**Band 5.1 - Musical Literacy -** Understand elements and language of music and demonstrate through performance.

**Band 6.1**

**Band 7.1**

**Band 8.1**

**Band 9.1**

**Band 10.1**

**Band 11.1**

**Band 12.1**

**Band 5.2 - Instrumental Technique -** Demonstrate grade appropriate skills in the areas of instrument fundamentals, range and technique.

**Band 6.2**

**Band 7.2**

**Band 8.2**

**Band 9.2**

**Band 10.2**

**Band 11.2**

**Band 12.2**

**Band 5.3 - Interpretation –** Interprets musical phrasing, and understands elements of style and culture.

**Band 6.3**

**Band 7.3**

**Band 8.3**

**Band 9.3**

**Band 10.3**

**Band 11.3**

**Band 12.3**

**Band 5.4 - Ensemble Skills -** Demonstrates the skills, techniques, and attitudes required for ensemble performance.

**Band 6.4**

**Band 7.4**

**Band 8.4**

**Band 9.4**

**Band 10.4**

**Band 11.4**

**Band 12.4**

**Band 5.1 – 12.1 - Musical Literacy -** Understand elements and language of music and demonstrate through performance.

Grade 5 Grade 6/7 Grade 8/9 10/11/12

|  |  |  |  |
| --- | --- | --- | --- |
| Aurally recognize the sound of a major scale | Aurally recognize the sound of a major scale and place the whole and half steps | Aurally recognize the sound of a major and minor scales | Aurally recognize the sound of a major and minor scales and place the whole and half steps |
| Aurally recognize the relationship of sound and written notes | Aurally and visually recognize and name ascending intervals of PU, m2, M2 | Aurally and visually recognize and name ascending intervals of PU, m2, M2, P4, P5, P8 | Aurally and visually recognize and name ascending intervals of PU, m2, M2, m3, M3 P4, P5, M6, P8 |
| Listen to music critically – identify instruments | Listen to music critically – identify instruments, phrasing, dynamics | Listen to music critically – identify instruments, phrasing, dynamics, form, articulation | Listen to music critically – identify instruments, phrasing, dynamics, form, articulation, style |
| Listen to music that demonstrates a characteristic sound of the student’s instrument | Listen to music that demonstrates a characteristic sound of the student’s instrument | Listen to music that demonstrates a characteristic sound of the student’s and other instruments | Listen to music that demonstrates a characteristic sound of the student’s and other instruments |
| Aurally recognize simple melodic shapes | Aurally and visually recognize simple melodic shapes | Aurally recognize melodic and harmonic tension and resolution | Aurally and visually recognize melodic and harmonic tension and resolution |
| **Listening/Tuning** |
| Play a consistent sound with appropriate tone on tuning pitch | Experiment with teacher aided adjusting pitch for tuning | Individually begin to adjust for tuning on tuning note  | Individually adjust for pitch on tuning note and know tuning tendencies instrument family |
| **Listening/Composing** |
| Given the starting note, echo a 3 note melody | Given the starting note echo a 5 note melody that uses stepwise motion | Given the starting note, echo a 5 note melody that uses leaps | Given the starting note, echo an 8 note melody that uses steps and leaps |
| **Composing** |
| Compose a simple, short melody (1 phrase) | Compose a simple, short melody (2 phrases) | Compose a simple, short melody in a key, using key signatures | Compose a simple melody that the student can reproduce in another key |
| **Theory**  |
| Naming notes | Intervals – count steps to name intervals, no qualities | Intervals – count half steps to name 3/4/5/8 intervals – add qualities, major minor perfect | Intervals - major and minor thirds, perfect fourths and fifthsChords – major and minor triads |

**Dynamics**

|  |  |  |  |
| --- | --- | --- | --- |
| p, fcrescendodecrescendo | pp, mp, mf, ffcresc. decresc. | diminuendosforzandoforte-piano | Morendo |
| Softer dynamics – gentle, quiet and louder dynamics strong | Gentle/strong | Dynamic range divided into number of levels necessary.Balance. | Expand dynamic range |
| Express dynamic changes in performance | Maintain tone while performing changes in dynamics | Maintain tone while performing larger changes in dynamics | Maintain tone and pitch while performing larger changes in dynamics |
| Teacher control of dynamics | Balance in dynamic range with teacher control | Balance in dynamic range with teacher assistance | Individually balance in dynamic range  |
| Know the relationship of tone, volume, intensity, and style | Describe the relationship of tone, volume, intensity, and style | Demonstrate the relationship of tone, volume, intensity, and style | Investigate the relationship of tone, volume, intensity, and style |

