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## Combined 8+ Decades of Experience...



**Donna Stark Fox**

- Bachelor of Fine Arts and Master of Fine Arts in Music (Violin) at Carnegie-Mellon University
- Retired from Peters Township School District (38 years)
- Artist Lecturer at Carnegie-Mellon University
- Active private studio for violin, viola, and cello
- Founding Director of SHJO
- High Note Festival Adjudicator & Site Director


**Your Facilitators**



**Paul K. Fox**

- Bachelor of Fine Arts in Music (Viola) and Master of Fine Arts in Music Education at Carnegie-Mellon University
- Retired from Upper St. Clair School District (33 years) & Edgewood School District (2 years)
- Founding Director of SHJO
- Chair of the PMEA Council for Teacher Training, Recruitment, and Retention
- Coordinator of PMEA Retired Members

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## Orchestra Teacher Idea Sharing Session

### A Few Tips, Tricks, & Techniques from the Foxes

- [CommUNITY Music-Making](http://www.shjo.org/)
- [SHJO Online Academy](http://www.shjo.org/online-academy)
- [Summer String Camp](#)
- [Assessment Projects](#)
- [Collaborative/Creativity Projects](#)
- [Library of Fox Firesides](https://paulfox.blog/foxs-firesides)

A printable copy of these slides is available from <https://paulfox.blog/becoming-a-music-educator/>

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## CommUNITY Music-Making

40 Years of SHJO – a non-profit, non-competitive, all-volunteer community group for all ages

### South Hills Junior Orchestra

- "A mosaic of members and music... where all musicians learn, grow, and lead"
- Instrumentalists in grades 4-12 and amateur adult musicians
- No auditions for membership
- "Turning no one away"
- Support of school band and string programs
- Focus on players' self-realization of new knowledge, skills, and practice tools for lifelong success in creative self-expression
- Leadership and musicianship development
- "Give-back" to the community (both in musical outreach and charitable contributions)



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## South Hills Junior Orchestra

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**SOUTH HILLS JUNIOR ORCHESTRA MEMBERS**

**39 SEASONS AND COUNTING - 1983 - 2021**

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## South Hills Junior Orchestra

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**SOUTH HILLS Junior Orchestra**

**MEMBERS**

**39 SEASONS AND COUNTING - 1983 - 2021**

**PLAYERS AGES 8-18 ONLY WELCOME**

**FINANCIAL AID AVAILABLE**

**NO AUDITIONS REQUIRED**

**WWW.SJHO.ORG**

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## South Hills Junior Orchestra

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### Sample Outreach Performances...

- Home: Upper St. Clair High School Theatre - Mother's Day Premier, May 13, 1984
- Various retail malls & senior centers 1984-2021
- PMEA In-Service Conference Expo-Mart 1987
- Southminster Presbyterian Church 1987
- White House lawn in Washington D.C. 1988, 1991
- Nathan Phillips Square in Toronto 1989
- Faneuil Hall in Boston, Massachusetts and Mystic Seaport Museum in Connecticut 1990
- "Light-Up Night" in PPG Wintergarten 1990-1997
- PA State Capitol in Harrisburg 1991, 2004
- Inner Harbor, Baltimore, Maryland 1991
- Ameriflora Festival, Columbus, Ohio 1992
- Pittsburgh International Airport 1992
- Rose Tree Park, Philadelphia 1993 and 2000
- Merchant's Square, Williamsburg, Virginia 1994
- Sandusky, Ohio bandstand and Greenfield Village, Dearborn, Michigan 1995
- "Side by Side" Concert with the Hershey Symphony at the Hershey Medical Center 1996
- Home of Henry Clay in Kentucky 1997
- Techno-Expo, Duquesne University 1998
- Lincoln Memorial, Washington D.C. 1998
- Naval Academy, Annapolis 1999 and 2008
- Kennywood Amusement Park, 2000
- Joy Manor Retirement Community and Monroe Park, Michigan 2002
- State House in Columbus, Ohio 2003
- "A Taste of Lewistown" in New York 2005
- Cumberland, Maryland 2006
- On the "Belle of Louisville" steamboat and at a veteran's hospital in Lexington, Kentucky 2007
- Campbell Park Stage, Annapolis City Dock, Maryland 2008
- Festival Main Stage at Gettysburg College, and Gettysburg National Military Park, 2010
- Strawberry Festival, London, Ohio, and Friendship Village of Columbus, Ohio 2011
- Phoebe Ministries and West Park Bandstand, Allentown, PA 2012
- Mount Vernon, Fairfax County, Virginia, and the Jefferson Memorial, Washington D.C. 2013

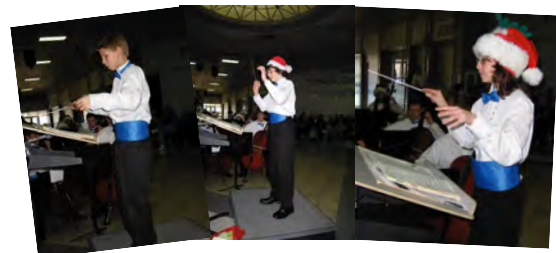
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## South Hills Junior Orchestra

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### Holiday Concert "Guest" Conductors...



