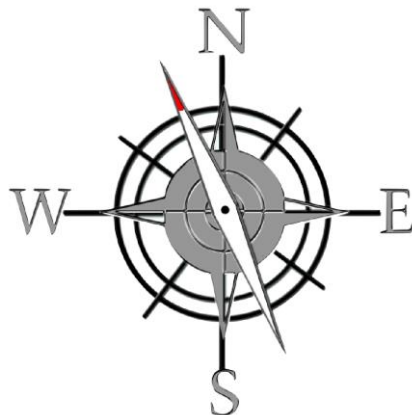


## Teachers, before you copy this booklet for your students...

- ↔ Have you read the GPS Overview?
- ↔ Have you taught these students before? If not, please take the time to work with your students to determine their strengths and needs before deciding which tasks will be appropriate...
- ↔ Have you gone through the appropriate start up steps with your students? For example; the basics on putting together their instrument, care and maintenance of their instrument, posture and breathing.
- ↔ If you have taught these students before...Go through the entire program task-by-task to confirm that the sequence and challenge level of the tasks, is appropriate.
- ↔ Refer to the Q and A section of the GPS Overview.
- ↔ Do you need to reduce the number of tasks...How will you need to change the evaluation by term?
- ↔ If you have questions, please contact:

Sarah Arcand: [sarahwylie@hotmail.com](mailto:sarahwylie@hotmail.com)



**GPS Task Evaluation Chart**  
**TEACHER REFERENCE**  
**Year Two Band**

This is assuming that this program starts in late October early November

Tasks (Completion of "X" task number equals "Y" %)	Term 1 (September to February)	Term 2 (February to June)
1	52%	32%(R)
2	55%	35%(R)
3	58%	38%(R)
4	62%	42%(R)
5	65%	45%(R)
6	68%	48%(R)
7	72%	52%
8 (taught to)	75%	55%
9	78%	58%
10	82%	62%
11	88%	65%
12	92%	68%
13	98%	72%
14 (taught to)	100%	75%
15		78%
16		82%
17		88%
18		92%
19		98%
20		100%

Tasks 15 to 20 serve as extensions and culminating activities which encompass the concepts learned or introduced in Tasks 1 to 14. What you must teach are the 14 tasks by the end of the year.