Articulation

|  |  |  |  |
| --- | --- | --- | --- |
| introduce slurintroduce accents | slurstaccatoaccents | tenutomarcato | Refine difference between different types of articulation |
| -tongue all-slur all  | -slur two, tongue two and reverse-slur two and four | - slur three, tongue one and reverse-triplets slur three | -tongue one, slur two, tongue one-triplets tongue one slur two and reverse |

**Duration**

|  |  |  |  |
| --- | --- | --- | --- |
|  Time Signatures |  Relationship of note value to  time signature |  Multi-metre, Duple, and Triple Metre |  |
|  note values and rests of:         |  note values and rests of:      |  note values and rests of:   |  note values and rests of: |
|  Time Signatures of: **C, 4/4, 3/4, 2/4** |  Time Signatures of:  **6/8** |  Time Signatures of: **5/4, 2/2,cut time** |  Time Signatures of: **7/4,5/8, 7/8, 9/8, 12/8** |
| Rhythm patterns (through repertoire) should include:     | Rhythm patterns (through repertoire) should include:**2/2, ¢**  **6/8** | Rhythm patterns (through repertoire) should include:       | Rhythm patterns (through repertoire) should include:       |

**Dynamics and form will be taught as method book or repertoire require.**

**Style**

|  |  |  |  |
| --- | --- | --- | --- |
| accentsarticulationslursolisolotonguing | legatostaccato | alla marciamaestosomarcatosimiletenuto | animatoad libitum (ad lib)condolceexpressivo grandiosomenomoltosenzasostenutosubito (sub.) |

|  |
| --- |
| **Tempo** |
| **Level I** | **Level II** | **Level III** | **Level IV** |
| allegroandantefermata moderatoritardando (ritard., rit.)tempo | accelerandolargo | adagioa tempocaesuratempo primorallentando (rall.) | allegretto andantinogravelentopiu mossoprestoritenuto vivace |

|  |
| --- |
| **Note values** |
| **Level I** | **Level II** | **Level III** | **Level IV** |
| dotted half notes and restsdotted quarter notes and restseighth note and resthalf note and restquarter note and restwhole note and rest | eighth note tripletsquarter/eighth tripletssixteenth note and rest | dotted eighth/ sixteenthquarter note triplets | duple eighths in 6/8 |

|  |
| --- |
| **Other** |
| **Level I** | **Level II** | **Level III** | **Level IV** |
| barbar linechordsclefs: bass, treble,  percussioncomposeconcert pitchdivisidouble bar lineextended restsfineharmonyintervalslong restsmeasureone measure repeat signspick-up notesscalesemitoneinstrument namesthemetietime signaturestone | chromaticmajorminor two measure repeat signsinstrument namessyncopationtuningtwo measure repeattwo measure repeats | a2cadence graphic notationharmonic minormelodic minornatural minorrelative minorrelative majorinstrument namestacettransposetrilltutti | 8va8vbanacrusisaugmentedcon locodiminishedinstrument namesmenomoltomordentssenzasuspendedarpeggio |

**Symbols**

|  |  |
| --- | --- |
| **Level I** | accents, bar, bar line, coda sign, Da Cappo al fine (D.C.), fermata (hold), key signature, staff, tie*Accidentals*: sharp, flat, natural *Articulation:* slurs, staccato*Clefs:* bass, percussion, treble *Dynamics:* p, mp, mf, f, crescendo, decrescendo *Repeats:* start, end, one bar repeats, two bar repeats T*ime Signatures:* common time, 4/4, 3/4, 2/4 |
| **Level II** | *Dynamics:* pp, ffcut time, Dal Segno (D.S.), marcato, tenuto |
| **Level III** | double flat, double sharp, trill *Dynamics:* sfz, fp |
| **Level IV** | glissando, mordent, portamento, turn, tremolo*Dynamics: fff, ppp* |

 **Band 5.2-12.2 - Instrumental Technique -** Demonstrate grade appropriate skills in the areas of instrument fundamentals, range and technique.

