

# Mount Vernon High School



MOUNTVERNON HIGH SCHOOL BAND

Instrumental Music  
Student Handbook

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## **Course Descriptions**

### **Jazz Band I, II, Zero Hour**

Class status: 9, 10, 11, 12

The Jazz Band is a smaller ensemble with a set instrumentation. Members are chosen by audition in the spring of the previous year. In some cases, students can gain membership by audition at the beginning of 1<sup>st</sup> or 2<sup>nd</sup> semester. The Jazz Band's repertoire represents a wide variety of jazz styles. Improvisation skills are encouraged in this class. The Jazz Band competes in at least one jazz contest each year, and performs at local functions as well as regular concert performances.

### **Percussion Ensemble**

Class status: 9, 10, 11, 12

Percussion Ensemble is open to experienced percussionists. The ability to read music is a prerequisite. Students will perform a variety of styles on various instruments, including keyboard (mallet) percussion. Members of this ensemble will perform with the Marching Band, Pep Band, and Symphonic Band, and Wind Ensemble, in addition to playing percussion ensemble pieces at concerts. This is not a class for learning how to play drum set.

### **Symphonic Band**

Class status: 9, 10, 11, 12

Symphonic Band students will be engaged in learning a variety of intermediate and advanced music literature. Students are responsible for practicing music at home, being prepared to perform the music to the best of their ability in class, and maintaining a properly working quality instrument. The Symphonic Band plays a variety of musical styles and performs several times throughout the year, including 3 home concerts, and the District Large Group Band Contest. Members will perform with Marching Band and Pep Band during the year.

### **Wind Ensemble**

Class status: 9, 10, 11, 12, (9 with instructor permission)

The Wind Ensemble is a large group of wind players with advanced abilities. Members are chosen by audition in the spring of the previous year. The Wind Ensemble plays a variety of musical styles and performs several times throughout the year, including 3 home concerts, and the District Large Group Band Contest. In some cases, students can gain membership by audition at the beginning of 1<sup>st</sup> or 2<sup>nd</sup> semester. Members will perform with Marching Band and Pep Band during the year.

## **Marching Band**

Class status: 9, 10, 11, 12

The Marching Band is made up of members of Symphonic Band, Wind Ensemble, and Percussion Ensemble. Marching band is open to 9<sup>th</sup> grades through audition and application. This group performs at all home varsity football games, the homecoming parade, Christmas Parade, and spring parades. Weekly evening field show rehearsals will be scheduled during the football season. Traditionally these rehearsals take place on Thursday from 6:00 to 8:30.

## **Pep Band**

Class status: 9, 10, 11, 12

The Pep Band is comprised of all the members of Symphonic Band, Wind Ensemble, and Percussion Ensemble. This group performs fun music at most pep assemblies and selected boys and girls home basketball games during the winter. The Pep Band may travel to other schools or facilities for playoff games, if necessary.

## **Instruments, Music, & Uniforms**

### **Instruments**

All students are expected to provide quality musical instruments maintained in proper playing order. Related supplies such as reeds, valve oil, sticks, etc. are also the responsibility of each individual musician. Whenever possible, repairs should be made during the summer break and other school holidays so as to maintain a maximally effective rehearsal and performance schedule. When instruments, reeds, mutes, sticks, etc. are missing or not functioning, the flow of the rehearsal is disrupted which negatively affects student learning and ensemble improvement.

The Mount Vernon School District offers large woodwind, brass, and percussion instruments for student use. These instruments are costly and are reconditioned during the summer months. They are in proper playing condition at the beginning of the year. Students electing to use a school instrument are expected to maintain and properly care for and store that instrument. Students are liable for damages sustained from poor care, neglect, and/or abuse. Students using school instruments are also encouraged to purchase their own quality mouthpiece when applicable.

Percussionists must have their own set of concert snare drum sticks. Jazz Band Percussionists should also own their own brushes. Brass players should have their own mutes. Trumpeters should have both a straight and a cup mute (preferably made of metal). Trumpeters who play in the Jazz Band should acquire a Harmon (“Wah-wah”) mute and a plunger mute. Trombonists in the Jazz Band should also consider acquiring a plunger mute.

