

INSTRUMENTAL MUSIC HANDBOOK  
OAKLAND SCHOOL FOR THE ARTS  
2017-2018



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## **IM PHILOSOPHY AND GOALS FOR 2017 - 18**

The OSA Instrumental Music Department provides pre-professional training for aspiring young musicians. Through the course listings that are offered from Middle to High School, each IM graduate should attain the following skill sets and character qualities in order to prepare for college and potentially pursue a professional music career.

### **Philosophy**

Music is a method of creative expression and communication that enriches our lives at all levels. It is our belief that music is an essential component in a student's overall education. Musical study and performance develop skills that translate to all areas of life: discipline, critical listening and evaluation skills, comprehension, creativity, responsibility, self-esteem and teamwork. Our philosophy in the Instrumental Music Department at OSA is to immerse students in a broad range of musical genres and concepts to give students a well founded, and well-rounded musical education.

We approach our curriculum in Instrumental Music with an emphasis on music theory, history, musicianship (including improvisation), and ensemble performance. Students will have a varied and inspired experience by focusing on each of these areas throughout the week. All students will have the opportunity to rehearse and perform in both small and large group settings. Concert performances, both in school and in the community, offer an opportunity to display the hard work and dedication applied through the school year.

We believe it is necessary for our students to develop the ability to identify and appreciate all types of music. While students can choose to focus on a particular style of music, be it classical, jazz, rock etc., the basic elements of music are common to all. The fundamentals of music are essentially the same regardless of genre. A versatile musical education requires the study and application of elements found in all styles of musical literature. We will examine and apply the musical tools necessary to read, write, listen, practice, rehearse, improvise and perform at a high level.

Our department is committed to helping each student reach their highest individual musical potential. Everyone possesses different skill and talent levels. We strive to strengthen areas of weakness and enhance the student's given talents.

Our goal is to prepare students for college, and a career as a professional musician. We believe that what is learned in the IM department can also translate to many other areas of study. The tools acquired here are essential to careers such as Film Scoring, Audio and Video Production, Drama, Public Speaking etc. Given that, we will work closely with the other departments OSA to expose students to all areas of academic and artistic endeavor. As a student nears graduation from OSA we will assist in guiding them on their future academic path.

The philosophy of the Instrumental Music department is founded on the principles of self-motivation, artistic excellence, professionalism, and a strong work ethic. Because the school is an audition only school, we expect that students are 100% committed and

invested in their journey to become young professional musicians. All IM students must understand that it is a privilege and an honor to attend a specialized arts school and that the students take pride in that privilege. Students must also understand that mastery of any craft takes daily work, effort, and practice. *Talent is simply not enough.*

The foundational and advanced courses we provide are designed to meet each student at their ability level and provide opportunities for them to work on specific skills. As students master these skill sets, they then have the opportunity to audition for more advanced courses.

Finally, we believe music should be a joyful experience. It is called “playing” music for a reason! As you progress in grade level and instrumental skill level you will gain confidence and ability. As members of an ensemble you will develop a set of social skills that will transfer to all areas of your life, both personal and professional. With commitment and practice, students in IM will create their own voice and become the innovators of the next generation.

### **Curriculum Goals:**

- Proficiency and facility on your instrument
- Strong sight-reading skills
- Strong aural skills
- Absorption in, and study of, a variety of music styles
- Cultural and historical understanding of multiple musical genres
- Identify, sight-read, rehearse, and perform in multiple musical styles
- Mastery of the concepts and techniques needed for professional ensemble and solo performance
- Ability to improvise, embellish a melody, and create your own musical voice
- Participate and perform at concerts, festivals, and clinics
- Knowledge of the principles required for the production of a performance
- Exposure to performances by professional musicians
- Develop professional rehearsal and performance etiquette

### **IM Student Expectations:**

1. Adherence to the student agreement at the end of this document
2. Come to class on time and prepared: (come with sheet music, pen, pencil, notebook, homework assignments)
3. Be enthusiastic and willing about learning and playing at all times
4. Be focused in rehearsal
5. Hold teachers and peers in high regard at all times
6. Speak respectfully to all teachers, both academic and arts
7. Be quiet and mindful in the hallways and in the classroom
8. Remain quiet and respectful while other sections are rehearsing
9. Remain engaged while playing in ensembles
10. Adhere to teacher’s directions
11. Contribute to a peaceful and safe classroom environment
12. Refrain from using cell phone during class
13. Be prompt, punctual, and prepared for class

## MUSIC DEPARTMENT ELIGIBILITY POLICY

**GPA:** Any student that falls below a 2.5 cumulative GPA (arts + academics) or who has a failing grade in ANY course will be considered ineligible to perform for the next quarter. Arts Chairs will assess a students' GPA at the end of each quarter when grades “lock”. Art chairs will communicate eligibility status at the beginning of each quarter with families of students who are not eligible to perform.

**Involvement in Other Shows:**

No student who is deemed ineligible within their own department may participate within another department's show for the ineligible period. Departments using students from another department must first clear that student with their department chair(s) prior to casting them in outside department show/program.

**Trips:** Any special trips or concert tours taken by the department will be subject to a different set of eligibility requirements and expectations. Those requirements will be communicated to families on trip years.

**Special Ensembles:** Some of our high level ensembles may have a specific GPA requirement determined by the teacher of the ensemble, e.g., Vocal Rush.

**Students with IEPs and 504 Plans:** Due to the fact that students' disabilities manifest in a variety of ways, students with IEPs may require alternate eligibility criteria. When this is the case, the IEP team will discuss and document the alternate eligibility criteria, in conjunction with the arts teachers whenever possible, and notify the Arts Chair of the modified requirements.

**Attendance Requirements at Dress Rehearsals:** Any student that misses a dress rehearsal or show-day rehearsals will not be allowed to perform in that particular show. Exceptions will be made only if there are extenuating circumstances that prevent a student from coming to school, e.g., illness, family emergency, etc ...

## OSA INSTRUMENTAL MUSIC DEPARTMENT OVERVIEW

Chair, Nick Kanozik (nkanozik@oakarts.org)

Jazz Program Director and Assistant Chair, Dave Ellis (dellis@oakarts.org)

- **Jazz Program (Dave Ellis / Patrick Anseth / Claire Phillips / Geechi Taylor):**

From 6th-12th grade, our students involved in the Jazz Program take part in both combos and full Jazz Ensembles. With the recent CMEA successes, exciting masterclass, and Dave Ellis' keen leadership skills, our jazz musicians are becoming a force in the area. Our combos are ready and willing for a gig; most recently we have had success performing at every first Friday in Oakland at the Sound Room as well as shows at the Fox, Jack London Square, Jerry Brown's Gala etc. Students are encouraged to play in multiple idioms including classical ensembles.

- **Orchestra and Chamber Music Program (Nick Kanozik / Justin Ouellet / Crystal Pascucci):**

Chamber musicians include combinations of winds, strings, and pianists are trained to be antonymous through both in house performances and gigging opportunities. String trios, woodwind ensembles, string quartets, etc. For larger groups, we offer both a string orchestra and a full orchestra. The full orchestra has performed at the Fox Theatre, the Asian Cultural Center, the Berkeley Community Theatre, the DNA lounge alongside Mason Bates' *Baroque and Beats*, and countless in-house performances. We are also excited to offer our first annual concerto competition. Students are encouraged to play in multiple idioms including Jazz ensembles.