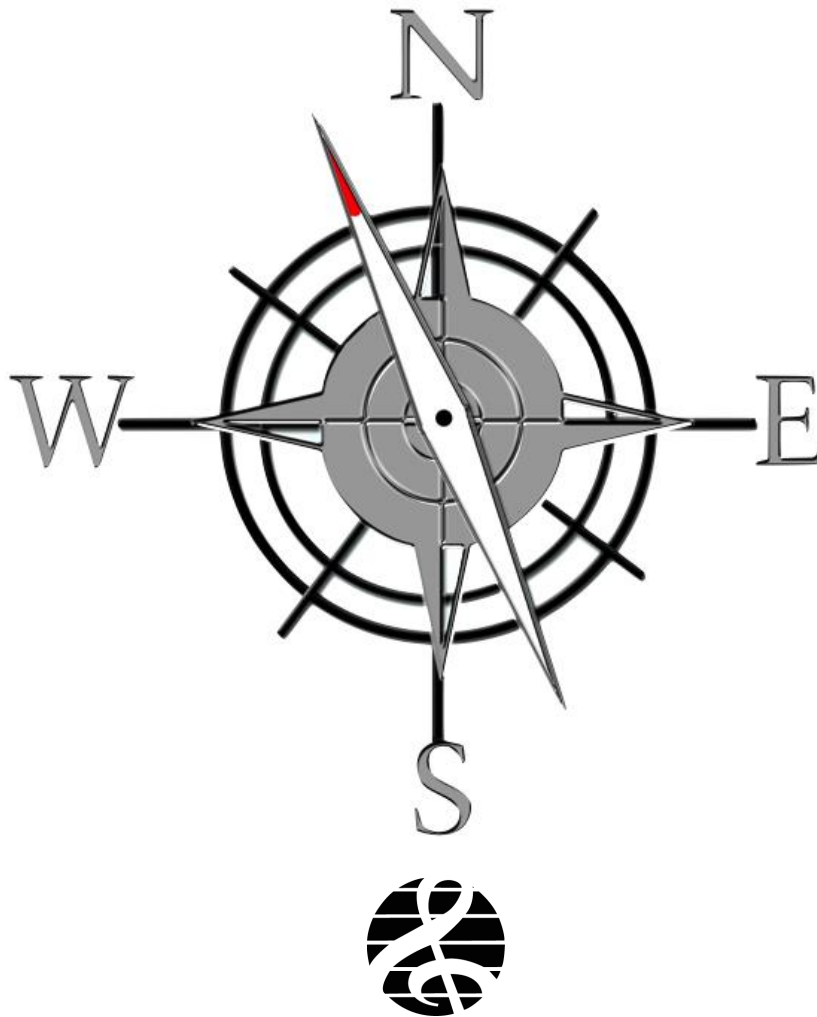
# **GPS**

**(Grade Performance Steps)**

## **The Road to Musical Success!**

Intermediate Band Performance Tasks  
**YEAR TWO**

**Bass Clarinet**



**GPS Task STUDENT Evaluation Chart**  
**Year Two Band**

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:

Tasks (Completion of "X" task number equals "Y" %)	Term 1 (September to February)	Term 2 (February to June)
1	52%	32%(R)
2	55%	35%(R)
3	58%	38%(R)
4	62%	42%(R)
5	65%	45%(R)
6	68%	48%(R)
7	72%	52%
8	75%	55%
9	78%	58%
10	82%	62%
11	88%	65%
12	92%	68%
13	98%	72%
14	100%	75%
15		78%
16		82%
17		88%
18		92%
19		98%
20		100%

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 (recess, lunch, after school and practice at home).

**YEAR TWO - INTERMEDIATE BAND**  
**GPS PROGRAM**

**1. THE FUNDAMENTALS**

**FOCUS: BEAT/RHYTHM**  
**Wind Instruments and Mallets**

**LEARNING GOAL:** In this task, you will review and demonstrate your understanding of **beat**, a variety of fundamental **rhythms** and first 5 notes of the B-Flat Concert **Scale**.

**MINDS ON!** Why is it so important to internalize the **beat** when performing music? You may want to move your toe inside your shoe when first reading through the below passage. Don't forget to apply your knowledge of good performance skills: breathing, posture and **articulation**.

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

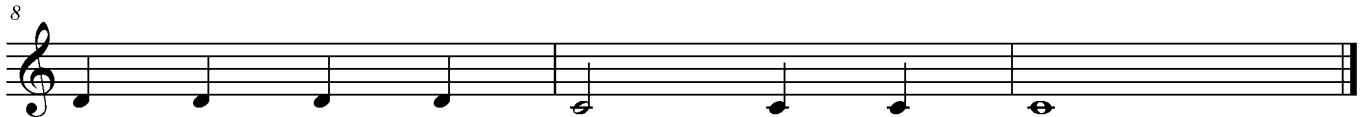
- Choose a tempo at which you are comfortable performing.
- Think about phrasing – where are the musical places to breathe in this piece?
- Count out the rhythms, placing **rhythms** on the appropriate **beat**.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.

Bass Clarinet



8









#### 4. TWO BEATS IN A BAR!

#### FOCUS: DURATION

Wind Instruments and Snare Drum/Bass Drum/Kit

**LEARNING GOAL:** Four beats in a **bar** is not the only option! Now that you are more musically experienced on your instrument, you will begin to be introduced to a variety of **time signatures**.

**MINDS ON!** Does music in a **2/4 time signature** have a different feel than **4/4** time? Are you going to treat your approach to 2/4 any differently than other **time signatures**? Which **beat** is the strongest in 2/4 time?

