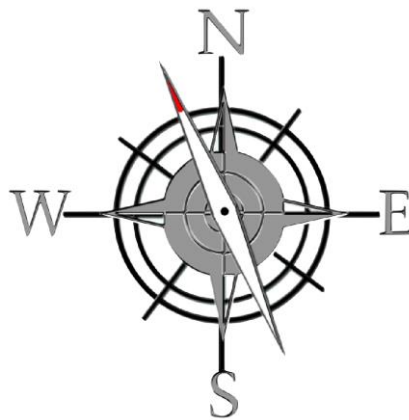


Teachers, before you copy this booklet for your students...

- ↔ 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



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%

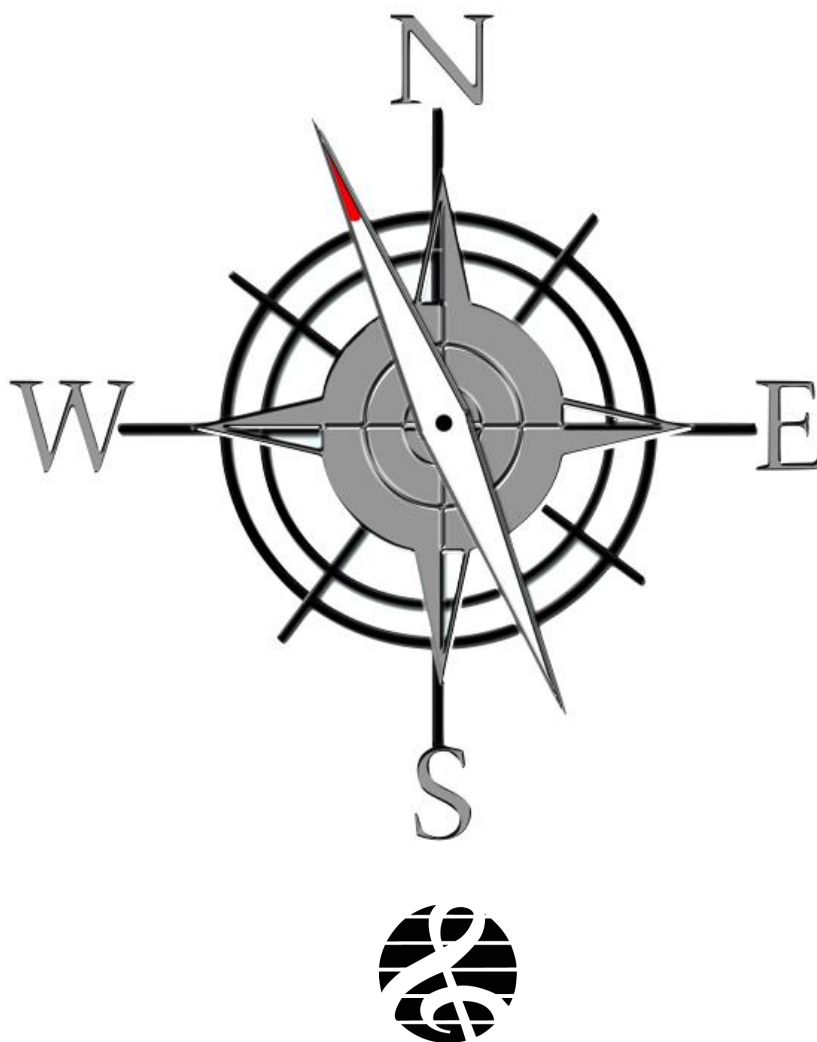
Tasks 15 to 20 serve as extensions and culminating activities which encompass the concepts learned or introduced in Tasks 1 to 14. What you must teach are the 14 tasks by the end of the year.

GPS

(Grade Performance Steps)

The Road to Musical Success!

Intermediate Band Performance Tasks
YEAR TWO



Ontario Music Educators' Association
www.omea.on.ca
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:

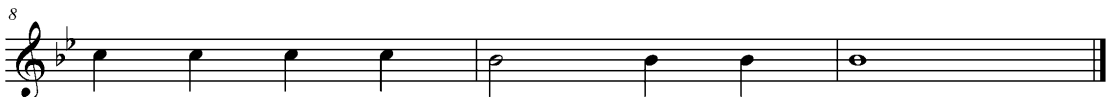
- Choose a tempo at which you are comfortable performing.
- Think about phrasing – where are the musical places to breathe in this piece?
- Count out the rhythms, placing **rhythms** on the appropriate **beat**.

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


Task 1

Wind Instruments and Percussion

Flute 

⁸ 

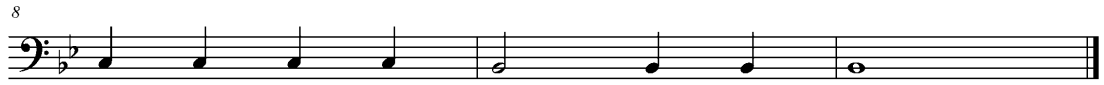
Oboe 

⁸ 

Bassoon



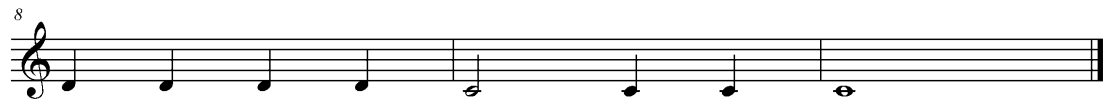
8



Clarinet



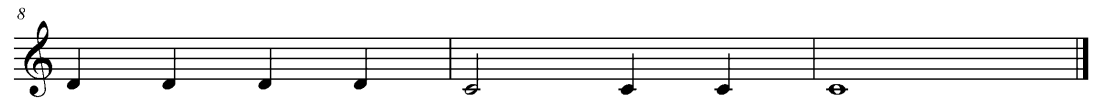
8



Bass Clarinet



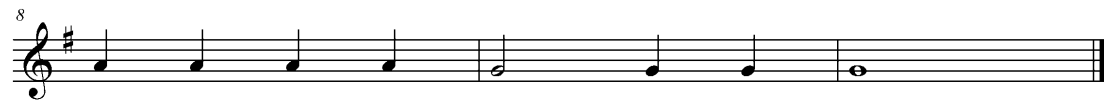
8



Alto Sax



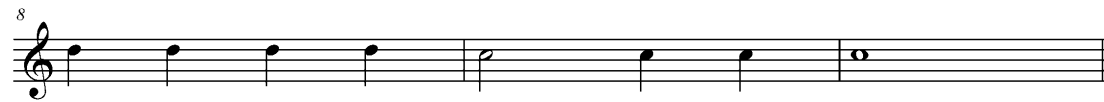
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Tenor Sax



