

STOW-MUNROE FALLS HIGH SCHOOL

BAND HONORS PROGRAM

Revised for 2015-16

The goal of **Band Honors** is to improve musicianship and to encourage students to go beyond what the student is exposed to daily during the band period. We have developed a variety of activities from which you may choose to meet the criteria for the honors credit. Points awarded are weighted based on the time commitment and the musical impact.

Each quarter students must complete **5 honors points** from the numerous categories. During the first week of each quarter, the student must complete the **Band Honor Credit Point Sheet** where the student will list how he/she intends to earn their points. The Point Sheet is a guideline to help the students plan their quarter. The student should list all the possible ways they will earn points. The student will complete a BAND HONORS COMPLETION FORM at the end of the quarter.

10% of the student's grade in Band Honors or Band Honors 9 is based on completing the requirements of the class. If a student does not return the Band Honors Credit Point Sheet and/or does not complete the 5 points, they will not earn the 10%, thus lowering their final grade by one letter.

Honor Band Students may utilize "PRACTICE TAPE EXEMPTIONS" that are also used to complete their 5 honors points. However, **ALL BAND HONORS STUDENTS MUST SUBMIT A "PERFORMANCE" TAPE DURING QUARTERS 3 & 4. THE ONLY EXEMPTION PERMITTED FOR THE "PERFORMANCE TAPE" WOULD BE PERFORMING A SOLO AT OMEA CONTEST.**

BAND HONORS GRADING:

Band honors students will be graded in the same manner as students in Band and Band 9. The only difference is the addition of the 10% honors credit, thus altering some of the subcategory percentages. Definition for Practice & Performance, Tests, Participation, Performances and Weekly Grades can be found in the previous pages. Here is the Band Honors grading breakdown for Marching Band (1st Quarter) and Concert Bands (2nd-4th Quarters)

Marching Band

30 % Practice & Performance
40 % Tests
20 % Participation
10% Band Honors Requirements

Concert Band

30 % Weekly Grades
40 % Performances
20 % Tests (Playing & Written)
10% Band Honors Requirements

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HOW POINTS MAY BE EARNED:

PERFORMANCE POINTS:

Section Leaders: 2 point (1st Quarter)

Squad Leaders: 1 point (1st Quarter)

Perfect Testing Record during Marching Band: 2 points

Soloist in a selection for at least 2 performances: 2 points

Perfect Testing Record During Marching Band: 3 points.

Wind Ensemble: 1 points (2-4 Quarter only)

First Chair Players in any band: 1 points (2-4 Quarter only)

Jazz Band: 2 points (2nd or 3rd Quarter only)

Solo or Ensemble at Solo and Ensemble Contest: (2nd or 3rd Quarter only)

<u>Superior</u>	<u>Excellent</u>	<u>Good</u>
3 points	2 points	1 point

All Star Band: 2 points

Many of the area universities have All Star Band Weekends. Your director will have recommendation and audition information. Attend the event and write a paragraph describing what you have learned. 2 points

OMEA All State Band: 4 points

APPLIED INSTRUMENT POINTS

Private Lessons: 3 points per grading period

Students must take private lessons for the entire grading period. Lessons must meet weekly and the student must attend not less than 85% of their scheduled lessons. The student and the lesson instructor must complete the Private Lesson Verification Sheet. It includes areas of progress, attendance and effort. You must have a satisfactory report in order to earn points.

APPLIED INSTRUMENT POINTS

Attend a Clinic, Event, or Workshop for your instrument: 2 points

Many of the area universities offer Instrument Clinics (Flute Day, Double Reed Workshop, Day of Percussion, Trumpet Day) To receive credit, students must attend the event and write a paragraph describing what you have learned. The student must also submit a program for the day.

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Weekly Practice Tapes: 3 points per grading period (7 recordings required)

Record all of your current band music. Recordings should be approximately 15 minutes in length. Recordings are due every Friday. It is your responsibility to make sure that your recording is in on time every week. Late tapes will not be accepted. Recordings should show your weekly progress as you work to improve the music and should include you starting by saying the date.

Record Scales

Recordings should be labeled with your name and date. You may only submit scales once a year. Prior to playing, name the scale in concert pitch and then perform. If you make a mistake, rewind and try again. Turn in a complete recording without mistakes.

2pts. All 15 major scales and a 2 octave chromatic scale

2pts All 15 natural minor scales and a 2 octave chromatic scale.