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

- Analyze the notes, rhythms and expressive elements of the below piece.
- Demonstrate your understanding of the 2/4 **time signature**.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.

### Baa Baa Black Sheep



## 5. INTRODUCING THE BLUES

### FOCUS: COMPOSITION Wind Instruments and Mallets

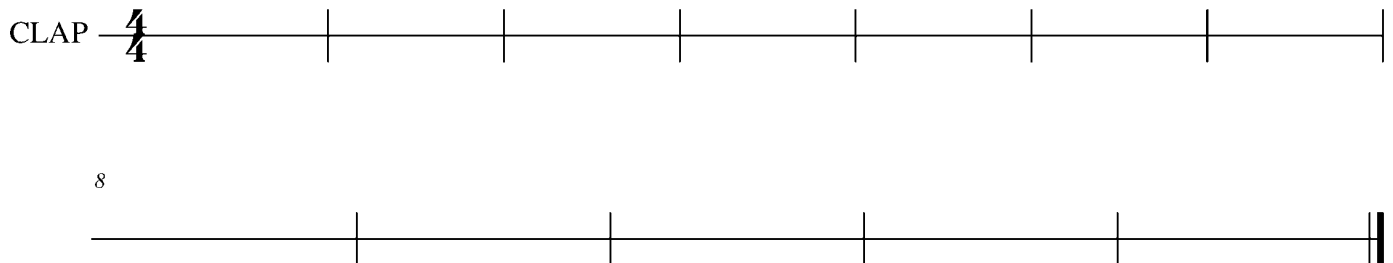
**LEARNING GOAL:** The 12 bar blues progression is an exciting part of the music history of North American Music. You will be creating 12 bars of rhythm to support a 12 bar blues progression.

**MINDS ON!** What kind of rhythmic feel should you to create to support the 12 bar blues? If you've never heard music which is categorized as "the blues", find some recordings to listen to before writing your 12 bars of rhythm.

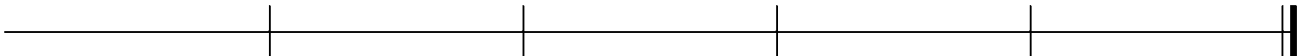
**ACTION!** In order to be successful with this task, you will need to:

- Look at other samples of music and determine what symbols are needed to set up a piece of music.
- USE A PENCIL – you may need to move things around when you enter the notes.
- **Do not** add a clef or pitch to your rhythm at this time.
- On the staff labelled "clap", write 12 bars of rhythm below the give blues progression.
- Find a partner.
- Have your partner play the 12 bars blues progression on their instrument while you clap the 12 bars of rhythm that you have composed.

CLAP  $\frac{4}{4}$



8



**CONSOLIDATION:** In order to move to the next task, you and your partner must perform the task 5 compositions for your teacher. You will clap the rhythm you wrote while, at the same time, your partner plays the 12 bars blues progression.

# 12 Bar Blues

Bass Clarinet

I I I I IV IV I I

9  
V IV I I

**CONGRATULATIONS! YOU HAVE REACHED THE FIRST GPS MARKER – NORTH!**

**MAKE SURE TO ASK YOUR TEACHER HOW YOU ARE TO ACKNOWLEDGE YOUR ACCOMPLISHMENTS ON YOUR TASK TRACKER!**





## 7. JUMP START

### FOCUS: RHYTHM Wind Instruments and Mallets

**LEARNING GOAL:** The pickup note changes the feel of the start of a piece of music. During this task you will demonstrate how to perform a piece of music that begins with a **pick up note**.

**MINDS ON!** How do you identify a **pick up note**? How does the **pickup note** change the “feel” of a piece? Think about how to comfortably count yourself in when starting a piece with a **pick up note**. How is the last bar of music changed when there is a **pick up note**?

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

- Determine on which **beat** this piece begins.
- Demonstrate a solid understanding of the pickup note as well as the **rhythms** and **pitches** of the below piece of music.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.

