

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

# GPS

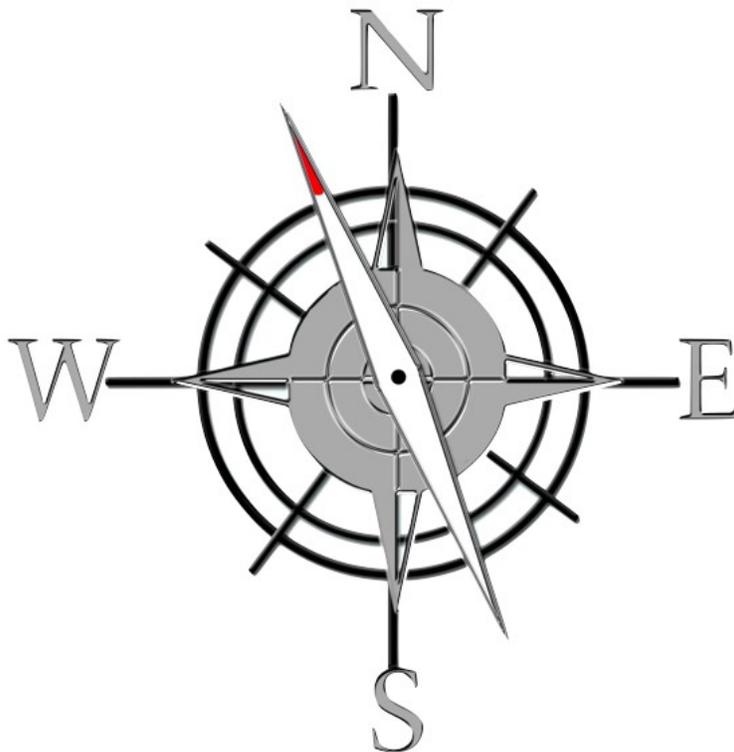
(Grade Performance Steps)

## The Road to Musical Success!

Band Performance Tasks

**YEAR 1**

# Conductor



Ontario Music Educators' Association

[www.omea.on.ca](http://www.omea.on.ca)

In order for you to be successful this year, you will need to plan out how many tasks you think you can complete, and the mark you want to receive for performing on your instruments! Below is a summary of the number of tasks per term, and the mark you will receive for the tasks you complete:

**TERM 1 (September – January)**

# of Tasks Completed	Grade	
	%	Letter
1	55%	D
2	65%	C
3	68%	C+
4	72%	B-
5	75%	B
6	78%	B+
7	82%	A-
8	85%	A
9	88%	A
10	92%	A+
11	95%	A+
12	98%	A+
13	100%	A+
14		
15		
16		
17		
18		
19		
20		

**TERM 2 (February – June)**

# of Tasks Completed	Grade	
	%	Letter
1	38%	R
2	42%	R
3	45%	R
4	48%	R
5	52%	D-
6	55%	D
7	58%	D+
8	62%	C-
9	65%	C
10	68%	C+
11	72%	B-
12	75%	B
13	78%	B+
14	82%	A-
15	85%	A
16	88%	A
17	92%	A+
18	95%	A+
19	98%	A+
20	100%	A+

Performance is just one part of your student’s Music evaluation this year. Your will let you know what the other aspects of your program are on their two summative report cards.

Remember that with the GPS tasks:

- you will be learning concepts introduced as a class.
- you will have time in class to practice and receive feedback from you and classmates.
- you will have multiple opportunities to demonstrate these tasks.
- you need to demonstrate at least a Level 3 performance (you should talk with your teacher about what a Level 3 demonstration would sound like).
- in order to be successful, you will need to work independently in class, and outside of class time (nutrition breaks and practicing at home).

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**WINDS**

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**LEARNING GOAL:** You will play a long tone for 10 seconds on your mouthpiece (5 seconds for flute players on your head joint, 5 seconds for tuba players on your mouthpiece).

**MINDS ON!** How long can you conserve your breath? Why do you think that this might be important as a wind player? How much air can your lungs hold? Professional athletes must train to improve their stamina, so must musicians!

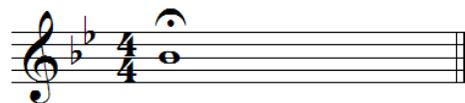
**ACTION!** In order to be successful with this task, you will need to:

- Take in a deep (low) breath.
- Consistently let this air out of your mouth with a correct playing embouchure and posture over 10 seconds (over 5 seconds for flutes and tubas).
- Conserve air and pace yourself...this will require practice.
- Apply this process using your mouthpiece or head joint.

**CONSOLIDATION!** In order to move on to the next task, you will need to perform your long tone for 5 or 10 seconds on your mouthpiece or head joint.

## Mouthpiece Long Tone

### Task 1



(Play a long tone on your mouthpiece or head joint for 5 or 10 seconds.)

**BELLS**

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**LEARNING GOAL:** In quarter notes, you will play the first 5 notes of the B $\flat$  Major Scale on the bells ("B $\flat$ ", "C", "D", "E $\flat$ " and "F").

**MINDS ON!** Are you striking each bar with the same amount of power? Close your eyes and play the same note over and over, alternating hands. Is every sound of the same dynamic level? Most people have a dominant hand; however as a percussionist you should leave your audience guessing as to whether you are left or right handed.

