

Name: _____

GPS

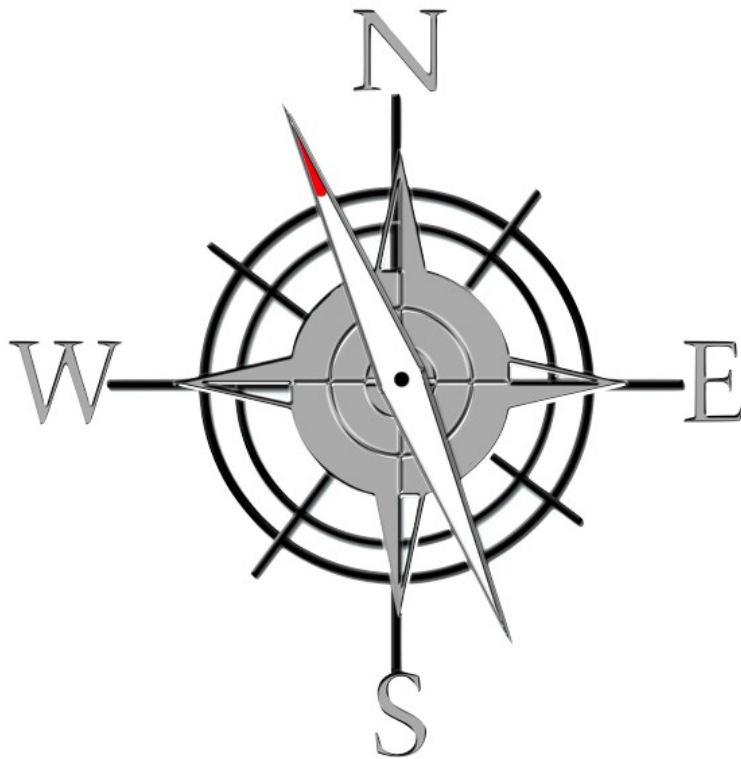
(Grade Performance Steps)

The Road to Musical Success!

Band Performance Tasks

YEAR 1

Tuba



Ontario Music Educators' Association

www.omea.on.ca

In order 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 instrument! 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 Music evaluation this year. Your teacher will let you know what the other aspects of your program are on your two summative report cards.

Remember that with the GPS tasks:

- we will be learning concepts introduced as a class.
- you will have time in class to practice and receive feedback from your teacher and classmates.
- you will have multiple opportunities to demonstrate these tasks.
- you need to demonstrate at least a Level 3 performance (your teacher will talk with you 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 practice at home).

LEARNING GOAL: You will play a long tone for 5 seconds 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 5 seconds.
- Conserve air and pace yourself...this will require practice.
- Apply this process using your mouthpiece.

CONSOLIDATION! In order to move on to the next task, you will need to perform you're long tone for 10 seconds on your mouthpiece.

Mouthpiece Long Tone

Task 1



(Play a long tone on your mouthpiece for 5 seconds.)

LEARNING GOAL: While moving your toe *inside your shoe*, perform the 5th note of the B \flat Major Scale ("F") for 16 quarter notes. You may breathe as needed. Your teacher will set the *tempo*.

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:

- 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 5th note of the B \flat Major Scale ("F").
- Perform this task at the tempo set by your teacher.

CONSOLIDATION: In order to move to the next task, you will need to play the note "F" for 16 quarter notes for your teacher while moving your toe inside your shoe.

Quarter Note Metronome

Task 2



LEARNING GOAL: 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 B \flat Major Scale ("B \flat ", "C" and "D").

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.

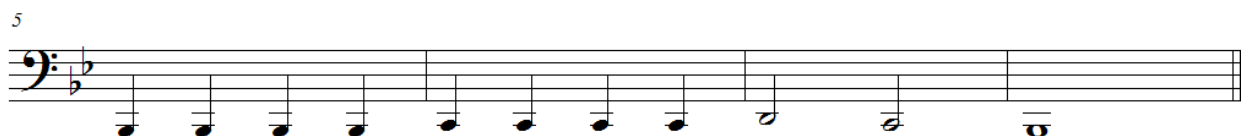
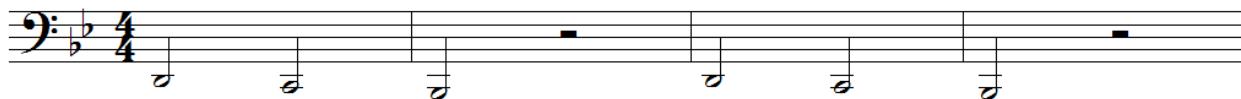
ACTION! In order to be successful with this task, you will need to:

- Scan the music for upcoming rhythms and notes, which may need extra practice.
- Scan the music for patterns.
- Demonstrate good posture and breathing.