8

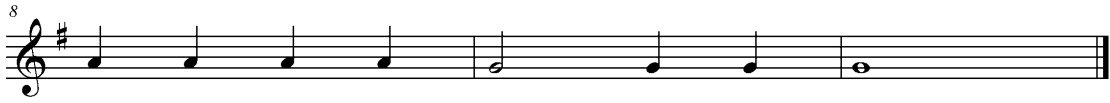


Bari. Sax



Musical notation for Bari. Sax, first staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a whole note G4, a half note A4, a half note B4, a whole note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

8



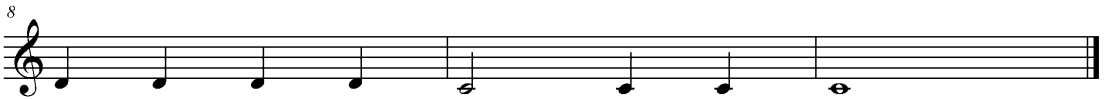
Musical notation for Bari. Sax, second staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

Trumpet



Musical notation for Trumpet, first staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a whole note G4, a half note A4, a half note B4, a whole note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

8



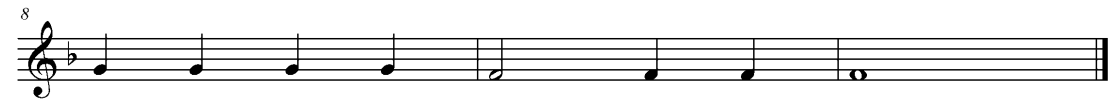
Musical notation for Trumpet, second staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

French Horn



Musical notation for French Horn, first staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a whole note G4, a half note A4, a half note B4, a whole note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

8



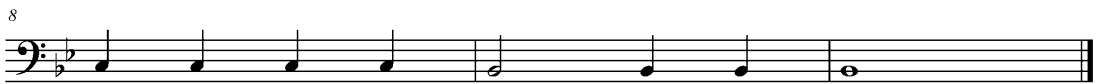
Musical notation for French Horn, second staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

Trombone



Musical notation for Trombone, first staff. Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a whole note G4, a half note A4, a half note B4, a whole note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

8



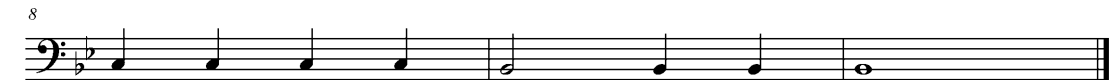
Musical notation for Trombone, second staff. Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

Euphonium



Musical notation for Euphonium, first staff. Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a whole note G4, a half note A4, a half note B4, a whole note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

8



Musical notation for Euphonium, second staff. Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5.

Tuba

Bells

2. INTRODUCING THE RELATIVE HARMONIC MINOR FOCUS: PITCH Wind Instruments and Mallets

LEARNING GOAL: Every **major scale** has a relative **minor scale**. Each **minor scale** shares the same **key signature** as the relative **minor**.

MINDS ON! Knowing that the **major scale** shares the same key **signature** with its relative **minor** – why does the **minor scale** sound so different? How are the 3rd and 7th notes of the **scale** unique?

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

- Look at the **key signature** of this **scale**.
- **Circle** the 3rd and 7th notes of the **scale**.
- Demonstrate the indicated articulations/sticking patterns
- Play the **scale** with consistent airflow and fluidness.

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

Task 2

G Harmonic Minor

Wind Instruments and Percussion

Flute

9

15

Oboe

9

15

Bassoon

9

15

Task 2 Music Continued

Bari. Sax

9

15

Trumpet

9

French Horn

9

Euphonium

9

15

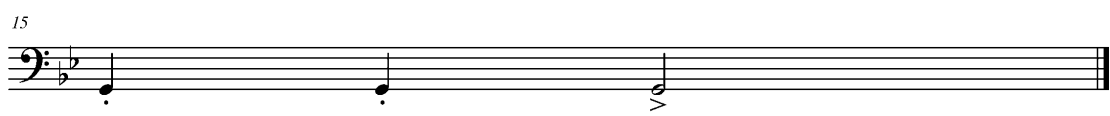
Trombone




9



15



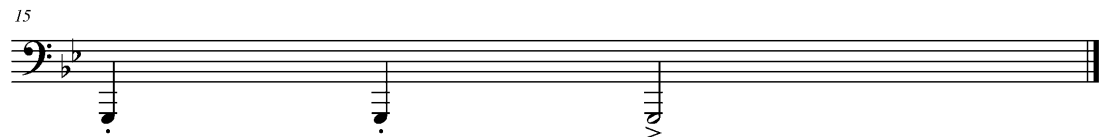
Tuba




9



15



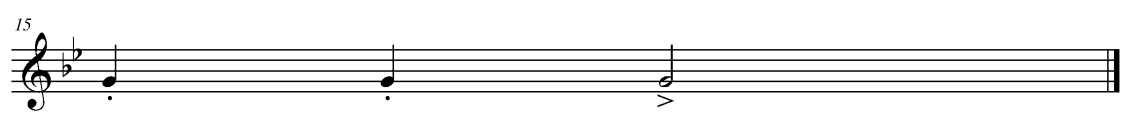
Bells



9



15



3. MAKING CONNECTIONS

FOCUS: EXPRESSIVE CONTROLS Wind Instruments and Snare Drum

Winds: Task 3

LEARNING GOAL (Wind Instruments): The next step to furthering your musicality is to use your breath control to create logical **phrasing** within your music.

MINDS ON! When you speak, you say your words in a way that make a smooth and connected sentence. In speech you breathe so not to interrupt the thought you are trying to communicate. Apply the same principles of speech to when you would breathe when playing music. Connect the music and breathe in places where the breath does not interrupt the flow of the music.

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

- Choose a tempo that allows you to play with accuracy and “make it” to the **breath mark**.
- Take in a deep breath while maintaining good posture and control.
- Perform the following piece of music with musicality.

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

Task 3 Wind Instruments and Percussion

Flute

Oboe

Musical notation for Oboe, measures 1-13. The staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a melodic line with a long slur over measures 1-13. Measure 13 ends with a double bar line.

Bassoon

Musical notation for Bassoon, measures 1-13. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a melodic line with a long slur over measures 1-13. Measure 13 ends with a double bar line.

Bass Clarinet

Musical notation for Bass Clarinet, measures 1-13. The staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a melodic line with a long slur over measures 1-13. Measure 13 ends with a double bar line.

Alto Sax

7

13

This section contains three staves of music for the Alto Saxophone. The first staff covers measures 1 through 6, the second staff covers measures 7 through 12, and the third staff covers measures 13 through 18. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and a fermata over the final measure of each staff.

Tenor Sax

7

13

This section contains three staves of music for the Tenor Saxophone. The first staff covers measures 1 through 6, the second staff covers measures 7 through 12, and the third staff covers measures 13 through 18. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and a fermata over the final measure of each staff.