All students are encouraged to “step-up” to an intermediate or advanced level instrument when entering high school. At the very least, consider purchasing a new quality mouthpiece.

### **Music**

Students are given the necessary curriculum materials for study and performance. It is each student’s responsibility to properly care for and store all sheet music and method books. Students must reimburse the school for lost and damaged materials.

If photocopying of music is needed, it is the student’s responsibility to see that those copies are made in a reasonable amount of time. Extra copies of music will not be available during the week of a performance. The band director is not a copy service for students.

## Marching Uniforms

Uniforms have been inventoried and checked for damage before they are assigned during the school year. Uniforms are not a “tailored fit” nor are they meant to be an individual’s “fashion statement.” A uniform simply presents a good image when viewed from the audience’s perspective. Each student is responsible for proper use, care, and storage of the uniform and all associated parts.

Mount Vernon High School does not provide all of the uniform parts. Students are responsible for providing black shoes and black socks. Pant and gown length may be hemmed but no material is to be cut off the garments.

Uniform Rules:

1. In order to be allowed to perform, students must be wearing all the correct parts of the uniform. This includes **black shoes and black socks**.
2. Uniforms are to be kept clean, dust and wrinkle free at all times. Uniforms have been professionally cleaned over the summer months and are distributed to students in the fall. Students will be responsible for cleaning their individual uniforms if they become unreasonably dirty during the school year. **Uniforms are to be dry cleaned only!!**
3. Marching uniforms need to be properly stored in the uniform closets after each performance. Concert uniforms need to be taken home and properly stored after each performance. Uniforms that have not been properly hung will be re-hung, for a fee. Uniform parts left in the Band Room or hanging on lockers will be collected and can be reclaimed for a fee (so double check that you have everything before you leave!). Fix any uniform deficiencies long before the day of the event.
4. Long hair is to be worn up and off of the collar (preferably tucked up into your marching hat). **NO** jewelry of any kind is to be worn; this includes watches, rings, and sunglasses.
5. Students are to remain in full uniform when at performances, including Football and Basketball games.
6. Foods and beverages that can be spilled, dripped, leaked, etc. will not be allowed in the band section of the bleachers at any time (*Why? See rule #2*). Drinking water will be allowed if it is in a bottle that will not spill.
7. Pants and dresses may need to be hemmed for individual fitting. Please do not alter a uniform without checking with the Band Director first. Do NOT cut any part of the uniform when altering, ever, for any reason, period. End of story. I mean it.
8. **In order to receive a Marching and Concert Uniform, students are required to pay a \$20.00 cleaning fee. This cleaning fee will ensure that the student receives clean uniforms. The fee will be collected at the beginning of each school year. Checks can be made out to the MVHS Band Parent Group.**

**NOTE FROM MR. SCHERR** - We do not want to exclude anyone from participating due to financial issues. Anyone unable to obtain needed uniform parts should talk to the Band Director or the Parent Group for assistance. Each matter will be handled individually and discreetly.

## Lettering in Band

Students in the MVHS Band can earn a Letter (like those earned by participating in other ASB sanctioned activities/clubs or varsity athletics) by fulfilling the following requirements:




The Student:

- Earned a “A” in Bandmanship for both semester
- Earned a “B” or better for the class for both semester
- Passed their 300 level Jury.
- Earned an “A” grade for attendance for both semester
- Attended every major performance
- Played with the Band at all pep assemblies and community parades
- Made every attempt to avoid missing instructional/rehearsal time (frequent bathroom breaks, doing homework from other classes, returning late from morning break, frequently dysfunctional instrument, etc. are avoided)
- Adhered to the uniform policy

Students wishing to receive a Band Letter, must complete the Band Letter Application and turn it in to Mr. SCHERR before the End-of-Year Concert.

If students would like items for their Letter Jacket, such as the music symbol (lyre) and bars (for each year that you have lettered), they can purchase them from \_\_\_\_\_. Students should be prepared to prove that they have earned their letter by presenting their Letter certificate at the time of purchase.

