

Dear Band Members and Parents:

WELCOME to one of the most exciting and rewarding experiences you can have in high school – THE BAND! This handbook presents the organizational procedures that govern the band program. As soon as the handbook has been read, the Commitment Contract should be signed and returned to the director by **Tuesday, September 11<sup>th</sup>**, indicating you understand the material in this handbook.

**\*EVERYONE\*** SHOULD READ THE INFORMATION IN THE HANDBOOK. Most questions can be answered by consulting the handbook. Policies will be adjusted from year to year to clarify issues that may arise within the program. It is my hope that the information contained in this handbook will INFORM and INSPIRE!

### **To the Student:**

Welcome to the Glacier Peak High School Band! There is a lot of hard work that will be required of you during this school year and by trying your best, you can reap the rewards and have fun doing it! Work hard, do your best, and I hope you have a wonderful year experiencing the joys that making music will bring.

### **To Parents and Guardians:**

It is only through your continued involvement with your child's education that s/he is able to be successful. One of my primary missions is to aide you in support of your child. Please contact me with any question or concern you may have. My best interest lies with the success of your child! Also, please don't hesitate to get involved. There are a lot of ways in which you can give to this program, find an outlet and get plugged in! I am sure that this coming school year will be one in which both you and your child will be able to take a great amount of pride and satisfaction. I look forward to seeing you at all of the Glacier Peak Performing Arts concerts and functions.

Sincerely,

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# **STUDENT HANBOOK**

## **STATEMENT OF POLICY**

To assist band members and parents in understanding areas of responsibility, a statement of policy is herein set forth. This policy is our plan to guide our decisions and achieve measurable results. By familiarizing yourself with these policies you will make the most of your Glacier Peak Band experience.

## **OBJECTIVES**

- To teach music through actual performance
- To develop the inherent leadership potential of each student
- To develop performance skills
- To provide for the musical needs of the school and community
- To provide a means for self expression
- To develop aesthetic discernment
- To relate music history and theory to students' current life and musical experiences
- To enhance the ability to work as a responsible member of a group and develop *esprit de corps*

## **STUDENT RESPONSIBILITIES**

The primary responsibilities of the student include:

- Come to class prepared with your instrument in operable condition, music, and 2 sharpened pencils
- Daily practice (see 'Practice Rubric')
- Maintaining a positive attitude
- Respect for yourself, your peers, your parents and your teachers

## **RESPONSIBILITIES OF THE DIRECTOR**

The primary responsibilities of the director include:

- To provide a safe and encouraging learning environment
- To provide for the musical needs of the ensemble
- To enhance the musicianship of the individual
- To assist parents in providing a well-rounded education for their child

## **PARENT RESPONSIBILITIES**

Duties of parents to the band include:

- To read and understand this handbook
- To sign and return the Commitment Contract in the back of the book
- To hold their child accountable to daily practice on his/her instrument
- To ensure their child is on time to all band functions

## **HOW PARENTS CAN HELP**

When a band question arises, it is important that you have factual information before discussing it with others. We do harm to ourselves and the band family when we discuss things without all of the facts. If there is a question about any part of the band program, please address Mr. Morris. If there is a question about booster club functions, please email [gphsbandboosters@gmail.com](mailto:gphsbandboosters@gmail.com).

Parents can also help by:

- Show an interest in the music study of your child
- Teach your child to be prepared and on time to rehearsals
- Be a part of our Booster Club!
- Arrange a regular time for your child to practice
- Keep the instrument in good repair
- Be extra careful with school-owned instruments
- Provide private instruction
- Attend his/her concerts *in their entirety*
- Help your child keep a daily practice record
- Come up with a reward system for daily practice
- Visit rehearsals (drop-ins welcome!)
- Notify the director of absences

## Did you know...?

- College admissions officers continue to cite participation in music as an important factor in making admissions decisions. They claim that music participation demonstrates **time management, creativity, expression, and open-mindedness.**  
- Carl Hartman, "Arts May Improve Students' Grades," *The Associated Press*, October, 1999.
- A ten-year study indicates that students who study music **achieve higher test scores**, regardless of socioeconomic background.  
- Dr. James Catterall, *UCLA*.
- In a 1999 Columbia University study, students in the arts are found to be more **cooperative with teachers and peers, more self-confident, and better able to express their ideas.** These benefits exist across socioeconomic levels.  
- *The Arts Education Partnership*, 1999.
- The College Board identifies the arts as one of the six basic academic subject areas students should study in order to **succeed in college.**  
- *Academic Preparation for College: What Students Need to Know and Be Able to Do*, 1983 [still in use], *The College Board*, New York
- "The term '**core academic subjects**' means English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, **arts**, history, and geography."  
- *No Child Left Behind Act of 2002, Title IX, Part A, Sec. 9101 (11)*

***Music Makes the Difference!***

## **BAND CURRICULUM**

### Wind Ensemble

Wind Ensemble is a performance-based class. Our purpose is to enhance musical skills through performance. Membership is through audition only. Students in Wind Ensemble demonstrate a high level of musicianship and skills development.

