



## CANADIAN CADET ORGANIZATIONS

# MILITARY BAND – MUSIC PROFICIENCY LEVELS QUALIFICATION STANDARD

(ENGLISH)

Cette publication est disponible en français sous le numéro A-CR-CCP-910/PG-002.

Issued on Authority of the Chief of the Defence Staff





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**Contact Officer: D Cdts 3-2-7 – Staff Officer Common Cadet Program Development**

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## FOREWORD AND PREFACE

1. **Issuing Authority.** This Qualification Standard (QS) A-CR-CCP-910/PG-001 was developed under the authority of the Director Cadets and Junior Canadian Rangers (D Cdts & JCR) in accordance with CATO 11-03, *Cadet Program Mandate*, CATO 11-04, *Cadet Program Outline*, CATO 31-03, *Sea Cadet Program Outline*, CATO 40-01, *Army Cadet Program Outline*, and CATO 51-01, *Air Cadet Program Outline*, and issued on the authority of the Chief of Defence Staff.

2. **Development.** Development of this QS was in accordance with the performance-oriented concept of training outlined in the Canadian Forces Individual Training and Education System A-P9-050 Series, *Manual of Individual Training and Education*, with modifications to meet the needs of the Canadian Cadet Organizations (CCO).

3. **Purpose of the QS.** The QS is to be used by the CCO to qualify cadets for individual music proficiency level achievement, as outlined in CATO 14-21, *Music Training and Education Within the Canadian Cadet Organizations*. It is also used for the design and development of music training control and support documents, to include:

- a. A-CR-CCP-910/PX-001, *Canadian Cadet Organizations, Military Band – Music Proficiency Levels, Theory Assessments*,
- b. A-CR-CCP-910/PY-001, *Canadian Cadet Organizations, Military Band – Music Proficiency Levels, Theory Assessments–Answer Keys*,
- c. A-CR-CCP-904/PG-001, *Canadian Cadet Organizations, Military Band – Basic Musician, Qualification Standard and Plan*,
- d. A-CR-CCP-904/PF-001, *Canadian Cadet Organizations, Military Band – Basic Musician, Instructional Guides*,
- e. A-CR-CCP-905/PG-001, *Canadian Cadet Organizations, Military Band – Intermediate Musician, Qualification Standard and Plan*,
- f. A-CR-CCP-905/PF-001, *Canadian Cadet Organizations, Military Band – Intermediate Musician, Instructional Guides*,
- g. A-CR-CCP-906/PG-001, *Canadian Cadet Organizations, Military Band – Advanced Musician, Qualification Standard and Plan*, and
- h. A-CR-CCP-906/PF-001, *Canadian Cadet Organizations, Military Band – Advanced Musician, Instructional Guides*.

4. **Suggested Changes.** Suggested changes to this document shall be forwarded through the normal chain of command to National Defence Headquarters (NDHQ) Attention: Staff Officer Common Cadet Program Development (D Cdts 3-2-7) or by e-mail to [com.dev@cadets.gc.ca](mailto:com.dev@cadets.gc.ca). Suggested changes shall be in tabular format with three columns to capture; the page number, the paragraph/sub-paragraph number and suggested text amendment.

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## CHAPTER 1

### GENERAL

#### AIMS

1. The aim of the Cadet Program (CP) is to develop in youth the attributes of good citizenship and leadership, promote physical fitness, and stimulate the interest of youth in the sea, land and air activities of the Canadian Forces (CF).
2. The aim of training resulting from this QS is to prepare cadets to perform as musicians by developing their music knowledge and skills.

#### PROGRAM MISSION AND PARTICIPANT OUTCOMES

3. The mission of the CP is to contribute to the development and preparation of youth for the transition from adolescence to adulthood, enabling cadets to meet the challenges of modern society, through a dynamic, community-based program.
4. CP Participant Outcomes are the benefits for the cadet during and/or after their involvement with the program that relate to knowledge, skills, attitudes, values, behaviour, condition, or status. The five outcomes of the CP are:
  - a. emotional and physical well-being,
  - b. social competence,
  - c. cognitive competence,
  - d. proactive citizenship, and
  - e. understanding the CF.
5. The program mission and participant outcomes are explained in greater detail in CATO 11-03, *Cadet Program Mandate*.

#### MUSIC TRAINING WITHIN THE CP

6. IAW CATO 11-04, *Cadet Program Outline*, CATO 14-21, *Music Training and Education Within the Canadian Cadet Organizations*, CATO 31-03, *Sea Cadet Program Outline*, CATO 40-01, *Air Cadet Program Outline*, and CATO 51-01, *Army Cadet Program Outline*, music training within the CP can occur within:
  - a. the corps/squadron program's optional program,
  - b. regionally directed activities, and
  - c. the CSTC program, to include the:
    - (1) Military Band – Basic Musician qualification course,
    - (2) Military Band – Intermediate Musician qualification course,
    - (3) Military Band – Advanced Musician qualification course,
    - (4) Pipe Band – Basic Musician qualification course,
    - (5) Pipe Band – Intermediate Musician qualification course, and
    - (6) Pipe Band – Advanced Musician qualification course.

7. Music training is not an established activity within nationally directed activities. Details for the addition of new activities with this component of the CP are detailed in CATO 11-04, *Cadet Program Outline*, Annex D.

### **MILITARY BAND – MUSIC PROFICIENCY LEVELS QUALIFICATIONS**

8. Music proficiency levels qualifications are used to differentiate the progressive levels of knowledge and skill related to individual music abilities, to include:

- a. Military Band – Music Proficiency Level Basic qualification,
- b. Military Band – Music Proficiency Level One qualification,
- c. Military Band – Music Proficiency Level Two qualification,
- d. Military Band – Music Proficiency Level Three qualification,
- e. Military Band – Music Proficiency Level Four qualification, and
- f. Military Band – Music Proficiency Level Five qualification.

9. These music proficiency levels qualifications are also directly linked to the following additional music qualifications:

- a. Military Band – Basic Musician qualification – Level Basic,
- b. Military Band – Intermediate Musician qualification – Level One and Level Two, and
- c. Military Band – Advanced Musician qualification – Level Three, Level Four, and Level Five.

### **MILITARY BAND – PRIMARY INSTRUMENTS**

10. Music proficiency levels qualifications can be attained for each of the following primary instruments:

- a. Flute,
- b. Oboe,
- c. Bassoon,
- d. Clarinet,
- e. Saxophone,
- f. Trumpet,
- g. French Horn,
- h. Trombone/Euphonium,
- i. Tuba,
- j. Mallet Percussion, and
- k. Snare Drum.

### **MILITARY BAND – MUSIC PROFICIENCY LEVELS PERFORMANCE OBJECTIVES (POs)**

11. The following identifies the PO numbering system used within this QS:

- a. PO numbers are usually made up of three digits, to include:



- (1) the first digit which denotes the music proficiency level associated with the PO (ie, Music Proficiency Level Basic is represented by the digit 0, Music Proficiency Level One is represented by the digit 1, etc),
- (2) the second and third digits which denotes the music topic area associated with the PO, to include:
  - (a) 00 to 12 – Allocated to topics within the corps/squadron program,
  - (b) 13 – Instrument Maintenance,
  - (c) 14 – Allocated to the Pipe Band – Music Proficiency Levels Qualification Standard,
  - (d) 15 – Music Theory,
  - (e) 16 – Rhythm and Aural Skills,
  - (f) 17 – Scales and Rudiments,
  - (g) 18 – Sight-Reading,
  - (h) 19 – Proficiency Level Music.
- (3) certain POs use letters at the end of the three digits to provide further differentiation, to include:
  - (a) W – Woodwind,
  - (b) B – Brass,
  - (c) P – Percussion,
  - (d) M – Melodic,
  - (e) G – Mallet Percussion, and
  - (f) D – Snare Drum.

12. The following figure outlines the POs that form the content of the Military Band – Music Proficiency Levels qualifications:

LEVEL BASIC		
Topic	PO	Performance Objective
Instrument Maintenance	013W	Maintain a Primary Woodwind Instrument
	013B	Maintain a Primary Brass Instrument
	013P	Maintain a Primary Percussion Instrument
Music Theory	015	Apply Music Theory
Rhythm and Aural Skills	016	Demonstrate Rhythm Skills
Scales and Rudiments	017M	Play a Scale
	017G	Play a Scale
	017D	Play Rudiments
Proficiency Level Music	019	Perform Level Basic Music

LEVEL ONE		
Topic	PO	Performance Objective
Instrument Maintenance	113W	Maintain a Primary Woodwind Instrument

LEVEL ONE		
Topic	PO	Performance Objective
	113B	Maintain a Primary Brass Instrument
Music Theory	115	Apply Music Theory
Rhythm and Aural Skills	116	Demonstrate Rhythm Skills
Scales and Rudiments	117M	Play Scales
	117G	Play Scales
	117D	Play Rudiments
Sight-Reading	118	Sight-Read Music
Proficiency Level Music	119	Perform Level One Music

LEVEL TWO		
Topic	PO	Performance Objective
Instrument Maintenance	213W	Maintain a Primary Woodwind Instrument
	213B	Maintain a Primary Brass Instrument
	213P	Maintain a Primary Percussion Instrument
Music Theory	215	Apply Music Theory
Rhythm and Aural Skills	216	Demonstrate Rhythm and Aural Skills
Scales and Rudiments	217M	Play Scales
	217G	Play Scales and Rudiments
	217D	Play Rudiments and Scales
Sight-Reading	218	Sight-Read Music
Proficiency Level Music	219	Perform Level Two Music

LEVEL THREE		
Topic	PO	Performance Objective
Instrument Maintenance	313W	Maintain a Primary Woodwind Instrument
	313B	Maintain a Primary Brass Instrument
	313P	Maintain a Primary Percussion Instrument
Music Theory	315	Apply Music Theory
Rhythm and Aural Skills	316	Demonstrate Rhythm and Aural Skills
Scales and Rudiments	317M	Play Scales
	317G	Play Scales and Rudiments
	317D	Play Rudiments and Scales
Sight-Reading	318	Sight-Read Music
Proficiency Level Music	319	Perform Level Three Music

LEVEL FOUR		
Topic	PO	Performance Objective
Music Theory	415	Apply Music Theory
Rhythm and Aural Skills	416	Demonstrate Rhythm and Aural Skills
Scales and Rudiments	417M	Play Scales
	417G	Play Scales and Rudiments
	417D	Play Rudiments and Scales
Sight-Reading	418	Sight-Read Music
Proficiency Level Music	419	Perform Level Four Music

<b>LEVEL FIVE</b>		
<b>Topic</b>	<b>PO</b>	<b>Performance Objective</b>
Music Theory	515	Apply Music Theory
Rhythm and Aural Skills	516	Demonstrate Rhythm and Aural Skills
Scales and Rudiments	517M	Play Scales
	517G	Play Scales and Rudiments
	517D	Play Rudiments and Scales
Sight-Reading	518	Sight-Read Music
Proficiency Level Music	519	Perform Level Five Music

### **METHOD OF ACHIEVING POs**

13. The majority of standards for each PO related to Military Band – Music Proficiency Levels qualifications are skills-based. These skills can be acquired through the music training opportunities within the CP identified in para 6., or through civilian music training experiences (eg, school band program, private music lessons). Regardless of where the cadets acquire their music skills, the standardized assessment instructions and assessment instruments located in Chapter 3 are provided to determine if a cadet has achieved each PO standard related to Military Band – Music Proficiency Levels qualifications.

### **USE OF THE QS**

14. The QS is to be used by the CCO to qualify cadets for Military Band – Music Proficiency Levels.

15. This QS shall be used as the primary authority governing the development, implementation, conduct, and evaluation of training and standards resulting from the Military Band – Music Proficiency Levels qualifications. This QS shall also be used by the Directorate Cadets and Junior Canadian Rangers as the primary reference for validation of music training within the CP.

16. Any deviation from the requirements detailed in this publication due to training limitations must be approved by D Cdts 3, Senior Staff Officer Youth Programs Development, NDHQ.

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**CHAPTER 2**  
**PERFORMANCE OBJECTIVES**  
**SECTION 1**  
**PERFORMANCE OBJECTIVES**

**PURPOSE**

1. The purpose of this chapter is to outline the specific POs associated with Military Band – Music Proficiency Levels qualification.

**PERFORMANCE OBJECTIVES**

2. POs are a description of the cadet's ability after training is complete. They include a description, in performance terms, of what the individual must do, the conditions under which the performance must be completed, and the standard to which the performance must conform. These three elements are respectively defined as:

- a. a performance statement,
- b. a conditions statement, and
- c. a standard.

**TRAINING PLANS**

3. These POs will be used to design the training plans to assist cadets to achieve the required POs using enabling objectives (EOs) and lesson specifications (LSs). These EOs and LSs are included in the following training control documents:

- a. A-CR-CCP-904/PG-001,
- b. A-CR-CCP-905/PG-001, and
- c. A-CR-CCP-906/PG-001.

**ENABLING OBJECTIVES**

4. EOs are a description of the cadet's ability after each unit of learning is complete and constitute a major step towards achieving the PO. EOs may correspond to the major components identified in the first round of deconstructing POs or they may result from grouping several related components. They are composed of three essential parts:

- a. a performance statement,
- b. a conditions statement, and
- c. a standard.

**LESSON SPECIFICATIONS**

5. LSs describe the instructional strategy to be applied to each EO:

- a. supporting teaching points,
- b. references,
- c. learning activities (methods, media and environment),

- d. estimated timings,
- e. assessment directions, and
- f. any remarks that further clarify the design intent.

## SECTION 2

### MILITARY BAND – MUSIC PROFICIENCY LEVEL BASIC POs

1. **Performance Objectives.** The following Military Band – Music Proficiency Level Basic POs are included in this section:
  - a. PO 013W – Maintain a Primary Woodwind Instrument,
  - b. PO 013B – Maintain a Primary Brass Instrument,
  - c. PO 013P – Maintain a Primary Percussion Instrument,
  - d. PO 015 – Apply Music Theory,
  - e. PO 016 – Demonstrate Rhythm Skills,
  - f. PO 017M – Play a Scale,
  - g. PO 017G – Play a Scale,
  - h. PO 017D – Play Rudiments, and
  - i. PO 019 – Perform Level Basic Music.
2. **Supporting Annexes and Appendices.** Annexes to this chapter support certain POs as follows:
  - a. [Annex A](#) Rhythm Sheet Instructions and [Annex A, Appendix 1](#) Level Basic Rhythm Sheet supports PO 016,
  - b. [Annex B](#) Scale Requirement by Instrument supports PO 017,
  - c. [Annex C](#) Rudiments Instructions and [Annex C, Appendix 1](#) Level Basic Rudiments supports PO 017, and
  - d. [Annex D](#) Proficiency Level Music Instructions and [Annex D, Appendixes 1 to 11](#) support PO 019.

**PO 013W – MAINTAIN A PRIMARY WOODWIND INSTRUMENT**

1. **Performance.** Maintain a Primary Woodwind Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Basic instrument cleaning supplies,
    - (3) Supervision, and
    - (4) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will:
  - a. maintain a primary woodwind instrument by:
    - (1) greasing cork joints;
    - (2) putting the instrument together;
    - (3) taking the instrument apart;
    - (4) swabbing the instrument; and
    - (5) storing the instrument; and
  - b. describe selecting and taking care of the reed, to include:
    - (1) recognizing when to replace a reed; and
    - (2) storing the reed correctly.
4. **Remarks**
  - a. Paragraphs 3a(1) and 3b does not apply to flute players.
  - b. This PO applies only to the instrument on which the cadet is trying to obtain a music proficiency level qualification.



**PO 013B – MAINTAIN A PRIMARY BRASS INSTRUMENT**

1. **Performance.** Maintain a Primary Brass Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Basic instrument cleaning supplies,
    - (3) Supervision, and
    - (4) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary brass instrument by:
  - a. putting the instrument together;
  - b. lubricating moving parts;
  - c. removing water from the instrument;
  - d. cleaning the exterior of the instrument with a cloth;
  - e. taking the instrument apart; and
  - f. storing the instrument.
4. **Remarks.** This PO applies only to the instrument on which the cadet is trying to obtain a cadet musician level qualification.

**PO 013P – MAINTAIN A PRIMARY PERCUSSION INSTRUMENT**

1. **Performance.** Maintain a Primary Percussion Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Basic instrument cleaning supplies,
    - (3) Supervision, and
    - (4) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary percussion instrument by:
  - a. turning snares on and off;
  - b. cleaning the drumhead and mallet percussion with a cloth; and
  - c. storing the instrument.
4. **Remarks.** This PO applies to snare drum players and mallet percussion players.

**PO 015 – APPLY MUSIC THEORY**

1. **Performance.** Apply Music Theory.
2. **Conditions**
  - a. Given:
    - (1) Manuscript paper,
    - (2) Pencil,
    - (3) Sheet music, and
    - (4) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
  - a. identifying elements of pitch, to include:
    - (1) bass and treble clefs,
    - (2) notes on the staff in bass and treble clef; and
    - (3) ledger lines;
  - b. recognizing rhythms, to include:
    - (1) note and rest values up to sixteenth notes,
    - (2) time signatures (2/4, 3/4, 4/4, common), and
    - (3) strong and weak beats;
  - c. defining symbols and terms, to include:
    - (1) crescendo,
    - (2) decrescendo,
    - (3) diminuendo,
    - (4) da capo (D.C.),
    - (5) dal segno (D.S.),
    - (6) fine,
    - (7) forte,
    - (8) fortissimo,
    - (9) mezzo forte,
    - (10) mezzo piano,
    - (11) piano,

- (12) pianissimo,
- (13) fortepiano, and
- (14) sforzando; and

d. analyzing a piece of music, to include:

- (1) repeat signs, and
- (2) D.S., D.C., al fine, and coda.

4. **Remarks.** N/A.

**PO 016 – DEMONSTRATE RHYTHM SKILLS**

1. **Performance.** Demonstrate Rhythm Skills.
2. **Conditions**
  - a. Given:
    - (1) Level Basic rhythm sheet, and
    - (2) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will demonstrate rhythm skills by singing, clapping, tapping or counting Level Basic rhythms while respecting a steady tempo.
4. **Remarks**
  - a. The cadet will be given time to practice the Level Basic rhythm sheet before the assessment.
  - b. Level Basic Rhythm Sheet is found in [Annex A, Appendix 1](#).

**PO 017M – PLAY A SCALE**

1. **Performance.** Play a Scale.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Scale sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play a scale, one octave, to include:
    - (1) F major for flute and clarinet, or
    - (2) B flat major for all other instruments;
  - b. use articulations to include:
    - (1) all slurred, or
    - (2) all tongued; and
  - c. play no slower than metronome marking (M.M.) quarter note = 60, in quarter notes.
4. **Remarks.** Scale requirements by instrument are detailed in Chapter 2, [Annex B](#).

**PO 017G – PLAY A SCALE**

1. **Performance.** Play a Scale.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Scale sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play the B flat major scale, one octave, and
  - b. play no slower than metronome marking (M.M.) quarter note = 60, in quarter notes.
4. **Remarks.** The scale is listed in concert pitch.

## **PO 017D – PLAY RUDIMENTS**

1. **Performance.** Play Rudiments.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Rudiment sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will play rudiments, to include:
  - a. single strokes – each hand at metronome marking (M.M.) quarter note = 120,
  - b. single strokes – alternating hands at M.M. quarter note = 120,
  - c. double strokes at M.M. quarter note = 60,
  - d. introduction to closed rolls at M.M. quarter note = 72, and
  - e. flams at M.M. quarter note = 60.
4. **Remarks.** Level Basic Rudiments are found in [Annex C, Appendix 1](#).



**PO 019 – PERFORM LEVEL BASIC MUSIC**

1. **Performance.** Perform Level Basic Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Prepared music piece from Level Basic List,
    - (3) Music stand, and
    - (4) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will perform Level Basic music while observing:
  - a. rhythm,
  - b. pitch, and
  - c. a steady, appropriate tempo.
4. **Remarks.** Proficiency Level Music lists for each instrument are in [Annex D](#).

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**SECTION 3**  
**MILITARY BAND – MUSIC PROFICIENCY LEVEL ONE POs**

1. **Performance Objectives.** The following Military Band – Music Proficiency Level One POs are included in this section:
  - a. PO 113W – Maintain a Primary Woodwind Instrument,
  - b. PO 113B – Maintain a Primary Brass Instrument,
  - c. PO 115 – Apply Music Theory,
  - d. PO 116 – Demonstrate Rhythm Skills,
  - e. PO 117M – Play Scales,
  - f. PO 117G – Play Scales,
  - g. PO 117D – Play Rudiments,
  - h. PO 118 – Sight-Read Music, and
  - i. PO 119 – Perform Level One Music.
2. **Supporting Annexes.** Annexes to this chapter support certain POs as follows:
  - a. [Annex A](#) Rhythm Sheet Instructions and [Annex A, Appendix 2](#) Level One Rhythm Sheet supports PO 116,
  - b. [Annex B](#) Scale Requirement by Instrument supports PO 117,
  - c. [Annex C](#) Rudiments Instructions and [Annex C, Appendix 2](#) Level One Rudiments supports PO 117,
  - d. [Annex D](#) Proficiency Level Music Instructions and [Annex D, Appendixes 1 to 11](#) support PO 119, and
  - e. [Annex E](#) “Street Beats” Instructions and [Annex E, Appendix 1](#) Level One Street Beats supports PO 119.

**PO 113W – MAINTAIN A PRIMARY WOODWIND INSTRUMENT**

1. **Performance.** Maintain a Primary Woodwind Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Supervision, and
    - (3) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary woodwind instrument by cleaning the exterior of the instrument with a cloth.
4. **Remarks.** This PO applies only to the instrument on which the cadet is trying to obtain a cadet musician level qualification.

**PO 113B – MAINTAIN A PRIMARY BRASS INSTRUMENT**

1. **Performance.** Maintain a Primary Brass Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Cleaning snake,
    - (3) Supervision, and
    - (4) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary brass instrument by cleaning the interior of the instrument with a cleaning snake.
4. **Remarks.** This PO applies only to the instrument on which the cadet is trying to obtain a cadet musician level qualification.

**PO 115 – APPLY MUSIC THEORY**

1. **Performance.** Apply Music Theory.
2. **Conditions**
  - a. Given:
    - (1) Manuscript paper,
    - (2) Pencil, and
    - (3) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
  - a. identifying elements of pitch, to include:
    - (1) all accidentals, and
    - (2) enharmonic notes;
  - b. recognizing rhythm, to include:
    - (1) time signatures (cut time, 2/2), and
    - (2) dotted and double-dotted notes;
  - c. writing scales, to include:
    - (1) chromatic scales, and
    - (2) major scales by the tone – semitone structure;
  - d. identifying intervals, to include:
    - (1) tones and semitones, and
    - (2) diatonic and chromatic semitones;
  - e. writing arpeggios;
  - f. writing the order of sharps and flats and their positions in the key signature; and
  - g. defining symbols and terms, to include:
    - (1) allegro,
    - (2) largo,
    - (3) legato,
    - (4) moderato,
    - (5) staccato,
    - (6) fermata,

- (7) tempo markings,
  - (8) ritardando,
  - (9) accelerando,
  - (10) tempo,
  - (11) a tempo,
  - (12) accent,
  - (13) marcato,
  - (14) slur, and
  - (15) tie.
4. **Remarks.** A keyboard or melodic instrument may be used to assist with explanations of intervals and scales.

**PO 116 – DEMONSTRATE RHYTHM SKILLS**

1. **Performance.** Demonstrate Rhythm Skills.
2. **Conditions**
  - a. Given:
    - (1) Level One rhythm sheet, and
    - (2) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will demonstrate rhythm skills by singing, clapping, tapping or counting Level One rhythms while respecting a steady tempo.
4. **Remarks**
  - a. The cadet will be given time to practice the Level One rhythm sheet before the assessment.
  - b. Level One Rhythm Sheet is found in [Annex A, Appendix 2](#).