- **Piano Program (Emily Tian / Kev Choice / Nick Kanozik):**

Students are guided through a well-rounded education providing opportunities in solo performance (in connection with Piedmont Piano and other venues), ensemble and accompaniment, theory for pianists, and concerto possibilities with the orchestra. Students in OSA's piano program have won many competitions including a large presence in the United States Open Music Competition (Pianists gaining 1st, 2nd, 3rd, and 4th place in various categories), Jr Bach, concerto competitions and others.

- **Guitar Program (Patrick Anseth / Tony Kakamakov):**

The guitar program includes Jazz Guitar ensembles, Classical Guitar ensembles, and Guitar Styles (courses that supplement student's education with technical skills and even more diverse genres). Students study the instrument in it's vast history. Both the Jazz and Classical Guitar Ensemble courses are designed to provide students with strong ensemble skills needed to go on to a four year study at conservatories, colleges, and universities.

- **Ethnomusicology Program:**

The Ethnomusicology program incorporates a variety of study supporting multi-cultural idioms. OSA offers afrocuban music, in school and afterschool instruction on traditional Chinese instruments, Indian music, and Javanese Gamelan.

## MIDDLE SCHOOL INSTRUMENTAL MUSIC DAILY SCHEDULE 2017 – 2018

		Monday	Tuesday	Wednesday	Thursday	Friday
Period 4 10:15 - 10:50	Period 4 11:00 - 11:50	<p style="text-align: center;"><b>JAZZ PROGRAM</b> Jazz Ensemble Theory and Technique Ellis 404 Percussion Ensemble: Theory Jones 410</p> <p style="text-align: center;"><b>CHAMBER MUSIC / ORCHESTRAL STUDIES</b> Orchestra Theory and Technique Ouellet 408 Supplemental Theory Pascucci 402</p> <p style="text-align: center;"><b>PIANO PROGRAM</b> Piano Program: Theory Tian 409</p> <p style="text-align: center;"><b>GUITAR PROGRAM</b> Guitar Styles: Theory Anseth 403</p>	<p style="text-align: center;"><b>JAZZ PROGRAM</b> Basie Combo Peebles 404 Ellington Combo Jones 410 Ellington Brass Postel 410 Fitzgerald Combo Shiono 403 Gillespie Combo Phillips 401</p> <p style="text-align: center;"><b>CHAMBER MUSIC / ORCHESTRAL STUDIES</b> Flute/ Clarinet Sapa 402B Strings Ouellet 402 Strings Pascucci 408 Piano Acc. Kanozik 407B</p> <p style="text-align: center;"><b>PIANO PROGRAM</b> Piano Tian 409</p> <p style="text-align: center;"><b>GUITAR PROGRAM</b> Classical Guitar Kakamakov 405B Jazz Guitar Anseth 405</p>	<p style="text-align: center;"><b>JAZZ PROGRAM</b> Jazz Ensemble Ellis 404 Preparatory Ensemble Phillips 404 Percussion: Keyboarding Tian 407</p> <p style="text-align: center;"><b>CHAMBER MUSIC / ORCHESTRAL STUDIES</b> Orchestra Ouellet 408</p> <p style="text-align: center;"><b>PIANO PROGRAM</b> Piano Choice 409</p> <p style="text-align: center;"><b>GUITAR PROGRAM</b> Kakamakov 403</p>	<p style="text-align: center;"><b>JAZZ PROGRAM</b> Basie Combo Peebles 404 Ellington Combo Jones 410 Ellington Brass Postel 410 Fitzgerald Combo Shiono 403 Gillespie Combo Phillips 401</p> <p style="text-align: center;"><b>CHAMBER MUSIC / ORCHESTRAL STUDIES</b> Flute/ Clarinet Sapa 402B Strings Ouellet 402 Strings Pascucci 408 Piano Acc. Kanozik 407B</p> <p style="text-align: center;"><b>PIANO PROGRAM</b> Piano Tian 409</p> <p style="text-align: center;"><b>GUITAR PROGRAM</b> Classical Guitar Kakamakov 405B Jazz Guitar Anseth 405</p>	<p style="text-align: center;"><b>JAZZ PROGRAM</b> Jazz Ensemble Theory and Technique Ellis 404 Percussion Ensemble Jones 410</p> <p style="text-align: center;"><b>CHAMBER MUSIC / ORCHESTRAL STUDIES</b> Orchestra Ouellet 408</p> <p style="text-align: center;"><b>PIANO PROGRAM</b> Piano Program Tian 409</p> <p style="text-align: center;"><b>GUITAR PROGRAM</b> Guitar Styles Anseth 403</p>
Period 5 10:55 - 11:30	Period 5 11:55 - 12:45	SAME AS ABOVE	SAME AS ABOVE	SAME AS ABOVE	SAME AS ABOVE	SAME AS ABOVE

## HIGH SCHOOL INSTRUMENTAL MUSIC DAILY SCHEDULE 2017 – 2018

	Monday		Tuesday	Wednesday	Thursday	Friday
Period 7, 8, and 9 11:35 - 12:50	AP Theory Dasovich 403  OSA Contemporary Choice 404  Piano Elective Tian 409  Jazz Workshop Phillips 401  Composition Visual Music Kanozik 408  ETHNOMUSICOLOGY PROGRAM AfroCuban Ensemble Jones 306 Indian Music / Gamelan Owen, 410 Chinese Music Tao, 402	Period 7 1:35 - 2:25	Sectionals Cl. Sax Ellis 404 Classical Guitar Kakamakov 306 Jazz Guitar Anseth 403 Percussion Jones 410 Brass Postel 401 Flute/Oboe Sapa 407B Bass Shiono 405 Strings Pacucci 402 Strings Ouellet 408  Piano Program Tian / Choice 409 / 407	AP Theory Dasovich 403  Music Theory 1 Taylor 306  Music Theory 2 Pacucci 409  Music Theory 3 Phillips 404  Music History Kanozik 408	Sectionals Cl. Sax Ellis 404 Classical Guitar Kakamakov 306 Jazz Guitar Anseth 403 Percussion Jones 410 Brass Postel 401 Flute/Oboe Sapa 407B Bass Shiono 405 Strings Pacucci 402 Strings Ouellet 408  Piano Program Tian / Choice 409 / 407	AP Theory Dasovich 403  Music Theory 1 Taylor 306  Music Theory 2 Pacucci 409  Music Theory 3 Phillips 404  Music History Kanozik 408
	Radio Broadcasting Thompson 405  NOLA Ensemble Menzies 302  MIDI Production McGovern Studio  Song Writing Workshop Troutt 338  Vocal Pop Ensemble Lalgee 316  Careers in Music Plette 407	Period 8 and 9 2:30 - 4:15	JAZZ PROGRAM Davis / Williams / Messengers Phillips / Anseth / Ellis 401 / 403 / 404  CHAMBER MUSIC / ORCHESTRAL STUDIES Full Orchestra Kanozik 408 Orchestra Sectional Ouellet 402  GUITAR PROGRAM Classical Gtr. Ensemble Kakamakov 306  PIANO PROGRAM Tian / Choice 409 / 407	JAZZ PROGRAM Jazz Ensemble Ellis 404 Lab Band Taylor 306  CHAMBER MUSIC Kanozik / Ouellet / Pacucci 408 / 402 / 407B  GUITAR PROGRAM Jazz Gtr. Ensemble Anseth 403 Classical Gtr. Ensemble Kakamakov 410  PIANO PROGRAM Tian / Choice 409 / 407	JAZZ PROGRAM Davis / Williams / Messengers Phillips / Anseth / Ellis 401 / 403 / 404  CHAMBER MUSIC / ORCHESTRAL STUDIES Full Orchestra Kanozik 408 Orchestra Sectional Pacucci 402  GUITAR PROGRAM Classical Gtr. Ensemble Kakamakov 306  PIANO PROGRAM Tian / Choice 409 / 407	JAZZ PROGRAM Jazz Ensemble Ellis 404 Lab Band Taylor 306  CHAMBER MUSIC Kanozik / Ouellet / Pascucci 408 / 402 / 407B  Classical Gtr 408  GUITAR PROGRAM Jazz Gtr. Ensemble Anseth 410  PIANO PROGRAM Tian / Choice 409 / 407