### Symphonic Band

The primary duty of Symphonic Band is to prepare students for Wind Ensemble by developing skills necessary for a greater focus on performance.

### Concert Band

The primary duty of Concert Band is to prepare students for Symphonic Band by developing and refining musical skills.

### Percussion Ensemble

All percussion students in the band program should enroll in Percussion Ensemble. This class allows us to focus on the specific needs of the developing percussionist.

### Jazz I

Jazz I is the top performing jazz ensemble. Membership is through audition only. Jazz I members have demonstrated a high level of performance and improvisational abilities.

### Jazz II

Jazz II is a preparatory performance ensemble. This is an auditioned group; membership may include non-traditional jazz instruments.

### Grizzly Band

The Grizzly Band is the 'face' of the music department. This is the group that marches at the football games and parades, and plays at home basketball games. Membership may include any student enrolled at Glacier Peak High School that plays a band instrument at an acceptable level. It is highly recommended that in-coming freshmen participate. You must be a Grizzly Band member to earn a letter in band.

### All-State, All-Northwest, and Solo & Ensemble

All members of the band program are eligible to audition for the Washington State All-State and All-Northwest bands. Please visit [www.wmea.org](http://www.wmea.org) for more information. Solo & Ensemble takes place at the beginning of February. Successful performances are eligible for state competition in Ellensburg.

## MATERIALS

- Concert Band members need a copy of *Treasury of Scales*, by Leonard B. Smith for their instrument.
- Symphonic Band members should purchase *Treasury of Scales*, by Leonard B. Smith for their instrument.
- Wind Ensemble members should purchase *Treasury of Scales*, by Leonard B. Smith for their instrument.
- Everyone should have: 2 sharpened pencils, and the necessary accessories for their instrument, by the following Friday.

## RECOMMENDED ACCESSORIES

In addition to the pencil and music that musicians should have at every rehearsal, please acquire these items from a local music dealer by the second week of school if they are not already included in your current set-up.

### Flute

Cleaning Rod  
Large Soft Cloth

### Clarinet

Three Good Reeds  
Cloth/Leather Swab  
Cork Grease

### Saxophone

Three Good Reeds  
Neck Strap  
Cork Grease

### Oboe/Bassoon

Three Good Reeds  
Cork Grease  
Seat Strap (Bassoon)  
Crutch (Bassoon)

### Trumpet

Straight Mute  
Valve Oil  
Cleaning Kit

### Trombone

Straight Mute  
Slide Grease  
Cleaning Kit  
Spray Bottle (water)

### French Horn

Rotary Valve Oil  
Slide Grease  
Cleaning Kit

### Baritone/Euphonium

Valve Oil  
Slide Grease  
Cleaning Kit

### Tuba

Valve Oil  
Slide Grease  
Cleaning Kit

### Percussion

Percussionists not owning these basics will need to commit to a small investment. Please come prepared every day with the following:

- *The All-American Drummer*, by Charlie Wilcoxson;
- *Primary Handbook for Mallets*, by Garwood Whaley;
- Stick bag containing one pair of each:
  - Medium-weight **wood-tip** sticks (Vic Firth SD4 or equivalent);
  - Medium-yarn mallets
  - General timpani mallets
  - Practice pad: rubber glued to a wood base.
  - Black towel
  - Your **NAME** or initials on every item!

## GRADING POLICY

Students will be graded in two areas: 1) Daily Grades (40%); and 2) Concert Attendance (60%).

**Daily Grades** are worth two points a day. If a student comes to class 1) on time and on task, 2) prepared with all of the necessary items, and 3) with a positive mental attitude, then he/she will receive all of their daily points. At the end of every two weeks points will be recorded and posted on-line.

\*Daily attendance will be a part of your daily grade. Students will be marked tardy if they are not in their seats, ready to play within **2 minutes** of the bell. Please review your student handbook for the school policy regarding tardies.

**Concert Attendance** is required. Among the goals of any band class is performing for an audience. Concerts are worth a great deal of points; missing a concert will result in a 0 credit.