**PO 117M – PLAY SCALES**

1. **Performance.** Play Scales.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Scale sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, one octave, to include:
    - (1) F major,
    - (2) B flat major,
    - (3) E flat major,
    - (4) D minor harmonic,
    - (5) G minor harmonic,
    - (6) C minor harmonic, and
    - (7) B flat chromatic;
  - b. use articulations, to include:
    - (1) all slurred, and
    - (2) all tongued; and
  - c. play no slower than metronome marking (M.M.) quarter note = 66, in quarter notes.
4. **Remarks.** Scale requirements by instrument are detailed in Chapter 2, [Annex B](#).

## **PO 117G – PLAY SCALES**

1. **Performance.** Play Scales.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Scale sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, one octave, to include:
    - (1) F major,
    - (2) B flat major,
    - (3) E flat major,
    - (4) D minor harmonic,
    - (5) G minor harmonic,
    - (6) C minor harmonic, and
    - (7) B flat chromatic; and
  - b. play no slower than metronome marking (M.M.) quarter note = 66, in quarter notes.
4. **Remarks.** All scales are listed in concert pitch.

**PO 117D – PLAY RUDIMENTS**

1. **Performance.** Play Rudiments.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Rudiment sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will play rudiments, to include:
  - a. single strokes – each hand at metronome marking (M.M.) quarter note = 180,
  - b. single paradiddles at M.M. quarter note = 90,
  - c. flams at M.M. quarter note = 72,
  - d. double strokes in 16<sup>th</sup> notes (open roll) at M.M. quarter note = 90,
  - e. five stroke rolls at M.M. quarter note = 90,
  - f. nine stroke rolls at M.M. quarter note = 90, and
  - g. roll offs (17 stroke roll) at M.M. quarter note = 120.
4. **Remarks.** Level One Rudiments are found in [Annex C, Appendix 2](#).

**PO 118 – SIGHT-READ MUSIC**

1. **Performance.** Sight-Read Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Music stand,
    - (3) Metronome,
    - (4) Level One sight-reading music,
    - (5) Supervision, and
    - (6) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will sight-read music observing:
  - a. rhythm,
  - b. a steady tempo,
  - c. pitch, and
  - d. musical flow.
4. **Remarks**
  - a. Assistance given is in the form of guiding questions limited to:
    - (1) What is the time signature? How many beats in a measure? Which note value gets the beat?
    - (2) How many sharps/flats are in the key signature? Which notes are sharp/flat?
    - (3) Which accidentals do you see? What are the fingerings for those notes?
    - (4) Can you clap the rhythm?
  - b. The music will be a maximum of 16 measures in length and minimum of four measures.
  - c. The music will not exceed the technical requirements for Level Basic.
  - d. A brief period of time will be given prior to playing for the cadet to examine the music.

**PO 119 – PERFORM LEVEL ONE MUSIC**

1. **Performance.** Perform Level One Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Prepared music piece from Level One List A,
    - (3) Prepared music piece from Level One List B,
    - (4) Music stand, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will perform Level One music while observing:
  - a. rhythm,
  - b. pitch,
  - c. dynamics, and
  - d. a steady, appropriate tempo.
4. **Remarks**
  - a. Proficiency level music lists for each instrument are in [Annex D](#).
  - b. List A proficiency level music pieces for snare drum are in [Annex E, Appendix 1](#).

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## SECTION 4

### MILITARY BAND – MUSIC PROFICIENCY LEVEL TWO POs

1. **Performance Objectives.** The following Military Band – Music Proficiency Level Two POs are included in this section:
  - a. PO 213W – Maintain a Primary Woodwind Instrument,
  - b. PO 213B – Maintain a Primary Brass Instrument,
  - c. PO 213P – Maintain a Primary Percussion Instrument,
  - d. PO 215 – Apply Music Theory,
  - e. PO 216 – Demonstrate Rhythm and Aural Skills,
  - f. PO 217M – Play Scales,
  - g. PO 217G – Play Scales and Rudiments,
  - h. PO 217D – Play Rudiments and Scales,
  - i. PO 218 – Sight-Read Music, and
  - j. PO 219 – Perform Level Two Music.
2. **Supporting Annexes.** Annexes to this chapter support certain POs as follows:
  - a. [Annex A](#) Rhythm Sheet Instructions and [Annex A, Appendix 3](#) Level Two Rhythm Sheet supports PO 216,
  - b. [Annex B](#) Scale Requirement by Instrument supports PO 217,
  - c. [Annex C](#) Rudiments Instructions and [Annex C, Appendix 3](#) Level Two Rudiments supports PO 217,
  - d. [Annex D](#) Proficiency Level Music Instructions and [Annex D, Appendixes 1 to 11](#) support PO 219, and
  - e. [Annex E](#) “Street Beats” Instructions and [Annex E, Appendix 2](#) Level Two Street Beats supports PO 219.

**PO 213W – MAINTAIN A PRIMARY WOODWIND INSTRUMENT**

1. **Performance.** Maintain a Primary Woodwind Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Pad papers,
    - (3) Supervision, and
    - (4) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary woodwind instrument by removing residue from a pad.
4. **Remarks.** This PO applies only to the instrument on which the cadet is trying to obtain a cadet musician level qualification.



**PO 213B – MAINTAIN A PRIMARY BRASS INSTRUMENT**

1. **Performance.** Maintain a Primary Brass Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Mouthpiece puller,
    - (3) Supervision, and
    - (4) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary brass instrument by removing a stuck mouthpiece using a mouthpiece puller.
4. **Remarks.** This PO applies only to the instrument on which the cadet is trying to obtain a cadet musician level qualification.

**PO 213P – MAINTAIN A PRIMARY PERCUSSION INSTRUMENT**

1. **Performance.** Maintain a Primary Percussion Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Supervision, and
    - (3) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary percussion instrument by adjusting a snare on a snare drum.
4. **Remarks.** This PO applies snare drum players and mallet percussion players.

**PO 215 – APPLY MUSIC THEORY**

1. **Performance.** Apply Music Theory.
2. **Conditions**
  - a. Given:
    - (1) Manuscript paper,
    - (2) Pencil,
    - (3) Sheet music, and
    - (4) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
  - a. identifying degrees of a scale;
  - b. recognizing rhythm, to include:
    - (1) triplets, and
    - (2) compound time signatures;
  - c. writing scales, to include:
    - (1) relative minor of a major scale,
    - (2) natural minor scales by tone – semitone structure, and
    - (3) harmonic minor scales by tone – semitone structure;
  - d. writing scales using key signatures;
  - e. naming intervals by distance;
  - f. analyze a piece of music, to include:
    - (1) the circle of fifths, and
    - (2) the key of a piece from the key signature; and
  - g. defining symbols and terms, to include:
    - (1) allegretto,
    - (2) poco,
    - (3) poco a poco,
    - (4) piu,
    - (5) piu mosso,
    - (6) adagio,

- (7) andante,
- (8) lento,
- (9) presto,
- (10) tenuto, and
- (11) vivace.

4. **Remarks.** N/A.

**PO 216 – DEMONSTRATE RHYTHM AND AURAL SKILLS**

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
  - a. Given:
    - (1) Level Two rhythm sheet, and
    - (2) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will demonstrate rhythm skills, by:
  - a. singing, clapping, tapping or counting Level Two rhythms while maintaining a steady tempo; and
  - b. singing or playing back a five-note melody.
4. **Remarks**
  - a. The cadet will be given time to practice the Level Two rhythm sheet before the assessment.
  - b. Level Two Rhythm Sheet is found in [Annex A, Appendix 3](#).
  - c. Cadets may use solfege syllables, “/u”, “/a”, or note names to sing back the melody.
  - d. In Level Two, a melody uses only the first five notes of a major scale, begins on the tonic note and contains only step-wise motion. It must be within the vocal range of the cadet.

## **PO 217M – PLAY SCALES**

1. **Performance.** Play Scales.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Scale sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, one octave, to include:
    - (1) all scales listed in PO 117M (Chapter 2, Section 3), paragraph 3.a.,
    - (2) C major,
    - (3) A flat major,
    - (4) A minor harmonic,
    - (5) F minor harmonic, and
    - (6) C chromatic;
  - b. use articulations, to include:
    - (1) all slurred, and
    - (2) all tongued; and
  - c. play no slower than metronome marking (M.M.) quarter note = 72, in quarter notes.
4. **Remarks.** Scale requirements by instrument are detailed in Chapter 2, [Annex B](#).

**PO 217G – PLAY SCALES AND RUDIMENTS**

1. **Performance.** Play Scales and Rudiments.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Drum or drum pad,
    - (3) Rudiment sheet,
    - (4) Scale sheet,
    - (5) Music stand,
    - (6) Chair, and
    - (7) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, one octave, no slower than metronome marking (M.M.) quarter note = 72, in quarter notes, to include:
    - (1) all scales listed in PO 117G (Chapter 2, Section 3), paragraph 3.a.,
    - (2) C major,
    - (3) A flat major,
    - (4) A minor harmonic, and
    - (5) F minor harmonic; and
  - b. play rudiments, to include:
    - (1) single strokes – each hand at metronome marking (M.M.) quarter note = 120,
    - (2) single strokes – alternating hands at M.M. quarter note = 120,
    - (3) double strokes at M.M. quarter note = 60,
    - (4) introduction to closed rolls at M.M. quarter note = 72, and
    - (5) flams at M.M. quarter note = 60.
4. **Remarks.** All scales are listed in concert pitch.

## **PO 217D – PLAY RUDIMENTS AND SCALES**

1. **Performance.** Play Rudiments and Scales.
2. **Conditions**
  - a. Given:
    - (1) Drum or drum pad,
    - (2) Mallet percussion instrument,
    - (3) Rudiment sheet,
    - (4) Scale sheet,
    - (5) Music stand,
    - (6) Chair, and
    - (7) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play rudiments, to include:
    - (1) five stroke rolls at metronome marking (M.M.) quarter note = 120,
    - (2) nine stroke rolls at M.M. quarter note = 120,
    - (3) single paradiddles M.M. quarter note = 120,
    - (4) drags at M.M. quarter note = 60,
    - (5) flams at M.M. quarter note = 90,
    - (6) flam accents at M.M. quarter note = 90,
    - (7) roll offs (17 stroke roll) at M.M. quarter note = 120; and
  - b. play the B flat major scale, one octave, no slower than M.M. quarter note = 60, in quarter notes.
4. **Remarks.** Level Two Rudiments are found in [Annex C, Appendix 3](#).



**PO 218 – SIGHT-READ MUSIC**

1. **Performance.** Sight-Read Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Music stand,
    - (3) Level Two sight-reading music, and
    - (4) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will sight-read music observing:
  - a. rhythm,
  - b. a steady tempo,
  - c. pitch, and
  - d. musical flow.
4. **Remarks**
  - a. The music will be a maximum of 16 measures in length and a minimum of four measures.
  - b. The music will not exceed the technical requirements for Level One.
  - c. A brief period of time will be given prior to playing for the cadet to examine the music.

## **PO 219 – PERFORM LEVEL TWO MUSIC**

1. **Performance.** Perform Level Two Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Prepared music piece from Level Two List A,
    - (3) Prepared music piece from Level Two List B,
    - (4) Prepared music piece from Level Two List C for percussion players,
    - (5) Music stand, and
    - (6) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will perform Level Two music while observing:
  - a. rhythm,
  - b. pitch,
  - c. dynamics,
  - d. articulations,
  - e. a steady, appropriate tempo, and
  - f. tone quality.
4. **Remarks**
  - a. Proficiency level music lists for each instrument are in [Annex D](#).
  - b. List A proficiency level music pieces for snare drum are in [Annex E, Appendix 2](#).

**SECTION 5**  
**MILITARY BAND – MUSIC PROFICIENCY LEVEL THREE POs**

1. **Performance Objectives.** The following Military Band – Music Proficiency Level Three POs are included in this section:
  - a. PO 313W – Maintain a Primary Woodwind Instrument,
  - b. PO 313B – Maintain a Primary Brass Instrument,
  - c. PO 313P – Maintain a Primary Percussion Instrument,
  - d. PO 315 – Apply Music Theory,
  - e. PO 316 – Demonstrate Rhythm and Aural Skills,
  - f. PO 317M – Play Scales,
  - g. PO 317G – Play Scales and Rudiments,
  - h. PO 317D – Play Rudiments and Scales,
  - i. PO 318 – Sight-Read Music, and
  - j. PO 319 – Perform Level Three Music.
2. **Supporting Annexes.** Annexes to this chapter support certain POs as follows:
  - a. [Annex A](#) Rhythm Sheet Instructions and [Annex A, Appendix 4](#) Level Three Rhythm Sheet supports PO 316,
  - b. [Annex B](#) Scale Requirement by Instrument supports PO 317,
  - c. [Annex C](#) Rudiments Instructions and [Annex C, Appendix 4](#) Level Three Rudiments supports PO 317,
  - d. [Annex D](#) Proficiency Level Music Instructions and [Annex D, Appendixes 1 to 11](#) support PO 319, and
  - e. [Annex E](#) “Street Beats” Instructions and [Annex E, Appendix 3](#) Level Three Street Beats supports PO 319.

**PO 313W – MAINTAIN A PRIMARY WOODWIND INSTRUMENT**

1. **Performance.** Maintain a Primary Woodwind Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Crochet hook (or similar tool),
    - (3) Supervision, and
    - (4) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary woodwind instrument by resetting a popped spring.
4. **Remarks**
  - a. This PO does not involve replacing a spring.
  - b. This PO applies only to the instrument on which the cadet is trying to obtain a cadet musician level qualification.

**PO 313B – MAINTAIN A PRIMARY BRASS INSTRUMENT**

1. **Performance.** Maintain a Primary Brass Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Water key cork,
    - (3) Glue gun,
    - (4) Supervision, and
    - (5) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary brass instrument by replacing a water key cork.
4. **Remarks.** This PO applies only to the instrument on which the cadet is trying to obtain a cadet musician level qualification.

**PO 313P – MAINTAIN A PRIMARY PERCUSSION INSTRUMENT**

1. **Performance.** Maintain a Primary Percussion Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Drum key,
    - (3) Drumsticks,
    - (4) Supervision, and
    - (5) Assistance as required.
  - b. Denied: N/A.
  - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary percussion instrument by:
  - a. replacing a snare drum batter head; and
  - b. tuning a snare drum head.
4. **Remarks**
  - a. The cadet will take off and put back on the snare drum batter head.
  - b. This PO applies to snare drum and mallet percussion players.

**PO 315 – APPLY MUSIC THEORY**

1. **Performance.** Apply Music Theory.
2. **Conditions**
  - a. Given:
    - (1) Manuscript paper,
    - (2) Pencil, and
    - (3) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
  - a. comparing time signatures (compound to simple);
  - b. writing melodic minor scales;
  - c. qualifying intervals, to include:
    - (1) major intervals,
    - (2) minor intervals,
    - (3) augmented intervals,
    - (4) diminished intervals, and
    - (5) perfect intervals;
  - d. recognizing chords in root position, to include:
    - (1) major chords, and
    - (2) minor chords;
  - e. transposing by an octave;
  - f. identifying the tonality of a piece given the key signature:
    - (1) major, and
    - (2) minor; and
  - g. defining symbols and terms, to include:
    - (1) maestoso,
    - (2) animato,
    - (3) con,
    - (4) con moto,
    - (5) espressivo,

- (6) leggiero,
- (7) meno,
- (8) meno mosso,
- (9) molto,
- (10) non,
- (11) non troppo,
- (12) tranquillo, and
- (13) troppo.

4. **Remarks.** N/A.



**PO 316 – DEMONSTRATE RHYTHM AND AURAL SKILLS**

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
  - a. Given:
    - (1) Level Three rhythm sheet, and
    - (2) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills, by:
  - a. singing, clapping, tapping or counting Level Three rhythms while maintaining a steady tempo;
  - b. identifying intervals played above a given note, to include:
    - (1) unison,
    - (2) perfect fourth,
    - (3) perfect fifth, and
    - (4) perfect octave; and
  - c. singing or playing back a five-note melody.
4. **Remarks**
  - a. The cadet will be given time to practice the Level Three Rhythm sheet before the assessment.
  - b. Level Three Rhythm Sheet is found in [Annex A, Appendix 4](#).
  - c. Cadets may use solfege syllables, “*lu*”, “*la*”, or note names to sing back the melody.
  - d. In Level Three, a melody uses only the first five notes of a major scale, begins on the tonic note and may contain one skip of a third. It must be within the vocal range of the cadet.

## **PO 317M – PLAY SCALES**

1. **Performance.** Play Scales.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Scale sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, to include:
    - (1) all scales listed in PO 217M (Chapter 2, Section 4), paragraph 3.a.,
    - (2) D flat/C sharp major,
    - (3) G major,
    - (4) A minor melodic,
    - (5) D minor melodic,
    - (6) G minor melodic,
    - (7) C minor melodic,
    - (8) F minor melodic,
    - (9) B flat/A sharp minor harmonic and melodic,
    - (10) E minor harmonic and melodic, and
    - (11) D chromatic;
  - b. use articulations, to include:
    - (1) all slurred,
    - (2) all tongued,
    - (3) two slurred, two tongued, and
    - (4) two tongued, two slurred; and
  - c. play no slower than metronome marking (M.M.) quarter note = 60 in eighth notes.
4. **Remarks.** Scale requirements by instrument are detailed in Chapter 2, [Annex B](#).

**PO 317G – PLAY SCALES AND RUDIMENTS**

1. **Performance.** Play Scales and Rudiments.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Drum or drum pad,
    - (3) Scale sheet,
    - (4) Rudiment sheet,
    - (5) Music stand,
    - (6) Chair, and
    - (7) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, two octaves within practical playing range, no slower than metronome marking (M.M.) quarter note = 60, in eighth notes, to include:
    - (1) all scales listed in PO 217G (Chapter 2, Section 4), paragraph 3.a.,
    - (2) D flat/C sharp major,
    - (3) G major,
    - (4) A minor melodic,
    - (5) D minor melodic,
    - (6) G minor melodic,
    - (7) C minor melodic,
    - (8) F minor melodic,
    - (9) B flat/A sharp minor harmonic and melodic, and
    - (10) E minor harmonic and melodic; and
  - b. play rudiments, to include:
    - (1) single strokes – each hand at metronome marking (M.M.) quarter note = 180,
    - (2) single paradiddles at M.M. quarter note = 90,
    - (3) flams at M.M. quarter note = 72,
    - (4) double strokes in 16<sup>th</sup> notes (open roll) at M.M. quarter note = 90,
    - (5) five stroke rolls at M.M. quarter note = 90,

(6) nine stroke rolls at M.M. quarter note = 90, and

(7) roll offs (17 stroke roll) at M.M. quarter note = 120.

4. **Remarks.** Practical playing range is dependent on the instrument being used by the cadet. Whenever possible, an instrument that allows the cadet to play scales two octaves should be used.

**PO 317D – PLAY RUDIMENTS AND SCALES**

1. **Performance.** Play Rudiments and Scales.
2. **Conditions**
  - a. Given:
    - (1) Drum or drum pad,
    - (2) Mallet percussion instrument,
    - (3) Rudiment sheet,
    - (4) Scale sheet,
    - (5) Music stand,
    - (6) Chair, and
    - (7) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play rudiments, to include:
    - (1) five stroke rolls at metronome marking (M.M.) quarter note = 120,
    - (2) nine stroke rolls – open and closed at M.M. quarter note = 120,
    - (3) thirteen stroke rolls – open and closed at M.M. quarter note = 60,
    - (4) seven stroke rolls – triplet form at M.M. quarter note = 60,
    - (5) thirteen stroke rolls – triplet form at M.M. quarter note = 60,
    - (6) ratamacues at M.M. quarter note = 60,
    - (7) single paradiddles at M.M. quarter note = 120,
    - (8) double paradiddles at M.M. quarter note = 120,
    - (9) triple paradiddles at M.M. quarter note = 120,
    - (10) drags at M.M. quarter note = 120,
    - (11) double drag taps at M.M. quarter note = 90,
    - (12) flams at M.M. quarter note = 106,
    - (13) flam taps at M.M. quarter note = 80, and
    - (14) flam accents at M.M. quarter note = 120, and

- b. play scales one octave, no slower than M.M. quarter note = 66, in quarter notes, to include:
  - (1) F major,
  - (2) B flat major,
  - (3) E flat major,
  - (4) D minor harmonic,
  - (5) G minor harmonic,
  - (6) C minor harmonic, and
  - (7) B flat chromatic scale.

4. **Remarks**

- a. Level Three Rudiments are found in [Annex C, Appendix 4](#).
- b. All scales are listed in concert pitch.

**PO 318 – SIGHT-READ MUSIC**

1. **Performance.** Sight-Read Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Music stand,
    - (3) Level Three sight-reading music, and
    - (4) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will sight-read music observing:
  - a. rhythm,
  - b. a steady tempo,
  - c. pitch, and
  - d. musical flow.
4. **Remarks**
  - a. The music will be a maximum of 16 measures in length and a minimum of four measures.
  - b. The music will not exceed the technical requirements for Level Two.
  - c. A brief period of time will be given prior to playing for the cadet to examine the music.

**PO 319 – PERFORM LEVEL THREE MUSIC**

1. **Performance.** Perform Level Three Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Prepared music piece from Level Three List A,
    - (3) Prepared music piece from Level Three List B,
    - (4) Prepared music piece from Level Three List C for percussion players,
    - (5) Music stand, and
    - (6) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will perform Level Three music while observing:
  - a. rhythm,
  - b. pitch,
  - c. dynamics,
  - d. articulations,
  - e. a steady, appropriate tempo,
  - f. phrasing, and
  - g. tone quality.
4. **Remarks**
  - a. Proficiency level music lists for each instrument are in [Annex D](#).
  - b. List A proficiency level music pieces for snare drum are in [Annex E, Appendix 3](#).



## SECTION 6

### MILITARY BAND – MUSIC PROFICIENCY LEVEL FOUR POs

1. **Performance Objectives.** The following Military Band – Music Proficiency Level Four POs are included in this section:
  - a. PO 415 – Apply Music Theory,
  - b. PO 416 – Demonstrate Rhythm and Aural Skills,
  - c. PO 417M – Play Scales,
  - d. PO 417G – Play Scales and Rudiments,
  - e. PO 417D – Play Rudiments and Scales,
  - f. PO 418 – Sight-Read Music, and
  - g. PO 419 – Perform Level Four Music.
2. **Supporting Annexes.** Annexes to this chapter support certain POs as follows:
  - a. [Annex A](#) Rhythm Sheets Instruction and [Annex A, Appendix 5](#) Level Four Rhythm Sheet supports PO 416,
  - b. [Annex B](#) Scale Requirement by Instrument supports PO 417,
  - c. [Annex C](#) Rudiments Instructions and [Annex C, Appendix 5](#) Level Four Rudiments supports PO 417,
  - d. [Annex D](#) Proficiency Level Music Instructions and [Annex D, Appendixes 1 to 11](#) support PO 419, and
  - e. [Annex E](#) “Street Beats” Instructions and [Annex E, Appendix 4](#) Level Four Street Beats supports PO 419.

**PO 415 – APPLY MUSIC THEORY**

1. **Performance.** Apply Music Theory.
2. **Conditions**
  - a. Given:
    - (1) Manuscript paper,
    - (2) Pencil,
    - (3) Sheet music, and
    - (4) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
  - a. identifying rhythm, to include:
    - (1) irregular time signatures,
    - (2) irregular rhythms (duplets, quadruplets, and quintuplets), and
    - (3) grace notes;
  - b. inverting intervals, to include:
    - (1) perfect intervals,
    - (2) major intervals,
    - (3) minor intervals,
    - (4) diminished intervals, and
    - (5) augmented intervals;
  - c. writing chords, to include:
    - (1) augmented chords,
    - (2) diminished chords,
    - (3) chords on a major scale, and
    - (4) chords on a harmonic minor scale;
  - d. transposing by intervals;
  - e. writing and identifying cadences, to include:
    - (1) perfect authentic cadence, and
    - (2) plagal cadence,

- f. analyze a piece of music, to include finding:
  - (1) the key of the piece without the key signature, and
  - (2) errors in a piece; and
- g. defining symbols and terms, to include:
  - (1) cantabile,
  - (2) dolce,
  - (3) grazioso,
  - (4) brillante,
  - (5) con brio,
  - (6) con espressione,
  - (7) grave,
  - (8) quasi,
  - (9) rubato,
  - (10) sempre, and
  - (11) octave.