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## South Hills Junior Orchestra

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### Sample Philanthropy... Giving Back > \$35K!

- ♣ May 1985: \$600 for Make-a-Wish Foundation.
- ♣ Fall 1986: In collaboration with Pittsburgh Boychoir, the South Hills Chorale, pianist Lois Streater, organist Thomas Flynn, violinist Lawrence Lee, and soprano Li-Ping Hsieh, benefit concert for the Literacy Council and South Hills Libraries at the Southminster Presbyterian Church. \$570 of the proceeds were contributed to the Upper St. Clair Township Library.
- ♣ Spring 1987: \$1670 to Make-A-Wish Foundation
- ♣ Fall 1988: portable xylophone
- ♣ May 1989: First Founder's Scholarship awarded to Jenell Jacks for the continuation of her higher education in music education
- ♣ Spring 1990: SHJO Boosters commissioning of *North Star Suite*, the first of several musical compositions written by Director William Critser
- ♣ 10<sup>th</sup> Anniversary in 1994: \$500 to the Community Foundation of Upper St. Clair
- ♣ 2000: \$2000 to the Upper St. Clair School District towards the four Wenger music library cabinets
- ♣ 2001: donation of a conductor's stand to Bethel Park High School band director David Buetzow
- ♣ 2002: \$1500 for a new conductor's podium/lectern
- ♣ 2002: \$3000 to the Community Foundation of Upper St. Clair for the theater's acoustic shell
- ♣ 2005 and 2006: SHJO two Yamaha Clavinova electronic pianos (\$6000 each)
- ♣ 25<sup>th</sup> Anniversary season: donation of 48 Manhasset music stands with two storage racks and a Bose Acoustic Wave II machine, a total value of more than \$3700.
- ♣ 2008-2013: \$2000 for the Greater Pittsburgh Area Food Bank and other charities
- ♣ 30<sup>th</sup> Anniversary: commissioning of *Vision Quest* written by SHJO alumnus Dana Howell, purchasing of a new cymbal stand (\$350) for the band room, and donating \$1200 to the theater.



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## SHJO Online Academy

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"When life (and the pandemic) hands you lemons..."

- SHJO Clips independent learning units (50 editions of links)
- Launch of Saturday synchronous classes and asynchronous follow-up assignments using MusicFirst Classroom
- Play Along with the Philadelphia Orchestra (Bach Fugue) and other soundtracks of current music in the SHJO folders
- Play Along in duets with Minnesota Orchestra musicians
- Flex Ensembles (not always great arrangements, but at least something to use during alternative virtual lessons and if you have unusual instrumentation)
- Scales, Warmups, and Exercises (samples)
- Composer's Club
- Smart Practice Primer
- Duet-a-thon samples
- Music Appreciation/Theory Seminars
- Conducting and Leadership Training

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## SHJO Online Academy

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When COVID hit, and the schools closed down, we "pivoted..."

From in-person rehearsals on Saturdays before March 20, 2020

to...



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**SHJO.clips**  
Create Listen Inspire Practice Share

Resources to keep up with your education and history of music.

**CLIP #1 - March 2020**

Require: Have you ever tried the "experiment" in Chinese Music Lab? What did you learn?  
<https://www.youtube.com/watch?v=2mZUjR1UQ68>

Listen: Critique this YouTube recording of the *Figura in G Minor*  
<https://www.youtube.com/watch?v=2mZUjR1UQ68>

Questions for self-reflection:

1. What are a few of the strengths or positive attributes of this performance?
2. Generally, how were the quarter notes articulated? Legato, marcato, staccato? In your opinion, how should they have been played?
3. What improvements would you offer for the posture of the performer?
4. What sections in the music did the ensemble "hang together" and when did they "fall apart"?

Practice: Select your favorite major key, and play a scale up and down on your instrument.

1. Long notes (quarter notes), focusing on good tone and intonation. Quarter note = 60
2. Four eighth notes per pitch in a legato articulation (same tempo).
3. Two eighth notes per pitch (same tempo)
4. One eighth note per pitch (same tempo)

Every day you practice, change the key (start on a different note).

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## SHJO Online Academy

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**SHJOOLA!**

South Hills Junior Orchestra  
July 2020 Debut of its **ONLINE ACADEMY**

**Digital/Remote Learning Opportunities Using Music Technology**

- Virtual rehearsals and sectionals on the current SHJO music: *C Minor Fugue* by Bach, *The Molden* by Smetana, *Lord of the Rings* medley, ten movements from *Impressions in Auditory Glass*, *Disney Magic*, *The New PA March*, etc.
- Lessons on music practice, warm-ups, technical challenges, scales and exercise patterns, problem solving and goal setting, music history, appreciation, and theory, and sight-reading
- Units on key theory, tone production, advanced meters, rhythms and articulations, string playing and fingerings, creating practice journals, etc.
- Optional solo repertoire classes for your instrument!
- Optional special interest sessions on leadership training, conducting, time management, composing/arranging music, etc.
- Varied self-paced assignments in our SHJO MusicFirst Classroom
- Access to graded practice using *PracticeFirst*, *Sight Reading Factory*, *Keyflight*, *Musition*, etc.