## **INSTRUMENTAL MUSIC COURSE DESCRIPTIONS**

### **Ensemble Courses**

Ensemble courses are designed to give IM students an opportunity to play with each other and hone their musical skills in a group setting. Students are placed in level-appropriate ensembles through a placement audition at the beginning of the school year.

**MS Count Basie Jazz Combo / Duke Ellington Jazz Combo** In these Jazz Combos, students will gain the fundamental skills required to play and perform in a small group setting. These courses provide basic instruction in jazz-related rhythm, tone, style, concept, and improvisation. The basics of how to play in a jazz ensemble will be covered including how to play by ear, how to read a lead sheet, how to communicate on the bandstand, and how to improvise. We will explore multiple styles of basic Jazz literature including Swing, Blues, Ballads, Jazz Rock, & Latin Jazz.

**MS Ella Fitzgerald Jazz Combo / Dizzy Gillespie Jazz Combo** In these Jazz Combos, students will further their knowledge of how to rehearse improvise and perform in a small group setting. These courses provide an intermediate Middle School level of instruction in musical the language of Jazz: rhythm, tone, style, concept, listening skills, and improvisation. Listening, reading lead sheets and chord symbols, communication, intros, endings, and improvisation will be covered, as well as how to present oneself to an audience. We will explore multiple styles of basic Jazz literature including Swing, Blues, Ballads, Rhythm Changes, & Latin Jazz.

**MS OSA Jazz Ensemble** In this Jazz Ensemble, students will play and perform in a big band setting. This course provides instruction in jazz-related rhythm, tone, style, concept, listening skills, and improvisation. We will explore multiple styles of basic Jazz literature including Swing, Blues, Ballads, Jazz Rock, & Latin Jazz.

**MS Chamber Classes** consists of mixed-instrument groups designed to further develop skills in rehearsing and performing classical repertoire. Abilities gained from an chamber group include, but are not limited to, phrasing as a unit, contributing to the group as a leader, and assessing one's own playing as well as others in a professional and respectful manor. Every student is expected to learn four works, representative of their level, during each semester and participate in chamber recitals.

**MS Chamber Orchestra** The OSA Middle School Chamber Orchestra is open to all students who play standard orchestral instruments (violin, viola, cello, double bass, flute/piccolo, clarinet, oboe, bassoon, French horn, trumpet, trombone, tuba, and percussion). Literature rehearsed and performed consists primarily of intermediate music from the Baroque, Classical, and Romantic eras. This large ensemble is designed to provide students with experience in an orchestral setting, to develop an understanding of other instruments, to establish instrumental roles as they apply to a group, and to learn a broad range of styles. Each rehearsal aims to prepare for concerts and will focus on balance and shaping musical ideas, intonation, and classical techniques.

**HS Miles Davis Jazz Combo** This HS small ensemble is open to instrumental students with some facility on their instrument. Listening, reading lead sheets and chord symbols, communication, intros, endings, and improvisation will be covered, as well as how to present oneself to an audience. Repertoire from the jazz idiom will be played and used to further creativity and inspiration in a welcoming, fun environment. The group will perform throughout the school year.

**HS Mary Lue Williams Jazz Combo** In this Jazz Combo, students will work to improve their understanding, and performance ability, in various styles of small group jazz literature. We will rehearse and perform material with an emphasis on continued growth as creative improvisers. This course provides intermediate High School level instruction in the musical understanding of Jazz through ear training, application of theoretical material and appreciation for Jazz history.

**HS John Coltrane Jazz Combo:** This high level Jazz Combo is for instrumentalists with an exceptional level of facility on their instrument, sight-reading ability, and improvisational skill. Students will rehearse and perform a collection of advanced Jazz literature. We will explore the relevant canon of small group/Jazz combo history from Louis Armstrong, Charlie Parker, Art Blakey, Horace Silver, as well as contemporary work from groups such as M-Base collective. We will also explore the social impact that Jazz music, and jazz musicians have had on American and world culture. This course is intended to provide a foundation that will serve students well beyond their high school years. We will perform at in school concerts, as well as competitions and extra curricular events. Student compositions are encouraged.

**HS-OSA Jazz Ensemble** (*placement audition*) The OSA Jazz Ensemble is a Jazz Big Band with an emphasis of instruction on historical and contemporary jazz literature, improvisation, rehearsal and performance technique. Students will perform in several concerts throughout the school year. The Ensemble is open to students with an intermediate to advanced level of facility and sight reading ability on their instrument.

**HS Chamber Classes** The High School Chamber Classes consists of autonomous mixed-instrument groupings. Every student is expected to be a leader on their instrument, to understand their own role within an ensemble as well as the roles of other instrumentalists, and, most importantly, to support their peers through effective communication. Students at this level must have prior classical chamber experience. Every student is expected to learn four works, representative of their level, during each semester and participate in chamber recitals.

**HS Chamber Orchestra** (*open*) The OSA High School Chamber Orchestra is open to all students who play standard orchestral instruments (violin, viola, cello, double bass, flute, clarinet, oboe, bassoon, French horn, trumpet, trombone, tuba, and percussion). Literature rehearsed and performed consists primarily of advanced music from the Baroque, Classical, and Romantic eras. This large ensemble is designed to further student's experience in an orchestral setting. Each rehearsal aims to prepare for concerts and will focus on balance and shaping musical ideas, intonation, and classical techniques.

## **Theory Courses**

**HS Theory 1** (*required*)The first course in the Music Theory program concentrates on the basic concepts of musical notation, rhythm, scales, form and the application of these concepts. The basic principles of music literacy and construction are covered. Students are also introduced to ear training through sight singing and rhythmic drills and dictations.

**HS Theory 2** (*required*)The second course in the Music Theory program concentrates on the development of diatonic melody and harmony using practical exercises. Topics such as key signatures, diatonic chords, circle of 5ths, and all 12 major scales are covered. Students participate in sight-singing and ear training exercises, dictation exercises, and composition exercises.