4. **Remarks.** N/A.

## **PO 416 – DEMONSTRATE RHYTHM AND AURAL SKILLS**

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
  - a. Given:
    - (1) Level Four rhythm sheet, and
    - (2) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills, by:
  - a. singing, clapping, tapping or counting Level Four rhythms while maintaining a steady tempo;
  - b. identifying intervals played above a given note, to include:
    - (1) unison,
    - (2) major and minor third,
    - (3) perfect fourth,
    - (4) perfect fifth, and
    - (5) perfect octave;
  - c. singing or playing back a six-note melody; and
  - d. identifying chords in root and closed position, to include:
    - (1) major triads, and
    - (2) minor triads.
4. **Remarks**
  - a. The cadet will be given time to practice the Level Four Rhythm sheet before the assessment.
  - b. Level Four Rhythm Sheet is found in [Annex A, Appendix 5](#).
  - c. Cadets may use solfege syllables, “lu”, “la”, or note names to sing back the melody.
  - d. In Level Four, a melody uses only the first five notes of a major scale, begins on the tonic note and may contain up to two skips of a third. It must be within the vocal range of the cadet.

**PO 417M – PLAY SCALES**

1. **Performance.** Play Scales.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Scale sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, to include:
    - (1) all scales listed in PO 317M (Chapter 2, Section 5), paragraph 3.a.,
    - (2) G flat/F sharp major,
    - (3) D major,
    - (4) A major,
    - (5) E flat/D sharp minor harmonic and melodic,
    - (6) F sharp minor harmonic and melodic,
    - (7) B minor harmonic and melodic, and
    - (8) E chromatic;
  - b. use articulations, to include:
    - (1) all slurred,
    - (2) all tongued,
    - (3) two slurred, two tongued, and
    - (4) two tongued, two slurred; and
  - c. play no slower than metronome marking (M.M.) quarter notes = 72, in eighth notes.
4. **Remarks.** Scale requirements by instrument are detailed in Chapter 2, [Annex B](#).

## **PO 417G – PLAY SCALES AND RUDIMENTS**

1. **Performance.** Play Scales and Rudiments.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Drum or drum pad,
    - (3) Scale sheet,
    - (4) Rudiment sheet,
    - (5) Music stand,
    - (6) Chair, and
    - (7) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, two octaves within practical playing range, no slower than metronome marking (M.M.) quarter note = 72, in eighth notes, to include:
    - (1) all scales listed in PO 317G (Chapter 2, Section 5), paragraph 3.a.,
    - (2) G flat/F sharp major,
    - (3) D major,
    - (4) A major,
    - (5) E flat/D sharp minor harmonic and melodic,
    - (6) F sharp minor harmonic and melodic, and
    - (7) B minor harmonic and melodic; and
  - b. play rudiments, to include:
    - (1) five stroke rolls at metronome marking (M.M.) quarter note = 120,
    - (2) nine stroke rolls at M.M. quarter note = 120,
    - (3) single paradiddles M.M. quarter note = 120,
    - (4) drags at M.M. quarter note = 60,
    - (5) flams at M.M. quarter note = 90,
    - (6) flam accents at M.M. quarter note = 90,
    - (7) roll offs (17 stroke roll) at M.M. quarter note = 120.

4. **Remarks.** Practical playing range is dependent on the instrument being used by the cadet. Whenever possible, an instrument that allows the cadet to play scales two octaves should be used.

## **PO 417D – PLAY RUDIMENTS AND SCALES**

1. **Performance.** Play Rudiments and Scales.
2. **Conditions**
  - a. Given:
    - (1) Drum or drum pad,
    - (2) Mallet percussion instrument,
    - (3) Rudiment sheet,
    - (4) Scale sheet,
    - (5) Music stand,
    - (6) Chair, and
    - (7) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play rudiments, to include:
    - (1) five stroke rolls at metronome marking (M.M.) quarter note = 120,
    - (2) nine stroke rolls – open and closed at M.M. quarter note = 120,
    - (3) thirteen stroke rolls – open and closed at M.M. quarter note = 60,
    - (4) five stroke rolls in triplet form at M.M. quarter note = 90,
    - (5) seven stroke rolls in triplet form at M.M. quarter note = 60,
    - (6) thirteen stroke rolls in triplet form at M.M. quarter note = 60,
    - (7) ratamacues at M.M. quarter note = 60,
    - (8) double ratamacues at M.M. quarter note = 80,
    - (9) flamacues at M.M. quarter note = 90,
    - (10) single paradiddles at M.M. quarter note = 120,
    - (11) double paradiddles at M.M. quarter note = 120,
    - (12) triple paradiddles at M.M. quarter note = 120,
    - (13) flam paradiddles at M.M. quarter note = 60,
    - (14) drag paradiddles at M.M. quarter note = 90,
    - (15) drag paradiddles #2 at M.M. quarter note = 90,
    - (16) drags at M.M. quarter note = 120,



- (17) four stroke ruffs at M.M. quarter note = 90,
- (18) double drag taps at M.M. quarter note = 90,
- (19) flams at M.M. quarter note = 120,
- (20) flam taps at M.M. quarter note = 80, and
- (21) flam accents at M.M. quarter note = 120, and
- b. The cadet will play scales one octave, no slower than M.M. quarter note = 72, in quarter notes, to include:
  - (1) all scales listed in PO 317D (Chapter 2, Section 5), paragraph 3.b.,
  - (2) C major,
  - (3) A flat major,
  - (4) A minor harmonic,
  - (5) F minor harmonic, and
  - (6) C chromatic.

4. **Remarks**

- a. Level Four Rudiments are found in [Annex C, Appendix 5](#).
- b. All scales are listed in concert pitch.

**PO 418 – SIGHT-READ MUSIC**

1. **Performance.** Sight-Read Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Music stand,
    - (3) Level Four sight-reading music, and
    - (4) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will sight-read music observing:
  - a. rhythm,
  - b. a steady tempo,
  - c. pitch, and
  - d. musical flow.
4. **Remarks**
  - a. The music will be a maximum of 16 measures in length and a minimum of four measures.
  - b. The music will not exceed the technical requirements for Level Three.
  - c. A brief period of time will be given prior to playing for the cadet to examine the music.

**PO 419 – PERFORM LEVEL FOUR MUSIC**

1. **Performance.** Perform Level Four Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Prepared music piece from Level Four List A,
    - (3) Prepared music piece from Level Four List B,
    - (4) Prepared music piece from Level Four List C for percussion players,
    - (5) Music stand, and
    - (6) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will perform Level Four music while observing:
  - a. rhythm,
  - b. pitch,
  - c. dynamics,
  - d. articulations,
  - e. a steady, appropriate tempo,
  - f. phrasing, and
  - g. tone quality.
4. **Remarks**
  - a. Proficiency level music lists for each instrument are in [Annex D](#).
  - b. List A proficiency level music pieces for snare drum are in [Annex E, Appendix 4](#).

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**SECTION 7****MILITARY BAND – MUSIC PROFICIENCY LEVEL FIVE POs**

1. **Performance Objectives.** The following Military Band – Music Proficiency Level Five POs are included in this section:
  - a. PO 515 – Apply Music Theory,
  - b. PO 516 – Demonstrate Rhythm and Aural Skills,
  - c. PO 517M – Play Scales,
  - d. PO 517G – Play Scales and Rudiments,
  - e. PO 517D – Play Rudiments and Scales,
  - f. PO 518 – Sight-Read Music, and
  - g. PO 519 – Perform Level Five Music.
2. **Supporting Annexes.** Annexes to this chapter support certain POs as follows:
  - a. [Annex A](#) Rhythm Sheet Instructions and [Annex A, Appendix 6](#) Level Five Rhythm Sheet supports PO 516,
  - b. [Annex B](#) Scale Requirement by Instrument supports PO 517,
  - c. [Annex C](#) Rudiments Instructions and [Annex C, Appendix 6](#) Level Five Rudiments supports PO 517,
  - d. [Annex D](#) Proficiency Level Music Instructions and [Annex D, Appendixes 1 to 11](#) supports PO 519, and
  - e. [Annex E](#) “Street Beats” Instructions and [Annex E, Appendix 5](#) Level Five Street Beats supports PO 519.

## **PO 515 – APPLY MUSIC THEORY**

1. **Performance.** Apply Music Theory.
2. **Conditions**
  - a. Given:
    - (1) Manuscript paper,
    - (2) Pencil,
    - (3) Scores, and
    - (4) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
  - a. identifying pitch, to include:
    - (1) C clefs, and
    - (2) notes in C clef;
  - b. writing compound intervals;
  - c. writing chords, to include:
    - (1) dominant seventh chords, and
    - (2) dominant seventh chord inversions;
  - d. transposition for instruments;
  - e. writing and identifying cadences, to include:
    - (1) imperfect authentic cadence,
    - (2) half cadence, and
    - (3) deceptive cadence;
  - f. recognizing open (choral) and close (piano) scores; and
  - g. defining symbols and terms, to include:
    - (1) andantino,
    - (2) larghetto,
    - (3) prestissimo,
    - (4) rallentando,
    - (5) tempo primo,
    - (6) allargando,

- (7) assai,
- (8) bene,
- (9) colla,
- (10) ed,
- (11) loco,
- (12) senza, and
- (13) metronome markings (M.M.).

4. **Remarks.** A keyboard or melodic instrument may be used to assist with explanations of interval, chords, and cadences.

## **PO 516 – DEMONSTRATE RHYTHM AND AURAL SKILLS**

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
  - a. Given:
    - (1) Level Five rhythm sheet, and
    - (2) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills, by:
  - a. singing, clapping, tapping or counting Level Five rhythms while maintaining a steady tempo;
  - b. identifying intervals played above a given note, to include:
    - (1) unison,
    - (2) major and minor second,
    - (3) major and minor third,
    - (4) perfect fourth,
    - (5) perfect fifth,
    - (6) major and minor sixth,
    - (7) major and minor seventh, and
    - (8) perfect octave;
  - c. singing or playing back a nine-note melody; and
  - d. identifying chords in root and closed position, to include:
    - (1) major triads,
    - (2) minor triads, and
    - (3) dominant seventh chords.
4. **Remarks**
  - a. The cadet will be given time to practice the Level Five Rhythm sheet before the assessment.
  - b. Level Five Rhythm Sheet is found in [Annex A, Appendix 6](#).
  - c. Cadets may use solfege syllables, “*lu*”, “*la*”, or note names to sing back the melody.
  - d. In Level Five, a melody uses only the first five notes of a major scale, begins on the tonic note and may contain one or more skips of a third. It must be within the vocal range of the cadet.



**PO 517M – PLAY SCALES**

1. **Performance.** Play Scales.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Scale sheet,
    - (3) Music stand,
    - (4) Chair, and
    - (5) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, to include:
    - (1) all scales listed in PO 417M (Chapter 2, Section 6), paragraph 3.a.,
    - (2) C flat major/B major,
    - (3) E major,
    - (4) A flat/G sharp harmonic and melodic,
    - (5) C sharp harmonic and melodic, and
    - (6) F chromatic scale;
  - b. use articulations, to include:
    - (1) all slurred,
    - (2) all tongued,
    - (3) two slurred, two tongued, and
    - (4) two tongued, two slurred; and
  - c. play no slower than metronome marking (M.M.) quarter note = 80, in eighth notes.
4. **Remarks.** Scale requirements by instrument are detailed in Chapter 2, [Annex B](#).

## **PO 517G – PLAY SCALES AND RUDIMENTS**

1. **Performance.** Play Scales and Rudiments.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Drum or drum pad,
    - (3) Scale sheet,
    - (4) Rudiment sheet,
    - (5) Music stand,
    - (6) Chair, and
    - (7) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play scales, two octaves within practical playing range, no slower than metronome marking (M.M.) quarter note = 80, in eighth notes, to include:
    - (1) all scales listed in PO 417G (Chapter 2, Section 6), paragraph 3.a.,
    - (2) C flat major/B major,
    - (3) E major,
    - (4) A flat/G sharp harmonic and melodic, and
    - (5) C sharp harmonic and melodic; and
  - b. play rudiments, to include:
    - (1) five stroke rolls at metronome marking (M.M.) quarter note = 120,
    - (2) nine stroke rolls – open and closed at M.M. quarter note = 120,
    - (3) thirteen stroke rolls – open and closed at M.M. quarter note = 60,
    - (4) seven stroke rolls – triplet form at M.M. quarter note = 60,
    - (5) thirteen stroke rolls – triplet form at M.M. quarter note = 60,
    - (6) ratamacues at M.M. quarter note = 60,
    - (7) single paradiddles at M.M. quarter note = 120,
    - (8) double paradiddles at M.M. quarter note = 120,
    - (9) triple paradiddles at M.M. quarter note = 120,
    - (10) drags at M.M. quarter note = 120,

- (11) double drag taps at M.M. quarter note = 90,
  - (12) flams at M.M. quarter note = 106,
  - (13) flam taps at M.M. quarter note = 80, and
  - (14) flam accents at M.M. quarter note = 120.
4. **Remarks.** Practical playing range is dependent on the instrument being used by the cadet. Whenever possible, and instrument that allows the cadet to play scales two octaves should be used.

## **PO 517D – PLAY RUDIMENTS AND SCALES**

1. **Performance.** Play Rudiments and Scales.
2. **Conditions**
  - a. Given:
    - (1) Drum or drum pad,
    - (2) Mallet percussion instrument,
    - (3) Rudiment sheet,
    - (4) Scale sheet,
    - (5) Music stand,
    - (6) Chair, and
    - (7) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
  - a. play rudiments, to include:
    - (1) five stroke rolls at metronome marking (M.M.) quarter note = 120,
    - (2) nine stroke rolls – open and closed at M.M. quarter note = 120,
    - (3) eleven stroke rolls at M.M. quarter note = 80,
    - (4) thirteen stroke rolls – open and closed at M.M. quarter note = 60,
    - (5) fifteen stroke rolls at M.M. quarter note = 80,
    - (6) six stroke rolls at M.M. quarter note = 80,
    - (7) ten stroke rolls at M.M. quarter note = 80,
    - (8) five stroke rolls in triplet form at M.M. quarter note = 90,
    - (9) seven stroke rolls in triplet form at M.M. quarter note = 60,
    - (10) thirteen stroke rolls in triplet form at M.M. quarter note = 60,
    - (11) ratamacues at M.M. quarter note = 60,
    - (12) double ratamacues at M.M. quarter note = 80,
    - (13) triple ratamacues at M.M. quarter note = 80,
    - (14) flamacues at M.M. quarter note = 90,
    - (15) single paradiddles at M.M. quarter note = 120,
    - (16) double paradiddles at M.M. quarter note = 120,

- (17) triple paradiddles at M.M. quarter note = 120,
- (18) flam paradiddles at M.M. quarter note = 60,
- (19) drag paradiddles at M.M. quarter note = 90,
- (20) drag paradiddles #2 at M.M. quarter note = 90,
- (21) flam paradiddle-diddles, M.M. quarter note = 80,
- (22) mill strokes in 16<sup>th</sup> notes at M.M. quarter note = 90,
- (23) flammed mill strokes in 16<sup>th</sup> notes at M.M. quarter note = 90,
- (24) drags at M.M. quarter note = 120,
- (25) four stroke ruffs at M.M. quarter note = 90,
- (26) double drag taps at M.M. quarter note = 90,
- (27) flams at M.M. quarter note = 144,
- (28) flam taps at M.M. quarter note = 80,
- (29) flam accents at M.M. quarter note = 120,
- (30) ratataps at M.M. quarter note = 120,
- (31) pata-fla-flas at M.M. quarter note = 80, and
- (32) swiss army triplets at M.M. quarter note = 60, and
- b. play scales one octave, no slower than M.M. quarter note = 60, in eighth notes to include:
  - (1) all scales listed in PO 417D (Chapter 2, Section 6), paragraph 3.b.,
  - (2) D flat/C sharp major,
  - (3) G major,
  - (4) A minor melodic,
  - (5) D minor melodic,
  - (6) G minor melodic,
  - (7) C minor melodic,
  - (8) F minor melodic,
  - (9) B flat/A sharp minor harmonic and melodic, and
  - (10) E minor harmonic and melodic.

#### 4. **Remarks**

- a. Level Five Rudiments are found in [Annex C, Appendix 6](#).
- b. All scales are listed in concert pitch.

**PO 518 – SIGHT-READ MUSIC**

1. **Performance.** Sight-Read Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Music stand,
    - (3) Level Five sight-reading music, and
    - (4) Supervision.
  - b. Denied: Assistance
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will sight-read music observing:
  - a. rhythm,
  - b. a steady tempo,
  - c. pitch, and
  - d. musical flow.
4. **Remarks**
  - a. The music will be a maximum of 16 measures in length and a minimum of four measures.
  - b. The music will not exceed the technical requirements for Level Four.
  - c. A brief period of time will be given prior to playing for the cadet to examine the music.

**PO 519 – PERFORM LEVEL FIVE MUSIC**

1. **Performance.** Perform Level Five Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Prepared music piece from Level Five List A,
    - (3) Prepared music piece from Level Five List B,
    - (4) Prepared music piece from Level Five List C for percussion players,
    - (5) Music stand, and
    - (6) Supervision.
  - b. Denied: Assistance.
  - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will perform Level Five music while observing:
  - a. rhythm,
  - b. pitch,
  - c. dynamics,
  - d. articulations,
  - e. a steady, appropriate tempo,
  - f. phrasing, and
  - g. tone quality.
4. **Remarks**
  - a. Proficiency level music lists for each instrument are in [Annex D](#).
  - b. List A proficiency level music pieces for snare drum are in [Annex E, Appendix 5](#).

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## **RHYTHM SHEET INSTRUCTIONS**

### **PURPOSE**

1. The purpose of the rhythm sheet is to provide the cadet a sample of rhythms which may be seen at their particular level in both the Proficiency Level Music and any ensemble music they may be required to play.

### **USE**

2. The cadet shall be given a copy of the level sheet for the level they are attempting.
3. The cadet shall be given ample time to study, prepare, and practice the rhythms prior to any assessment.
4. The cadet is expected to prepare all the exercises listed even though not all will be required to be demonstrated during the assessment.
5. Tempos shall be between metronome marking (M.M.) quarter note = 60 and M.M. quarter note = 180.
6. Cadet may perform the exercises at a tempo of their choice within the tempo range. Cadets will focus on having a consistent tempo while demonstrating the exercises. Speed is not essential for a successful demonstration but the tempo should not fluctuate.
7. Cadets may clap, sing, tap or count the rhythms in their demonstration.

### **EVALUATION**

8. The cadet will be evaluated on their demonstration of rhythm skills IAW Chapter 3.

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## LEVEL BASIC RHYTHM SHEET

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

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## LEVEL ONE RHYTHM SHEET

1.  $\frac{3}{4}$

2.  $\frac{4}{4}$

3.  $\frac{2}{4}$

4.  $\frac{4}{4}$

5.  $\frac{4}{4}$

6.  $\frac{4}{4}$

7.  $\frac{2}{4}$

8.  $\frac{3}{4}$

9.  $\frac{4}{4}$

10.  $\frac{4}{4}$

11.  $\frac{3}{4}$

12.  $\frac{4}{4}$

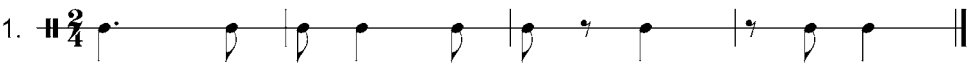
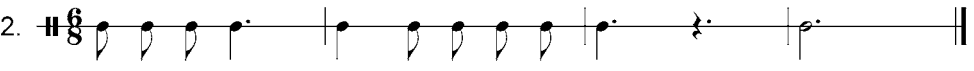


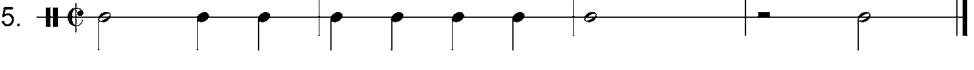
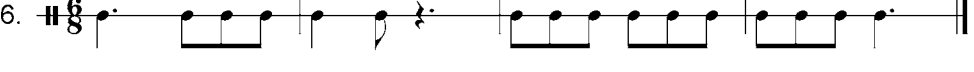

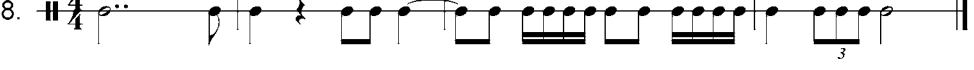

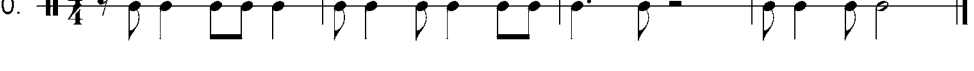
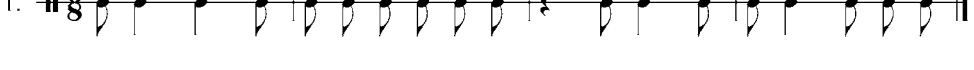


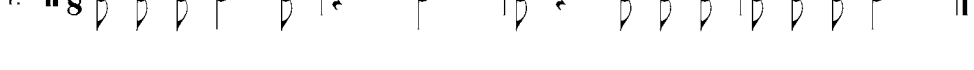

13.  $\frac{2}{4}$

14.  $\frac{4}{4}$

15.  $\frac{4}{4}$

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### LEVEL TWO RHYTHM SHEET

1.  $\sharp 2/4$  
2.  $\sharp 6/8$  
3.  $\sharp 4/4$  
4.  $\sharp 4/4$  
5.  $\sharp C$  
6.  $\sharp 6/8$  
7.  $\sharp 3/4$  
8.  $\sharp 4/4$  
9.  $\sharp 2/4$  
10.  $\sharp 4/4$  
11.  $\sharp 6/8$  
12.  $\sharp 2/2$  
13.  $\sharp C$  
14.  $\sharp 6/8$  
15.  $\sharp 3/4$  

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## LEVEL THREE RHYTHM SHEET

1.  $\sharp 4/4$

2.  $\sharp 9/8$

3.  $\sharp 2/4$

4.  $\sharp 4/4$

5.  $\sharp C$

6.  $\sharp 4/4$

7.  $\sharp 4/4$

8.  $\sharp 6/8$

9.  $\sharp 12/8$

10.  $\sharp 2/4$

11.  $\sharp 4/4$

12.  $\sharp$

13.  $\sharp 6/8$

14.  $\sharp 3/4$

15.  $\sharp 8$

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### LEVEL FOUR RHYTHM SHEET

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

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## LEVEL FIVE RHYTHM SHEET

1.  $\sharp 3/8$

2.  $\sharp 4/4$

3.  $\sharp 5/4$

4.  $\sharp 4/4$

5.  $\sharp 6/8$

6.  $\sharp 12/8$

7.  $\sharp 3/4$

8.  $\sharp 5/4$

9.  $\sharp 4/4$

10.  $\sharp 3/8$

11.  $\sharp 4/4$

12.  $\sharp 4/4$

13.  $\sharp 3/8$

14.  $\sharp 5/4$

15.  $\sharp 2/4$

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## SCALE REQUIREMENTS BY INSTRUMENT

