

# HELIX INSTRUMENTAL MUSIC

Fall 2016

As members of Helix Instrumental Music Program, we commit to the everyday pursuit of excellence. Through the performing arts we encourage the development of musical talents, promote social unity, inspire the community and advocate in support of the arts



## Handbook of Policies and References

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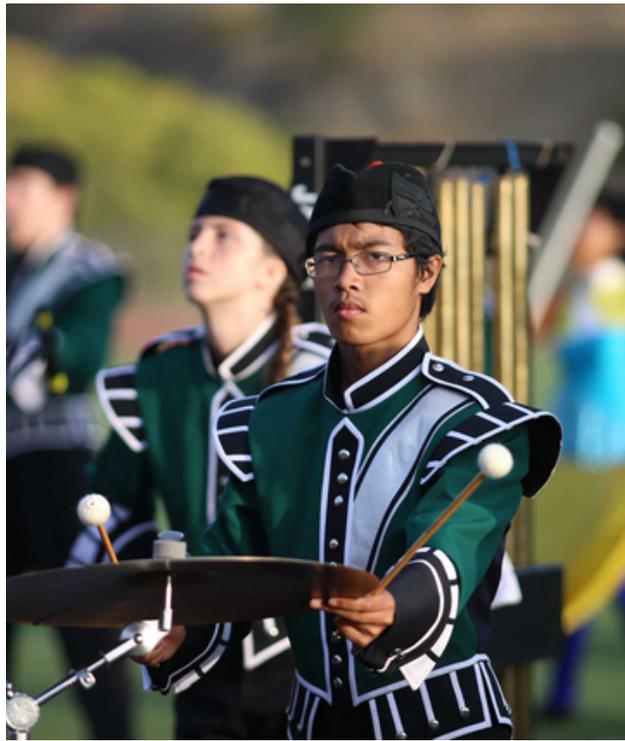
***It is critical that both student and parents read all sections of this handbook thoroughly. Most questions and issues can be avoided by understanding the policies set forth by this document.***

# PROGRAM OBJECTIVES

The Helix High School Instrumental Music Department has four main objectives in its educational program.

**1. Education:** We prepare all students for life beyond high school by expanding knowledge, technique, and skills as musicians and performers. We provide an outlet for personal growth, creativity and self-expression. We provide the opportunity for high school students to develop leadership, team work, and the opportunity to experience the rewards and sense of pride that go along with outstanding achievement.

**2. Cultural:** We develop an appreciation for a variety of musical styles and foster an understanding of music history and theory through



“Once a Scottie, Always a Scottie”

the literature, performance and choreography. Through participation in this program, we strive to help each student develop his/her aesthetic, expressive, and human potential to the fullest.

**3. Service:** We provide cultural and entertainment for the student body at Helix Charter High School and the community in order to lend

color, atmosphere, and spirit to certain school events and community functions.

**4. Social and Recreational:** We provide a worthy, productive recreational activity that is not only a healthy emotional outlet and source of social interaction, but that is a safe source of enjoyment, enhancing high school life and beyond.

## WHAT DOES CULTURE MEAN TO AN ENSEMBLE?

We have a way of doing things, and that is our culture. It’s an attitude of professionalism, pride in performance, and a tradition of excellence. **We place the group above the individual and the needs of others before ourselves.** Our culture goes beyond grades and expectations: it is the spirit within the Helix Instrumental Music Department.

# HELIX INSTRUMENTAL MUSIC CULTURE

## how we get things done

**1. BE EARLY TO REHEARSAL** Arrive 10-15 minutes early to any after school rehearsal to give yourself time to warm up and stretch. Come straight to class during the school day so that you are ready to begin when the staff is ready.

**2. TIME IS A LIMITED RESOURCE** Having a quiet and positive atmosphere at rehearsals is required for productivity. Be totally focused on the moment, whether it's in rehearsal or a performance.

**3. BE ORGANIZED** Always be prepared by taking care of your instrument, music, equipment, uniform, etc. Respect your peers enough to have all the things you need at every rehearsal, including a pencil. Neglect of uniforms, instruments, or equipment is not tolerated in the Highlander culture.

**4. 100%, ALL THE TIME** Practice like someone is watching. We all have good days and bad days. Avoid bringing negativity to rehearsal. We are only as strong as our weakest contributor so bring your "A" game.

**5. BE RESPECTFUL** We have some of the best instructors and parent volunteers. They devote countless hours to the program. They deserve your politeness, attentiveness, and cooperation at all times. "Please" and "Thank You" go a very long way.

**6. POSITIVELY REPRESENT HELIX** Members are expected to demonstrate and foster leadership in and out of the program. It is expected that you will be a good custodian of the program's reputation in social situations as well as the performance/rehearsal environment—in other words, you will lead by example and actively mentor other members who may be behaving in an inappropriate manner, whether in the stands, at rehearsal, at a party, or elsewhere. The Instrumental Music program is fortunate to travel throughout Southern California and has even traveled out of the country. Remember, you are a representative of the Instrumental Music Department, Helix Charter High School, HIMA, the Grossmont Union School District, your family, and yourself. We expect you to act only in ways that portray those entities in a positive way. This includes being polite and courteous to other performing ensembles, officials at performances, and/or spectators at a performance at all times.

**7. ACCEPT FEEDBACK** Criticism should be given and received in a constructive manner, and for the betterment of the individual and the program.

**8. PRACTICE ON YOUR OWN** Rehearsal time is not enough to perfect our craft. You must apply what you are taught in rehearsal outside of the classroom to better yourself, and therefore the program as a whole. It is not acceptable to just "show up."

# PERFORMING ENSEMBLES - 1 of 2

The Helix Instrumental Music Department has seven main performing groups: Concert/Symphonic Band, Wind Symphony, Percussion Ensemble, Orchestra, Pipe Band, Color Guard, Jazz Band and percussion ensemble. There is also a volunteer student run Pep Band for away athletic events. Each group is part of the music department and the Helix Instrumental Music Association (HIMA) supports all groups.

## “THE HIGHLANDER BAND”

The marching band consists of students from all three bands, Percussion Ensemble, Pipe Band, and Color Guard. All participants, in addition to their individual class, take the 4th period Marching Band/Physical Education\* class as well, in order to minimize after school rehearsal time.

There is a long history of excellence within this performing group. With this in mind, all students are able to participate in various aspects of The Highlander Band, but placements within the competing units, both field and parade, may be limited for instrumentation and visual purposes at the discretion of the staff.

All band classes perform at various events after school, including but not limited to a concert each quarter, competitions, festivals and community events. Time outside of class is required of anyone enrolled. Students are expected to practice outside of class, and private lessons are highly encouraged.

*\*See your counselor for credit details on Marching Band P.E.*

## WIND SYMPHONY

Wind Symphony represents the most advanced members of the program, open by audition only. The goal of this music performance group is to provide the opportunity for you as a woodwind, brass, or percussion performer to come together with other like-minded (and like-spirited) musicians in an ensemble setting to rehearse and perform standard and emerging literature from the wind ensemble repertoire.

Regardless of audition or grade, the instrumentation and personnel of this ensemble is ultimately up to the staff, and may change at any time.

## CONCERT AND SYMPHONIC BANDS

All students interested in being in band on a wind instrument must sign up for Concert or Symphonic Band (unless enroll in wind symphony). Almost all freshman begin in Concert band class. More advanced students audition and move on to Symphonic Band. These classes perform together during concerts in order to supplement proper instrumentation. The staff on a rotating basis during class, will individually tutor students who cannot afford private lessons. However, there is no substitute for individual tutelage from a private teacher.