**HS Theory 3** (*required*)The third course in the Music Theory program combine their understanding of scales, melody, harmony, and chord progressions in the context of tonal music. Students will become fluent in the use of triads and seventh chords in all inversions, and they will begin applying these concepts through composition analysis. This course also covers chromatic harmony with a means to develop a richer harmonic understanding through various musical contexts. Students will continue to train rhythmically by means of clapping exercises, rhythmic dictation, and listening examples.

**AP Theory** (*open to students that have completed and passed Theory 3*)The AP Music Theory course is a culmination of all theory coursework previously taken at Oakland School for the Arts, and will include advanced concepts and practices in preparation for the AP Music Theory Exam, as well as college level theory and Aural Skills coursework. Special emphasis will be placed on consistent training and assessment of listening skills as they relate to all techniques, practices, and compositional devices studied throughout the course.

**HS Music History** (*open to students that have completed and passed Theory 3*)This course is designed for students to gain specific knowledge of music history from antiquity to present times. Topics will emphasize salient features of eras in regard to counterpoint, form, harmonic evolution, notation, and instrument development. Through weekly journaling and timeline assignments, listening exams, and class discussions, this course seeks to impart an appreciation of worldwide perspectives covering diverse genres and cultures. This course is open to both Vocalists and Instrumentalists.

**Studio Production** (*open to seniors that have completed AP Theory*)To be eligible to take the Studio/Live Production course you must be have completed AP Music Theory, and be a senior. Writing and rehearsing a song is hard enough, recording, mixing and mastering is a whole separate beast. Creating a full, rich mix for that live performance takes a special touch and a few tricks so in Studio Production we will cover the essential methods used for recording live material in the studio, and polishing the sound within the workstation. We will also focus on microphone placement, instrument arrangement, tracking order, studio etiquette and a host of other engineering concepts as we tackle live

recording and create professional mixes. Using Pro-Tools as our Digital Audio Workstation for recording we will explore the expansive set of tools provided to undertake any sound project. In addition to working on musical material we will also learn how to use Pro-Tools as a powerful sound design, and editing program to create soundscapes for a number of collaborative projects with other departments. The Studio Production team will become the go-to group for advanced, professional sound solutions at OSA.

## **SECTIONALS**

Sectional courses are intended to give students more individualized attention and instruction on their respective instrument. Sectionals are similar to a private lesson setting, but done in small groups. All MS and HS students participate in sectionals. Sectional teachers are professional guest artists that work with students specifically on technique, fingering, tone, musicality, repertoire and phrasing on their particular instrument. As well, sectional teachers help support students with their ensemble repertoire as well as exposing them to grade level appropriate solo repertoire. This is a graded course and students are expected to treat sectionals as they would a private lesson.

## **MONDAY ELECTIVE ENSEMBLE COURSES (HS)**

**OSA Contemporary Combo** (*audition only for VM and IM*) In this Combo, students will explore and perform contemporary music of varying styles including R & B, Pop and Soul. Student compositions and arrangements are also encouraged. Creativity, group dynamics, expression and variety are the core elements of this combo. Vocalists are welcome. We will perform in school concerts as well as community events and festivals.

**NOLA Ensemble** (*open to VM and IM*) NOLA Ensemble (New Orleans, LA Ensemble) is a new course offering at OSA. Students in this ensemble will explore and perform New Orleans music, with a specific emphasis on early “trad” jazz, second-line parade music, brass band repertoire, and other idiomatic New Orleans musical styles. As well, students will learn about the rich history of New Orleans, exploring how race, culture, tradition, ceremony, and geography all played a part in shaping what we now have come to call “Jazz”. Vocal and Instrumental students will be in this combo.

**OSA Jazz Workshop** (*audition only for IM/VM*) This is our flagship Jazz combo. This high visibility, audition-only group will be composed of students with top-level ability in improvisation, harmonic concept, and stylistic interpretation. The course material is designed to promote an awareness of the skills and tools necessary to build a fulfilling career, not only as performing artists, but also as global citizens and advocates for the arts. Geared toward the aspiring professional Jazz performer/composer, students will explore a wide variety of historically relevant Jazz literature as well as student compositions and arrangements. In addition to in-school concerts, this group will travel to local High School festivals, competitions, and actively seek out gigs in the community. Advanced instrumentalists and vocalists are welcome.

**Songwriting:** (*open to VM and IM*) Whether you are a beginning songwriter, just a lyricist, just a composer, or someone who has never written a song in your life, this elective workshop-style class will provide students with techniques and tools for writing a great song. In this course, students will learn about song form and structure, melody, rhyme scheme, use of imagery and metaphor, lyric setting, harmonizing a melody, basic song notation, chord progressions, accompaniment, song performance and more. This course is open to both instrumental and vocal music students. Basic guitar/keyboard/ukulele skills recommended but not required.

**Ethnomusicology Program:** The Ethnomusicology program incorporates a variety of study supporting multi-cultural idioms. OSA offers afro-cuban music, in school and afterschool instruction on traditional Chinese instruments, Indian music, and Javanese Gamelan.

**Voice Technique Clinic:** (*open to VM and IM and limited enrollment*) Voice clinic will provide an opportunity to have one on one time to work on vocal technique. Students will also observe mini-lessons of other classmates and discuss pedagogy.~ As the year progresses, we may practice student teaching skills. Open to any student who wants to improve their vocal technique- beginners and experienced singers are welcome.

**MIDI Production:** (*portfolio required; open to VM and IM*) To be eligible to enroll in MIDI Production students must have passed AP Music Theory and be enrolled in either the Instrumental Music or Vocal Music departments. MIDI Production is an introduction and overview of the MIDI music making process. Working with MIDI gives individuals the freedom to take control of their entire project, controlling instruments and arrangements, right down to the individual notes. MIDI or Musical Instrument Digital Interface is a music industry standard computer language that communicates the information contained in a musical performance. We will be looking at the tools, methods, ideas and some helpful tricks used in building a comprehensive MIDI project. MIDI Production will be using Logic Pro X as it's main Digital Audio Workstation. Within Logic Pro X we will cover the program basics, as well as the plug-ins and built in processing available on the workstations. Spanning from basic audio signal processing to original audio synthesis we will create and manipulate audio with MIDI.

## **CLASSICAL & JAZZ GUITAR COURSES**

**Classical Guitar Sectionals:** (*open*) The Classical Guitar Sectional course is designed to develop the future generation of classical guitar players. This workshop provides in-depth study of guitar technique, repertoire, and expression in music according to performance practice. Students will learn various instrumental techniques, efficient use of both left and right hand fingerings, to have a beautiful tone, phrasing, and solo repertoire performance. This course will put emphasis on developing strong sight-reading ability, which is an essential skill for any instrumentalist.

