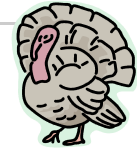




November 9, 2008



KJSO NOTES

DO NOT LOSE THIS NEWSLETTER! November 9 Parent Volunteer Concert Assignments and Other VERY Important Information

Kalamazoo Junior Symphony Society

Please mark your volunteer assignments on your calendars or post this newsletter on your refrigerator so that you will not forget your job assignment or what you need to bring for the concert reception.

BOX OFFICE SALES:

The Three Bills!

Bill Thacker, Bill DeWeese and Bill Slaughter

Please make sure you are in the box office ready to go by **3:15 p.m.** Lee will give you tickets and the cash box

CONCERT RECEPTION - Held in Room

130 at the end of the hall on the first floor. The area has a kitchen and a refrigerator.:

Chairpersons: Linda Richer 321-9469, Judith Johnson 628-4991, Emma Macadangdang 349-6586 - First person calls rest.

Come early to set up and ready the punch and cookies for service. 15 minutes before the end of the concert you will need to mix the punch (2-7-up to 1 can pineapple juice and ice)

Responsibilities: Please save your receipts so that we can reimburse you. Please bring:

- **2-3 lg. bags of ice in cooler.**
- Clear cups for 500, 5-6 oz - (office has cups)
- Napkins for 500, a few sturdy paper plates for cookies, and 2 plastic tablecloths (office has tablecloths and napkins)
- **Can opener for the pineapple juice**
The office has 2 plastic punch bowls and 2 ladles.

PARENT ASSIGNMENTS - CONCERT RECEPTION:

Adams thru DeWeese - 4 Dozen cookies on sturdy paper plate

Dewit thru Johnson - 2 (TWO)-2 liter bottles of COLD 7-up or lemon-lime pop
Jones thru Naoum - 1 (ONE) -46 oz. can COLD pineapple juice NOT pineapple chunks

SALES TABLE: Mary Stephens, Judy Adlam - sell fruit, mugs, t-shirts

HAND OUT PROGRAMS: Cordes Family, Marolt Siblings



Fruit Sale Reminder

Don't forget that the deadline for fruit orders is this Sunday, November 16. If you haven't made your calls, please do so as soon as possible. This sale is very important to our healthy operations and to your Family Fundraising Account.

Fruit Sale Chairman Wei-Jang Huang will arrange to call those of you who have volunteered for the fruit sale about your assigned job. It is very important that you put this assignment on your calendar so you don't forget. Being without any of our volunteers impedes the smooth operation at the warehouse and upsets customers who may have to wait in line.

It is doubly important that you remind your customers to pick-up their fruit. Only the profit on orders that are picked up will be deducted from your family account.

Thanks so much for all your work in benefit of this extraordinary experience for your child.

IMPORTANT NOTE ABOUT THE FRUIT SALE:

If we sell enough fruit there may be more than just cash prizes in store! Langdon Barber Groves has informed us that if our group sells:

(fruit sale continued)

- The equivalent of 350 to 549 lg. boxes we will receive: a MP4 Player
- The equivalent of 550-749 lg. boxes we will receive: a MPF player and a Digital Camera
- The equivalent of 750 or more lg. boxes we will receive: a MP4 player, a Digital Camera and a Sony PSP

These will all be used as prizes for top sellers in addition to the cash prizes!

PICK-UP POLICY AFTER REHEARSAL

It is very important that parents who drive their children to KJSO rehearsals be on time to pick them up, especially during the winter months. However, all parents should have an agreed upon back-up plan in case they will late to pick up their child from rehearsal or any KJSO event. One option that is always available is to agree to pick up your child at the Dutton Street Doors (on the North side of the building). This way, your child can safely wait inside the building. Please plan to pick up your child at the Dutton Street entrance if you've had an emergency and find you will be late and discuss this with them. In fact, it might serve to get into the habit of dropping off your child and picking them up at the

Kalamazoo Junior Symphony Society
714 S. Westnedge Avenue
Kalamazoo, MI 49007

CONCERT DRESS



Everyone - please lay out your entire concert dress the night before so you don't forget ANYTHING. Guys - check in your tux pocket to make sure you have your bow tie!

MEN: Preferred: Black Tuxedo, white tuxedo shirt, black bow tie, black cummerbund, black socks, black shoes

MEN: Alternate: Black suit, white shirt, black bow tie, black socks, black shoes

WOMEN:

- **Dress:** Solid black with sleeves, mid-calf or longer, black hose, black closed toe dress shoes, OR
- **Top:** Solid black blouse with sleeves tucked in at waist OR black sweater (no low necks!).
- **Bottom:** Solid black skirt mid-calf or longer OR loosely fitting black dress slacks, black hose, closed toe black dress shoes

IMPORTANT NOTE ON TUXEDOS! - Unfortunately, POP's does not have enough tuxes to rent to KJSO students this year. We will have tuxes to distribute to students who have been measured for the first concert, but those tuxes **MUST be returned immediately after the concert on November 9th. Please make sure if you receive a tux from POPS for the November concert that you bring a change of clothes so you can turn in your tux after the concert!** We will return rental fees to anyone who paid them for this year. We will try to find another resource, but all male students who do not have their own tux or black suit should have some sort of a back up plan just in case.

