



Saint Mary's College High School  
Peralta Park  
Berkeley, California

# Music Handbook

2009-2010

Mr. Matthew V. Ferreira  
Choral and Instrumental  
Music Director

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August 18, 2009

Dear Parent(s), Guardian(s), and Student,

Welcome to the Saint Mary's College High School Music Program! My name is Mr. Matt Ferreira and I am the Choral and Instrumental Music Director. I hope that all of you have had a restful summer and are ready for an inspiring year in music making. Whether you are entering the Beginning/Intermediate Band, Symphonic Band, Jazz Ensemble, Chorus, or Music Theory, it's important to remember that our entire Program is a community. In this handbook you will find important information about the Music Program that will help make our upcoming year together more productive.

Your success in the Saint Mary's College High School Music Program will depend on how well you KNOW, UNDERSTAND, and FULFILL the responsibilities each student must assume. The difference between a FAIR musical ensemble and a SUPERIOR musical ensemble is directly related to the acceptance of responsibility by both the student and the teacher. This handbook has been prepared to make your responsibilities to the group clear and easily understood. The rules and procedures that will be explained in the following pages are ones that will best aid each student in attaining goals of musical knowledge and performance excellence.

I look forward to working with you this school year! It is imperative that parents/guardians AND students take the time to carefully read these expectations and come to class with any questions you may have. If you need to reach me at any time throughout the school year, please feel free to contact me at Saint Mary's. I look forward to working with every student and I can't wait to make music with all of you!

Sincerely,

Mr. Matt Ferreira  
Choral and Instrumental Music Director  
(510) 559-6236  
mferreira@stmchs.org

## Commitment

*Commitment is what transforms a promise into a reality. It is the words that speak boldly of your intentions. It is the action which speaks louder than words. It is making the time when there is none. It is coming through time after time, day after day, month after month, and year after year. Commitment is what character is made of. It is the power to change the face of things. It is the daily triumph of integrity over skepticism.*

*(Source unknown)*

## **OVERVIEW SECTION**

### **STATEMENT OF PURPOSE**

The purpose of this handbook is to communicate to the student and the student's parents/guardians information regarding the Music Program. This handbook contains information that will be useful to the student and parents/guardians throughout the year. Students and parents/guardians should refer to this handbook frequently to answer any questions about the Music Program and use it as a guide to help students succeed in the Music Program and as musicians.

### **PHILOSOPHY OF MUSIC EDUCATION**

Music education IS education. Music has the power to motivate, build self-esteem, enhance emotional expressivity, and cultivate intellectual thought. Music is necessary in schools because it allows students to take ownership of the creation of something unique. Music allows members of our society to participate in cultural activities, share unique aspects of foreign cultures, and learn why self-expression is important.

Through study, practice, participation, and appreciation of music, students emerge free to express themselves and their emotions. All students at all grade levels should be exposed to music through a general music appreciation class, choral ensembles, or instrumental ensembles. Regardless of the class, every student should leave with an understanding of why music is important and should be able to converse with other students their thoughts about music.

Only the most highly qualified music educators must teach students. Music educators should be advanced on one or more instruments and/or their voice, be an expert musician, have supreme teaching abilities, and able to adapt to the changing aspects of their profession. The music they teach should be fun, rewarding, and concept based. Skills learned should come from a curriculum focused on the improvement of all participants. Performance should be a component of all musical ensembles. The thrill of a performance cannot be duplicated and is a unique experience unto itself.

As a music educator, I believe that music is an academic subject and demands all the resources given to other academic subjects. I strive to educate my students to become musicians capable of performing masterfully on their instrument or voice and musicians that can leave my classroom ready to enter the realm of professional music making and life-long music enjoyment.

### **AMERICAN CHORAL DIRECTORS ASSOCIATION (ACDA) ADVOCACY RESOLUTION**

*Whereas, the Human spirit is elevated to a broader understanding of itself through the study and performance in the aesthetic arts, and Whereas, serious cutbacks in funding and support have steadily eroded state institutions and their Departments throughout our country,*

*Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs.*

## **CURRICULUM OVERVIEW**

### **ESSENTIAL QUESTIONS**

1. What is music?
2. Where does music come from?
3. What is music made of?
4. What purpose does music serve?
5. What does "good" music sound like?
6. What influences the creation of music?