Self Assessment: 2 points

Record yourself performing a selected piece, etude or solo. Submit the recording of yourself playing.

Tutor a Lakeview Band Member: 2 points per grading period

The student should not receive payment for this lesson. Give a weekly lesson to a fifth or sixth grade band member. Lessons should last for 30 minutes. You should keep a journal commenting weekly on the student's progress, your recommendations and what you have learned from the experience. You will need to turn in the journal at the end of each quarter with a signature for your student's parent. Minimum of 5 weeks to receive credit.

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RESEARCH POINTS

Critique of a performance: 2 points

Critiques should be 2-3 pages in length and include comments about selections, styles, orchestrations, and performance (tone, intonation, articulations, musicality). Critiques should be typed with a font size no larger than 12. All critiques should have the program and or ticket stub attached

All Star Music Ensemble or University Ensemble

Professional Level Concert:

Review a concert review where you hear professional musicians perform (Cleveland, Akron, Orchestra, Musical or Ballet. Ask your director if the concert you are considering will be given credit.

School Concert:

Attend and review any school band, choir or orchestra concert in which you do not perform. This includes the Middle School, Lakeview or another district's concert. 1 point (You can earn a second point at SMF Band concerts by assisting. This includes showing up 45 minutes early to help with set-up, ushering and staying 15 minutes after the concert to help with tear down. Proper attire is required. The director in charge will verify your help.)

Community, Church or Synagogue Concert:

Attend and review a concert in the community or at church. 2 points

Pop or Rock Concert:

Attend and review a rock concert.

Online Performance from the list: <http://stowband.org/musicreport.html>

Composer & Literature Report: 2 points

This is a research project that is 2-3 pages in length. There should be a 1 1/2 page summary of the composer's life and a 1 1/2 of how their music has impacted your musicianship. Students are expected to also reference multiple recordings of the work in question comparing and contrasting the work. A works cited page should be included as well. Use a font size no larger than 12.

Instrument or Musical Technique Report: 2 points

This is a research project that is 2-3 pages in length covering the history and development of your own instrument or research into a technique used on your instrument.

Composition/Arranging Project: 3 points

Students may elect earn credit for creating a composition or arrangement. For more details, please see Mr. Monroe for approval and suggestions.

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Band Honors Credit Point Sheet

For Quarter _____ Due first Friday of Each Quarter

10% of the your grade in Band Honors is based on completing the requirements of the class. If you do not return the Band Honors Credit Point Sheet and/or do not complete the 5 points, you will not earn the 10%, thus lowering your final grade by one letter. This form must be completed during the first week of each quarter and submit it to your director. The form should list all options you intend to use to earn the 5 honors

OPTION	POINT VALUE	DATE COMPLETED	PTS APPROVED BY DIRECTOR
TOTAL POINTS EARNED			

points needed per quarter. You may list as many as you like. Once approved, a copy will be made and given back to you to submit by the last Wednesday of the quarter to complete your requirements for Band Honors.
 Name _____ Student ID # _____

Reminder: Performance Tapes are REQUIRED for you QUARTERS 3 & 4

Student Signature _____ Date _____

Director Approval _____ Date _____

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POINT DISTRIBUTIONS:

- 4 Points: Performance in All State Band
- 3 Points: Private Lessons
Perfect Testing Record During Marching Band (all A's)
Superior Rating at S/E Contest for a Solo or Ensemble
Weekly Practice Recordings (7 weeks)
Composition/Arranging Project
All State Band
- 2 Points: Critique of a Professional or All Star Band Performance
Public Performance as a Soloist or in an Ensemble
Participation in Jazz Band
Participation in All Star Band
Attend Workshop/Clinic for your Instrument
Record all 12 minor scales & submit complete
Record all 15 major scales + 2 octave Chromatic & submit complete
Performance Self Assessment
Tutoring a Lakeview or Younger Band Student
Critique of a School or Community or Rock Concert
Composer or Literature Report
Instrument or Technique Report
Marching Band Section Leader
- 1 Point Participation in Wind Ensemble
1st Chair Player in Freshman Band or Symphonic Band
Excellent Rating at S/E Contest for Ensemble
Good Rating at S/E Contest for a Solo or Ensemble
- Extra Point for playing 1st part in an All Star/All State Band.
Marching Band Squad Leader

Reminder: Performance Tapes are REQUIRED for you QUARTERS 3 & 4

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PERFORMANCE CRITIQUE: 2 points

NAME _____

PROJECT _____

All critiques must be typed. They should be one-and-a-half to two pages in length and include comments about selections, styles, orchestrations, and performance (tone, intonation, articulations, musicality). Use a font size no larger than 12. All critiques should have the program and or ticket stub attached.