## ORCHESTRA

All string players sign up for this class. Because of this ensemble is mixed with all four grade levels. Winds and percussion are also incorporated at times to form a complete symphony orchestra. The students will focus on all areas of good practice and performance technique. Orchestra primarily studies musical styles which may include, but are not limited to, contemporary works, classical literature, romantic literature and jazz for the purpose of learning musical skills and public performance. Because this ensemble is mixed with all four grade levels,

## BAGPIPE BAND

The pipe band consists of those students in the bagpipe class who have demonstrated enough proficiency on pipes or drums to perform. During the fall the pipe band accompanies the Highlander Band in performances at football games, parades, and sometimes field competitions. During the spring, Pipe Band attends bagpipe competitions such as the Scottish Games in Vista. The band also performs on its own at other venues, parades, and department concerts such as the Pops Concert.

# PERFORMING ENSEMBLES - 2 of 2

## PERCUSSION ENSEMBLE

This class is comprised of percussion students. All students in this class are also enrolled in the Highlander Band and therefore are expected to attend all marching rehearsals. Emphasis is placed on the fundamentals of comprehensive percussion performance (snare drum, timpani, keyboards, marching percussion, and drum set), including tonal concepts, technical skills, rehearsal skills, aural skills, and rudimentary music theory. In addition to several formal concerts, members are required to perform for various school/community performances and sectional rehearsals. During 3rd and 4th quarters enrollment period, some students in this class may be redistributed into the Wind Symphony classes.

## COLORGUARD

Designed to prepare students for performances with the Highlander Band as well as Winter guard competitions in the spring, this class focuses on body work, dance and equipment technique. Color guard is the critical visual unit of the Highlander Band, performing with flags and our banner during parades, and varied flags and weapons during field shows.

All students in this class are also enrolled in the Highlander Band and therefore are expected to attend all marching rehearsals.

## JAZZ BAND

This class replaces the marching band class on the "B" day of Wind Symphony during the 3rd and 4th quarters. Jazz Ensemble represents the most advanced members of the program, open by audition only. The goal of this music performance course is to provide the opportunity for woodwind, brass, or percussion performers to come together with other like-minded (and like-spirited) musicians in an ensemble setting to rehearse and perform standard and emerging literature from the jazz repertoire.

## MULTIPLE AND/OR CHANGING ENSEMBLES

While students are encouraged to try new experiences, each student must continue to perform in their original capacity (or on their original instrument) with continued excellence. Crossing ensembles is by Director permission only, almost always taking place only when it will benefit the overall program. The program cannot be as productive if subject to a constant state of unnecessary flux.

***All Students in the Instrumental Music Program are expected to practice outside of class. We also encourage students to take private lessons. Please see Staff for a list of qualified private teachers.***

# GRADING AND ABSENCE POLICY *all classes*

**PERFORMANCE MAKES UP 40% OF THE GRADE.** Performance evaluations are a combination of LITERATURE EXECUTION, CONCERTS, AND AUDITIONS. and additionally marching visual performance in Marching Band/ Marching PE, Bagpipe Band, and Color guard classes. Public performances are also evaluated and factor into the performance grade. Evaluations played one-on-one with staff are the final performance evaluation each term and reflect both a performance grade and ensemble chair placement for the following semester.

**ASSESSMENTS MAKE UP 30% OF THE GRADE.** Students will be formally and/or informally evaluated on their progress with assigned parts throughout the semester. Students will mainly be evaluated on literature given in class, memorization of scales and music; Color guard will be evaluated on drill and choreography memorization and execution. While orchestra and pipes will be evaluated on literature given in class. These evaluations may be in front of the entire class, so practice accordingly.

## **WRITTEN EVALUATION/REFLECTIONS MAKE UP 15% OF THE GRADE**

Students may receive cumulative, formal written evaluations covering all lecture knowledge or write reflections on individual or group progress. All coursework will be practical in nature, presented in class, and students are encouraged to take notes IN PENCIL on their music when appropriate. Informal quizzes may be announced anytime

## **SCALE MASTERY** *Concert & Symphonic Bands, Wind Symphony, Orchestra, and Percussion*

Each year students are expected to pass off a certain scale proficiency. Meeting the entire requirement will result in maintaining your earned class grade. Meeting over half but not all of the requirement will drop the overall class grade by a full letter, and less than half shall fail the course, regardless of attendance or performance grades.

1st year: Chromatic scale, 6 major scales, Bands: G, C, F, Bb, Eb, Ab; Orchestra: Bb, F, C, G, D, A

2nd year: All 12 major scales and arpeggios, two octaves, quarter note

3rd year: All 12 melodic minor scales and arpeggios

4th year: All 12 harmonic minor scales and arpeggios,

**Students will be issued ONE cardstock scale mastery sheet for free, which will be kept in the office until proficiency has been demonstrated. If you lose this sheet, you will have to replace it for a cost and start your proficiencies over.**



**HELIX**  
**INSTRUMENTAL MUSIC**

# PARTICIPATION & ATTENDANCE

**Students MAINTAIN participation by attending all performances and rehearsals MAKING UP 15% of the grade.** Having correct equipment, instruments, accessories, sheet music and attire is part of this grade. Credit may be withheld or reduced at the Staff's discretion for not having all required items (such as long black socks for concert, uniform parts, pencil on stand in rehearsals, etc). All grades are cumulative for the entire semester. **Students receive daily 10 points for a total of 50 points for the week.**

## Unexcused Situation

ONE Performance absence:

TWO performance absences:

ANY Rehearsal absence:

DRESS Rehearsal absence:

ANY Sectional absence:

FOUR Tardies, class or after school:

## Grade Reduction

"F" attendance grade (maximum 69 out of 100)

"F" overall class grade

Weekly attendance grade drops 10 points or 1 letter (ex: "A" to "B")

Weekly Attendance grade drop, 20 points or 2 letters (ex: "A" to "C")

Weekly Attendance grade drop, 5 points or half a letter (ex: "A" to "A-")

Weekly Attendance grade drop, 10 points or 1 letter (ex: "A" to "B")

Rehearsals are posted on the department's Google calendar, which is published both on the website and in printed form in the classroom. **NOTE: In order for specially called (non-weekly) sectionals to count for section leader service credit, and the attendance policy to be in effect, they must be announced by the section leader at least one week in advance.** Impromptu last-minute sectionals, while appreciated, will not grant credit or be required for attendance.

## GRADING

- After school rehearsals and performances are considered "co-curricular," not extra-curricular, and factor into a student's class grade.
- Departmental philosophy dictates that if a student attends and actively participates in all rehearsals and performances, exudes a professional demeanor and completes their job musically or otherwise, **displaying constant musical growth**, they should receive an "A" or "B" grade. As the "teacher of record," only the Director of Instrumental Music has the authority to alter the grading policy to specific situations.

## ABSENCES

- The Director must be notified as soon as possible in emergencies. Qualifying unplanned absences or tardies (such as illness) must be documented via email (preferable) or the "green form" signed by a parent and turned in within two days of return. Both absences and tardies that are undocumented will be considered unexcused, regardless of reason.
- Qualifying planned absences (such as court appearances, funerals, etc) must also be documented and submitted at least one week in advance, or in the case of family emergency, as far in advance as possible.
- Students must also inform their section leader as soon as possible of any absence as soon as possible.