BIG IDEAS – *Essential concepts, themes, principles, and theories that give meaning and connection to discrete facts and skills thus serving as the focal point of curricula, instruction, and assessment.*

**A. Historical/Cultural**

1. Music is not created in isolation.
2. The creation of music is influenced by who is creating it, what is creating it, historical events, cultural/community ideals, and technological advances.
3. Music has existed in every period of human evolution, has evolved alongside humankind, and continues to be used for many purposes.

**B. Musicianship**

1. Different styles of music have different structures, therefore understanding a composition's structure helps one understand its meaning.
2. The goal of reading music is to make meaning from the notes and symbols.
3. Effective music-readers use specific strategies to help them understand the music they are playing.

**C. Skills-based Knowledge**

1. Careful physical practice helps one more clearly understand music theory and communicate meaning.
2. Mastering an instrument/voice enables one to participate expressively, musically, and artistically.
3. Music grows from fundamental skills that all vocalists and instrumentalists must learn.

NATIONAL STANDARDS IN MUSIC (1 – 9) PHRASED AS “CORE TASKS”

*Performance indicators and essential skills that help musicians become and remain excellent.*

Students will...

- ...develop supreme muscle memory while working toward technical mastery of an instrument or voice.
- ...demonstrate discipline and strive for accuracy.
- ...explore personal artistry as a means of creative expression.
- ...develop a passion for music.
- ...sing/perform on instruments, alone and with others, a varied repertoire of music with good characteristic tone (1, 2).
- ...improvise melodies, variations, and accompaniments (3).
- ...compose and arrange music within specified guidelines (4).
- ...read and notate music fluently (5).
- ...actively listen to, analyze, and describe music (6).
- ...evaluate music and music performances (7).
- ...understand relationships between music, the other arts, and disciplines outside the arts (8).
- ...understand music in relation to history and culture (9).

**DESCRIPTION OF ENSEMBLES**

**BEGINNING/INTERMEDIATE BAND**

Beginning Band provides the foundations of musicianship as an introduction to the Instrumental Music Program. Students will be counseled as to the selection of an instrument to study, and be given instruction toward the development of understanding, manipulation, and

proficiency on the instrument. Primary emphasis will be placed on developing skills in reading music and performing on the instrument. There are no audition requirements for this ensemble, however prior experience in music is recommended.

Intermediate Band continues to explore the foundations and fundamentals of music while providing experience and musical training as students prepare for the performance of music in the symphonic, classical, and contemporary idioms. Students will learn to read both treble and bass music clefs, to understand various time signatures and meters and to understand and manipulate a chosen instrument. Students will also: develop proficiency on an instrument of choice by learning to play major and minor scales in all 12 keys; learn to understand complex rhythms and time signatures; and develop full musicianship by reading and interpreting any given piece of symphonic music. Participation in this ensemble is by audition only. An audition consists of sight reading, playing scales, and playing a prepared solo on your instrument. Prior participation in Beginning Band is recommended.

### SYMPHONIC BAND

This ensemble, requiring student mastery of the instrument, is a performance-oriented course. Students are exposed to and explore the elements of musical improvisation, traveling performances and the business of musicianship. Students will: study complex syncopation, read in both treble and bass clefs; read chord symbols and study how scales relate to chord changes; compose original musical compositions based upon previously presented principles and practices; and conduct small ensembles of musicians. Musical interpretation, elements of composing and arranging as well as other advanced topics will also be explored. Participation in this ensemble is by audition only. An audition consists of sight reading, playing scales, and playing a prepared solo on your instrument. Prior participation in Intermediate Band is recommended.