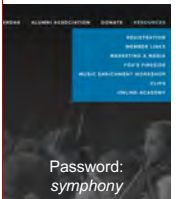
<http://www.shjo.org/online-academy>



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And then... in July 2020, we launched "SHJOOLA"



Straight through until December 2021.

## SHJO Online Academy

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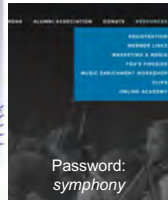
SHJOOLA "Synchronous Saturday"  
Online Academy

South Hills Junior Orchestra  
Final Online Meeting  
Virtual Rehearsal  
December 11, 2021  
10:45 a.m.

SHJO ONLINE ACADEMY | SHJOOLA  
Video recording of the 12/11/21 SHJOOLA online session with sample music and practice tips. Slides are available here for download.

<http://www.shjo.org/online-academy>

And then...  
in July 2020, we  
launched  
"SHJOOLA"



Straight through until  
December 2021.

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## SHJO Online Academy

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Play along with...

- Philadelphia Orchestra  
conducted by Eugene Ormandy

- VI. SOUNDTRACKS TO HELP YOUR PRACTICE
- BRAHMS'S FIRST SYMPHONY MOV. 4
  - CAROLINE (song key - for hearing only)
  - CHESTER
  - GUSTAV MAHLER
  - THE ENGLISH BALCONY
  - FAHARR & MARCO-FRANCO "OLYMPIAN"
  - The Symphony of the Ring Lord of the Rings 5 measures 1:30:34 only
  - Fugue (The 1981)
  - THE GREAT GATES OF KENY ANDREA
  - Grand March from Aida
  - Lullaby of Liberty (SHJO orchestra presentation string quartet)
  - The Mellophone
  - Old Boston Holiday
  - The 9th March
  - PELLICCIOLI (string quartet) - version 1 - version 2 - version 3 - version 4
  - PRACTICE OF THE CARIBBEAN version 1 - version 2 - version 3
  - La Renaissance
  - The Return of the King (Lord of the Rings) 3
  - Resources from the Minnesota Orchestra
  - Russian Overture and Overture
  - STAR WARS
  - TARRANTS (string quartet) - version 1
  - Two Pieces from symphony of Aida
  - The Two Trees (Lord of the Rings) 2: measures 1:30:34
  - Webster Ballet FULL ORCHESTRA-GROVE BAND 2



<http://www.shjo.org/online-academy>

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## SHJO Online Academy

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Play along with...

- Philadelphia Orchestra  
conducted by Eugene Ormandy
- Practicing with musicians of the  
Minnesota Orchestra  
<https://www.minnesotaorchestra.org/community-education/emerging-artists/resources/>



<http://www.shjo.org/online-academy>

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## SHJO Online Academy

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Play along with...

- Philadelphia Orchestra  
conducted by Eugene Ormandy
- Practicing with musicians of the  
Minnesota Orchestra  
<https://www.minnesotaorchestra.org/community-education/emerging-artists/resources/>
- Duets with musicians of the  
Minnesota Orchestra



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# SHJO Online Academy

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Play along with...

- Philadelphia Orchestra conducted by Eugene Ormandy
- Practicing with musicians of the Minnesota Orchestra <https://www.minnesotaorchestra.org/community/education/emerging-artists/resources/>
- Duets with musicians of the Minnesota Orchestra
- Duets with other players in SHJOOLA (one mic on)