**Classical Guitar Ensembles:** (*open*) An essential part of being an instrumentalist is to learn the skills of communicating and playing alongside other musicians. The Classical

Guitar Ensemble course is designed to train the players in all aspects of ensemble playing. The workshop will place emphasis on communication between the musicians, how to listen to each other, cueing, working on dynamics and phrasing as a group, and playing together as one living organism. This course will develop strong and efficient sight-reading abilities in an ensemble setting, which are essential skills for any instrumentalist pursuing a career in music. The goal of the Classical Guitar Ensemble course is to provide the students with strong chamber and ensemble skills needed to go on to a four year study at conservatories, colleges, and universities.

**MS Jazz and Contemporary Guitar Sectional:** (*open*) This class will explore the historic styles of jazz guitar in the U.S. Through transcriptions and listening, we will study and discuss the styles of legendary jazz guitarists such as Charlie Christian, Wes Montgomery, Pat Martino and George Benson. We will also cover basic musicianship and performance skills such as how to develop a good consistent tone, good rhythmic feel, and how to memorize music for performance. We will also cover basic improvisation such as how to improvise with chord-scales, motivic development, improvising by ear, and how to practice these skills in a coherent and practical way. The main idea is to explore our favorite instrument all the while having fun.

**MS Guitar Styles and Performance Workshop** (*open*) In this class the students will be introduced to different guitar styles through listening and playing. We will discuss a variety of tools available to us from how to develop arrangements for performance, through how to provide solid accompaniment for other musicians. Students will play teacher created arrangements as well as music from their own repertoire. The course aims to further develop in student's keen ears, creativity, and a solid and well rounded skill-set on their instruments.

**HS Jazz and Contemporary Guitar Sectional** (*open*) This class will explore the historic styles of jazz guitar in the US. Through transcriptions and listening we will study and discuss the styles of legendary jazz guitarists such as Charlie Christian, Wes Montgomery, Pat Martino, and George Benson how they do what they do and how their styles are related. In addition to this we will cover basic through advanced jazz and contemporary guitar techniques, and how to practice these techniques in a coherent and practical way. Topics will include but are not limited to developing a good tone, practical fingerings, good rhythmic feel, musical personality, memorization techniques, and accompaniment skills. In addition to this we will cover improvisation and composition techniques such as motivic development, chord-scale soloing, chord-tone soloing, and stylistically appropriate vocabulary lines. The main idea is to explore our favorite instrument all the while having fun.

## **PIANO PROGRAM COURSES**

The Piano Program at OSA shall dually serve to groom fine overall players, including preparing students for interdepartmental/ interdisciplinary opportunities. The piano curriculum will support students' soloistic development as Classical and Jazz players with technique and repertoire assigned. In addition, it will prepare students for respective group participation through a range of ensemble placement. A private teacher for each student is optimal, however, in the case where the student is without a private teacher, a commensurate program of repertoire shall be assigned as appropriate to the individual's level and circumstance.

IM Piano students are highly encouraged to participate in our many ensemble course offerings available in our department. Piano students that participate in ensembles will also have the opportunity to have solo time on their instrument. If, for a specific reason, a piano student does not wish to take part in our ensemble offerings, a formal request will need to be submitted by both student and parent via email to Emily Tian ([etian@oakarts.org](mailto:etian@oakarts.org)), Nick Kanozik ([nkanozik@oakarts.org](mailto:nkanozik@oakarts.org)), and Dave Ellis ([dellis@oakarts.org](mailto:dellis@oakarts.org)). If deemed appropriate and approved by all faculty above, the student may participate solely in the piano program during ensemble time.

## INSTRUMENTAL MUSIC FACULTY

### **Nick Kanozik**

Chair, Department of Instrumental Music

Conductor, Clarinet, and Piano

[www.nickkanozik.com](http://www.nickkanozik.com)

[nkanozik@oakarts.org](mailto:nkanozik@oakarts.org)



Nick Kanozik is an educator, clarinetist, pianist, visual artist, conductor, and composer located in the San Francisco Bay Area. Nick Kanozik graduated with a Bachelors and Masters of Music Composition at the University of North Texas and Mills College respectively. Among many exceptional teachers, he studied composition with Pauline Oliveros and Fred Frith, clarinet from Deb Fabian of the Dallas Wind Symphony, piano from Dr. Willem van Schalkwyk, improvisation with Roscoe Mitchell of The Art Ensemble of Chicago, computer music and intermedia with Laetitia Sonami and David Bithell, orchestration with Guggenheim and Fulbright Scholar Dr. Cindy McTee, and book art with Julie Chen, president of the College Book Art Association.

He has been fortunate to perform in a variety of ensembles from symphony orchestras, classical and new music chamber groups, jazz combos, gamelans, to electronic and dance collaborations. Notable performances include Pauline Oliveros' *Tower Ring* at Ann Hamilton's double helical staircase, a clarinet improvisation for InkBoat at the Oberlin Dance Collective in San Francisco, David Bithell's *Eye Unblinking* at UNT's center for new music, and numerous performances at Berkeley Arts Festival. Nick Kanozik has also contributed samples to *Understatements [i]* by electroacoustic composer Ilya Rostovtsev which has been previewed at Stanford, Brown University, UNT, Cal Berkeley, the SF Tape Music Festival and others.

Kanozik's compositions have been performed by the Eclipse String Quartet, the UNT Chamber Orchestra, the Mills Contemporary Performance Ensemble, and Roscoe Mitchell's Improvisation Workshop. Mr. Kanozik was born in Munich, Germany and has lived in Arizona, Texas, Minnesota, Kentucky and now California. Above all else he is an attentive, organized, and patient teacher. He has taught children as young as five and adults as young as fifty. Regardless of age, subject, or instrument, he aspires to cultivate motivation.

### **Dave Ellis**

Jazz Program Director; Assistant Chair

Saxophone

[www.davellis.com](http://www.davellis.com)

[dellis@oakarts.org](mailto:dellis@oakarts.org)



A product of the legendary Berkeley Jazz program developed by Phil Hardyman, Dave became a star member of the Berkeley

High School Jazz Ensemble and spent his summers making music under the redwoods at Cazadero Music camp. Dave continued his music education at Berklee College of Music in Boston, receiving a bachelor's degree in Music Production and Engineering & Tenor Saxophone. Returning home to the Bay Area in 1992, Dave quickly became a well-known figure on the Bay Area jazz scene where he was a founding member of the Charlie Hunter Trio, with their debut CD produced by Les Claypool (Primus), and two recordings for Blue Note Records. In 1996, Dave released his debut CD as a leader for Monarch Records, Raven. Dave's follow up CD's, In The Long Run (1998-Monarch) and State Of Mind (2003-Milestone) were produced by legendary jazz producer Orin Keepnews. All three recordings received the California Music Awards' Best Jazz Album honor. Dave was also voted 2nd in the JAZZIZ readers poll in 1997 for Best New Artist behind Diana Krall, and Best Jazz Artist (1999) by the California Music Awards.

Dave has since performed, recorded and toured - nationally and internationally - with a diverse group of world renowned artists and groups including Kenny Barron, The Black Crowes, The Grateful Dead, Nneena Freelon, Bruce Hornsby, Phil Lesh, Christian McBride, Mulgrew Miller, Donny Osmond, Bonnie Raitt, Patrice Rushen, Boz Scaggs and Bob Weir. In addition, Dave produced and/or engineered several CDs including his vocalist sister Zoe Ellis' debut CD Live At Anna's Jazz Island (2007).