Bari. Sax

7

13

This section contains three staves of music for the Bari. Saxophone. The first staff covers measures 1 through 6, the second staff covers measures 7 through 12, and the third staff covers measures 13 through 18. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and a fermata over the final measure of each staff.

Trumpet

7

14

French Horn

7

13

Trombone

7

13

Euphonium

7

13

Tuba

7

13

Percussion Task 3

LEARNING GOAL (SD): In furthering your musicality, transitioning in and out of the roll needs to be smooth and seamless.

MINDS ON! Grip, posture and control are fundamental to the success of an “easy” sounding roll. Why is relaxing your arms and wrists crucial when trying to play quickly on the snare drum? Don’t forget to think about the bounce of the stick and how you need control the stick for success.

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

Practice the multiple bounce of your stick.
Be sure not to “travel” around the drum head.
Demonstrate control of your sticks.

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

Task 3

Percussion

Snare
Drum

8

16

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

Task 4

Wind Instruments and Percussion

Flute



Musical notation for Flute, measures 1-10. The staff is in treble clef, key signature of two flats (B-flat and E-flat), and 2/4 time signature. The melody consists of quarter and eighth notes.

11



Musical notation for Flute, measures 11-21. The staff is in treble clef, key signature of two flats, and 2/4 time signature. The melody continues with quarter and eighth notes.

22



Musical notation for Flute, measures 22-30. The staff is in treble clef, key signature of two flats, and 2/4 time signature. The melody concludes with quarter and eighth notes.

Oboe



Musical notation for Oboe, measures 1-10. The staff is in treble clef, key signature of two flats, and 2/4 time signature. The melody is identical to the Flute part.

11



Musical notation for Oboe, measures 11-21. The staff is in treble clef, key signature of two flats, and 2/4 time signature. The melody continues with quarter and eighth notes.

22



Musical notation for Oboe, measures 22-30. The staff is in treble clef, key signature of two flats, and 2/4 time signature. The melody concludes with quarter and eighth notes.

Bassoon



Musical notation for Bassoon, measures 1-10. The staff is in bass clef, key signature of two flats, and 2/4 time signature. The melody is identical to the Flute and Oboe parts.

11



Musical notation for Bassoon, measures 11-21. The staff is in bass clef, key signature of two flats, and 2/4 time signature. The melody continues with quarter and eighth notes.

22



Musical notation for Bassoon, measures 22-30. The staff is in bass clef, key signature of two flats, and 2/4 time signature. The melody concludes with quarter and eighth notes.

Clarinet

Musical notation for Clarinet, measures 1-10. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of eighth and quarter notes.

11

Musical notation for Clarinet, measures 11-21. The staff continues the melody with various rhythmic patterns including eighth and quarter notes.

22

Musical notation for Clarinet, measures 22-30. The staff concludes with a few notes and a double bar line.

Bass Clarinet

Musical notation for Bass Clarinet, measures 1-10. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

11

Musical notation for Bass Clarinet, measures 11-21. The staff continues the melody with eighth and quarter notes.

22

Musical notation for Bass Clarinet, measures 22-30. The staff concludes with a few notes and a double bar line.

Alto Sax

Musical notation for Alto Sax, measures 1-10. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

11

Musical notation for Alto Sax, measures 11-21. The staff continues the melody with eighth and quarter notes.

22

Musical notation for Alto Sax, measures 22-30. The staff concludes with a few notes and a double bar line.

Tenor Sax

Musical notation for Tenor Sax, first system. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter and eighth notes.

11

Musical notation for Tenor Sax, second system. The staff continues the melody from the first system, marked with a first ending bracket (11).

22

Musical notation for Tenor Sax, third system. The staff concludes the piece with a final double bar line, marked with a second ending bracket (22).

Bari. Sax

Musical notation for Bari. Sax, first system. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter and eighth notes.

11

Musical notation for Bari. Sax, second system. The staff continues the melody from the first system, marked with a first ending bracket (11).

22

Musical notation for Bari. Sax, third system. The staff concludes the piece with a final double bar line, marked with a second ending bracket (22).

Trumpet

Musical notation for Trumpet, first system. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter and eighth notes.

11

Musical notation for Trumpet, second system. The staff continues the melody from the first system, marked with a first ending bracket (11).

23

Musical notation for Trumpet, third system. The staff concludes the piece with a final double bar line, marked with a second ending bracket (23).

French Horn

Musical notation for French Horn, measures 1-10. The staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. Measures 2-3 feature eighth notes G4, A4, Bb4, and C5. Measures 4-5 have quarter notes G4, A4, Bb4, and C5. Measures 6-7 consist of eighth notes G4, A4, Bb4, and C5. Measures 8-9 are quarter notes G4, A4, Bb4, and C5. The piece ends with a quarter note G4.

11

Musical notation for French Horn, measures 11-21. The staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody continues with quarter notes G4, A4, Bb4, and C5. Measures 12-13 feature eighth notes G4, A4, Bb4, and C5. Measures 14-15 have quarter notes G4, A4, Bb4, and C5. Measures 16-17 consist of eighth notes G4, A4, Bb4, and C5. Measures 18-19 are quarter notes G4, A4, Bb4, and C5. Measure 20 is a quarter note G4. The piece ends with a quarter note G4.

22

Musical notation for French Horn, measure 22. The staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody consists of a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piece ends with a quarter note G4.

Euphonium

Musical notation for Euphonium, measures 1-10. The staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody begins with a quarter note G3, followed by quarter notes A3, Bb3, and C4. Measures 2-3 feature eighth notes G3, A3, Bb3, and C4. Measures 4-5 have quarter notes G3, A3, Bb3, and C4. Measures 6-7 consist of eighth notes G3, A3, Bb3, and C4. Measures 8-9 are quarter notes G3, A3, Bb3, and C4. The piece ends with a quarter note G3.

11

Musical notation for Euphonium, measures 11-21. The staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody continues with quarter notes G3, A3, Bb3, and C4. Measures 12-13 feature eighth notes G3, A3, Bb3, and C4. Measures 14-15 have quarter notes G3, A3, Bb3, and C4. Measures 16-17 consist of eighth notes G3, A3, Bb3, and C4. Measures 18-19 are quarter notes G3, A3, Bb3, and C4. Measure 20 is a quarter note G3. The piece ends with a quarter note G3.

22

Musical notation for Euphonium, measure 22. The staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody consists of a quarter note G3, followed by quarter notes A3, Bb3, and C4. The piece ends with a quarter note G3.