- V. DUET-A-TION
- Treble Clarinet (Fl., Ob., Vln. Bndls): DUET #1 PDF/MP3
  - Treble Clarinet (Fl., Ob., Vln. Bndls): DUET #2 PDF/MP3
  - Treble Clarinet (Fl., Ob., Vln. Bndls): DUET #3 PDF/MP3
  - Treble Clarinet (Fl., Ob., Vln. Bndls): DUET #4 PDF/MP3
  - Treble Clarinet (Fl., Ob., Vln. Bndls): DUET #5 PDF/MP3
  - Treble Clarinet (Fl., Ob., Vln. Bndls): DUET #6 PDF/MP3
  - Treble Clarinet (Fl., Ob., Vln. Bndls): DUET #7 PDF/MP3
  - Treble Clarinet (Fl., Ob., Vln. Bndls): DUET #8 "Presto from Our Piece" PDF/MP3
  - Alto Clarinet: DUET #1 PDF/MP3
  - Alto Clarinet: DUET #2 PDF/MP3
  - Alto Clarinet: DUET #3 PDF/MP3
  - Alto Clarinet: DUET #4 PDF/MP3
  - Alto Clarinet: DUET #5 PDF/MP3
  - Alto Clarinet: DUET #6 PDF/MP3
  - Alto Clarinet: DUET #7 "Presto from Our Piece" PDF/MP3
  - Bass Clarinet (Bsn., Trp., Tbn., Dbl.): DUET #1 PDF/MP3
  - Bass Clarinet (Bsn., Trp., Tbn., Dbl.): DUET #2 PDF/MP3
  - Bass Clarinet (Bsn., Trp., Tbn., Dbl.): DUET #3 PDF/MP3
  - Bass Clarinet (Bsn., Trp., Tbn., Dbl.): DUET #4 PDF/MP3
  - Bass Clarinet (Bsn., Trp., Tbn., Dbl.): DUET #5 PDF/MP3
  - Bass Clarinet (Bsn., Trp., Tbn., Dbl.): DUET #6 PDF/MP3
  - Bass Clarinet (Bsn., Trp., Tbn., Dbl.): DUET #7 PDF/MP3
  - Bass Clarinet (Bsn., Trp., Tbn., Dbl.): DUET #8 "Presto from Our Piece" PDF/MP3
  - Horn: DUET #1 PDF/MP3
  - Horn: DUET #2 PDF/MP3
  - Horn: DUET #3 PDF/MP3
  - Horn: DUET #4 PDF/MP3
  - Horn: DUET #5 PDF/MP3
  - Horn: DUET #6 PDF/MP3
  - Horn: DUET #7 "Presto from Our Piece" PDF/MP3
  - Trompet (Cornet): DUET #1 PDF/MP3



<http://www.shjo.org/online-academy>

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# SHJO Online Academy

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Lessons, Practicing Tips, Warmups, Scales, etc.

## IX. STRING Files

- On-Beat Off-Beat
- Lateral Fingering
- Patterns That Define Fingering and Positions
- On and Off the Beat with Markings
- String Interval Study #1
- String Interval Study #2
- Fingering Patterns Part 2
- Understanding Harmonics
- New Violin 1 Part for PA March
- The Molcajate
- Demystifying Meter
- DM Bowings and Fingerings
- Bowing Tips
- Scale Carriers - VIOLIN - CELLO - BASS
- Modes for Strings PARTS
- Pallette for Strings (all parts)

## I. Summer FUN-IN-THE-SUN Music Camp 2021

- Brent Rasmussen/Four Elements Duo: #1021 video + notes
- Hiking Through Music History Part 1 (8:21) video
- MP3 (S&T): Allegretto (Bach), and Allegro Moderato (Vivaldi) - accompaniment
- H&S: The Molcajate (Vivaldi)
- Brent Rasmussen/Four Elements Duo: #1021 video
- Hiking Through Music History Part 1 (8:21) video
- 16 Normans for String Ensemble: Spring Commencement Class assignment
- Houghton Challenge Review (Composers: Chopin & Mozart) download
- Easy Exercise Concerning Using Pedalboard (Composers: Chopin & Mozart) download
- Brent Rasmussen/Four Elements Duo: #1021 video
- Compositions: Chopin: #1021 (see #1021) video
- Hiking Through Music History Part 1 (8:21) video
- Compositions: Chopin: #1021 (see #1021) video
- Compositions: Bach: Minuet in G (see #1021) video
- Brent Rasmussen/Four Elements Duo: #1021 video
- Hiking Through Music History Part 1 (8:21) video
- Brent Rasmussen/Four Elements Duo: #1021 video
- Compositions: Chopin: #1021 (see #1021) video



<http://www.shjo.org/online-academy>

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# SHJO Online Academy

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Lessons, Practicing Tips, Warmups, Scales, etc.

## X. Warmups/Exercises

- SET #1
- Flute: Bb (G#m, Ab, Am, C, em, G, F, am, Eb, D, em, A, D)
  - Clarinet: Bb (G#m, Ab, Am, C, em, G, F, am, Eb, D, em, A, D)
  - Sax: Bb (G#m, Ab, Am, C, em, G, F, am, Eb, D, em, A, D)
  - Trumpet: Bb (G#m, Ab, Am, C, em, G, F, am, Eb, D, em, A, D)
  - Trombone: Bb (G#m, Ab, Am, C, em, G, F, am, Eb, D, em, A, D)
  - Piano: Bb (G#m, Ab, Am, C, em, G, F, am, Eb, D, em, A, D)
  - Bass: Bb (G#m, Ab, Am, C, em, G, F, am, Eb, D, em, A, D)
  - Violin: Bb (G#m, Ab, Am, C, em, G, F, am, Eb, D, em, A, D)
  - Viola: C (Am, G, em, F, am, D, A, D)
  - Cello/Bassoon parts: C (Am, G, em, F, am, D, A, D)
  - String Bass (Double Bass): C (Am, G, em, F, am, D, A, D)

- SET #2
- Ultimate Warmup MUSIC
  - Ultimate Warmup VIDEO ACCOMPANIMENT
  - Do Earz! "Warming for a Better Beat"
  - The Warming Gym
  - Other Band Warmups



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# SHJO Online Academy

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Music History, Theory, Listening Analysis...

