

National Voluntary Curriculum and Standards for Instrumental Music (Band)

A PROJECT OF THE
CANADIAN BAND ASSOCIATION
IN AFFILIATION WITH CBA PROVINCIAL AFFILIATES

WITH AN INTRODUCTION BY DR. DAVID ELLIOTT

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I. Introduction to this Curriculum Document

Band directors develop students' musical understanding through several kinds of performance—solos, small ensembles, choirs, and orchestras.

Performing music requires several kinds of thinking and knowing: thinking in action, thinking in words (facts and concepts), knowing what to do from experience, intuitive or emotional thinking, and metacognition.

When we refer to learning *about* music we mean that students learn a wide range of facts and concepts about music including the following: historical and cultural facts about composers and their works; facts about reading and writing music (music is written and 'spoken' using a unique symbol system called musical 'notation'); theoretical-mathematical concepts about the forms and structures of musical works (music theory includes knowing, analyzing and being able to perceive a multitude of sonic relationships); concepts about how to listen, sing, play, improvise, compose, arrange and conduct expressively in a variety of different musical styles.

Every human being is born with the mental 'hard-wiring' to make sense of music and to learn to sing or play music to some degree (with proper instruction). The more children listen, make, and learn about music, the more deeply they experience, feel and hear 'inside' music. Knowledge *of* music comes in the process of listening to and/or making music. Musical experiences--which people often feel as being powerful, stirring, moving, or spiritual--occur in the actions of music listening and/or music making.

To most people, experiences of particular pieces and styles of music (e.g., listening to or participating in a specific performance of William Latham's *Court Festival*) are far deeper and more significant than reading or knowing verbal information about music. We learn *about* music in order to hear and experience music more deeply. Learning *about* music is a tool for enriching our feelingful experience *of* music. Our experiences of music 'take us places' we cannot otherwise go and teach us things about life we cannot otherwise know. Perhaps this is why our ancestors created music. To be a music maker--creator of musical events for oneself and others-- is one of the most powerful and meaningful experiences available to humankind.

Learning the actions of music listening and music making cannot be separated from learning about music. Both progress in tandem. Learning about a piece or style of music will enable, empower and motivate students only if learning-about music is linked closely with doing and experiencing music. As beings that think and feel, we need to know and feel all that music has to offer.

The role of a music-maker is to be a listener, interpreter, maker and responder to musical sounds *and* to acts of musical creation. The function of an education in music is to provide opportunities to experience and know about music deeply and intelligently. The real measure of an excellent education in music is not that students know a lot of information about music, but that students 'know of music'--that students know-how to listen to and make music enjoyably, with satisfaction and self-fulfillment.

The fundamental mistake in music education is to think of 'music' as something outside the human spirit, something we read about and 'study'.

Music is neither a score nor sounds organized to be expressive (because ‘talk’ can be defined this way, too). Music goes far beyond notes or spoken words. Music is a living presence inside the human being; music is something that happens when humanly made artistic sounds ‘meet’ or intersect with the mind-and-body of a person who knows the experience of musical sound patterns from prior experiences of creating musical sounds. Music-makers dedicate themselves to learning all sorts of things about music in order to experience the self-fulfillment that comes from being able to express themselves personally, meaningfully and creatively in and through music.

This document provides an understanding of what school administrators, parents, music-makers, and music educators might do to enable children to access all forms of musical thinking and knowing. Essentially, this document invites participation in building music curricula and standards at three program levels: Standard, Quality, and Proficient. Most importantly, perhaps, it offers a vision for how, over time, a wide community of people and Canadian music organizations might work together to support and build music education in our schools.

Dr. David Elliott
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II. To the School Administrator

It is our hope that school music educators, administrators, boards, trustees, provincial education ministries, our provincial and national music organization partners, music parents, and music industry will find these documents helpful in understanding the potentials of an education in music through performance in band. The Canadian Band Association offers three levels of voluntary curriculum and standards that may support individual band directors as they work to improve music education in their community. We invite band directors from across Canada to share these documents with their school administrators and, in turn, to consider together making decisions which, over time, may improve the quality of music education in our schools. The CBA curriculum and standards documents are *voluntary*, enabling individual band directors to elect their use as a means to improving student achievement in music.

III. Means, Ends and Goals in Music Education (Figure 1)

An education in music through a performance-based music program develops many of the **means** that enable the child to act creatively, throughout their life. Some of the means to developing and experiencing creativity include:

- **Craftsmanship** (includes at least two key enablers)
 - Skill must keep pace with the student's musical vision (they must have the skill to shape sounds as they vision them). This is a key factor in student motivation and in the enabling of musical creativity.
 - As frequently as possible, skills are deployed with tacit knowledge (without having to think about them). This is a key factor in experiencing music-making as an amalgam of mind, body, and spirit. It is also a key factor in our ability to know and experience music-making as a communal activity.
- **Knowledge about** music (music history, theory and the social, political, and/or cultural contexts that surround a musical work) and other arts (common processes and elements)
- **Complex thinking skills** (key enablers include: problem finding, problem solving, critical and creative thinking, metacognition, revisioning/*rehearsing*, ownership, personal voice, engagement, intensity)
- **Personal plans and strategies** (key enablers include practice and research techniques, openness, enthusiasm, and expertise in developing knowledge and skills in a wide variety of areas important to the role of the performer)
- **Attitudes and values** (key enablers include trust, competence, cooperation, respect, and courage)
- **Conditions** (key enablers include time and frequency of instruction, staffing, scheduling, student-teacher ratios, an atmosphere characterized by absence of coercion, and continuity in the learning experience)

An education in music enables children to develop these means in authentic activities and settings (e.g. rehearsing, practicing); music-making environments that are deliberately planned to promote creativity.

These are among the means that must be developed if music education is to reach its educational **end**: To act as a vehicle for achieving our potential to act and experience ourselves as a(n):

- Amalgam of mind, body, and spirit
- Spiritual people
- Passionate people
- Communal people
- Creators, often with others, of highly significant musical products or events

It is through these means and ends that the **goals** of an education in music can be realized: To sustain and build our culture. Our potential to reach our goals increases as music programs move from an Achieves the Standard level to a Quality and ultimately a Proficient level.

MEANS, ENDS, AND GOALS IN MUSIC EDUCATION

MEANS: KNOWLEDGE ABOUT MUSIC AND WHY MUSIC

- Knowledge about music
 - Knowledge about music history, theory, literature, listening, and the social/political/cultural contexts that surround a musical work. Knowledge about other arts (common processes and elements).
- Knowledge of why music
 - Knowledge of the nature and value of an education in music (philosophy, psychology)



MEANS: KNOWLEDGE & SKILL IN CREATIVITY (HOW TO CREATE MUSICAL WORKS)

Craftsmanship

- Skill development keeps pace with the student's musical vision (ability to shape sounds expressively).
- Students are encouraged to deploy their skills and understandings with tacit knowledge (allowing 'mindspace' to attend and respond to sound events)

Complex thinking skills

- Problem solving
- Problem finding
- Critical and creative thinking
- Revisioning/rehearsing
- Ownership, developing a personal voice
- Engagement, intensity
- Meta-musical cognition

Personal plans and strategies

- Practice, research, and rehearsal techniques
- Openness, enthusiasm, and expertise in developing knowledge and skills in a wide variety of areas important to the role of the musician

Attitudes and values

- Trust
- Competence
- Cooperation
- Respect
- Courage

Conditions

- Continuity in the learning experience
- Encouraging an atmosphere characterized by an absence of coercion
- Time & frequency, quality of instruction, facilities & resources
- Time to synthesize knowledge and skills, to contemplate creative action

Figure 1

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IV. Definition of Terms

- A. Three **levels of student achievement** in school-based music education are described: **Achieves the Standard, Quality, and Proficient. The Proficient level is the highest level of achievement.**

B. Core Program

Depending on the program level (Achieves the Standard, Quality or Proficient), a core program could involve students in one or more of the following performance ensembles: concert band, wind ensemble, chamber ensemble, jazz ensemble, jazz combo, like-instrument ensemble, solo with or without accompaniment, or instrumental ensembles of various cultures, styles, or genres such as Celtic, Native/Aboriginal/Indian, Métis, or contemporary youth.

C. Music Specialist

In Quebec

- A music specialist has earned a Bachelor of Music degree with a specialization in Music Education. This degree enables Quebec music specialists to teach music at the elementary or secondary levels.

In Other Provinces

- A music specialist has earned two degrees, a Bachelor of Music in Music Education and a Bachelor of Education (B.Mus./B.Ed.) OR a single degree, a Bachelor of Music in Music Education.
- All music specialists are certified as regular classroom teachers in at least one of: elementary/middle years or secondary education.
- Elementary/middle year's music specialists are certified to teach any elementary subject area.
- Secondary music specialists are certified to teach at least one other core secondary subject area (e.g. English/French, physics, drama). Some exceptions may apply. For example, in BC, teachers with a B.Mus. in Secondary Education may be certified to teach music only.
- Some secondary degree programs enable certification in more than one core subject area (e.g. French/English and math).
- Some degree programs enable graduates to train as both elementary/middle year's music and secondary music specialists (training in other core subject areas will normally be limited to either elementary/middle years OR secondary subject areas). This combination may be useful in some rural settings or in urban settings where school populations are small. Areas of specialization in music include choral and/or instrumental (e.g. band, guitar, strings). Additional areas of concentration may include music composition, music history, or music theory.

D. Resource Music Specialist

- Generally, a resource music specialist holds a Bachelor of Music, an Associate Diploma in Music, or a specialized music diploma from a recognized institution (e.g. Quebec Conservatory, RCM, Trinity College of London, Humber or Grant MacEwan College).
- In cooperation with school or system administrators, music specialists may employ resource music specialists.

- Resource music specialists have specific pedagogical expertise, providing pedagogical support to the long-term curriculum and planning goals of one or more music specialists. On the recommendation of a music specialist, resource music specialists may be employed to provide pedagogical support in areas such as: jazz improvisation, music theory, music history, ear training, composition, or private instruction on any instrument of the wind or percussion family.
- Resource music specialists are often funded through music parent organizations, but may be funded through parents or guardians, individual schools, or school boards.
- It is assumed that music specialists offering an education in music at a Proficient program level receive support from resource music specialists.

E. School Grading System:

This refers to the standardized sequence of grades in Canadian schools. In Quebec, secondary school begins after grade 6 with a five year grading system with the years termed Secondaire 1 through Secondaire 5. This is why there is no reference to a secondary level in Sections X and XI (grade 12 in the other provinces). In other provinces, most students proceed through a sequence of core courses beginning in Grade 1 and graduating from courses offered in Grade 12.

F. Band Repertoire Grading System

- This is a standardized (North American) system that rates band repertoire from Grade 1 (beginner) to Grade 6 (advanced). This system is widely used in descriptions of concert band, jazz, and ensemble repertoire.
- Students will display increased development of musical understandings and skills applied to music of increasing complexity representing a wide variety of musical forms, styles, and genre. A suggested progression of repertoire grade level achievement is provided under each school grade in Section X, “Technical Standards”.