- Qualifying excusals include: severe illness, death in the family, family emergency (information must be provided to the Director, court appearances, and other commitments to Helix staff (which must be discussed in advance with the Director).
- **PARENTS: Non-life threatening appointments scheduled over rehearsals, classes, or performances WILL NOT be excused, even if you clear your child through the Helix attendance office.** We understand your challenges, but your child's absence affects the progress of around 100 other students. Please plan accordingly.
- **Drivers' tests and birthdays are commonly requested exceptions which will never be considered excused under any circumstances.** Let us sing your child happy birthday and enjoy the day together; plan their party around their responsibilities, please.

**A performing ensemble functions like a delicate ecosystem; if anything is missing, the whole cannot flourish. Everyone has to be present for the group to succeed in rehearsal!**

# PERFORMANCE/ABSENCE POLICY

The Highlander Band progresses significantly in each of its rehearsals. Sometimes absences, whether excused or unexcused, may put a student into a situation where they are unprepared for performance. It is not acceptable in the Highlander Band to just “wing it” and get through a performance. If the staff deems that a student is unprepared for a performance and jeopardizes the success of the whole, that student may not be allowed to perform on a given performance. If this is due to an excused absence situation, the excluded performance will also be excused.

It is important to note that **excused absences from rehearsals are often the reason a student is precluded from performance.**

Excused or not, a member who isn't present at rehearsal is behind the performance progress of the group.

Excessive absences from rehearsals, excused or not, can become a hindrance to the progression of the group, and the overall success of the student. That said student has to earn the privilege to perform. Students may be excluded from performances due to this reason. If issues persist, alternates may be used to replace students with excessive absences or who are excluded from performances for any reason.

**Examples of occurrences precluding a weekend's performances:**

- Failure to attend night rehearsal
- Failure to attend two school day rehearsals in a given week
- Failure to attend any rehearsal directly preceding a performance

Because each situation is unique, all exclusions from performances are at the discretion of the Staff, and are final. Appeals will not be entertained.

These policies apply to ALL UNITS of the Helix Instrumental Music Program. Absences detracting from a student's performance will be weighed and determined on an individual basis.

## **ALTERNATE STATUS: Marching Band**

Should a student miss band camp, or display a serious deficiency in either performance, attitude, motivation, or program citizenship will be placed on alternate status. An alternate is still permitted to take the class, and will rehearse music and fundamental marching with everyone else. Alternates will also attend all **on-campus** performances and are allowed to participate in pep band. However, an alternate will not have a spot in the competitive marching band show until two criteria are present:

- 1) a student on a like instrument in the show is in some way failing to meet the requirements of performance, AND
- 2) the alternate status student is demonstrating superior performance, effort, and attitude

Decisions on who is best fit to participate in the competitive show are the sole discretion of the staff and absolutely no appeals will be entertained. There is **no guarantee** that an alternate will ever perform in the competitive show. Also, alternates will **never travel** with the band until placed in the show.

# CLASSROOM EXPECTATIONS

- **Enter the room calmly and quietly.** There is never any yelling in the rehearsal hall. Talking will remain at a reasonable level.
- **Leave bags and back packs in the designated area established in the first few days of school.**
- **After getting your instrument, return your case to the locker.** This goes for ALL INSTRUMENTS, no exceptions for small cases.
- **There are only three things with you in the ensemble setup:** 1) your instrument, 2) ALL of your sheet music, and 3) a pencil ON YOUR STAND ready to be used at a moment's notice. Bottled water and a great attitude are highly encouraged.
- **THERE ARE NEVER ANY CELLPHONES IN THE ENSEMBLE AT ANY TIME.** Ensure you put them in silent, non-vibrating mode before rehearsal, as vibrations coming from book bags and lockers are highly distracting.
- **Never touch anyone else's instrument without permission.** Never play anyone else's instrument unless instructed to by staff
- **There is no food or drink in the rehearsal hall,** except when excused by the staff, such as at camp and during council lunch meetings. Bottled water is ok. If you see other trash, loose paper, etc, dispose of it as if it were your own.
- **No horse play,** throwing objects, physical contact, etc.
- **No sports equipment** is to be brought or stored in the rehearsal hall at any time.
- **Do not lean anything against any walls** of any room or hallway in the Performing Arts Center.
- **Do not touch or kick the walls or doors,** or any painted surface. Use the door handles only.
- **No loitering in the storage room, practice rooms or the Directors' office.**
- **Never enter the Directors' office or library without permission.** Copier use is also by permission only, no exceptions. Practice room use is by Director permission ONLY.
- **Never leave valuables lying around unattended.** It's best not to bring them at all. While we do not condone theft, do not expect us to be sympathetic to your loss after you've been instructed not to bring valuables.
- **Theft and vandalism will result in instant removal from the instrumental music program and also jeopardize your standing as a Helix Charter High School student.**
- **Do not post anything on the walls without permission,** and never put tape or any adhesive on any surface in the rehearsal hall, storage rooms, or practice rooms.

***Students who violate these rules will be given a warning or a short-form Behavior Modification Assignment depending on the situation. Subsequent violations will result in long-form documentation and potential removal from the program.***

# REHEARSAL EXPECTATIONS

## INSTRUMENTAL REHEARSALS

- Students will be seated with instrument, music, pencil, and any other individual needs to rehearse by the time set by the conductor. **In school day classes, this is three minutes after the bell rings to be in class.** Regardless of whether you made it in the door on time, failure to be prepared in the ensemble three minutes after the bell will be considered tardy and factor into your attendance grade.
- Upon entering the hall, prepare yourself for rehearsal before you do anything else. Strings, this includes tuning yourself and being prepared to tune as a group at the downbeat.
- After the staff begins rehearsal, play only when told and only what is written or asked of you.
- Do not shout out questions or comments verbally. Raise your hand, be acknowledged by the staff.
- Do not talk at all when the staff is talking, even if you are not being addressed. Often what applies to one section affects another, and you need to be aware of everything in a given piece of music, not just your own part.
- If you *need* to talk within your section about the music, wait at least five to ten seconds to establish that what the staff is addressing does not directly pertain to you, and then please whisper and hold no conversations about anything besides the music.
- **If you are not currently a part of the rehearsing ensemble, no matter which one it is, you are never allowed to interact with students in the rehearsal or come within a distance or visual proximity that is in any way distracting. The decision on what is distracting is ultimately up to the staff present, but the best choice you can make is to not call attention to yourself.**
- No gum is ever allowed in rehearsal, regardless of instrument, percussion including strings
- During school, do not loiter on your way to rehearsal. Come straight to class so that you may change into appropriate clothing and start on time.
- At rehearsals, students will be changed and where they are supposed to be for roll call at five minutes past the bell.
- Tennis shoes, shorts/sweats, and t-shirts are recommended. Long hair is up, jewelry is removed, and no jeans or open-toed shoes are allowed.
- Bring equipment, pencil, notebook, charts, and a water bottle to every rehearsal.
- There is absolutely NO TOSSING in the rehearsal hall. Spin only in outside the rehearsal hall during rehearsal, between classes, etc. If you break something, you will pay to replace it.
- **Read the information board AND the white board at the front of the room in their entirety as you walk into the room, from left to right, to see if there is any information specific to today's rehearsal or announcements to the program or class in general.**
- **Any information presented on the board is YOUR INDIVIDUAL RESPONSIBILITY to act upon.**
- Directors and HIMA maintain a Facebook page and send out emails AS A COURTESY, but those avenues of communication are not substitutes for student awareness and communication with parents on critical scheduling expectations.

