

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.

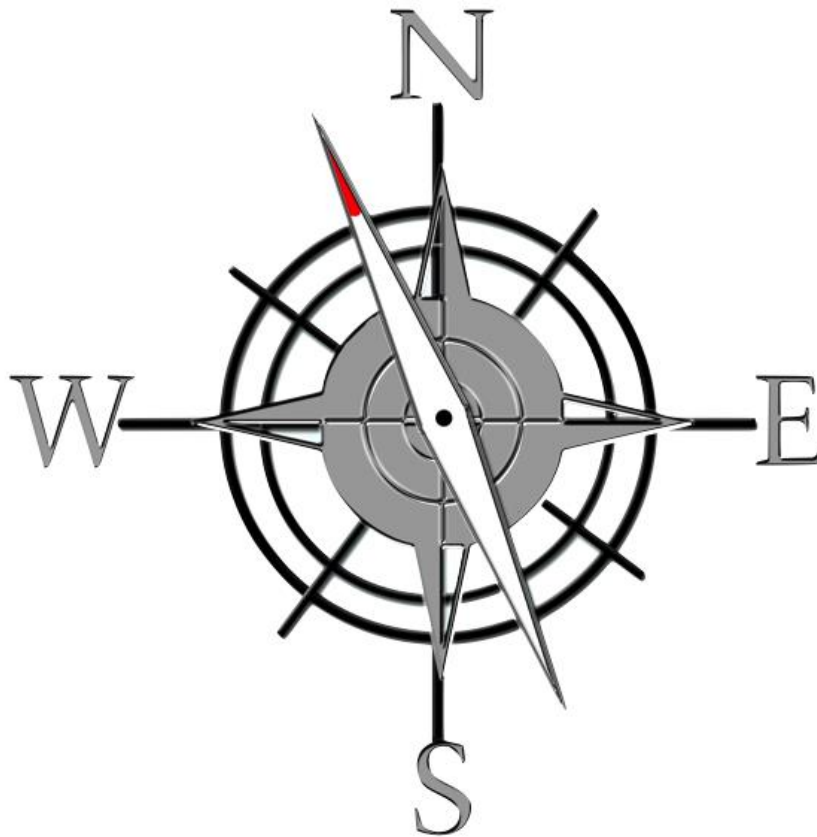
GPS

(Grade Performance Steps)

The Road to Musical Success!

Intermediate Band Performance Tasks
YEAR TWO

French Horn



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).

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.

French Horn

9

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.

French Horn

7

13

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

French Horn

The musical score for French Horn is written in 2/4 time and consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note C5. The second staff begins with a repeat sign (11) and continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third staff begins with a repeat sign (22) and concludes the piece with a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5.

5. INTRODUCING THE BLUES

FOCUS: COMPOSITION Wind Instruments and Mallets

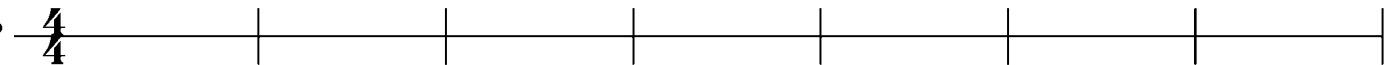
LEARNING GOAL: The 12 bar blues progression is an exciting part of the music history of North American Music. You will be creating 12 bars of rhythm to support a 12 bar blues progression.

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.

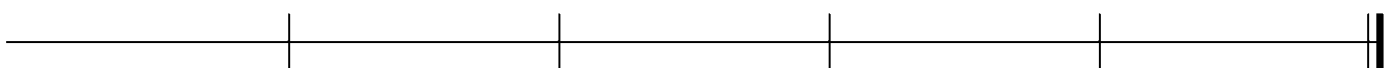
ACTION! In order to be successful with this task, you will need to:

- 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

French
Horn



I I I I IV IV I I



V IV I IV 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!**

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”

French Horn

The musical score is written for French Horn in 4/4 time, featuring a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a slur over the first two notes, followed by a series of eighth notes with accents (>) and slurs. The second staff starts at measure 7 with eighth notes and accents, followed by a quarter rest, then eighth notes with accents and slurs. The third staff starts at measure 13 with eighth notes and accents, followed by quarter notes with accents and slurs, ending with a quarter rest.

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.

French Horn

The image shows two staves of musical notation for a French Horn. The first staff is in 4/4 time and begins with a pickup note (a quarter note) followed by a full bar of music. The second staff begins at measure 6 and continues the melody. The key signature has one flat (Bb).

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

French Horn

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 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.

French Horn

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.

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

French Horn

The musical score is written for French Horn in 3/4 time, with a key signature of one flat (B-flat). It consists of two staves of music. The first staff begins with a dynamic marking of *p* (piano). It features a series of eighth notes, followed by a half note, and then a series of eighth notes. A crescendo hairpin leads to a dynamic marking of *mf* (mezzo-forte), followed by a series of eighth notes. Another crescendo hairpin leads to a dynamic marking of *f* (forte), followed by a half note. The second staff begins with a dynamic marking of *mf* (mezzo-forte) and features a series of eighth notes. A crescendo hairpin leads to a dynamic marking of *mp* (mezzo-piano), followed by a series of eighth notes. The piece concludes with a double bar line.

**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

French
Horn



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



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.

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**.