Trombone

Musical notation for Trombone, measures 1-10. The staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody begins with a quarter note G3, followed by quarter notes A3, Bb3, and C4. Measures 2-3 feature eighth notes G3, A3, Bb3, and C4. Measures 4-5 have quarter notes G3, A3, Bb3, and C4. Measures 6-7 consist of eighth notes G3, A3, Bb3, and C4. Measures 8-9 are quarter notes G3, A3, Bb3, and C4. The piece ends with a quarter note G3.

11

Musical notation for Trombone, measures 11-21. The staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody continues with quarter notes G3, A3, Bb3, and C4. Measures 12-13 feature eighth notes G3, A3, Bb3, and C4. Measures 14-15 have quarter notes G3, A3, Bb3, and C4. Measures 16-17 consist of eighth notes G3, A3, Bb3, and C4. Measures 18-19 are quarter notes G3, A3, Bb3, and C4. Measure 20 is a quarter note G3. The piece ends with a quarter note G3.

22

Musical notation for Trombone, measure 22. The staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody consists of a quarter note G3, followed by quarter notes A3, Bb3, and C4. The piece ends with a quarter note G3.

Tuba



11



22



Snare Drum



12



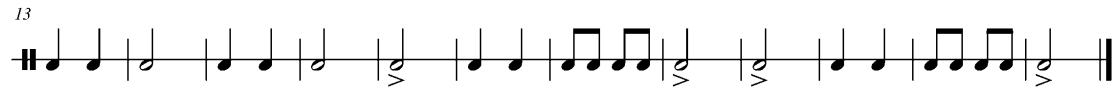
24



Bass Drum



13



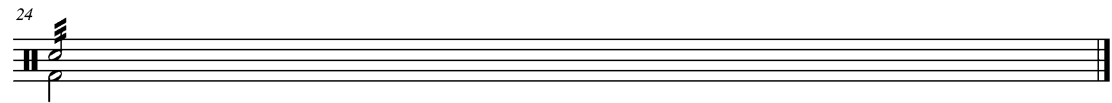
Drum Set



12



24



5. INTRODUCING THE BLUES

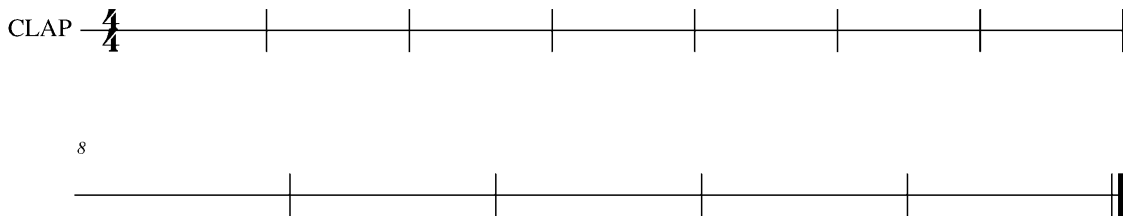
FOCUS: COMPOSITION Wind Instruments and Mallets

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.



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 Task 5

Wind Instruments and Percussion

Flute

I I I I IV IV I I

9

V IV I I

Oboe

I I I I IV IV I I

9

V IV I I

Bassoon

I I I I IV IV I I

9

V IV I I

Clarinet

I I I I IV IV I I

9

V IV I I

Bass Clarinet

I I I I IV IV I I

9

V IV I I

Alto Sax

I I I I IV IV I I

9

V IV I I

Tenor Sax

I I I I IV IV I I

9

V IV I I

Bari. Sax

I I I I IV IV I I

9

V IV I I

Trumpet

I I I I IV IV I I

9

V IV I I

French Horn

I I I I IV IV I I

9

V IV I I

Trombone

I I I I IV IV I I

9

V IV I I

Euphonium

I I I I IV IV I I

9

V IV I I

Bells

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 YOUR ARE TO ACKNOWLEDGE YOUR ACCOMPLISHMENTS ON YOUR TASK TRACKER!

6. ARTICULATE WHAT YOU MEAN!

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

LEARNING GOAL: To articulate is to attack a note in a variety of ways, as indicated by a particular symbol. In this task you will perform **staccato** notes, **accented notes** and **slurs**.

MINDS ON! How do you articulate in a variety of ways? The way you strike your drum or the way you start the sound of note with your tongue creates the **articulation**. How is your sound affected by what your tongue does?

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

- Identify the difference in sound for each of the **articulation** symbols.
- Demonstrate an understanding of what your tongue or sticks must do to perform the indicated articulations.
- Maintain good posture, sound, pitch and rhythmic knowledge

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

Excerpt from "The Thunderer"

Task 6

Wind Instruments and Percussion

John Philip Sousa
arr. Sarah Arcand

Flute

The musical score for the flute part consists of three staves. The first staff contains measures 1 through 6, featuring a series of quarter notes and eighth notes with various articulation marks including slurs and accents. The second staff contains measures 7 through 12, with a measure rest at the beginning of the staff. The third staff contains measures 13 through 18, continuing the melodic line with similar articulation. The piece concludes with a double bar line.

Oboe

7

13

Bassoon

7

12

Clarinet

7

13

Bass Clarinet



7



13



Alto Sax



7



13



Tenor Sax



7



13



Bari. Sax

7

13

Trumpet

7

13

French Horn

7

13

Euphonium



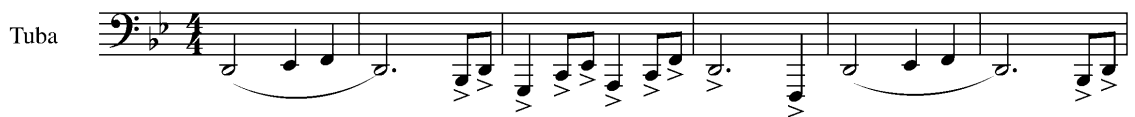
7



13



Tuba



7



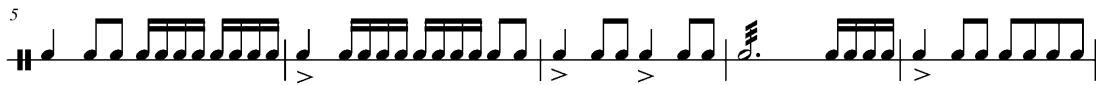
12



Snare Drum



5



10



Bass Drum

7

15

Drum Set

5

10

16

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.

Task 7

Wind Instruments and Percussion

Flute  Musical notation for the first staff of the Flute part, starting with a pickup note on the first beat of a 4/4 measure.

⁶  Musical notation for the second staff of the Flute part, starting with a pickup note on the first beat of a 4/4 measure.

Oboe  Musical notation for the first staff of the Oboe part, starting with a pickup note on the first beat of a 4/4 measure.

⁶  Musical notation for the second staff of the Oboe part, starting with a pickup note on the first beat of a 4/4 measure.