1. Concert setting: Title, Date, Place.
2. Name of performing group(s), performers, conductors, soloists (Do not list entire group)
3. Briefly describe the concert setting (hall, performers' dress, audience, etc.)
4. Were concert programs provided? If so please include a copy.
5. Were program notes provided?
6. What selections were performed. Include Titles of the compositions
7. What musical designs were performed (symphony, sonata, theme and variations, concerto, etc.)
8. What historical periods were represented on the program?
9. Prominent voices or instruments.
10. Characteristics of musical elements (beat, meter, rhythm, tempo, melody, harmony.)
11. Composers intention: Did the performance communicate what the composer wanted you to hear?
12. Short biographical notes about the composer(s).
13. Include you own subjective opinion, reaction, and judgment of the music heard, the effect it may have had on you and the quality of the performance-but be very brief.

	CONCEPT UNDERSTANDING	PERFORMANCE CRITIQUE	PRESENTATION
	<i>The extent to which the student understands musical concepts such as rhythm, pitch, notation, tone, dynamics, balance, and meter</i>	<i>The quality of the student's analysis, interpretation, and evaluation of a piece of music</i>	<i>How the student presents their critique: organization, voice, writing conventions (spelling, grammar, punctuation, paragraphing, capitalization), and neatness</i>
3	<p>The student is aware of and can make discriminations among musical sounds, gestures, or techniques</p> <p>Musical terminology is, for the most part, used correctly.</p> <p>Ideas are unambiguous and fully explained.</p> <p>The student makes clear distinctions between ideas and elements.</p> <p>The student uses examples.</p>	<p>Analysis: The student makes many specific and appropriate references to musical elements in the performance and provides relevant, quality details.</p> <p>Interpretation: The student hypothesizes the theme or meaning of the piece, describes the mood or impact of the music and what the composer did to create that mood or impact, uses metaphors, shows insight, maintains focus, and considers alternative interpretations.</p> <p>Evaluation: The student makes and defends judgments about the work (originality, craftsmanship, impact), takes a stand and sticks with it and provides strong support for arguments with facts, examples, or explanations. The reader develops an appreciation and respect for the writer's position.</p>	<p>Presentation is compelling and moves the reader through the text.</p> <p>Details seem to fit where they're placed, sequencing is logical and effective, an inviting introduction draws the reader, and a satisfying conclusion leaves the reader with a sense of completion.</p> <p>Pacing is well controlled—it spends just the right amount of time on each point and there are thoughtful transitions between ideas.</p> <p>The tone and flavor are appropriate for the message the author wants to send.</p> <p>The reader wants to continue reading.</p> <p>Errors in conventions are so few and so minor that the reader can easily overlook them.</p>