EFA Grant Workshop

Never written a grant? Don't fret! EFA Director Dr. Jeffrey Harkins will walk you through how to write a strong project narrative, create a balanced budget and put together a support material package at the **January** Workshop for Student Scholarship Applicants (please contact KRESA for workshop and deadline for grant application dates). **The workshop will be held at Kalamazoo KRESA Service Center, Wile Auditorium, 1819 S. Milham Rd. (between Lovers Lane & Portage Rd.)**

Irving S. Gilmore Student Arts Grants (\$80,000) are open to all K-12 Kalamazoo County students for artistic education and enrichment beyond the classroom. Funds will be awarded for private arts instruction, classes at arts institutions or Summer arts camps.

- Students requests over \$500
- Student Requests under \$500

Irving S. Gilmore Student Artistic Equipment Program (\$20,000) gives advanced instrumental music students from Kalamazoo County access to equipment that is either not available through rental programs or is prohibitively expensive to purchase.

- Equipment Capping Grant
- Equipment Lending Grant

You should take a look at this grant applications before you come to the workshop and print out the grant that best suits your child's particular needs.

Education for the Arts:

<http://kresa.schoolwires.com/105710621131441607/blank/browse.asp?a=383&BMDRN=2000&BCOB=0&c=5289>

Tips on Successful Practice Techniques

Individual Practice is Essential to the Success of the KJSO

There's just no getting around it. Each KJSO student must practice their individual parts at home if the entire orchestra is to perform successfully together. Whether it be an orchestra or sports team, the group is much more productive if each individual practices diligently on their own before practicing with the team. In addition, our librarian Carol Corey works very hard to make sure the students have their music before the start of a concert sequence so they do not have to sight read the music at the first rehearsal. The KJSS Student Handbook states:

Students are expected to devote enough time practicing their assigned music so that all notes and rhythms are learned BEFORE coming to rehearsal. Sufficient student practice is essential for the orchestra to spend its time efficiently rehearsing ensemble playing and style.

We know that all of our students are very busy, but it is so important that they carve out some time every day to practice their music. How much time depends greatly on practice techniques and how successful they are using those techniques. Also, it is often helpful for students to ask their private teachers for help with passages that they find especially difficult.

Below is a helpful article for you to read and share with your child on practicing their music. If we all work together, there is nothing that this wonderful group of talented young musicians can't accomplish!

Believe it or not, the biggest reason why some students make such slow progress on their instrument is not that they aren't practicing enough; it's that they aren't practicing correctly. Many students waste valuable time trying to get their music to sound right, but often feel that their progress doesn't reflect the time they've put into it.

Bad practicing doesn't just mean that you are not solving your problems, it often means that you are reinforcing errors,

and actually making it more likely that you'll make those errors again. In that regard, you might actually be worse off after a bad "practicing session" than if you were to keep the instrument closed and in its case. The main culprit with bad practicing is the reinforcing of errors. It happens this way: the student plays through the music until a mistake is made. He stops because he hears something wrong. He then fixes that note, and continues on from that spot. And that is the error!

This is what's really happening: when a mistake is made, the error really happened on the note or two before the mistake. Our brains are always thinking ahead, usually by three or four notes. So if you make a mistake, whatever your brain told you regarding getting to that note was the actual error. When you make a mistake, you need to go back several notes, slow things way down, and program into your fingers how to get to the next note.

When you fix errors in this way, it will sometimes surprise you how far back you need to go to solve it. But if all you do is fix the note that you heard being played incorrectly and then move on, you are only reinforcing the error, and actually making things worse. Students with bad practicing technique actually spend more time trying to undo mistakes caused by bad practicing technique than they do any other kind of mistake.

So here's a summing-up of what you should be doing, as well as some other hints that will allow you to use your time more efficiently:

- 1- Don't just "play through" your music. When you make a mistake, go back a few notes, and play through the trouble-spot at half the tempo. Do this several times, deliberately and slowly placing the fingers until the trouble is worked out. Then slowly increase tempo.
- 2- Do some silent practice. Do the fingerings while singing through the music, especially if you play a brass instrument, where constant playing can be tiring.
- 3- Use a metronome. A metronome will not result in an unmusical performance.

The metronome will keep your tempo steady, and will greatly discipline your use of practice time.

4- Play your instrument every day. You will begin to lose the fine muscle-control you've been developing by skipping days. Once in a while, you need a break, but try to practice six out of every seven days.

There is another aspect of music performance that holds musicians back, and that is the inability to hear oneself objectively. If your practicing technique seems fine, but you just don't seem to be improving, it's usually because you are not really aware of how you really sound. The best way to hear yourself the way you truly sound is to record yourself. Get a digital or tape recorder, set up a good microphone, and play. The first time you hear yourself playing on tape is usually a negative experience, but don't let it discourage you! Try to listen critically but constructively. Instead of getting down on yourself, think of the ways you want to improve, and then go back to practicing. Diligence is the key. Practice every day, and record and listen to yourself at least once a week. You'll reap the benefits almost right away.



Gary Ewer is a veteran music teacher, clinician, composer and arranger. He is most well known as the author of [The Essential Secrets of Songwriting](#) and [Gary Ewer's Easy Music Theory](#). Gary has taught music to students of every age group, from five-year-olds in elementary school, through to university-level musicians. This enormously wide-ranging scope has given him a unique perspective on how people learn. Teaching is his passion. He is in demand as an adjudicator, clinician, conductor and composer. He currently teaches orchestration, theory, ear training and choral conducting at Dalhousie University in Halifax, Nova Scotia.

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