Bassoon  Musical notation for the first staff of the Bassoon part, starting with a pickup note on the first beat of a 4/4 measure.

⁵  Musical notation for the second staff of the Bassoon part, starting with a pickup note on the first beat of a 4/4 measure.

Clarinet  Musical notation for the first staff of the Clarinet part, starting with a pickup note on the first beat of a 4/4 measure.

⁶  Musical notation for the second staff of the Clarinet part, starting with a pickup note on the first beat of a 4/4 measure.

Bass Clarinet

The first staff of music for the Bass Clarinet part is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on G4 and moving through various intervals.

The second staff of music for the Bass Clarinet part is a continuation of the first staff, ending with a double bar line and repeat dots. It includes a measure number '6' at the beginning.

Alto Sax

The first staff of music for the Alto Sax part is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on G4 and moving through various intervals.

The second staff of music for the Alto Sax part is a continuation of the first staff, ending with a double bar line and repeat dots. It includes a measure number '6' at the beginning.

Tenor Sax

The first staff of music for the Tenor Sax part is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on G4 and moving through various intervals.

The second staff of music for the Tenor Sax part is a continuation of the first staff, ending with a double bar line and repeat dots. It includes a measure number '6' at the beginning.

Bari. Sax

The first staff of music for the Bari. Sax part is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on G4 and moving through various intervals.

The second staff of music for the Bari. Sax part is a continuation of the first staff, ending with a double bar line and repeat dots. It includes a measure number '6' at the beginning.

Trumpet

The first staff of music for the Trumpet part is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on G4 and moving through various intervals.

The second staff of music for the Trumpet part is a continuation of the first staff, ending with a double bar line and repeat dots. It includes a measure number '6' at the beginning.

French Horn

The first staff of music for the French Horn part is in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, starting on G3 and moving through various intervals.

The second staff of music for the French Horn part is a continuation of the first staff, ending with a double bar line and repeat dots. It includes a measure number '6' at the beginning.

Trombone

Euphonium

Tuba

Bells

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 Task 8

Wind Instruments and Percussion

Traditional

Flute

9

17

Oboe

9

17

Bassoon

8

16

Clarinet

9

18

Bass Clarinet

9

17

Alto Sax

Musical notation for Alto Sax, measures 1-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of quarter notes and eighth notes with accents and breath marks.

9

Musical notation for Alto Sax, measures 9-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with quarter notes and eighth notes, including accents and breath marks.

17

Musical notation for Alto Sax, measures 17-24. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody concludes with quarter notes and eighth notes, including accents and breath marks.

Tenor Sax

Musical notation for Tenor Sax, measures 1-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of quarter notes and eighth notes with accents and breath marks.

9

Musical notation for Tenor Sax, measures 9-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with quarter notes and eighth notes, including accents and breath marks.

17

Musical notation for Tenor Sax, measures 17-24. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody concludes with quarter notes and eighth notes, including accents and breath marks.

Bari. Sax

Musical notation for Bari. Sax, measures 1-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of quarter notes and eighth notes with accents and breath marks.

9

Musical notation for Bari. Sax, measures 9-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with quarter notes and eighth notes, including accents and breath marks.

17

Musical notation for Bari. Sax, measures 17-24. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody concludes with quarter notes and eighth notes, including accents and breath marks.

Trumpet

Measures 1-8 of the Trumpet part. Treble clef, 3/4 time signature, key of B-flat major. Notes: G4, A4, Bb4, G4, F4, E4, D4, C4. Dynamics: accents and breath marks.

9

Measures 9-17 of the Trumpet part. Treble clef, 3/4 time signature, key of B-flat major. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Dynamics: accents and breath marks.

18

Measures 18-24 of the Trumpet part. Treble clef, 3/4 time signature, key of B-flat major. Notes: Bb4, A4, G4, F4, E4, D4, C4. Dynamics: accents and breath marks.

French Horn

Measures 1-8 of the French Horn part. Treble clef, 3/4 time signature, key of B-flat major. Notes: G4, A4, Bb4, G4, F4, E4, D4, C4. Dynamics: accents and breath marks.

9

Measures 9-16 of the French Horn part. Treble clef, 3/4 time signature, key of B-flat major. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Dynamics: accents and breath marks.

17

Measures 17-24 of the French Horn part. Treble clef, 3/4 time signature, key of B-flat major. Notes: Bb4, A4, G4, F4, E4, D4, C4. Dynamics: accents and breath marks.

Euphonium

Measures 1-7 of the Euphonium part. Bass clef, 3/4 time signature, key of B-flat major. Notes: G3, A3, Bb3, G3, F3, E3, D3, C3. Dynamics: accents and breath marks.

8

Measures 8-15 of the Euphonium part. Bass clef, 3/4 time signature, key of B-flat major. Notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. Dynamics: accents and breath marks.

16

Measures 16-24 of the Euphonium part. Bass clef, 3/4 time signature, key of B-flat major. Notes: Bb3, A3, G3, F3, E3, D3, C3. Dynamics: accents and breath marks.

Tuba

Measures 1-8 of the Tuba part. The notation is in bass clef, 3/4 time, and one flat key signature. It features a sequence of quarter notes and eighth notes, many with accents.

9

Measures 9-16 of the Tuba part, continuing the melodic line with quarter and eighth notes and accents.

17

Measures 17-24 of the Tuba part, concluding the section with a double bar line.

Snare Drum

Measures 1-8 of the Snare Drum part. The notation is in treble clef, 3/4 time. It features a rhythmic pattern of eighth notes with accents.

8

Measures 9-16 of the Snare Drum part, continuing the eighth-note rhythmic pattern.

16

Measures 17-24 of the Snare Drum part, concluding the section with a double bar line.

Bass Drum

Measures 1-8 of the Bass Drum part. The notation is in treble clef, 3/4 time. It features a rhythmic pattern of quarter notes with accents.

11

Measures 9-24 of the Bass Drum part, concluding the section with a double bar line.

Drum Set

8

15

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 7th 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.