### JAZZ ENSEMBLE

This ensemble allows students to explore the harmonic, rhythmic, and melodic basis for jazz and pop composition and performance. Students will analyze and perform jazz standards and arrangements in preparation for creating, performing, and interpreting their own compositions. Students will gain a thorough knowledge of scales and harmonic construction and exhibit their knowledge of composition and arrangement through performances of their own compositions throughout the school year. All jazz ensemble students are also expected to perform with the pep and concert bands during the year. Participation in this ensemble is by audition only. An audition consists of sight reading, playing scales, and playing a prepared solo on your instrument. Prior experience in the jazz idiom is also required.

### CHORUS

Students in this performance-oriented ensemble study and exhibit the elements of vocal training in the preparation of popular, liturgical, and classical choral music. Students will prepare for a concert each semester and cooperate with Campus Ministry by singing at school liturgies. Students will: learn basic music notation and read treble and bass clefs; proper physical mechanics for choral singing; demonstrate and apply the basic principles of sight-singing in the reading of choral music; prepare for performances and vocal competitions. Additional out-of-class rehearsal time, dedication and desire are required. No audition is necessary to participate in this ensemble, however prior musical experience is highly recommended.

## MUSIC POLICIES AND PROCEDURES

### MUSIC ROOM RULES

In order to maintain a safe environment conducive to learning music, it is essential that students follow the general guidelines outlined below *whenever* they are in the Music Room.

1. No food, gum, or drinks are allowed in the music room (except bottled water).
2. Instruments must be labeled and in their proper place when not being used.
3. No one will be allowed to touch another student's instrument or case.
4. All music students are responsible for keeping the music room clean.
5. No one will be allowed in the Director's office without permission.
6. Raise your hand and wait to be recognized by the teacher before speaking.
7. No disruptive behavior or inappropriate language will be tolerated at any time.

### REHEARSAL RULES

**All rehearsals are mandatory.** The music rehearsal is the single most important element that will directly affect the success or failure of any musical ensemble. The rehearsal should be a team effort to accomplish the goals set by the Director. Since each member of the ensemble is a constant participant in the production of each musical piece, the student must assume the responsibility of preparing her or his specific part. If any one student neglects their responsibilities it negatively affects the sound of the entire ensemble.

On some occasions, after school or before school rehearsals may be scheduled. **These rehearsals are mandatory.** All information regarding these additional rehearsals will be communicated to the students as soon in advance as possible. Every attempt will be made to minimize scheduling conflicts so the rehearsal does not interfere with the student's other after school responsibilities.

The following is a list of rules, in addition to the policies found in the *Student/Parent Handbook* and the ones mentioned above, that each student must follow to ensure a productive rehearsal and aid in the musical growth of the entire ensemble:

1. We are musicians, EVERYTHING we do, we do TOGETHER!
2. Arrive on time with everything you need to fully participate.
3. You have 3 minutes to set up and sit down. After that you will be marked late.
4. A student may not leave their seat for any reason once the rehearsal has begun.
5. No water or bathroom breaks will be given.
6. Students may not play their instruments until told to do so by the Director including before and after a rehearsal.

## CONSEQUENCES

Any flagrant disruption of class jeopardizes the student's participation in the Music Program. In accordance with Saint Mary's College High School's Disciplinary Actions outlined in the *2009-2010 Student/Parent Handbook*, students who fail to obey the rules and procedures outlined above will be subject to one or more of the following consequences:

- 1<sup>st</sup> offense:** Verbal warning, name written on the board and student/teacher conference after class.
- 2<sup>nd</sup> offense:** Verbal warning, participation points withheld, check mark added to name on the board, student/teacher conference after class.
- 3<sup>rd</sup> offense:** Removal from rehearsal, detention given, participation points withheld, phone call home.
- 4<sup>th</sup> offense:** Referral to the Vice Principal of Student Affairs

## SEVERE DISCIPLINE CLAUSE

In the event a student blatantly and/or maliciously causes a serious classroom disruption, the student will be immediately sent to the office of the Vice Principal of Student Affairs and suffer the 3<sup>rd</sup> offense consequence.

