

Name: _____

GPS

(Grade Performance Steps)

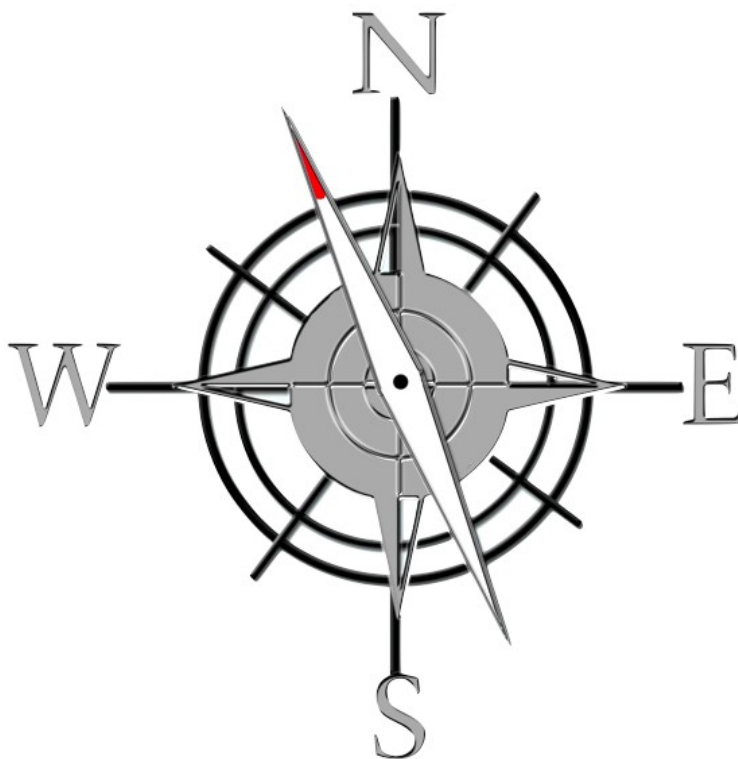
The Road to Musical Success!

Band Performance Tasks

YEAR 1

Bells

Xylophone



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).

BELLS

LEARNING GOAL: In quarter notes, you will play the first 5 notes of the Bb Major Scale on the bells ("Bb", "C", "D", "Eb" 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.

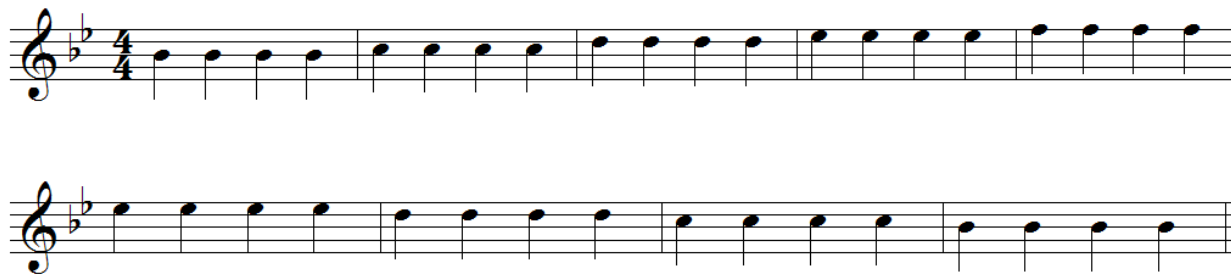
ACTION! In order to be successful with this task, you will need to:

- 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



BELLS

LEARNING GOAL: In quarter notes, you will play the first 6 notes of the Bb Major Scale on the bells ("Bb", "C", "D", "Eb", "F", and "G").