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	CONCEPT UNDERSTANDING	PERFORMANCE CRITIQUE	PRESENTATION
	<i>The extent to which the student understands musical concepts such as rhythm, pitch, notation, tone, dynamics, balance, and meter</i>	<i>The quality of the student's analysis, interpretation, and evaluation of a piece of music</i>	<i>How the student presents their critique: organization, voice, writing conventions (spelling, grammar, punctuation, paragraphing, capitalization), and neatness</i>
2	<p>Some terminology is used correctly, some is not.</p> <p>Although some distinctions are accurately made, important differences are overlooked.</p> <p>There is inconsistent development of ideas.</p>	<p>Analysis: The student seems comfortable with identifying and discussing some musical elements, but others are either missing or not analyzed correctly.</p> <p>Interpretation: There is inconsistent development of ideas. Although some distinctions are accurately made, important parts may be overlooked.</p> <p>Evaluation: A central point is made, but without sufficient elaboration to indicate any in-depth understanding. Some arguments may seem tentative or a bit lame. The writer may rely too much on just one argument. Facts, examples, or explanations provide marginally adequate, but not strong, support.</p>	<p>The presentation easily moves the reader through the text without undue confusion.</p> <p>The paper has a recognizable, if not compelling, introduction and conclusion, Pacing is fairly well controlled, though sometimes the writer spurts ahead too quickly or spends too much time on details that do not matter.</p> <p>Transitions sometimes work well and sometimes connections between ideas are fuzzy.</p> <p>The organization generally supports the main point, although sometimes the reader wants to move things around.</p> <p>Conventions are sometimes handled well and enhance readability; at other times errors are distracting and impair readability.</p>
1	<p>The student has trouble making discriminations among musical sounds, gestures, or techniques.</p> <p>Vocabulary is used incorrectly. Ideas are confusing.</p> <p>The student does not illustrate points with examples.</p>	<p>Analysis: The music is treated as a vague whole; little analysis of the music— comments on different musical elements— is evident.</p> <p>Interpretation: Instead of developing ideas, the student merely states, or restates, them. The student offers no justification for his interpretation.</p> <p>Evaluation: The student begins with one position and then totally and arbitrarily changes course. Arguments are weak or hard to follow. The reader either feels unconvinced or unsure what position the writer wants her to take. The student offers no justification for his position.</p>	<p>The organization makes it difficult to judge the quality of the ideas.</p> <p>There is no real introduction or conclusion.</p> <p>Pacing feels awkward—the writer slows to a crawl when the reader wants to get on with it, and vice versa.</p> <p>Connections between ideas are confusing or missing.</p> <p>Ideas that seem to go together aren't placed together.</p> <p>The writer speaks in a kind of monotone that makes the writing boring to read.</p> <p>Sentences are choppy, incomplete, rambling, or awkward.</p> <p>Conventions (spelling, grammar, punctuation) repeatedly distract the reader and make the text difficult to read.</p>

CREDIT IS AWARDED FOR A SCORE OF 7 or more.

SCORE _____

CREDIT AWARDED _____

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LESSON VERIFICATION FORM: 3 points

Student Name _____ Lesson on what instrument _____

Date _____ Band Instrument _____

Lesson Teacher _____ Teachers Phone # _____

Teachers: please score the student in each area and provide any comments.

TONE & PITCH DEVELOPMENT: (1-4) _____

TECHNICAL DEVELOPMENT: (1-4) _____

MUSICAL DEVELOPMENT: (1-4) _____

ATTITUDE & EFFORT: (1-4) _____

LESSON PREPARATION: (1-4) _____

Number of lessons during this period _____

Number of lessons the student missed during this period _____

Comments:

Teacher's Signature _____

SCORE _____ Credit will be awarded for a score of 16 or more

CREDIT AWARDED _____

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WORKSHOP/CLINIC REVIEW: 2 POINTS

NAME _____

CLINIC TITLE: _____

LOCATION _____

DATE _____

CLINICIAN _____

WHAT WAS THE BACKGROUND OF THE CLINICIAN?

WHAT DID THE CLINIC/WORKSHOP COVER?

WHAT DID YOU LEARN?

WERE YOU GIVEN ANY MATERIALS?

PLEASE SUBMIT A PROGRAM OF THE EVENT.