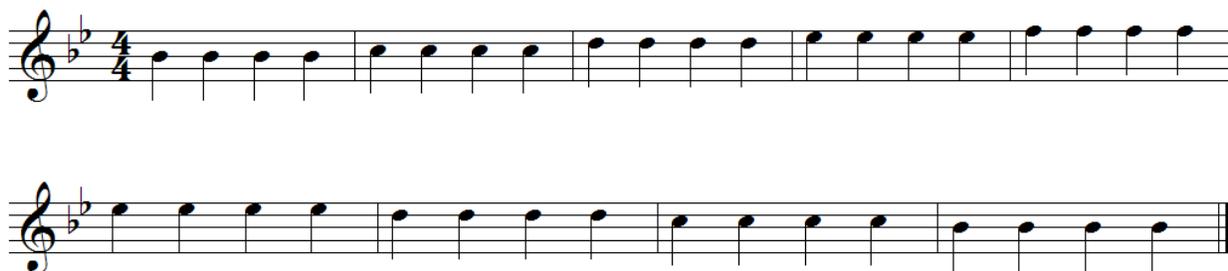
**ACTION!** In order to be successful with this task, you will need to:

- Balance/hold the mallets with proper technique.
- Demonstrate proper posture.
- Alternate hands on repeated notes.
- Strike the bar in the appropriate place.

**CONSOLIDATION!** In order to move on to the next task, you will perform the following pattern on the mallets, for your teacher, playing 4 quarter notes per measure, alternating hands.

## Up and Down

### Task 1



**LEARNING GOAL (Winds):** While moving your toe *inside your shoe*, you will perform the 5<sup>th</sup> note of the Concert B $\flat$  Major Scale ("F" for flute and lower brass; "G" for clarinets, tenor sax and trumpet; "D" for alto sax; "C" for French horn) for 16 quarter notes. You may breathe as needed. The teacher will set the *tempo*.

**LEARNING GOAL (Percussion):** Apply your knowledge of beat, quarter notes and eighth notes to perform the below pattern on the snare drum.

**MINDS ON!** Why is it important to feel the *beat* while playing your instrument? Does the beat change in music or is it the tempo that changes?

**ACTION!** In order to be successful with this task, you will need to:

- Hold your instrument in the proper playing position with good posture.
- Practice the coordination of playing your instrument while moving just your toe – NOT your entire foot.
- Be aware of the *steady beat* and counting to 16.
- Apply this while playing the 5<sup>th</sup> note of the Concert B $\flat$  Major Scale ("Concert F").
- Perform this task at the tempo set by your teacher.
- **Percussion:**
  - Be aware of subdividing the quarter notes into eighth notes.

**CONSOLIDATION:** In order to move to the next task, for your teacher you will need to play the note "Concert F" for 16 quarter notes (**percussionists** will perform their rhythm on the snare drum) while moving your toe inside your shoe.

# Quarter Note Metronome

## Task 2

Fl./Bells

Cl./B. Cl.

A. Sax.

T. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Perc. <sup>s.D.</sup>

**TASK 3: START PUTTING IT TOGETHER!****FOCUS: BEAT / RHYTHM**

**LEARNING GOAL (Winds):** In this task you will demonstrate your understanding of whole notes, half notes and quarter notes while playing "Hot Cross Buns". The following piece of music includes the first three notes of the Concert B $\flat$  Major Scale ("B $\flat$ ", "C" and "D" for flute and lower brass; "C", "D" and "E" for clarinets, tenor sax and trumpet; "G", "A" and "B" for alto sax; "F", "G" and "A" for French horn).

**LEARNING GOAL (Percussion):** In this task you will demonstrate your understanding of more quarter-note and eighth-note rhythms on the snare drum.

**MINDS ON!** When encountering a new song, why is it important to first scan the entire piece before playing? Don't forget to maintain good posture and breathing while moving on to more difficult music.

**ACTION!** In order to be successful with this task, you will need to:

- Scan the music for upcoming rhythms and notes, which may need extra practice.
- Scan the music for patterns.
- Demonstrate good posture and breathing.
- **Percussion:**
  - Alternate hands on each strike of the snare (change for each note head).

**CONSOLIDATION:** In order to move to the next task, you must perform "Hot Cross Buns" for your teacher.

# Hot Cross Buns

## Task 3

The musical score is for the piece "Hot Cross Buns" and is specifically for "Task 3". It is written in 4/4 time and features a key signature of one flat (Bb). The score includes parts for the following instruments:

- Fl./Bells
- Cl. / B. Cl.
- A. Sax.
- T. Sax.
- Tpt.
- Hn.
- Tbn./Bar.
- Tuba
- S.D. (Snare Drum)

The score is organized into nine staves. The first four staves (Fl./Bells, Cl. / B. Cl., A. Sax., and T. Sax.) are in treble clef. The fifth staff (Tpt.) is also in treble clef. The sixth staff (Hn.) is in treble clef. The seventh staff (Tbn./Bar.) is in bass clef. The eighth staff (Tuba) is in bass clef. The ninth staff (S.D.) is in bass clef. The music consists of a series of notes and rests, with a prominent rhythmic pattern of eighth notes in the later measures.