### FLUTE

MPL BASIC	Major	Bb											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.									M.M. ♩ = 60 in ♩		
MPL ONE	Major	F	Bb	Eb									
	Harmonic Minor	D	G	C									
	Melodic Minor	N/A.											
	Chromatic	Bb chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 66 in ♩		
MPL TWO	Major	C	F	Bb	Eb	Ab							
	Harmonic Minor	A	D	G	C	F							
	Melodic Minor	N/A.											
	Chromatic	C chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 72 in ♩		
MPL THREE	Major	C*	F*	Bb	Eb*	Ab	Db/C#*	G					
	Harmonic Minor	A	D*	G	C*	F*	Bb/A#*	E*					
	Melodic Minor	A	D*	G	C*	F*	Bb/A#*	E*					
	Chromatic	D chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 60 in ♩		
MPL FOUR	Major	C*	F*	Bb	Eb*	Ab	Db/C#*	Gb/F#	G	D*	A		
	Harmonic Minor	A	D*	G	C*	F*	Bb/A#	Eb/D#*	E*	B	F#		
	Melodic Minor	A	D*	G	C*	F*	Bb/A#	Eb/D#*	E*	B	F#		
	Chromatic	E chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 72 in ♩		
MPL FIVE	Major	C*	F*	Bb	Eb*	Ab*	Db/C#*	Gb/F#*	Cb/B	G*	D*	A*	E*
	Harmonic Minor	A*	D*	G*	C*	F*	Bb/A#	Eb/D#*	Ab/G#*	E*	B	F#*	C#*
	Melodic Minor	A*	D*	G*	C*	F*	Bb/A#	Eb/D#*	Ab/G#*	E*	B	F#*	C#*
	Chromatic	F chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 80 in ♩		

***Scales marked \* are to be played two octaves.***

# OBOE

MPL BASIC	Major	F											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.										M.M. ♩ = 60 in ♩	
MPL ONE	Major	F	Bb	Eb									
	Harmonic Minor	D	G	C									
	Melodic Minor	N/A.											
	Chromatic	Bb chromatic											
	Articulation	All slurred and all tongued.										M.M. ♩ = 66 in ♩	
MPL TWO	Major	C	F	Bb	Eb	Ab							
	Harmonic Minor	A	D	G	C	F							
	Melodic Minor	N/A.											
	Chromatic	C chromatic											
	Articulation	All slurred and all tongued.										M.M. ♩ = 72 in ♩	
MPL THREE	Major	C*	F	Bb*	Eb*	Ab	Db/C#*	G					
	Harmonic Minor	A	D*	G	C*	F	Bb/A#*	E*					
	Melodic Minor	A	D*	G	C*	F	Bb/A#*	E*					
	Chromatic	D chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 60 in ♩	
MPL FOUR	Major	C*	F	Bb*	Eb*	Ab	Db/C#*	Gb/F#	G	D*	A		
	Harmonic Minor	A	D*	G	C*	F	Bb/A#*	Eb/D#*	E*	B*	F#		
	Melodic Minor	A	D*	G	C*	F	Bb/A#*	Eb/D#*	E*	B*	F#		
	Chromatic	E chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 72 in ♩	
MPL FIVE	Major	C*	F*	Bb*	Eb*	Ab	Db/C#*	Gb/F#	Cb/B	G	D*	A	E*
	Harmonic Minor	A	D*	G	C*	F*	Bb/A#*	Eb/D#*	Ab/G#*	E*	B*	F#	C#*
	Melodic Minor	A	D*	G	C*	F*	Bb/A#*	Eb/D#*	Ab/G#*	E*	B*	F#	C#*
	Chromatic	F chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 80 in ♩	

**Scales marked \* are to be played two octaves.**



# BASSOON

MPL BASIC	Major	F											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.									M.M. ♩ = 60 in ♩		
MPL ONE	Major	F	Bb	Eb									
	Harmonic Minor	D	G	C									
	Melodic Minor	N/A.											
	Chromatic	Bb chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 66 in ♩		
MPL TWO	Major	C	F	Bb	Eb	Ab							
	Harmonic Minor	A	D	G	C	F							
	Melodic Minor	N/A.											
	Chromatic	C chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 72 in ♩		
MPL THREE	Major	C*	F*	Bb*	Eb*	Ab*	Db/C#*	G*					
	Harmonic Minor	A*	D*	G*	C*	F*	Bb/A#*	E*					
	Melodic Minor	A*	D*	G*	C*	F*	Bb/A#*	E*					
	Chromatic	D chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 60 in ♩		
MPL FOUR	Major	C*	F*	Bb*	Eb*	Ab*	Db/C#*	Gb/F#*	G*	D*	A*		
	Harmonic Minor	A*	D*	G*	C*	F*	Bb/A#*	Eb/D#*	E*	B*	F#*		
	Melodic Minor	A*	D*	G*	C*	F*	Bb/A#*	Eb/D#*	E*	B*	F#*		
	Chromatic	E chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 72 in ♩		
MPL FIVE	Major	C*	F*	Bb*	Eb*	Ab*	Db/C#*	Gb/F#*	Cb/B*	G*	D*	A*	E*
	Harmonic Minor	A*	D*	G*	C*	F*	Bb/A#*	Eb/D#*	Ab/G#*	E*	B*	F#*	C#*
	Melodic Minor	A*	D*	G*	C*	F*	Bb/A#*	Eb/D#*	Ab/G#*	E*	B*	F#*	C#*
	Chromatic	F chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 80 in ♩		

**Scales marked \* are to be played two octaves.**

## CLARINET

MPL BASIC	Major	G											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.										M.M. ♩ = 60 in ♩	
MPL ONE	Major	G	C	F									
	Harmonic Minor	E	A	D									
	Melodic Minor	N/A.											
	Chromatic	C chromatic											
	Articulation	All slurred and all tongued.										M.M. ♩ = 66 in ♩	
MPL TWO	Major	D	G	C	F	Bb							
	Harmonic Minor	B	E	A	D	G							
	Melodic Minor	N/A.											
	Chromatic	D chromatic											
	Articulation	All slurred and all tongued.										M.M. ♩ = 72 in ♩	
MPL THREE	Major	D*	G*	C*	F*	Bb*	Eb	A*					
	Harmonic Minor	B*	E*	A*	D*	G*	C*	F#*					
	Melodic Minor	B*	E*	A*	D*	G*	C*	F#*					
	Chromatic	E chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 60 in ♩	
MPL FOUR	Major	D*	G*	C*	F*	Bb*	Eb*	Ab*	Cb/B*	E*	A*		
	Harmonic Minor	B*	E*	A*	D*	G*	C*	F*	Ab/G#*	C#*	F#*		
	Melodic Minor	B*	E*	A*	D*	G*	C*	F*	Ab/G#*	C#*	F#*		
	Chromatic	F# chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 72 in ♩	
MPL FIVE	Major	C*	F*	Bb*	Eb*	Ab*	Db/C#*	Gb/F#*	Cb/B*	G*	D*	A*	E*
	Harmonic Minor	A*	D*	G*	C*	F*	Bb/A#*	Eb/D#*	Ab/G#*	E*	B*	F#*	C#*
	Melodic Minor	A*	D*	G*	C*	F*	Bb/A#*	Eb/D#*	Ab/G#*	E*	B*	F#*	C#*
	Chromatic	G chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 80 in ♩	

**Scales marked \* are to be played two octaves.**

# **E♭ SAXOPHONE**

MPL BASIC	Major	G											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.										M.M. ♩ = 60 in ♩	
MPL ONE	Major	C	G	D									
	Harmonic Minor	A	E	B									
	Melodic Minor	N/A.											
	Chromatic	G chromatic											
	Articulation	All slurred and all tongued.										M.M. ♩ = 66 in ♩	
MPL TWO	Major	F	C	G	D	A							
	Harmonic Minor	D	A	E	B	F#							
	Melodic Minor	N/A.											
	Chromatic	A chromatic											
	Articulation	All slurred and all tongued.										M.M. ♩ = 72 in ♩	
MPL THREE	Major	Bb*	F	C*	G	D	A	E					
	Harmonic Minor	G	D	A	E	B*	F#	C#					
	Melodic Minor	G	D	A	E	B*	F#	C#					
	Chromatic	B chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 60 in ♩	
MPL FOUR	Major	Eb*	Bb*	F	C*	G	D*	A	E*	B/Cb*	F#/Gb		
	Harmonic Minor	C*	G	D*	A	E*	B*	F#	C#*	G#	D#/Eb*		
	Melodic Minor	C*	G	D*	A	E*	B*	F#	C#*	G#	D#/Eb*		
	Chromatic	C# chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 72 in ♩	
MPL FIVE	Major	Ab	Eb*	Bb*	F*	C*	G	D*	A	E*	B/Cb*	F#/Gb	C#/Db*
	Harmonic Minor	F*	C*	G	D*	A	E*	B*	F#	C#*	G#/Ab	D#/Eb*	A#/Bb*
	Melodic Minor	F*	C*	G	D*	A	E*	B*	F#	C#*	G#/Ab	D#/Eb*	A#/Bb*
	Chromatic	D chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 80 in ♩	

**Scales marked \* are to be played two octaves.**

## Bb SAXOPHONE

MPL BASIC	Major	G											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.										M.M. ♩ = 60 in ♩	
MPL ONE	Major	G	C	F									
	Harmonic Minor	E	A	D									
	Melodic Minor	N/A.											
	Chromatic	C chromatic											
	Articulation	All slurred and all tongued.										M.M. ♩ = 66 in ♩	
MPL TWO	Major	D	G	C	F	Bb							
	Harmonic Minor	B	E	A	D	G							
	Melodic Minor	N/A.											
	Chromatic	D chromatic											
	Articulation	All slurred and all tongued.										M.M. ♩ = 72 in ♩	
MPL THREE	Major	D	G	C*	F	Bb*	Eb	A					
	Harmonic Minor	B*	E	A	D	G	C*	F#					
	Melodic Minor	B*	E	A	D	G	C*	F#					
	Chromatic	E chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 60 in ♩	
MPL FOUR	Major	D*	G	C*	F	Bb*	Eb*	Ab	Cb/B*	E*	A		
	Harmonic Minor	B*	E*	A	D*	G	C*	F	Ab/G#	C#*	F#		
	Melodic Minor	B*	E*	A	D*	G	C*	F	Ab/G#	C#*	F#		
	Chromatic	F# chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 72 in ♩	
MPL FIVE	Major	D*	G	C*	F*	Bb*	Eb*	Ab	Db/C#*	Gb/F#	Cb/B*	E*	A
	Harmonic Minor	B*	E*	A	D*	G	C*	F*	Bb/A#*	Eb/D#*	Ab/G#	C#*	F#
	Melodic Minor	B*	E*	A	D*	G	C*	F*	Bb/A#*	Eb/D#*	Ab/G#	C#*	F#
	Chromatic	G chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.										M.M. ♩ = 80 in ♩	

**Scales marked \* are to be played two octaves.**

# TRUMPET

MPL BASIC	Major	C											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.									M.M. ♩ = 60 in ♩		
MPL ONE	Major	G	C	F									
	Harmonic Minor	E	A	D									
	Melodic Minor	N/A.											
	Chromatic	C chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 66 in ♩		
MPL TWO	Major	D	G	C	F	Bb							
	Harmonic Minor	B	E	A	D	G							
	Melodic Minor	N/A.											
	Chromatic	D chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 72 in ♩		
MPL THREE	Major	D	G*	C	F	Bb	Eb	A					
	Harmonic Minor	B	E	A	D	G*	C	F#*					
	Melodic Minor	B	E	A	D	G*	C	F#*					
	Chromatic	E chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 60 in ♩		
MPL FOUR	Major	D	G*	C	F	Bb	Eb	Ab	Cb/B	E	A*		
	Harmonic Minor	B	E	A*	D	G*	C	F	Ab/G#*	C#	F#*		
	Melodic Minor	B	E	A*	D	G*	C	F	Ab/G#*	C#	F#*		
	Chromatic	F# chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 72 in ♩		
MPL FIVE	Major	D	G*	C*	F	Bb*	Eb	Ab*	Db/C#	Gb/F#*	Cb/B*	E	A*
	Harmonic Minor	B*	E	A*	D	G*	C*	F	Bb/A#*	Eb/D#	Ab/G#	C#	F#*
	Melodic Minor	B*	E	A*	D	G*	C*	F	Bb/A#*	Eb/D#	Ab/G#	C#	F#*
	Chromatic	G chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 80 in ♩		

**Scales marked \* are to be played two octaves.**

## FRENCH HORN

MPL BASIC	Major	F											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.									M.M. ♩ = 60 in ♩		
MPL ONE	Major	C	F	Bb									
	Harmonic Minor	A	D	G									
	Melodic Minor	N/A.											
	Chromatic	G chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 66 in ♩		
MPL TWO	Major	C	F	Bb	Eb	G							
	Harmonic Minor	A	D	G	C	E							
	Melodic Minor	N/A.											
	Chromatic	G chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 72 in ♩		
MPL THREE	Major	C	F*	Bb	Eb	Ab	G	D					
	Harmonic Minor	A	D	G	C	F	E	B					
	Melodic Minor	A	D	G	C	Bb	E	F#					
	Chromatic	A chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 60 in ♩		
MPL FOUR	Major	C	F*	Bb	Eb	Ab	Db/C#	G*	D	A	E		
	Harmonic Minor	A	D	G*	C	F*	Bb/A#	E	B	F#*	C#		
	Melodic Minor	A	D	G*	C	F*	Bb/A#	E	B	F#*	C#		
	Chromatic	B chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 72 in ♩		
MPL FIVE	Major	C	F*	Bb*	Eb	Ab*	Db/C#	Gb/F#*	Cb/B	G*	D	A*	E
	Harmonic Minor	A*	D	G*	C	F*	Bb/A#*	Eb/D#	Ab/G#*	E	B	F#*	C#
	Melodic Minor	A*	D	G*	C	F*	Bb/A#*	Eb/D#	Ab/G#*	E	B	F#*	C#
	Chromatic	C chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 80 in ♩		

**Scales marked \* are to be played two octaves.**

# TROMBONE/EUPHONIUM/TUBA

MPL BASIC	Major	Bb											
	Harmonic Minor	N/A.											
	Melodic Minor	N/A.											
	Chromatic	N/A.											
	Articulation	All slurred or all tongued.									M.M. ♩ = 60 in ♩		
MPL ONE	Major	F	Bb	Eb									
	Harmonic Minor	D	G	C									
	Melodic Minor	N/A.											
	Chromatic	Bb chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 66 in ♩		
MPL TWO	Major	C	F	Bb	Eb	Ab							
	Harmonic Minor	A	D	G	C	F							
	Melodic Minor	N/A.											
	Chromatic	C chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 72 in ♩		
MPL THREE	Major	C	F*	Bb	Eb	Ab	Db/C#	G					
	Harmonic Minor	A	D	G	C	F*	Bb/A#	E*					
	Melodic Minor	A	D	G	C	F*	Bb/A#	E*					
	Chromatic	D chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 60 in ♩		
MPL FOUR	Major	C	F*	Bb	Eb	Ab	Db/C#	Gb/F#*	G*	D	A		
	Harmonic Minor	A	D	G*	C	F*	Bb/A#	Eb/D#*	E*	B	F#*		
	Melodic Minor	A	D	G*	C	F*	Bb/A#	Eb/D#*	E*	B	F#*		
	Chromatic	E chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 72 in ♩		
MPL FIVE	Major	C	F*	Bb*	Eb	Ab*	Db/C#	Gb/F#*	Cb/B	G*	D	A*	E
	Harmonic Minor	A*	D	G*	C	F*	Bb/A#*	Eb/D#	Ab/G#*	E	B	F#*	C#
	Melodic Minor	A*	D	G*	C	F*	Bb/A#*	Eb/D#	Ab/G#*	E	B	F#*	C#
	Chromatic	C chromatic											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 80 in ♩		

**Scales marked \* are to be played two octaves.**

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## **RUDIMENTS INSTRUCTIONS**

### **PURPOSE**

1. The purpose of the list of rudiments is to provide standard notation of the rudiments required for the cadets to play in order to achieve levels.

### **USE**

2. The cadet shall be given a copy of the rudiment sheet for the level they are attempting.

3. The cadet shall be given ample time to study, prepare, and practice the rudiments prior to any assessment.

4. The cadet is expected to prepare all the rudiments listed.

5. Some rudiments are written with an extra bar which gives a break down of the rudiment in terms of skeletal rhythm and sticking. This example bar is followed by an accurate example of how the rudiment would appear. It is the latter bars which the cadet is expected to play for the assessment.

6. It is expected that the cadet will play the rudiment no slower than the given tempo marking.

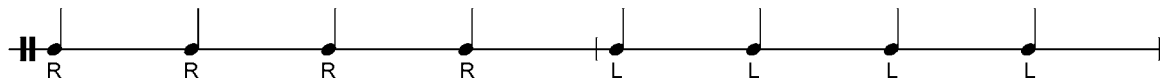
### **EVALUATION**

7. The cadet will be evaluated on playing rudiments IAW Chapter 3.

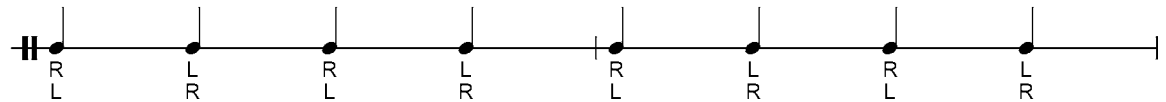
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## LEVEL BASIC RUDIMENTS

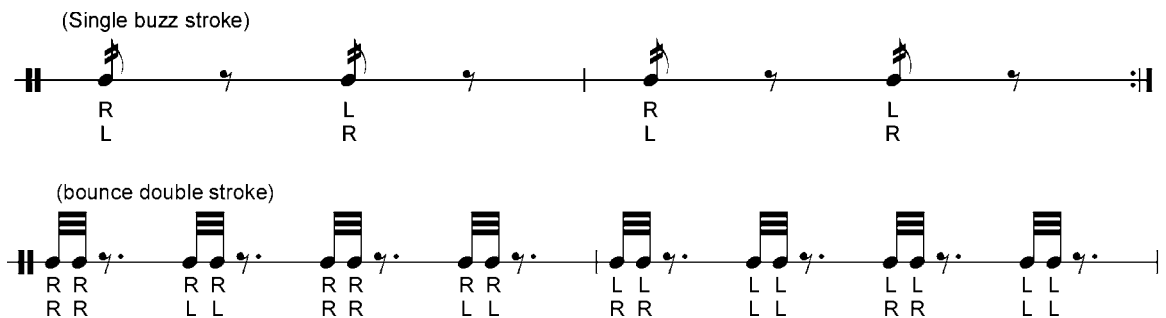
1. Single strokes – each hand; metronome mark (M.M.) quarter note = 120



2. Single strokes – alternating hands; M.M. quarter note = 120



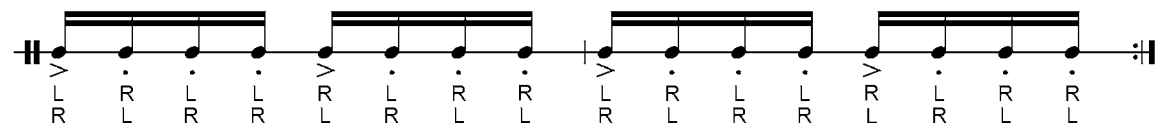
3. Introduction to closed rolls; M.M. quarter note = 72



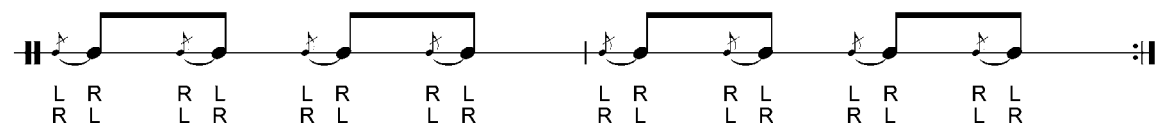
4. Double strokes; M.M. quarter note = 60



5. Single Paradiddles; M.M. quarter note = 90



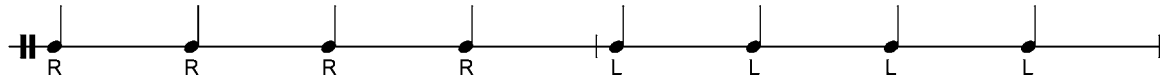
6. Flams; M.M. quarter note = 60



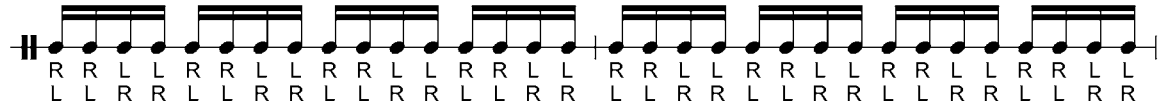
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## LEVEL ONE RUDIMENTS

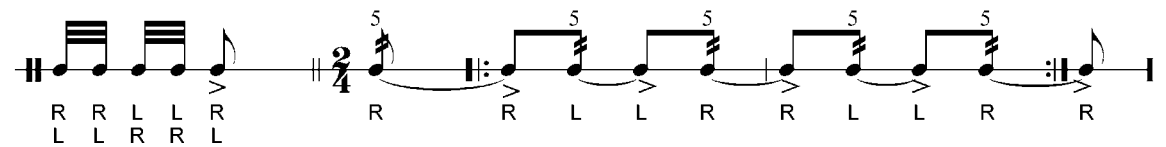
1. Single strokes – each hand; metronome mark (M.M.) quarter note = 180



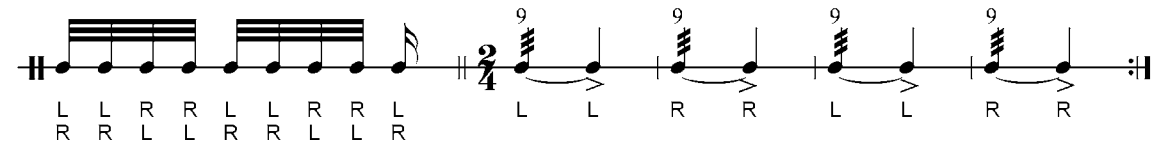
2. Double strokes in 16th notes (open roll); M.M. quarter note = 90



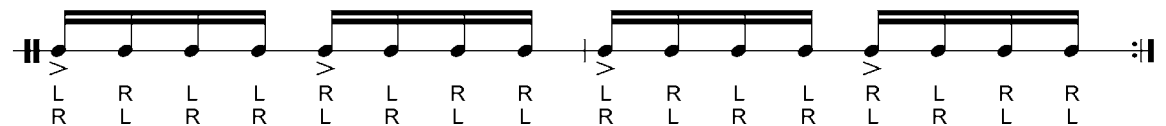
3. Five stroke rolls; M.M. quarter note = 90



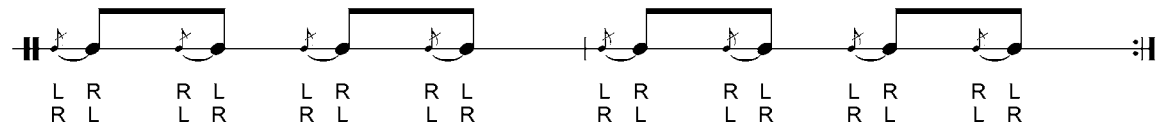
4. Nine stroke rolls; M.M. quarter note = 90



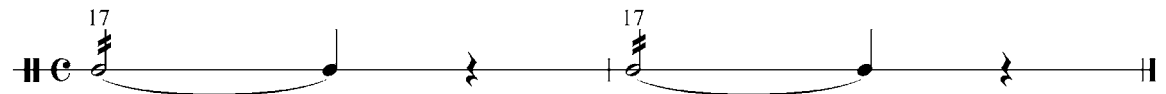
5. Single Paradiddles; M.M. quarter note = 90