## ABSENCES, TARDIES, AND PARTICIPATION

A single absence, tardy, or other rehearsal disruption can greatly affect an ensemble's rehearsal. It is expected that every student keep an open line of communication with the Director regarding his or her attendance and participation (see below). Absences from any Music Program activity will not be tolerated and will be *unexcused* except in the most extreme circumstances. If a student is going to be absent, the parent must notify the Director **in writing** not less than 3 weeks prior to the event. Absences from class must follow appropriate Saint Mary's attendance policies.

**IMPORTANT: All absences result in a failure to earn participation points for that day/activity.** Only in the event of an excused absence can a student earn their participation points. Below is the policy governing absences, tardies, and participation in the Music Program:

**Excused absences** include the following:

- Illness – must bring pink attendance slip upon return to class
- Family emergency – must bring pink attendance slip upon return to class
- Medical appointment – must bring pink attendance slip upon return to class
- Student/teacher meeting – must bring pink attendance slip upon return to class

\* All assignments missed due to an excused absence must be turned in/made up during the week the student returns to school for full credit. Circumstances requiring additional make-up time will be dealt with on a case-by-case basis.

**Unexcused absences** will result in a failure to earn that activity's/day's participation points without the option to redeem them:

- Unexcused absence from class rehearsal = no participation points earned
- Unexcused absence from before/after school rehearsal = no participation points
- Unexcused absence from a performance = An "F" is assigned for that performance

\* All assignments missed due to an unexcused absence will not be accepted.

**Tardies:** Tardiness for legitimate reasons (teacher conference, counselor meetings, etc) will be allowed **if the student presents the appropriate attendance office slip when entering class.** Tardiness for any other reason is not allowed. If a student arrives late to class with no legitimate reason, their name will be written on the board and participation points will be withheld. Additionally, students who are not set up by the beginning of the rehearsal (3 minutes after the bell rings) will also have their names written on the board and will have participation points withheld. Tardiness to the first period of the day, even with a yellow attendance office “please admit” slip, is unexcused.

**Participation:** If a student is able to attend rehearsal but unable to fully participate due to illness, they must give the Director a note at the beginning of that rehearsal and complete an alternate assignment to earn their participation points. Notes will be accepted up to one day after such a rehearsal. Notes later than that will not be accepted and the student will lose the option to earn their participation points for that rehearsal.

If a student is able to attend rehearsal but unable to fully participate due to a lack of preparation (such as forgotten music, instrument, or other necessary supply), the student must still complete the alternate assignment but will be awarded only **half credit**.

If a student must leave their seat once rehearsal has begun or disrupts the rehearsal in any other way, including behavioral disruptions, their name will be written on the board and participation points will be withheld.

GRADING

<u>Skill Areas</u>	<u>Percentage</u>
Formal Performances	30%
Ensemble Participation and Preparation	10%
Music Literacy	20%
Technical Skills	20%
<u>Musicianship</u>	<u>20%</u>
TOTAL:	100%

**\*A score of “incomplete” will be assigned when a student has not had the opportunity to complete an assignment due to an excused absence. Students with incompletes must complete the assignment the week they return to class.**

**Assessment Criteria:**

Formal Performances: All performances are considered exams and are worth 300 points each. The liturgical performances of the chorus are also considered exams and are worth 50 points each. Outstanding achievement in the area of performances is the ability to synthesize all other essential learnings into a coherent example of inspired music making approaching a near professional level including:

- Being prepared, on time, in proper attire, and with all necessary materials
- Attending all performances
- Behaving in a professional manner at all times and demonstrating proper concert etiquette
- Following all established performance guidelines

Ensemble Participation and Preparation: Outstanding achievement in the area of participation and preparation is the ability to contribute in a positive and constructive manner to each rehearsal and the overall well-being of the ensemble and program. Participation grades are assigned on a weekly basis and will be determined by how effectively each student contributes to each rehearsal including:

- Coming to every rehearsal prepared, on time, and with all necessary materials
- Actively participating in the rehearsal
- Following all rehearsal procedures, rules, and policies
- Tending toward self-direction in activities