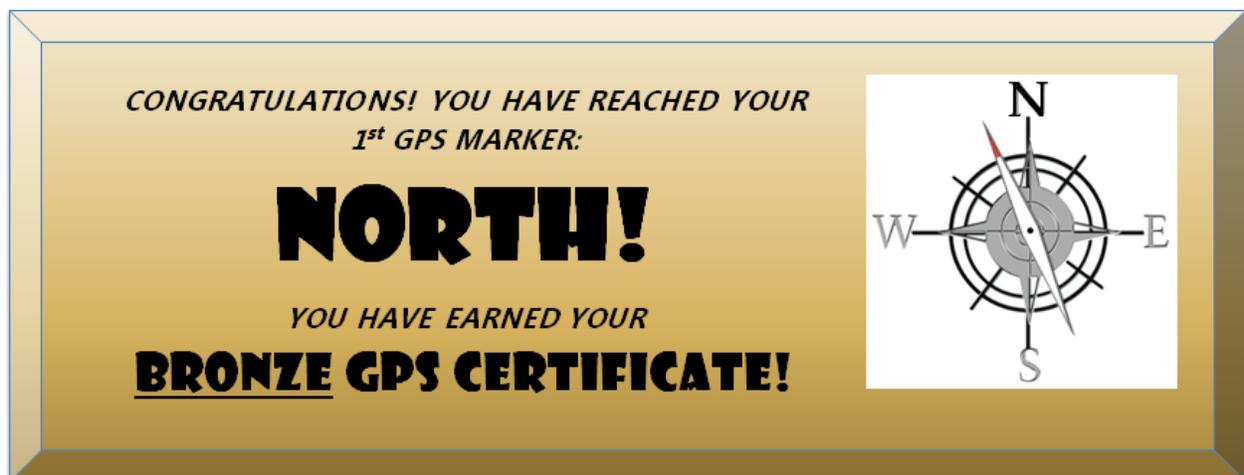
**LEARNING GOAL (Winds & Bells):** To this point many of your notes have been in *steps*. This task will focus on *skips* between familiar notes.

**MINDS ON!** Being prepared will be your best asset when completing this task. Always look ahead in your music so that you know what notes, rhythms and challenges are coming up. Why is it more difficult to play notes that are *skips* then notes that are in a *step*-like pattern?

**ACTION!** In order to be successful with this task, you will need to:

- Practice having a consistent air flow between two notes that are not beside each other (a *skip*).
- Have a balance of sound on repeated notes – don't let the notes be different *dynamic* levels.
- Demonstrate good posture, good breathing and proper technique.

**CONSOLIDATION:** In order to move onto the next tasks, you must perform Rain, Rain Go Away for your teacher.



# Rain, Rain, Go Away

## Task 5

The musical score is arranged in eight staves, each with a specific instrument label to its left. The instruments are: Fl./Bells, Cl./B. Cl., A. Sax., T. Sax., Tpt., Hn., Tbn./Bar., and Tuba. The music is written in 4/4 time and consists of four measures. The key signature has two flats (Bb and Eb). The notes for each instrument are as follows:

- Fl./Bells:** G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half).
- Cl./B. Cl.:** G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half).
- A. Sax.:** G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half).
- T. Sax.:** G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half).
- Tpt.:** G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half).
- Hn.:** G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half).
- Tbn./Bar.:** G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half).
- Tuba:** G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), G4 (half).

**LEARNING GOAL (Winds):** This task will have you demonstrate your understanding of the first 5 notes of the Concert B $\flat$  Major Scale ("B $\flat$ ", "C", "D", "E $\flat$ " and "F" for flute and lower brass; "C", "D", "E", "F" and "G" for clarinets, tenor sax and trumpet; "G", "A", "B", "C" and "D" for alto sax; "F", "G", "A", "B $\flat$ " and "C" for French horn).

**LEARNING GOAL (Percussion):** This task will have you demonstrate your understanding of putting together the snare drum and bass drum on the drum kit. Should you not have a drum set, independently perform the snare drum and bass drum line for your teacher.

**MINDS ON!** Why might you want to clap out the rhythm to yourself before playing through this piece? Make sure that you continue moving your toe inside your shoe while practicing this song.

**ACTION!** In order to be successful with this task, you will need to:

- Have a consistent air speed for every note performed.
- Demonstrate accurate rhythms and a consistent *tempo*.
- Demonstrate good posture.
- **Percussion:**
  - Demonstrate controlled sticking with accurate placement of the stick(s)/mallet.
  - Demonstrate your knowledge of a variety of rhythms.
  - Be able to play the snare drum and bass drum (a.k.a. the kit) at the same time.

**CONSOLIDATION:** In order to complete this task you must perform the following song for your teacher **AND** complete the following self-reflection.

**SELF-REFLECTION:**

What I found challenging about this task was...

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# The First 5 Notes

## Task 6

The musical score is for a band piece titled "The First 5 Notes" (Task 6). It is written in 4/4 time and features the following parts:

- Fl./Bells:** Treble clef, key signature of two flats. Part 1: two half notes (F4, G4). Part 2: quarter notes (A4, B4, C5). Part 3: quarter notes (D5, E5, F5). Part 4: quarter notes (G5, A5, B5).
- Cl. / B. Cl.:** Treble clef, key signature of two flats. Part 1: two half notes (F4, G4). Part 2: quarter notes (A4, B4, C5). Part 3: quarter notes (D5, E5, F5). Part 4: quarter notes (G5, A5, B5).
- A. Sax.:** Treble clef, key signature of one sharp. Part 1: two half notes (F4, G4). Part 2: quarter notes (A4, B4, C5). Part 3: quarter notes (D5, E5, F5). Part 4: quarter notes (G5, A5, B5).
- T. Sax.:** Treble clef, key signature of two flats. Part 1: two half notes (F4, G4). Part 2: quarter notes (A4, B4, C5). Part 3: quarter notes (D5, E5, F5). Part 4: quarter notes (G5, A5, B5).
- Tpt.:** Treble clef, key signature of two flats. Part 1: two half notes (F4, G4). Part 2: quarter notes (A4, B4, C5). Part 3: quarter notes (D5, E5, F5). Part 4: quarter notes (G5, A5, B5).
- Hn.:** Treble clef, key signature of two flats. Part 1: two half notes (F4, G4). Part 2: quarter notes (A4, B4, C5). Part 3: quarter notes (D5, E5, F5). Part 4: quarter notes (G5, A5, B5).
- Tbn./Bar.:** Bass clef, key signature of two flats. Part 1: two half notes (F3, G3). Part 2: quarter notes (A3, B3, C4). Part 3: quarter notes (D4, E4, F4). Part 4: quarter notes (G4, A4, B4).
- Tuba:** Bass clef, key signature of two flats. Part 1: two half notes (F3, G3). Part 2: quarter notes (A3, B3, C4). Part 3: quarter notes (D4, E4, F4). Part 4: quarter notes (G4, A4, B4).
- Perc.:** Two staves (SD and BD). Part 1: SD has quarter notes (G4, A4, B4, C5); BD has a half note (G3). Part 2: SD has eighth notes (G4, A4, B4, C5, D5, E5, F5, G5); BD has a half note (G3). Part 3: SD has eighth notes (G4, A4, B4, C5, D5, E5, F5, G5); BD has a half note (G3). Part 4: SD has eighth notes (G4, A4, B4, C5, D5, E5, F5, G5); BD has a half note (G3).