6. Flams; M.M. quarter note = 72



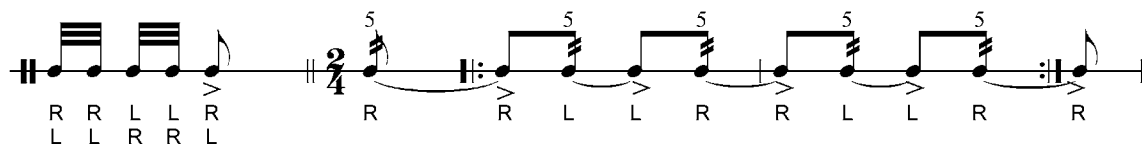
7. Roll off (17 stroke roll); M.M. quarter note = 120



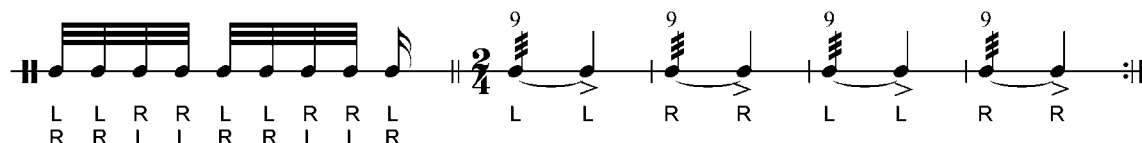
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## LEVEL TWO RUDIMENTS

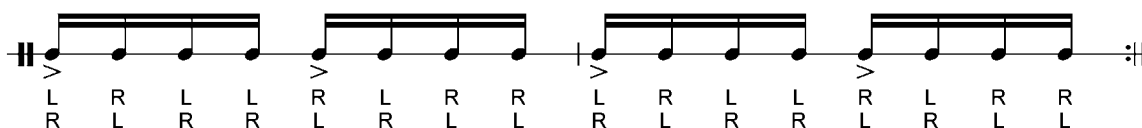
1. Five stroke rolls – open and closed; metronome marking (M.M.) quarter note = 120



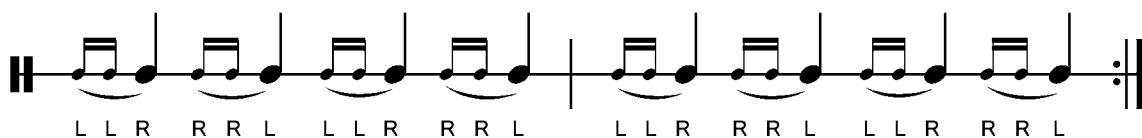
2. Nine stroke rolls – open and closed; M.M. quarter note = 120



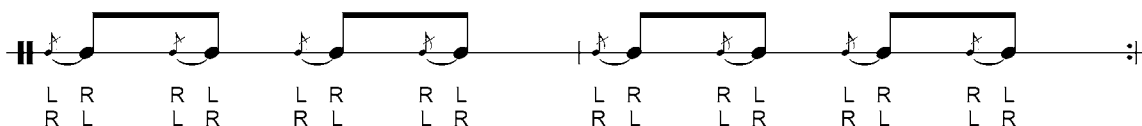
3. Single Paradiddles; M.M. quarter note = 120



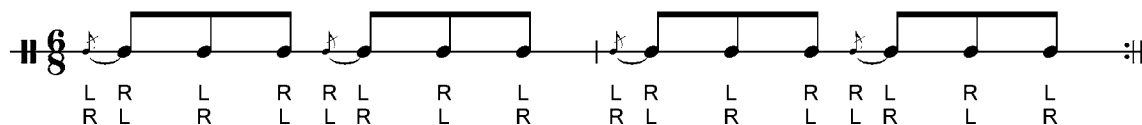
4. Drags; M.M. Quarter note = 60



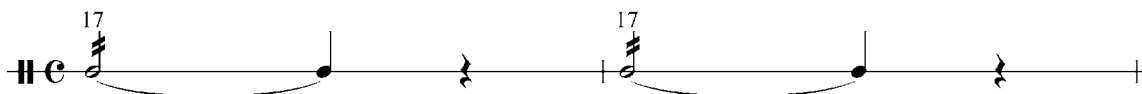
5. Flams; M.M. quarter note = 90



6. Flam accents; M.M. quarter note = 90



7. Roll off (17 stroke rolls); M.M. quarter note = 120

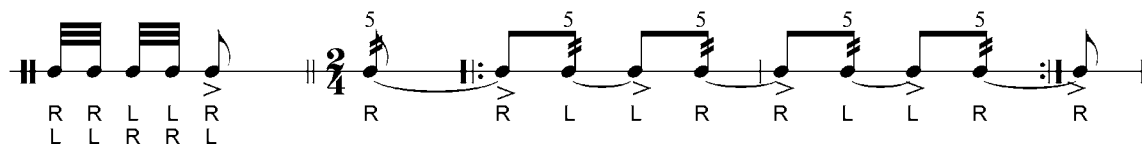


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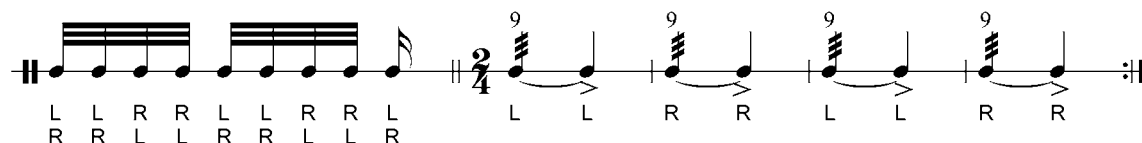


### LEVEL THREE RUDIMENTS

1. Five stroke rolls – open and closed; metronome marking (M.M.) quarter note = 120



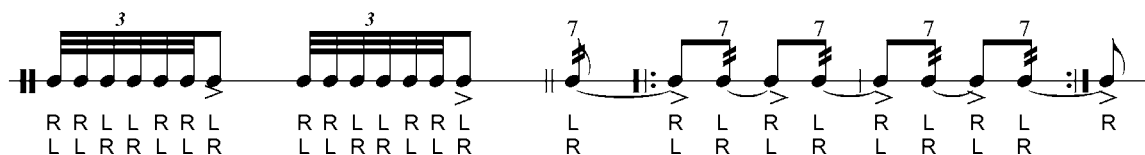
2. Nine stroke rolls – open and closed; M.M. quarter note = 120



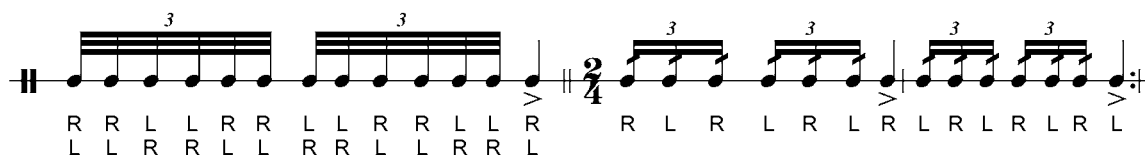
3. Thirteen stroke rolls – open and closed; M.M. quarter note = 60



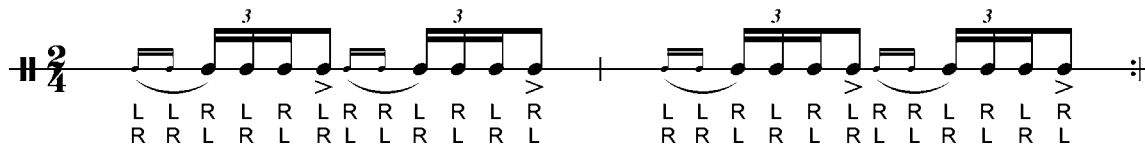
4. Seven stroke rolls in triplet form; M.M. quarter note = 60



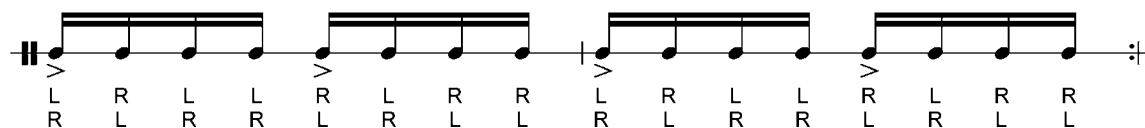
5. Thirteen stroke rolls in triplet form; M.M. quarter note = 60



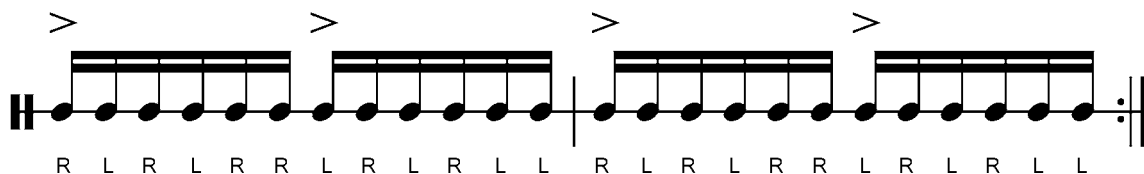
6. Ratamacues; M.M. quarter note = 60



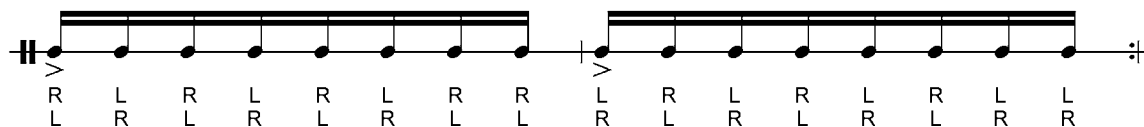
7. Single Paradiddles; M.M. quarter note = 120



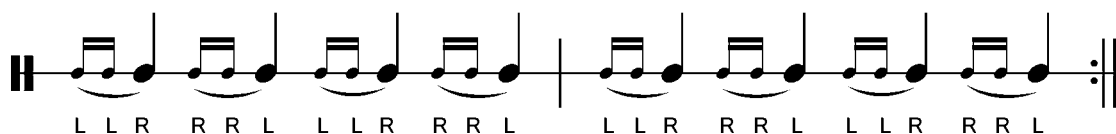
8. Double Paradiddles; M.M. quarter note = 120



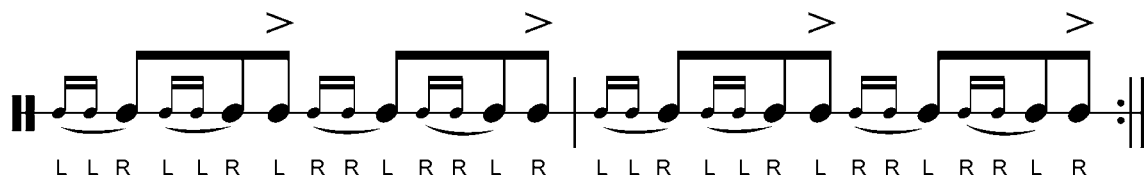
9. Triple Paradiddles; M.M. quarter note = 120



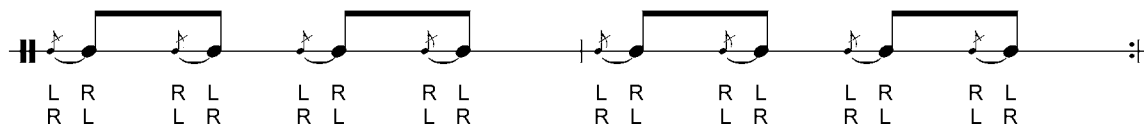
10. Drags; M.M. quarter note = 120



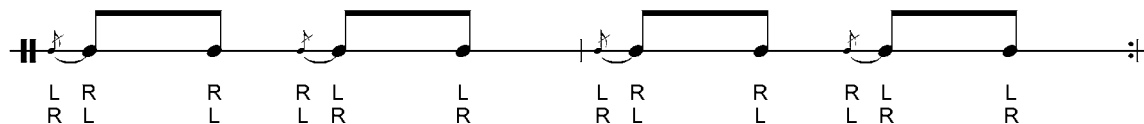
11. Double drag taps; M.M. quarter note = 90



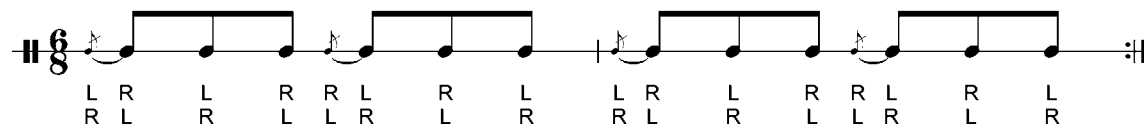
12. Flams; M.M. quarter note = 106



13. Flam taps; M.M. quarter note = 80

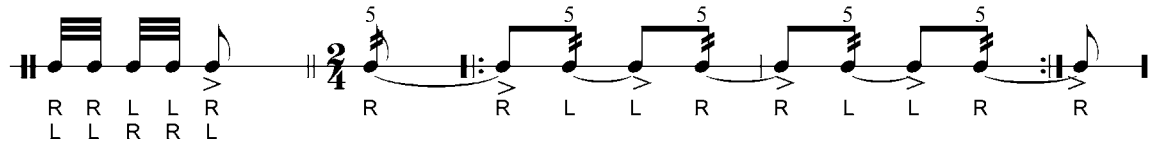


14. Flam accents; M.M. quarter note = 120

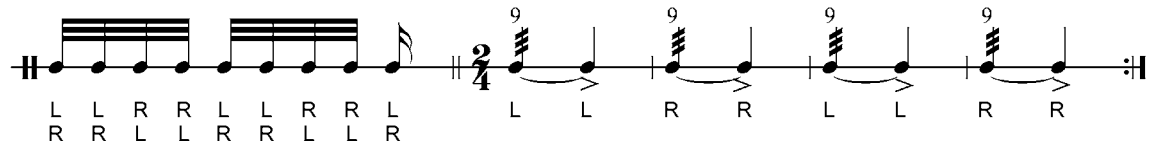


## LEVEL FOUR RUDIMENTS

1. Five stroke rolls – open and closed; metronome marking (M.M.) quarter note = 120



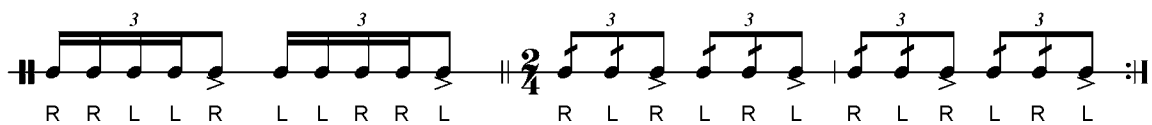
2. Nine stroke rolls – open and closed; M.M. quarter note =120



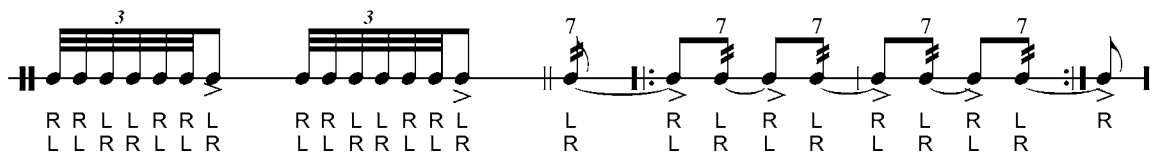
3. Thirteen stroke rolls – open and closed; M.M. quarter note =90



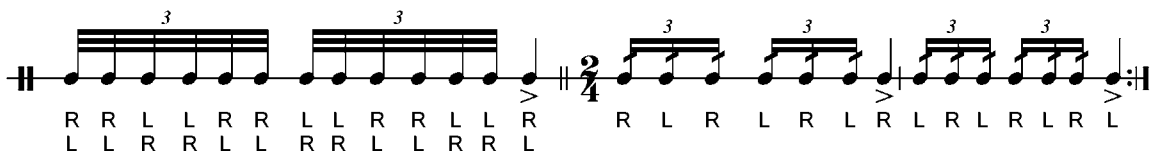
4. Five stroke rolls in triplet form; M.M. quarter note = 90



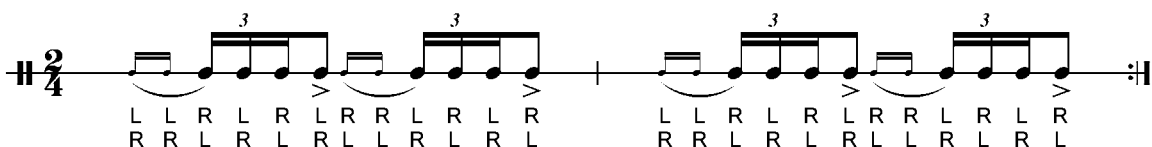
5. Seven stroke rolls in triplet form; M.M. quarter note = 90



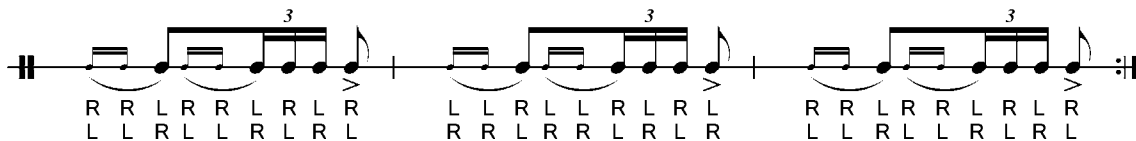
6. Thirteen stroke rolls in triplet form; M.M. quarter note = 90



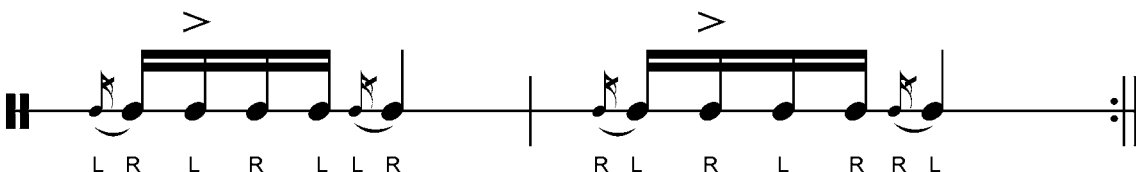
7. Ratamacues; M.M. quarter note = 80



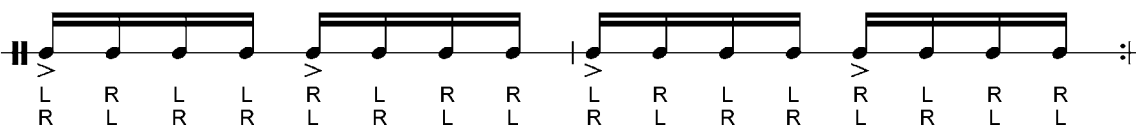
8. Double Ratamacues; M.M. quarter note = 80



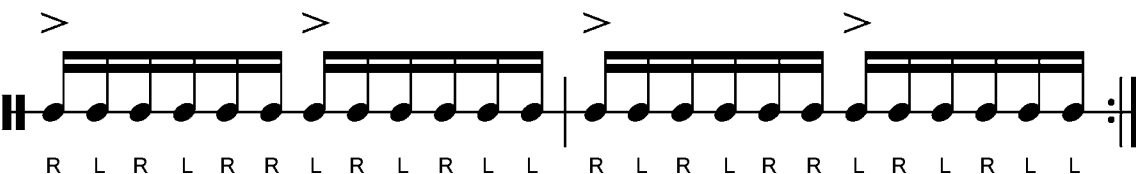
9. Flamacues; M.M. quarter note = 90



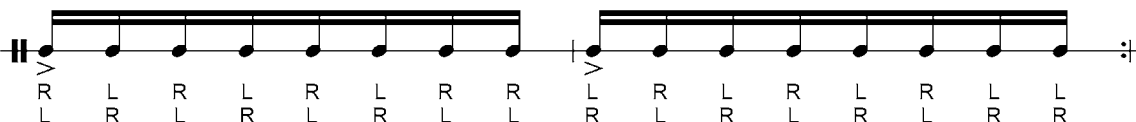
10. Single Paradiddles; M.M. quarter note = 120



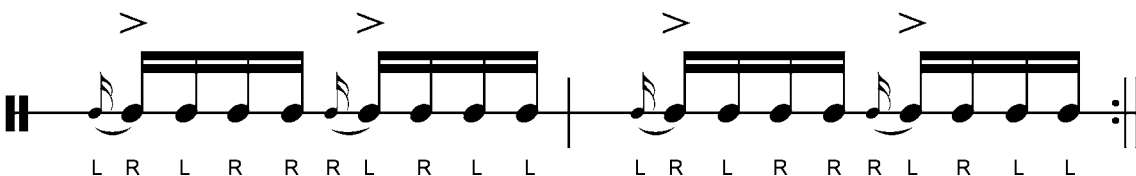
11. Double Paradiddles; M.M. quarter note = 120



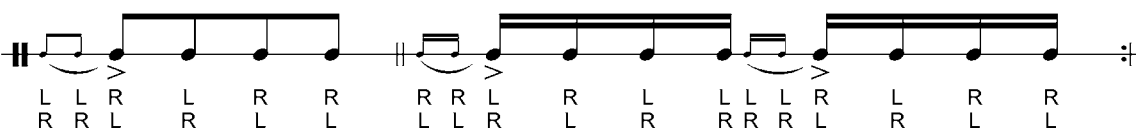
12. Triple Paradiddles; M.M. quarter note = 120



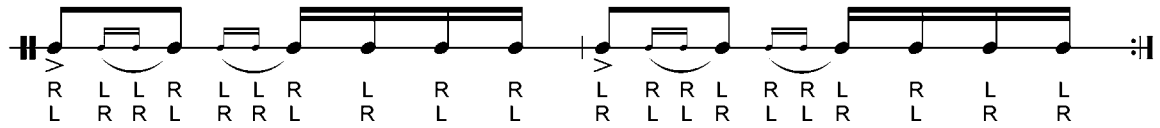
13. Flam Paradiddles; M.M. quarter note = 60



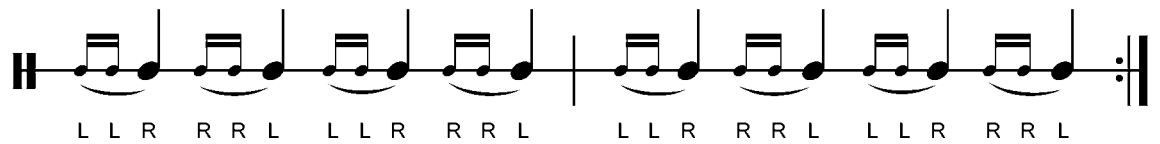
14. Drag Paradiddles #1; M.M. quarter note = 90



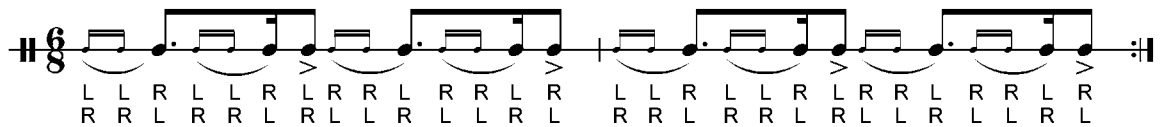
15. Drag Paradiddles #2; M.M. quarter note = 90



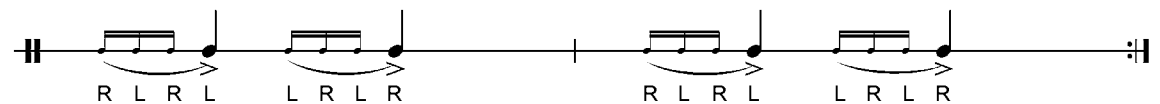
16. Drags; M.M. quarter note = 120



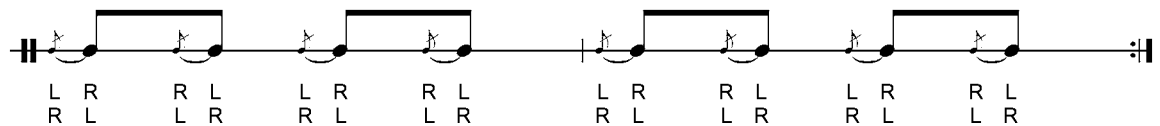
17. Double drag taps; M.M. quarter note = 90