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:

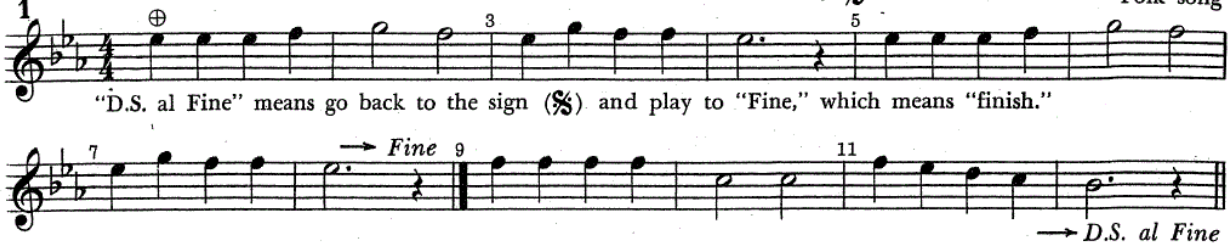
- Balance/hold the mallets with proper technique.
- Alternate hands on repeated notes.
- Strike the bar in the appropriate place.
- Observe D.S. Al Fine by going back to the sign (Bar 5) and stopping at Fine (Bar 9)


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.

At Pierrot's Door

Task 2

AT PIERROT'S DOOR →  Folk song



"D.S. al Fine" means go back to the sign () and play to "Fine," which means "finish."

→ *D.S. al Fine*

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.

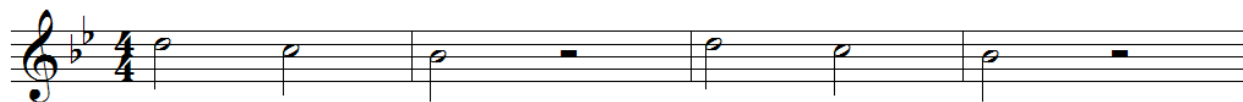
ACTION! In order to be successful with this task, you will need to:

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

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

Hot Cross Buns

Task 3



BELLS

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.

BELLS

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:

- Remember to alternate hands on each strike of the bell.
- Have a balance of sound on repeated notes – don't let the notes be different *dynamic* levels.
- Demonstrate good posture 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



CONGRATULATIONS! YOU HAVE REACHED YOUR
1st GPS MARKER:

NORTH!

YOU HAVE EARNED YOUR
BRONZE GPS CERTIFICATE!

LEARNING GOAL: This task will have you demonstrate your understanding of the first 5 notes of the B \flat Major Scale ("B \flat ", "C", "D", "E \flat " and "F").

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:

- Remember to alternate hands on each strike of the bell.
- Have a balance of sound on repeated notes – don't let the notes be different *dynamic* levels.
- Demonstrate good posture and proper technique.

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

The First 5 Notes

Task 6

5

SELF-REFLECTION:

What I found challenging about this task was...

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

The musical notation shows a 12-bar blues progression in B \flat major, 4/4 time. It is divided into three systems of four bars each. The notes and Roman numerals for each bar are as follows:

- System 1 (Bars 1-4): B \flat (I), B \flat (I), B \flat (I), B \flat (I)
- System 2 (Bars 5-8): D \flat (IV), D \flat (IV), B \flat (I), B \flat (I)
- System 3 (Bars 9-12): E \flat (V), D \flat (IV), B \flat (I), B \flat (I)



TASK 8: THE SLUR AND THE ROLL! **FOCUS: EXPRESSIVE CONTROLS**

LEARNING GOAL: The purpose of this task is to demonstrate your ability to *slur* with a consistent sound.

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

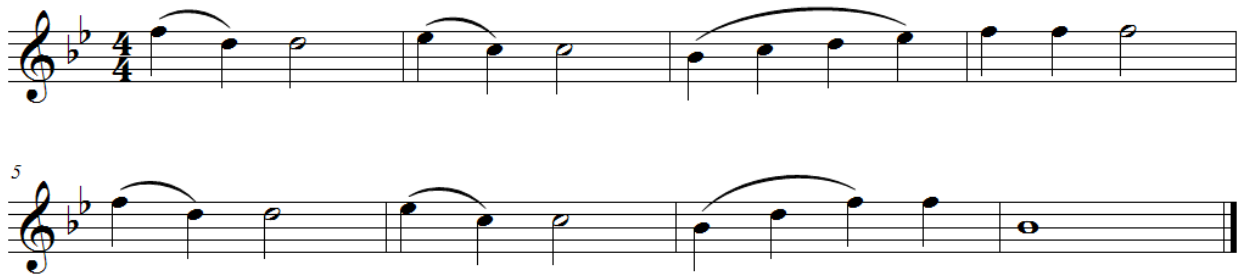
ACTION! In order to be successful with this task, you will need to:

- Demonstrate an understanding of how to perform a slur on your instrument.
- Emphasize the first note, and then lessen the 2nd note
- Connect all the notes in the slur with an even flow and smooth fingering.

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



BELLS

LEARNING GOAL: This task will have you demonstrate your understanding of a new time signature.

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.

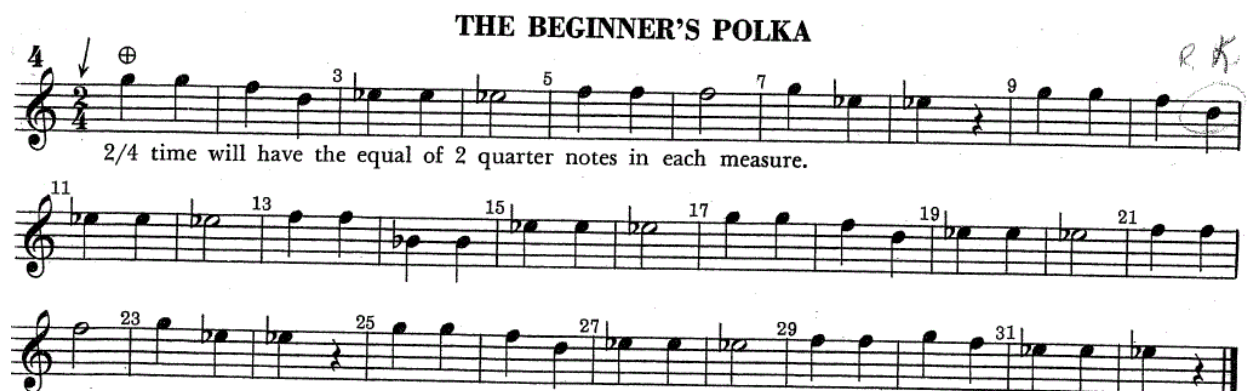
ACTION! In order to be successful with this task, you will need to:

- Remember to alternate hands on each strike of the bell.
- Have a balance of sound on repeated notes – don't let the notes be different *dynamic* levels.
- Demonstrate good posture and proper technique.

CONSOLIDATION: In order to move on to the next task, you will perform The Beginner's Polka on the bells.

Task 10

THE BEGINNER'S POLKA



2/4 time will have the equal of 2 quarter notes in each measure.

**CONGRATULATIONS! YOU HAVE REACHED YOUR
2nd GPS MARKER:**

EAST!

**YOU HAVE EARNED YOUR
SILVER GPS CERTIFICATE!**



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

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

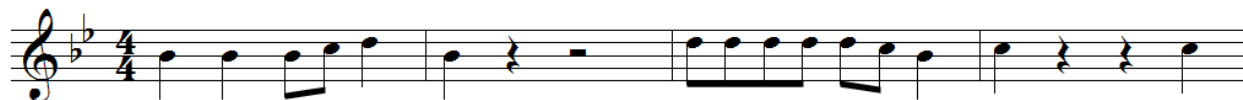
ACTION! In order to be successful with this task, you will need to:

- Listen to yourself playing each note.
- Think about what you are doing with your mallets?

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

Lion’s March I

Task 11



BELLS

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

BELLS

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 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 are demonstrating good sticking strength and posture.
- Use the dead-stroke on staccato notes.
- When a rest appears in the music, mute the bell that was just played with a finger.
- 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, as well as muting at the appropriate times in the music.