**The First 5 Notes (Task 6)**

The image displays a musical score for a band, titled "The First 5 Notes (Task 6)". The score is written for nine instruments: Fl./Bells, Cl./B. Cl., A. Sax., T. Sax., Tpt., Hn., Tbn./Bar., Tuba, and Perc. The music is in 4/4 time and features a key signature of one flat (Bb). A rehearsal mark "5" is placed above the first measure of each instrument's staff. The Fl./Bells part starts with a half note G4, followed by quarter notes G4, F4, E4, and D4. The Cl./B. Cl. part starts with a half note G4, followed by quarter notes G4, F4, E4, and D4. The A. Sax. part starts with a half note G4, followed by quarter notes G4, F4, E4, and D4. The T. Sax. part starts with a half note G4, followed by quarter notes G4, F4, E4, and D4. The Tpt. part starts with a half note G4, followed by quarter notes G4, F4, E4, and D4. The Hn. part starts with a half note G4, followed by quarter notes G4, F4, E4, and D4. The Tbn./Bar. part starts with a half note G3, followed by quarter notes G3, F3, E3, and D3. The Tuba part starts with a half note G3, followed by quarter notes G3, F3, E3, and D3. The Perc. part starts with a half note G3, followed by quarter notes G3, F3, E3, and D3.



**LEARNING GOAL (Winds & Bells):** This task will teach you how to perform a *12-bar blues* progression in the key of B $\flat$  Major.

**MINDS ON!** Why are we learning the 12-bar blues progression? Why are the blues important to the evolution of music? All things have history – think about how the blues fits into the history of music.

**ACTION!** In order to be successful with this task, you will need to:

- Scan the music below.
- Understand that the following series of notes creates a 12-bar blues progression.
- Be able to demonstrate an understanding of the notes and the rhythms within the progression.

**CONSOLIDATION:** In order to complete this task, you must perform the 12-bar blues progression for your teacher with accurate rhythm and pitch.

# 12-Bar Blues Progression

## Task 7

Instrument	1	2	3	4	5	6	7	8	9	10	11	12
Fl./Bells	I	I	I	I	IV	IV	I	I	V	IV	I	I
Cl. / B. Cl.	I	I	I	I	IV	IV	I	I	V	IV	I	I
A. Sax.	I	I	I	I	IV	IV	I	I	V	IV	I	I
T. Sax.	I	I	I	I	IV	IV	I	I	V	IV	I	I
Tpt.	I	I	I	I	IV	IV	I	I	V	IV	I	I
Hn.	I	I	I	I	IV	IV	I	I	V	IV	I	I
Tbn./Bar.	I	I	I	I	IV	IV	I	I	V	IV	I	I
Tuba	I	I	I	I	IV	IV	I	I	V	IV	I	I

**LEARNING GOAL (Winds):** The purpose of this task is to demonstrate your ability to *slur* on a wind instrument with a consistent sound and air flow.

**LEARNING GOAL (Percussion):** The purpose of this task is to demonstrate your understanding of how to play a *roll* on the snare drum.

**MINDS ON!** How to you execute a *slur*? How do you articulate the first note of a slur? What does your air and your fingers need to do in order to correctly play a slur?

**Trombones:** How do you play *slurs* differently from all the other wind instruments? Why?

**Percussion:** How do you play a roll? What do your wrists and forearms do? What do your sticks do? What creates the "multiple bounce" of the roll – the sticks or your body? Is the strength of your right and left hands even?

**ACTION!** In order to be successful with this task, you will need to:

- Demonstrate an understanding of how to perform a slur on your instrument.
- Start the note at the beginning of a slur with a clear tonguing sound.
- Connect all the notes in the slur with an even airflow and smooth fingers.
- **Percussion:**
  - Demonstrate an understanding of how to perform a roll on the snare drum.
  - Show relaxed arms/wrists and controlled sticks.
  - Hear an evenness in strength between your right and left hand.
  - Stay in one area on the snare drum!

**CONSOLIDATION:** In order to complete this task, you must perform the following song, "Lightly Row" for your teacher, demonstrating your understanding of the slur/roll.

# Lightly Row

## Task 8

The musical score is for the piece "Lightly Row" and is specifically for "Task 8". It is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The score is arranged for a concert band and includes the following parts:

- Fl./Bells:** Treble clef, playing a melodic line with slurs and rolls.
- Cl. / B. Cl.:** Treble clef, playing a melodic line with slurs and rolls.
- A. Sax.:** Treble clef, playing a melodic line with slurs and rolls.
- T. Sax.:** Treble clef, playing a melodic line with slurs and rolls.
- Tpt.:** Treble clef, playing a melodic line with slurs and rolls.
- Hn.:** Treble clef, playing a melodic line with slurs and rolls.
- Tbn./Bar.:** Bass clef, playing a melodic line with slurs and rolls.
- Tuba:** Bass clef, playing a melodic line with slurs and rolls.
- Perc. <sup>S.D.</sup>:** Snare drum part with a rhythmic pattern of eighth notes and sixteenth notes.