G. Royal Conservatory of Music, Quebec Conservatory, or equivalent institutions:

- The RCM, Quebec Conservatory, or equivalent institutions offer standardized systems for the sequential development of musicianship encompassing five distinct areas of study described in section VII B. These systems provide guidance in the development of understandings and skills in:
 - Music Performance through a sequence of grade levels (e.g. RCM 2, 4, 6, 8, 9, and 10).
 - Music Rudiments through a sequence of grade levels.
 - Music Harmony, Counterpoint, and Analysis through a sequence of grade levels (e.g. Introductory Harmony, Grade 3 Harmony or Introductory Keyboard Harmony, Grade 4 Harmony or Intermediate Keyboard Harmony, Grade 4 Counterpoint, Grade 5 Harmony or Advanced Keyboard Harmony, and Grade 5 Analysis).
- School music programs may elect to involve some students in RCM, QC, or equivalent system requirements at the **Quality** level. **Proficient** programs may elect to involve a majority of students in meeting RCM, QC, or equivalent requirements. Requirements are outlined in Section X, Technical and Curricular Standards.

H. Classroom

This term refers to in-schedule classroom music lessons or classes where the primary focus is on developing musical understandings and skills as described in Section VI, A-C (all programs) and E (Quality and Proficient programs only). Typically in all programs, classroom instruction involves use of a variety of method books including instrumental studies and etudes, technical and rhythm studies, and chorales. Quality and Proficient programs, in addition, will include a wide variety of resources (material and human) as means to increase student understandings and skills.

I. Rehearsal

This term refers to either in or out-of-schedule full ensemble rehearsal settings where the primary focus is on developing musical understandings and skills as described in Section VI, D (all programs). Typically, students are involved in the rehearsal of large or small ensemble literature in a full ensemble setting.

J. Craftsmanship

Is a measure of a music-maker's ability to employ a range and depth of musical knowledge and skill in the act of creating musical meaning (e.g. in such activities as performing, improvising, conducting, rehearsing, critiquing, problem-finding, problem-solving).

K. Creativity

- Creativity is viewed as a deliberate, holistic **process**. As such, creativity is a knowledgeable and skilled search for meaning through the employment of one's mind, body, and spirit to the expressive shaping of sound.
- Creativity is also viewed as an **experience**. As such, creativity (in music) is an experience of the self, and others, engaged in the act of music-making. This is one of the most powerful and complex experiences available to humankind.

V. Administrative Standards for Band Program Implementation

A. Guiding Principles for All Programs

- Music is viewed as a **core subject area** within the school or school system up to and including grade eight/sec.2.
- Music specialists are hired to deliver school music curricula. In schools with smaller enrollments, music specialists are hired to deliver a combination of core subject area courses.
- Priority is given in the assignment of teaching duties to the delivery of a sequential music curriculum developing musical knowledge and skill, grades K-12/K-sec. 5.
- Generally, classroom instruction is scheduled within the school timetable. Full ensemble rehearsals and resource music specialists are scheduled inside or outside the school timetable. Some schools schedule ensemble rehearsals outside the normal school timetable, but regard this as curricular time.
- Elementary music specialists deliver a six-year, sequential general music curriculum in grades 1-6. In Quality and Proficient programs, elementary general music curricula should meet or exceed the standards approved by the Canadian Music Educators Association, Coalition for Music Education in Canada, and the Canadian Band Association in the document (2000) *Achieving Musical Understanding - Concepts and Skills for Pre-Kindergarten to Grade 8/Sec. 2*.

B. Itinerancy, Student Grouping, Scheduling, and Time Allotments

1. Itinerancy

The concept of itinerant music specialists has been an accepted practice in some jurisdictions. Rationale for this practice has ranged from meeting curriculum requirements to reducing costs and staffing. In this curriculum document, itinerancy refers to the deployment of music specialists not to the deployment of resource music specialists (in some jurisdictions referred to as para-professionals).

Achieves the Standard Program

- School populations or the assignment of duties may require teaching in more than one school.

Quality Program

- School population, or care in the hiring and deployment of the music specialist, results in teaching in one or two schools.

Proficient Program

- School population, or care in the hiring and deployment of the music specialist, results in teaching in a single school.

Although itinerancy is not generally recommended, there are school systems where itinerancy may be necessary for student achievement in music. For example, in a school division where itinerancy is not allowed, instrumental music instruction begins in grade 7/sec. 1, and school sizes are relatively small - music specialists may find themselves teaching a high percentage of classroom subjects and relatively little instrumental music. Music specialists and administrators are asked to carefully consider the benefits of employing music specialists in a single school

setting versus employing music specialists in an itinerant system (where the teacher is employed primarily as a music-specialist supporting two or more schools). We ask that teacher deployment decisions be made with priority given to the quality of program delivery by a qualified music specialist that will contribute to improved student achievement.

2. Student Grouping

When designing class lists, school administrators and music educators may wish to consider a wide variety of student grouping options that may improve student achievement. Consideration is given to **student grouping** (in classroom instruction) **by instrument**.

Achieves the Standard Program

- Students meet in mixed groupings of instruments.

Quality Program

- Students are grouped by category (students meet separately as brass, woodwind, or percussion classes).

Proficient Program

- Students are grouped in like-instrument classes (e.g. flutes, saxophones, trumpets, low brass, double reeds, percussion).

3. Scheduling

- Scheduling decisions contribute significantly to the level of student achievement within a school or school system. For example, whereas one school system schedules student instruction twice per week and another three times per week, the first may result in greater achievement. Why? The students in the first system meet once a week (inside the school timetable) for 60 minutes in like-instrument classes with a specialist on their instrument and for 120 minutes (in the evening, considered as curricular time) for a full ensemble rehearsal. The second system schedules three, 45 minute mixed instrument meetings with no opportunity for full ensemble rehearsals until the week of a performance.
- In general, programs that Achieve the Standard are characterized by little or no provision for flexible scheduling. Quality and Proficient programs are characterized by sufficient flexibility to meet curricular goals.

4. Time Allotments

- Staffing in some Quality and Proficient programs may enable high levels of student achievement with less frequency of instruction than outlined below. For example, schools offering private or small group, like-instrument instruction using a combination of music teacher-specialists and resource music specialists, may attain a high level of musical understanding and skill through a single weekly meeting of sixty minutes and a single ensemble rehearsal of 120-160 minutes per week.
- It is assumed that elementary music programs at Achieves the Standard, Quality, or Proficient levels are pre-requisite in establishing and sustaining instrumental music programs at equivalent levels.

- Consideration is given to time and frequency of instruction K-6. Elementary music specialists are provided time and frequency for curricular instruction as follows on the next page:

GRADE	LEVEL	CLASSROOM OR REHEARSAL	TIME	FREQUENCY OF INSTRUCTION PER WEEK	TOTAL TIME
K	ACHIEVES THE STANDARD	CLASSROOM	20	2	40
K	QUALITY	CLASSROOM	20	3	60
K	PROFICIENT	CLASSROOM	20	4	80
1-4	ACHIEVES THE STANDARD	CLASSROOM	30	3	90
1-4	QUALITY	CLASSROOM	30	5	150
1-4	PROFICIENT	CLASSROOM	40	5	200
5-6	ACHIEVES THE STANDARD	CLASSROOM	40	2	80
		REHEARSAL	40	1	40
				Total	120
5-6	QUALITY	CLASSROOM	40	4	160
		REHEARSAL	30	1	30
				Total	190
5-6	PROFICIENT	CLASSROOM	40	5	200
		REHEARSAL	30	2	60
				Total	260

- Consideration is given to time and frequency of instrumental music (band) instruction throughout the elementary/middle, junior high school years. Due to unknown factors such as student grouping, staff-to-student ratios, and the employment of music specialists and music resource specialists - the total number of minutes per week is more important than the suggested allocations to classroom and rehearsal settings.

- Standards for time and frequency of instruction in grades 7-9/sec. 1 - 3 instrumental music (band) are:

GRADE	LEVEL	CLASSROOM OR REHEARSAL	TIME	FREQUENCY OF INSTRUCTION PER WEEK	TOTAL TIME
Grades 7 – 9/ Sec. 1-3 or Junior High (Designations vary across Canada)	ACHIEVES THE STANDARD	CLASSROOM	45	2	90
		REHEARSAL	30	1	30
				Total	120
	QUALITY	CLASSROOM	45	3	135
		REHEARSAL	45	1	45
				Total	180
	PROFICIENT	CLASSROOM	45	5	225
		REHEARSAL	45	1	45
				Total	270

- Consideration is given to time and frequency of instruction throughout the high school years. The classroom and full ensemble meetings in the following table are non-semestered. Due to unknown factors such as student grouping, staff-to-student ratios, and the employment of music specialists and music resource teachers – the total number of minutes per week is more important than the suggested allocations to classroom or rehearsal settings.
- Standards for time and frequency of instruction in grades 10-12/sec. 4-5 are:

GRADE	LEVEL	CLASSROOM OR REHEARSAL	TIME	FREQUENCY OF INSTRUCTION PER WEEK	TOTAL TIME
Grades 10 – 12/ Sec. 4-5 (non-semestered)	ACHIEVES THE STANDARD	CLASSROOM	60	Every Other Day	120-180
		REHEARSAL	50	1	50
				Total	170-230
	QUALITY	CLASSROOM	60	5	300
		REHEARSAL	50	1	50
				Total	350
	PROFICIENT	CLASSROOM	80	5	400
		REHEARSAL	50	1	50
				Total	450

C. Student-Teacher Ratios

Achieves the Standard Program

- The student-teacher ratio does not exceed 200:1. The student-teacher ratio will be less when a music specialist is assigned to teach other subject areas (including elementary /middle years general music), or when a music specialist is required to travel between schools.

Quality Program

- The student-teacher ratio does not exceed 150:1. The music specialist is employed as a full-time instrumental music teacher. Evidence of flexibility is present in the allocation and recognition of teaching time both inside and outside the normal school schedule. Curricular time is allocated for teaching and administering such activities as wind ensemble, concert band, and jazz ensemble.

Proficient Program

- The student-teacher ratio does not exceed 120:1. The music specialist is employed as a full-time music educator. Flexibility is evident in the allocation and recognition of teaching time, both inside and outside the normal school schedule. Curricular time is allocated for teaching and administering such activities as wind ensemble, concert band, jazz ensemble, solos, small ensembles, and jazz combo.
- **Note:** It is assumed that music programs achieving a Proficient level are provided **support from school boards, school administrators, parents or guardians, and/or parent organizations**. This support enables the Proficient program to provide activities such as:
 - On-site, regular, private lessons or like-instrument group lessons.
 - On-site, regular, private or group lessons in ear training, music theory, music history, and/or jazz improvisation.
 - On-site, regular, small ensemble coaching.