# TRAVEL POLICIES

## **ALL STUDENTS MUST HAVE A PERMISSION SLIP AND MEDICAL FORM ON FILE WITH HIMA AND THE SCHOOL BEFORE ATTENDING ANY EVENT AWAY FROM CAMPUS, REGARDLESS OF MODE OF TRAVEL.**

Various aspects of our program require travel. Itineraries are sent out as soon as possible. Because specific times at competitions are usually not known until very close to the event, often these itineraries will have a specific call time, but return time will be approximate. If an event draws near and you don't have an itinerary, don't panic

- check the website's calendar (<http://helixinstrumental.org/pages/calendar>)
- check your email
- check the HIMA Facebook ([www.facebook.com/helixinstrumental](http://www.facebook.com/helixinstrumental))
- and ask your child for one if you still cannot find information...

The following policies are in place on all trips away from school:

### **Bus Code (from Helix policy)**

- The STAFF, HIMA chaperone and bus driver have absolute authority. Students will comply with their requests immediately and without question.
- One student leader on each bus, assigned by the Band Vice President, will be responsible for a head count prior to chaperone's request and also responsible for clean up after the trip.
- No banners, colors, signs, etc, on outside or inside of bus; No hanging of anything, including body parts, out of the windows; no throwing, no moving around, no feet in/on seats; no horseplay, no loud talking; no use of flash equipment; no public displays of affection; no smoking, drugs, alcohol, snuff, or tobacco; no spitting, eating or drinking

### **Departmental Codes**

- Never leave the bus until instructed to do so by the staff. Never leave with a carpool until instructed to do so by the staff.
- ***Students must ride the bus or carpools both to and from events unless otherwise specified. Students will only be dismissed to ride home with parents if the Director receives a note from parents before departure from Helix. Parent must verbally notify Directors that they are taking responsibility for their child.***

- Students are not allowed to switch buses or carpools during a trip or at any time after a roster has been made.
- Students shall remain in the boundaries established by the Staff. When at a competition, this can be assumed to be in the parking lot or stadium. If students are given freedom to roam the campus, it will be directly from the staff, and no one else
- If your child violates State or Local Law, they will be left in police custody and we will try our best to notify you as soon as possible. Parents will be required to pick up such students, no matter what the location, and depending on the offense, they may be removed from the program immediately.

**GENERAL RULE: Students should be in the right place at the right time (early!) wearing the proper clothes/uniform, with the right equipment, without fail. Exceptions will not be entertained nor tolerated.**

Also, the "Helix Charter High School Behavior Code" is in effect at all times. Any infractions from this document will be dealt with according to school policy.

### **Private Vehicle Procedures**

- Any private vehicle being operated for the transportation of students to or from a Helix school event MUST have a release form on file.
- All drivers must be over 25 years of age. Students are NEVER permitted to drive themselves to or from a school event without prior consent, regardless of having form on file or not.
- All California vehicle laws must be obeyed, and drivers are responsible for any violations. HIMA will not be held financially responsible for any such violation.
- Behavior in private vehicles shall remain consistent with all district bus codes.
- Instruments and equipment damaged or stolen while being transported in a private vehicle are not covered by district insurance, and are the responsibility of the families of the students being transported.
- On overnight/distance trips, students must travel in groups of three or more at all times, keep socialization and noise to quiet levels, and be courteous to all of the general public. Curfew is defined as being in the correct room with no noise audible outside of room. Additional supplemental rules and information specific to each trip will be discussed prior to event.

# PARENTAL RESPONSIBILITIES

The Staff and The Helix Instrumental Music Association, or HIMA, do their best to ensure the safety of your child and provide for their education. However, the following is a set of expectations of all parents of all students in every aspect of the program.

**The Staff and HIMA make every effort to provide communication outside of the classroom through email, Facebook, and a calendar that can be found on our website.** Parents are expected to maintain reasonable awareness of events their child is participating in through any of these means, which are ALL above and beyond the classroom communication provided to your child. **However, it is ultimately your child's responsibility to communicate their needs and music schedule to you.**

Parents shall provide transportation to and from Helix for all rehearsals, trips, and performances. Students are not excused from rehearsals or performances due to transportation problems.

Students are encouraged to use cell phones to phone home as we are departing from any trip, or as soon as a football game is over. The Directors, staff, and HIMA are not responsible for students left more than 30 minutes after any the conclusion of any event.

**Standard Wednesday night Marching Band rehearsals always end on time.** Students will be dismissed to clear the field, pack their instruments, and go home promptly at 8:55-9:00 pm to facilitate being picked up

between 9:05-9:15 pm. **If your child is late getting to the parking lot, it is because they are socializing, not because they were released late.** The Rehearsal Hall will be locked promptly at 9:30. The Staff respect your lives, your time, and they expect the same respect in return. Please pick up your child on time. Consistent offenders may be removed from the program.

For trips where transportation is not provided by HIMA carpool or the district, primarily Pep Band, families are requested to coordinate transportation to these events on their own. Some events may have to be cancelled without enough parental support. As the district cannot provide enough funding to support a successful instrumental music program, parents are requested to take part in HIMA meetings, activities, and fundraisers to help support their student's education.

HIMA raises almost 95% of the funds necessary to run our program. They will ask for donations and fundraising participation throughout the school year to ensure the success of Helix Instrumental Music. **If families choose not to support HIMA or participate, eventually certain events and privileges experienced by our students will cease to exist.** This is simply the reality of a music program. It does not run on dreams alone.

**[WWW.HELIXINSTRUMENTAL.ORG](http://www.helixinstrumental.org)**

<http://helixinstrumental.com/pages/>

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

# UNIFORM DESCRIPTIONS

## CONCERT BLACK

Worn by all performers, bands and orchestra, to all concerts and festivals.

**Men:** Black tuxedos with black shoes. White formal shirt with BLACK bowtie and cummerbund. We no longer use green accessories. Tuxedos may be purchased very reasonably through Friar Tux shop at the beginning of each year; otherwise students will have to make their own arrangements.

**Ladies:** Black formal dress with black shoes (no sandals) and black nylons. Shoulders must be covered and length is below the knee when sitting and standing. Dresses can be purchased through a company arranged by HIMA to ensure proper modest style. These dresses are floor length with covered shoulders and upper arm, with a modest neckline. Failure to wear an appropriate black dress at a performance may result in dismissal and an unexcused performance absence.

## MARCHING BAND WINDS AND PERCUSSION

**Provided:** glengarry (hat), gauntlets, tunic (coat), pants

**Student responsibility:** black “super drillmasters” shoes, black socks, undershirt, shorts/spandex worn underneath uniform, and travel shirt purchased through information provided by HIMA. HIMA will sell gloves to replace lost ones but will not loan them. Students must immediately replace lost gloves, glengarries, and gauntlets, they may NOT be borrowed. STUDENTS SHOULD IMMEDIATELY WRITE THEIR NAME IN PERMANENT PEN IN A DISCREET SPOT OF ALL SELF-OWNED PARTS OF THE UNIFORM.

## BAGPIPE BAND

**Provided:** feather bonnet, tunic (jacket), kilt, waist belt, plaid, broach pin, cross belt, sporran, spats, hose tops, and flashes.

**Student responsibility:** black navy oxford shoes, black socks, undershirt, shorts/spandex worn underneath uniform, and travel shirt purchased from HIMA.

## COLORGUARD

Field show and winterguard uniforms vary from year to year. However, the parade uniform is always the same.