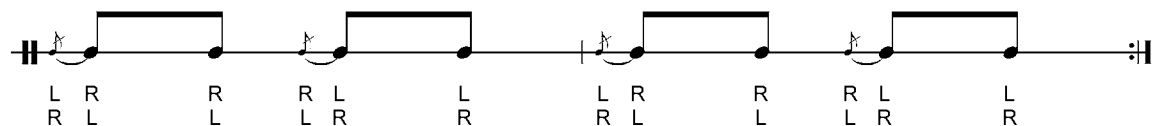
18. Four stroke ruffs; M.M. quarter note = 90



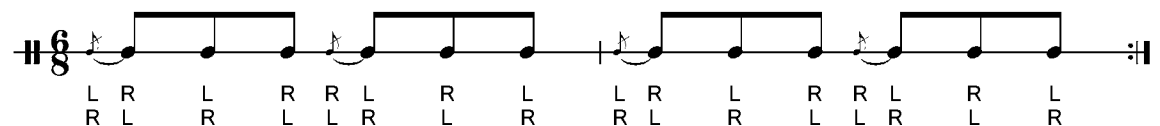
19. Flams; M.M. quarter note = 120



20. Flam taps; M.M. quarter note = 100



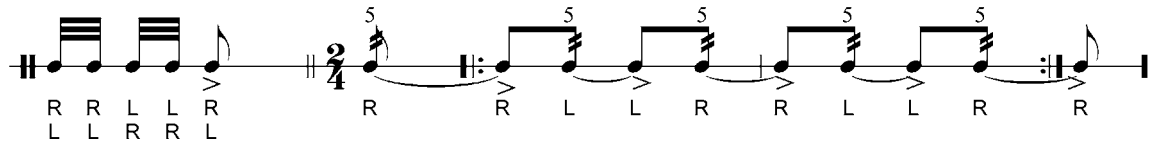
21. Flam accents; M.M. quarter note = 160



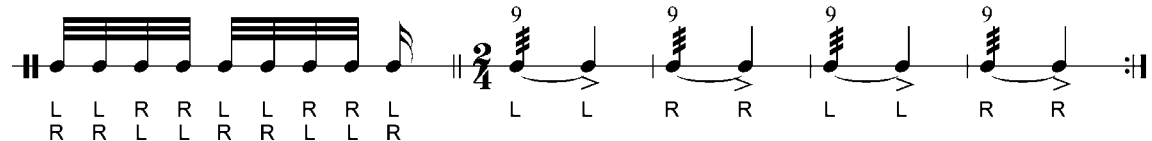
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## LEVEL FIVE RUDIMENTS

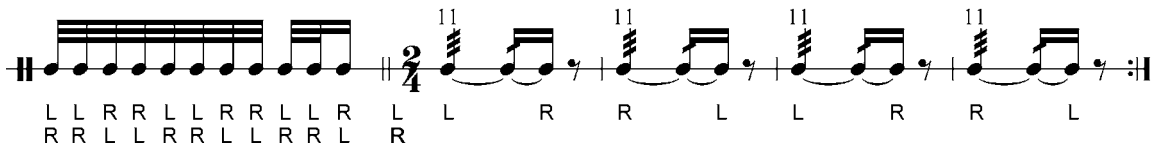
- Five stroke rolls – open and closed; metronome marking (M.M.) quarter note = 120



- Nine stroke rolls – open and closed; M.M. quarter note = 120



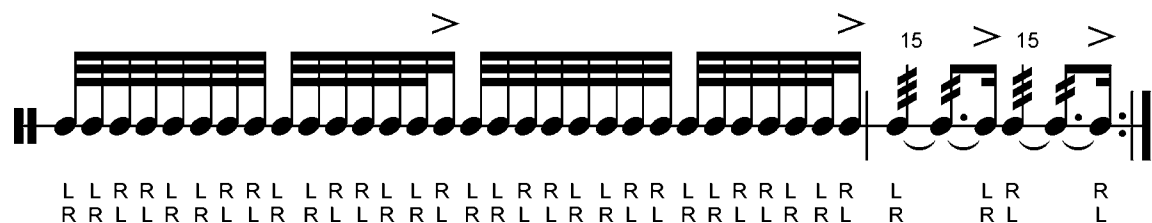
- Eleven stroke rolls – open and closed; M.M. quarter note = 80



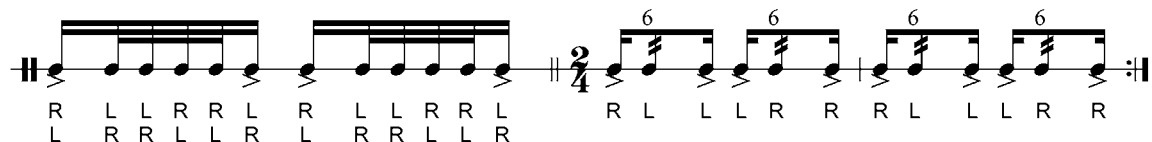
- Thirteen stroke rolls – open and closed; M.M. quarter note = 90



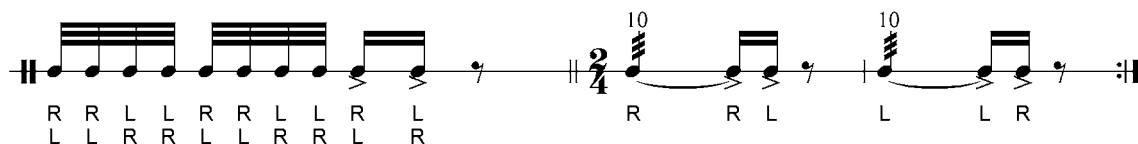
- Fifteen stroke rolls – open and closed; M.M. quarter note = 80



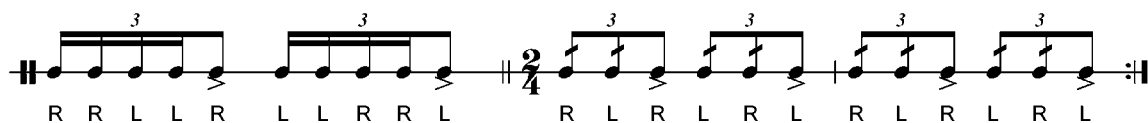
- Six stroke rolls; M.M. quarter note = 80



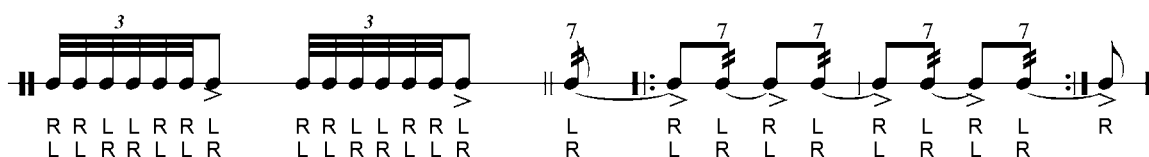
7. Ten stroke rolls; M.M. quarter note = 80



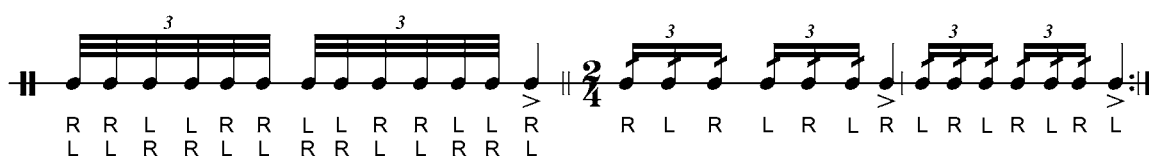
8. Five stroke rolls in triplet form; M.M. quarter note = 90



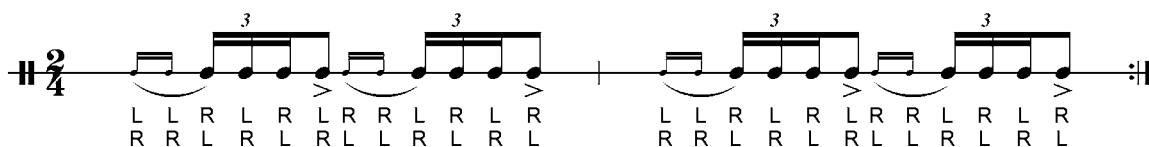
9. Seven stroke rolls in triplet form; M.M. quarter note = 90



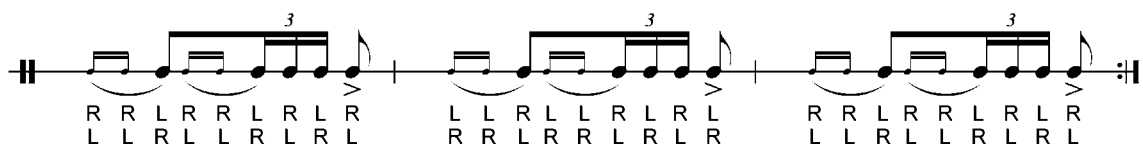
10. Thirteen stroke rolls in triplet form; M.M. quarter note = 90



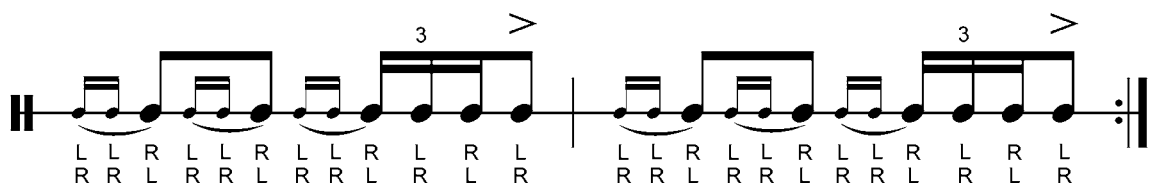
11. Ratamacues; M.M. quarter note = 100



12. Double Ratamacues; M.M. quarter note = 100

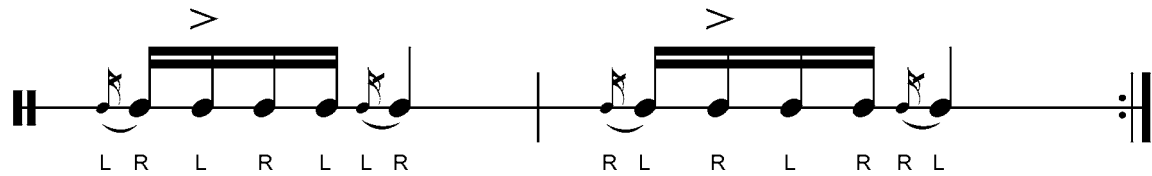


13. Triple Ratamacues; M.M. quarter note = 80

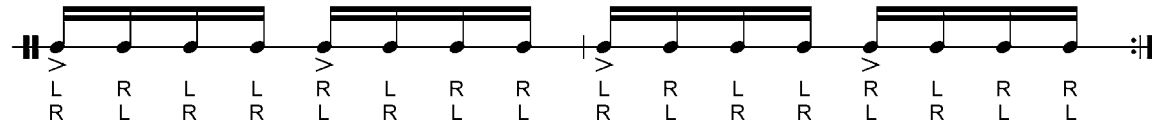




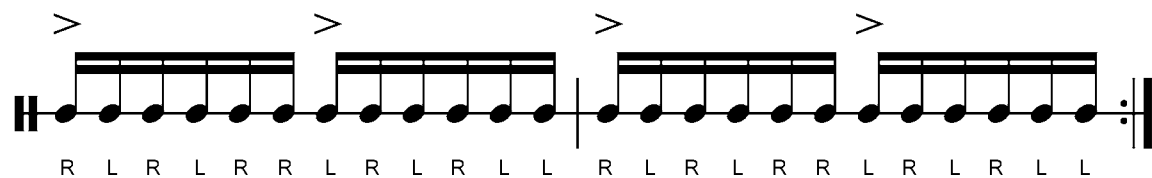
14. Flamacues; M.M. quarter note = 90



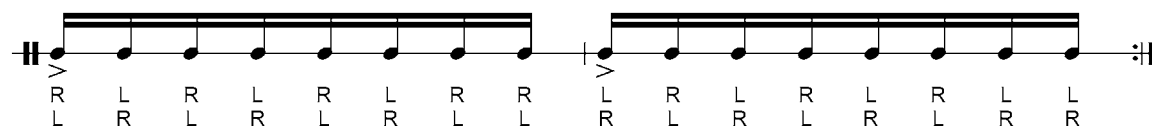
15. Single Paradiddles; M.M. quarter note = 120



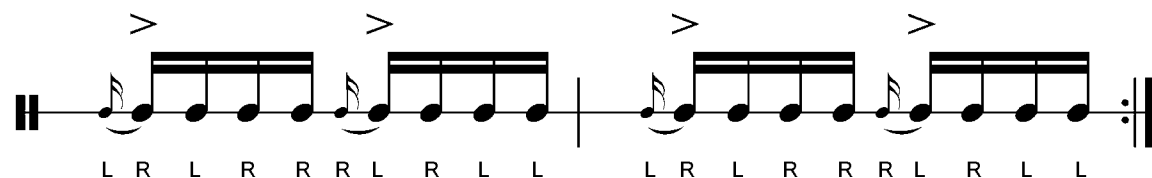
16. Double Paradiddles; M.M. quarter note = 120



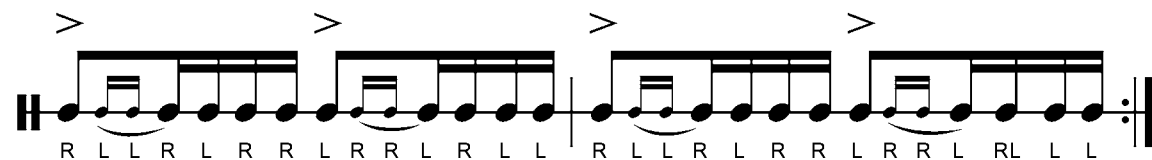
17. Triple Paradiddles; M.M. quarter note = 120



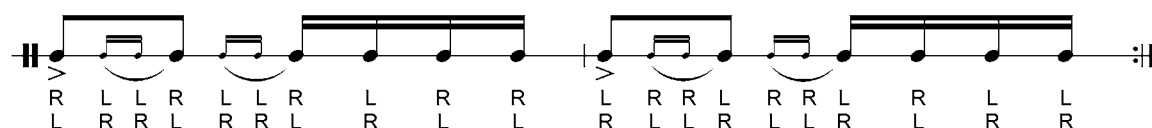
18. Flam Paradiddles; M.M. quarter note = 90



19. Drag Paradiddles #1; M.M. quarter note = 90



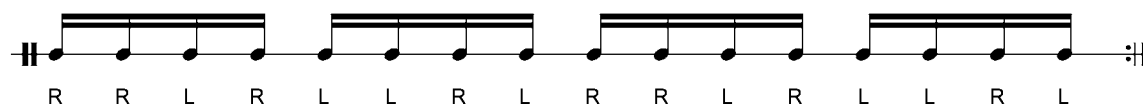
20. Drag Paradiddles #2; M.M. quarter note = 90



21. Flam Paradiddle-diddles; M.M. quarter note = 80



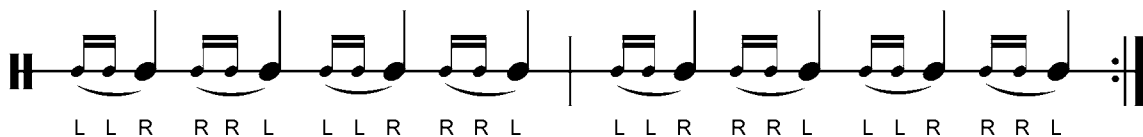
22. Mill strokes in 16th notes; M.M. quarter note = 90



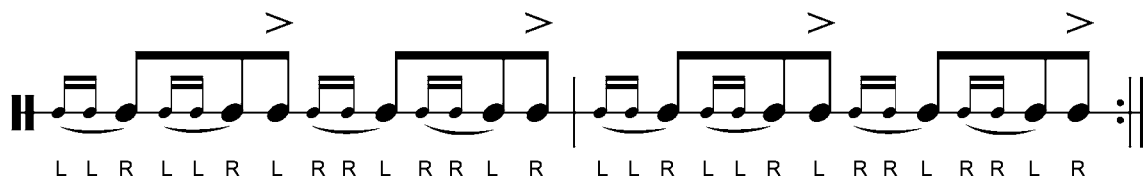
23. Flammed Mill strokes in 16th notes; M.M. quarter note = 90



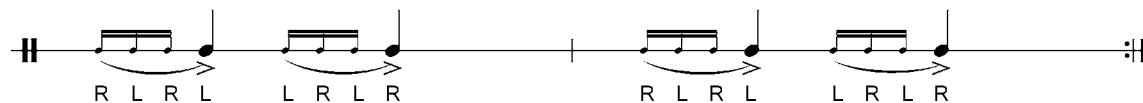
24. Drags; M.M. quarter note = 120



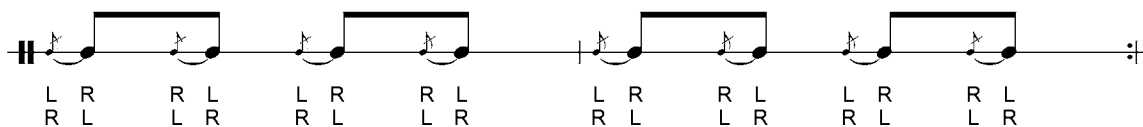
25. Double drag taps; M.M. quarter note = 90



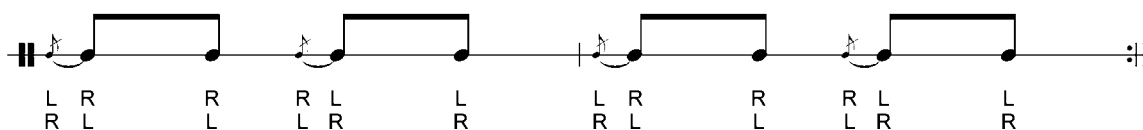
26. Four stroke ruffs; M.M. quarter note = 90



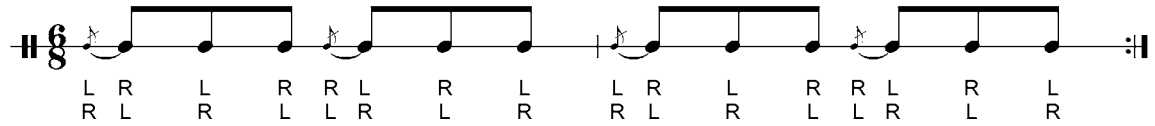
27. Flams; M.M. quarter note = 144



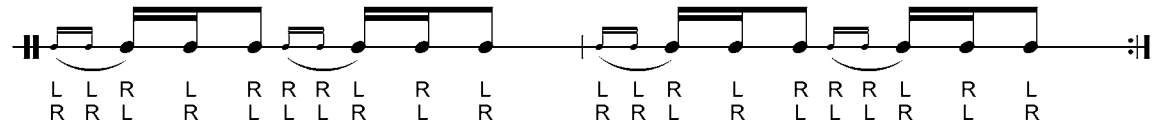
28. Flam taps; M.M. quarter note = 120



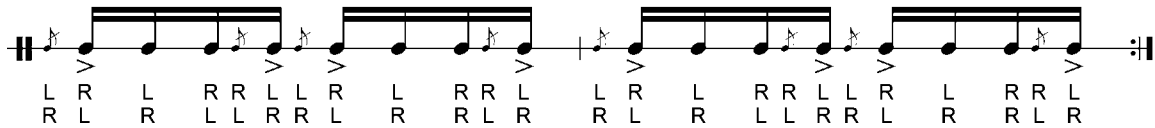
29. Flam accents; M.M. quarter note = 180



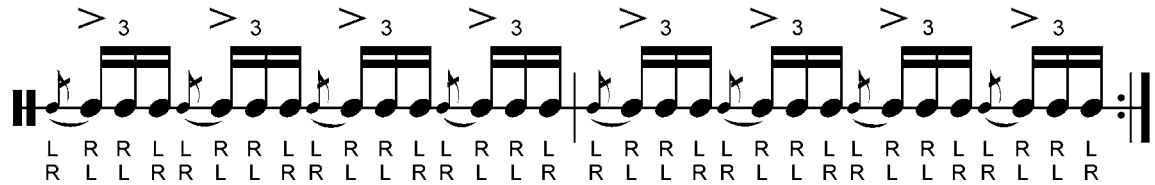
30. Ratataps; M.M. quarter note = 120



31. Pata-fla-flas; M.M. quarter note = 80



32. Swiss army triplets; M.M. quarter note = 60



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## PROFICIENCY LEVEL MUSIC INSTRUCTIONS

### PURPOSE

1. This annex outlines the list of pieces for the cadet to use in preparation for PO X19 (Perform Proficiency Level Music). Each instrument is assigned pieces in two categories. List A prep music pieces focus on musical expression List B prepared music pieces focus on instrumental and musical technique.
2. The List A for snare drum players consists of “street beats”. The “street beats” are located in [Annex E](#).
3. Snare drum players and mallet percussion players have a List C. List C prepared music pieces focus on mallet percussion musical technique for snare drum players and snare drum musical technique for mallet percussion players.
4. Pieces may be substituted upon approval of the Region Cadet Music Advisor (RCMA).

### USE

5. All players are to choose one piece from List A, List B, and List C (when applicable). Snare drum players are required to prepare all the pieces listed in List A.
6. The cadet will be given the piece(s) of music to prepare for the assessment.
7. It is expected that the cadet will play the proficiency level music while respecting all tempo markings, articulations, and stylistic indications.
8. All pieces are found within the following publications from the Rubank Educational Library published by Hal Leonard Corporation:
  - a. *Best in Class: Book One* series of method books,
  - b. *Modern School for Xylophone Marimba Vibraphone*,
  - c. *16 Studi Giornalieri di Perfezionamento*,
  - d. *Rubank Elementary Method* series of method books,
  - e. *Rubank Intermediate Method* series of method books,
  - f. *Rubank Advanced Method Volume I* series of method books,
  - g. *Rubank Advanced Method Volume II* series of method books, and
  - h. *Rubank Concert and Contest Collection* series of method books.
9. Units conducting training and/or assessment related to PO X19 (Perform Proficiency Level Music) must have the applicable method book available for use by each cadet.