Dave has always been interested in helping the next generation of players succeed. He performed and taught in the San Francisco Symphony's Adventures In Music program; instructed both recording and Jazz Ensemble courses at the California Jazz Conservatory in Berkeley; served as a clinician, master class instructor and adjudicator for Monterey Jazz Festival's Next Generation High School Jazz Competition. He has coached Jazz Ensembles and combos, taught saxophone, music theory, ear training and musicianship for Berkeley High School, Albany High School, Longfellow Middle School, Jazz Camp West, UC Berkeley's Young Musicians Program, and Stanford Jazz Workshop. He continues to teach privately, and to perform regularly in the greater Bay Area.

### **Emily Tian**

Full-time Classical Piano  
[etian@oakarts.org](mailto:etian@oakarts.org)

Born in Gui Yang, China, Emily earned her Masters' Degree in piano performance in California at CSU East Bay where she studied with Ellen Wasserman. In 2007 and 2008 she did advanced study at the Stuttgart Music Conservatory, Germany. Emily has also studied jazz piano with Johannes Wallman from 2010- 2012. She is a classically trained pianist who has performed both classical and contemporary music throughout the Bay Area and abroad. As early as 4 years old, Emily has been performing as a soloist in concerts and as an accompanist for professional, instrumental, as well as vocal performances and examinations.



She was recently an instrumental and vocal coach for CSU East Bay, an accompanist for the CSU East Bay Singing Society conducted by Buddy James, and joined the Young Women's Choral Projects in San Francisco between August 2013-2015.

Emily is a very active pianist, she has been fortunate to collaborate with contemporary composers all over the U.S, and performed with well know bay area musicians such as Jack Van Geem, the “Friction quarter” etc. She is regularly perform for the Composer’s Inc., Hot Air Festival, and the Annual Festival of Contemporary Music in San Francisco.

### **Kev Choice**

Part-time Jazz Piano  
[kchoice@oakarts.org](mailto:kchoice@oakarts.org)

Pianist. Emcee. Producer. Composer. Bandleader. Sideman. Educator. Activist. Kev Choice wears many hats, and all of them fit. Not too many classically-trained pianists who hold a Master’s degrees in jazz can rock microphones with blazing- hot 16s.



A graduate of Oakland's Skyline High School, he continued his studies at Xavier University of Louisiana (New Orleans) – where he graduated with a Bachelor's Degree in music – and Southern Illinois University (Carbondale) – where he graduated with a Masters Degree in Music (Piano Performance). He has toured all over the world as a keyboardist with artist such as Lauryn Hill, Michael Franti Spearhead, Goapele, Zion I, The Coup, and more. He also leads his own band, [Kev Choice Ensemble](#), which blends Hip-Hop, Jazz, Soul, Funk, Classical, and electro.

### **Patrick Anseth**

Jazz Guitar and AP Theory  
[www.patrickanseth.com](http://www.patrickanseth.com)  
[panseth@oakarts.org](mailto:panseth@oakarts.org)

Born and raised among the polar bears of Norway, Patrick Anseth, at the age of 22, decided to further his music education and set sails across the Atlantic to attend Berklee College of Music where he majored in Guitar Performance. After graduating summa cum laude in May of 2010, he settled in the Bay Area.



Mr. Anseth has had the honor and privilege of working with some of the Bay Area's finest musicians including Ms. Lisa Forkish on her record “Bridges”. When he is not performing, Patrick also works as a music educator in various capacities. He currently holds a part-time faculty position in the Instrumental Music Department at Oakland School for the Arts, where he teaches Jazz Guitar, AP Music Theory, Jazz Improvisation and Musicianship classes among other things. In addition to teaching at OSA, Patrick

also keeps a small private guitar studio. Understanding that all students are different, he tailors his lesson plans to suit each individual student's style of learning. Patrick specializes in teaching all levels of jazz guitar and beginning through intermediate blues, rock and classical guitar. As a jazz teacher, he has prepared students for the ensemble auditions at Berkeley Jazzschool, as well as the Stanford Jazz Workshop placements - where his students have also placed in the highest-level theory classes.

### **Claire Phillips**

Part-time Jazz Faculty

Saxophone

[www.saxlessons-sf.com](http://www.saxlessons-sf.com)

[cphillips@oakarts.org](mailto:cphillips@oakarts.org)

Claire Phillips writes, performs and teaches music in the San Francisco Bay Area. She has a BA in Music from UC-Santa Cruz, a masters in Contemporary Music Studies in Composition from the University of Sheffield (England). She also studied jazz at the American School of Modern Music in Paris for 2 years. Ms. Phillips has participated in summer music programs with the Stanford Jazz Workshop and at Berklee College of Music and studied with mentors of hers including Paul Contos, Ray Brown, Harry Skoler, and Phil Hilfiker.



Ms. Phillips has performed in the US, France and England in a large range of ensembles as both leader and side-woman for over 10 years. She is currently playing soprano sax and flute in an Oakland-based Klezmer band, Hernandez Hideaway and is proud of founding, conducting and managing the Low Flying Big Band, aka the Sheffield University Jazz Orchestra, which is still running successfully today.

### **Justin Ouellet**

Strings Faculty, MS Orchestra Director

Viola and Violin

[jouellet@oakarts.org](mailto:jouellet@oakarts.org)

Having collaborated with some of the world's leading players including Wayne Lin, Emil Miland, Julian Schwarz, Nadja Salerno-Sonnenberg, as well as members of the Rawlins Trio, Alexander & Hausmann Quartets, Justin is quickly garnering a reputation as a top performer of chamber, orchestral and contemporary repertoire. He has worked with an array of conductors including the award winning Gerard Schwarz, John McLaughlin Williams and Arnie Roth. As an orchestral & chamber musician, Justin has performed throughout the United States in halls such as Carnegie Hall in NYC, Boston's Symphony Hall, Kimmel Center for the Performing Arts, and internationally in the countries of Austria, Canada, France, Germany, Netherlands, Puerto Rico & Switzerland.

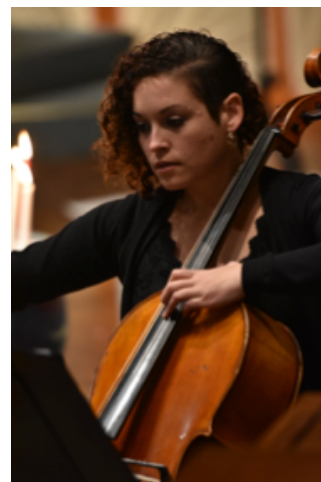


Residencies, fellowships & summer festivals include the Atlantic Music Festival, Eastern Music Festival, Festival of Youth Symphonies of Americas, St. Mark's International Music Festival, PARMA New Music Festival, as well as the Philadelphia International Music Festival. Justin is in his fourth year on the faculty of the Oakland School for the Arts as co-director of orchestral studies and has continued his mission in expanding the chamber music and strings program. He is a core member of the new music repertoire group CMASH which is committed to establishing and nurturing long-term collaborative relationships between composers and performers. Current collaborations and premieres for the 2017-2018 season include works by David Conte, John Grimmett, Derek Sup and Nicky Sohn. Justin studied at Temple University and holds a joint bachelor's degree from Emerson College and Longy School of Music at Bard College. His primary teachers and coaches include Mimi Bravar, Che-Hung Chen & Dimitri Murrath, Sid Curtis, John Koen & the Pacifica String Quartet. When not playing classical music, Justin has worked with alternative/jazz/rock artists such as Air Traffic Controller, Patrick Anseth, Kev Choice, Mark Erelli, Dave Godowsky, Jennifer Johns and more. He lives with his wife Ann Moss in Richmond, CA and maintains a private teaching studio.