**Provided:** vest, kilt skirt, and flashes

**Student responsibility:** blouse, black trunks, socks, undershirt, tap shoes, and travel shirt purchased from HIMA.

## OTHER DETAILS

Anytime students are in the Highlander Band uniform, there will be no makeup, piercings, fragrances, or heavy hair products used. Gentlemen may have facial hair but it must be close-trimmed and a clean shaven neck.

Conservative jewelry may be worn in concert black ONLY, but students advised to consider wearing as little as possible. Again, no fragrances whatsoever at any time.

# PROGRAM-OWNED UNIFORM AND INSTRUMENT POLICY

The Highlander Uniform represents decades of pride in performance and a tradition of excellence. Our uniforms are VERY expensive and must be treated by students with respect if they are to last. A program can only afford a new set of uniforms roughly every 12-15 years.

The same goes for our program-owned instruments and colorguard equipment. Instruments will be checked out to student in playable, working fashion. However, any repairs required by neglect or insensitive treatment to an instrument during its use will be the responsibility of the family of the student to whom the instrument is checked out. Also, students who are loaned an instrument may be asked to purchase their own mouthpiece and other “personal” supplies. While these can be costly, they are a fraction of the cost that the program has invested in purchasing instruments for students to borrow.

Students who play on school-owned instruments will have their instruments inspected for cleanliness, working order, and their cases inspected for proper maintenance supplies. Failure to meet standards in this inspection may result in revocation of loaner instrument privileges.

Uniforms must be put away properly folded on a hanger, in the garment bag, and in the correct coffin storage unit by all students every time. Instruments must be treated with respect and care as taught by the Directors.

Students who neglect proper uniform or instrument treatment may be dismissed from the program.

## **A few other critical points about uniforms:**

Anything stored in garment bags other than uniform parts will be confiscated and disposed of.

Do not take any parts of the uniform home without discussion with the HIMA Uniform Chair first. Parts taken home for cleaning need to be returned by the following Wednesday before evening practice.

Lost gloves/glengarries/gauntlets must be immediately replaced directly through HIMA at student’s cost.

Students may drink only water while in uniform, and may not eat AT ALL.

Students are trained at the beginning of the year how to treat the uniform in transit and warm-up. These procedures must be adhered to or the students risks being placed on alternate status or being dismissed from the program.

# INDIVIDUAL PRACTICE EXPECTATIONS

**WHY:** Playing only in class will not result in individual excellence, and therefore impedes the group as well. It is expected of all students in the Helix Instrumental Music Department practice on their instrument at least **THREE HOURS** per week outside of scheduled rehearsals. This is especially critical in the second semester, when all groups only meet every other day.

**WHERE:** Find a quiet place to practice with no distractions: no TV, computer, phone, etc. If possible, try to find somewhere that you will not be self-conscious about others listening. Stand or sit in a straight-backed chair for proper breath support.

**WHEN:** Establish a regular time to practice. Treat it like you would an important meeting or a critical homework assignment. Four 45 minute sessions are more effective than three hours at once.

**WHAT:** Include all or as much of the following critical parts in your practice routine:

Proper materials: well-adjusted instrument, music stand, method book, sheet music, metronome, tuner

Mental preparation: Focus on just the your music practice, get into it and find the joy in progress. Establish short and long term goals for technically challenging passages so you don't feel overwhelmed.

Warm-up: All wind players benefit from long tones. All strings should work on a variety of bowing patterns every day, and percussionists should stretch and do "eight on a hand" type drills every day. USE A METRONOME AND TUNER, AND REALLY LISTEN TO YOUR TONE AS YOU WARM UP. HAVE A PROFESSIONAL PLAYER'S SOUND IN MIND AND TRY TO MATCH IT.

**FUNDamentals!** The difference between a professional and an amateur is how much time they spend on fundamentals. Listening to your own tone, clearing up your articulation, practicing even crescendos and decrescendos, and developing the muscle control to sustain pitches at extreme volumes, both loud and soft, are critical to your progress. Doing this prior to all other aspects of your routine will dramatically affect the rest of your practice.

**Scales:** Get to the point that you can run them all everyday. Spend time with those you are less familiar with, and then do velocity and articulation exercises in each key. Incorporate thirds and arpeggios as well.

**Method books/etudes:** You should own a method book appropriate for your level and work through it in small chunks. Find one at a local music store, or ask for suggestions. Brass technical exercises should include the ever-critical lip slur.

**Repertoire:** So many students make the mistake of diving right into their sheet music, or only practicing what they can execute easily. Neither of these things will make you a better player. Practice what you have difficulty with and play it until it improves. If you can't seem to make progress, ASK FOR HELP!

**Difficult technical passages:** Use a metronome and start slowly enough that can execute WITHOUT FAIL. Do not speed up until you cannot make mistakes anymore, and only speed up in very small steps.

**Phrasing and expression:** These are executed much easier after a good warm-up. Adhere to all the dynamics and their shifts, and do it expressively with good tone. Have an emotion in mind. Make sure your phrasing makes sense musically. Figure out what is implied in the music. Find the agogic and tonic accents and let them guide your phrasing.

**Work on a solo:** Always have a piece of standard repertoire for your instrument that you are perfecting and can use for auditions or challenges.

**Warm down:** Even woodwind players should warm down on long, low tones to avoid damaging your lips.

## OTHER CRITICAL SUGGESTIONS FOR ALL PLAYERS:

**TAKE PRIVATE LESSONS** (you can only learn so much in class)

**LISTEN TO RECORDINGS OF PROFESSIONALS** (so you know what you SHOULD sound like)

**PLAY IN SMALL GROUPS** (chamber ensembles develop musical communication and independence)

**PLAY A VARIETY OF MUSIC** (exposing yourself to different things increases your understanding and musical depth)

# CHAIRS AND CHALLENGES

## AUDITIONS

Distribution of chairs and music is to best challenge strong players, avoid overwhelming those less experienced, and for the best performance scenario of the ensemble. Placement is determined through audition with the staff. Auditions for the following semester always occur during the last couple of weeks of the preceding semester and are usually tied in as the final performance exam grade.

First chair does not always mean “first part.” The staff may rotate parts on lighter selections, especially in brass sections, in order to challenge younger players to push their ranges and overall skills. Section leaders and first chair players should take this opportunity to encourage their section's growth, rather than exude animosity over not playing the highest parts.

Audition materials are usually set forth at the beginning of the semester, and no later than two weeks prior to the audition.

In cases where students are asked to provide their own audition materials, such as for challenges, students should choose published, prepared repertoire that best displays their abilities; not too easy, yet not overwhelming and sloppy. State audition music, standard repertoire solos, and selections from method books are all good choices. Our library has limited resources for this; students are encouraged to build their own library of solos. No popular or show tunes are acceptable, nor is anything previously performed in class with any Helix ensemble.

Prepared means just that—prepare EVERYTHING! Show that you can apply your classroom knowledge in your personal practicing. Just learning the pitches and rhythms will not net you favor in any audition. Learn the dynamics, articulations, and style... as much as you can about the work you are performing.

Very few people ever sight read all rhythms and pitches perfectly. However, one's ability to be expressive, to pick up on just more than notes and rhythms, to read dynamics and articulations instead of just flat and boring—THAT will translate into a successful sight reading audition.

## CHALLENGE PROCESS

Since musical abilities do change throughout the year, students who are unhappy with their chair placement may “challenge” the student one chair above them. Challenges may not occur during the first month of school, and may only be called against a student once per quarter. Challenges are permitted at the discretion of the staff, and will not be permitted at certain times, such as just prior to performances.