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

Hot Cross Buns

Task 3



LEARNING GOAL: This task will introduce you to the basics of composition: how to set up your staves using all the necessary symbols and musical components.

MINDS ON! Where does the *clef* sit on the staff? Where does the *time signature* go? Do you need to insert any *flats* (♭) or *sharps* (♯) so that your composition will be in the *key* of B♭ Major?

ACTION! Before you begin this task you need to:

- Look at other samples of music and determine what symbols are needed to set up a piece of music.
- Practice drawing your appropriate *clef* on the *staff*.
- USE A PENCIL – you may need to move things around when you enter the notes.

In order to move to the next task you need to place the following items on the staves below:

- A *treble* or *bass clef* (the one that is appropriate for your instrument) on both staves.
- The appropriate *key signature* for your instrument (B♭ Major) on both staves.
 - 2 flats: 1st on the "B" line, 2nd on the "E" space
- A 4/4 *time signature* on the first staff only.
- Create 8 empty *bars* of music – 4 on the top and 4 on the bottom.
- A *double bar line* at the end of the piece.
- **OPTIONAL:** Compose a song on the staves below for *your* instrument using any or all of the notes you've learned so far.

CONSOLIDATION: Show this task for your teacher to receive feedback.

LEARNING GOAL: 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?

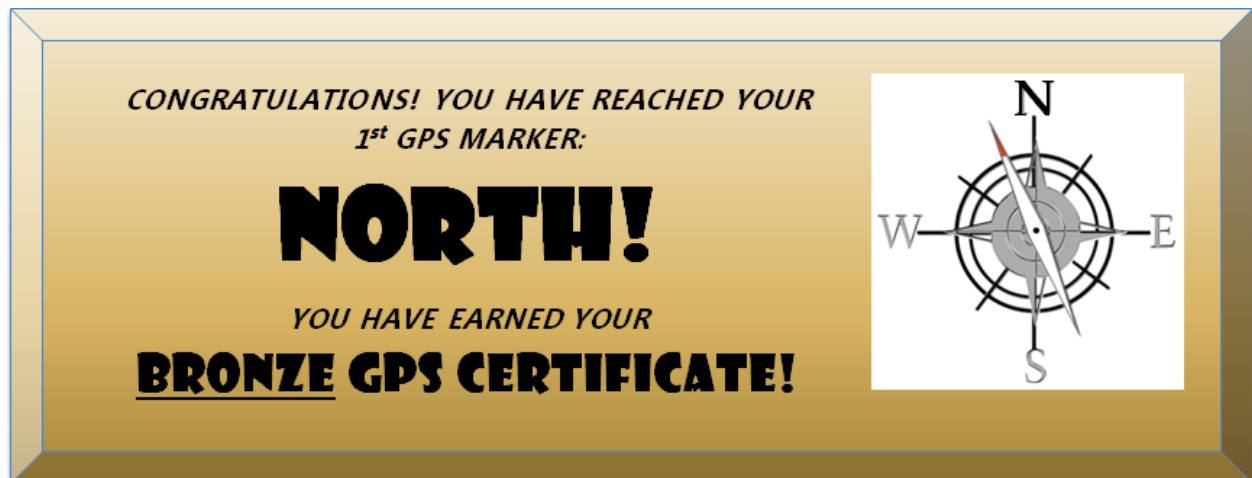
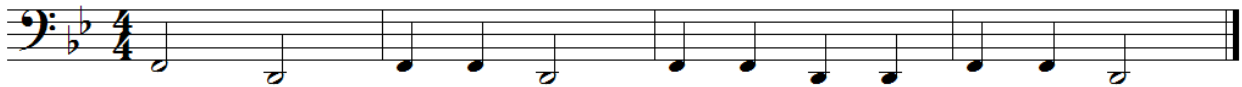
ACTION! In order to be successful with this task, you will need to:

- 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



LEARNING GOAL: 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

5

9



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

MINDS ON! How do 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?

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.

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

Lightly Row

Task 8

The musical notation is presented in two staves. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains four measures of music. The first measure has a slur over two quarter notes. The second measure has a slur over two quarter notes. The third measure has a slur over four quarter notes. The fourth measure has a slur over two quarter notes. The second staff begins with a measure rest labeled '5' above it, followed by four measures of music. The first measure has a slur over two quarter notes. The second measure has a slur over two quarter notes. The third measure has a slur over four quarter notes. The fourth measure has a slur over a single half note.

LEARNING GOAL: 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



TASK 10: CONTROL IT!