D. Fine Arts and Music Consultants

It is recommended that in the:

Achieves the Standard Program

- Systems larger than forty schools have a full-time music or fine arts consultant. Smaller systems should hire part-time consultants.

Quality Program

- Systems larger than forty schools have a full-time music consultant with responsibility to supervise and professionally develop music specialists. Smaller systems should hire part-time consultants.

Proficient Program

- Systems larger than forty schools have a full-time music consultant with responsibility and authority to hire, deploy, supervise, coordinate, professionally develop, and evaluate music specialists. Larger school systems have a full-time fine arts consultant and several full-time music consultants. The fine arts consultant has responsibility and authority to hire, deploy, and supervise, while the music consultant(s) have responsibility and authority to professionally develop and evaluate music specialists. Smaller systems should hire part-time consultants.

VI. Curriculum Standards

In a program that **Achieves the Standard**, evidence of curriculum and planning is present in areas A to D below. Following each year of study, students display knowledge and skill in performing at incremental band repertoire grade levels 1 - 5.

Normally, in all programs, from two to four distinct sets of concert repertoire are performed in grade 7-8/sec. 1-2 and three to five sets are performed in grades 9-12/sec. 3-5.

In a **Quality** program evidence of curriculum and planning is present in areas A to E below. Following each year of study, students display knowledge and skill in performing at incremental band repertoire grade levels 1 – 5+. Music specialists create units of instruction to guide student learning (see Section IX).

In a school, music program designated as **Proficient**, evidence of curriculum and planning is present in areas A to E below. Following each year of study, students display knowledge and skill in performing at incremental band repertoire grade levels 1-6. Portfolio projects are created to guide student learning (see Section IX). As an alternative to portfolio projects and the standards described under Section X, schools may elect to meet the requirements described in Section VII, B under the title “Proficient Program”.

Assuming six consecutive years of study (five in Quebec), beginning in grade 7/sec. 1, following each year of study students display a high degree of understanding and skill in:

A. Craftsmanship

- In music-making, craftsmanship may be defined as the ability to shape sound materials into expressive events. (e.g. the student displays understanding and skill in the application of embouchure, breathing techniques, scales, arpeggios, rhythms, articulations, dynamics, phrasing, intonation, balance, blend, performance practices, and more - as the student is regularly given opportunity to make musical decisions).
- Three key enablers must be present in the development of craftsmanship:
 1. **Craftsmanship must keep pace with musical vision** (musical understanding and skill must serve the student expectation or desire to shape sounds expressively).
 2. At every level, the **deployment of craftsmanship** must occur **with tacit knowledge** (in the service of expressive performance).
 3. At every level, craftsmanship is viewed as **a means to developing a personal musical voice** (students are provided encouragement and opportunity to make personal decisions as they shape musical ideas).
- Generally, craftsmanship requirements are clearly defined, carefully sequenced, and have existed in our musical culture for generations.
- The tools of musical craftsmanship are defined in a sequence of grades outlined in provincial curricula documents, or in syllabi such as the Royal Conservatory of Music or Quebec Conservatory.
- Course requirements in the development of craftsmanship are outlined at the beginning of the school year and encompass both written and performance measures of learning.

- In school settings, study and practice of craftsmanship usually occurs at the beginning of each classroom meeting and is a normal part of daily student practice assignments.
- Assessment of craftsmanship usually occurs twice a year, prior to a Christmas or semester break, and at the end of the school year.
- During each year of study, students display a high degree of knowledge and skill through their performance of band repertoire grade levels 1 – 6.

B. Instrument-specific materials designed or selected to address particular instrument-specific techniques or solve particular problems (e.g. exercises to develop legato for trombonists, over-the-break for clarinetists, stopped horn technique, roll or sticking exercises for percussionists).

- These exercises are written by the music educator and provided through the distribution and assignment of instrument-specific supplementary books and materials (e.g. Gekeler, K. Method for Oboe or Marsteller, R. Advanced Slide Technique).
- As with craftsmanship, these exercises enable the music-maker to make musical decisions free from constraints imposed by a lack of craftsmanship.
- Proficiency in these techniques is co-requisite to artistic growth, motivation, confidence, and the development of a personal voice as a musician.
- Course requirements in this area are assigned in a sequential order for each instrument, and may include both written and performance measures of learning.
- Study and practice of instrument-specific exercises most often occurs at the beginning of each classroom meeting.
- Assessment of instrument-specific exercises occurs on a periodic basis.

C. The application of knowledge and skill in the performance of chorales, etudes, and studies presented in **classroom method books** (e.g. Standard of Excellence, Accent on Achievement).

- Study and practice of method book materials occur at each classroom meeting.
- Assessment of student achievement in method book study usually occurs on a weekly basis.

D. The application of knowledge and skill in the performance of **repertoire for wind and percussion ensembles.**

All Programs

- All students perform in a concert band or wind ensemble.
- Beginning in grade 8 or 9/sec. 2 or 3, students have an opportunity to perform in a large jazz ensemble.

Quality Program

- Beginning in grade 7/sec. 1 and continuing through grade 9/sec. 3, students participate in a solo and ensemble festival either through provincial affiliates of the Federation of Canadian Music Festivals/La Fédération canadienne des festivals de musique, or through a locally organized music festival. Participation beyond grade 9/sec. 3 is encouraged.
- Students are provided the opportunity to develop skills in jazz improvisation in a small combo setting.

- Music specialists are encouraged to provide students with opportunity to develop performance skills in ensembles representing various musical cultures, styles, or genres such as Celtic, Native/Aboriginal/Indian, Métis, or contemporary youth ensembles.

Proficient Program

- Beginning in grade 7/sec. 1 and continuing through grade 12/sec. 5, students participate in a solo and ensemble festival either through provincial affiliates of the Federation of Canadian Music Festivals/La Fédération canadienne des festivals de musique, or through a locally organized, adjudicated music festival.
- Students are provided the opportunity to develop skills in jazz improvisation in a small combo setting through a sequentially organized offering of courses in jazz improvisation.
- Music specialists are encouraged to provide students with opportunity to develop performance skills in ensembles representing various musical cultures, styles, or genres such as Celtic, Métis, Native/Aboriginal/Indian, or contemporary youth ensembles.

E. Units of Instruction or Portfolio Projects (Quality and Proficient Programs only)

- See Section IX.

VII. Correlating Curriculum to External Canadian Music Standards

A. Correlating with Provincial Affiliates of the Federation of Canadian Music Festivals/ La Fédération canadienne des festivals de musique

- In school music programs designated as Quality or Proficient, solo and small ensemble experiences are correlated with provincial affiliates of the Federation of Canadian Music Festivals/ La Fédération canadienne des festivals de musique, or through a locally organized, adjudicated music festival.
- See Section VI, D for solo and ensemble requirements.

B. Correlating with the Royal Conservatory of Music, Quebec Conservatory, or equivalent systems (this section outlines CBA/RCM requirements)

All Programs

- Over the six-year curriculum, students complete the requirements for RCM Grade 2 Rudiments or equivalent.
- In Quality and Proficient programs, elementary music specialists will cover some of this material in school grades K – 6.

Proficient Program

Curriculum and planning is correlated with Quebec Conservatory, RCM, or equivalent examination requirements. Students will complete:

- The first six levels of RCM performance examinations (grades 2, 4, 6, 8, 9, 10 or equivalents). Excerpts from wind repertoire may be substituted for orchestral excerpts.
- RCM or equivalent grade 2, 4, 6, 8 (Ear Tests)
In Quality and Proficient programs, elementary music specialists will cover some of this material in school grades K – 6.
- RCM or equivalent grade 2, 4, 6, 8 (Sight-Reading)
In Quality and Proficient programs, elementary music specialists will cover some of this material in school grades K – 6.
- Introductory Harmony, Grade 3 Harmony, and Introductory Keyboard Harmony (optional)
Creative projects may be substituted for these advanced courses.

VIII. Daily Lesson Planning in a School Environment

A. Defining the Classroom Music Lesson in a School Environment

- The classroom music lesson is differentiated from an ensemble rehearsal. Though the classroom lesson may include rehearsal of repertoire, this is not the primary purpose of the lesson (see below, “Teaching Content in the Classroom Music Lesson”).
- Classroom music lessons vary in length from five minutes to a full scheduled period.
- A classroom lesson may occupy 10 - 80% of the scheduled time. The remainder of classroom time is often devoted to the rehearsal of repertoire.
- Classroom lessons also vary in length with the amount of student experience. The beginner class typically devotes 80%+ of classroom time to lesson materials. This gradually diminishes to where an advanced classroom (perhaps 4th to 6th year students) may spend 20% of classroom time or less on lesson materials and 80% on repertoire.
- At all levels, the balance of focus is often dependent on considerations such as meeting curricular goals or proximity to the next concert.

B. Teaching Content in the Classroom Music Lesson

The following are among the understandings and skills that are sequentially developed in the classroom music lesson:

- breathing
- embouchure
- tone production
- articulations
- balance
- rhythm (written, clapped, dictated, and performed)
- scales and arpeggios
- dynamics
- special exercises and technical studies for individual students or instrument groupings
- improvisation
- phrasing
- exercises that anticipate and solve repertoire problems
- intonation
- style
- sight-reading
- blend
- music theory
- ear training
- listening
- cultural/historical contexts
- composers
- and more!

C. Materials That Guide Growth In the Classroom Music Lesson

There are two types of materials that guide student growth. These are included in almost every classroom meeting.

1. A diverse collection of materials is carefully selected to sequentially develop most of the understandings and skills in VIII B above. A set of written performance objectives, sequenced for learning and testing two to four times per year are provided for students. These materials are used in a way that is similar to how a musician might organize his/her own daily practice routine.
2. A sequentially developed method book series, such as *Standard of Excellence* or *Accent on Achievement*, is used during the first two to three years of instruction. Continuing years select from more specialized books and materials.

D. Teaching Strategies Employed in Classroom Lesson Planning

The following are among the teaching strategies employed in the classroom lesson:

- Modeling procedure
- “I do – you do” (echoing after the teacher)
- Simplification techniques (play it slower, clap it, sing it, finger the notes, name the notes in rhythm, “dry air it”, and many combinations of these & other strategies).
- Vary the exercises, make them interesting, invent games, use imagery, metaphor, analogy, simile, story, etc.
- Classroom routines demonstrate individual discipline and focus on achievement.
- The first ten minutes are usually a period of intense concentration/work, after which the teacher works to create significance in all that is learned and performed.
- Pace is characterized by effectiveness and efficiency.
- The teacher works to engage the student’s body, mind, and spirit.
- Questioning strategies engage the students in the performance/learning process.
- Students are engaged in problem finding and problem solving.
- Guidelines are challenging, yet attainable.
- A planned sequence of learning is evident over several lessons, the term of evaluation, and the year.
- The teacher’s focus is on meeting the needs of individual students, as well as the ensemble.
- In classroom lesson and rehearsal settings, students are encouraged to be aware of their contribution as music-makers and their (musical) relationship to others in the ensemble.
- Students are encouraged to relate their knowledge and skill to the repertoire.
- Listening to the teacher perform, to individuals and groups of students perform, and/or to recordings - are part of daily classroom lessons.
- Students watch the teacher, who makes effective use of meaningful gestures
- Teachers strive to establish an atmosphere in the classroom or rehearsal that may be characterized as a “room full of rehearsers”.
- Student ownership of personal musical growth is encouraged through regular opportunity for individual practice during the classroom lesson (the time may vary from 20 seconds to several minutes of focused, individual practice).
- There is a smooth transition from one activity to the next and from the classroom lesson to the rehearsal of literature.