Both challenger and challengee will have 48 hours from the date of challenge declaration to choose a selection of music 45 to 75 seconds long and make a copy for the other student. Both students will play both selections for the staff and or students within 48 hours from the date of music exchange. The staff, at their discretion, may present sight-reading as well. Results will be posted no later than the next day after the challenge takes place.

## WHY THE EMPHASIS ON SIGHT-READING?

It is the philosophy of the staff, as well as many other prominent professionals in the field, that one of the most significant signs of true musical “literacy” lies in a student's ability to sight-read with a high degree of accuracy and musical expression. This shows a number of achievements:

Mastery of rhythm and counting

Understanding of dynamics and articulation

Internalization of tempo, pulse, and flow

Potential for professional musicianship

**Contrary to a lot of frustrated youth and parents, the ability to sight-read is NOT innate. It is acquired through practice. No one just picks up an instrument and knows the difference between a 16th note and a dotted quarter note. It develops over time simply by DOING IT.** Students who spend time on their own playing through method books, etudes, and other music presented outside of the classroom find it easier to sight-read accurately in the classroom and other situations, such as state and college auditions. When a student reads unfamiliar books, it increases their vocabulary and exposes them to new ideas. Reading new music is precisely the same situation. Though challenging at first, the student who puts in the time breaking apart unfamiliar rhythms and meters on their own instead of always asking “how does this go?” will find themselves rewarded with the gift of true musical literacy.

# SERVICE REQUIREMENTS AND LETTERING IN BAND AND ORCHESTRA

## LETTERING

All instrumental music students are eligible to earn a shield and crest “letter” for placement on a letterman jacket or elsewhere. Letters are not simply given out for basic participation; they are rewarded for absolute dedication and hard work throughout all aspects of the program.

Letters are awarded at the end of the year banquet. Students must fulfill certain requirements to receive their letter. Letters will not be awarded unless students have fulfilled and documented all requirements via the “blue form.”

## CRITERIA

- Enrollment and active participation all four quarters of a school year in an instrumental department class, maintaining a “B” or higher average in all departmental classes.
- No failed performance evaluations whatsoever.
- Constant contribution to the program through active, consistent progress in one’s own musical or choreography skills.
- Participation in at least three qualifying fundraisers per year such as snap, chocolate sales, mattress sales to name a few. Completion of required service hours (see section on Service Hours for details)

*ALL CRITERIA AND SERVICE HOURS MUST BE DOCUMENTED VIA THE BLUE FORM AND TURNED INTO THE BLUE FORM INBOX. CRITERIA NOT DOCUMENTED WITHIN ONE MONTH OF COMPLETION WILL NOT BE ACCEPTED AND CANNOT COUNT TOWARD COMPLETION OF REQUIREMENTS. THIS RULE HAS BEEN RELAXED IN THE PAST BUT WILL STRICTLY BE ADHERED TO HENCEFORTH.*

## SERVICE POINTS

**As this is truly a student-run organization, all students are expected to fulfill a service point requirement to the program.** The service requirement is a minimum of 20 points per year (or 10 per semester) in order to have met said requirement and therefore “letter” in band or orchestra.

## COUNCIL MEMBERS

Service for Council Members who are NOT section leaders takes its form in program administration. Attending all Council Meetings and carrying out the duties of their roles meets the service hour requirement. Any council member not completely fulfilling their duties may be assigned up to three additional service hours per semester to be met via the “Non-Council, Non-Section

Leader” requirement by a majority vote of the Council and approval of the Director. You are still required to meet the fundraising criteria and also still required to document your hours on blue forms.

## SECTION LEADERS/DRUM MAJORS

Your service is the musical and motivational development of your peers, and is absolutely critical to the progress of the program! Section leaders must hold a minimum of five hours worth of sectionals during each semester of school to meet requirements, therefore counting for 5 of their 10 points per semester. These sectionals must be announced at least a week in advance and attended by at least 80% of your section in order to count. You are still required to meet the fundraising criteria and also still required to document your hours on blue forms.

## HIGHLANDER BAND LOADING CREW

Your first semester 10-point requirement is met through your service to the Loading Crew Chief. The Chief will confer with the Directors regularly to ensure all crew members are actively participating to meet your requirement. Those who are not active in loading crew operations will be assigned hours to make up for this. Loading Crew members meet their second semester requirements through the “non-council, non-section leader” methods below.

## NON-COUNCIL, NON-SECTION LEADERS

As you do not have any administrative responsibilities in the program, you are considered the “general work force” of the band. Ten points per semester must be earned through the following means:

- AWAY FOOTBALL PEP BAND GAMES (2 points)
- BASKETBALL PEP BAND (1 point)
- GROSSMONT COLLEGE BAND CONCERT CYCLE (7 points) (juniors and seniors only)
- YOUTH ORCHESTRA CONCERT CYCLE (7 points)
- HIMA VOLUNTEERING/FUNDRAISING (1 point per hour) (your three required fundraisers cannot count for both the fundraising requirement AND the service points)
- MIDDLE SCHOOLER MUSIC TUTORING (1 point per hour)
- HOLDING A SECTIONAL (LEADERS ONLY) (1 point per sectional)
- CHAMBER GROUP REHEARSAL (1 point per rehearsal) (must have a culminating service performance to count, such as Dinner Auction, retirement homes, Senior Awards Night, etc).

# NEGATIVELY EXCEPTIONAL SITUATIONS

It is a sad but true state that these situations need to be outlined in a handbook. However, as with most consequential policies and strange laws, they have been documented because someone tried to push an issue.

## **WITHDRAWAL/MANDATED CHANGE OF ENSEMBLE**

**All instrumental music students are expected to remain enrolled in one of our departmental core classes (Concert Band, Symphonic Band, Wind Symphony, Orchestra, or Percussion) at all times.**

The vast majority of students are able to take these classes and more throughout each semester of their high school career because they:

- 1) Keep up their academics and high grades
- 2) Follow the “How to Take Four Years of Instrumental Music” Handout given out to enrolling freshman each year, and most importantly,
- 3) **They make it a priority to serve the program with continued enrollment all four years of school**

This sometimes results in somewhat complicated scheduling if a student has special needs or desires outside the normal high school schedule. **However, no special situations or academic necessities excuse this policy and all students are expected to maintain enrollment in the core departmental class they are assigned to for all four years of high school.**

This can present some potentially challenging situations, but only when a student fails to produce or tries to put themselves before the good of the program.

For example, if a student makes Wind Symphony, but then is beaten out later by another student, the student leaving Wind Symphony is still required to make the necessary schedule changes to be in Symphonic Band. This is a rare situation and should never happen if a student is practicing smart and maintaining good grades.

Another potentially challenging situation is when percussionists are assigned to Wind Symphony or Symphonic Band. This should be considered an honor and the student should make every effort to make this happen. Academic scheduling issues must be discussed with the staff in advance when your assigned ensemble cannot be scheduled easily. Often, with their relationships with the administration, the staff can help you schedule both your academics and your assigned ensemble.

Taking a semester off from the core ensemble classes is not permitted, and re-enrolling later is absolutely not allowed. Other students have made great sacrifices to stay enrolled and made it happen for the good of the program, and those are the types of students that keep us growing.

## **ACCOUNTABILITY TO THE STAFF**

All students, but especially those in leadership or top chair positions must be especially careful with how they present and carry themselves to other students as well as the staff they work with. This is especially critical of principal chairs in Wind Symphony and the battery drumline of the percussion section, which are very high responsibility, high learning curve, hard-to-replace positions.