Bass Clarinet

The musical notation is written on two staves in treble clef with a 4/4 time signature. The first staff contains five measures of music. The second staff begins with a measure number '6' above the staff and contains six measures of music. The piece starts with a pickup note on the first beat of the first measure.

## 8. THREE BEATS IN A BAR!

**FOCUS: DURATION**  
Wind Instruments and SD/BD/KIT

**LEARNING GOAL:** Performing 3 beats in a bar definitely has a different feel than music in a 2/4 or 4/4 **time signature**. The first **beat** of each bar is the strong **beat** in 3/4 time – be sure to demonstrate this when performing this task.

**MINDS ON!** The waltz is a dance, which uses music in 3/4 time. As the first step of a waltz is your largest and leading step, so is the first **beat** of the bar in 3/4 time. How does music performed in 3/4 time, sound and feel different from music written in 2/4 or 4/4 time?

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

- Think about how the beats in a 3/4 bar are stressed differently from a bar of 4/4 music.
- Demonstrate musical **phrasing** and **expressive controls**.
- Demonstrate accuracy in **rhythm** and **pitch** when performing.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.

## French Folk Song

Bass Clarinet

9

17

## 9. HURRAY, MORE SCALES!

### FOCUS: PITCH Wind Instruments and Mallets

**LEARNING GOAL:** As you become more experienced on your instrument, you will begin to perform in a variety of key signatures. This task introduces the E flat major scale as well as the relative C harmonic minor scale.

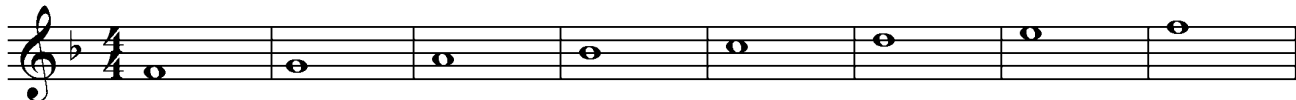
**MINDS ON!** Be aware of the new key signature – how will you remind yourself of which notes are affected by the key signature? Remember to have the sound at bottom and the top of the scale balanced.

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

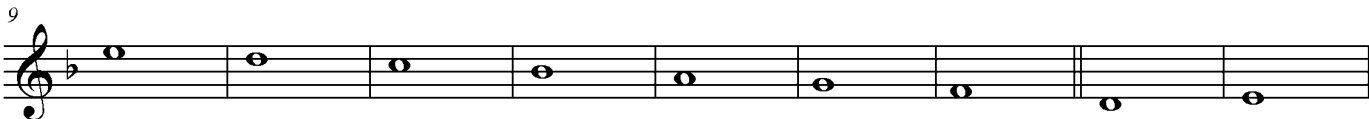
- Identify the notes, which are affected by the new key signature.
- Be aware of how the 7<sup>th</sup> note in the harmonic minor scale is different.
- Demonstrate the indicated articulation markings.
- Demonstrate a balance in sound from the bottom to the top of the scales.

**CONSOLIDATION:** In order to move to the next task, you must perform the following scales and arpeggios for your teacher and receive feedback.

Bass Clarinet



9



18



27



## 10. A “DYNAMIC” TASK!

## FOCUS: EXPRESSIVE CONTROLS Wind Instruments and SD/BD/KIT

**LEARNING GOAL:** You are now starting to take control of your instrument. This task will teach you the muscles and air control needed to demonstrate a variety of dynamics.

**MINDS ON!** How do your muscles help you support your sound and airflow? Why is this muscular support crucial to **dynamic** control and a consistent sound? The word “gradual” is very important to the definition of **crescendo** and **decrescendo** – how do you increase and decrease your **dynamic** level in a gradual way without losing your sound and affecting your **intonation**?

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

- Take in a supported breath.
- Practice playing one note at a variety of different **dynamic** levels.
- Practice playing one note with a **crescendo** and **decrescendo**.
- Identify the different **dynamic** markings in the below piece.
- Apply your knowledge of how to control and perform a variety of dynamics in the below piece.