The image displays a musical score for French Horn in E-flat major, 2/4 time, illustrating various compositional shortcuts. The score is divided into six systems:

- System 1:** Starts with a Coda symbol (§) above the staff. The music consists of a series of eighth and quarter notes.
- System 2:** Marked with a measure rest of 6. The music continues with eighth and quarter notes, ending with the word *Fine* above the staff.
- System 3:** Marked with a measure rest of 12. The music consists of a few notes, ending with the instruction *D.S. al Fine* above the staff.
- System 4:** Marked with a measure rest of 6. The music continues with eighth and quarter notes, ending with the instruction *To Coda* and a Coda symbol (⊕) above the staff.
- System 5:** Marked with a measure rest of 6. The music continues with eighth and quarter notes, ending with the instruction *D.C. al Coda* and a Coda symbol (⊕) above the staff.
- System 6:** Marked with a measure rest of 11. The music consists of a few notes, ending with a double bar line.

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

French Horn

The image shows two staves of musical notation for a French Horn part. The first staff is labeled 'French Horn' and contains the first four measures of the piece. The second staff starts with a measure number '5' and contains measures 5 through 8. The music is written in a single treble clef with a key signature of one flat (Bb) and a common time signature (C). The notes are primarily quarter and eighth notes, with eighth rests used to indicate breath points. There are slurs under the eighth notes in measures 2, 4, 6, and 8.

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

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.



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.

French Horn

The musical score is written for French Horn in 4/4 time. It consists of two staves. The first staff begins with a dynamic marking of *f* (forte) and a phrasing slur. A dynamic marking of *mp* (mezzo-piano) appears later in the staff, accompanied by a crescendo hairpin. The staff concludes with several accented notes (>) and a fermata. The second staff starts with a measure rest marked '5' and a dynamic marking of *f*. It continues with a phrasing slur and concludes with three accented 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

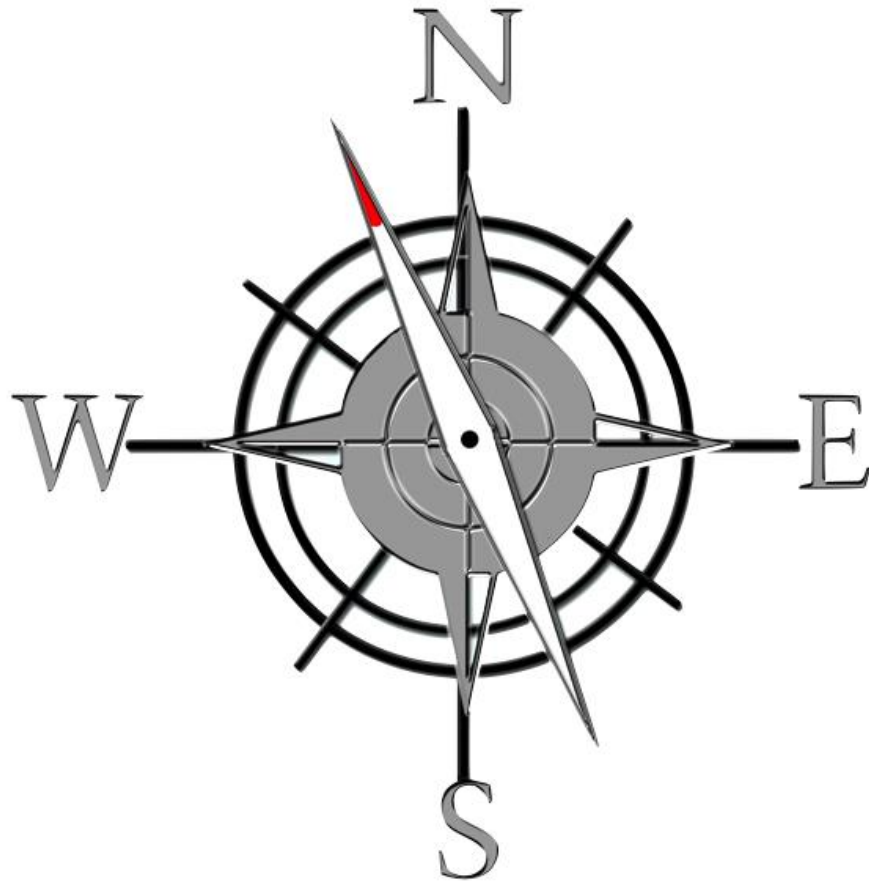
North

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

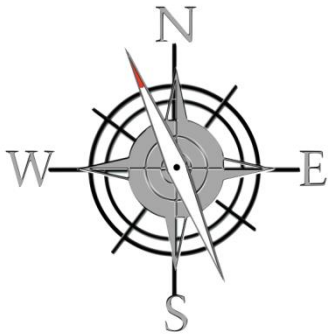
Task # 13

Congratulations!

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

Teacher Signature

Principal Signature

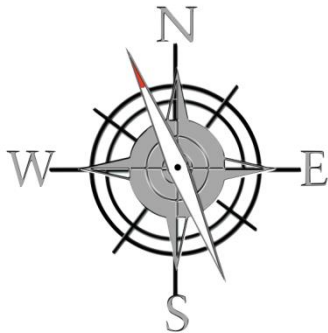


Congratulations!

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

Teacher Signature

Principal Signature

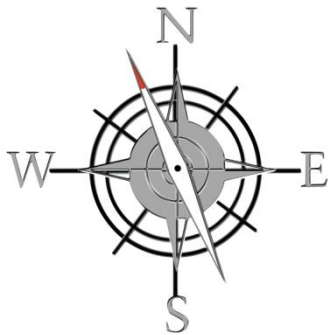


Congratulations!

_____ 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