## Musical Opportunities

<p><b><u>MENC</u></b></p> 	<p>The Music educator’s National Conference, with the state affiliates, is the largest arts association in the world. MENC exists to help ensure that every child in America has access to a balanced sequential high-quality education that includes music as a core subject of study. In cooperation with those state and local affiliates, the association helps provide many additional educational opportunities for music students.</p> <p><a href="http://www.menc.org">www.menc.org</a></p>
<p><b><u>WMEA</u></b></p> 	<p>San Juan Music Educator’s Association (SJMEA) is the local chapter of the Washington Music Educator’s Association. Each year this association sponsors several enrichment events for those students involved in school music programs. Some of these include: High School Honor Festival, Concert Band Festival, and Solo/Ensemble Festival. All-State and All-Northwest honor groups are state level events of the WMEA.</p> <p><a href="http://www.wmea.org">www.wmea.org</a>  <a href="http://www.mtbaker.wednet.edu/music/sjmea">www.mtbaker.wednet.edu/music/sjmea</a></p>
<p><b><u>Colleges and Universities</u></b></p> 	<p>Many universities and colleges sponsor yearly honor groups for high school music students. Students can experience college life (usually for a long weekend) as on-campus housing, private lessons, and course studies are frequently offered. Students are encouraged to apply/audition for these outstanding opportunities. Fees are almost always associated with these events and they vary depending on the number of students participating, lodging, who is sponsoring, and numerous other considerations.</p>
<p><b><u>Our Community</u></b></p>	<p>Throughout the school year, many civic organizations and service clubs request musical performances for various events. Members of the School Band will be asked to organize several small ensembles, trios, and quartets etc. to perform in and around the community.</p>

## **Music and Travel**

Educational opportunities outside the confines of the school environment are desirable. These opportunities are comprehensive real-life experiences that allow students to apply acquired knowledge and skills in new and exciting ways.

The Washington State Essential Academic Learning Requirements for the Arts support and justify educational travel. Requirements such as: *The student understands how the arts connect to each other, to other subjects, to history, to cultures, and to real-life situations; The student applies artistic discipline to work and life; and The student understands how to use sound, image, action, and movement to interact effectively in a dynamic world* are exactly what is augmented by educational travel.

There is also an array of subordinate learning opportunities and outcomes attached to educational travel. Organizational skills, time and money management, discipline, teamwork, and career awareness are but a few of those educational objectives reinforced and explored through travel.

Through these travel experiences, average and/or borderline musicians often display a new sense of dedication to both class studies and to the performing group. Student leaders are often developed from personalities least likely to fill those roles. A heightened sense of “team spirit” develops from the demand to collaborate. Students learn tolerance and learn to adapt to the differences of others while working and residing together. Camaraderie is elevated and students flourish in an “all for one and one for all” attitude focus rather than a “me only” concern.

### **Travel Eligibility**

Students in Band who wish to go on the “Spring Trip” must be enrolled in a Band class for the entire school year in order to be eligible to participate.

## Sample Packing Check List

### CLOTHING

- Belts
- Blouses/Shirts
- Underwear
- Skirts/Dress
- Rain Jacket
- Jeans/Slacks
- Shorts
- Pajamas
- Shoes
- Socks
- Sweater
- Swimsuit
- Sweatshirt

### TOILETRIES

- Lotions
- Brush / Comb
- Perfume / After Shave
- Toothbrush / Paste
- Dental Floss
- Deodorant
- Electric Shaver
- Shampoo / Conditioner
- Curling Iron
- Hair Spray
- Make-up
- Sun Block
- Hair Clips
- Sanitary Needs

### MISCELLANEOUS

- Camera / Film
- Money
- Sun Glasses
- Pencils / Pens
- Umbrella
- Safety Pins
- Reading Materials
- Music
- Instrument
- Itinerary
- Watch
- Healthy Snacks

### Uniform

- Suite Pants*
- Suite Shirt*
- Suite Jacket*
- Black Tie*
- Black Socks*
- Dress*
- Shoes*



### Note:

The hotel may have hair dryers, small coffee makers, irons and ironing boards in the rooms.

## Washington State EALRs for Arts Education

Essential Academic Learning Requirement (EALR) is a statement of what students should know and be able to do. These statements are purposefully broad and are intended to serve as guideposts to school districts giving teachers flexibility in designing curriculum, selecting teaching strategies, and planning instruction.