CREDIT AWARDED _____

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RESEARCH PROJECT: 2 POINTS

	3 POINTS	2 POINTS	1 POINTS	0 POINTS
CONTENT	<ul style="list-style-type: none"> * an appropriate topic for research. * Good Support of topic. Discussed Composer/Genre in depth and covered all important events. * Writer involved with subject, not merely doing an assignment. * Clear and appropriate organization, with effective transitions, introduction, and conclusion. 	<ul style="list-style-type: none"> * questionable topic for research. * Support for topic sufficient, Discussion of Composer/Genre lacking depth and covered most important events. * Organization, transitions, introduction, and conclusion slightly lacking clarity and/or appropriateness. 	<ul style="list-style-type: none"> * poor topic for research. * Support for topic barely sufficient, Discussion of Composer/Genre is very vague and very few important events were covered. * Organization, transitions, introduction, and conclusion lacking clarity and/or appropriateness. 	<ul style="list-style-type: none"> * Topic doesn't meet specifications. * Support for topic not sufficient, Discussion of Composer/Genre is not clear and no important events were covered. * Organization, transitions, introduction, and conclusion lacking clarity and/or appropriateness.
	4 POINTS	3 POINTS	2 POINTS	1 POINT
QUALITY OF RESEARCH	<ul style="list-style-type: none"> * Cited 3 or more sources * Sources reliable and properly cited. * All information relevant to topic * Sufficient information provided to support all elements of topic. * Research in-depth and the beyond the obvious, revealing new insights gained. 	<ul style="list-style-type: none"> * Cited at least 2 sources * Sources mostly reliable. Citation errors minor. * Most information relevant to thesis. * Sufficient information provided * Research of sufficient depth. 	<ul style="list-style-type: none"> * Failed to cite at least 2 sources * Source reliability questionable. Omitted information does not interfere with ability of reader to find the source. * Some information relevant to thesis. * Information provided to support some elements of topic * Surface research. 	<ul style="list-style-type: none"> * Failed to cite sources * Source reliability questionable. Omitted information does not interfere with ability of reader to find the source. * Some information relevant to thesis. * Information provided to support some elements of topic * Surface research.
	2 POINTS	1.5 POINTS	1 POINTS	.5 POINT
WORKS CITED	<ul style="list-style-type: none"> * All sources properly cited in Works Cited page. 	<ul style="list-style-type: none"> * All sources properly cited in Works Cited page. 	<ul style="list-style-type: none"> * Not all sources properly cited in Works Cited page. 	<ul style="list-style-type: none"> * No works cited page
	2 POINTS	1.5 POINTS	1 POINTS	.5 POINT
FORMAT & CONSTRUCTION	<ul style="list-style-type: none"> * Sophisticated and precise word choice. * Few spelling errors * Met all style and min/max length requirements 	<ul style="list-style-type: none"> * Fairly effective word choice. * Few spelling errors * Met most style and min/max length requirements 	<ul style="list-style-type: none"> * Somewhat Effective word choice. * Errors in Spelling, punctuation or capitalization * Failed to meet style and/or min/max length requirements 	<ul style="list-style-type: none"> * Ineffective word choice. * Numerous spelling errors. * Numerous punctuation or capitalization errors. * Failed to meet style and/or min/max paragraph requirements

NAME _____

PROJECT _____

TO RECEIVE CREDIT, A SCORE OF 7 or MORE MUST BE REACHED:

CREDIT AWARDED _____

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PERFORMANCE SELF ASSESSMENT: 2 points

NAME _____

PROJECT _____

	4	3	2	1
TONE	Excellent tone is achieved throughout the performance. Tone is uniform, consistent, and well-controlled	Excellent tone is achieved most of the time. Faults and problems are infrequent. Minor problems are quickly corrected.	Strong basic approach is demonstrated. Slow to correct minor problems.	Basic understanding of tonal quality concepts is not yet developed.
<i>Student Score</i>			<i>Teacher Score</i>	
INTONATION	Melodic and harmonic intonation is virtually without fault throughout the selection.	Melodic and harmonic intonation is very good. Problems are quickly corrected.	Intonation is often good but inconsistent. Attempted to correct obvious problems.	Melodic and harmonic intonation is inconsistent. Intonation problems are seldom corrected.
<i>Student Score</i>			<i>Teacher Score</i>	
TECHNIQUE	Coordination, accuracy, and flexibility are excellent. Demonstrates thorough knowledge and command of technique.	Coordination, accuracy, and flexibility are very good. Demonstrates excellent knowledge and command of technique.	Technical facility is good most of the time. Correct technique is demonstrated most of the time.	Basic problems exist with technique. Good technique is only demonstrated some of the time.
<i>Student Score</i>			<i>Teacher Score</i>	
RHYTHMIC ACCURACY	Rhythmic accuracy and precision are nearly exact. Tempo is appropriate and consistent throughout. Rhythmic interpretations or variations are appropriate for the selection.	Rhythmic accuracy and precision are very good. Tempo is appropriate and consistent most of the time. Rhythmic interpretation or variations are appropriate, with only minor inconsistencies.	Rhythmic accuracy and precision are good. Demonstrates good awareness of pulse and tempo, although occasional problems occur.	Basic rhythmic accuracy is demonstrated in simple passages, although rapid and complex passages are weak. Tempo is not always controlled.
<i>Student Score</i>			<i>Teacher Score</i>	
MUSICALITY	Stylistically accurate and consistent throughout. Seldom rigid or mechanical. Excellent and meaningful phrasing and interpretation. Excellent use of dynamics throughout. Full dynamic range is demonstrated.	Stylistically accurate and consistent most of the time. Some passages may lack stylistic interpretation but do not detract from the performance. Musical phrasing is natural most of the time. Good use of dynamics throughout, with some lack of dynamic control.	Stylistic accuracy is demonstrated some of the time. Stylistic interpretation is demonstrated some of the time, but is often rigid and mechanical. Musical phrasing is basic but not always consistent. Some successful attempts at basic dynamic variation, though limited in scope and range.	Very little meaningful stylistic interpretation of musical passages. Style is undeveloped and inconsistent. Musical phrasing is mostly mechanical and non-musical. Limited dynamic range.
<i>Student Score</i>			<i>Teacher Score</i>	