Bass Clarinet

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains a sequence of notes with dynamic markings: *p* (piano) at the start, *mf* (mezzo-forte) in the middle, and *f* (forte) towards the end. The second staff starts at measure 9 and features a *mf* marking at the beginning and an *mp* (mezzo-piano) marking at the end. Both staves include crescendo and decrescendo hairpins to indicate the gradual changes in volume.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.

**YOU HAVE REACHED THE SECOND GPS MARKER – EAST!  
YOU’RE HALFWAY TO YOUR FINAL DESTINATION.**

**CELEBRATE BY FILLING IN YOUR TASK TRACKER!**



## 11. YOU'VE GOT RHYTHM!

**FOCUS: RHYTHM**  
Wind Instruments and SD/BD/KIT

**LEARNING GOAL:** The dotted **quarter note** followed by an **eighth note** is a common combination. The purpose of the task is to solidify your understanding of notes that land on the “and” of a **beat**.

**MINDS ON!** How do you count a bar, especially when you are placing an **eighth note** on the offbeat? Consider counting the beats out loud while clapping the **rhythm** to Auld Lang Sine.

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

- Think through the rhythmic placement of all the notes below.
- Demonstrate a consistent airflow and good posture.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.

### Auld Lang Sine

Bass  
Clarinet

6



### 13. ADDING TO THE BLUES

### FOCUS: COMPOSITION Wind Instruments and Mallets

**LEARNING GOAL:** The initial set up of your **staff** when you are composing music is very important. In this task you will transfer the **12 bar blues** from task 5 as well as set up a **staff**, which will be needed for future **composition** tasks.

**MINDS ON!** Accuracy is the name of the game when composing. Make sure that notes are exactly on the desired line or space, rhythms are communicated correctly and other aspects of written music are properly written down. How are you going to know if you're correct? What resources do you have that show you where to put a **time signature** and draw a **treble clef** or **bass clef**?

**ACTION!** Before you begin this task you need to:

- Find the **12 bar blues** pattern for your instrument in Task 5
- 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.

**CONSOLIDATION:** In order to move to the next task you need to place the following items on the above task and have it checked by your teacher:

- Copy the **12 bar blues** pattern **for your instrument** from task 5 to the labelled staff below (Found on the next page).
- On the “new **composition**” staff add the following:
  - A **treble clef** or **bass clef** (the one that is appropriate for your instrument).
  - A **4/4 time signature**.
  - The appropriate **key signature** for your instrument (Concert B-Flat)
  - Create 12 empty **bars** of music – you will put in the note and rhythms later.
  - A **double bar line** at the end of the piece.



## 14. COMPOSITIONAL SHORTCUTS!

## FOCUS: FORM Wind Instruments and Mallets

**LEARNING GOAL:** Often composers will use symbols and directional words to create a shortcut within a piece. In this task you will be introduced to the differences between **D.C. al Coda** and **D.S. al Fine**.

**MINDS ON!** Why might have composers and editors of the past created **D.C. al Coda** and **D.S. al Fine**? How are these two words different? What are you supposed to do when you encounter either a **D.C. al Coda** or a **D.S. al Fine**?

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

- Figure out the “road map” of each piece.
- Practice a smooth transition from each directional leap within the piece.
- Demonstrate good **rhythm**, **pitch** and **phrasing**.

Bass Clarinet



Bass Clarinet



**CONSOLIDATION:** In order to move to the next task, you must perform the above pieces for your teacher and receive feedback

## 15. INTRODUCING...THE EIGHTH REST!

**FOCUS: RHYTHM**  
Wind Instruments and SD/BD/KIT

**LEARNING GOAL:** The **eighth rest** can be a tricky rest, as it is quick yet meaningful. When counting out a **measure**, you should always be breaking the **quarter note** into two equal parts. A common way to count a 4/4 bar would be (1 + 2 + 3 + 4 +). The + symbol is most often said as “and”. Therefore the above phrase would be said as, “One and Two and Three and Four and”.