### **Crystal Pascucci**

Strings Faculty, Cello  
cpascucci@oakarts.org

Ms Pascucci is a cellist, composer and improviser. As a performer, she is most active in the contemporary and experimental music communities. As a composer, she has researched vocal transcription and performative scoring of vocal inflections and rhythms. A graduate of Mills College, she is an active performer of free improvisation. She has performed with Roscoe Mitchell, Pamela Z, William Winant Ensemble, Ellen Fullman, Greg Saunier, Gino Robair, Zeena Parkins, David Behrman and the Paul Drescher Ensemble. Crystal was an artist in residence at Lijiang Studio in 2015 in Yunnan, China. She has returned to Lijiang Studio in summer, 2017 as a curator of the music residency program.



### **Tony Kakamakov**

Classical Guitar Faculty  
tkamakov@oakarts.org

Antony Kakamakov is a professional classical guitarist, chamber musician, and educator. He began playing guitar at the age of ten in his home country Bulgaria. By the age of thirteen, Antony had already won three international guitar competitions in Bulgaria and Romania.



His talent was quickly recognized, and he was offered full scholarship to attend the prestigious all arts boarding school Idyllwild Arts Academy. After finishing his high

school studies, Antony attended the San Francisco Conservatory of Music where he received his Bachelor and Master of Music Degrees, as well as a Professional Studies Diploma, under the tutelage of David Tanenbaum and Sérgio Assad. Antony has received top prizes from guitar festivals including the Sierra Nevada and the Wesley Day Classical Guitar Recording Competition, as well as awards from the Portland, Louisville, Tennessee, and SFCM Guitar Concerto Competitions. Subsequently, Antony has participated in organizing and judging various guitar events, including the Walnut Creek, Sierra Nevada Guitar Festivals, and the Guitar Foundation of America Regional Symposium. Antony Kakamakov actively performs both as a soloist and with the Pacific Guitar Ensemble, a group consisting of SFCM guitar faculty and selected alumni. He has appeared in concerts at La Guitarra California, Omni Foundation Guitar Series, Cranbrook Music Guild, various classical guitar societies, and many others. Besides being an active performer, Antony also has a passion for teaching. His students have received awards from the Walnut Creek Guitar Festival, hold superior ratings from the South Bay Guitar Society Festival, and were awarded the Tom Gardin Memorial Scholarship in 2016. Antony has given performances and masterclasses at Portland, Fullerton, San Francisco State Universities, UC Santa Cruz, and others. Antony Kakamakov is the classical guitar faculty at the Oakland School for the Arts.

## **ADJUNCT INSTRUMENTAL MUSIC TEACHERS**

Michael Shiono	Bass	mshiono@oakarts.org
Emily Sapa	Flute / Oboe	esapa@oakarts.org
Tony Peebles	Saxophone / Combo	tpeebles@oakarts.org
Josh Jones	Percussion / Combo	jjones@oakarts.org
Sara Dasovich	AP Theory	sdasovich@oakarts.org

# PERFORMANCE CALENDAR

## 2017 / 2018

### DECEMBER

Instrumental Music - IM Large Ensembles - Sweets Ballroom - Dec 9th Matinee  
Instrumental Music - IM Chamber / Pianists - Piedmont Piano - Dec 14th  
Instrumental Music - IM Chamber / Pianists - Piedmont Piano - Dec 15th  
Instrumental Music - IM Combos - Black Box - Dec 16th Matinee  
Instrumental Music - IM Strings - Sweets Ballroom - Dec 19th

### JANUARY

Instrumental Music - CMEA Jazz East Festival - Northgate HS, Walnut Creek

### FEBRUARY

Instrumental Music - Piano Recital - Piedmont Piano - Feb 23th  
Instrumental Music - Piano Recital - Piedmont Piano - Feb 24th

### MARCH

Instrumental Music - OSA Arts Festival - March 2-4th  
Instrumental Music - IM Classical Chamber - Black Box - March 22th  
Instrumental Music - IM String Ensembles - Sweets - March 23th  
Instrumental Music - Piano Duo Recital - Steinway Gallery - March 31st  
Instrumental Music - MARCH CMEA - Orchestra AND Solo and Ensemble

### APRIL

Instrumental Music - Orchestra Concert - Sweets - April 20th  
Instrumental Music - OSA Big Band/Messengers - Yoshis - April 16th  
Instrumental Music - Left Coast / Competition - Sweets - April 21st Matinee  
Instrumental Music - TBA - April 12th @ 6pm - Guitar Recital  
Instrumental Music - TBA - April 19th @ 6pm - Guitar Recital

### MAY

Instrumental Music - Guitar Night 2018 - May 10th @ 6pm  
Instrumental Music - IM Combos - Black Box - May 11th  
Instrumental Music - IM Jazz Ensembles - Black Box - May 12th  
Instrumental Music - Piano Recital - Piedmont Piano - May 17th  
Instrumental Music - Piano Recital - Piedmont Piano - May 18th

\*\*Please note: Some dates may be subject to change as we are still in process of securing all of the specific venues\*\*

**INSTRUMENTAL MUSIC PERFORMANCE DRESS CODE**  
**For all groups ensemble performances**

**Men:** Black dress pants (no jeans or shorts), black button down shirt, tie, black socks, and comfortable black dress shoes (no athletic shoes).

**Women:** Black skirts/dress or black pants, black shirt or blouse, black stockings, comfortable black dress shoes (no athletic shoes).

Failure to comply with the performance attire may disqualify a student from performing and WILL affect the student's grade.

\*Please note: For a specific event, ensembles may have a different specific dress code. It is up to the discretion of the ensemble teacher to communicate that information with students and parents.

*All attire must be cleaned, ironed, and performance ready.*

# **The Instrumental Music Alliance of Parents and Teachers (IM-APT) Mission Statement**

*“The OSA IM APT is a partnership of parents, faculty, and students dedicated to developing the full potential of young musicians and fostering planned change by facilitating productive communications, volunteering time, and raising funds to support students’ musicianship, academic achievement, and overall enrichment as members of the OSA community.” (From the IM-APT By-Laws, revision Feb 2011)*

**We STRONGLY ENCOURAGE any and all IM parents to attend the five crucial Instrumental APT meetings this year: September 12th, 2017, November 14th, 2017, February 13th, 2018, April 10th, 2018, and May 8th, 2018**

This year we also hope you:

**E-mail us:** [instrumentalmusic.osa@gmail.com](mailto:instrumentalmusic.osa@gmail.com)

**Visit our Website:** [www.oakarts.org/school-instrumental-music](http://www.oakarts.org/school-instrumental-music)

**Like us on Facebook :** [facebook.com/osa.instrumental](https://facebook.com/osa.instrumental)

**Follow us on Twitter:** @osainstrumental

**Subscribe to our YouTube channel:** [youtube.com/user/OakArtsInstrumental](https://youtube.com/user/OakArtsInstrumental)

## **The IM-APT Leadership Team**

The IM Leadership team is a group of parent volunteers who are committed to being the voice of the IM Parent community at large and to leading the support of all IM parents of the Instrumental Music program, faculty and staff. The leadership team is voted in by the General Membership every May and serves two-year terms. The Chair and Assistant Chairs of Instrumental Music are voting members of the Executive Committee as well.