E. Classroom Lesson Planning

Classroom lesson planning refers to planning for that portion of the band classroom that involves the use of method or technique books (e.g. *Standard of Excellence*, *Ensemble Drill*, *I Recommend*), chorale studies (e.g. *Treasury of Scales*), or supplementary exercises for

solving special problems (e.g. legato slide technique exercise for trombones). We write classroom lesson plans to:

1. Review and reinforce good performance skills and/or conceptual understandings.
2. Remedial teach (correct skills or understandings).
3. Extend good performance skills or conceptual understandings (teach new skills and/or understandings).
4. Prepare for the rehearsal/performance of repertoire (anticipate, solve, and prevent problems).

Method:

1. Introduce and play each exercise to reinforce¹ correct performance skills and conceptual understandings (e.g. tone production, embouchure, breathing. . .). This usually includes work with such things as long tones, lip slurs, sustained chords, chorales, scales or scale studies, rhythms, articulations, dynamics. . .
2. Remedial teaching techniques are frequently used to correct performance skills and/or conceptual understandings.
3. Extend the tone production, embouchure, breathing, rhythmic . . . learning to stretch the students in new or advanced performance skills or conceptual understandings.²
4. Specific performance skill or understanding requirements may be extracted from the repertoire and practiced in simplified form during the classroom lesson to prepare students for the rehearsal or performance of repertoire (e.g. a rhythmic problem, an unfamiliar key, a breathing technique which may assist students to phrase musically, a particular style of articulation, a difficult technical passage...).

Individual students or small groupings of students are often heard in numbers 1 to 4.

¹Here, and in #2, it is important to provide enough instruction and repetition to develop a high level of correctness for all students. Repetition and correctness lead to confident and motivated students.

²This is a key time in teaching for the clarification of curricular standards (music understandings and skills), on which we base and later evaluate student achievement.

F. A Daily Lesson Planning Form³

Date _____ Grade _____ Class or Ensemble _____

Method book(s) and supplementary materials:

Motivational introduction and/or general teaching aim shared with students (written on board and/or briefly discussed).

Exercise/Activity 1: Page _____ Exercise _____

Specific Teaching Aim:

“The students will be able to. . .

1. Introduce the exercise (in as few words as possible - to reinforce good performance habits and/or conceptual understandings).
2. Have the students play the exercise. As the students perform, evaluate the performance (listening to individuals and the ensemble) then. . .
3. Either introduce a remedial technique to achieve or solidify the desired performance skill or conceptual understanding, or extend a selected performance skill or understanding.
 - a. Remedial technique⁴ (This will normally be followed by either going on to the next exercise or proceeding to extend this performance skill or conceptual understanding.)

and/or

- b. Use a modeling procedure, questioning strategies, or explanation to extend a selected performance skill or conceptual understanding (how to shape the phrase more musically, play/sing with better tone quality, play the exercise with better facility, understand how to clap and count the rhythms. . .)

³ The classroom lesson planning form is appropriate for use with students in grades 6-12 where students are working with method books such as Standard of Excellence, Ensemble Drill, or supplementary study materials.

⁴ Here, and in 3b, it is important to provide enough instruction and repetition to develop a high level of correctness for all students. Repetition and correctness lead to confident and motivated students.

4. Transition statement from exercises to summary:

5. Summary: Review (with the students) what was learned today.

6. Transition statement from summary to assignment:

7. Assignment:

At this point, the class may be either given announcements and dismissed, or go on to rehearse band repertoire. Music specialists often use transition times (e.g. while students are searching their folder for repertoire) to make general announcements.

8. Evaluation:

9. Ideas for next class:

IX. Choosing & Planning Units of Instruction or Creative Projects

General

In Quality and Proficient programs, **units of instruction or portfolio projects** are selected and designed to develop knowledge and skill derived from carefully selected repertoire (e.g. musical styles, historical periods, theory and analysis, aesthetics, performance practices and techniques, improvising, listening, critiquing, analyzing, discussing, and a wide variety of musical experiences).

- From 2-4 units of instruction or portfolio projects are presented in grades 7-8/sec. 1-2.
- From 3-5 units of instruction or portfolio projects are presented in grades 9-12/sec. 3-5.
- Units of instruction or portfolio projects are organized, sequenced and articulated over a period of six years (five years in Quebec).
- A spiral curriculum ensures many concepts are returned to as learning is reinforced and as knowledge about music and how to make music, and experiences of music increase in complexity.

Achieves the Standard

- Repertoire selection will reflect an effort to introduce students to a variety of musical styles and genre.
- Administrative and curricular limitations may prevent an Achieves the Standard program from consistently offering a sequential and comprehensive curriculum based on repertoire selection.
- Listening and critiquing experiences may be limited to research assignments derived from repertoire being studied.

Quality

- Choice of repertoire is an essential element in curriculum planning at this level. Excellent explanations and examples of curricular models, based on repertoire selection, can be found in Miles, Richard (compiler and editor). Chapter 7, "Curricular models based on repertoire selection" in (1997) *Teaching Music Through Performance in Band*. (Chicago, IL: GIA Publications Inc.).
- Provides students with multi-year sequential development of knowledge and skills in a broad range of musical styles and genres. This is primarily achieved through the completion of units of instruction based on a careful selection of repertoire.
- Music specialists develop units of instruction similar in scope, depth, and sequence to those outlined in publications such as *Teaching Music Through Performance in Band*.
- Normally, one unit is developed for each set of repertoire.
- Listening and critiquing of personal, school ensemble, and professional performances of repertoire and representative works should reflect analytical skills and knowledge commensurate with this level.
- As an alternative to developing units of instruction, students may complete the requirements for RCM Introductory Harmony, Grade 3 Harmony, and Introductory Keyboard Harmony, or equivalent.

Proficient

- The primary goal at this level is to enable the development and the experience of the child as an independent music-maker.

- Choice of repertoire is an essential element in curriculum planning at this level. Excellent explanations and examples of curricular models, based on repertoire selection, can be found in Miles, Richard (compiler and editor). Chapter 7, "Curricular models based on repertoire selection" in (1997) *Teaching Music Through Performance in Band*. (Chicago, IL: GIA Publications Inc.).
- Provides students with multi-year sequential development of knowledge and skills in a broad range of musical styles and genres. This is primarily achieved through the completion of creative projects based on a careful selection of repertoire.
- Music specialists develop creative projects similar in scope, depth, and sequence to those outlined in Harris, D. *A Creative Project: Teacher and Student Guide with Support Materials: A Resource Companion to the National Voluntary Curriculum and Standards for Instrumental Music (Band), Proficient Level* (Yorkton, SK: Saskatchewan Band Association)
- Music specialists develop and assess student achievement using a wide variety of authentic assessment tools. Excellent explanations and examples of these tools can be found in:

Farrell, Susan. (1997) *Tools for powerful student evaluation: A practical source of authentic assessment strategies for music teachers*. (Fort Lauderdale, FL: Meredith Music Publications)

- Normally, one creative project is developed for each set of repertoire.
- Listening and critiquing of personal, school ensemble, and professional performances of repertoire and representative works should reflect analytical skills and knowledge commensurate with this level.
- As an alternative to developing creative projects, students may complete the requirements for RCM Introductory Harmony, Grade 3 Harmony, and Introductory Keyboard Harmony, or equivalent.

X. Curricular and Technical Standards for Wind Instruments

It is preferable to start instrumental music instruction prior to grade 7/sec. 1, as this significantly increases the student retention rate. However this document will use grade 7/sec. 1 as the first year of band instruction.

At all levels scales are to be played from memory, ascending and descending, in the stated keys, in various articulations. At beginner grade levels, scales and arpeggios may be broken to accommodate range limitations. At more advanced grade levels, scales and arpeggios may be extended to encompass wider range capabilities.

Traditionally, in a full band setting, scales are taught from a concert pitch frame of reference, while in like-instrument or private lesson settings scales are typically taught from a written frame of reference. (e.g. Typically in a full band setting a Bb clarinet player refers to a written C scale as "Concert Bb").

Attainment of a standard at all levels and years of experience is based on 100% accuracy in the performance of scales, arpeggios, and rhythms.

Grade 7/Sec. 1

Scales and Arpeggios 7/Sec. 1 (in quarter notes at M.M. ♩ = 92)	
ACHIEVES THE STANDARD	Major: Concert Bb, Eb, F, Ab
	Chromatic: Concert Bb or F
	Articulations: all slurred, all legato, all tongued
QUALITY	Major: Written C, F, Bb, Eb, Ab, G, D
	Melodic minor: Written a
	Chromatic: Concert Bb or F
	Articulations: all slurred, all legato, all tongued, two slurred/two slurred and two slurred/two tongued
PROFICIENT	Major: Written C, F, Bb, Eb, Ab, G, D
	Melodic minor: Written a, e, d, b, g
	Chromatic: Concert Bb or F
	Articulations: all slurred, all legato, all tongued, two slurred/two slurred, two slurred/two tongued, and two tongued/two slurred

Rhythm 7/Sec. 1 (All Levels)

- Students will demonstrate musical understanding and skill in:
 - Maintaining a steady pulse while clapping, counting, singing, or playing
 - Subdividing the pulse into two equal parts while clapping, counting, singing, or playing
 - Beginning, sustaining, and ending rhythms following rules of duration and release appropriate to this level (while singing or playing)
 - Writing, clapping, counting, singing, and playing rhythms presented on a single pitch, in time signatures of 4/4, 2/4, or 3/4 at M.M. ♩ = 80



2. The following additional rhythms and the equivalent rests are for percussionists only at this level. There is no change in time signature or tempo requirements.



3. Students will demonstrate an increasing degree of rhythmic independence. In grade 7 students are required to clap, count, sing or play one rhythm while another rhythm is performed simultaneously.