This is a life lesson that will follow you forever. If you establish yourself as a hard working, reliable student who communicates well, the staff will always go out of their way for you. **However, if you develop a reputation for being tardy, unreliable, unproductive, unfocused, or just generally “flaky,” you will be subject to more scrutiny and less trust when asking for any exceptions or flexibility. This is not just a Helix Instrumental Music policy, it’s a fact of life.**

One particularly impossible situation to go back on is dropping from the competitive or extra-curricular parts of the program after you’ve made a commitment to the ensemble. If you withdraw from Winterguard, Winter Drum Line, or Marching Band, you create significant hardship on the other students involved, because even one person can destroy an integral part of the show. In doing so, you will have also significantly damaged your relationship with the music coaching staff and potentially the Directors as well.

**For this reason, withdrawal after commitment to a competitive and/or extra- or co-curricular ensemble for any reason whatsoever will most definitely result in the inability to re-enroll in any departmental class in the future.** While you may choose to stay in the core departmental class until the end of the quarter/semester, you do so understanding that the majority of the time and effort put forth by the staff will be on educating those students who are staying with the program in the future, and you most likely will not be given much special attention whatsoever.

# BAND COUNCIL CHARTER - 1 of 3

**ARTICLE I: Name**

The name of this organization shall be: Helix Highlander Band Council

**ARTICLE II: Purpose**

The purpose of this organization shall be: to perform the duties and responsibilities as set forth in this charter, to support the entire staff and HIMA, and to serve as role models to the rest of the band.

**ARTICLE III: Membership**

All members must be enrolled in band all four quarters of each year and must have his/her commitment paid in full.

Members include: President, Vice President, Secretary, Senior Class Representative, Junior Class Representative, Sophomore Class Representative, Freshman Class Representative, Drum Major, Assistant Drum Major, Woodwind Sergeant, Brass Sergeant, Colorguard Captain, two Colorguard Co-Captains, Bagpipe Major, Publicity Chair, Pep Band Director, Librarian, Historian, Loading Crew Chief, and Section Leaders.

**ARTICLE IV: Officers and Responsibilities**

**SECTION 1 – Elected Officers**

Members and Responsibilities

**PRESIDENT** (must be a senior)

- Presides at council meetings
  - Attends HIMA Executive Board meetings as requested
  - Meets with Band Directors and Assistant Staff regularly
  - Represents Highlander Band at HIMA and school functions
  - Oversees all other officer duties
  - Maintains effective administration of plans developed by council
  - Works with director for effective recruiting
  - Coordinates with other units at all times
- VICE PRESIDENT**
- Assists President
  - Organizes non-school activities
  - Takes over when President is not present
  - In charge of facilities, seating arrangements, sectional rooms, appoints sections to maintain room for weekly periods
  - Coordinates bus sign-ups
  - Monitors uniform usage and collects fines for infractions

**SECRETARY**

- Takes roll for all events (and coordinates rolls from section leaders)
- Keeps records for band room lockers and locks
- In charge of sign-ups for various activities
- Writes thank-you correspondence with other bands
- Coordinates student phone tree
- Collects forms from band members and keeps records as to who has turned them in

**TREASURER**

- Collects money and accounts for spending for all band council activities through the band council ASB account
- In charge of after school water sales and aluminum can recycling

**SENIOR CLASS REPRESENTATIVE**

- Coordinates all senior events
- Represents seniors at band council meetings
- Records hours of members of the senior class
- Acts as head spirit officer, coordinates with other spirit officers (class reps)
- In charge of organizing spirit themes for band camp

**JUNIOR CLASS REPRESENTATIVE**

- Coordinates all junior events
  - Represents juniors at band council meetings
  - Records hours of members of the junior class
  - Organizes Band Camp Sleepover events and activities
- SOPHOMORE CLASS REPRESENTATIVE**
- Coordinates all sophomore events
  - Represents sophomores at band council meetings
  - Records hours of members of the sophomore class
  - Organizes extra (spirit) events on Rehearse-a-thon day.
  - Works with publicity chair on hyping up events.
  - Turns on lights for practices, opens gates, and brings out yard markers until Freshman rep is elected.

**FRESHMAN CLASS REPRESENTATIVE**

- Coordinates all freshman events
- Represents freshman at band council meetings
- Records hours of members of the freshman class
- Takes yard markers out to field for practices and Marching P.E. block

**ELECTION PROCESS**

- The election process will be announced by the Director during mid-May
- All candidates for every office listed above with the exception of Freshman Class Representative will submit a half sheet of paper as a campaign poster to the Director by the date specified

# BAND COUNCIL CHARTER - 2 of 3

On the specified dates, all band classes will vote on a ballot prepared by the Director  
 Ballots will be collected and counted by staff. Winners will be posted promptly on Director's office window  
 The Freshman Representative position will be announced by the Director to the Concert Band class soon after school starts. Candidates will give a brief speech to the class, the class will vote, and the position will be filled immediately.

## SECTION 2 – Appointed Officers

### Members and Responsibilities

#### DRUM MAJOR

Top student leader for all performance aspects in band  
 Coordinates section leaders  
 Communicates closely with the director and visual coordinator  
 Is in charge of rehearsal when appropriate staff are not present

Responsible for getting the Long Ranger

#### ASSISTANT DRUM MAJOR(S)

Fills in for Drum Major when he/she is not present  
 WOODWIND/BRASS SERGEANTS (two positions)  
 Coordinates the sections of Brass or Woodwinds on the field  
 Reports directly to the Drum Major, Director, and Visual Staff

Resolves conflicts and problems (personal or marching) within their respective instrument families

#### COLORGUARD CAPTAIN

Provide a student chain of command for the colorguard  
 Reports directly to the Drum Major, Director, and Visual Staff

Must be present at all rehearsals or forfeit the position

Carries out the following responsibilities:

Represents colorguard in the Band Council

Records letter hours for all flags

Ensures flag room is organized and tidy at all times

Handles performance flags and makes sure they are loaded for every trip

In charge of “caboodle” and radio

Takes colorguard roll at all events and reports absences to Council Secretary

In charge of and checks practice equipment for condition, tips, etc.

Makes sure uniforms are worn and fit properly

Meets with Instructor monthly to produce calendar

In charge of props

#### BAGPIPE MAJOR

Top student leader in bagpipe band  
 Rehearses marching and playing aspects for bagpipe coordination with Marching Band

Communicates closely with Director and Bagpipe Instructor

Records letter hours for all bagpipe band students

Tunes all pipes prior to performance

#### PUBLICITY CHAIRPERSON

Works to publicize band activities through school paper, display case, bulletin board in band room, campus posters, school bulletin, and marquee

Works with HIMA to publicize on radio, newspapers, and other off-campus venues

#### PEP BAND DIRECTOR

Under supervision of the Instrumental Music Director, in charge of all aspects of Pep Band; ordering music, selecting members, running rehearsals, and playing the gigs

Coordinates with Band Council and the director

Ensures that the Pep Band represents the Highlander

Band just as positively as it would in the presence of the Directors

#### LIBRARIAN

Works closely with the Director to provide music for all students

Keeps the library clean and in efficient working order to the specifications of the Director

Charges fines for loss/replacement of sheet music

#### HISTORIAN

Keeps a written and photographic journal of the year

Keeps, in journal, anything written about band in newspapers, etc.

Keeps all records accessible and in good condition

Creates awards banquet slide show and coordinates/ transports all equipment necessary to show at banquet

#### LOADING CREW CHIEF

Selects and maintains members for an efficient loading crew which provides the labor for loading and unloading all equipment for performance trips, etc.