## CONCERT ATTIRE

Concert attire is 25% of concert attendance grade:

- **Ladies Attire for All Groups:**
  - FULL length, all black dress with sleeves (to be ordered through the boosters during the first few weeks of school)
  - Black tights or nylons.
  - Black dress shoes.
  - **\*\*Girls also have the option to wear the same uniform as the boys.\*\***
- **Men's Attire for All Groups EXCEPT Jazz I & Wind Ensemble:**
  - Black buttoned-down, long-sleeve dress shirt (must be tucked-in)
  - Black slacks (with black dress belt)
  - Black dress socks & black dress shoes
- **Men's Attire for Jazz I & Wind Ensemble:**
  - Tuxedo, with tuxedo shirt and black tie.
  - Black dress socks & black dress shoes.

## **RULES AND PROCEDURES**

1. Maintain respect for yourself, your peers and your teachers.
2. You are expected to be ready to play within **3 minutes** of the bell.
3. No food, beverage, or chewing gum is allowed in the band room. Water is an exception.
4. Students are free to practice until the director steps on the podium. Once rehearsal has begun, all playing is at the discretion of the director.
5. Once rehearsal has started, maintain your focus and refrain from unnecessary or excessive talking.
6. You may play the instrument(s) that belongs to you, or is assigned to you. You are not to play an instrument that does not belong to you or that is not checked out to you through the school. This includes all of the percussion equipment that will remain in the room. This prevents damage from misuse and the cost necessary for repairs.
7. If it becomes necessary for you not to play (lip sores, cold, doctor's orders, etc.), or if your instrument needs to be taken to a repair shop, a note from your parents must be brought to the director. Notes will be good for three (3) school days unless a longer amount of time is specified in the note.
8. At no time will scuffling, wrestling, shoving, horseplay or other similar behavior be allowed in the band room. Such behavior will result in immediate disciplinary action.
9. When in doubt, all school rules apply

## **DUTIES OF THE BAND MEMBER**

- Be on time to all rehearsals and performances. Upon entering rehearsal, acquire your instrument and music and go directly to your seat.
- When the director steps to the podium and asks for your attention, all talking should cease.
- Come to rehearsal with a good attitude!
- Do not play out of turn – no noodling!
- Make a real effort to improve daily, and establish a good practice routine.
- At the end of rehearsal, put all materials and equipment in its proper place.
- Be responsible for your own actions.
- Maintain proper respect for yourself, your peers and your teachers.
- Play music with insight – have musical expectations.



## ATTENDANCE POLICY

The only excusable absences are pre-arranged school conflicts\* and those that would be excused by the school for regular attendance records, i.e. illness, death in the family, religious holiday.

\*Individual cases will be addressed as they occur.

For ALL absences, the following procedure must be followed by the student and parent:

- The director must be notified in advance:
  - 24 hours for a rehearsal
  - 2 weeks for a performance
- The attendance office must be notified and the absence must be on file.
- In extreme cases, you may call me at: (360) 563-7624

## SCHEDULE CONFLICTS

It is the student's responsibility to resolve schedule conflicts between band and other activities (i.e. driver's ed, sports, clubs, etc.). Band is a curricular activity and all band activities are part of a student's grade. Sports and clubs are non-curricular, not graded, and therefore not excusable. Please see the director as soon as you're aware of a conflict!

The band performance calendar was determined in May and distributed via the district calendar in August. Revisions and updates can be found at:

<http://www.grizzlyband.org>

## INSTRUMENT STORAGE

Lockers are provided to students as a place to store their instrument during the *school day*. Personal instruments *must* go home at the end of each day, during the weekend and school vacations. NO EXCEPTIONS! Your instrument belongs with you! A locker will be assigned to each student as a place to store their instrument. No other personal belongings are to be stored in lockers.

### **Combination Locks**

If you wish to secure your instrument, you may purchase a combination lock. Before using the lock, you *must* report the combination to Mr. Morris. You may not use a keyed lock. I reserve the right to cut the lock off of any locker for any reason, at any time.

## AUDITIONS

Auditions for Wind Ensemble will be in April or May of the previous year. Auditions for Jazz Bands will be in September. Results will be posted in chair order. Students may challenge their chair placement by 'challenging' any player ahead of them. Challenges may use excerpts from our music, or our text. Challenges may also use sight-reading material.

The format for a challenge is this: The 'challenger' plays first and is awarded 10 points. The 'challenger' goes second and is awarded a score relative to the 'challenger's' score. For example, if the 'challenger' plays better they are awarded more than 10 points. In the next round, the 'challenger' goes first. After 3 rounds, points are totaled and the best score wins the chair. There may be no challenges within 2 weeks before the concert.