Expressive Markings 7/Sec. 1 (All Levels)

1. On a given pitch in the mid-range of the instrument, on two consecutive half notes followed by four consecutive quarter notes at M.M. ♩ = 60, students will demonstrate understanding and correct performance of the accent (>) while retaining good tone quality and intonation.
2. Students will demonstrate the ability to perform at *forte (f)*, *mezzo forte (mf)*, and *mezzo piano (mp)* dynamic levels while retaining good tone quality and intonation.
3. On a given note in the mid-range of the instrument, over eight beats at M.M. ♩ = 60, students will demonstrate the ability to perform a *diminuendo*, beginning at *mezzo forte* and diminishing to *mezzo piano*, while retaining good tone quality and intonation.
4. On a given note in the mid-range of the instrument, over eight beats at M.M. ♩ = 60, students will demonstrate the ability to perform a *crescendo-diminuendo*, beginning at *mezzo piano*, building to a *mezzo forte*, and returning to a *mezzo piano*, while retaining good tone quality and intonation.

Chorale Performance 7/Sec. 1 (All Levels)

As a full band, students will perform a prepared chorale, chosen by the teacher or from a selected list. Students will demonstrate skill and understanding of tone quality (embouchure and breathing), articulation, balance, blend, intonation, phrasing, dynamics, and rhythm.

Sight Reading 7/Sec. 1 (All Levels)

1. Students will demonstrate the ability to count and clap a two-measure rhythm. Students will play a second two-measure rhythm. A steady pace and rhythmic accentuation is expected. Rhythms will be presented on a single pitch, in time signatures of 2/4, 3/4, or 4/4 utilizing groupings in any combination of:



2. Students will also be able to sight read a simple four-bar melody written in the key of concert Bb, Eb, or F major.

Ear Tests 7/Sec. 1

QUALITY

1. Melody Playback 7/Sec. 1

Students will play back a five-note melody based on the first five notes of a major scale that may contain one or more leaps of a third, after the teacher has:

- Named the key
- Played the tonic triad once and the melody twice.

Beginning note: tonic or dominant

Key: Concert Bb, Eb, or F major

Range: Within a perfect fifth

Time signature: 3/4 or 4/4

2. Rhythm 7/Sec. 1

Students will sing, tap, or clap the rhythm of a short melody, after it has been played twice by the teacher. Time signatures: 2/4 or 3/4

3. Intervals 7/Sec. 1

Students will be able to aurally identify the intervals of a major 3rd and a perfect 5th.

PROFICIENT Will meet the Ear Test requirements for Grade 2 RCM or equivalent.

Ensemble Performance Standards 7/Sec. 1

ACHIEVES THE STANDARD

- Students will display craftsmanship in the performance of music at a band repertoire grade of 1/1+.
- See Section VI, D.

QUALITY

- Students will display craftsmanship in the performance of music at a band repertoire grade of 1+/2.
- See Section VI, D.

PROFICIENT

- Students will display craftsmanship in the performance of music at a band repertoire grade of 1+/2+.
- See Section VI, D.

Units of Instruction or Creative Project Requirements 7/Sec. 1

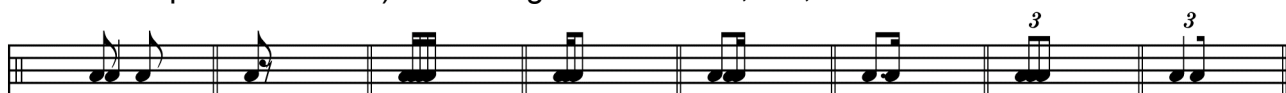
- See Section IX.

Grade 8/Sec. 2

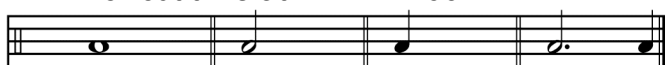
Scales and Arpeggios Grade 8/Sec. 2 (one octave in quarter notes at M.M. ♩ = 96)	
ACHIEVES THE STANDARD	Major: Concert Bb, Eb, F, Ab, C, Db
	Melodic minor: Concert g, c, d
	Chromatic: Concert Bb and Eb
	Articulations: all slurred, all legato, all tongued
QUALITY	Major: Written C, F, Bb, Eb, Ab, G, D, A, E
	Melodic minor: Written a, d, e
	Chromatic: Written C
	Articulations: all slurred, all legato, all tongued,
	two slurred/two slurred, two slurred/two tongued,
PROFICIENT	two tongued/two slurred
	Major: Written C, F, Bb, Eb, Ab, G, D, A, E
	Melodic minor: Written a, d, e, b, g
	Chromatic: Written C
	Articulations: all slurred, all legato, all tongued,
	two slurred/two slurred, two slurred/two tongued,
	two tongued/two slurred, three slurred/one tongued

Rhythm Grade 8/Sec. 2 (All Levels)

1. Students will demonstrate musical understanding and skill in:
 - a. Maintaining a steady pulse while clapping, counting, singing, or playing
 - b. Subdividing the pulse into two, three, or four equal parts while clapping, counting, singing, or playing
 - c. Beginning, sustaining, and ending rhythms following rules of duration and release appropriate to this level (while singing or playing)
 - d. Writing, clapping, counting, singing, and playing the following rhythms (in addition to those in previous levels) in time signatures of 4/4, 2/4, or 3/4 at M.M. ♩ = 96



- e. Clapping, counting, singing, and playing the following notation, or equivalent rests, in 2/2 or cut time at M.M. ♩ = 60:



- f. Clapping, counting, singing, and playing the following rhythms or equivalent rests (in addition to those in previous levels) in 3/8 or 6/8 time at M.M. ♩ = 132 or ♩ = 44:



- g. Clapping, counting, singing, and playing the following time transition pattern in 2/4 or 4/4 time at M.M. ♩ = 60:

The musical score for 'The Rose Tree' is presented in two systems. The first system is for a treble clef instrument in 2/4 time, featuring a melody with eighth and sixteenth notes and a triplet of eighth notes. The second system is for a bass clef instrument in 2/4 time, featuring a melody with eighth and sixteenth notes and a triplet of eighth notes. The score concludes with a double bar line.

2. The following additional rhythms and equivalent rests are for percussionists only at this level. Time signature and tempo requirements remain the same for all instruments.

A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a quarter note G4, followed by a dotted quarter note A4, then a quarter note Bb4, and finally a quarter note A4. The word "time" is written below the staff.

3. Students will demonstrate an increased degree of rhythmic independence. In grade 8/sec. 2, students are required to clap, count, sing or play any rhythm at this level while up to two different rhythms at this level are performed simultaneously.

Expressive Markings Grade 8/Sec. 2 (All Levels)

1. In addition to the grade 7/sec. 1 requirements, students will demonstrate the ability to perform *fortepiano* (*fp*), *sforzando* (*sfz*), and/or *martellato* (^) markings, on a given pitch in the mid-range of their instrument, on two consecutive half notes (assume quarter notes for the *martellato*) followed by four consecutive quarter notes at M.M. ♩ = 60 while retaining good tone quality and intonation.
2. In addition to the grade 7/sec. 1 requirements, students will demonstrate the ability to perform at the *forte* (*f*), *mezzo forte* (*mf*), *mezzo piano* (*mp*), and *piano* (*p*) dynamic levels while retaining good tone quality and intonation.
3. On a given note in the mid-range of the instrument, over eight beats at M.M. ♩ = 60, students will demonstrate the ability to perform a *diminuendo-crescendo* beginning at *forte*, diminishing to *piano*, and returning to *forte*, while retaining good tone quality and intonation.
4. On a given note in the mid-range of the instrument, over eight beats at M.M. ♩ = 60, students will demonstrate the ability to perform a *crescendo-diminuendo* beginning at *piano*, building to *forte*, and returning to *piano*, while retaining good tone quality and intonation.

Chorale Performance Grade 8/Sec. 2 (All Levels)

In the performance of a prepared chorale, students will demonstrate increased skill and understanding of tone quality (embouchure and breathing), articulation, balance, blend, intonation, phrasing, dynamics, and rhythm commensurate with the musical skill and understandings delineated for this level.

Sight Reading Grade 8/Sec. 2 (All Levels)

1. In addition to the rhythmic requirements of grade 7/sec. 1, students will count and clap rhythms presented on a single pitch in 2/4, 3/4, 4/4, 3/8, or 6/8 time signatures that utilize groupings in any combination, including rest substitutions of:



2. Students will apply the concept of the tie to all rhythms or rhythmic combinations at this level. A steady pace and rhythmic accentuation is expected.
3. Students will sight-read a short composition in either a major or minor key at the grade 7/sec. 1 level, correlated to their achievement level (repertoire grade 1-2).

Ear Tests Grade 8/Sec. 2

ACHIEVES THE STANDARD

1. Melody Playback Grade 8/Sec. 2
Students will play back a five-note melody based on the first five notes of a major scale that may contain one or more leaps of a third, after the teacher has:
 - Named the key
 - Played the tonic triad once and the melody twice.Beginning note: tonic or dominant
Key: Concert Bb, Eb, F, or Ab major
Range: within the range of a perfect fifth
Time signature: 3/4 or 4/4
2. Rhythm Grade 8/Sec. 2
Students will sing, tap, or clap the rhythm of a short melody after the teacher has played it twice. Time signatures: 2/4 or 3/4
3. Intervals Grade 8/Sec. 2
Students will be able to aurally recognize the intervals of a major 3rd and a perfect 5th.

QUALITY

1. Melody Playback Grade 8/Sec. 2
Students will play back a five-note melody based on the first five notes of a major scale that may contain one or more leaps of a third, after the teacher has:
 - Named the key
 - Played the tonic triad once and the melody twice.Beginning note: tonic or dominant
Key: Concert Bb, Eb, F, or C major
Range: Within the range of a perfect fifth
Time signature: 3/4 or 4/4

2. Rhythm Grade 8/Sec. 2

Students will sing, tap, or clap the rhythm of a short melody after the teacher has played it twice. Time signatures: 2/4 or 3/4

3. Intervals Grade 8/Sec. 2

Students will be able to aurally recognize the intervals of a major 3rd and a perfect 5th.

PROFICIENT Will meet the Ear Test requirements for Grade 4 RCM or equivalent.

Ensemble Performance Standards Grade 8/Sec. 2

ACHIEVES THE STANDARD

- Students will display craftsmanship in the performance of music at a band repertoire grade of 2/2+.
- See Section VI, D.

QUALITY

- Students will display craftsmanship in the performance of music at a band repertoire grade of 2+/3.
- See Section VI, D.

PROFICIENT

- Students will display craftsmanship in the performance of music at a band repertoire grade of 2+/3.
- See Section VI, D.

Units of Instruction or Creative Project Requirements Grade 8/Sec. 2

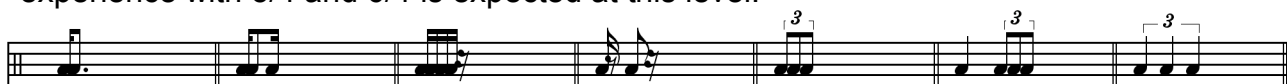
- See Section IX.