An EALR has three basic parts, Components, Benchmarks, and Indicators. A Component describes broad categories of student behaviors or actions related to the specific Essential Academic Learning Requirement. The Benchmark is a particular point in which specific knowledge and skills could be assessed at a state level. In the arts, Benchmark 1 is at the end of the 5<sup>th</sup> grade, Benchmark 2 is at the end of the 8<sup>th</sup> grade and Benchmark 3 is at the end of the 10<sup>th</sup> grade. Indicators describe assessable knowledge or skill at the end of a specific grade level demonstrating the developmental cumulative nature of learning.

There are four Essential Academic Learning Requirements for the Secondary Arts.

1. The student understands and applies arts knowledge and skills.
2. The student demonstrates thinking skills using artistic process.
3. The student communicates through the arts.
4. The student makes connections within and across the arts, to other disciplines, life, cultures, and work.

Each of these four EALR's has several Components, which give more specific direction. If you are interested in the complete document, the Washington Music Educators Association has an excellent document titled, *Music Standards for the State of Washington*, which is available from WMEA.

## Essential Academic Learning Requirements

Addressing the Essential Academic Learning Requirements adopted by Washington State for the arts in an effective manner compels a thorough understanding of the methodology employed in band rehearsal experiences at Mount Vernon High School. An instrumental rehearsal exists in three levels (planes), which I term Vertical, Horizontal, and Preeminent.

The Vertical, first level (plane), is that which concentrates on elements concerned with the instrumental sound produced by the student. Components of this plane include: Tone, Pitch, Harmony, Dynamics, Note Shape (Morphology), and Texture. This level best addresses the knowledge and skills of EALR 1.

The second level (plane) exists when all the Vertical components have been mastered and applied to performing a musical exercise or composition. It is concerned with moving the Vertical sound Horizontally through a selection of music. The Horizontal plane is concerned with musical Road Maps, Duration, Pulse, Flow, and Melody. This level also addresses issues from EALR 1 while crossing into those behaviors of 2, 3, and 4.

The superlative goal of a musical group is to produce the most accurate and artistic performance possible while maintaining the music's historical significance, integrity, and composer intent. The highest level of musical performance (Preeminent plane) is concerned with the artistic and intangible elements of music. Components of this plane include: Precision, Interpretation, and Relevancy. The EALR's dealing with thinking skills, communication skills and connections are most pertinent to the Horizontal and Preeminent levels.

Learning a musical composition involves exploration and mastering all the skills associated with the three planes of musical performance.

The three planes of a band rehearsal encompass all the Washington State Essential Learning's for the arts. Coupling specific rehearsal planes with specific Essential Academic Learning Requirements, as a demonstration of compliance does not allow for the unique and holistic nature of each performance based rehearsal lesson and the evolving repertoire of musical works used for study.

Essential Learning's are addressed during each daily rehearsal lesson while the formal presentation or performance (concert) concluding each unit of study helps culminate the Essential Learning's into an expression of meaning and purpose.

# Assessment and Evaluation

Assessment refers to the means and tools used to gather information about students and their achievement. Evaluation refers to the judgments and decisions made about students and their work as a result of that assessment. A summative evaluation (letter grade) based on performance assessment (rubric placement) is determined using a point system.

Rubric Points	Letter Grade	Evaluation
350 +	A	Superior Mastery
300 +	B	Substantial Mastery
250 +	C	Adequate Mastery
200 +	D	Little Mastery
Below 200	F	

## **Charms Recording Studio Assessments - 25% or 100 points (10 Assessments Each Semester)**

Assessment of acquired knowledge and skill in instrumental music is measured using four rubrics. Each rubric is designed to assess at what level desired outcomes have been attained during each learning period. The desired outcomes are described in Vertical Performance (4 points), Horizontal Performance (4 points), and Preeminent Performance (2 points). The outcomes remain analogous for the performing art sequence with a goal of increased complexity and mastery with each experience.

## **Jury - 25% or 100 points (1 Jury Each Semester)**

Students are required to complete two Juries throughout the academic year. Students who do not complete a Jury will receive a “0” in the categories being assessed. The highest-grade level possible for assessments after the deadline has passed will be a “C”. If the student misses an assessment it is his or her responsibility to schedule their Assessment with the Band Director before the deadline. If the student has completed their Assessment before the deadline, they may be allowed to reassess before and sometimes after the deadline.