Music Literacy: The fundamentals of music literacy lie in what a student knows about the printed music in front of them and how they demonstrate that knowledge using their voice or instrument as a tool. A student's music literacy will be assessed through performance-based assessments on:

- Reading, writing, and interpreting notes and symbols
- Music theory and fundamentals

Technical Skills: The fundamentals of technical skills lie in the "how to" of how a student uses their voice or instrument to create music. A student's technical skills will be assessed through performance-based assessments on:

- Set up
- Posture
- Tone
- Accuracy
- Breathing

Musicianship: Outstanding achievement in the area of musicianship is the ability to combine technical skill and literacy to create something musically unique and meaningful. This is similar to a performance, but refers more to the day-to-day ability of the student to demonstrate skill in the following:

- Passion and truth
- Willingness and trust
- Creativity
- Non-technical knowledge regarding history and culture

### EXTRA CREDIT

Extra Credit assignments are opportunities to show achievement in the skill areas listed above when students had not shown it previously due to an excused absence or tardy. Extra Credit cannot take the place of a performance or an unexcused absence, tardy, or lack of participation.

### ADDITIONAL INFORMATION

#### COMMUNICATION

In order to maintain clear, consistent, and effective lines of communication, each student is required to do the following:

- Read the announcements posted on the front doors of the Music Room *every* time you enter and exit the Music Room.
- Regularly check your @smpanthers.org Panther Google email.
- Read and keep all handouts distributed in class.
- Bring any notes to the Music Director at the *beginning* of class or before school.
- If you have questions, email Mr. Ferreira at mferreira@stmchs.org or leave phone messages at 510.559.6236

## PRACTICING, MUSIC CHECKS, AND HOMEWORK

### Practicing

Every student is required to practice at least 30 minutes a day, 5 days a week. Individual practice is essential for the development of the entire ensemble. With individual practice, every student can excel in music and contribute meaningfully to the growth of the ensemble. Through individual practice every student finds their musical voice and can come to class ready to share it with the whole ensemble.

Parents/guardians are encouraged to help the student find a consistent time of day when they can practice. The space the student practices in should be free of distractions, well lit, and have a sturdy chair and music stand.

### Music Checks

Music Checks will be used to assess a student's knowledge and ability in any of the above grading skill areas by employing the assessment tools of music theory quizzes, musical dictation, solo performance quizzes, and other assessment tools the Director deems useful. A student who misses a Music Check due to an excused absence will be assigned an "incomplete" until they are able to demonstrate proficiency on the material.

### Homework

Homework will be assigned periodically in addition to daily practicing and Music Checks. Homework will consist of written reports, music theory assignments, required reading, etc. All information regarding the assignment will be clearly communicated to the student when it is assigned. Homework will be accepted up to 1 day late for half credit.

If a student is ill and cannot come to class or has an excused absence, she/he is still responsible for completing all homework assignments assigned during their absence. All homework is due the week the student returns to class for full credit.

Homework missed due to unexcused absences will not be accepted.

If a serious situation prevents the student from completing or turning in their homework, the student must inform the teacher PRIOR to the due date or as soon as possible in the event of an emergency. Late homework that has not been approved by the teacher will not be accepted.

## PERFORMANCE EXPECTATIONS AND ATTIRE

Performing is a requirement of every ensemble and is considered an exam. Any unexcused absence from a performance will result in the student earning an 'F' for that performance. If a performance is missed due to an excused absence, points may be redeemed through an alternate

assignment to be determined by the Director. **All Music Program performers are expected to adhere exactly to the performance attire requirements below. No exceptions will be made.** How we look on stage is equally as important to how we sound.

1. Be punctual to all performance call times for every event. Do not be late.
2. Being late to a performance will result in the loss of points for that student.
3. Concert/Festival attire is required at all performances unless otherwise noted:
  - a. **ALL Men:** White long-sleeved “button – up” dress shirt with a black or dark colored long tie. Black dress slacks, black socks, and black dress shoes. No coats, sweaters, or vests please.
  - b. **Women in instrumental ensembles:** White blouse on top, black dress slacks on bottom, black dress flats. Long skirts only. No heels.
  - c. **Women in Chorus:** ALL black: Dress/skirt (must be below the knee when seated), black blouse, black slacks, black flats. No heels.
4. Bring your instrument, music and extra supplies (reeds, valve oil, etc.).
5. Demonstrate proper concert etiquette at all times.