### EVALUATION

10. The cadet will be evaluated on performing music IAW Chapter 3.

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## FLUTE PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Level Basic	A	1. Western Portrait	Best in Class – Flute	19
		2. Austrian Melody	Best in Class – Flute	24
		3. The Minstrel Boy	Best in Class – Flute	28
		4. Ode to Joy	Best in Class – Flute	10
		5. God Save the Queen (America)	Best in Class – Flute	18
		6. Scarborough Fair	Best in Class – Flute	29
Level One	A	1. America the Beautiful	Rubank Elementary Method – Flute	45
		2. Old Folks at Home	Rubank Elementary Method – Flute	46
		3. Believe Me if All Those Endearing Young Charms	Rubank Elementary Method – Flute	43
	B	1. Gavotte	Rubank Elementary Method – Flute	45
		2. Come Back to Erin	Rubank Elementary Method – Flute	46
		3. Welsh Folk Song	Rubank Elementary Method – Flute	48
Level Two	A	1. Summer Evening	Rubank Intermediate Method – Flute	9
		2. Laendler (2 <sup>nd</sup> Part)	Rubank Intermediate Method – Flute	37
		3. Then You'll Remember Me	Rubank Intermediate Method – Flute	34
	B	1. Duet Brillante (2 <sup>nd</sup> Part)	Rubank Intermediate Method – Flute	48
		2. Sharpshooters March	Rubank Intermediate Method – Flute	24
		3. Mazurka	Rubank Intermediate Method – Flute	21
Level Three	A	1. The Swan	Rubank Advanced Method Vol. 1 – Flute	67
		2. Saeterjentens Sondag	Rubank Advanced Method Vol. 1 – Flute	69
		3. Romance	Rubank Advanced Method Vol. 1 – Flute	71
	B	1. Gavotte	Rubank Advanced Method Vol. 1 – Flute	68
		2. Menuet	Rubank Advanced Method Vol. 1 – Flute	70
		3. Serenade	Rubank Advanced Method Vol. 1 – Flute	72
Level Four	A	1. By the Brook	Rubank Advanced Method Vol. 2 – Flute	78
		2. Rustic Dance	Rubank Advanced Method Vol. 2 – Flute	36
		1. Siciliano	Rubank Advanced Method Vol. 2 – Flute	80
	B	2. Largo	Rubank Advanced Method Vol. 2 – Flute	76
		1. Andalous	Concert and Contests – Flute	10–11
		2. Menuet and Spirit Dance	Concert and Contests – Flute	16–17
Level Five	B	1. Polonase and Badinerie	Concert and Contests – Flute	18–19
		2. Scherzino	Concert and Contests – Flute	6–7

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# OBOE PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Level Basic	A	1. Western Portrait	Best in Class – Oboe	19
		2. Austrian Melody	Best in Class – Oboe	24
		3. The Minstrel Boy	Best in Class – Oboe	28
		4. Ode to Joy	Best in Class – Oboe	10
		5. God Save the Queen (America)	Best in Class – Oboe	18
		6. Scarborough Fair	Best in Class – Oboe	29
Level One	A	1. Drink to Me Only	Rubank Elementary Method – Oboe	26
		2. Old Folks at Home	Rubank Elementary Method – Oboe	39
		3. Annie Laurie	Rubank Elementary Method – Oboe	39
	B	1. Believe Me if All Those Endearing Young Charms	Rubank Elementary Method – Oboe	27
		2. March	Rubank Elementary Method – Oboe	36
		3. Waltz	Rubank Elementary Method – Oboe	43
Level Two	A	1. Duet	Rubank Intermediate Method – Oboe	23
		2. Prayer	Rubank Intermediate Method – Oboe	21
		3. Lament	Rubank Intermediate Method – Oboe	27
	B	1. Sharpshooters March	Rubank Intermediate Method – Oboe	35
		2. Excerpt From Symphony No. 7	Rubank Intermediate Method – Oboe	24
		3. Folk Dance	Rubank Intermediate Method – Oboe	26
Level Three	A	1. Crusader Hymn	Rubank Intermediate Method – Oboe	19
		2. Duet in 6/8	Rubank Intermediate Method – Oboe	29
		3. Andante and Allegro (Andante Molto Sostenuto)	Concert and Contests – Oboe	10
	B	1. William Tell	Rubank Intermediate Method – Oboe	42
		2. Polka	Rubank Intermediate Method – Oboe	43
		3. Sonata	Rubank Intermediate Method – Oboe	48
Level Four	A	1. Larghetto	Rubank Advanced Method Vol. 1 – Oboe	30
		2. Nocturne	Rubank Advanced Method Vol. 1 – Oboe	70–71
	B	1. Allegro Moderato	Rubank Advanced Method Vol. 1 – Oboe	40–41
		2. Alleluja	Rubank Advanced Method Vol. 1 – Oboe	68–69
	A	1. Colloquy	Concert and Contests – Oboe	24
		2. Romance	Concert and Contests – Oboe	7
Level Five	B	1. Adagio and Allegro	Concert and Contests – Oboe	14–15
		2. Sonatina	Concert and Contests – Oboe	19–21

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**BASSOON PROFICIENCY LEVEL MUSIC**

	List	Title	Book	Page
Basic Level	A	1. Western Portrait	Best in Class – Bassoon	19
		2. Austrian Melody	Best in Class – Bassoon	24
		3. The Minstrel Boy	Best in Class – Bassoon	28
		4. Ode to Joy	Best in Class – Bassoon	10
		5. God Save the Queen (America)	Best in Class – Bassoon	18
		6. Scarborough Fair	Best in Class – Bassoon	29
One Level	A	1. First Waltz	Rubank Elementary Method – Bassoon	6
		2. Blue Bell of Scotland (Top Part)	Rubank Elementary Method – Bassoon	25
		3. Lullaby (Top Part)	Rubank Elementary Method – Bassoon	46
	B	1. Gavotte (Top Part)	Rubank Elementary Method – Bassoon	47
		2. Theme From Symphony No. 8 (Allegro)	Rubank Elementary Method – Bassoon	47
		3. Theme From Symphony No. 8 (Menuetto)	Rubank Elementary Method – Bassoon	48
Two Level	A	1. Duet in Bb Major	Rubank Intermediate Method – Bassoon	24
		2. B Minor Etude	Rubank Intermediate Method – Bassoon	23
		3. C Minor Etude	Rubank Intermediate Method – Bassoon	31
	B	1. Duet in C Major	Rubank Intermediate Method – Bassoon	17
		2. Midsummer Night's Dream	Rubank Intermediate Method – Bassoon	35
		3. Marcia	Rubank Intermediate Method – Bassoon	36
Three Level	A	1. Andante #18 (Top Part)	Rubank Advanced Method Vol. 1 – Bassoon	32
		2. Romanze	Rubank Advanced Method Vol. 1 – Bassoon	72
		3. Lento #28	Rubank Advanced Method Vol. 1 – Bassoon	40
	B	1. Allegro #16	Rubank Advanced Method Vol. 1 – Bassoon	47
		2. Moderato #2	Rubank Advanced Method Vol. 1 – Bassoon	41
		3. German Dance	Rubank Advanced Method Vol. 1 – Bassoon	69
Four Level	A	1. Allegro #3	16 Studi Giornalieri di Perfezionamento	6–7
		2. Allegro #2	16 Studi Giornalieri di Perfezionamento	4–5
	B	1. Allegro #5	16 Studi Giornalieri di Perfezionamento	10–11
		2. Allegro Moderato #7	16 Studi Giornalieri di Perfezionamento	14–15
Five Level	A	1. Moderato #13	16 Studi Giornalieri di Perfezionamento	26–27
		2. Allegro Moderato – Ma Brillante	16 Studi Giornalieri di Perfezionamento	24–25
	B	1. Allegro Moderato #15	16 Studi Giornalieri di Perfezionamento	30–31
		2. Moderato #14	16 Studi Giornalieri di Perfezionamento	28–29

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## CLARINET PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Level Basic	A	1. Western Portrait	Best in Class – Clarinet	19
		2. Austrian Melody	Best in Class – Clarinet	24
		3. The Minstrel Boy	Best in Class – Clarinet	28
		4. Ode to Joy	Best in Class – Clarinet	10
		5. God Save the Queen (America)	Best in Class – Clarinet	18
		6. Scarborough Fair	Best in Class – Clarinet	29
Level One	A	1. Drink to Me Only With Thine Eyes	Rubank Elementary Method – Clarinet	24
		2. America the Beautiful	Rubank Elementary Method – Clarinet	42
		3. Melody	Rubank Elementary Method – Clarinet	44
	B	1. Tramp! Tramp! Tramp!	Rubank Elementary Method – Clarinet	34
		2. Come Back to Erin	Rubank Elementary Method – Clarinet	42
		3. Believe Me, if All Those Endearing Young Charms	Rubank Elementary Method – Clarinet	24
Level Two	A	1. Duet	Rubank Intermediate Method – Clarinet	19
		2. Petite Duet	Rubank Intermediate Method – Clarinet	26
		3. Duet in 6/8 Time	Rubank Intermediate Method – Clarinet	20
	B	1. Andante	Rubank Intermediate Method – Clarinet	49
		2. Legato Duet	Rubank Intermediate Method – Clarinet	12
		3. Danse Negre	Rubank Intermediate Method – Clarinet	24
Level Three	A	1. Andante #18	Rubank Advanced Method Vol. 1 – Clarinet	40–41
		2. Andante #5	Rubank Advanced Method Vol. 1 – Clarinet	23
		3. Moderato	Rubank Advanced Method Vol. 1 – Clarinet	20–21
	B	1. Allegro #14	Rubank Advanced Method Vol. 1 – Clarinet	35
		2. Andante Cantabile	Rubank Intermediate Method – Clarinet	50–51
		3. Duet Brilliant	Rubank Intermediate Method – Clarinet	43
Level Four	A	1. Romance	Concert and Contests – Clarinet	28
		2. Fantasy-Piece	Concert and Contests – Clarinet	10–11
	B	1. Alleluia	Rubank Advanced Method Vol. 1 – Clarinet	71
		2. Allegretto Grazioso	Concert and Contests – Clarinet	6
	A	1. Menuet	Concert and Contests – Clarinet	18–19
		2. Ballade	Concert and Contests – Clarinet	24
Level Five	B	1. Promenade	Concert and Contests – Clarinet	14
		2. Variations Sentimentales	Rubank Advanced Method Vol. 2 – Clarinet	72–74

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## SAXOPHONE PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Basic Level	A	1. Western Portrait	Best in Class – Saxophone	19
		2. Austrian Melody	Best in Class – Saxophone	24
		3. The Minstrel Boy	Best in Class – Saxophone	28
		4. Ode to Joy	Best in Class – Saxophone	10
		5. God Save the Queen (America)	Best in Class – Saxophone	18
		6. Scarborough Fair	Best in Class – Saxophone	29
One Level	A	1. Old Folks at Home	Rubank Elementary Method – Saxophone	39
		2. Annie Laurie	Rubank Elementary Method – Saxophone	39
		3. Lullaby	Rubank Intermediate Method – Saxophone	14
	B	1. Scenes That Are Brightest	Rubank Elementary Method – Saxophone	44
		2. Waltz	Rubank Elementary Method – Saxophone	43
		3. March	Rubank Elementary Method – Saxophone	36
Two Level	A	1. Etude in D Minor	Rubank Intermediate Method – Saxophone	24
		2. Andante	Rubank Intermediate Method – Saxophone	32
		3. Loreley	Rubank Intermediate Method – Saxophone	39
	B	1. Hunters' Chorus	Rubank Intermediate Method – Saxophone	17
		2. Polka	Rubank Intermediate Method – Saxophone	28
		3. Duet Brilliant	Rubank Intermediate Method – Saxophone	43
Three Level	A	1. Andante Grazioso	Rubank Adv. Method Vol. 1 – Saxophone	21
		2. On Wings of Song	Rubank Adv. Method Vol. 1 – Saxophone	68
		3. The Swan	Rubank Adv. Method Vol. 1 – Saxophone	67
	B	1. Allegro #7	Rubank Adv. Method Vol. 1 – Saxophone	25
		2. Allegro Moderato	Rubank Adv. Method Vol. 1 – Saxophone	40–41
		3. Allegretto Brillante	Rubank Adv. Method Vol. 1 – Saxophone	70–71
Four Level	A	1. Introduction and Rondo	Concert and Contests – Saxophone	14–15
		2. Etude #5	Rubank Adv. Method Vol. 2 – Saxophone	25–26
	B	1. Tempo di Tarantella	Rubank Adv. Method Vol. 1 – Saxophone	46
		2. Andante and Allegro	Rubank Adv. Method Vol. 2 – Saxophone	79–80
	A	1. Élégie	Concert and Contests – Saxophone	13
		2. Recitative and Allegro	Concert and Contests – Saxophone	16–17
Five Level	B	1. Fantaisie Mauresque	Concert and Contests – Saxophone	18–19
		2. Concertante	Concert and Contests – Saxophone	20–21

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## TRUMPET PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Basic Level	A	1. Western Portrait	Best in Class – Trumpet	19
		2. Austrian Melody	Best in Class – Trumpet	24
		3. The Minstrel Boy	Best in Class – Trumpet	28
		4. Ode to Joy	Best in Class – Trumpet	10
		5. God Save the Queen (America)	Best in Class – Trumpet	18
		6. Scarborough Fair	Best in Class – Trumpet	29
Level One	A	1. Rock of Ages	Rubank Elementary Method – Trumpet	32
		2. How Can I Leave Thee	Rubank Elementary Method – Trumpet	14
		3. Onward Christian Soldiers	Rubank Elementary Method – Trumpet	24
	B	1. Tramp! Tramp! Tramp!	Rubank Elementary Method – Trumpet	32
		2. Der Freischütz	Rubank Elementary Method – Trumpet	48
		3. Polka	Rubank Intermediate Method – Trumpet	12
Level Two	A	1. Etude Expressivo	Rubank Intermediate Method – Trumpet	8
		2. Serenade	Rubank Intermediate Method – Trumpet	10
		3. Austrian National Hymn	Rubank Intermediate Method – Trumpet	44
	B	1. Allegro in 3/8	Rubank Intermediate Method – Trumpet	28
		2. Folk Song (Andante)	Rubank Intermediate Method – Trumpet	43
		3. Folk Song (Allegro)	Rubank Intermediate Method – Trumpet	43
Level Three	A	1. Andante Affetuoso #21	Rubank Advanced Method Vol. 1 – Trumpet	37–38
		2. Andantino Grazioso #13	Rubank Advanced Method Vol. 1 – Trumpet	28–29
		3. Andante Sonsteno #25	Rubank Advanced Method Vol. 1 – Trumpet	43
	B	1. Centaurus	Rubank Advanced Method Vol. 1 – Trumpet	68
		2. Vivace #22	Rubank Advanced Method Vol. 1 – Trumpet	38–39
		3. Tempo di Bolero #11	Rubank Advanced Method Vol. 1 – Trumpet	26
Level Four	A	1. Romance in Eb	Concert and Contests – Trumpet	7
		2. Serenade	Concert and Contests – Trumpet	13
		1. Air Gai	Concert and Contests – Trumpet	8–9
	B	2. Orientale	Concert and Contests – Trumpet	10–11
		1. My Regards	Concert and Contests – Trumpet	14–15
		2. Élégie	Concert and Contests – Trumpet	12
Level Five	B	1. L'Allegro	Concert and Contests – Trumpet	16–17
		2. Rigel	Rubank Advanced Method Vol. 1 – Trumpet	71–72

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# FRENCH HORN PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Level Basic	A	1. Western Portrait	Best in Class – French Horn	19
		2. Austrian Melody	Best in Class – French Horn	24
		3. The Minstrel Boy	Best in Class – French Horn	28
		4. Ode to Joy	Best in Class – French Horn	10
		5. God Save the Queen (America)	Best in Class – French Horn	18
		6. Scarborough Fair	Best in Class – French Horn	29
Level One	A	1. Long, Long Ago – High Voice	Rubank Elementary Method – French Horn	20
		2. Loves Old Sweet Song	Rubank Elementary Method – French Horn	26
		3. Drink to Me Only With Thine Eyes	Rubank Elementary Method – French Horn	43
	B	1. Waltz	Rubank Elementary Method – French Horn	23
		2. Midsummer Night's Dream	Rubank Elementary Method – French Horn	42
		3. Lucia di Lammermoor	Rubank Elementary Method – French Horn	44
Level Two	A	1. Etude Expressivo #3	Rubank Intermediate Method – French Horn	8
		2. Staccato Etude #4	Rubank Intermediate Method – French Horn	26
		3. Serenade	Rubank Intermediate Method – French Horn	10
	B	1. C Minor Etude #3	Rubank Intermediate Method – French Horn	25
		2. Dance #2	Rubank Intermediate Method – French Horn	27
		3. Mala Polka	Rubank Intermediate Method – French Horn	13
Level Three	A	1. By the Sea	Rubank Adv. Method Vol. 1 – French Horn	70
		2. On the Wings of a Song	Rubank Adv. Method Vol. 1 – French Horn	71
		3. Quite Slowly #22	Rubank Adv. Method Vol. 1 – French Horn	37
	B	1. Scherzo	Concert and Contests – French Horn	5
		2. Tempo di Bolero	Rubank Adv. Method Vol. 1 – French Horn	29
		3. Hunters' Chorus	Rubank Adv. Method Vol. 1 – French Horn	32
Level Four	A	1. Larghetto # 2	Rubank Adv. Method Vol. 2 – French Horn	21
		2. Andantino #9	Rubank Adv. Method Vol. 2 – French Horn	26
	B	1. Chanson des Chasseurs	Rubank Adv. Method Vol. 2 – French Horn	75
		2. Konzertstück	Rubank Adv. Method Vol. 2 – French Horn	79–80
	A	1. Vocalise	Concert and Contests – French Horn	9
		2. Romance	Concert and Contests – French Horn	12
Level Five	B	1. Two Outdoor Scenes	Concert and Contests – French Horn	10–11
		2. Romance and Rondo (Rondo)	Concert and Contests – French Horn	17–19

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**TROMBONE/EUPHONIUM PROFICIENCY LEVEL MUSIC**

	List	Title	Book	Page
<b>Level Basic</b>	A	1. Western Portrait	Best in Class – Trombone	19
		2. Austrian Melody	Best in Class – Trombone	24
		3. The Minstrel Boy	Best in Class – Trombone	28
		4. Ode to Joy	Best in Class – Trombone	10
		5. God Save the Queen (America)	Best in Class – Trombone	18
		6. Scarborough Fair	Best in Class – Trombone	29
<b>Level One</b>	A	1. Prayer of Thanksgiving	Rubank Elementary Method – Trombone	24
		2. Integer Vitae	Rubank Elementary Method – Trombone	49
		3. Lullaby	Rubank Elementary Method – Trombone	32
	B	1. High Barbary	Rubank Elementary Method – Trombone	25
		2. Wearing of the Green	Rubank Elementary Method – Trombone	48
		3. Joshua Fit de Battle of Jericho	Rubank Elementary Method – Trombone	35
<b>Level Two</b>	A	1. Etude Expressivo #3	Rubank Intermediate Method – Trombone	9
		2. There's Music in the Air	Rubank Intermediate Method – Trombone	18
		3. Folk Dance	Rubank Intermediate Method – Trombone	26
	B	1. Duet	Rubank Intermediate Method – Trombone	33
		2. Then You'll Remember Me	Rubank Intermediate Method – Trombone	25
		3. Gavotte in F Major	Rubank Intermediate Method – Trombone	18
<b>Level Three</b>	A	1. Berceuse	Rubank Adv Method Vol. 1 – Trombone	75
		2. Moderato #3	Rubank Adv Method Vol. 1 – Trombone	20
		3. Awakening of Spring	Rubank Adv Method Vol. 1 – Trombone	74
	B	1. Two Spanish Dances (II)	Concert and Contests – Trombone	7
		2. Air #5	Rubank Adv. Method Vol. 2 – Trombone	28
		3. Allegro No. 20	Rubank Adv Method Vol. 2 – Trombone	62
<b>Level Four</b>	A	1. Salve Maria	Rubank Adv Method Vol. 2 – Trombone	87
		2. Romance	Rubank Adv Method Vol. 2 – Trombone	88
		1. Andante #27	Rubank Adv Method Vol. 2 – Trombone	50
	B	2. Giga	Rubank Adv Method Vol. 2 – Trombone	42
		1. Love Thoughts	Concert and Contests – Trombone	10–11
		2. Crépuscule	Concert and Contests – Trombone	14–15
<b>Level Five</b>	B	1. Morceau de Concours	Concert and Contests – Trombone	12–13
		2. Concerto Miniature	Concert and Contests – Trombone	16–17

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**TUBA PROFICIENCY LEVEL MUSIC**

	List	Title	Book	Page
Basic Level	A	1. Western Portrait	Best in Class – Tuba	19
		2. Austrian Melody	Best in Class – Tuba	24
		3. The Minstrel Boy	Best in Class – Tuba	28
		4. Ode to Joy	Best in Class – Tuba	10
		5. God Save the Queen (America)	Best in Class – Tuba	18
		6. Scarborough Fair	Best in Class – Tuba	29
One Level	A	1. America the Beautiful	Rubank Elementary Method – Tuba	45
		2. In the Gloaming	Rubank Elementary Method – Tuba	45
		3. Drink to Me Only With Thine Eyes	Rubank Elementary Method – Tuba	46
	B	1. In Happy Moments	Rubank Elementary Method – Tuba	48
		2. Loves Old Sweet Song	Rubank Elementary Method – Tuba	47
		3. Blue Bells of Scotland	Rubank Elementary Method – Tuba	44
Two Level	A	1. Longing	Rubank Intermediate Method – Tuba	25
		2. Etude in 6/8	Rubank Intermediate Method – Tuba	24
	B	3. Die Meistersinger	Rubank Intermediate Method – Tuba	20
		1. Melody in F	Rubank Intermediate Method – Tuba	14
		2. Etude Expressivo	Rubank Intermediate Method – Tuba	10
		3. Hunters' Chorus	Rubank Intermediate Method – Tuba	22
Three Level	A	1. The Happy Farmer	Rubank Advanced Method Vol. 1 – Tuba	69
		2. Bourée	Rubank Advanced Method Vol. 1 – Tuba	70
		3. Dio Passente	Rubank Advanced Method Vol. 1 – Tuba	71
	B	1. Spinning Wheel	Rubank Advanced Method Vol. 1 – Tuba	72
		2. Allegro #18	Rubank Advanced Method Vol. 1 – Tuba	35
		3. Tempo di Polacca	Rubank Advanced Method Vol. 1 – Tuba	40-41
Four Level	A	1. Serenade and Scherzo (Scherzo)	Concert and Contests – Tuba	19
		2. Air Gai	Concert and Contests – Tuba	8-9
	B	1. Andante Cantabile	Concert and Contests – Tuba	11
		2. Serenade and Scherzo (Serenade)	Concert and Contests – Tuba	18
Five Level	A	1. Adagio and Finale (Adagio)	Concert and Contests – Tuba	22
		2. Morceau de Concours	Concert and Contests – Tuba	20-21
	B	1. Persiflage	Concert and Contests – Tuba	12-13
		2. Adagio and Finale (Finale)	Concert and Contests – Tuba	23

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### MALLET PERCUSSION PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Level Basic	A	1. Western Portrait	Best in Class – Mallet Percussion	19
		2. Austrian Melody	Best in Class – Mallet Percussion	24
		3. The Minstrel Boy	Best in Class – Mallet Percussion	28
		4. Ode to Joy	Best in Class – Mallet Percussion	10
		5. God Save the Queen (America)	Best in Class – Mallet Percussion	18
		6. Scarborough Fair	Best in Class – Mallet Percussion	29
Level One	A	1. By the River	Rubank Elementary Method – Bell Lyra	12-B
		2. Auld Lang Syne	Rubank Elementary Method – Bell Lyra	13-B
		3. Largo	Rubank Elementary Method – Bell Lyra	30–31-B
	B	1. The Glorious Fourth	Rubank Elementary Method – Bell Lyra	10-B
		2. Soldier's Chorus	Rubank Elementary Method – Bell Lyra	11-B
		3. Oh! Dem Golden Slippers	Rubank Elementary Method – Bell Lyra	12-B
Level Two	A	1. Melodious Etude	Rubank Intermediate Method – Marimba	4
		2. Duet in Bb Major	Rubank Intermediate Method – Marimba	14
		3. Study in F Major	Rubank Intermediate Method – Marimba	7
	B	1. All Through the Night	Rubank Elementary Method – Marimba	44
		2. In the Gloaming	Rubank Elementary Method – Marimba	43
		3. Gavotte	Rubank Elementary Method – Marimba	39
	C	1. I – N	Rubank Elementary Method – Snare Drum	5
		2. E – J	Rubank Elementary Method – Snare Drum	6
		3. O – T	Rubank Elementary Method – Snare Drum	7
Level Three	A	1. Etude VI	Modern School for Xylo, Marimba, Vibes	65
		2. Etude VIII	Modern School for Xylo, Marimba, Vibes	67
		3. Etude IX	Modern School for Xylo, Marimba, Vibes	68
	B	1. Triad Study #6	Rubank Intermediate Method – Marimba	5
		2. Triad Study #5	Rubank Intermediate Method – Marimba	8
		3. Triad Study #5	Rubank Intermediate Method – Marimba	11
	C	1. Blue Eagle	Rubank Elementary Method – Snare Drum	27
		2. Four Street Beats	Rubank Elementary Method – Snare Drum	20
		3. Star March	Rubank Elementary Method – Snare Drum	27
Level Four	A	1. Symphony No. 7 (Opus 60)	Modern School for Xylo, Marimba, Vibes	115–116
		2. Gayne Ballet	Modern School for Xylo, Marimba, Vibes	117–118
	B	1. Tell Us of the Night	Rubank Intermediate Method – Marimba	21
		2. Theme From Raymond Overture	Rubank Intermediate Method – Marimba	24
	C	1. Symbal – Sticks March	Rubank Intermediate Method – Snare Drum	8
		2. 20 <sup>th</sup> Century Changes	Rubank Intermediate Method – Snare Drum	12
		3. Lone Star March	Rubank Intermediate Method – Snare Drum	5
Level Five	A	1. Bach's Violin Concerto in A Minor	Modern School for Xylo, Marimba, Vibes	94–96
		2. Peewee the Piccolo	Modern School for Xylo, Marimba, Vibes	124–126
	B	1. Theme From Echoes of the Ball	Rubank Intermediate Method – Marimba	22
		2. Poem	Rubank Intermediate Method – Marimba	19
	C	1. Two of Us	Rubank Intermediate Method – Snare Drum	18–19
		2. Rolling Accents	Rubank Intermediate Method – Snare Drum	15
		3. Etude Majestic	Rubank Advanced Method – Snare Drum	22

