

The logo features a stylized graphic on the left consisting of overlapping shapes in blue, red, and yellow, resembling a musical instrument or a stylized letter. To the right of the graphic, the text "Philharmonic Association" is written in a large, bold, black serif font, and "Triangle Youth Music" is written below it in a slightly smaller, bold, black serif font.

# Philharmonic Association Triangle Youth Music

## Honors Chamber Ensembles Handbook

### 1. Purpose, Mission, and Goals

The Philharmonic Association supports chamber ensembles for the following purposes:

- To provide an opportunity for musicians in our full orchestras to increase their leadership skills, and to improve the cohesion of the string, woodwind and brass sections within Philharmonic Association orchestras.
- To be ambassadors for great classical music and the Philharmonic Association to a broader community. Chamber ensembles have the flexibility to perform for a variety of venues and audiences and can increase community knowledge of our youth music ensemble programs and classical music. Chamber ensembles will perform for underserved audiences including those outside of Raleigh and Cary, the home bound, persons with disabilities, and youth unfamiliar with great classical music.
- To fulfill requests the Philharmonic Association receives to support other non-profits and community partners.

### 2. Membership

- Membership in a Philharmonic Association Honors Chamber Ensemble is considered an honor and only groups that represent the Philharmonic Association's high artistic standards will be sponsored.
- Philharmonic Association chamber ensembles must be comprised entirely of members from TYP, TYS or TYO, performing on the instrument played in the full orchestras.
- Musicians are encouraged to form a group and seek Philharmonic Association sponsorship. A brief audition as an ensemble will be required of new groups. (The TYP Woodwind Quintet is formed through an audition process led by returning members and the coach.)

### 3. Fees

- To help offset coaches' fees and ensemble administration, the Philharmonic Association will charge \$200 per year, per participant. Half the fee may be paid at the start of each semester. Financial Aid will be offered, when needed, using the same criteria and process as used for our large ensembles.

- Prize money from competitions will be the property of the ensemble, minus any expenses (such as an application fee) incurred by the Philharmonic Association.
- Service fees paid for ensemble performances shall go to the Philharmonic Association to offset coaches' fees. After an ensemble has earned \$1,100, the remainder shall go to the ensemble. Exceptions may be agreed upon to enable an ensemble to reach a fundraising goal for an approved project.

#### **4. Coaches and Coaching Sessions**

- The Philharmonic Association retains the right to engage a coach for each chamber ensemble, whose selection will be by mutual consent. It is suggested that the chamber ensemble, in collaboration with the PA Artistic Director, select a coach and at least one alternate to streamline the process of engaging the coach. It will be the responsibility of the PA to approach the selected musician about becoming a coach for a particular ensemble.
- The priority of coaching sessions will be to educate the ensemble in rehearsal technique. These will include:
  - a. How to listen, identify, and solve problems of intonation, rhythm, balance, articulation, ensemble, and interpretation in a collegial and constructive manner.
  - b. How to arrive at an authentic interpretation of a piece by understanding the historical context of the composer, the emotion behind the work, and the notation of that time period, including the meaning and advisability of any subsequent editorial additions.

#### **5. Music**

- Outreach is an important mission of PA chamber ensembles. Music selections should be made with performances in mind. The ensemble should select several pieces that are at an accessible level for the group, to facilitate preparation for outreach events and developing rehearsal technique as a group. The ensemble should also select at least one piece that appropriately challenges the members of the ensemble.
- Music not available to copy from the PA library, or provided by PDF from the coach, should be purchased by the chamber ensemble.

#### **6. Ensemble Coordinator**

Each chamber ensemble will need to provide a parent or highly responsible student member to serve as Ensemble Coordinator. The Coordinator's responsibilities are as follows:

- Organize and schedule rehearsals both with the chamber ensemble alone and with the coach.
- Work with the Philharmonic Association to set up outreach performances.

- Provide the Philharmonic Association with the dates and times of the coaching sessions so the coaches can be paid.
- Provide the Philharmonic Association with a report on all performances including the demographics of the audience. If a member of the ensemble serves as the Ensemble Coordinator, a parent must be designated to fulfill this requirement.
- Help the chamber ensemble with repertoire and obtain needed music.
- If the chamber ensemble wants to participate in any competitions or complete any recordings, the work to make this happen will be the responsibility of the Ensemble Coordinator.

## **7. Rehearsal and Performance Expectations**

- Musicians will agree to rehearse a minimum of four times per month for 1.5 hours each rehearsal. Two of these rehearsals will be a coaching session, if at all possible to schedule. The Philharmonic Association will pay for two 1.5 hours of coaching per month. Any additional coaching sessions will be the responsibility of the chamber ensemble.
- Each chamber ensemble will perform a minimum of four times during the year in performances that support the goals outlined in Section 1. The PA and the Ensemble Coordinator will organize these performances. The purpose of these performances will be to provide service to the community and other non-profit organizations, as well as to increase the PA's visibility and further its mission. Chamber ensemble should see themselves as ambassadors for the PA and be willing to prepare concerts that engage their audience, for example, by talking about their musical experiences and their participation in the PA. The ensembles are also highly encouraged to prepare and practice a script that can be used with young audiences, or audiences less knowledgeable about classical music. Talking with audience members is something that should be practiced with and without the ensemble coach. These skills are a part of the curriculum of the PA's chamber music program.
- The Ensemble Coordinator will record the dates and length of rehearsals, coaching sessions, and performances in a Google document setup by the PA. Audience demographics, for grant purposes, will also be recorded in this document.
- The PA will no longer sponsor any Chamber Ensemble not able to fulfill rehearsal and performance expectations or those that do not honor the guidelines in this handbook.

## **8. Naming of Chamber Ensemble**

If at all possible, the name of PA sponsored chamber ensembles should reference the PA or one of our full orchestras. The PA Artistic Director will approve any Chamber Ensemble name.