



SOUND IDEAS



BAND: UTILIZING REGION MUSIC FOR INDIVIDUAL GROWTH

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The following pages are resources provided by the author in extension of the September 2024 SOUTHWESTERN MUSICIAN issue Sound Ideas article.

Track Choices

Name:

Circle one

Gold

- Learn all three all-state etudes
- At least 75% of marked tempo by November
- All ranges as written. All ornaments in.
- Preparation to audition for all-region

Silver

- Silver cuts from only 2 of the all-state etudes
- At least 75% of marked tempo by November
- All ranges as written. All ornaments in.
- Freshmen can audition for the 9th grade region band

Bronze

- A different set of two etudes
- Less challenging
- Tempos as marked
- Cannot audition for region band
- Will not be eligible for SW in the spring

Platinum Track Contract

Assessment #1

Cuts 1 and 2

Assessment #2

Cuts 3 and 4

Assessment #3

Cuts 5 and 6

Assessment #4

Cuts 7 and 8

Assessment #5

Cut 9+mystery cut (chosen from 1-8)

Assessment #6-7

Mock audition with 30 second cuts chosen from each etude

Assessment #8

Mock audition with 1-minute cuts chosen from each etude

Assessment #9

Full run of each etude

I am committing to the Platinum Track and will put in the time and effort required to be prepared for every assessment.

Student signature

Parent signature

Emerson Band Region Music Assessment

Pass-offs may be performed at any tempo (under tempo early in the semester is normal and smart) and must be performed with the student's own metronome. Students can come in and pass off to improve their score as many times as needed.

CATEGORY	Emerging (60)	Developing (74)	Proficient (87)	Advanced (100)	Notes
Tone Quality	Tone is rarely characteristic and rarely resonant. There is not evidence of work on tone in students individual practice. Many notes sound uncharacteristic (note starts, note releases, upper register, mid register, low register, dynamic challenges, articulation challenges, technical challenges).	Tone is sometimes characteristic and resonant- but not consistent in all registers of the instrument. More practice is needed on (note starts, note releases, upper register, mid register, low register, dynamic challenges, technical challenges).	Tone is mostly characteristic and resonant, but not in all registers of the instrument. Student sometimes plays with same tone quality through articulation and musical demands. Tone is negatively affected and more work is needed on (note starts, note releases, upper register, mid register, low register, dynamics, articulation, technique, vibrato, tongue position).	Tone is almost always characteristic and resonant in all registers of the instrument. Student plays with same tone quality through all articulation and musical demands. Student plays with same tone quality consistently (note starts, note releases, upper register, mid register, low register, dynamics, articulation, technique, vibrato, tongue position).	
Note Accuracy	More than half of the notes are inaccurate. Student need mores work on (individual technique, air speed, aperture, embouchure, note starts, note releases, and flexibility).	Wrong notes consistently detract from the performance. Few notes are "centered" and in tune. Student need mores work on (individual technique, air speed, aperture, embouchure, note starts, note releases, and flexibility).	Some inaccurate notes are played, detracting somewhat from the overall performance. Most notes are "centered" and in tune. Student need mores work on (individual technique, air speed, aperture, embouchure, note starts, note releases, and flexibility).	Notes are consistently accurate. All notes are "centered" and in tune. Student handles (individual technique, air speed, aperture, embouchure, note starts, note releases, and flexibility) at a high level.	
Rhythm	The beat is erratic and rhythms are not accurate (Inconsistent overall tempo, slowing down challenging measures, crushing rhythms, rushing rhythms). Player is going note to note without applying rhythms.	The beat is somewhat erratic. Some rhythms are accurate. There are some rhythm errors (inconsistent overall tempo, slowing down challenging measures, crushing rhythms, rushing rhythms). The listener cannot tap their foot consistently.	The beat is secure and the rhythms are mostly accurate. There are a few errors (inconsistent overall tempo, slowing down challenging measures, crushing rhythms, rushing rhythms). Most of the time the listener can tap their foot consistently and the etude "flows."	The beat is secure and the rhythms are accurate. Listener feels comfortable and can tap foot consistently and the etude "flows." Performer uses meter and rhythm to enhance phrasing and musicianship (emphasizes strong beats, uses anchor points to keep technique even, does not crush technical passages, etc.)	
Articulation	Articulation concepts are almost never executed accurately. More preparation and attention to detail is needed on the different types of articulation.	Articulation concepts are sometimes executed. More work is needed on (clear note starts, resonant note releases, staccato, legato, slur, accents, etc.) Student sometimes maintains tone-work to add best tone quality on (clear note starts, resonant note releases, staccato, legato, slur, accents.)	Articulation concepts are mostly executed. More work is needed on (clear note starts, resonant note releases, staccato, legato, tongue vs. slur, accents, lighter tongue, correct tongue position). Student mostly maintains tone- work to add best tone quality on (clear note starts, resonant note releases, staccato, legato, slur, accents.)	Articulation concepts (clear note starts, resonant note releases, staccato, legato, slur, accents, etc.) are executed accurately as directed by the music. Student maintains best tone quality while handling articulation challenges.	
Musicality	Little or no attention was given to musical detail. Phrases, dynamics, and character of piece were not recognizable.	Musical details are sometimes executed. More work is needed on (phrasing, logical breathing plan, dynamics, style, character of piece, strong/weak beats, etc.)	Most musical detail is executed. Some musical detail is not obvious enough to be heard by the listener (phrasing, logical breathing plan, dynamics, style, character of piece, strong/weak beats).	All musical detail is clear to the listener. There is detailed musical plan for each measure including phrasing, a logical breathing plan, dynamics, style, the character of the piece.	
Performance Level	Emerging (60)	Developing (74)	Proficient (87)	Advanced (100)	
Performance Description	You are playing this pass-off without appropriate preparation. Remember, work at whatever tempo allows you to perform with your best tone, note accuracy, correct rhythms, articulation, style, and dynamics. This might have to be a CRAZY SLOW tempo. That is ok! Slower is	You are playing this pass-off at a level that requires more individual practice at a practice tempo in order to be proficient. Keep working and patient- remember that going slower and more accurately will be faster.	You are playing this pass-off at a level that is on track to be <i>competitive</i> in the All-Region process with more consistent individual practice. Keep working for maximum points in every category and as you increase the tempo, take the musical details with you.	You are playing this pass-off at a level that will help you be <i>competitive</i> in the All-Region process. With wisdom, keep working towards your performance tempo and remember to take all of the musical details with you. Try to perform all parts of your etudes at an "Advanced" level.	