**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 fifths  Chords – major and minor triads |

**Dynamics**

|  |  |  |  |
| --- | --- | --- | --- |
| p, f  crescendo  decrescendo | pp, mp, mf, ff  cresc. decresc. | diminuendo  sforzando  forte-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 slur  introduce accents | slur  staccato  accents | tenuto  marcato | 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**

|  |  |  |  |
| --- | --- | --- | --- |
| accents  articulation  slur  soli  solo  tonguing | legato  staccato | alla marcia  maestoso  marcato  simile  tenuto | animato  ad libitum (ad lib)  con  dolce  expressivo  grandioso  meno  molto  senza  sostenuto  subito (sub.) |

|  |  |  |  |
| --- | --- | --- | --- |
| **Tempo** | | | |
| **Level I** | **Level II** | **Level III** | **Level IV** |
| allegro  andante  fermata  moderato  ritardando (ritard., rit.)  tempo | accelerando  largo | adagio  a tempo  caesura  tempo primo  rallentando (rall.) | allegretto  andantino  grave  lento  piu mosso  presto  ritenuto  vivace |

|  |  |  |  |
| --- | --- | --- | --- |
| **Note values** | | | |
| **Level I** | **Level II** | **Level III** | **Level IV** |
| dotted half notes and rests  dotted quarter notes and rests  eighth note and rest  half note and rest  quarter note and rest  whole note and rest | eighth note triplets  quarter/eighth triplets  sixteenth note and rest | dotted eighth/ sixteenth  quarter note triplets | duple eighths in 6/8 |

|  |  |  |  |
| --- | --- | --- | --- |
| **Other** | | | |
| **Level I** | **Level II** | **Level III** | **Level IV** |
| bar  bar line  chords  clefs: bass, treble,  percussion  compose  concert pitch  divisi  double bar line  extended rests  fine  harmony  intervals  long rests  measure  one measure repeat signs  pick-up notes  scale  semitone  instrument names  theme  tie  time signatures  tone | chromatic  major  minor  two measure repeat signs  instrument names  syncopation  tuning  two measure repeat  two measure repeats | a2  cadence  graphic notation  harmonic minor  melodic minor  natural minor  relative minor  relative major  instrument names  tacet  transpose  trill  tutti | 8va  8vb  anacrusis  augmented  con loco  diminished  instrument names  meno  molto  mordents  senza  suspended  arpeggio |

**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, ff  cut 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

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**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 techniques  Depending 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 techniques  Introduce the following rudiments:  -drag  -flam paradiddle  Turn buzz strokes into buzz roll | **Snare Drum**  Develop single stroke roll, buzz roll, flam, and single paradiddle techniques  Establish drag and flam paradiddle techniques  Introduce 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 techniques  Establish flam tap, flam accent, rim shot, and single drag tap techniques  Introduce the following rudiments:  -double stroke roll  -5 stroke roll  -9 stroke roll  -17 stroke roll |
| **Cymbals**  roll  crash  Whole, half, quarter notes | **Cymbals**  General muffling | **Cymbals**  Quarter note/Quarter rest muffling  Eighth note/ Eighth rest muffling | **Cymbals**  Eighth note rhythms with crash  Muffle 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 heads  Introduce learning to adjust snares on snare drum | **Instrument Care and**  **Maintenance**  On snare drum continue tuning snare and batter heads, changing heads on drums  Develop ability to adjust snares on snare drum |
| **Timpani** (if available) | **Timpani** (if available)  Begin tuning (gauges/ear)  Start to develop legato and staccato strokes  Hand position  Tone  Single stroke roll  Dampening tech | **Timpani** (if available)  Continue tuning (gauges/ear)  Continue to develop legato and staccato strokes  Hand position  Tone  Single stroke roll  Dampening tech | **Timpani** (if available)  Continue tuning (gauges/ear)  Continue to develop legato and staccato strokes  Hand position  Tone  Single stroke roll  Dampening tech |
| **Accessories**  Bass drum: technique, muffling, rolling  Other percussion: as available and needed, learn proper techniques for playing, holding, etc. | **Accessories**  Tambourine: grip, playing area, simple rhythms  Triangle: grip, striking area  Wood Block: striking area, mounted on stand or on table with cloth under it, sometimes stand alone  Other percussion: as available and needed, learn proper techniques for playing, holding, etc. | **Accessories**  Tambourine: shake roll, fist accent  Triangle: muffling, rolls  Temple/Granite blocks  Toms  Drum 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 knee  Triangle: play on stand with two beaters  Drum Set: jazz/rock beats with fills - Rudiments transferred to drum set  Other 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.