Task 9

Wind Instruments and Percussion

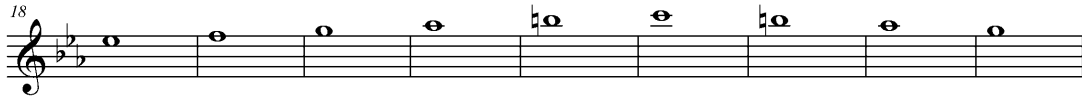
Flute



9



18



27



Oboe



9



18



27



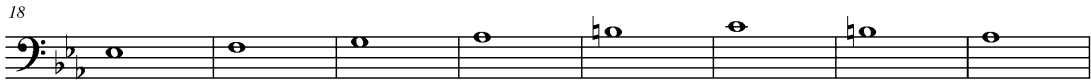
Bassoon



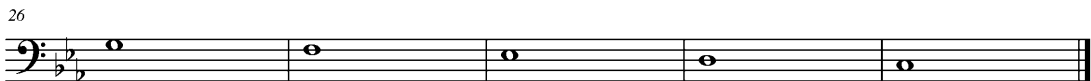
9



18



26



Clarinet



9



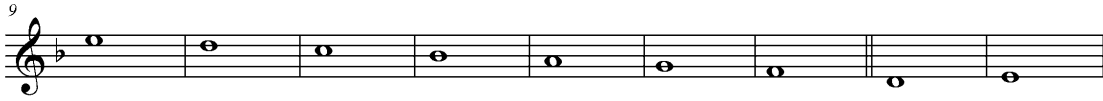
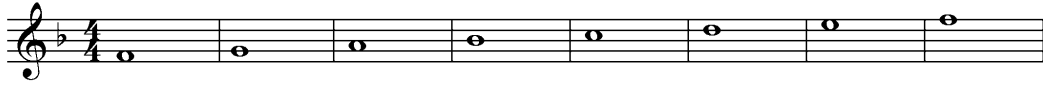
18



27



Bass
Clarinet



Alto Sax



Tenor Sax

9

18

27

Bari. Sax

9

18

27

Trumpet

Musical notation for Trumpet, measures 1-8. Treble clef, key signature of one flat, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

9

Musical notation for Trumpet, measures 9-17. Treble clef, key signature of one flat, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

18

Musical notation for Trumpet, measures 18-26. Treble clef, key signature of one flat, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

27

Musical notation for Trumpet, measures 27-34. Treble clef, key signature of one flat, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

French Horn

Musical notation for French Horn, measures 1-8. Treble clef, key signature of one flat, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

9

Musical notation for French Horn, measures 9-17. Treble clef, key signature of one flat, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

18

Musical notation for French Horn, measures 18-26. Treble clef, key signature of one flat, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

27

Musical notation for French Horn, measures 27-34. Treble clef, key signature of one flat, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

Trombone

Measures 1-8: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁.

9

Measures 9-17: G₁, F₁, E₁, D₁, C₁, B₀, A₀, G₀.

18

Measures 18-25: G₀, F₀, E₀, D₀, C₀, B₋₁, A₋₁, G₋₁.

26

Measures 26-30: G₋₁, F₋₁, E₋₁, D₋₁, C₋₁, B₋₂, A₋₂, G₋₂.

Euphonium

Measures 1-8: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁.

9

Measures 9-17: G₁, F₁, E₁, D₁, C₁, B₀, A₀, G₀.

18

Measures 18-25: G₀, F₀, E₀, D₀, C₀, B₋₁, A₋₁, G₋₁.

26

Measures 26-30: G₋₁, F₋₁, E₋₁, D₋₁, C₋₁, B₋₂, A₋₂, G₋₂.

Tuba

Measures 1-8: Bass clef, 4/4 time, key signature of two flats. Notes: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁.

9

Measures 9-17: Bass clef, 4/4 time, key signature of two flats. Notes: G₁, F₁, E₁, D₁, C₁, B₀, A₀, G₀.

18

Measures 18-25: Bass clef, 4/4 time, key signature of two flats. Notes: G₀, F₀, E₀, D₀, C₀, B₋₁, A₋₁, G₋₁.

26

Measures 26-32: Bass clef, 4/4 time, key signature of two flats. Notes: G₋₁, F₋₁, E₋₁, D₋₁, C₋₁, B₋₂, A₋₂, G₋₂.

Bells

Measures 1-8: Treble clef, 4/4 time, key signature of two flats. Notes: G₄, F₄, E₄, D₄, C₄, B₃, A₃, G₃.

9

Measures 9-17: Treble clef, 4/4 time, key signature of two flats. Notes: G₃, F₃, E₃, D₃, C₃, B₂, A₂, G₂.

18

Measures 18-25: Treble clef, 4/4 time, key signature of two flats. Notes: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁.

26

Measures 26-32: Treble clef, 4/4 time, key signature of two flats. Notes: G₁, F₁, E₁, D₁, C₁, B₀, A₀, G₀.

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.

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

Task 10

Wind Instruments and Percussion

Flute

Oboe

Bassoon

Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Detailed description: This page contains musical notation for five instruments: Bassoon, Clarinet, Bass Clarinet, Alto Sax, and Tenor Sax. Each instrument part is shown in two systems of music. The first system for each instrument covers measures 8 and 9, and the second system covers measures 9 and 10. The music is in 3/4 time with a key signature of two flats (Bb and Eb). Dynamic markings include piano (p), mezzo-forte (mf), forte (f), mezzo-piano (mp), and mezzo-forte (mf) again. Crescendos and decrescendos are used to indicate changes in volume. The Alto Sax part has a measure rest in measure 9. The Tenor Sax part has a measure rest in measure 9.

Bari.
Sax

p *mf* *f*

10

mf *mp*

Trumpet

p *mf* *f*

9

mf *mp*

French
Horn

p *mf* *f*

9

mf *mp*

Trombone

p *mf* *f*

9

mf *mp*

Euphonium

p *mf* *f*

9

mf *mp*

Tuba

9

Snare Drum

8

Bass Drum

10

Drum Set

8

16

**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 Task 11

Wind Instruments and Percussion

Flute

Oboe

6

The image shows musical notation for the Flute and Oboe parts of the piece 'Auld Lang Sine'. The notation is in 4/4 time and B-flat major. The Flute part starts with a dotted quarter note followed by an eighth note, and the Oboe part starts with a quarter note followed by an eighth note. The notation is arranged in four staves, with the first two staves for the Flute and the last two staves for the Oboe. The first five staves show measures 1-5, and the last two staves show measures 6-8. The notation includes a key signature of one flat (B-flat) and a time signature of 4/4. The first five staves are for the Flute and Oboe parts, and the last two staves are for the Flute and Oboe parts. The notation is arranged in four staves, with the first two staves for the Flute and the last two staves for the Oboe. The first five staves show measures 1-5, and the last two staves show measures 6-8. The notation includes a key signature of one flat (B-flat) and a time signature of 4/4. The first five staves are for the Flute and Oboe parts, and the last two staves are for the Flute and Oboe parts.

Bassoon



Musical notation for Bassoon, first staff. The staff is in bass clef with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

6



Musical notation for Bassoon, second staff. The staff is in bass clef with a key signature of one flat and a 4/4 time signature. The melody continues from the first staff.

Clarinet



Musical notation for Clarinet, first staff. The staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

6



Musical notation for Clarinet, second staff. The staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody continues from the first staff.

Bass Clarinet



Musical notation for Bass Clarinet, first staff. The staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

6



Musical notation for Bass Clarinet, second staff. The staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody continues from the first staff.