**Fundamentals**

The student will demonstrate the following:

* proper instrument assembly, maintenance, and care
* proper playing position, body and instrument
* a good level appropriate characteristic tone through:
* use of a good embouchure formation (winds) and hand position (winds and percussion)
* use of sufficient breath support (winds)
* a strong aural concept of the characteristic tone of the student’s instrument
* proper initiation and release of the tone.

The concepts listed above may be addressed the following manner:

Level I Teacher directed

Level II Teacher directed at first, student moving towards independence

Level III Teacher reminders to student, some degree of independence

Level IV Student independence with rare teacher reminders

Range









**Technical Proficiency**

|  |  |  |  |
| --- | --- | --- | --- |
| Play in the key of Bb concert | Play in the keys of Bb and Eb major  | Play in the keys of Eb, Bb, F, and C major and their relative minors | Play in the keys of Db, Ab, Eb, Bb, F, and C major and their relative minors |
|  |  | Play a one octave chromatic scale with music | Play a one octave chromatic scale without music |
|  |  | Blues scale | Modes |

**Instrumental Technique – Percussion**

The repertoire chosen for the students and ensembles is the main influence in decisions for introducing auxiliary percussion and some of the rudiments. All rudiments should be practised open (slow) – closed (fast) – open.

|  |  |  |  |
| --- | --- | --- | --- |
| **Level I CP6.7** | **Level II CP7.8** | **Level III CP8.7,8** | **Level IV CP9.7** |
| **Mallet Instruments** Perform in the key of Bb concert Demonstrate single stroke roll for sustained notes Introduce two mallet technique | **Mallet Instruments** Perform in the keys of Bb and Eb major Explore two mallet technique Teacher directed selection of mallets for different instruments and styles | **Mallet Instruments** Perform in the keys of Eb, Bb, F, and C major and their relative minors Consolidate two mallet technique Individually demonstrate proper selection of mallets for different instruments and styles | **Mallet Instruments**Perform in the keys of Db, Ab, Eb, Bb, F, and C major and their relative minors Begin multi-mallet (more than two) technique |
| **Snare Drum** Stick Control -Single, double, bounce a) LLLL RRRR b) RLLL RLLL c) LRRR LRRR d) RRLL RRLL e) LRLL RRLR | **Snare Drum** Stick Control -dynamics (stick heights) - flams | **Snare Drum** Stick Control -measured rolls -paradiddle (target – 16ths at 120) | **Snare Drum** Stick Control -flam rudiments |
| **Snare Drum** Introduce single stroke roll, buzz roll, flam, and single paradiddle techniquesDepending on method book, and/or repertoire, students may be introduced to:-multiple bounce roll -5 and 9 stroke rolls-Flam Accent-Flam Paradiddle-Flam Tap-Rim Shot | **Snare Drum** Establish single stroke roll, buzz roll, flam, and single paradiddle techniquesIntroduce the following rudiments:-drag-flam paradiddleTurn buzz strokes into buzz roll | **Snare Drum** Develop single stroke roll, buzz roll, flam, and single paradiddle techniques Establish drag and flam paradiddle techniquesIntroduce the following rudiments:-flam tap-flam accent-rim shot-single drag tap | **Snare Drum** Consolidate single stroke roll, buzz roll, flam, and single paradiddle techniques Develop drag and flam paradiddle techniquesEstablish flam tap, flam accent, rim shot, and single drag tap techniquesIntroduce the following rudiments:-double stroke roll-5 stroke roll-9 stroke roll-17 stroke roll |
| **Cymbals**rollcrashWhole, half, quarter notes | **Cymbals**General muffling | **Cymbals**Quarter note/Quarter rest mufflingEighth note/ Eighth rest muffling | **Cymbals**Eighth note rhythms with crashMuffle quickly: quarter, eighth rest, eighth note, quarter rest, quarter note |
| **Level I CP6.7** | **Level II CP7.8** | **Level III CP8.7,8** | **Level IV CP9.7** |
| **Instrument Care and****Maintenance**Understand function of snare lever and dampener (as needed) | **Instrument Care and****Maintenance**Understand function of lugs in relation to tension and even tuning on all drum instruments | **Instrument Care and****Maintenance**On snare drum begin tuning snare and batter headsIntroduce learning to adjust snares on snare drum  | **Instrument Care and****Maintenance** On snare drum continue tuning snare and batter heads, changing heads on drumsDevelop ability to adjust snares on snare drum |
| **Timpani** (if available) | **Timpani** (if available)Begin tuning (gauges/ear)Start to develop legato and staccato strokesHand positionToneSingle stroke rollDampening tech | **Timpani** (if available)Continue tuning (gauges/ear)Continue to develop legato and staccato strokesHand positionToneSingle stroke rollDampening tech | **Timpani** (if available)Continue tuning (gauges/ear)Continue to develop legato and staccato strokesHand positionToneSingle stroke rollDampening tech |
| **Accessories**Bass drum: technique, muffling, rollingOther percussion: as available and needed, learn proper techniques for playing, holding, etc.  | **Accessories**Tambourine: grip, playing area, simple rhythmsTriangle: grip, striking areaWood Block: striking area, mounted on stand or on table with cloth under it, sometimes stand aloneOther percussion: as available and needed, learn proper techniques for playing, holding, etc.  | **Accessories**Tambourine: shake roll, fist accentTriangle: muffling, rollsTemple/Granite blocksTomsDrum Set: basic beats and techniques (Can be introduced earlier, once basic techniques are in place)Other percussion: as available and needed, learn proper techniques for playing, holding, etc.  | **Accessories**Tambourine: thumb roll, play on kneeTriangle: play on stand with two beatersDrum Set: jazz/rock beats with fills - Rudiments transferred to drum setOther percussion: as available and needed, learn proper techniques for playing, holding, etc.  |