The collage features two main educational cards. The left card is titled "Hiking Through History: The Russian Five" and lists composers: Balakirev, Ciaikovsky, Rimsky-Korsakov, Borodin. The right card is titled "Adventures in Texture and Tonality based on Franz Jacquin" and includes a "TASK 2021 #1" section with instructions to play a duet with a partner, record each other, and then analyze the performance. It also includes a "Verbal Protocol Rubric" and a "Performance Rubric".



<http://www.shjo.org/online-academy>

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## Summer String Camp

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### Learning Centers



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## Summer String Camp

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### Take-Home Practice Tip Booklet

#### New Skills and Practice Techniques

1. Pizza Slices (cut out a small section)
2. The "10 times rule" (every day and "in a row")
3. Slow to Fast (increase the tempo)
4. Point and Say (letters or counts), Sing, Finger, Shadow Bow, Play, and Combine
5. Randomize or vary the section or pattern
6. Scale-a-day with numerous variations including ice cream flavors and other rhythms, scale pyramids, and changing from major to minor (Brownie's dead).

#### Make Practice Fun

- Roll-the-dice (make a 6x6 grid of different scales, keys, variations, other goals)
- Roll-the-ball (vibrato oscillations)
- Hold-the-ball (bow flexibility and violin/viola posture and balance)
- Mix-it-up (practice sections out of order)
- Make-it-up (add or change rhythms, slurs, articulations, bouncing, tremolo or bowings)
- Echo (listen and play) or "play-by-ear"
- Jazz-it-up (improvise melodies or rhythms)



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## Summer String Camp

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### Take-Home Practice Tip Booklet

#### Now That String Camp is Over, What Should We Do?

##### Just for String Parents: Questions to Ask Your Kid and Things-to-Do

- Who is your favorite Classical composer?** Purchase a solo or orchestral CD at Border's or Barnes & Noble.
- Who is your favorite string artist?** Borrow from the library, find on YouTube or buy a sample CD.  
A few of my favorite string artists: Itzhak Perlman (violin), Pinchas Zukerman (violin), Walter Trampler (viola), Yo-Yo Ma (cello), Gary Karr (string bass)
- What favorite song did you learn at camp?** Listen to a mini-recital of the pieces your son or daughter can play.
- What fun fact or game did you learn?** Share a musical term, puzzle, story, game or playing technique.  
Ask him/her about "Brownie's Dead" (minor scale) or "Pizza Slice" (focusing on a small section).  
Ask him/her to demonstrate speeding up a major scale or arpeggio with repeated notes or rhythms
- What new music styles did you explore?** Listen to *Groovin' for the First Time* or *DeBlues* song/warm-up.
- How many new ways can you play a scale?** Make it a game playing scales with different rhythms and speeds.



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## Summer String Camp

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### Student Leadership:

- Counselors-in-Training (Grade 8)
- Junior Counselors ("Privileges" - Grade 9)
- Senior Counselors (Paid - Grades 10-12)



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## Assessment

"The self-empowered student becomes a problem solver... to take charge of his/her own learning."



- Fiddle File
- Assessment Methods
- Performance Self-Assessment
- Digital Portfolio
- String Scale Baseball Contest

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## Assessing Learning

### Sample Grading Criteria

Middle & High School Orchestra

Defines general expectations.

- Outlines grading criteria as:
- Participation/On Task
  - Demonstration of Skill
  - Preparation/Practice
  - Performance
  - Portfolio/Projects
  - Progress

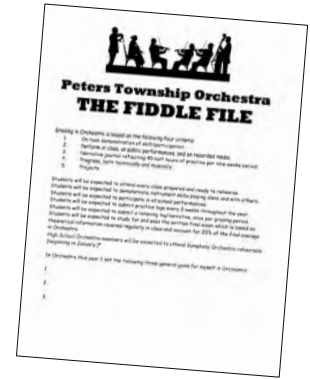
Includes goal setting.

Requires student and parent acknowledgement signatures.