**MINDS ON!** How can you “grab” a quick, yet meaningful, breath on an **eighth rest**? Would practicing the below passage at a slower **tempo** help correctly place all the appropriate rhythms? How about counting the beats out loud while you clap or tap the **rhythm**?

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

- Think through the below **rhythm** – count it out and place the rhythms on the appropriate **beats**.
- Demonstrate a consistent sound and/or airflow throughout the piece.
- Demonstrate the correct notes and symbols as marked.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.

### Simple Gifts

Bass Clarinet

5

The image shows two staves of musical notation for Bass Clarinet. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains 12 measures of music. The second staff starts at measure 5 and continues for 8 measures, ending with a double bar line. The notation includes quarter notes, eighth notes, and eighth rests, with some notes beamed together.

## 16. CREATING THE BLUES

### FOCUS: COMPOSITION Wind Instruments and Mallets

**LEARNING GOAL:** You will now create your own **melody** to go with the **12 bar blues** progression you wrote down in task 13. You can write your own **rhythm** and pitches or just add pitch to the below **rhythm** if you so choose.

**MINDS ON!** What should the **melody** of a **12 bars blues** progression sound like? Are there certain notes you should start and end on? Knowing that you are given the **harmony** for this **melody** – what you write has to sound good with the given progression. How should you determine what notes might sound good with the given **harmony**?

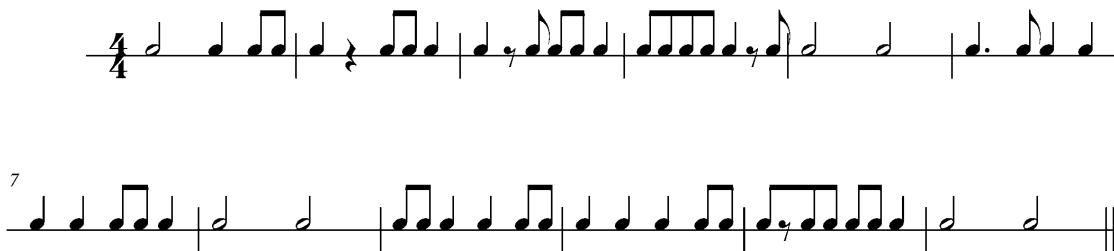
**ACTION!** In order to be successful with this task, you will need to:

- Decide whether or not you would like to create your own 12 bar **rhythm** in the given space or use the standard **rhythm** found below.
- Decide what pitches will “work” with the given blues progression. Starting and ending with the tonic is a good place to begin.
- Work in **pencil!**
- Create a **melody** of 12 bars for your choice of **rhythm** and add it to the staff you prepared in **Task 13**.
- Make sure that you write a **melody** that you can play.

#### CREATE YOUR OWN RHYTHM



#### STANDARD RHYTHM



**CONSOLIDATION:** In order to move to the next task, you must show the above piece for your teacher and receive feedback.

## 17. SIXTEENTH NOTES

FOCUS: RHYTHM

(Eighth note/sixteenth note for percussion) Wind Instruments and SD/BD/KIT

**LEARNING GOALS:** When performing four **sixteenth notes**, you are dividing one **beat** into four equal parts. In this task, you will learn to accurately perform **sixteenth notes** in combination with other known rhythms.

**MINDS ON!** How will you “speak” through sixteenth notes so that four even sounds happen within one **beat**? **Percussionists:** How do you count an **eighth note** paired with two sixteenth notes? **Wind players:** How will you articulate the sixteenth notes so that they are clean and accurate?

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

- Think and count through the **rhythm** of the below piece.
- Choose a **tempo** which allows you to accurately perform the marked **articulations**, rhythms and notes.
- Demonstrate good posture and **phrasing**.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.