 **Band 5.3-12.3 - Interpretation –** Interprets musical phrasing, and understands elements of style and culture.

|  |  |  |  |
| --- | --- | --- | --- |
| **Level I** | **Level II** | **Level III** | **Level IV** |
| Phrases – identify, define, demonstrate | Characteristics of a musical phrase | Phrase structures | Variety of phrase structures |
| Developmentally appropriate phrasing | Shape musical phrases with direction from teacher | Begin to individually attend to shape musical phrases | Individually attend to shape musical phrases |
| Explore the idea of musical style | Identify the elements different of musical styles | With teacher direction use the elements of different of musical styles | Individually and appropriately employ the elements of different of musical styles |
| Explore the music of different cultures | Explore the music of different time periods | Begin to develop through performance, the ability to categorize repertoire as to historical period and genre | Continue to develop through performance, an awareness of stylistic characteristics associated with various historical periods and genres |
| Begin awareness of conductor’s gestures and patterns | Be aware of conductor’s gestures and patterns | Make interpretive decisions based on knowledge of conductor’s gestures and patterns | Personally demonstrate conductor’s gestures and patterns by conducting an ensemble |
| Play excerpts of works of significant composers  | Play excerpts of works of significant composers  | Play longer excerpts of works of significant composers  | Play short arrangements of works of significant composers |
| Play short musical works based on the music of a variety of cultures | Play short musical works based on the music of a variety of cultures | Play longer musical works based on the music of a variety of cultures | Play longer musical works based on the music of a variety of cultures |

 **Band 5.4 – 12.4 - Ensemble Skills -** Demonstrates the skills, techniques, and attitudes required for ensemble performance.

1. Know the function/role of all the sections within the student’s ensemble, demonstrating the ability to perform those specific tasks that are particular to the instrument that the student plays in the ensemble.
2. Individually attend to melodic phrasing, rhythmic accuracy, and articulation in the preparation and performance of music.
3. Play in tune with good balance and tone and know the intonation tendencies of the student’s instrument.
4. Demonstrate leadership as a performer by offering help, ideas, and guidance to other performers during rehearsal/practice.
5. Demonstrate a professional attitude towards conduct, focus, and communication skills in rehearsal, preparation of materials, and presentation of products.
6. Show respect for the personal work of self and others through appropriate critique.
7. Critically examine and assess the student’s own individual work and personal contributions to group projects/performances.
8. Be accepting of appropriate critiques from others and work towards implementing the solutions to that critique.
9. Know the value of individual practice, know how to practise, conduct an ongoing evaluation of the student’s personal practice skills, and implement a plan to improve.