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## Comprehensive Rubric

	4	3	2	1
<b>Beat/Rhythm/ Meter</b>	Ensemble does not maintain steady beat and does not execute rhythmic figures correctly.	Ensemble maintains steady beat and executes rhythmic figures correctly.	Ensemble maintains steady beat and executes rhythmic figures correctly but without mastery of precision of notes and rests.	Ensemble maintains steady beat and executes rhythmic figures correctly but without mastery of precision of notes and rests.
<b>Note Accuracy/ Intonation</b>	Ensemble executes notes inaccurately and intonation is frequent.	Ensemble executes notes accurately and demonstrates some intonation errors.	Ensemble executes notes accurately and intonation errors are evident throughout the selection.	Ensemble performs notes correctly but with some intonation errors.
<b>Tempo</b>	Tempo of ensemble is in need of dedicated remediation.	Tempo of ensemble is inconsistent and at times not present.	Tempo production of ensemble is at a basic level.	Tempo production of ensemble is at times a rounded tone but is inconsistent and contains rounded tone.
<b>Dynamics</b>	Ensemble performs with no attempt at contrast between parts and parts.	Ensemble performs with an attempt at contrast between parts and parts.	Ensemble performs with basic contrast between parts and parts, but dynamics are not gradual and lacks clarity in tone quality.	Ensemble performs with strong contrast between parts and parts, crescendo and decrescendo are evident and gradual, but other dynamic levels are underdeveloped.
<b>Articulation</b>	Ensemble attempts to demonstrate articulation, but with numerous errors or omissions.	Ensemble attempts to demonstrate articulation, but with numerous errors or omissions.	Ensemble demonstrates a basic understanding of articulation but with some errors.	Ensemble executes articulation with few errors.
<b>Balance</b>	Ensemble balance is not evident, with lack of clarity of separate parts.	Ensemble balance is not evident, with lack of clarity of separate parts.	Ensemble balance is basic but unclear with some sections overpowering others and harmony conflicting.	Ensemble is generally balanced with both melody and harmony being present and in appropriate proportions.
<b>Expression/ Style</b>	Ensemble performs with no expression, or attention to stylistic markings.	Ensemble performs with attention to stylistic markings on occasion.	Ensemble performs with a basic understanding of the artist's intent of the selection.	Ensemble performs with a basic understanding of the artist's intent of the composer.



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## Comprehensive Rubric

	4	3	2	1
<b>Beat/Rhythm/ Meter</b>	Ensemble does not maintain steady beat and does not execute rhythmic figures correctly.	Ensemble maintains steady beat and executes rhythmic figures correctly.	Ensemble maintains steady beat and executes rhythmic figures correctly but without mastery of precision of notes and rests.	Ensemble maintains steady beat and executes rhythmic figures correctly but without mastery of precision of notes and rests.
<b>Note Accuracy/ Intonation</b>	Ensemble executes notes inaccurately and intonation is frequent.	Ensemble executes notes accurately and demonstrates some intonation errors.	Ensemble executes notes accurately and intonation errors are evident throughout the selection.	Ensemble performs notes correctly but with some intonation errors.
<b>Tempo</b>	Tempo of ensemble is in need of dedicated remediation.	Tempo of ensemble is inconsistent and at times not present.	Tempo production of ensemble is at a basic level.	Tempo production of ensemble is at times a rounded tone but is inconsistent and contains rounded tone.
<b>Dynamics</b>	Ensemble performs with no attempt at contrast between parts and parts.	Ensemble performs with an attempt at contrast between parts and parts.	Ensemble performs with basic contrast between parts and parts, but dynamics are not gradual and lacks clarity in tone quality.	Ensemble performs with strong contrast between parts and parts, crescendo and decrescendo are evident and gradual, but other dynamic levels are underdeveloped.
<b>Articulation</b>	Ensemble attempts to demonstrate articulation, but with numerous errors or omissions.	Ensemble attempts to demonstrate articulation, but with numerous errors or omissions.	Ensemble demonstrates a basic understanding of articulation but with some errors.	Ensemble executes articulation with few errors.
<b>Balance</b>	Ensemble balance is not evident, with lack of clarity of separate parts.	Ensemble balance is not evident, with lack of clarity of separate parts.	Ensemble balance is basic but unclear with some sections overpowering others and harmony conflicting.	Ensemble is generally balanced with both melody and harmony being present and in appropriate proportions.
<b>Expression/ Style</b>	Ensemble performs with no expression, or attention to stylistic markings.	Ensemble performs with attention to stylistic markings on occasion.	Ensemble performs with a basic understanding of the artist's intent of the selection.	Ensemble performs with a basic understanding of the artist's intent of the composer.

**Personal Practice Rubric For Self-Evaluation**

Successful Performance is Achieved...

Expressive Performance

Consistent Ensemble

Observed Dynamics

Characteristic Phrasing

Correct Bowing Style

Correct Bowing

Accurate Intonation

Correct Fingering

Correct Rhythm

Correct Style

	4	3	2	1
<b>Beat/Rhythm/ Meter</b>	Ensemble does not maintain steady beat and does not execute rhythmic figures correctly.	Ensemble maintains steady beat and executes rhythmic figures correctly.	Ensemble maintains steady beat and executes rhythmic figures correctly but without mastery of precision of notes and rests.	Ensemble maintains steady beat and executes rhythmic figures correctly but without mastery of precision of notes and rests.
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# Performance Self-Assessment

Name: \_\_\_\_\_

### Performance Evaluation

Objective Performance: \_\_\_\_\_

Make an objective performance evaluation for the goals and the overall. UP is high, EQ is average, and DN is low.

Instrument/Element	Timing	Style	Control/Expression	Observations/Comments
Intonation				
Play Style				
Music Theory				
Technique				
Performance				
Stage Presence				
Collaboration				
Overall Rating				

Using critical analysis, with this template to generate the evaluation. Use the back of the sheet if necessary. (How to use this template is printed.) Please use writing.