### CONCERT ETIQUETTE

All students are expected to demonstrate correct concert etiquette during all performances. It is also strongly encouraged that parent(s)/guardian(s) practice the same etiquette to show respect toward their students:

1. Performers must enter and exit the stage in an orderly manner.
2. Performers must act professionally at all times while on stage and back stage.
3. Audience members should not get up during a performance.
4. Avoid disrupting a performance by not clapping between movements and being mindful of extraneous noise created in the audience.
5. Audience members should not enter or exit during a performance – please wait for the applause.

### SECTIONALS, COACHING, AND SUBSTITUTE TEACHERS

During the course of the school year it may be necessary to spend rehearsal time in like-instrument sectionals. During this time, students are expected to act professionally and work together toward mutually established goals. Sectionals are a great opportunity to work on details in the music that are harder to address in a full-ensemble rehearsal.

Whether coaches, assistants, substitutes, or fellow students run sectionals, students are expected to treat all sectional leaders with respect. All classroom rules still apply.

On days when the Director is unable to be at school, lesson plans will be left for the substitute teacher. Substitute lesson plans may include playing through performance pieces with a student conductor, watching a film, listening to and responding to listening assignments and other written work. All classroom rules still apply.

### LIBRARIANS, ASSISTANT CONDUCTORS AND SECTION LEADERS

Each ensemble will have a designated librarian and assistant conductor. These individuals will be elected by the class. Their responsibilities may vary depending on experience. The Director will work with these individuals to clearly communicate their rolls in and out of class.

Students interested in being Section Leaders must audition with the Director. Section Leaders will be responsible for leading sectionals, collecting their section’s music, and other tasks

related to their section. Section Leaders are not necessarily the principal/1<sup>st</sup> chair player. Section Leaders will be chosen based on demonstrated responsibility, musical excellence, opportunity for growth, and other requirements set by the Director and communicated to the students.

#### TRIPS AND TRANSPORTATION GUIDELINES

All trips related to any music class will follow the guidelines set forth by Saint Mary's. All transportation guidelines will also follow those of Saint Mary's.

#### PARENT/GUARDIAN INVOLVEMENT

Without the support of all parents/guardians it becomes very challenging to succeed in any ensemble. Parents/guardians play a crucial role in every successful music program and department nation wide. You are encouraged to participate in the Saint Mary's Music Program. Below are just a few suggestions:

1. Music provides an enormous sense of pride and accomplishment and promotes teamwork. Please encourage your student to fully participate.
2. Be supportive of your student. Provide an environment for and encourage daily practice. Show interest in their assignments and activities.
3. Please stay informed of Program/Department objectives, schedules and performance information.
4. Volunteer to help. Attend any Parent Association and booster-type meetings. The more who contribute the more successful we are.
5. Attend all performances. Students need to have the support from all friends and family.
6. Donate your skills, time, and/or financial support to the Music Program.

<h2 style="margin: 0;">Saint Mary's College High School Music Calendar</h2> <h3 style="margin: 0;">2009 - 2010</h3>
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MONTH	DAY	DATE	EVENT	(GROUP)	TIME
<b>August</b>					
	Tuesday	18	First day of school		
	Friday	21	Mass of the Holy Spirit	(CHORUS)	during school
<b>September</b>					
	Friday	11	9/11 Remembrance Recital	(TBD)	lunch time
	Friday	25?	Spirit Week Rally	(ALL BAND)	during school
	Saturday	26	Homecoming Football Game	(ALL BAND)	day game
<b>October</b>					
	Friday	2	Saint La Salle Society Social	(JAZZ or CHORUS TBD)	4pm-9pm <i>(dinner provided)</i>
<b>November</b>					
	Friday	6	Instrumental Music Festival at CSUEB	<i>(selected band musicians only)</i>	all day
	Saturday	21	Trombone Day @ CSUEB	<i>(trombone players only)</i>	all day
	Sunday	22	Open House	(SECTION LEADERS)	daytime <i>(lunch provided)</i>
	Tuesday	24	Thanksgiving Prayer Service	(CHORUS)	during school
	Tuesday	TBD	CSUEB Men's Choral Festival	<i>(selected male singers only)</i>	all day
<b>December</b>					
	Tuesday	8	Immaculate Conception Mass	(CHORUS)	during school
	Tues./Wed.	TBD	Christmas caroling @ Chaparral House		2:30pm
	Friday	11	Winter Concert	(ALL)	call: 6pm perform: 7:30