Alto Sax



Musical notation for Alto Sax, first staff. The staff is in treble clef with a key signature of one sharp and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

6



Musical notation for Alto Sax, second staff. The staff is in treble clef with a key signature of one sharp and a 4/4 time signature. The melody continues from the first staff.

Tenor Sax



Musical notation for Tenor Sax, first staff. The staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

6



Musical notation for Tenor Sax, second staff. The staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody continues from the first staff.

Bari. Sax

Musical notation for Bari. Sax, first staff. The staff is in treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains 12 measures of music, primarily quarter and eighth notes.

Musical notation for Bari. Sax, second staff. It begins with a measure rest (6) and continues with 3 measures of music.

Trumpet

Musical notation for Trumpet, first staff. The staff is in treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains 12 measures of music.

Musical notation for Trumpet, second staff. It begins with a measure rest (6) and continues with 3 measures of music.

French Horn

Musical notation for French Horn, first staff. The staff is in treble clef, key signature of two flats (Bb, Eb), and 4/4 time signature. It contains 12 measures of music.

Musical notation for French Horn, second staff. It begins with a measure rest (6) and continues with 3 measures of music.

Trombone

Musical notation for Trombone, first staff. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time signature. It contains 12 measures of music.

Musical notation for Trombone, second staff. It begins with a measure rest (6) and continues with 3 measures of music.

Euphonium

Musical notation for Euphonium, first staff. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time signature. It contains 12 measures of music.

Musical notation for Euphonium, second staff. It begins with a measure rest (6) and continues with 3 measures of music.

Tuba



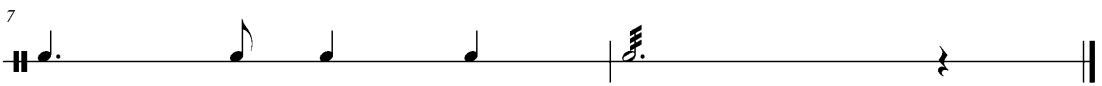
6



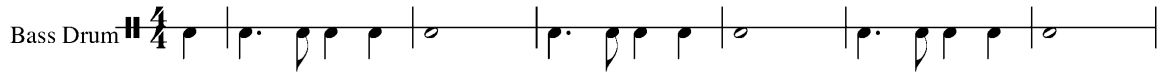
Snare Drum



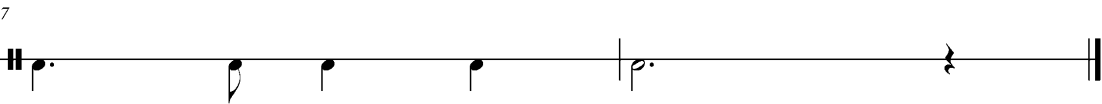
7



Bass Drum



7



Drum Set



6



12. FOLLOWING THE MUSICAL ROAD MAP

FOCUS: FORM
Wind Instruments and Mallets

LEARNING GOAL: **First (1st) Endings** and **Second (2nd) Endings** allow the composer to not have to write out a repeated section again. In this task, you will learn how to follow the road map of a song.

MINDS ON! Before you begin to play through this song, figure out the road map of the below piece. When you get to end of the **1st ending**, where do you go? When do you play the **2nd ending**?

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

- Identify how to perform a song with 1st and 2nd endings.
- Demonstrate and understanding of not only the “road map” of the below song, but quality musical **phrasing**, accurate notes and **pitch**.

CONSOLIDATION: In order to move to the next task, you must perform, “London Bridge” for your teacher and receive feedback.

London Bridge

Wind Instruments and Percussion

The musical score is arranged in 13 staves, each representing a different instrument or percussion part. The instruments listed on the left are: Flute, Oboe, Bassoon, Clarinet in Bb, Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax., Trumpet in Bb, Horn in F, Trombone, Euphonium, Tuba, and Bells. The score is written in 2/4 time and Bb major. Each instrument part begins with a first ending (marked '1.') and a second ending (marked '2.'). The first ending is a repeat of the first four measures, and the second ending is a repeat of the last four measures. The music is a simple, rhythmic melody that is easy for young players to learn.

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.

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.
 -

NEW COMPOSITION

FOR YOUR INSTRUMENT – 12 bar blues (COPY FROM TASK 5)

CONSOLIDATION: In order to move to the next task, you will need to show this task for your teacher to receive feedback.

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**.

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

Task 14

Flute

6

11

Flute

6

12

Task 14 Music Continued

Oboe 

 6 *Fine*

 12 *D.S. al Fine*

Oboe  *To Coda* ⊕

 6 *D.C. al Coda* ⊕ *Coda*

 11

Bassoon  *To Coda* ⊕

 5 *D.C. al Coda* ⊕ *Coda*

 10

Bassoon 

6  *Fine*

12  *D.S. al Fine*

Clarinet  *To Coda* ⊕

6  *D.C. al Coda* ⊕ *Coda*

11 

Clarinet 

7  *Fine*

13  *D.S. al Fine*

Bass Clarinet *To Coda* ⊕

6 *D.C. al Coda* ⊕ *Coda*

11

Bass Clarinet

6 *Fine*

12 *D.S. al Fine*

Alto Sax

7 *Fine*

13 *D.S. al Fine*

Alto Sax *To Coda* ⊕

6 *D.C. al Coda* ⊕ *Coda*

11

Tenor Sax

6 *Fine*

12 *D.S. al Fine*

Tenor Sax *To Coda* ⊕

6 *D.C. al Coda* ⊕ *Coda*

11

Bari. Sax 

6 

11 

Bari. Sax 

7 

13 

Trumpet 

6 

11 

Trumpet

§

7

Fine

7

13

D.S. al Fine

13

French Horn

§

6

Fine

6

12

D.S. al Fine

12

French Horn

To Coda ⊕

6

D.C. al Coda ⊕ *Coda*

6

11

11

Trombone 

5 

10 

Trombone 

6 

12 

Euphonium 

5 

10 

Euphonium

§

6

Fine

12

D.S. al Fine

Tuba

To Coda ☉

5

D.C. al Coda ☉ *Coda*

10

☉

Tuba

§

6

Fine

12

D.S. al Fine

The musical score for Bells consists of six staves of music in 4/4 time, written in a key signature of two flats (B-flat and E-flat). The notation includes eighth notes, quarter notes, and rests. Key markings include:
 - Staff 1: Ends with *To Coda* and a Coda symbol.
 - Staff 2: Starts with a measure rest (5), includes *D.C. al Coda* and a Coda symbol, and ends with *Coda*.
 - Staff 3: Starts with a measure rest (10).
 - Staff 4: Starts with a measure rest (8), includes a repeat sign, and ends with a double bar line.
 - Staff 5: Starts with a measure rest (6), includes *Fine*, and ends with a double bar line.
 - Staff 6: Starts with a measure rest (12), includes *D.S. al Fine*, and ends with a double bar line.