Lion's March II

Task 13

The musical notation consists of two staves in 4/4 time with a key signature of one flat (B-flat). The first staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter rest, and a half rest; the third measure has a dotted quarter note G4, a dotted quarter note A4, a dotted quarter note B4, and a dotted quarter note C5; the fourth measure has a quarter note D5, a quarter rest, a quarter rest, and a quarter note C5. The second staff starts with a measure number '5' above the first measure, which contains a dotted quarter note G4, a dotted quarter note A4, a dotted quarter note B4, and a dotted quarter note C5. The second measure has a dotted quarter note G4, a dotted quarter note A4, a dotted quarter note B4, and a dotted quarter note C5. The third measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure has a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The piece ends with a double bar line.

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, mallet 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 mallet pressure 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 consists of two staves in 4/4 time. The first staff begins with a forte (*f*) dynamic. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic changes to piano (*p*) at the start of the third measure. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The second staff begins with a forte (*f*) dynamic. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic changes to piano (*p*) at the start of the third measure. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The dynamic returns to forte (*f*) at the start of the fifth measure. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The piece ends 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 an *accent*, a *staccato* and an unmarked note? What does it sound like? What does it feel like?

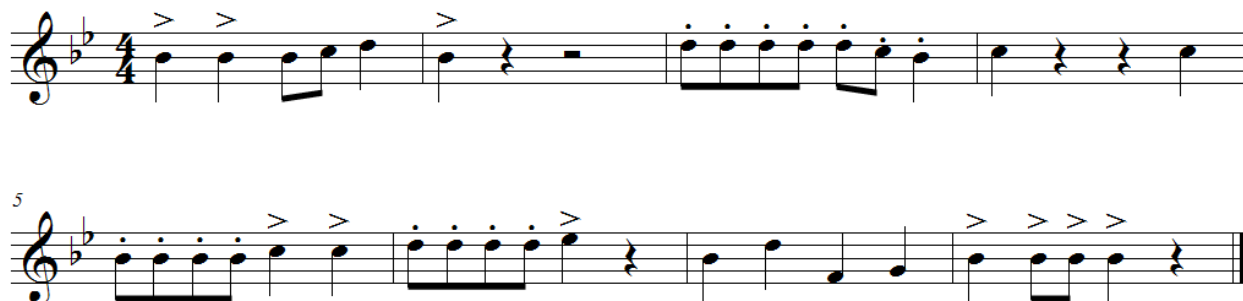
ACTION! In order to be successful with this task, you will need to:

- Perform the below piece while articulating the difference between a staccato, accent and unmarked note.
- Use mallet control 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 song "Hey Diddle Diddle". The first staff starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains four measures of music. The first measure has a quarter note G4, followed by three eighth notes: F4, E4, and D4. The second measure has a quarter note C4, followed by three eighth notes: B3, A3, and G3. The third measure has a quarter note F3, followed by three eighth notes: E3, D3, and C3. The fourth measure has a quarter note B2, followed by a dotted half note G2. The second staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains four measures of music. The first measure has a quarter note G4, followed by three eighth notes: F4, E4, and D4. The second measure has a quarter note C4, followed by three eighth notes: B3, A3, and G3. The third measure has a quarter note F3, followed by three eighth notes: E3, D3, and C3. The fourth measure has a quarter note B2, followed by a dotted half note G2. The notation includes various articulation markings such as accents and slurs.

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

The musical notation for "Regal Anthem" is presented in two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody starts with a pickup note on the first beat. The dynamic marking *mf* (mezzo-forte) is placed below the first measure. The melody continues with eighth and quarter notes. A phrasing slur is placed over the final two measures of the first staff. The second staff begins with a measure rest labeled '5' above it, followed by the continuation of the melody. The dynamic marking *f* (forte) is placed below the first measure of the second staff. A phrasing slur is placed over the final three measures of the second staff, with the dynamic marking *mf* placed below the final measure.

BELLS

LEARNING GOAL: The purpose of this task is to add *itches* 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.

_____ Title

Task 18 continues on the next page...

BELLS

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)



BELLS

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**.



BELLS

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.