**LEARNING GOAL (Winds & Bells):** The purpose of this task is to demonstrate an understanding of how a *tie* functions within a piece of music.

**MINDS ON!** If a tie adds the rhythm of notes together, why would you not just merge the notes together to be one? Sometimes we add symbols into music for a reason – why do you think the tie needs to exist?

**ACTION!** In order to be successful with this task, you will need to:

- Understand what is the function of a tie is and how it affects the music you are performing.
- Demonstrate good posture, accurate pitch and rhythms throughout the piece of music below.

**CONSOLIDATION:** In order to complete this task, for your teacher you must perform the following song demonstrating an understanding of how the tie is performed within a piece of music.

# "Tie"ing it Together

## Task 9

The musical score is written for a band and consists of eight staves. The key signature is one flat (Bb) and the time signature is 4/4. The parts are:

- Fl./Bells: Treble clef, 4/4 time. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Cl. / B. Cl.: Treble clef, 4/4 time. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- A. Sax.: Treble clef, 4/4 time. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- T. Sax.: Treble clef, 4/4 time. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Tpt.: Treble clef, 4/4 time. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Hn.: Treble clef, 4/4 time. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Tbn./Bar.: Bass clef, 4/4 time. Melody: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3.
- Tuba: Bass clef, 4/4 time. Melody: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3.

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**WINDS**

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**LEARNING GOAL:** The purpose of this task is to play a long tone on the 5<sup>th</sup> note of the Concert B $\flat$  Major Scale ("F" for flute and lower brass; "G" for clarinets, tenor sax and trumpet; "D" for alto sax; "C" for French horn) for 15 seconds (10 seconds for flute and tuba players).

**MINDS ON!** How has your stamina improved since **Task 1**? Think about how your posture affects your ability to inhale and demonstrate control of your air stream.

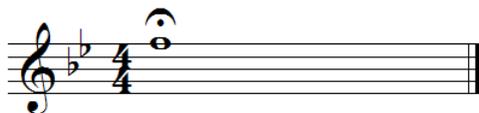
**ACTION!** In order to be successful with this task, you will need to:

- Take in a deep (low) breath.
- Consistently let this air out of your mouth with correct *embouchure* and posture over 15 seconds (over 10 seconds for flutes and tubas).
- Conserve air and pace yourself...this will require practice.
- Apply this while playing the 5<sup>th</sup> note of the Concert B $\flat$  Major Scale ("Concert F").

**CONSOLIDATION:** In order to move on to the next task, you will need to play and hold a long tone on "Concert F" for at least 15 seconds (at least 10 seconds for flutes and tubas).

## Long Tone Endurance Contest!

### Task 10



(Play and hold for *at least* 10 or 15 seconds.)

**SNARE DRUM**

**LEARNING GOAL:** The purpose of this task is to demonstrate an understanding of the *flam* – using alternating L (left) and R (right) hands on the snare drum.

**MINDS ON!** Technique is crucial to the success of a percussionist. The more we play, the more we forget to check in on our technique. Sometimes “bad habits” are created without awareness. Are you holding your sticks correctly? How’s your posture? Why would these two checks be important to your execution of a flam?

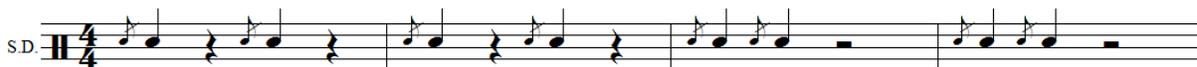
**ACTION!** In order to be successful with this task, you will need to:

- Place your sticks at two different heights above the snare drum.
- Drop your sticks onto the snare drum at the same time, one stick will make contact with the snare drum first, followed by the stick, which was originally at the higher height – This is the basic idea of a flam.
- Continue practicing the flam until you can get the 2 sounds as close together as possible, without happening at the same time.
- Be able to play a series of flams in a row, at a steady beat, with proper technique.

**CONSOLIDATION:** In order to move on to the next task, you will perform the flam pattern below on the snare drum for your teacher.

**Flam Jam**

Task 10



**LEARNING GOAL (Winds & Percussion):** The purpose of this task is to recognize and perform an entire piece of music with strong tonguing on your instrument or with attention to how you are striking the drumhead on the snare drum.

**MINDS ON!** *Articulation markings* in music communicate how to “say” a note. How should notes sound different when marked different?

**ACTION!** In order to be successful with this task, you will need to:

- Listen to yourself playing each note.
- Think about what your air, support and tongue are doing?
- **Percussion:**
  - Think about what your hands doing and the force with which you hit and bounce off of the drumhead?

**CONSOLIDATION:** In order to complete this task, you must perform this song with strong and consistently even tonguing/sticking for your teacher and receive feedback.

# Lion's March

## Task 11

The musical score is for 'Lion's March' and is divided into four measures. The key signature is one flat (B-flat) and the time signature is 4/4. The instruments and their parts are as follows:

- Fl./Bells:** Treble clef, one flat. Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter rest. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- Cl. / B. Cl.:** Treble clef, one flat. Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter rest. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- A. Sax.:** Treble clef, one sharp (F#). Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter rest. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- T. Sax.:** Treble clef, one flat. Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter rest. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- Tpt.:** Treble clef, one flat. Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter rest. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- Hn.:** Treble clef, one flat. Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter rest. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- Tbn./Bar.:** Bass clef, one flat. Part 1: Quarter notes G3, A3, Bb3, C4. Part 2: Quarter rest. Part 3: Quarter notes G3, A3, Bb3, C4. Part 4: Quarter notes G3, A3, Bb3, C4.
- Tuba:** Bass clef, one flat. Part 1: Quarter notes G3, A3, Bb3, C4. Part 2: Quarter rest. Part 3: Quarter notes G3, A3, Bb3, C4. Part 4: Quarter notes G3, A3, Bb3, C4.
- SD (Snare Drum):** Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter notes G4, A4, Bb4, C5. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.