**Comments:**

Valerie – I felt this performance went wonderfully. We played musically and very well in tune. We also played beautifully as an ensemble. And for once, I felt totally prepared. I'm proud to be a part of such a great school orchestra.

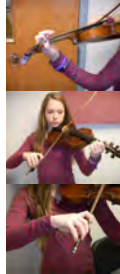
Alex – I think that our performance was very nice. We were very expressive on Scheherazade and well in tune. Concert Piece for Strings was very bold and extremely well prepared. The pizzicato part was exceptionally good and the parts blended well. Westminster had wonderful style-it sounded a lot like chimes. Minuet and Trio was very strong, and March of the Meistersinger was well played and was a great orchestra opener.



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# Going Digital...

## Electronic Portfolio



**My School Orchestra Digital Portfolio**

1. **My School Orchestra Digital Portfolio**

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**Video Samples**

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# Play Ball!

Name \_\_\_\_\_ League (Grade Level) 5 6 7 8

First Semester Stats: \_\_\_\_\_ Lessons \_\_\_\_\_ Orchestra practices as of January 6, 2012

**Scales are the building blocks of GREAT technique! Score big by playing 2 to 3 different scales every day! Batter up! every lesson or at home with SmartMusic!**

**SINGLES**

- Any 1-octave scale (two-note slurs)
- Major 1-octave scale (#20 or 22)\*
- Major 1-octave thirds (#210)\*
- Mixed 1-octave intervals (#3610)\*

**DOUBLES**

- Any 1-octave scale speedy rhythms
- Any 1-octave scale 3-note slurs
- Harmonic minor 1-octave scale (#220 or 222)\*
- Major 2-octave scale (#42 or #80)\*
- Major 2-octave arpeggio (#4020 or 4060)\*
- Any 1-octave SmartMusic exercise @ 100%\*

**TRIPLES**

- Any 1-octave scale speedy slurs
- Any 2-octave scale in positions
- Any 2-octave scale speedy rhythmic
- Melodic minor 2-octave scale (#342 or 380)\*
- Any 2-octave SmartMusic exercise @ 100%\*

**HOME RUNS**

- Any 2-octave scale speedy slurs
- Any 3-octave scale or arpeggio (#6012)\*

\* May complete at home by submitting print-out of SmartMusic documentation (≥90 % for credit!)

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# Play Ball!

**MY SCORE CARD**

1		2		3		4		5		6		7		8		9		total
Week of Jan. 9	Week of Jan. 16	Week of Jan. 23	Week of Jan. 30	Week of Feb. 6	Week of Feb. 13	Week of Feb. 20	Week of Feb. 27	Week of Mar. 5										
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>										
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>										

Check the box if you attend a lesson (+1 single)     Check the circle if you attend both Orchestra rehearsals (+1 single)

Check the book symbol if String Journal card is up-to-date including a record of ≥ 4 days of weekly practice (+1 single)

PRIZES: gift cards, Pizza tickets, etc. Spring Training contest winners will be announced during March 29 string concert.

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## Motivation & Engagement

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### Collaboration/Creativity Projects

- Ribbons
- Pumpkin Libs
- Symphony for Nerds
- Concert Creation Collaboration
- The Idylls of Pegasus Collaborative Inquiry Project
- Fox Fiddle File Wiki (Blog)
- "Russian Five" Collaborative Inquiry Project
- "The Quilt" Collaborative Inquiry/Project-Based Learning



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## Ribbons

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### Motivating Practice Promoting Progress Discovering Success



The Ribbon Project



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## Ribbons

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String Players Achievement Checklist

All For Strings I	All For Strings II	All For Strings I	Ribbon
51 Ode to Joy			Red
64 Jingle Bells			White
82 Tanka			Green
88 French Folk Song			Pink
100 Go Tell Aunt Rhody			Apple Green
115 London Bridge			Purple
120 Long Long Ago			Orange
133 Theme from Beethoven's Violin Concerto			Light Blue
134 Can Can			Light Green
137 Kookaburra			Shiny magenta
155 Snake Charmer			Blue
175 Salvo Co Marching In			Yellow
174 Skip To My Lou			Light
175 Shepherd's Hey			Blot green



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## Pumpkin Libs

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### Middle School Collaborative Composition



This Middle School piece was a combination of a soundscape and a narration using rhythms and finger patterns that were generated by the students to enhance the story line and script they created. It also included a rap about the pumpkin patch, and in performance the entire piece was student lead.

The greatest challenge was rehearsing, following cues and reading from a score sheet. The students dressed like scarecrows and wore sunglasses.

Pumpkin Libs was created by 8 students and performed by 20.



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## FoxFiddleFile Wiki

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### Using a Wiki for Discussion



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## FoxFiddleFile Wiki

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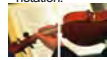
Members of the Peters Township High School Orchestra used a wiki to blog about topics relevant to music studied in class and a variety of other topics for discussion. We started using the blog in October. The students were asked first, to join the Fiddle File wiki and respond to this quote by Stephen Covey.