## 18. SHOWING OFF THE BLUES

**FOCUS: EXPRESSIVE CONTROLS**  
**Wind Instruments and Mallets**

**LEARNING GOALS:** During this task you will find a partner and perform the *melody*, which you have written in Task 16.

**MINDS ON!** Who will you work well with? Find a partner with whom you can communicate and practice. How will you and your partner go about preparing for this performance? How will you know when to start?

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

- Practice the *melody* you wrote in task 16.
- Find a partner – your partner will play the Task 5 *12 bar blues* pattern *for their instrument* along with your *melody*.
- Practice with your partner before performing your *composition* for your teacher.

**CONSOLIDATION:** In order to move on to the next task, you must perform the music that you wrote in Task 16 for your teacher. Remember practice before you present your song!

## 19. FINAL EXPRESSIONS

## FOCUS: EXPRESSIVE CONTROLS Wind Instruments and SD/BD/KIT

**LEARNING GOALS:** This task will have you apply many of the concepts that you have performed throughout the GPS program.

**MINDS ON!** How will you perform all of the markings in the below piece? Over the course of the GPS program, you have performed a variety of **expressive controls**. How will you apply what you have learned to the following piece?

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

- Choose a tempo that results in consistency and success.
- Demonstrate good posture and breath control.
- Apply the marked articulation and dynamics.

**CONSOLIDATION:** In order to move to the next task, you must perform the following piece for your teacher and receive feedback.

Bass Clarinet

The musical score is for Bass Clarinet in 4/4 time. It consists of two staves. The first staff begins with a dynamic marking of *f* and contains a series of eighth notes. A slur covers a triplet of sixteenth notes, followed by a dynamic marking of *mp*. The staff concludes with three accented eighth notes. The second staff begins with a dynamic marking of *f* and contains a series of eighth notes. A slur covers a triplet of sixteenth notes. The staff concludes with three accented eighth notes.

## 20. THE FINISH LINE!

### FOCUS: CULMINATING TASK Wind Instruments, Mallets and SD/BD/KIT

**LEARNING GOALS:** This task will have you prepare the pieces from tasks 18 and 19 to be performed in front of either a small group or class.

**MINDS ON!** What musicianship skills do you need to demonstrate in a performance? How will you introduce your pieces to the class? Where will you sit/stand? Will you answer questions after the performance?

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

- Arrange with your teacher and partner an audience for which you will perform.
- Prepare the pieces from task 18 and 19.
- Create an introducing for your performance which includes your song titles, performers names and, if necessary, your instrument.