**Lion's March (Task 11)**

The image displays a musical score for the piece "Lion's March" (Task 11). The score is arranged in a grand staff format with ten staves, each representing a different instrument or section. The instruments listed on the left are: Fl. / Bells, Cl. / B. Cl., A. Sax., T. Sax., Tpt., Hn., Tbn. / Bar., Tuba, and Bass. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. A rehearsal mark with the number "5" is placed above the first staff at the beginning of the piece. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, with specific articulation marks (accents) placed above certain notes to emphasize their attack. The score is divided into four measures, with a double bar line at the end of the fourth measure.

**LEARNING GOAL (Winds & Bells):** The purpose of this task is to create 8 bars of a playable rhythm in 4/4 time. Use rhythms with which you are comfortable performing on your instrument.

**MINDS ON!** Why is it important that you are able to play the rhythm that you are writing? Although you may be aware of how to write more difficult rhythm patterns, it is important that you think out the execution of these rhythms.

**ACTION!** In order to be successful with this task, you will need to:

- Decide upon a variety of rhythms that you are able to play on your instrument.
- Create 8 bars of rhythm with a 4/4 time signature and write it in the space provided.
- Make sure you use a pencil.
- You do not need to add pitch to these rhythms (yet).

**CONSOLIDATION:** In order to move on to the next task, you will need to complete 8 bars of rhythm in 4/4 time that you or any of your classmates could play. Once written, give this task to your teacher and receive feedback.

**8-Bar Rhythm Exemplar:**

**My 8-Bar Rhythm Composition**

Task 12

**LEARNING GOAL (Winds & Bells):** The purpose of this task is to demonstrate your understanding of how to perform a *staccato* note in a familiar passage.

**MINDS ON!** How does your posture, breath control and support relate to your ability to control the *articulation* on your instrument? What do you need to do with your air, diaphragm and tongue to perform a staccato note?

**Percussion:** How does your mallet strike change to control the articulation on the bells? What can you do to make a staccato articulation on the bells? The *dead-stroke* is used to stop a bell from vibrating (making sound) by not letting the mallet rebound off the bell that was struck. The vibrating tone of a bell can also stop by placing a finger on it – this is especially for notes that shouldn't be cut off right away, but which have a rest that follows.

**ACTION!** In order to be successful with this task, you will need to:

- Practice performing the difference between staccato notes and unmarked notes.
- Make sure that you have a continued air flow and are demonstrating good posture.
- Listen to yourself.
- **Percussion:**
  - Use the dead-stroke on staccato notes.
  - When a rest appears in the music, mute the bell that was just played with a finger.

**CONSOLIDATION:** In order to move on to the next task, you will need to demonstrate your ability to perform the difference between staccato and unmarked notes.

# Lion's March

## Task 13

The musical score is for 'Lion's March' Task 13, featuring staccato articulation. It is written in 4/4 time and consists of eight staves. The instruments are: Fl./Bells, Cl. / B. Cl., A. Sax., T. Sax., Tpt., Hn., Tbn./Bar., and Tuba. The key signature has one flat (B-flat). The score is divided into four measures. The first measure contains the main melody for all instruments. The second measure contains a rest for all instruments. The third measure contains a staccato articulation exercise for all instruments. The fourth measure contains a rest for all instruments.

**Lion's March (Task 13)**

The musical score is arranged in two systems of staves. The first system includes Fl./Bells, Cl./B. Cl., A. Sax., and T. Sax. The second system includes Tpt., Hn., Tbn./Bar., and Tuba. Each staff begins with a measure number '5' above the first staff. The notation features staccato articulation, indicated by dots below the notes, and includes rests and dynamic markings.



**LEARNING GOAL (Winds & Percussion):** The purpose of this task is to demonstrate your ability to control the volume level of your instrument.

**MINDS ON!** How does your posture, breath control and support relate to your ability to control the *dynamics* on your instrument? How does the dynamic level of your voice help you to communicate your different thoughts? Are you able to communicate a variety of thoughts through dynamics on your instrument?

**ACTION!** In order to be successful with this task, you will need to:

- Practice performing a short passage at two different dynamic levels (*forte* and *piano*).
- Make sure that you are controlling your air flow or demonstrating good sticking, and demonstrating good posture.
- Listen to yourself.

**CONSOLIDATION:** In order to move on to the next task, you will need to demonstrate your ability to perform the dynamics as indicated in the following piece of music.

# Loud vs. Soft

## Task 14

The musical score is for a band piece in 4/4 time, featuring a key signature of one flat (Bb). The score is divided into two main sections: a first section marked *f* (forte) and a second section marked *p* (piano). The instruments and their parts are as follows:

- Fl./Bells:** Treble clef, 4/4 time. Part 1: *f*. Part 2: *p*.
- Cl. / B. Cl.:** Treble clef, 4/4 time. Part 1: *f*. Part 2: *p*.
- A. Sax.:** Treble clef, 4/4 time. Part 1: *f*. Part 2: *p*.
- T. Sax.:** Treble clef, 4/4 time. Part 1: *f*. Part 2: *p*.
- Tpt.:** Treble clef, 4/4 time. Part 1: *f*. Part 2: *p*.
- Hn.:** Treble clef, 4/4 time. Part 1: *f*. Part 2: *p*.
- Tbn./Bar.:** Bass clef, 4/4 time. Part 1: *f*. Part 2: *p*.
- Tuba:** Bass clef, 4/4 time. Part 1: *f*. Part 2: *p*.
- Perc.:** Two staves (S.D. and B.D.), 4/4 time. Part 1: *f*. Part 2: *p*.



