules will apply.
10. Gum is not permitted in the Music Suite.
11. Food or drink is not permitted in the Music Suite. Food for Snack Time **MUST BE CONSUMED** in the cafeteria. **ALL MUSIC STUDENTS** must report to the cafeteria first at the beginning of snack time and not the music room, even if not purchasing a snack. Be aware...eating or drinking, particularly dairy products, immediately prior to a rehearsal is not sanitary for wind instruments or healthy for singers.
12. Take care of **YOUR** rehearsal hall and equipment. Remember, the appearance and condition of a rehearsal room tells a great deal about the people who use it.
13. Rehearsal will end three minutes before the conclusion of a 45-minute period, and the teacher will dismiss you at this time. Make sure that **ALL** music and equipment is put in its proper place when rehearsal ends.
14. After receiving permission from the teacher in charge, students are reminded to sign in and out of the Music Suite when using the lavatory, and to try to plan lavatory use between periods as opposed to during class times. Lavatory usage during class time should be limited to "emergency" type needs.

WHY STUDY MUSIC?

MUSIC IS A SCIENCE

It is exact, specific: and it demands exact acoustics. A conductor's full score is a chart, a graph indicating frequencies, intensities, volume change melody and harmony all at once and with the most exact control of time.

MUSIC IS MATHEMATICAL

It is rhythmically based on the subdivision of time into fractions which Must be executed instantaneously, not worked out on paper.

MUSIC IS A FOREIGN LANGUAGE

Most of the terms are in Italian. German or French: and the notation is certainly

represent ideas. The semantics of music is the most complete and universal language.

MUSIC IS HISTORY

Music usually reflects the environment and times of its creation, often even the country and or racial feeling.

MUSIC IS PHYSICAL EDUCATION

It requires fantastic coordination of fingers, hands, arms, lips, cheek and facial muscles, in addition to extraordinary control of the diaphragm, back, stomach and chest muscles, which respond instantly to the sound the ear hears and then the mind interprets.

MUSIC IS ALL THESE THINGS:

But most of all,

MUSIC IS ART

Music allows a human being to take all these dry, technically difficult techniques and use them to create emotion. That is one aspect of music that science cannot duplicate: humanism, feeling, call it what you will.

Author Unknown GLA 2004