Grade 9/Sec. 3

Scales and Arpeggios Grade 9/Sec. 3 (one octave in quarter notes at M.M. ♩ = 104)	
ACHIEVES THE STANDARD	Major: Concert Bb, Eb, F, Ab, C, Db, G, Gb, D, Cb
	Melodic minor: Concert g, c, d, f, a
	Chromatic: Starting on any note, one octave
	Articulations: All slurred, all legato, all tongued
QUALITY	Major: Written C, F, Bb, Eb, Ab, G, D, A, E, Db, B
	Melodic minor: Written a, d, e, g, b
	Chromatic: Starting on any note, one octave
	Articulations: all slurred, all legato, all tongued,
	two slurred/two slurred, two slurred/two tongued,
	two tongued/two slurred, three slurred/one tongued
PROFICIENT	Major: Written C, F, Bb, Eb, Ab, G, D, A, E, Db, B
	Melodic minor: Written a, d, e, b, g, c
	Chromatic: Starting on any note, one octave
	Articulations: all slurred, all legato, all tongued,
	two slurred/two slurred, two slurred/two tongued,
	two tongued/two slurred, three slurred/one tongued,
	one tongued/three slurred

Rhythm Grade 9/Sec. 3 (All Levels)

1. Students will demonstrate musical understanding and skill in:
 - a. Maintaining a steady pulse while clapping, counting, singing, or playing
 - b. Subdividing the pulse into two, three, or four equal parts while clapping, counting, singing, or playing
 - c. Beginning, sustaining, and ending rhythms following rules of duration and release appropriate to this level (while singing or playing)
 - d. Writing, clapping, counting, singing, and playing the following rhythms (in addition to those of previous levels) in time signatures of 4/4, 2/4, and 3/4 at M.M. ♩ = 104. Some experience with 5/4 and 6/4 is expected at this level.



- e. Clapping, counting, singing, and playing the following notation, or equivalent rests, in 2/2 or cut time at M.M. ∞ = 96:



- f. Clapping, counting, singing, and playing the following rhythms or equivalent rests (in addition to those in previous levels) in 3/8, 6/8, 9/8, or 12/8 time at M.M. = 152 or ♩ = 52. Some experience with 5/8 and 7/8 is expected at this level.



- g. Clapping, counting, singing, and playing the following time transition pattern in 4/4 time at M.M. ♩ = 72:



- h. The following additional rhythm patterns and equivalent rests are for percussionists only at this level. There is no change in time signature or tempo requirements.



2. Students will demonstrate an advanced degree of rhythmic independence. In year 3 (grade 9/sec. 3) students are required to clap, count, sing or play any rhythm at this level while up to three different rhythms at this level are performed simultaneously.

Expressive Markings Grade 9/Sec. 3 (All Levels)

1. In addition to the requirements of previous years, students will demonstrate the ability to perform all dynamic markings between *pianissimo* and *fortissimo*, in any combination, beginning on any note while retaining good tone quality and intonation.
2. On any given note, over eight beats at M.M. = 60, students will demonstrate the ability to perform a *diminuendo-crescendo* beginning at *fortissimo*, diminishing to *pianissimo* and returning to *fortissimo*, while retaining good tone quality and intonation.
3. On any given note, over eight beats at M.M. = 60, students will demonstrate the ability to perform a *crescendo-diminuendo* beginning at *pianissimo*, building to a *fortissimo* and returning to a *pianissimo*, while retaining good tone quality and intonation.
4. On any given note, over four beats at M.M. = 60, students will demonstrate the ability to perform a *fortepiano-crescendo*, while retaining good tone quality and intonation.

Chorale Performance Grade 9/Sec. 3 (All Levels)

In the performance of a prepared chorale, students will demonstrate increased skill and understanding of tone quality (embouchure and breathing), balance, blend, intonation, phrasing, and rhythm commensurate with the musical skill and understandings delineated for this level.

Sight Reading Grade 9/Sec. 3 (All Levels)

1. In addition to the rhythmic requirements of previous years, students will count and clap or play four-measure rhythms presented on a single pitch in 2/4, 3/4, 4/4, 3/8, or 6/8 signatures that utilize groupings in any combination, including rest substitutions of:



- In compound time: all combinations of eighth and/or sixteenth notes, including rest substitutions.
2. Students will count and clap or play rhythms in 5/4, 6/4, 5/8, 7/8, 9/8, or 12/8.
 3. Student will apply the concept of the tie to all rhythms or rhythmic combinations.
 4. Students will sight read a composition at the grade 8/sec. 2 level and correlated to their achievement level.
 5. A steady pace and rhythmic accentuation is expected.

Ear Tests Grade 9/Sec. 3

ACHIEVES THE STANDARD

1. Melody Playback Grade 9/Sec. 3
Students will play back a six-note melody based on the first five notes of a major scale, diatonic (with one or more leaps of a third), and in either 3/4 of 4/4 time after the teacher has:
 - Named the key
 - Played the tonic triad once and the melody twice.Beginning note: tonic or dominant
Key: Concert Bb, Eb, F, Ab, C, or Db major
Range: Within the range of a perfect 5th
Time signature: 3/4 or 4/4
2. Rhythm Grade 9/Sec. 3
Students will sing, tap, or clap the rhythm of a short melody after the teacher has played it twice. Time signatures: 2/4 or 6/8

3. Intervals Grade 9/Sec. 3

Students will aurally identify the following ascending intervals: major 3rd, minor 3rd, perfect 4th, perfect 5th, perfect octave; descending interval: minor 3rd.

QUALITY

1. Melody Playback Grade 9/Sec. 3

Students will play back a six-note melody based on the first five notes of a major scale, diatonic (with one or more leaps of a third), and in either 3/4 or 4/4 time after the teacher has:

- Named the key
- Played the tonic triad once and the melody twice.

Beginning note: tonic or dominant

Key: Concert Bb, Eb, F, C, or Ab major

Range: Within the range of a perfect 5th

Time signature: 3/4 or 4/4

2. Rhythm Grade 9/Sec. 3

Students will sing, tap, or clap the rhythm of a short melody after the teacher has played it twice. Time signatures: 2/4 or 6/8

3. Intervals Grade 9/Sec. 3

Students will aurally identify the following ascending intervals: major 3rd, minor 3rd, perfect 4th, perfect 5th, perfect octave; descending interval: minor 3rd.

PROFICIENT

Will meet the Ear Test requirements for Grade 6 RCM or equivalent.

Ensemble Performance Standards Grade 9/Sec. 3
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ACHIEVES THE STANDARD

- Students will display craftsmanship in the performance of music at a band repertoire grade of 2+/3.
- See Section VI, D.

QUALITY

- Students will display craftsmanship in the performance of music at a band repertoire grade of 3/3+.
- See Section VI, D.

PROFICIENT

- Students will display craftsmanship in the performance of music at a band repertoire grade of 3/3+.
- See Section VI, D.

Units of Instruction or Creative Project Requirements Grade 9/Sec. 3

- See Section IX.

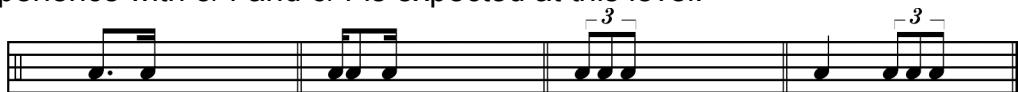
Grade 10/Sec. 4

Scales and Arpeggios 10/Sec 4 (scales in sixteenth notes/arpeggios in eighth notes, at M.M. ♩ = 72)

ACHIEVES THE STANDARD	Major: All keys through the circle of fourths
	Melodic minor: Concert g, c, d, f, a, bb, eb
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Articulations: All slurred, all legato, all tongued, two slurred/two slurred
QUALITY	Major: All keys through the circle of fourths
	Melodic minor: Written a, d, e, g, b, c, f, c#, bb
	Harmonic minor: Written a, d, e, g, b, c, f
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Articulations: all slurred, all legato, all tongued,
	two slurred/two slurred, two slurred/two tongued, two tongued/two slurred, three slurred/one tongued
PROFICIENT	Major: All keys through the circle of fourths
	Melodic minor: Written a, d, e, g, b, c, f, c#, bb
	Harmonic minor: Written a, d, e, g, b, c, f
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Articulations: all slurred, all legato, all tongued,
	two slurred/two slurred, two slurred/two tongued,
	two tongued/two slurred, three slurred/one tongued, one tongued/three slurred, one tongued/two slurred/one tongued

Rhythm Grade 10/Sec. 4 (All Levels)

1. Students will demonstrate musical understanding and skill in:
 - a. Maintaining a steady pulse while clapping, counting, singing, or playing
 - b. Subdividing the pulse into two, three, four, or five equal parts while clapping, counting, singing, or playing
 - c. Beginning, sustaining, and ending rhythms following rules of duration and release appropriate to this level (while singing or playing)
 - d. Writing, clapping, counting, singing, and playing the following rhythms (in addition to those of previous levels) in time signatures of 4/4, 2/4, and 3/4 at M.M. ♩ = 108. Some experience with 5/4 and 6/4 is expected at this level.

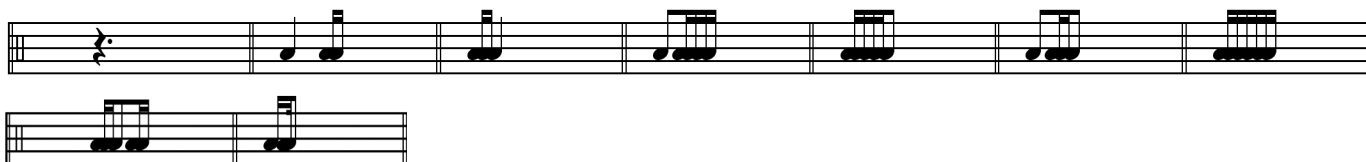


- Any combination of 4 sixteenth notes and sixteenth rests
- Any combination of sixteenth notes and eighth notes

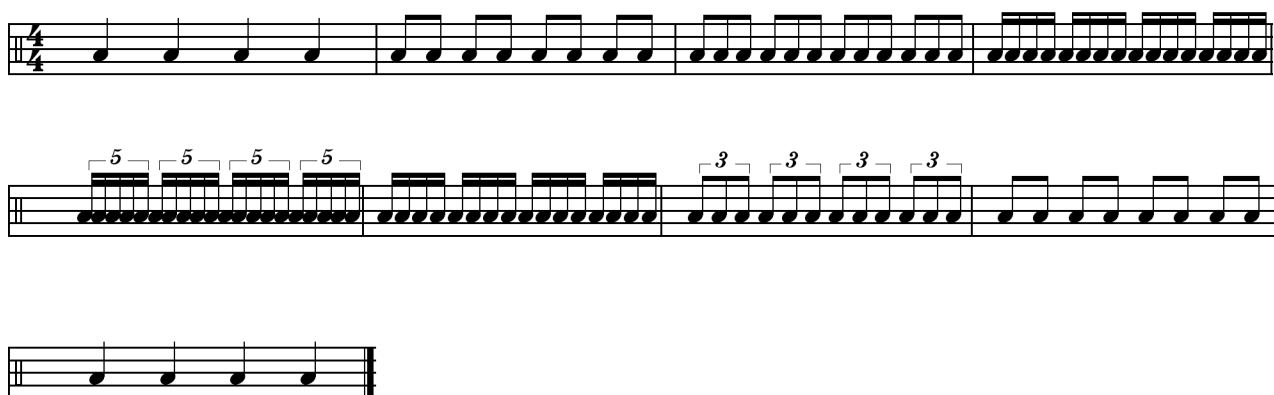
- e. Clapping, singing, and playing the following notation, or equivalent rests, in 2/2 or cut time at M.M. $\text{h} = 120$:



- f. Clapping, counting, singing, and playing the following rhythms or equivalent rests (in addition to those in previous levels) in 3/8, 6/8, 9/8, or 12/8 time at M.M. $\tilde{q}. = 60$. Some experience with 5/8 and 7/8 is expected at this level.