## LETTERING IN BAND

To earn a letter in band you must be a member of Grizzly Band, earn at least 150 points in one school year (June 30 to June 29), and attend at least 5 (five) of the ten home basketball games. Earning a letter grants you the right to wear it on your letter jacket or sweater. You can earn a letter each year, potentially earning 4 letters. Points can be earned in many ways:

Band camp in August	50 points (10 per day)
Private lessons	5 points per lesson
*(Requires a letter signed by your teacher, see Mr. Morris for the form)	
After school practice (personal or scheduled)	5 points per session
Solo & Ensemble	25 points per event
All-State or All-Northwest audition	10 points
All-State or All-Northwest member	50 points
Youth Symphony	5 points per rehearsal
	25 points per performance
Marching at halftime	10 points per game
Playing at basketball games	5 points per game
Watching approved live performances	5 points per concert
*(You must present a copy of your ticket to Mr. Morris for credit)	

# Sample Assessment Rubric

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1
Rhythm	The beat is <b>secure</b> and the rhythms are <b>accurate</b> for the <b>style</b> of music being played.	The beat is secure and the rhythms are <i>mostly</i> accurate. There are a few <b>duration</b> errors, but these do not detract from the overall performance.	The <b>beat is erratic</b> . Some rhythms are accurate. <b>Frequent or repeated</b> duration errors. Rhythm problems detract from the overall performance.	The <b>beat is erratic</b> and rhythms are <b>seldom accurate</b> detracting significantly from the overall performance.
Note Accuracy/Fingerings	Notes/fingerings are consistently <b>accurate</b> .	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Articulation	Secure <b>onsets</b> . Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Onsets are usually secure, though there is an isolated error. Some markings are executed accurately as directed by the score and/or the conductor.	Onsets are rarely secure, and few markings are executed accurately as directed by the score and/or the conductor.	Few secure onsets. Markings are not executed accurately.
Phrasing/Breathing	<b>Phrasing</b> is <u>always</u> consistent and sensitive to the <b>style</b> of music being played.	Phrasing is <u>usually</u> consistent and sensitive to the style of music being played.	Phrasing is usually consistent and <u>occasionally</u> sensitive to the style of music being played.	Phrasing is <u>rarely</u> consistent and/or rarely sensitive to musical style.
Pitch/Intonation	Virtually no errors. Pitch is very <b>accurate</b> .	An <u>occasional</u> isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are <u>frequent</u> and/or repeated errors.	<u>Very few</u> accurate or secure pitches.
Tone Quality	Tone is consistently <b>focused, clear, and centered</b> throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the <u>normal playing range</u> of the instrument. <u>Extremes</u> in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Sometimes the tone is <u>uncontrolled in the normal playing range</u> . Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Practice	Student's performance indicates <b>regular and sustained practice</b> outside of class, with <u>great attention to areas of difficulty</u> .	Student's performance indicates regular practice outside of class with <u>some attention to areas of difficulty</u> .	Student's performance indicates some practice outside of class, but <u>with little attention to areas of difficulty</u> .	Student's performance indicates there is <u>very little practice outside of class</u> .

# Playing Assessment Sample Rubric

## Practice Rubric

Standards Level	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>
	<b>Beginning</b>	<b>Developing</b>	<b>Accomplished</b> (Meets Standard)	<b>Exemplary</b> (Exceeds standard)
<b>Practice Time</b>	Practices little or not at all. Less than 2 sessions per week	Less than 120 minutes per week. 2-3 sessions per week	120 minutes per week. 4-5 sessions per week	More than 120 minutes per week. More than 5 sessions per week
<b>Practice Space</b>	Sits on floor or bed. No music stand used. Many distractions such as TV, stereo, siblings.	Uses chair and music stand. Some distractions may interrupt practice time	Uses straight-backed chair and music stand in a quiet room with no distractions.	
<b>Practice Procedure</b>	Uses little or no warm up. Plays mostly songs that are already learned.	Knows what needs work but skips over hard parts. Does not practice for mastery.	Practices assigned material. Works on harder parts longer. Slows music down for accuracy.	Uses careful warm up. Works on hard parts until they are learned. Looks for other challenging music.
<b>Practice Schedule</b>	Plays at different times each day. Needs to be reminded to practice.	Plays at or near the same time each day but if something else comes up, will skip practicing	Has a daily practice schedule and sticks to it.	Sticks to a daily practice schedule. Sometimes plays longer than scheduled.
<b>Practice Goals</b>	Rarely sets goals. Practices without a plan of action	Has general idea of what needs work but no specific plan.	Has a plan for each practice session. Continues working until goal is achieved.	Sets short and long term goals for each session and overall musical development. Uses a practice log.