### **Admin / Merchandise /**

#### **Communications**

Jeff Glick (President)  
Trudy Brown (Communications)  
Denise Doyle (Merchandise)  
Amber Richardson (Merchandise)  
BZ Lewis (Secretary)  
David Hillman (Treasurer)  
Peter Brodsgaard (Operations -  
Merc and Treasury Support)

#### **I. Piano Program Team**

Janeen Mesa  
Valerie Le  
Peter Brodsgaard

#### **II. Guitar Program Team**

Beth Seger

#### **III. Jazz Program Team**

Sherna Perez  
Natasha Haugnes

#### **IV. Chamber Music Program Team**

Susette Min  
Elissa Berall

#### **Gigging and Special Project Team**

Lana Hurteau (Co-lead)  
Michelle Gonzales (Co-lead)

**2017-2018**  
**PARENT PARTICIPATION**  
**"THREE VOLUNTEER SHIFT"**  
**AGREEMENT**

*The Instrumental Music Department relies exclusively on VOLUNTEERS to provide support for concerts, chaperone field trips and performances, facilitate gigs outside of the school day and other outside enrichment opportunities. For the 2017-2018 academic year the IM department will expect each family to commit to **at least 3 shifts** to fulfill our commitment to providing these opportunities for your child.*

**AGREEMENT TERMS:**

Your role in the success of the Instrumental Music Department—and of your child—has two components: (1) your personal commitment and (2) your active support as a parent volunteer. We cannot provide the scope of enrichment and performance opportunities that have become the hallmark of our IM department without a strong and enduring commitment from our parent community. **WE NEED YOU!**

\_\_\_ To the best of my ability I will attend ALL IM Parent Meetings

\_\_\_ I will volunteer *at least 3 shifts* during the academic year to support our IM department mission and vision of providing a world-class music education and performance opportunity program for MY CHILD (e.g., ticket sales at shows, Newberry’s cleanup and maintenance, chaperone field trips, gig transportation support, events support).

\_\_\_ I will read the weekly notes emailed by the IM department to keep informed of upcoming events and calls for help from the faculty and staff.

Parent/Guardian Name(s):

Parent/Guardian Phone Number(s):

Parent Guardian Email(s):

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**Parent/Guardian–Print**

**Date**

**Signature(s)**

# Student Agreement 2017-2018

The OSA Instrumental Music Department is designed to prepare students for postsecondary education and a career in the music industry. Even if you are not planning to become a professional musician, you are expected to approach the curriculum as seriously as those who are. Compiled below are department expectations to help guide your education, and that will help you *and* your peers succeed. We expect that you actively participate *every day*, and that you will endeavor become responsible musicians for the betterment of yourself, your peers, and to maximize potential for college acceptance and vocational opportunities beyond OSA.

## **Personal and OSA Musical Equipment**

- You alone are responsible for your instrument.
- If you need to borrow a school instrument please have a parent/guardian contact a teacher.
- You are responsible for the equipment and accessories necessary for the operation of your instrument: Reeds, Valve oil, Rosin, Guitar picks, Drumsticks etc.
- Keep track of your personal audio cables and headphone adaptors, and return any school cables/adaptors to the proper room. Do not anything from a room that does not belong to you.
- Make sure you always keep your instrument clean, and in proper working order.
- If an instrument is not yours do not touch it!
- Care and respect school instruments and equipment as if it were your own.

## **Performance Etiquette**

- Arrive on time to each performance. Call time is call time!
- Follow the dress code to the letter unless otherwise instructed by your teacher.
- Be sure you have had a proper meal ahead of time, and have your instrument and music ready.
- Be respectful of your peers, teacher and audience at all times during school performances.
- There is no talking, and no use of cell phones during any performance unless approved.
- Respect all performance spaces.
- Before and after each performance you are expected to help move equipment to and from the Newberry building.
- You are expected to assist in the setup and breakdown of equipment at any performance space, and help return it to the proper room at the Newberry building.
- Follow ALL faculty leaders' instructions while you are on stage on stage Don't tune your instrument
- Clean up after each performance. Check the space around you and clean up any water bottles, & trash, even if it is not your own.

## **Sheet Music**

- You alone are responsible for your music.
- If you lose or damage your music you may ask for a replacement copy. Do not make a habit of it, or you may lose daily participation points.
- All music you receive throughout the year should be taken care of equally. Always bring all music necessary for each class, every day.
- Have your music separated by course. We suggest separate folders, or a multiple folder binder for every class in order to easily access music given, and that you make a separate copy for home use.
- Make use of your IM lockers. Use them for sheet music and musical equipment only.

- Keep all materials of any kind that are given to you. Exercises are music too!
- If you borrow a book from a teacher you are responsible for returning it in the condition it was given to you. You may be held responsible for its replacement if damaged.
- Always have manuscript paper, a pencil and a good eraser available.

**Classroom Behavior/ Professionalism**

- **The Newberry building is a great privilege for all of us, and is designed entirely for your benefit and learning. Anything that gets in the way of teaching and learning for you, or your peers, is unacceptable.**
- IM is a family! Work together and be supportive. Be helpful and encouraging to your peers. When one student succeeds we all succeed.
- Upperclassman, take responsibility for your seniority and be a leader in your own way.
- Practice is absolutely essential. If you do not practice it affects your ability to participate, your fellow students ability to excel, and your teacher to effectively teach.
- Enjoy what you are doing! If you don't it is unlikely that anyone else will.

**IM and your Private Instructor**

- We highly encourage all IM students to study with a private teacher if possible.
- We believe that lessons learned, and material acquired, from both OSA and your private teacher are of equal value.
- We are willing to, but are not required to, work with your private teacher in the best interest of your progression as a musician.
- Please ask your teachers about qualified private instructors, and OSA scholarships available for private instruction.
- Share information and material received from IM with your private instructors.
- Actively seek knowledge from your instructors, both at OSA and privately.

I agree that as a member of OSA's Instrumental Music Department I will practice and work to improve on my instrument. I will respect my teachers, peers, my instrument and myself. I agree to focus to the best of my ability, and not to disrupt the learning environment for my peers and teachers. I will keep my focus on music while inside the Newberry building.

I have read the IM handbook and agree to its terms. I understand that my full participation and contribution to the IM department is absolutely essential to its success.

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**Student – Print Name**

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**Student - Signature** **Date**

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**Parent/Guardian - Print Name**

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**Parent/Guardian - Signature** **Date**