## **Bandmanship– 25% or 100 points**

Bandmanship (citizenship) is that personal element essential for each student to successfully achieve and improve upon in order to work as a productive member of a performing ensemble. Comprised of listening skills, cooperative skills, self-discipline, and professionalism Students who have an unexcused absence from a major performance, as determined by the band director, will receive a “F” for Bandmanship. Additionally, if the student wishes to remain eligible for credit in the class, they will have to complete a “make-up” assignment that equals or exceeds the time and preparation that would be put into a major performance, as determined by the band director.

## **Marching Band & Pep Band Attendance – 25% or 100 points**

See Marching/Pep Band Grading Rubric

## Marching Band/Pep Band Grading

The Marching Band and Pep Band at Mount Vernon High School are made up of all the members of the Wind Ensemble, and the Concert Band. These two ensembles perform several times per year and students are expected to attend every scheduled performance and evening rehearsal.

### Marching Band (Football Season/ 1<sup>st</sup> semesters grading book)

Approximately 12 dates

Including evening rehearsals

<b>Attendance</b>	<b>Assessment</b>	<b>Points</b>
0 unexcused absences	Superior	100
1 unexcused absences	Adequate	75
2-3 unexcused absences	Partial	50
4+ unexcused absences	Poor	25

### Pep Band (Basketball Season/ 2<sup>nd</sup> semesters grading book)

Approximately 10 dates + playoffs (if applicable)

<b>Attendance</b>	<b>Assessment</b>	<b>Points</b>
0-2 unexcused absences	Superior	100
3-4 unexcused absences	Adequate	75
5-6 unexcused absences	Partial	50
7+ unexcused absences	Poor	25

It is imperative that all students attend all rehearsals and performances. When students are missing, they are not learning. Additionally, they are missing out on valuable information and performance experience. Worst of all, when parts are not being played and positions are not being filled, everyone from the students to the players to the community notices and it makes the band look less than its best. These performances and rehearsals are not an “extra”; they are an integral part of a complete musical experience and education.

When students cannot make a rehearsal or performance, they must contact Mr. Scherr via phone message or e-mail before the start of that event to explain the situation. Often transportation is the biggest issue and if there is enough prior notice, then we can find a solution so that no student misses a rehearsal or performance. If no prior notice is given, Mr. Scherr will have to assume that the student is skipping the event and that absence will be considered unexcused. Even if you are sick, it is not difficult for you or your parent/guardian to call or e-mail your band director. Please make an effort to do so!

## Bandmanship (Citizenship) Performance

Bandmanship (citizenship) is that personal element essential for each student to successfully achieve and improve upon in order to work as a productive member of a performing ensemble.

### Components:

<b>Listening Skills</b>	The musician will develop critical listening skills. The student will develop the ability to transfer knowledge attained through listening and applying it to individual learner needs and goals.
<b>Cooperative Skills</b>	The student will develop and encourage group awareness and the ability to work with others. They will develop the ability to work within specific parameters and with rules and regulations. The musician will develop an understanding of positive interdependence and individual accountability.
<b>Self-discipline</b>	The musician will develop the ability to accept challenges and the persistence needed in a continual quest for self-improvement. He/she will develop an awareness of the effect self-discipline has on the group as a whole.
<b>Professionalism</b>	The student will develop good habits of punctuality and attendance. The student will develop those skills necessary to adapt and function in varying conditions. They will develop an awareness of tolerance and its importance to success and productivity.