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PERFORMANCE: 2 points

NAME _____

PERFORMANCE DATE _____

PERFORMANCE LOCATION _____

PERSON IN CHARGE _____

TITLE _____

SOLO OR ENSEMBLE _____

LENGTH OF PERFORMANCE _____

TITLE OR WORK PERFORMED _____

REASON WHY YOU PERFORMED:

TELL US ABOUT YOUR AUDIENCE:

===== *for the Performance Sponsor* =====

Yes / No The student was on time.

Yes / No The student acted in a professional manner.

Yes / No The student was prepared and performed in a manner which was agreed upon.

Yes / No I would be willing to have the student perform again

Comments:

Signature

CREDIT AWARDED _____

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COMPLETION SHEET:

to be submitted at the end of the quarter with proper documentation.

NAME _____ QUARTER _____ DATE _____

MARCHING BAND:

Completed

Section Leader: 2 pts _____

Squad Leader: 1 pts _____

Perfect Testing Record 3 pts _____

CONCERT BANDS:

Participation in Wind Ensemble: 1 pts _____

First Chair in any Freshman or Symphonic Bands: 1 pts _____

Jazz Band 2 pts _____

Pit Orchestra 2 pts _____

PERFORMANCE POINTS:

All State Band 3 pts _____

All Star Band 2 pts _____

Jazz Band 2 pts _____

Additional Point for playing 1st part in All Star Ensemble 1pt _____

Solo or Ensemble (Any Class) Superior 3 pts Excellent 2 pts Good 1 pts _____

Record All Major Scales + 2 oct Chromatic & Submit 2 pts _____

Record All Natural Minor Scales & Submit 2 pts _____

Weekly Practice Records 3 pts _____

Public Performance as soloist or ensemble 2 pts _____

Attend a Workshop/Clinic for your instrument 2 pts _____

PROJECTS:

Arrangement or Composition 3 pts _____

Performance Critique 2 pts _____

Performance Self Assessment 1 pts _____

Tutoring a Younger Student 2 pts _____

Composer, Literature or Instrument Report 2 pts _____

CREDIT AWARDED _____

Signature

Reminder: Performance Tapes are REQUIRED for you QUARTERS 3 & 4 unless you have done a solo for Solo and Ensemble Contest, then it is waived for the next Quarter.

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TUTOR JOURNAL: 2 points

The student should not receive payment for this lesson.

Minimum of 5 weeks to receive credit. You should have submit 5 of these forms:

NAME _____

QUARTER _____

I have been teaching _____

Instrument _____

WEEK _____

Date _____

Location of Lesson _____

Time _____

Student's Strengths:

How was the student's progress this week?:

Areas for Improvement:

Assignment for next lesson:

Parent's Signature

minimum of 5 lessons: CREDIT AWARDED

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PRACTICE RECORDINGS: 2 points

7 weeks of practice records: 15 minutes per recording

Record all of your current band music. Recordings should be approximately 15 minutes in length. Recordings are due every Friday. It is your responsibility to make sure that your recording is in on time every week. Late tapes will not be accepted. Recordings should show your weekly progress as you work to improve the music and should include you starting by saying the date. This can take the place of your performance or practice tapes. Please submit a copy of this with your first Recording and a copy once you have completed all 7 weeks.

NAME _____

QUARTER _____

WEEK 1	Date: _____	FOCUS _____
WEEK 2	Date: _____	FOCUS _____
WEEK 3	Date: _____	FOCUS _____
WEEK 4	Date: _____	FOCUS _____
WEEK 5	Date: _____	FOCUS _____
WEEK 6	Date: _____	FOCUS _____
WEEK 7	Date: _____	FOCUS _____

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WEEK 1	Date	Music Practiced	Focus of Practice
1			
2			
3			
4			
5			
6			
7			