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.

Task 15 Simple Gifts

Wind Instruments and Percussion

Flute



Musical notation for the first staff of the Flute part, showing the first five measures of the piece in G major, 4/4 time.

5



Musical notation for the second staff of the Flute part, starting at measure 5.

Oboe



Musical notation for the first staff of the Oboe part, showing the first five measures of the piece in G major, 4/4 time.

5



Musical notation for the second staff of the Oboe part, starting at measure 5.

Bassoon



Musical notation for the first staff of the Bassoon part, showing the first five measures of the piece in G major, 4/4 time.

5



Musical notation for the second staff of the Bassoon part, starting at measure 5.

Clarinet



Musical notation for the first staff of the Clarinet part, showing the first five measures of the piece in G major, 4/4 time.

5



Musical notation for the second staff of the Clarinet part, starting at measure 5.

Bass Clarinet



Musical notation for the first staff of the Bass Clarinet part, showing the first five measures of the piece in G major, 4/4 time.

5



Musical notation for the second staff of the Bass Clarinet part, starting at measure 5.

Alto Sax



5



Tenor Sax



5



Bari. Sax



5



Trumpet



5



French Horn



5



Trombone



5



Euphonium 

⁵ 

Tuba 

⁵ 

Snare Drum 

⁵ 

Bass Drum 

⁵ 

Bass Drum 

⁵ 

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

4 _____
4 _____
4 _____
4 _____
4 _____
4 _____

STANDARD RHYTHM

4/4

7

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.

Task 17

Wind Instruments and Percussion

Flute

Oboe

Bassoon

Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Bari. Sax

Trumpet

French Horn

Trombone

Euphonium

Tuba

4

Snare Drum

4

Bass Drum

Drum Set

4

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.

Task 19

Wind Instruments and Percussion

Flute

Oboe

Bassoon

Clarinet

Bass Clarinet

Alto Sax

f *mp*

5

Tenor Sax

f *mp*

5

Bari. Sax

f *mp*

5

Trumpet

f *mp*

5

French Horn

f *mp*

5

Trombone

f *mp*

5

f

Euphonium

f *mp*

5

f

Tuba

f *mp*

5

f

Snare Drum

f *f*

6

f

Bass Drum

f *mp* *f*

7

Snare Drum

f

f

6

f

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

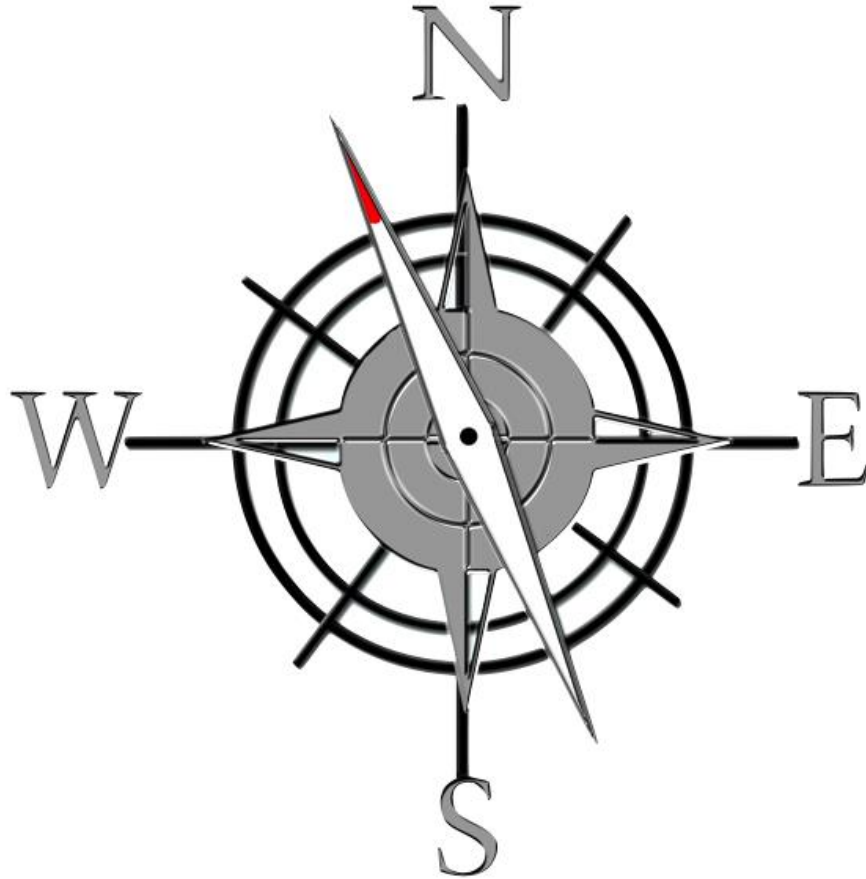
North

TASK TRACKER

East

Task # 9

Task # 1



Task # 10

Task # 20

Task # 11

Task # 19

West

South

Task # 12

Task # 18
83

Task # 17

Task # 16

Task #15

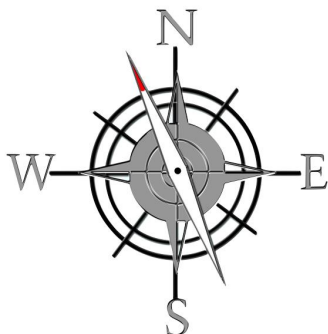
Task # 14

Task # 13

Congratulations!
_____ has
reached the North GPS
Marker in the 2nd Year
Band Program.

Teacher Signature

Principal Signature



iPS Year Two Band

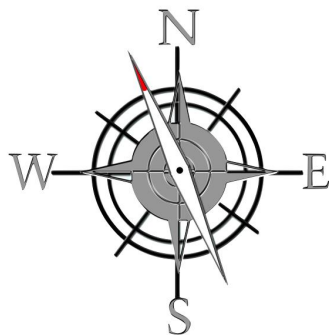


Congratulations!

_____ has
reached the East GPS
Marker in the 2nd Year
Band Program.

Teacher Signature

Principal Signature

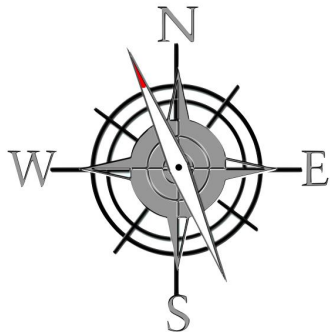


Congratulations!

_____ has
reached the South GPS
Marker in the 2nd Year
Band Program.

Teacher Signature

Principal Signature



Congratulations!

_____ has
reached the FINAL (West)
GPS Marker in the 2nd
Year Band Program.

You're done 😊!!

Teacher Signature

Principal Signature