- g. Clapping, counting, singing, and playing the following rhythm pattern in 4/4 time at M.M. ♩ = 76:



2. Rhythm standards for percussion are outlined in the *Curricular and Technical Standards for Percussion* document.
3. Students will demonstrate an increasing degree of rhythmic independence. At level 10/Secondaire 3, students are required to clap, count, sing or play any rhythm at this level while up to three different rhythms at this level are performed simultaneously.
4. Students will demonstrate skill in rapid single and/or multiple tonguing while performing any scale at this level at M.M. ♩ = 120, in the following rhythmic form:
 - Groupings of 4, 6, or 8 sixteenth notes on a single pitch while ascending and descending over one octave

Sight Reading Grade 10/Sec. 4

ACHIEVES THE STANDARD

1. In addition to the requirements of previous years, students will count and clap or play rhythms presented on a single pitch that utilize groupings in any combination, including rest substitutions of:



2. Apply the concept of the tie to all rhythms above
3. Students will count and clap or play rhythms in 5/4, 6/4, 5/8, 7/8, 9/8, 12/8 time signatures.
4. Students will sight read a composition at the grade 9/sec. 3 level.
5. A steady pace and rhythmic accentuation is expected.

QUALITY

Given a musical score one grade level below the performance level of the ensemble, students will, independent of a teacher, demonstrate a high degree of understanding and skill in the rehearsal and authentic (stylistic) performance of repertoire representing one of Medieval, Renaissance, Baroque, Classical, Romantic, or Contemporary periods.

PROFICIENT

Given a musical score one grade level below the performance level of the ensemble, students will, independent of a teacher, demonstrate a high degree of understanding and skill in the rehearsal and authentic (stylistic) performance of repertoire representing any three of Medieval, Renaissance, Baroque, Classical, Romantic, or Contemporary periods.

Ear Tests Grade 10/Sec. 4

ACHIEVES THE STANDARD

1. Melody Playback Grade 10/Sec. 4
Students will play back a six note melody based on the first five notes of a major scale, which may contain one or more leaps of a third, written in 3/4 or 4/4 time, after the teacher has:
 - Named the key
 - Played the tonic triad once and the melody twice.Beginning note: tonic or dominant
Key: Bb, Eb, F, Ab, C, Db, G, Gb, D, or Cb major
Range: Within the range of a perfect 5th
Time signature: 3/4 or 4/4

2. Rhythm Grade 10/Sec. 4

Students will sing, tap, or clap the rhythm of a short melody after it has been played twice by the teacher. Time signatures: 2/4 (3 measures) or 6/8 (2 measures)

3. Intervals Grade 10/Sec. 4

Students will aurally identify the intervals of a major 3rd, minor 3rd, perfect 4th, perfect 5th, and perfect octave

QUALITY Will meet the Ear Test requirements for Grade 4 RCM or equivalent.

PROFICIENT Will meet the Ear Test requirements for Grade 8 RCM or equivalent.

Ensemble Performance Standards Grade 10/Sec. 4

ACHIEVES THE STANDARD

- Students will display craftsmanship in the performance of music at a band repertoire grade of 3+/4.
- See Section VI, D.

QUALITY

- Students will display craftsmanship in the performance of music at a band repertoire grade of 4/4+.
- See Section VI, D.

PROFICIENT

- Students will display craftsmanship in the performance of music at a band repertoire grade of 4/4+.
- See Section VI, D.

Units of Instruction or Creative Project Requirements Grade 10/Sec. 4
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- See Section IX.

Grade 11/Sec. 5

Scales and Arpeggios 11/Sec. 5 (two octaves where possible in eighth notes at M.M. ♩ = 80)	
ACHIEVES THE STANDARD	Major: All keys through the circle of fourths
	Melodic minor: All keys through the circle of fourths
	Harmonic minor: All keys through the circle of fourths
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Diminished 7 th arpeggios: All keys through the circle of fourths
	Articulations: All slurred, all legato, all tongued, 2 slurred/2 slurred, 2 slurred/2 tongued
QUALITY	Major: All keys through the circle of fourths
	Melodic minor: All keys through the circle of fourths
	Harmonic minor: All keys through the circle of fourths
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Diminished 7 th arpeggios: All keys through the circle of fourths
	Articulations: all slurred, all legato, all tongued, two slurred/two slurred, two slurred/two tongued, two tongued/two slurred, three slurred/one tongued
PROFICIENT	Major: All keys through the circle of fourths
	Melodic minor: All keys through the circle of fourths
	Harmonic minor: All keys through the circle of fourths
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Diminished 7 th arpeggios: All keys through the circle of fourths
	Articulations: all slurred, all legato, all tongued, two slurred/two slurred, two slurred/two tongued, two tongued/two slurred, three slurred/one tongued, one tongued/three slurred, one tongued/two slurred/one tongued

Sight Reading Grade 11/Sec. 5

- ACHIEVES THE STANDARD**
1. Students will count and clap or play any of the rhythms at the grade 10/sec. 4 level.
 2. Students will sight read a composition at the grade 10/sec. 4 level.

QUALITY Given a musical score one grade level below the performance level of the ensemble, students will, independent of a teacher, demonstrate a high degree of understanding and skill in the rehearsal and authentic (stylistic) performance of repertoire representing the Medieval, Renaissance, Baroque, Classical, Romantic, or Contemporary periods. Students in a Quality program will demonstrate a mature understanding of any three periods.

PROFICIENT Given a musical score one grade level below the performance level of the ensemble, students will, independent of a teacher, demonstrate a high degree of understanding and skill in the rehearsal and authentic (stylistic) performance of repertoire representing the Medieval, Renaissance, Baroque, Classical, Romantic, or Contemporary periods. Students in a Proficient program will demonstrate a mature understanding of any four periods.

Ear Tests Grade 11/Sec. 5

- ACHIEVES THE STANDARD**
1. Melody Playback Grade 11/Sec. 5
Students will play back a six-note melody based on the first five notes of a major scale that may contain one or more leaps of a third, after the teacher has:
 - Named the key
 - Played the tonic triad once and the melody twice.Beginning note: tonic or dominant
Key: Any major scale
Range: Within the range of a perfect 5th
Time signature: 3/4 or 4/4
 2. Rhythm Grade 11/Sec. 5
Grade 4 RCM or equivalent - Students will count and clap or play the rhythm of a short melody after it has been played twice by the teacher.
Time signatures: 2/4 (3 measures) or 6/8 (2 measures)
 3. Intervals Grade 11/Sec. 5
Grade 4 RCM or equivalent - Students will aurally identify any of the following ascending intervals: major 3rd, minor 3rd, perfect 4th, perfect 5th, perfect octave; descending intervals: minor 3rd, perfect 5th, perfect octave.

QUALITY Will meet the Ear Test requirements for Grade 6 RCM or equivalent.

PROFICIENT Will meet the Ear Test requirements for Grade 9 RCM or equivalent.

Ensemble Performance Standards Grade 11/Sec. 5

ACHIEVES THE STANDARD

- Students will display craftsmanship in the performance of music at a band repertoire grade of 4/4+.
- See Section VI, D.

QUALITY

- Students will display craftsmanship in the performance of music at a band repertoire grade of 4+/5.
- See Section VI, D.

PROFICIENT

- Students will display craftsmanship in the performance of music at a band repertoire grade of 4+/5.
- See Section VI, D.

Units of Instruction or Creative Project Requirements Grade 11/Sec. 5
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- See Section IX.

Grade 12

Scales and Arpeggios 12 (two octaves where possible in eighth notes at M.M. ♩ = 84)	
ACHIEVES THE STANDARD	Major: All keys through the circle of fourths
	Melodic minor: All keys through the circle of fourths
	Harmonic minor: All keys through the circle of fourths
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Diminished 7 th arpeggios: All keys through the circle of fourths
	Articulations: All slurred, all legato, all tongued, 2 slurred/2 slurred, 2 slurred/2 tongued, 2 tongued/2 slurred
QUALITY	Major: All keys through the circle of fourths
	Melodic minor: All keys through the circle of fourths
	Harmonic minor: All keys through the circle of fourths
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Diminished 7 th arpeggios: All keys through the circle of fourths
	Articulations: all slurred, all legato, all tongued, two slurred/two slurred, two slurred/two tongued, two tongued/two slurred, three slurred/one tongued
PROFICIENT	Major: All keys through the circle of fourths
	Melodic minor: All keys through the circle of fourths
	Harmonic minor: All keys through the circle of fourths
	Chromatic: Starting on any note, one octave, two octaves where possible
	Dominant 7 th arpeggios: All keys through the circle of fourths
	Diminished 7 th arpeggios: All keys through the circle of fourths
	Articulations: all slurred, all legato, all tongued, two slurred/two slurred, two slurred/two tongued, two tongued/two slurred, three slurred/one tongued, one tongued/three slurred, one tongued/two slurred/one tongued

Sight Reading 12

ACHIEVES THE STANDARD Students will sight-read a short composition in either a major or minor key at the Grade 11/Sec. 5 level.

QUALITY Given a musical score one grade level below the performance level of the ensemble, students will, independent of a teacher, demonstrate a high degree of understanding and skill in the rehearsal and authentic (stylistic) performance of repertoire from the Medieval, Renaissance, Baroque, Classical, Romantic, or Contemporary periods. Students in a Quality program will demonstrate a mature understanding of any four periods.

PROFICIENT Given a musical score one grade level below the performance level of the ensemble, students will, independent of a teacher, demonstrate a high degree of understanding and skill in the rehearsal and authentic (stylistic) performance of repertoire from the Medieval, Renaissance, Baroque, Classical, Romantic, or Contemporary periods. Students in a Proficient program will demonstrate a mature understanding of all periods.