**CONSOLIDATION:** Perform the pieces from task 18 and 19 for your audience.



**CONGRATULATIONS!! YOU HAVE REACHED THE FINAL GPS MARKER – WEST!**

**CELEBRATE YOUR ACCOMPLISHMENTS WITH YOUR FAMILY OR A PEER!**

Task # 3

Task # 4

Task # 5

Task # 6

Task # 7

Task # 8

Task # 2

North

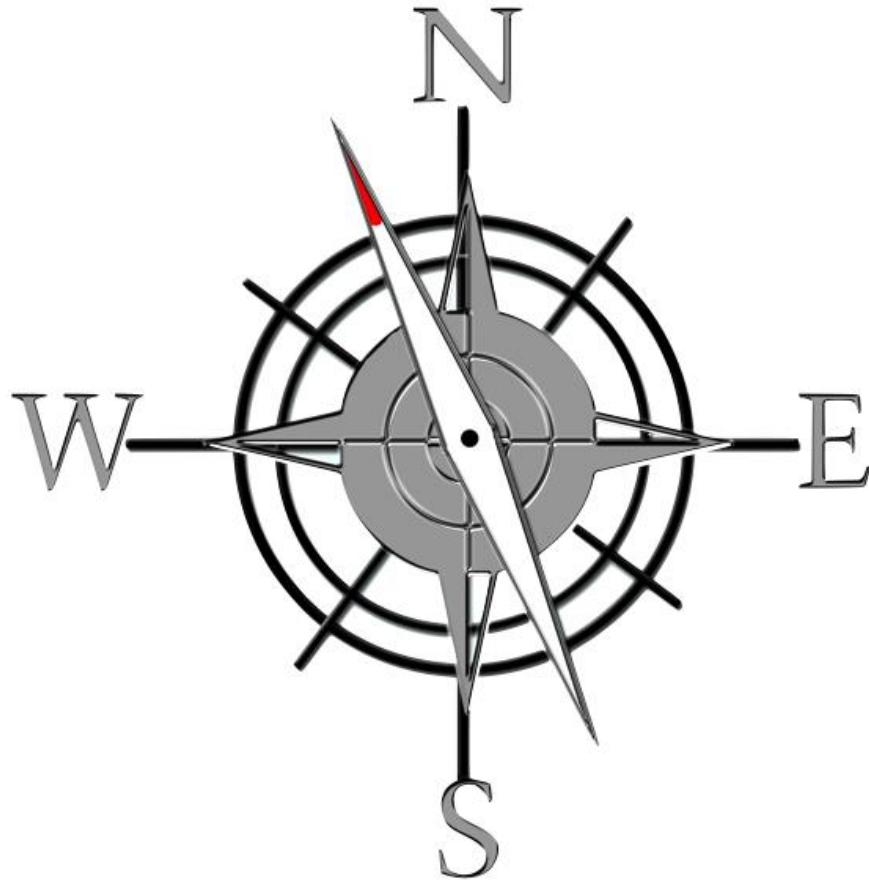
TASK TRACKER

East

Task # 9

Task # 1

Task # 10



Task # 20

Task # 11

Task # 19

West

South

Task # 12

Task # 18

Task # 17

Task # 16

Task #15

Task # 14

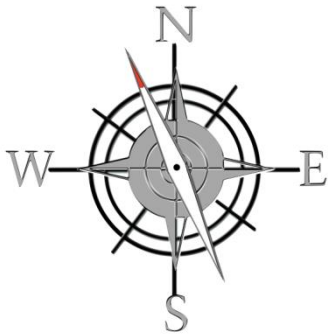
Task # 13

# Congratulations!

\_\_\_\_\_ has reached  
the North GPS Marker in  
the 2<sup>nd</sup> Year Band Program.

\_\_\_\_\_  
Teacher Signature

\_\_\_\_\_  
Principal Signature

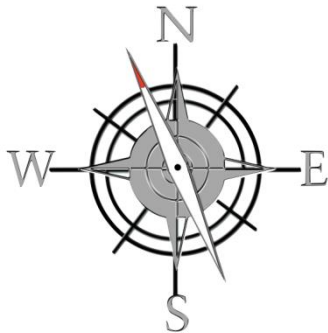


# Congratulations!

\_\_\_\_\_ has reached  
**the East GPS Marker in the  
2<sup>nd</sup> Year Band Program.**

\_\_\_\_\_  
Teacher Signature

\_\_\_\_\_  
Principal Signature

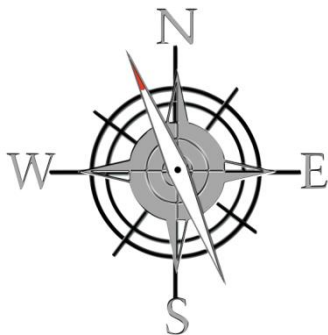


# Congratulations!

\_\_\_\_\_ has reached  
**the South GPS Marker in  
the 2<sup>nd</sup> Year Band Program.**

\_\_\_\_\_  
Teacher Signature

\_\_\_\_\_  
Principal Signature



# Congratulations!

\_\_\_\_\_ has reached  
**the FINAL (West) GPS  
Marker in the 2<sup>nd</sup> Year  
Band Program.**

**You're done 😊!!**

\_\_\_\_\_  
Teacher Signature

\_\_\_\_\_  
Principal Signature