FOCUS: BREATH SUPPORT / PITCH

LEARNING GOAL: The purpose of this task is to play a long tone on the 5th note of the B \flat Major Scale ("F") for 10 seconds.

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.

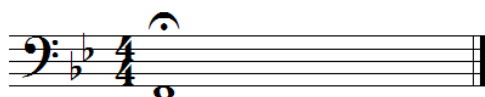
ACTION! In order to be successful with this task, you will need to:

- Take in a deep (low) breath.
- Consistently let this air out with correct *embouchure* and posture over 10 seconds.
- Conserve air and pace yourself...this will require practice.
- Apply this while playing the 5th note of the B \flat Major Scale ("F").

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

Long Tone Endurance Contest!

Task 10



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



LEARNING GOAL: The purpose of this task is to recognize and perform an entire piece of music with strong tonguing.

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?

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

Lion’s March I

Task 11



LEARNING GOAL: 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: 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?

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.

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 II

Task 13



LEARNING GOAL: 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 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 notation for Task 14 is as follows:

- Staff 1:** Bass clef, 4/4 time, one flat key signature. It begins with a dynamic marking of *f* (forte). The melody consists of quarter notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. This is followed by a sixteenth-note triplet: Bb3, C4, D4. The staff concludes with a dynamic marking of *p* (piano) and a half note: Bb3.
- Staff 2:** Bass clef, 4/4 time, one flat key signature. It begins with a dynamic marking of *f* (forte). The melody consists of quarter notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. This is followed by a dynamic marking of *p* (piano) and a half note: Bb3. The staff then has a dynamic marking of *f* (forte) and a half note: Bb3, ending with a double bar line.

LEARNING GOAL: 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 and *accent*, a *staccato* and an unmarked note? What does it sound like? What does it feel like?

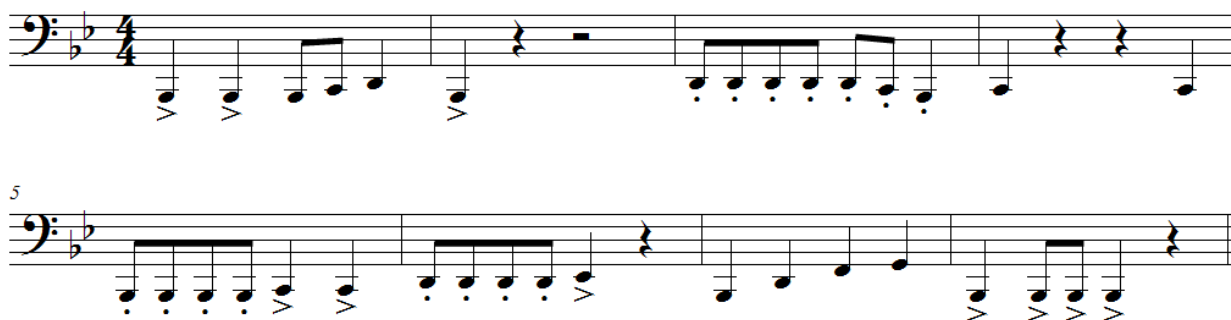
ACTION! In order to be successful with this task, you will need to:

- 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.

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 III

Task 15



LEARNING GOAL: The purpose of this task is to perform a variety of *articulations*, 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.

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 image shows two staves of musical notation for the exercise 'Hey Diddle Diddle'. Both staves are in bass clef, 4/4 time, and have a key signature of one flat (Bb). The first staff contains 16 eighth notes, grouped into four measures of four notes each. The notes are: G2, A2, Bb2, C3 (first measure); D3, E3, F3, G3 (second measure); A3, Bb3, C4, D4 (third measure); E4, F4, G4, A4 (fourth measure). The second staff starts with a measure rest labeled '5', followed by 16 eighth notes in four measures: G3, A3, Bb3, C4 (first measure); D4, E4, F4, G4 (second measure); A4, Bb4, C5, D5 (third measure); E5, F5, G5, A5 (fourth measure). The piece ends with a double bar line.

LEARNING GOAL: 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*.

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

Regal Anthem

Task 17

The image shows two staves of musical notation for the piece 'Regal Anthem'. Both staves are in bass clef and 4/4 time. The first staff begins with a pickup note on the first beat, marked with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes. A decrescendo symbol is placed at the end of the first staff. The second staff starts at measure 5, marked with a forte (*f*) dynamic. It continues with a similar rhythmic pattern. A crescendo symbol is placed over the final measures of the second staff, which ends with a mezzo-forte (*mf*) dynamic.

LEARNING GOAL: 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:** Start and end on the first note of the scale to 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.

Title

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: 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: 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.