*"Every human has four endowments – self-awareness, conscience, independent will and creative imagination. These give us the ultimate human freedom...the power to choose, to respond, to change."* – Stephen Covey

As time went on, discussions that began in class continued on the wiki. Students began researching topics and sharing their finds on the wiki. They posted video links, stories and relevant information that enhanced the back-stories of music we were preparing. Rich discussion evolved as the students began to post their own finds on the wiki. Posts ranged from YouTube video links to books such as the "Talent Code" with references to the Myelin Sheath, and articles such as "The Night I Met Albert Einstein."

The expectation was that every member of the class was expected to post one topic and respond to at least nine posts by other students each grading period. It was emphasized that all post were to be "civil" and polite, using musical terminology and being written using proper grammar.

The comments and conversation were at first superficial but eventually became deep and thoughtful, and eventually students began to post their own topics for discussion and these posts provoked reflective thought and deeper discussion. They shared personal reflections on why they play. The resulting benefits of the collaboration on the wiki created a stronger focus on expressive performance and unity in the group. Progress was more rapid, and more literature was covered at a level beyond the mere translation of notation.



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## Collaborative Inquiry Project

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### Composers – "The Russian Five"

This inquiry project was centered around research on the life, inspiration and motivation of composers. The study began with rehearsals on music by the composers known in music history as the "Russian Five." They started with Borodin's *In The Steppes of Central Asia* and the *Nocturne from his Second String Quartet*, followed by *The Song of India* by Rimsky-Korsakov, and the *Promenade and Great Gate of Kiev from Pictures at an Exhibition* by Mussorgsky.



With five as the "spark" for the research, the students each chose a romantic era composer's name from a hat and were given the "Inquiry on the Life, Times and Musical Art of a Composer" document and a rubric as guides to develop their presentation. The number five was significant to the presentation, which required five specific elements as outlined on the rubric.



5



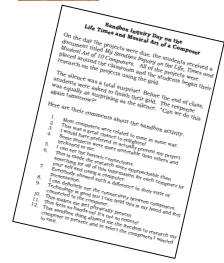
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## Personal Inquiry Project

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### Sandbox Day Form and Student Feedback



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# Collaborative Inquiry Project

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Project Based Learning – The Quilt

The Essential Question:

**What motivates an artist to create?**

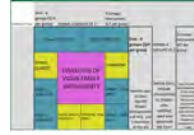
The students were assigned to three different committees to research Eras, Instrument Groups and Musical Forms that related to string playing.

A rubric was created and posted for each research topic to give the students a clear understanding of what was expected. A chart/sketch of the idea for the final product was included.



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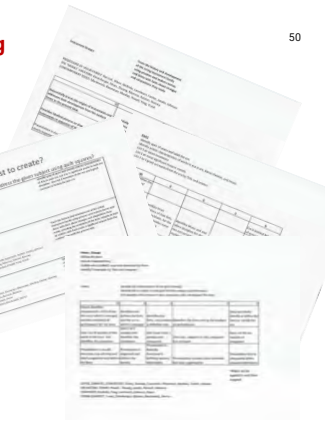


Planning



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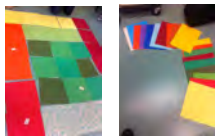
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Rubrics

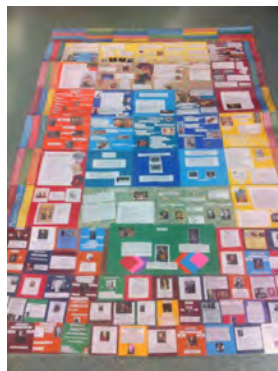
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Materials



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Layout

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The Collaborators



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## Library of Fox Firesides

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### Sample articles

<https://paulfox.blog/foxs-firesides/>

- FOX'S FIRESIDE #1: Practicing Makes Perfect?
- FOX'S FIRESIDE #2: Where Are the Models, Mentors, and Motivators?
- FOX'S FIRESIDE #3: Goals for the Musical Road to Success
- FOX'S FIRESIDE #4: Pizza, Batting Averages, and the "Ten Times Rule"
- FOX'S FIRESIDE #5: TEAM = Together Everyone Achieves More
- FOX'S FIRESIDE #6: Practice Journals Are "Notable" and the "Key" to Making Musical Progress
- FOX'S FIRESIDE #9: Auditions, Adjudications, & Screenings
- FOX'S FIRESIDE #10: Audience Etiquette and Manners Matter!
- FOX'S FIRESIDE #14: Reference Letters – What to Do
- FOX'S FIRESIDE #16: The Gem of Engagement
- FOX'S FIRESIDE #17: Success = How Many Hours?
- FOX'S FIRESIDE #19: Three Simple Words – KEEP AT IT!
- FOX'S FIRESIDE #20: SMART Practice



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## Thanks for sharing your secrets!

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A printable copy of these slides is available from <https://paulfox.blog/becoming-a-music-educator/>



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