Ear Tests 12

- ACHIEVES THE STANDARD**
1. Melody Playback 12
Students will play back a nine-note melody based on the complete major scale from tonic to tonic, or from dominant to dominant, after the teacher has:
 - Named the key
 - Played the tonic triad once and the melody twice.Beginning note: tonic, mediant, or dominant
Key: Any major scale
Range: within the range of a nine-note scale
Time signature: 3/4, 4/4, or 6/8
 2. Rhythm 12
Grade 6 RCM or equivalent - Students will sing, tap, or clap the rhythm of a short melody after it has been played twice by the teacher. Time signatures: 2/4 (3 measures) or 6/8 (2 measures)
 3. Intervals 12
Grade 6 RCM or equivalent - Students will aurally identify any of the following intervals-ascending: major 3rd, minor 3rd, perfect 4th, perfect 5th, perfect octave; descending: minor 3rd, perfect 5th, perfect octave
- QUALITY** Will meet the Ear Test requirements for Grade 8 RCM or equivalent.
- PROFICIENT** Will meet the Ear Test requirements for Grade 10 RCM or equivalent.

Ensemble Performance Standards 12

ACHIEVES THE STANDARD

- Students will display craftsmanship in the performance of music at a band repertoire grade of 4+/5.
- See Section VI, D.

QUALITY

- Students will display craftsmanship in the performance of music at a band repertoire grade of 5/5+.
- See Section VI, D.

PROFICIENT

- Students will display craftsmanship in the performance of music at a band repertoire grade of 5/6.
- See Section VI, D.

Units of Instruction or Creative Project Requirements 12

- See Section IX.




XI. Curricular and Technical Standards for Percussion

Scales (as per existing standards except omit articulations)

Rudiments are to be played from memory, smoothly, with maximum control, using alternate sticking whenever possible. Students will be prepared to begin at a very slow tempo, gradually accelerating to the metronome marking indicated, then gradually decrease speed to the original tempo. Where no metronome markings are indicated, student's discretion is to be used to ensure maximum speed and control. (Note: rhythms indicated beside rudiment names only indicate note relationships for the purpose of synchronizing to the metronome. For correct notation of the rudiments, please refer to the PAS list of the 40 international rudiments).

Grade 7/Sec. 1

Snare Drum Rudiments 1


















Rudiment	Achieves the Standard	Quality	Proficient
multiple bounce roll (overlapping buzzes)	1 motion = ♩ = 80	1 motion = ♩ = 100	1 motion = ♩ = 120
single stroke roll 	@ ♩ = 72	@ ♩ = 86	@ ♩ = 100
double stroke roll 	@ ♩ = 60	@ ♩ = 70	@ ♩ = 80
flam	eighth notes @ ♩ = 60	eighth notes @ ♩ = 80	eighth notes @ ♩ = 100
single paradiddle 	@ ♩ = 54	@ ♩ = 72	@ ♩ = 90

Accessories 1:








Instrument	Achieves the Standard	Quality	Proficient
bass drum	single stroke and dam pen playing side head	STANDARD technique + single stroke and dam pen both heads with hands	QUALITY technique + single stroke and dam pen both heads with hands and one knee
cymbals (crash)	<i>mf</i> laissez-viber	same	same
tambourine	finger taps	finger taps fist accents	alternate finger taps with fist accents
triangle	single strokes	same	same

Grade 8/Sec. 2

Snare Drum Rudiments 2: Snare Drum Rudiments 1 in addition to:


















Rudiment	Achieves the Standard	Quality	Proficient
triple stroke roll	@  = 72	@  = 86	@  = 100
flam tap	eighth notes @  = 72	eighth notes @  = 86	eighth notes @  = 100
ruff	quarter notes @  = 80	quarter notes @  = 100	quarter notes @  = 120
double paradiddle 	 = 120	 = 140	 = 160
5-stroke roll 	 = 120	 = 140	 = 160

Accessories 2:







Instrument	Achieves the Standard	Quality	Proficient
claves	demonstrate 3-2 clave rhythm	same	same
maracas - steady articulate eighth notes	@  = 100	@  = 120	@  = 140
guiro 	 = 100	 = 120	 = 140
cowbell	demonstrate “face” and “edge” strokes	same	same

Grade 9/Sec. 3

Snare Drum Rudiments 3: Snare Drum Rudiments 1 and 2 in addition to:

Rudiment	Achieves the Standard	Quality	Proficient
multiple bounce roll	1 motion =  @  = 60	1 motion =  @  = 80	1 motion =  @  = 100
single stroke ruffs	3 stroke	3 and 4 stroke	3, 4 and 5 stroke
flam paradiddle 	 = 60	 = 70	 = 80
ratamacues	 = 90	 = 108	 = 120
7-stroke roll 	 = 120	 = 140	 = 160

Accessories 3:

Instrument	Achieves the Standard	Quality	Proficient
Bass Drum	play a sustained roll	play a sustained roll followed by dampening	play several sustained rolls with dampening between
crash	<i>mf</i> secco and laissez -viber	same	same
finger cymbals	demonstrate "edge to edge" technique	same	same
tambourine	shake roll (<i>mf</i>)	shake roll (<i>p</i> and <i>f</i>)	shake roll (<i>pp</i> to <i>ff</i> to <i>pp</i>)
tambourine - quiet, fast rhythms (resting up-side down on knee, played with fingers)	 @  = 180	 @  = 120	 @  = 140

Timpani 1: On two timpani (29 " and 26") execute the following tuning exercises.







Achieves the Standard	Quality	Proficient
given the pitch B , tune the 26" drum to B _♭	given the pitch B , tune the 26" drum to B _♭ and the 29" drum to F	given the pitch A tune the 26" drum to B _♭ and the 29" drum to F

Grade 10/Sec. 4


Multiple Mallets 1: To be played on a mallet instrument, one hand at a time, using two mallets in each hand. Play thirds, fourths and fifths moving by semitone progressions, two octaves, ascending and descending, in quarter notes.

Achieves the Standard	Quality	Proficient
@ ♩ = 60	@ ♩ = 70	@ ♩ = 80

Snare Drum Rudiments 4: Snare Drum Rudiments 1, 2 and 3 in addition to:

Rudiment	Achieves the Standard	Quality	Proficient
lesson 25 	♩ = 80	♩ = 100	♩ = 120
flam accent	@  = 80	@  = 90	@  = 100
flamacue 	♩ = 80	♩ = 90	♩ = 100
single drag tap	eighth notes @ ♩ = 60	eighth notes @ ♩ = 80	eighth notes @ ♩ = 100
9-stroke roll 	♩ = 120	♩ = 140	♩ = 160
double stroke roll (continuous)	transition to bounces @ ♩ = 50	transition to bounces @ ♩ = 60	transition to bounces @ ♩ = 70

Accessories 4:

Instrument	Achieves the Standard	Quality	Proficient
bongos - play: 	use mallets	STANDARD technique + basic finger technique using open sounds	QUALITY technique + authentic “martillo” pattern including LH muffling techniques
timbales (with cowbell)	basic cha-cha rhythm	same	same
congas	open and closed sounds	basic pattern using open and closed sounds	basic pattern using open, closed and slap sounds
castanets	“glopé” and rolls	STANDARD technique + “double glopé” improvised in place of single strokes	QUALITY technique + “caretilla”
shaker	steady eighth notes @ ♩ = 140	eighth notes with accents: 1 - - - 3 - - -	eighth notes with accents: 1 - - + 3 - - +

Timpani 2: On two timpani execute the following roll exercises






Achieves the Standard	Quality	Proficient
play a sustained roll, first on one drum, then the other, adjusting for the necessary differences in roll speed	play a sustained roll on the low drum which ends with a tap on the high drum - also high drum to low drum	play a sustained roll that passes smoothly from one drum to the other and back several times

Grade 11/Sec. 5




Multiple Mallets 2: To be played on a mallet instrument using four mallets . Play all major chords moving by semitone progressions , two octaves, ascending and descending, in quarter notes.

Achieves the Standard	Quality	Proficient
@ ♩ = 60	@ ♩ = 70	@ ♩ = 80

Snare Drum Rudiments 5: Snare Drum Rudiments 1 , 2, 3 and 4 in addition to:

Rudiment	Achieves the Standard	Quality	Proficient
double drag tap	eighth notes @ ♩ = 160	eighth notes @ ♩ = 180	eighth notes @ ♩ = 200
10-stroke roll 	♩ = 120	♩ = 140	♩ = 160
11-stroke roll 	♩ = 120	♩ = 140	♩ = 160
drag paradiddle no. 1 	♩ = 120	♩ = 140	♩ = 160
triple paradiddle 	♩ = 160	♩ = 190	♩ = 220
single flammed mill 	♩ = 140	♩ = 160	♩ = 180
Accessories 5:			

Accessories 5:

Instrument	Achieves the Standard	Quality	Proficient
tambourine	thumb roll (<i>mf</i>) @ ♩ = 60	thumb roll (<i>mf</i>) • @ ♩ = 60	thumb roll (<i>mf</i>) ◦ @ ♩ = 60
tambourine - loud, fast rhythms (“hand to knee” technique)	 @ ♩ = 180	 @ ♩ = 120	 @ ♩ = 140
triangle	roll (<i>mf</i>)	roll (<i>p</i> and <i>f</i>)	roll (<i>pp</i> to <i>ff</i> to <i>pp</i>)
crash cymbals	<i>pp</i> and <i>ff</i> secco and laissez - viber	same	same

Timpani 3: On two timpani execute the following dampening exercises.

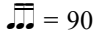








Achieves the Standard	Quality	Proficient
play single strokes with one hand, dampening between each note with the other hand. Alternate hands using different drums for each hand.	Execute the STANDARD technique + play a single stroke with one hand then dampen with the same hand. Alternate hands using different drums for each hand.	Execute QUALITY technique + play alternate strokes between hands (on different drums) dampening one drum at the exact moment that you play the other.

Grade 12

Multiple Mallets 3: To be played on a mallet instrument using four mallets. Play all major and minor chords moving by semitone progressions , two octaves, ascending and descending, in quarter notes.

Achieves the Standard	Quality	Proficient
@ ♩ = 60	@ ♩ = 70	@ ♩ = 80

Snare Drum Rudiments 6: Snare Drum Rudiments 1 , 2, 3 , 4 and 5 in addition to:

Rudiment	Achieves the Standard	Quality	Proficient
swiss army triplets	@  = 90	@  = 120	@  = 150
paradiddle-diddle 	♩ = 140	♩ = 180	♩ = 220
pataflafla 	♩ = 120	♩ = 140	♩ = 160
drag paradiddle no.2 	♩ = 140	♩ = 160	♩ = 180
6-stroke roll 	♩ = 140	♩ = 160	♩ = 180
17-stroke roll 	♩ = 140	♩ = 160	♩ = 180
flam drag 	♩ = 70	♩ = 85	♩ = 100

Timpani 4: On two timpani, play F Major scale by pedaling from F to F below middle C, ascending and descending in quarter notes.

Achieves the Standard	Quality	Proficient
@ ♩ = 80	@ ♩ = 100	@ ♩ = 120