**January**

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Friday	15	Dr. MLK Mass (CHORUS)	during school
Friday	22	CMEA Jazz Festival @ De La Salle HS	afternoon

**February**

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Saturday	6	CMEA Jazz Combo Festival in SF	morning/day
Saturday	6	Crab Feed (JAZZ)	evening
Wednesday	17	Ash Wednesday Mass (CHORUS)	during school
Mon. – Fri.	22 – 26	Spring Musical: Band only rehearsals	6pm-9pm

**March** *(all Spring Musical events are for selected musicians only)*

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Mon. – Fri.	8 – 12	Spring Musical: Band only rehearsals	6pm-9pm
Mon. – Fri.	15 – 19	Spring Musical: Dress Rehearsals	6pm-10pm
Mon.– Tues.	22, 23	Spring Musical: Dress Rehearsals	6pm-10pm
Wednesday	24	Spring Musical: <u>Final Rehearsal</u>	6pm-10:30pm
Thurs. – Sat.	25, 26, 27	Spring Musical: Performance	call: 7pm
Wednesday	31	Holy Week Liturgy (CHORUS)	during school

**April**

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Friday	16	CSU East Bay Jazz Festival	evening
Tues./Wed.	13, 14, 20, 21, 27, 28	Continuing Student Auditions	after school
Friday	30	CMEA Choral Festival @ Amador Valley HS	afternoon

**May**

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Saturday	1	Incoming Freshmen Auditions	8am - noon
Wednesday	TBD	After <u>OR</u> before school rehearsal (CHORUS)	TBD
Fri./Sat.	7 or 8	CMEA Band Festival @ Ygnacio Valley HS (SYMPHONIC BAND)	late afternoon
Friday	14	Founder's Day Mass (CHORUS)	during school

Friday	14	Spring Concert (ALL)	call: 6pm perform: 7:30
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**June**

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Saturday	5	Baccalaureate Mass (CHORUS)	call: 4pm perform: 5pm
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\*As with any performing ensemble, this calendar is a “living document.” Additional performance opportunities will be communicated to the students well in advance of their dates.



*Saint Mary's College High School*  
*Music Student/Music Parent Agreement Contract*

I have read the Saint Mary's College High School Music Handbook and understand that my child and I are committed to meeting the expectations outlined herein. I agree to follow the policies and standards outlined in the handbook and support my child in their efforts to participate in the Music Program. By agreeing to support my child I understand that I am also supporting all the members of every ensemble and will not compromise the team efforts. I will make sure that my child fulfills *all* the time commitments listed. I am fully aware that the Music Director is responsible for all decisions regarding all students and those decisions will be made in the best interests of the students and the integrity of each musical ensemble. I understand this music organization would not be successful without a strong parent and student commitment and I agree to do my fair share to continue that support.

By signing below, parent/guardian AND student agree that they have read the Music Handbook in its entirety, understand and accept all polices, regulations, and rules it contains, and have discussed its importance and implications.

Student Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Student Name (please print): \_\_\_\_\_

Parent Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Parent Name (please print): \_\_\_\_\_

Home phone: \_\_\_\_\_ Work phone: \_\_\_\_\_

Email: \_\_\_\_\_

\_\_\_\_\_ I would like to help chaperone music events

\_\_\_\_\_ I would like to help with a music fundraiser

Parents' comments/questions (use the back if necessary):