## Bandmanship Performance Assessment Rubric

<b>100 Points</b>	The musician displays substantial evidence of using critical listening skills in the rehearsal situation. The student readily applies those concepts learned by critical listening to his/her specific lesson objectives. The student displays expertise in cooperative skills and a willingness to work within specified parameters. Self-discipline becomes very apparent by the students' performance and demeanor. Professionalism skills are above reproach. The student attends all performances or provides adequate recourse for conflicting situations.
<b>75 Points</b>	The musician displays adequate evidence of using critical listening skills in the rehearsal situation. As an attentive listener, the student demonstrates awareness of lesson progress and content. The student demonstrates adequate evidence through performance and demeanor of self-discipline. The student takes an active role in mastering their instrumental part of the music being studied. Professionalism skills are adequate and the student attends all performances or provides adequate recourse for conflicting situations.
<b>50 Points</b>	The musician demonstrates partial evidence of using critical listening skills in the rehearsal situation although not in a consistent manner. The student applies some knowledge of concepts learned through critical listening to his/her specific lesson objectives. The student is able to function within the group setting but is somewhat lacking in both self-discipline and cooperative skills. Professionalism skills need improvement.
<b>25 Point</b>	The musician displays little or no evidence of using critical listening skills in the rehearsal situation. Both performance and demeanor reflect little or no self-discipline. Social skills lack fundamental concepts for cooperative learning. Professionalism skills are less than satisfactory.

## Vertical Performance

The Vertical Plane is concerned with "sound".

### Components:

<b>Tone</b>	Musicians must produce a true characteristic tone for their instrument. The tone must be reproduced in the entire range of pitches appropriate for that instrument.
<b>Balance</b>	Ensembles must produce a sound using a pyramid shape relative to the fundamental sounds. This concept must be mastered both at the ensemble and section levels. Each player must be effective in achieving blend.
<b>Pitch</b>	Musicians must hear and correct note errors and develop intonation awareness skills. Students must employ the concept of "beatless" tuning in unisons, octaves, and chord structures.
<b>Harmony</b>	Musicians must develop an awareness of good harmonic support for the melody lines. Players must develop skills in applying an understanding of chord color and its relationship to the "fundamental" of sound.
<b>Dynamics</b>	Musicians must develop distinguishable levels of volume both as an individual and as an ensemble performer. Students must master the dynamic nuances of each musical work being studied.
<b>Style</b>	Musicians must develop appropriate articulations (attacks and releases). Players must be aware of "note morphology" (shape). Musicians must develop and apply appropriate weighting and lifting of notes (accents, dynamics). Students must apply all concepts within the context of the style and history of the music being prepared.
<b>Texture</b>	Musicians must develop an awareness of textural changes in the music. They must develop the ability to make adjustments for changes in instrumentation and choir groupings (voicing).

## Vertical Performance Assessment Rubric

<b>4 Points</b>	<p>The student displays substantial skill and knowledge of those components relative to "Vertical Performance". Tone production is consistently of the highest quality over the player's entire range. Tasteful use of vibrato is employed. Intonation is always accurate and relative to the ensemble. The student adjusts intonation for ensemble changes, instrument irregularities, and harmonic placements. The student employs appropriate "note morphology" and related nuances associated with the style of music being prepared. The student displays substantial control of dynamics and is consistent in their use. The student demonstrates an awareness of balance and blend, and how they fit into the overall ensemble plan.</p>
<b>3 Points</b>	<p>The student displays adequate skill and knowledge of those components relative to "Vertical Performance". Tone production nears a true characteristic sound and is demonstrated for the majority of the time. Intonation is above average and the student constantly monitors his/her pitch relative to the ensemble. The student displays awareness of "note morphology" and its relationship to musical style. The student attempts to balance his/her sound at both the ensemble and section levels.</p>
<b>2 Points</b>	<p>The student displays partial mastery of those concepts relative to "Vertical Performance". Tone production has progressed from beginning stages of development. The student makes attempts to adjust intonation relative to the ensemble although not consistently. Style, balance, and texture are concepts not mastered with sufficient skill and understanding.</p>
<b>1 Point</b>	<p>The musician displays little evidence of mastering those components of "Vertical Performance". Characteristic tone production is not apparent. Pitch awareness is blatantly overlooked. Dynamics are seldom used and never in a consistent manner. More advanced concepts are not understood or employed.</p>

## Horizontal Performance

The Horizontal Plane takes the learned Vertical Plane skills and moves them horizontally by applying them to musical composition or exercise.