**LEARNING GOAL (Winds & Percussion):** The purpose of this task is to take a familiar song and demonstrate the difference between an *accented* note, a *staccato* note and an unmarked note.

**MINDS ON!** How do you articulate the difference between an *accent*, a *staccato* and an unmarked note? What does it sound like? What does it feel like?

**ACTION!** In order to be successful with this task, you will need to:

- Perform the below piece while articulating the difference between a staccato, accent and unmarked note.
- Use good air flow and support.
- Do not sacrifice tone or rhythmic knowledge.
- **Percussion:**
  - DRAW in an accent at the start of every beat 1 and 3 in the below piece.
  - Accurately perform the piece with the accents and unmarked notes.

**CONSOLIDATION:** In order to move on to the next task, you will need to perform the following piece while demonstrating accurate articulation.



# Lion's March

## Task 15

The musical score is for 'Lion's March' Task 15, a 4/4 piece in B-flat major. It features ten staves for different instruments. The percussion part is marked with a snare drum (SD) and consists of a steady eighth-note pattern. The woodwind and brass parts have a similar rhythmic pattern, with accents on the first and third notes of each measure. The score is divided into four measures, with the first measure containing the main melody and the subsequent measures providing harmonic support and rhythmic patterns.

Fl./Bells

Cl. / B. Cl.

A. Sax.

T. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Perc. <sup>SD</sup>

Lion's March (Task 15)

The image displays a musical score for the piece "Lion's March" (Task 15). The score is arranged in a grand staff format with nine staves, each representing a different instrument or section. The instruments listed on the left are Fl./Bells, Cl. / B. Cl., A. Sax., T. Sax., Tpt., Hn., Tbn./Bar., Tuba, and Perc. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score is divided into four measures. A rehearsal mark with the number "5" is placed above the first measure of each staff. The notation includes various note values (quarter and eighth notes), rests, and articulation marks such as accents (>) and breath marks (>v). The Fl./Bells part features a melodic line with accents. The Cl. / B. Cl. part has a rhythmic pattern with breath marks. The A. Sax. part has a melodic line with breath marks. The T. Sax. part has a rhythmic pattern with accents. The Tpt. part has a rhythmic pattern with breath marks. The Hn. part has a melodic line with breath marks. The Tbn./Bar. part has a rhythmic pattern with breath marks. The Tuba part has a rhythmic pattern with breath marks. The Perc. part has a rhythmic pattern with accents.



**LEARNING GOAL (Winds & Percussion):** The purpose of this task is to perform a variety of *articulations* on your instrument (the snare drum and bass drum together on the kit for percussionists), while concentrating on the counting and accurate placement of *eighth notes*.

**MINDS ON!** Thinking through a song before you perform it can be a very important skill – why? Why is picking a *tempo* at which you can best perform eighth notes so important? What is a good way to count when playing eighth notes?

**ACTION!** In order to be successful with this task, you will need to:

- Identify the different articulation markings and practice how they each should sound.
- Pick a tempo in which you can consistently perform the following rhythm.
- Practice the following pattern, demonstrating your understanding of eighth notes and articulations.
- **Percussion:**
  - Practice the snare drum and bass drum parts separately, and then practice putting them together on the kit.

**CONSOLIDATION:** In order to move on to the next task, you will need to demonstrate your understanding of eighth notes and a variety of articulations while performing, “Hey Diddle Diddle” for your teacher.

# Hey Diddle Diddle

## Task 16

The musical score is for the piece "Hey Diddle Diddle" and is written in 4/4 time. The key signature consists of two flats (B-flat and E-flat). The score is arranged for a band with the following parts:

- F1./Bells:** Treble clef, 4/4 time. The melody consists of quarter notes and eighth notes.
- Cl. / B. Cl.:** Treble clef, 4/4 time. The melody consists of quarter notes and eighth notes.
- A. Sax.:** Treble clef, 4/4 time. The melody consists of quarter notes and eighth notes.
- T. Sax.:** Treble clef, 4/4 time. The melody consists of quarter notes and eighth notes.
- Tpt.:** Treble clef, 4/4 time. The melody consists of quarter notes and eighth notes.
- Hn.:** Treble clef, 4/4 time. The melody consists of quarter notes and eighth notes.
- Tbn./Bar.:** Bass clef, 4/4 time. The melody consists of quarter notes and eighth notes.
- Tuba:** Bass clef, 4/4 time. The melody consists of quarter notes and eighth notes.
- Perc.:** Two staves, SD (Snare Drum) and BD (Bass Drum), 4/4 time. The snare drum plays a pattern of quarter notes, and the bass drum plays a pattern of quarter notes.

Hey Diddle Diddle (Task 16)

The musical score is arranged in a system of ten staves. The instruments and their parts are as follows:

- Fl./Bells:** Treble clef, key signature of one flat. Part 5 starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Ends with a quarter rest.
- Cl. / B. Cl.:** Treble clef, key signature of one flat. Part 5 starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Ends with a quarter rest.
- A. Sax.:** Treble clef, key signature of one sharp. Part 5 starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Ends with a quarter rest.
- T. Sax.:** Treble clef, key signature of one flat. Part 5 starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Ends with a quarter rest.
- Tpt.:** Treble clef, key signature of one flat. Part 5 starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Ends with a quarter rest.
- Hn.:** Treble clef, key signature of one flat. Part 5 starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Ends with a quarter rest.
- Tbn./Bar.:** Bass clef, key signature of one flat. Part 5 starts with a quarter rest, followed by eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3. Ends with a quarter rest.
- Tuba:** Bass clef, key signature of one flat. Part 5 starts with a quarter rest, followed by eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3. Ends with a quarter rest.
- Perc.:** Percussion clef. Part 5 starts with a quarter rest, followed by eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3. Ends with a quarter rest.