Coordinates with HIMA and logistically assisting parents for all loading and unloading of coffins, instruments, and equipment at all events

Appointments are at the discretion of the Director of Instrumental Music with input from associate staff and Drum Major.

# BAND COUNCIL CHARTER - 3 of 3

## SECTION 3 – Section Leaders

Members and Responsibilities

Typical section division are, but not limited to, Flutes, Clarinets, Alto Saxophones, Low Reeds, Trumpets, Horns, Trombones, Baritones, Tubas, Drum Line, and Percussion

Under the supervision of the Drum Major during the fall

Responsible for an instrumental section’s musical performance, spirit, attitude, and attendance

Assigns parts within their marching section in accordance with Director’s prerogative

Calls section members that don’t show to performances on time

Calls and runs sectionals at which roll is taken and provide for the efficient learning of music

Assigns a suggested musical performance grade to each section member during the fall season, in addition to turning in a sectional attendance

Marching band section leaders conduct uniform pre-inspection before the Drum Major’s final inspection before performances

Collects fines for section members leaving music, uniforms, or instruments out, and also for lost music

## ARTICLE V: Officer Vacancy

Officers may be impeached with the majority vote of the Band Council and the approval of the Director.

For elected officers, when a position is vacant, the position will go to whoever received the 2nd highest number of votes during the election. The Director will notify the new officer and if they agree to take the position, the decision will be effective immediately following approval of the Band Council

For appointed officers, when a position is vacant, the Band Director and Drum Major and/or President will select somebody they feel should take the position and potentially conduct interviews if necessary. If the nominated student agrees to take the new officer position, the decision will be effective immediately following approval from the Band Council

## ARTICLE VI: Meetings

Meetings will be held every Wednesday during lunch in the Band Room

The Director and President can call additional meetings when they are necessary to conduct business

A majority of the Band Council must be present to in order to conduct business

A majority vote is necessary for any seconded motion to pass

## ARTICLE VII: Band Director’s Responsibilities

The Band Director will preside at meetings as necessary

The Band Director has the authority to supersede any policy set forth in this charter.

## ARTICLE VIII: Amendments

Amendments must be presented and approved at least one week prior to any elections in order for the amendment to apply to that reign

Ratification shall require a majority vote of all Band Council members

**REVISED, June 7th, 2014**

# ORCHESTRA COUNCIL CHARTER - 1 of 2

## ARTICLE I: Name

The name of this organization shall be: Helix Highlander Orchestra Council

## ARTICLE II: Purpose

The purpose of this organization shall be: to perform the duties and responsibilities as set forth in this charter, to support the entire staff and HIMA, and to serve as role models to the rest of the orchestra.

## ARTICLE III: Membership

All members must be enrolled in orchestra all four quarters of each year and have his/her commitment paid in full.

Members include: President, Vice President, Secretary, Treasurer, Librarian, Historian, and Section Leaders.

## ARTICLE IV: Officers and Responsibilities

### SECTION 1 – Elected Officers

Members and Responsibilities

#### PRESIDENT

Presides at meetings

Meets with Orchestra Director regularly

Represents Orchestra at HIMA and school functions

Oversees all duties given to officers

Maintains effective administration of orchestra council plans

Works with director for effective recruiting

Coordinates with other units

#### VICE PRESIDENT

Assists President

Organizes non-curricular activities

Takes over when president is not present

In charge of facilities, seating arrangements, sectional rooms

Coordinates bus signups, bus Moms and Bus Dads

#### SECRETARY

Takes roll for all events

Keeps records for band room lockers, locks, etc, belonging to orchestra students

In charge of sign-ups for various activities

Writes thank-you's correspondence with other orchestras

Coordinates orchestra student phone tree

Keeps track of letter hours for all orchestra students

Collects forms from orchestra members and keeps records as to who has turned them in

Plans all party/fun/birthday event functions with the consultation of the Director

#### TREASURER

Collects money and accounts for spending for all orchestra council activities and coordinates with band council treasurer on ASB funds

Organizes orchestra-run fundraisers

Documents student hours at fundraisers

Election process will be similar to the Band Council process

### SECTION 2 – Appointed Offices

Members and Responsibilities

#### CONCERTMASTER or CONCERTMISTRESS

Generally, but not always, the first chair of the 1st Violin section

Tunes the orchestra prior to rehearsal and at concerts

Conducts rehearsals in the event that neither Director is present

Ensures secretary has taken roll at all events

Coordinates orchestral Section Leaders

Keeps a master record of all sectionals, coordinates this information with Secretary, and reports to Director

#### LIBRARIAN

Works closely with the Director to provide music for all students

Keeps the library clean and in efficient working order to the specifications of the Director

Charges fines for loss/replacement of sheet music

#### HISTORIAN

Keeps a written and photographic journal of the year

Keeps, in journal, anything written about orchestra in newspapers, etc.

Keeps all records accessible and in good condition

Coordinates with HIMA photographer to carry out photographic documentation of every event

Purchases frames for orchestra picture

Appointment is at the sole discretion of the Director, with input from associate staff and the Concertmaster/mistress

### SECTION 3 – Section Leaders

Membership and Responsibilities

Typical section division are, but not limited to, 1st Violins, 2nd Violins, Violas, Cellos, Basses, Woodwinds, Brasses, and Orchestral Percussion

Under the supervision of the Concertmaster/mistress

# ORCHESTRA COUNCIL CHARTER - 2 of 2

Responsible for an instrumental section’s musical performance, spirit, attitude, and attendance  
 Assigns parts within their marching section in accordance with Director’s prerogative  
 Calls section members that don’t show to performances on time  
 Calls and runs sectionals at which roll is taken and provide for the efficient learning of music  
 Assigns a suggested musical performance grade to each section member in addition to turning in sectional attendance  
 Marching band section leaders conduct uniform pre-inspection before the Drum Major’s final inspection before performances  
 Collects fines for section members leaving music, uniforms, or instruments out, and also for lost music  
 Selection Process  
 Once the Concertmaster/mistress is chosen, he/she will consult with the Director and decisions will be made  
 Selected officers will be posted on the Director’s office window

**ARTICLE V: Officer Vacancy**

Officers may be impeached with the majority vote of the Orchestra Council and the approval of the Director  
 For elected officers, when a position is vacant, the position will go to whoever received the 2nd highest number of votes during the election. The Director will notify the new officer and if they agree to take the position, the decision will be effective immediately following approval of the Orchestra Council  
 For appointed officers, when a position is vacant, the Orchestra Director and Concertmaster/mistress and/or President will select somebody they feel should take the position and potentially conduct interviews if necessary. If the nominated student agrees to take the new officer position, the decision will be effective immediately following approval from the Orchestra Council

**ARTICLE VI: Meetings**

Meetings will be held as necessary during lunch in the Band Room  
 The Director and President will call meetings when they are necessary to conduct business  
 A majority of the Orchestra Council must be present in order to conduct business  
 A majority vote is necessary for any seconded motion to pass

**ARTICLE VII: Orchestra Director’s Responsibilities**

The Orchestra Director will preside at meetings as necessary  
 The Orchestra Director has the authority to supersede any policy set forth in this charter.

**ARTICLE VIII: Amendments**

Amendments must be presented and approved at least one week prior to any elections in order for the amendment to apply to that reign  
 Ratification shall require a majority vote of all Orchestra Council members

**REVISED, JUNE 2nd, 2010**