### Components:

<b>Road Maps</b>	The musician must master and apply all "road map" signs including key signature, tempo and meter, etc. Performers must develop an awareness of compositional form and structure, and master all new terminology.
<b>Duration</b>	The musician will master all rhythmic figures and perform with accurate note lengths. Players will demonstrate an awareness of the silences between sounds and the importance of such. The student will accurately perform within the "ruler of time" concept.
<b>Pulse</b>	The musician will maintain accurate tempos relative to ensemble performance. Players will develop the ability to feel and create "agogic stress" associated with meter. They will develop the ability to work with a unified internal pulse.
<b>Flow</b>	The musician will develop continuity in tempo and homogeneous movement including accelerando and ritardando, rubato, phrase endings (repose), etc.
<b>Melody</b>	The musician will develop and apply an understanding of melodic contour and phrasing including the ability to create smoothness and intensity of phrases. The musician will apply proper breathing and dynamic shaping.

## Horizontal Performance Assessment Rubric

<b>4 Points</b>	The musician shows substantial evidence applying the components of the Vertical Plane to the Horizontal Plane of musical performance. Key, tempo, meter, and all related terminology of the music being studied are interpreted and mastered with substantial accuracy and consistency. Rhythmic figures and musical flow are interpreted and mastered with substantial accuracy for each musical work studied. Melodic contour and phrasing is consistently employed in an accurate and appropriate manner.
<b>3 Points</b>	The musician shows adequate evidence applying the components of the Vertical Plane to the Horizontal Plane of musical performance. Key, tempo, meter, and all related terminology of the music being studied are interpreted and mastered with adequate accuracy and consistency. Rhythms of both basic and complex structure are mastered. The musician displays sensitivity to musical flow and shows some understanding of melodic contour and phrasing.
<b>2 Points</b>	The musician shows partial evidence applying the components of the Vertical Plane to the Horizontal Plane of musical performance. Application of key, tempo, meter, and all related terminology of the music being studied are evident although not always accurate. Rhythms of both basic and complex structure show partial mastery. More advanced concepts are still incomplete but there is evidence of partial understanding.
<b>1 Point</b>	The musician shows little evidence applying the components of the Vertical Plane to the Horizontal Plane of musical performance. Application of key, tempo, meter, and all related terminology of the music being studied are inconsistent and often ignored. The student shows difficulty executing rhythms other than those of a simplistic nature. More advanced concepts: pulse, flow, and melody are clearly not mastered.

## Preeminent Performance

The Preeminent Plane culminates both Vertical and Horizontal components by the technical execution of learned skills and concepts to a holistic quest for artistic excellence.

### Components:

<b>Precision</b>	The musician will develop ensemble uniformity of articulations, attacks, releases etc. Players will strive for uniform note shapes. Musicians will begin shaping the "completeness" and continuity of all musical elements.
<b>Interpretation</b>	The musician will develop an understanding of contrast, repetition, cadence, tension/relaxation, high/low points etc. Players will realize the "architectural structure" of the music being studied. They will employ the laws of musical expression as presented. Students will interact regarding the historical significance of the music and composer. Musicians will attempt to express the composer's intent and emotional content of the music.
<b>Relevancy</b>	The musician will develop the process of continuous refinement and musical growth in the quest for excellence and success. The musician will acquire knowledge and appreciation to enable informed decisions and judgments. They will develop a relationship between music and daily life. Musicians will begin to activate the thought process towards "perception" allowing the student to experience musical expression and sensitivity.

## Preeminent Performance Assessment Rubric

<b>2 Points</b>	The musician displays substantial evidence of technical execution of concepts and skills acquired and developed in the Vertical & Horizontal planes of musical performance. The student has mastered knowledge and skills related to music "intangibles" (expression) and consistently performs with artistic precision and interpretation. The player displays continuous effort and growth towards musical excellence. The student shows substantial evidence of making informed judgments and decisions based on interpreting knowledge of music, its historical significance, and its composer's intent. The student develops a relationship between music and daily life.
<b>1 Points</b>	The musician shows evidence of technical execution of concepts and skills acquired and developed in the Vertical & Horizontal planes of musical performance. The student shows some knowledge of music "intangibles" (expression) and employs those techniques for musical precision and interpretation. The student is able to function in the process of continuous refinement and musical growth. The student displays adequate evidence of making musical judgments including interpretation based on historical significance and composer intent.