**LEARNING GOAL (Winds & Percussion):** The purpose of this task is to understand and perform a song which begins with a *pickup note* and contains changes in *dynamics*, from quiet to loud, and loud to quiet.

**MINDS ON!** When a piece of music is in 4/4 time, do some beats get a stronger pulse than others? If so, then how does a pickup note affect the "feel" of a piece? When you begin playing a note, how do you make that note get gradually louder or quieter?

**ACTION!** In order to be successful with this task, you will need to:

- Figure out on which beat the pickup note lies.
- Demonstrate an understanding of how the pickup note is performed considering breathing and the different stresses of each beat.
- Perform the appropriate *dynamics* in the piece, including the *crescendo* and *decrescendo*.
- **Percussion:**
  - Practice each drum part separately and then put them together on the kit.

**CONSOLIDATION:** Perform the following task for your teacher to receive feedback.

# Regal Anthem

## Task 17

The musical score is for a 4/4 piece in B-flat major. It features the following parts:

- Fl./Bells:** Treble clef, *mf*. Melody with eighth and sixteenth notes.
- Cl. / B. Cl.:** Treble clef, *mf*. Similar melodic line to the flute.
- A. Sax.:** Treble clef, *mf*. Similar melodic line to the flute.
- T. Sax.:** Treble clef, *mf*. Similar melodic line to the flute.
- Tpt.:** Treble clef, *mf*. Similar melodic line to the flute.
- Hn.:** Treble clef, *mf*. Similar melodic line to the flute.
- Tbn./Bar.:** Bass clef, *mf*. Similar melodic line to the flute.
- Tuba:** Bass clef, *mf*. Similar melodic line to the flute.
- Perc.:** Two staves (S.D. and B.D.), *f*. Provides a steady rhythmic accompaniment.

Regal Anthem (Task 17)

The image shows a musical score for a band, titled "Regal Anthem (Task 17)". The score is written for nine parts: Fl./Bells, Cl./B. Cl., A. Sax., T. Sax., Tpt., Hn., Tbn./Bar., Tuba, and Perc. The music is in 2/4 time and features a dynamic shift from *f* (forte) to *mf* (mezzo-forte) across the measures. A fermata is placed over the final measure of each part. The percussion part includes a snare drum and a bass drum. The score is marked with a "5" at the beginning of each staff, indicating a measure rest.



**LEARNING GOAL (Winds & Bells):** The purpose of this task is to add *pitches* and the finishing touches (*dynamics, articulation, key signature*) to your rhythmic composition created in **Task 12**.

**MINDS ON!** What are the common things you see when looking at printed music? What do you notice about the *stem* directions, the *bar lines*, the beginning and the end of the song, etc.? Have you included all of these elements in your composition?

**ACTION!** In order to be successful with this task, you will need to:

- Use a PENCIL.
- The following items must be placed on your staves:
  - the appropriate clef and key signature on each staff, a 4/4 time signature, 4 bars on the top staff and 4 bars on the bottom staff, bar lines after each measure, and a double bar line at the end.
- Go to **Task 12** and decide on letter names underneath each note.
  - **CAUTION:** Remember to use notes that you can play and a pattern that sounds like a melody. Don't just put in random notes.
  - **HINT:** Starting and ending on the first note of the scale will nicely frame the piece.
- Place the rhythm that you created in **Task 12** onto the staves below, with the noteheads on the proper lines or spaces (depending on the letters you chose).
- Make sure that you can play what you have written; it's not about difficulty, it's about accuracy. **REMEMBER:** You can change the notes if you don't like how it sounds.
- Add finishing touches (dynamic markings and/or articulation markings) to give your composition more character.
- Give your composition a title.

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Title

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**Task 18 continues on the next page...**



**CONSOLIDATION:** In order to move on to the next task, you must add the pitches and finishing touches to complete your composition. Once complete, have a classmate peer edit your composition with you. When the peer edit is complete, have your classmate sign the statement below:

**Peer Editing Verification:**

I \_\_\_\_\_ have peer edited my classmate's composition and to the best of  
(classmate's name)  
my ability, explained and corrected, **with my classmate**, their composition.

\_\_\_\_\_  
(classmate's signature)



**LEARNING GOAL (Winds & Bells):** The purpose of this task is to perform your composition for your teacher.

**MINDS ON!** Think of the 3 musical “P’s” when preparing for your performance: POSTURE, PHRASING and PRACTICE!

**ACTION!** In order to be successful with this task, you will need to:

- Practice and prepare your composition to perform for your teacher.
- Don’t forget to apply all of your knowledge of the elements of music and performance while preparing for completion of this task.

**CONSOLIDATION:** Perform your composition for your teacher and receive feedback. Make any appropriate changes before performing it again in **Task 20**.

**LEARNING GOAL (Winds & Bells):** The purpose of this task is to perform your composition for a small group or class as organized and supervised by your teacher.

**MINDS ON!** How are you going to apply the skills that you have developed up to this point? How will your confidence level, preparation and body posture affect your final performance?

**ACTION!** In order to be successful with this task, you will need to:

- Consider the feedback that you received in **Task 19** and **Task 20** – apply this feedback to your performance.
- With your teacher, organize the time and group for which you will be performing.
- Practice all aspects of your performance: the introduction of your piece, your name, how you will sit or stand and the music.

**CONSOLIDATION:** Perform your composition for the assigned group or class while supervised by your teacher.