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### SNARE DRUM PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Level Basic	B	1. A – F	Rubank Elementary Method – Snare Drum	4
		2. I – N	Rubank Elementary Method – Snare Drum	4
		3. A – F	Rubank Elementary Method – Snare Drum	5
		4. I – N	Rubank Elementary Method – Snare Drum	5
		5. E – J	Rubank Elementary Method – Snare Drum	6
		6. O – T	Rubank Elementary Method – Snare Drum	7
Level One	A	1. Steamboats #1–3	Annex E, Appendix 1	2E1-1
	B	1. Blue Eagle	Rubank Elementary Method – Snare Drum	27
		2. Four Street Beats	Rubank Elementary Method – Snare Drum	20
		3. Star March	Rubank Elementary Method – Snare Drum	27
Level Two	A	1. Steamboats #1–6	Annex E, Appendix 2	2E2-1
		2. Paradox #1–3	Annex E, Appendix 2	2E2-4
	B	1. Symbol – Sticks March	Rubank Intermediate Method – Snare Drum	8
		2. 20 <sup>th</sup> Century Changes	Rubank Intermediate Method – Snare Drum	12
		3. Lone Star March	Rubank Intermediate Method – Snare Drum	5
	C	1. Western Portrait	Best in Class – Mallet Percussion	19-B
		2. Austrian Melody	Best in Class – Mallet Percussion	24-B
		3. The Minstrel Boy	Best in Class – Mallet Percussion	28-B
Level Three	A	1. Steamboats (All)	Annex E, Appendix 3	2E3-1
		2. Paradox (All)	Annex E, Appendix 3	2E3-6
	B	1. Two of Us	Rubank Intermediate Method – Snare Drum	18–19
		2. Rolling Accents	Rubank Intermediate Method – Snare Drum	15
		3. Etude Majestic	Rubank Advanced Method – Snare Drum	22
	C	1. By the River	Rubank Elementary Method – Bell Lyra	12
		2. Auld Lang Syne	Rubank Elementary Method – Bell Lyra	13
		3. Largo	Rubank Elementary Method – Bell Lyra	30–31
Level Four	A	1. Supersix (All)	Annex E, Appendix 4	2E4-1
		2. Two – Four (All)	Annex E, Appendix 4	2E4-4
	B	1. Echoing Sticks	Rubank Intermediate Method – Snare Drum	20
		2. Bobbin' Back	Rubank Intermediate Method – Snare Drum	17
	C	1. Melodious Etude	Rubank Intermediate Method – Marimba	4
		2. Duet in Bb Major	Rubank Intermediate Method – Marimba	14
Level Five	A	1. Psycho Seven (All)	Annex E, Appendix 5	2E5-1
		2. Viscount Six (All)	Annex E, Appendix 5	2E5-3
	B	1. Drum Oddity	Rubank Intermediate Method – Snare Drum	24
		2. Thundering Through	Rubank Intermediate Method – Snare Drum	25
	C	1. Etude VI	Modern School for Xylo, Marimba, Vibes	65
		2. Etude VIII	Modern School for Xylo, Marimba, Vibes	67
		3. Etude IX	Modern School for Xylo, Marimba, Vibes	68

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## **“STREET BEATS” INSTRUCTIONS**

### **PURPOSE**

1. “Street beats” are required as part of the Proficiency Level Music List A for snare drum players.
2. Pieces may be substitute upon approval of the RCMA.

### **USE**

3. Snare drum players are required to prepare all the pieces listed in List A.
4. The cadet will be given the piece(s) of music to prepare for the assessment.
5. It is expected that the cadet will play the “street beats” while respecting all tempo markings, articulations, and stylistic indications.
6. The following are the “street beats” that are to be used for the corresponding music proficiency level:
  - a. Level 1 – Steamboats 1–3,
  - b. Level 2 – Steamboats 1–6 and Paradox 1–3,
  - c. Level 3 – Steamboats (all) and Paradox (all),
  - d. Level 4 – Supersix (all) and Two-Four (all), and
  - e. Level 5 – Psycho Seven (all) and Viscount Six (all).

### **EVALUATION**

7. The cadet will be evaluated on playing “street beats” IAW Chapter 3.

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## LEVEL ONE STREET BEATS

## STEAMBOATS

K. Elan McGinn  
(1962-2005)

\*unisons first time only

[illegible]

The musical score for '2.' consists of two staves: 'Lead' and 'Unisons'. The 'Lead' staff features a melody with eighth and sixteenth notes, often beamed together, with fingerings (5), (5), (5), (9), (5), (5), and (9) indicated above. The 'Unisons' staff provides a rhythmic accompaniment with eighth notes, some marked with an accent (>), and fingerings (5), (5), (5), L R, (5), (5), L R indicated below. A final line of notes at the bottom of the 'Unisons' staff has fingerings R, R, R, R, R. The score is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented in two parts: 'Lead' and 'Unisons'. The 'Lead' part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of 16 measures, with the first measure being a whole rest. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The 'Unisons' part is written on a single staff with a bass clef and a key signature of one flat. It also consists of 16 measures, with the first measure being a whole rest. The accompaniment is composed of quarter and eighth notes, with some measures containing beamed eighth notes. The score is divided into four measures by vertical bar lines, with repeat signs at the end of the first and third measures. The 'Lead' part has a final double bar line with repeat dots, while the 'Unisons' part has a final double bar line with repeat dots.

2E1-2



## LEVEL TWO STREET BEATS

### STEAMBOATS

K. Elan McGinn  
(1962-2005)

\*unisons first time only

**1.**

Lead

Unisons

R R R L R

Lead

Unisons

R R L R

**2.**

Lead

Unisons

R R R R R R

Lead

Unisons

R R L R L R R L R

Lead

Unisons

(9)

(5)

(5)

R L R

R R L R R L

R

R R R

R

R R L R

R R R L R

2/4

2/4

[illegible][illegible]

**5.**

Lead

Unisons

R R R L R R L R L R R R R L R L L R R R R R

Lead

Unisons

R R R L R R L R L R R R L R R L R R L R R R L R

**6.**

Lead

Unisons

R R R L R R R R L R R R R L R R L R R L R R

Lead

Unisons

R R L R R R R L R R R L R R L R R R L R

## PARADOX

\*unisons first time only

[illegible]

## LEVEL THREE STREET BEATS

### STEAMBOATS

K. Elan McGinn  
(1962-2005)

\*unisons first time only

Lead

1.

Unisons

R R R L R L R R L R R R L R L R R R

Lead

Unisons

R R L R L R R L R R L R R R L R

Lead

2.

Unisons

R R R R R R R R R R R R R R R R

Lead

Unisons

R R L R L R R L R R L R R R L R

3.

Lead

Unisons

R L R R R L R L R L R R L R

Lead

Unisons

R L R R R L R R R R R R L R

4.

Lead

Unisons

R L R R L R L R L L R R L R R L R R R R

Lead

Unisons

R L R R L R L R L L R R L R R L R

**5.**

Lead

Unisons

R R R L R R L R L R R R R L R L L R R R R R

Lead

Unisons

R R R L R R L R L R R R L R R L R R L R

**6.**

Lead

Unisons

R R R L R R R R L R R R R L R R L R R R

Lead

Unisons

R R L R R R L R R R L R R L R

**7.**

Lead

Unisons

R R

R L R R L R L R L

Lead

Unisons

R R L R R R R L R R L

R

**8.**

Lead

Unisons

R L R R L R L R R L R L R R

R R R R

Lead

Unisons

R L R R L R L R R L

R R R R



**9.**

Lead

Unisons

The musical score for exercise 9 is divided into two systems. The first system is in 2/4 time and consists of 8 measures. The second system is in 6/8 time and consists of 8 measures. The 'Lead' part is written on a single staff, and the 'Unisons' part is written on a single staff. Fingerings are indicated by numbers in parentheses above notes. Rhythmic patterns are indicated by letters R and L below the notes.

**System 1 (2/4 time):**

- Measure 1: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R L.
- Measure 2: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R R R.
- Measure 3: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: L R L R L R L.
- Measure 4: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R R R.
- Measure 5: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: L R L R L R L.
- Measure 6: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R R R.
- Measure 7: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: L R L R L R L.
- Measure 8: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R R R.

**System 2 (6/8 time):**

- Measure 1: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R R R.
- Measure 2: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: L R L R L R L.
- Measure 3: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R R R.
- Measure 4: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R R R.
- Measure 5: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R L R.
- Measure 6: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R L R.
- Measure 7: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R L R.
- Measure 8: Lead (quarter, eighth, eighth), Unisons (quarter, quarter). Rhythmic: R R L R.

PARADOX

\*unisons first time only

1.

Lead

Unisons

R R L R R L R L L R R L R R L R L R L R

2.

Lead

Unisons

R R L R L R L R L R R L R L R L R L R L R

3.

Lead

Unisons

R R L R L L R R L L R R L R L L R

Lead

Unisons

R R L R L L R R L L R R L R L L R

4.

Lead

Unisons

R R L R L R L R L R L R L R L R

Lead

Unisons

R R L R L R L R L R L R L R L R

Lead

5.

Unisons

Measures 1-4 of section 5. Lead staff: (17), (5), (5), (17), (5). Unisons staff: R, R L R, R L R, R. Arrows indicate slurs and breath marks.

Lead

Unisons

Measures 5-7 of section 5. Measure 5: 18 (17), (5), (5). Measure 6: 1. (17), (5). Measure 7: 2. (17), (5). Unisons staff: R, R L R, R L R, R, R L R, R. Arrows indicate slurs and breath marks.

Lead

6.

Unisons

Measures 1-5 of section 6. Lead staff: (5), (5), (5), 3, (9). Unisons staff: (5), (5), (5), 3, (9). Arrows indicate slurs and breath marks.

Lead

Unisons

Measures 6-10 of section 6. Measure 6: 24. Lead staff: (5), (5), (9). Unisons staff: (5), (5), (9). Arrows indicate slurs and breath marks.

**7.**

Lead

Unisons

29

Lead

Unisons

**8.**

Lead

Unisons

34

Lead

Unisons

## LEVEL FOUR STREET BEATS

### SUPERSIX

\*unisons first time only

1.

Lead

Unisons

(9)

(9)

L R R

L R L R L R

L R R

L R L R L R

Lead

Unisons

(9)

(9)

L R R

L R L R L R

L R R

L R R

2.

Lead

Unisons

(9)

(9)

L R R

R L R L R L R

L R R

R L R L R L R

Lead

Unisons

(9)

(9)

L R R

R L R L R L R

L R R

R R

[illegible]

**5.**

Lead

Unisons

The exercise consists of two systems. Each system has a 'Lead' staff and a 'Unisons' staff. The 'Lead' staff contains a sequence of eighth and sixteenth notes with slurs and ties. The 'Unisons' staff contains a corresponding sequence of notes, often with ties. Fingerings are indicated by numbers 1-5 below the notes. Some notes are marked with a circled '9'. The exercise is divided into measures by vertical bar lines.

**6.**

Lead

Unisons

The exercise consists of two systems. Each system has a 'Lead' staff and a 'Unisons' staff. The 'Lead' staff contains a sequence of eighth and sixteenth notes with slurs and ties. The 'Unisons' staff contains a corresponding sequence of notes, often with ties. Fingerings are indicated by numbers 1-5 below the notes. Some notes are marked with a circled '9'. The exercise is divided into measures by vertical bar lines.

TWO-FOUR

K. Elan McGinn  
(1962-2005)

\*unisons first time only

1.

Lead

Unisons

Lead

Unisons

2.

Lead

Unisons

Lead

Unisons



**3.**

Lead

Unisons

(5) R R L R R R L L L R R L L R R R R R R

(5) R R L R R R L L L R R R R R R

Lead

Unisons

(5) R R L L R R R R L L R R R R L R R L

R R R L R R L

**4.**

Lead

Unisons

(5) (9) (5) R R L R R R R L R R L R R L R R L R R L R R

(5) (9) (5) R R L R R R R R R R R R R R R R R

Lead

Unisons

(9) (5) 3 1. 2. (5)

R R R R L R R L R L R L R L R R R R R R

(9) (5) R R L R L R L R R R R R R R R R R

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# LEVEL FIVE STREET BEATS

## PSYCHO SEVEN

T. Kuchera

**1.**

R R R R L R L R L R R R L R L R L L R R

R R R L R L R L R R R L R L R L R

**2.**

R R R R R R R R R R R R R R

R R R L R L R L R R R L R L R L R

**3.**

R R L R L R R L R L R R R R L R L

R R R L R L R L R R R L R L R L R

**4.**

R R R R R R R R R R R L R L R L R

R R R R R R R R R L R L R L R

5.

First staff of exercise 5: A single melodic line starting with a treble clef and a key signature of one sharp (F#). The notation includes a quarter note (5), followed by eighth notes, and sixteenth-note runs marked with '6'. The sequence of notes is: R, R, R, R L R L R L R, R, R L R L R L, R, R, R, R L R L R L.

R R R R L R L R L R R R L R L R L R R R R L R L R L

Second staff of exercise 5: Continuation of the first staff. It features sixteenth-note runs marked with '6' and quarter notes. The sequence of notes is: R, R, R L R L R L R, R, R L R L R L, R, R, R L R L R L R.

R R R L R L R L R R R L R L R L R R R L R L R L R

6.

First staff of exercise 6: A single melodic line starting with a treble clef and a key signature of one sharp (F#). The notation includes quarter notes (5), eighth notes, and sixteenth-note runs marked with '6'. The sequence of notes is: R, R, R, R, R L R L R L R, R, R, R, R L R L R L.

R R R R R L R L R L R R R R L R L R L

Second staff of exercise 6: Continuation of the first staff. It features sixteenth-note runs marked with '6' and quarter notes. The sequence of notes is: R, R, R L R L R L R, R, R L R L R L, R, R, R L R L R L R.

R R R L R L R L R R R L R L R L R R R L R L R L R

7.

First staff of exercise 7: A single melodic line starting with a treble clef and a key signature of one sharp (F#). The notation includes quarter notes (5), eighth notes, and sixteenth-note runs marked with '3' and '5'. The sequence of notes is: R, R, R L R L, R, R L R L, R, R, R, R L R L, R, R L R L, R, R.

R R R L R L R R L R L R R R R L R L R R L R L R R

Second staff of exercise 7: Continuation of the first staff. It features sixteenth-note runs marked with '3' and '5', and a sixteenth-note run marked with '6'. The sequence of notes is: R, R L R L, R, R, R L R L, R, R, R, R L R L R L R.

R R L R L R R R L R L R R R R L R L R L R

# VISCOUNT SIX

\*unisons first time only

**1.**

Lead

Unisons

Lead

Unisons

**2.**

Lead

Unisons

Lead

Unisons

Lead

Unisons

3.

Exercise 3. Lead staff: R (9), R L R R, L R L L R, R L R R L R L L, R (9). Unison staff: R (9), R, R (9), R, R (9), R.

Lead

Unisons

Exercise 4. Lead staff: L R L L R L R R, L (9), L R L L, R L L R R, 1. R, 2. R. Unison staff: R (9), R, R L L R R, 1. R, 2. R.

Lead

Unisons

4.

Exercise 5. Lead staff: R L, (5) R R R, (9) R L R R L R L, (5) R R L R R L R, L L R L R R L. Unison staff: (5) R R R, (9) R, (5) R R, R.

Lead

Unisons

Exercise 6. Lead staff: (5) R R R, (9) R L R R L R L, (5) R L L R R, R. Unison staff: (5) R R R, (9) R, (5) R L L R R, R.

**5.**

Lead

Unisons

R L R L R L R L R L R L R L R L

R L R L R L R L

Lead

Unisons

R L R L R L R L R R

R L R L R R

**6.**

Lead

Unisons

R L R L L R R L R R L L R L L

R L L R R

Lead

Unisons

R R L R L R R L R L R R

L R R R

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## **CHAPTER 3**

### **CADET EVALUATION**

#### **PURPOSE**

1. The purpose of this chapter is to outline the specific evaluation requirements for Military Band – Music Proficiency Levels qualifications.

#### **LEARNER EVALUATION**

2. “Learner evaluation is the assessment of progress made by participants during an instructional programme (formative evaluation) and of their achievement at the end of the programme (summative evaluation).” (A-P9-050-000/PT-Z01, *Manual of Individual Training and Education, Volume 1 (1), Glossary*).

3. Summative evaluation, or assessment of learning, takes place to determine whether learners have achieved POs, or critical EOs (those deemed prerequisites to further individual training and education) and are used at the end of a phase of instruction. Details for assessment of learning are detailed within this chapter.

4. Formative evaluation, or assessment **for** learning, takes place during a phase of instruction and helps cadets and instructors recognize progress or lapses in learning. Through formative evaluation, the instructor can; identify when corrective or remedial action is required, plan the next steps in instruction, provide cadets with feedback so they can improve, and reinforce learning to aid the cadet in retaining information. Formative evaluation includes in-lesson confirmation activities, focuses on self-assessment opportunities available during training and any opportunity where cadets practice Performance Checks (PCs) associated with assessment of learning, performing the required skills related to the PO. Details for assessment for learning are outlined within the applicable training control and support publications related to music training within the CSTC program.

#### **CADET EVALUATION DESIGN AND DEVELOPMENT**

5. Cadet evaluation is designed and developed incorporating contemporary professional practices from the fields of education and youth development as well as considering best practices in use within the CCO.

6. Cadet evaluation for Military Band – Music Proficiency Levels qualifications was designed and developed assuming that all cadets are capable of achieving all POs. It is also based on a relationship between assessment and cadet motivation that builds cadet success and confidence rather than failure and defeat.

7. The following fundamental assessment principles guide the design, development and conduct of Military Band – Music Proficiency Levels assessment activities:

- a. the music instructor shall inform the cadet of the Military Band – Music Proficiency Levels qualifications POs in advance of training and assessment;
- b. the music instructor shall ensure that the cadet is informed about the assessment activities required for Military Band – Music Proficiency Levels qualifications in advance of training and assessment and shall have had an opportunity to see the applicable forms used in assessment;
- c. the music instructor and cadet shall share assessment information and use it to revise and guide instruction and learning;
- d. the music instructor shall provide feedback that is descriptive, constructive, frequent, and timely; helping the cadet to identify strengths and address areas requiring improvement;
- e. the cadet shall be actively, consistently, and effectively involved in assessment, including learning to manage their own learning through the skills of self-assessment; and

- f. the cadet shall be encouraged to actively, consistently, and effectively communicate with others about their learning progress.

#### **MILITARY BAND – MUSIC PROFICIENCY LEVELS ASSESSMENT OF LEARNING PLANS**

8. Assessment of Learning Plans provide an overall strategy for using assessment activities to determine if the cadet meets the requirements for the Military Band – Music Proficiency Levels qualifications. These Assessment of Learning Plans are provided for each Military Band – Music Proficiency Level as follows:

- a. Military Band – Music Proficiency Level Basic Assessment of Learning Plan is located in [Annex A](#),
- b. Military Band – Music Proficiency Level One Assessment of Learning Plan is located in [Annex C](#),
- c. Military Band – Music Proficiency Level Two Assessment of Learning Plan is located in [Annex E](#),
- d. Military Band – Music Proficiency Level Three Assessment of Learning Plan is located in [Annex G](#),
- e. Military Band – Music Proficiency Level Four Assessment of Learning Plan is located in [Annex I](#), and
- f. Military Band – Music Proficiency Level Five Assessment of Learning Plan is located in [Annex K](#).

9. Each Assessment of Learning Plan will:

- a. provide an outline of each assessment of learning activity including its purpose, when it will occur, and details the assessment instrument(s) used to support cadet evaluation;
- b. identify the learning target(s) associated with the PO and/or EO being assessed, to include:
  - (1) **Knowledge Mastery.** The facts, concepts and theory a cadet needs to know;
  - (2) **Reasoning Proficiency.** A cadet uses what they know to solve a problem, make a decision, make a plan, think critically, set goals, or self-assess;
  - (3) **Skills.** Performance demonstration; where the cadet demonstrates their ability to perform a skill. To be assessed, these performances must be demonstrated by the cadet and observed by an assessor;
  - (4) **Ability to Create Products.** A cadet uses their knowledge, reasoning and skills to create a concrete product; and/or
  - (5) **Attitudinal/Dispositional Changes.** A cadet's attitude about learning, safety, conduct, etc. Targets in this realm reflect attitude and feeling. They represent important affective goals we hold for a cadet as a by-product of their CP experience, and as such are not generally assessed for the purpose of attaining a qualification; and
- c. identify the assessment method(s) that best matches PO and/or EO learning targets, to include:
  - (1) **Selected Response.** A cadet selects the correct or best response from a list provided. Formats include multiple choice, true/false, matching, short answer, and fill-in questions. Although short answer and fill-in-the-blank do require cadets to generate an answer, they call for a very brief answer that is counted right or wrong, so these have been included in the selection response category;
  - (2) **Extended Written Response.** A cadet is required to construct a written answer in response to a question or task rather than select one from a list. An extended written response is one that is at least several sentences in length;

- (3) **Performance Assessment.** This assessment method is based on observation and judgment; performance or product is observed and a determination is made as to its quality; and/or
- (4) **Personal Communication.** Gathering information about a cadet through personal communication; learning is assessed through interpersonal interaction with the cadet.

## **MILITARY BAND – MUSIC PROFICIENCY LEVELS CADET ASSESSMENT INSTRUCTIONS AND ASSESSMENT INSTRUMENTS**

10. Specific assessment instructions and assessment instruments have been designed to support all assessment activity within each Military Band – Music Proficiency Level Assessment of Learning Plan. These are meant to standardize assessment activities and cadet evaluation for all cadets attempting any Military Band – Music Proficiency Level qualification. Assessment instructions and assessments instruments are provided for each Military Band – Music Proficiency Level as follows:

- a. Military Band – Music Proficiency Level Basic Assessment Instructions and Assessment Instruments are located in [Annex A, Appendixes 1 to 5](#),
- b. Military Band – Music Proficiency Level One Assessment Instructions and Assessment Instruments are located in [Annex C, Appendixes 1 to 6](#),
- c. Military Band – Music Proficiency Level Two Assessment Instructions and Assessment Instruments are located in [Annex E, Appendixes 1 to 6](#),
- d. Military Band – Music Proficiency Level Three Assessment Instructions and Assessment Instruments are located in [Annex G, Appendixes 1 to 6](#),
- e. Military Band – Music Proficiency Level Four Assessment Instructions and Assessment Instruments are located in [Annex I, Appendixes 1 to 5](#), and
- f. Military Band – Music Proficiency Level Five Assessment Instructions and Assessment Instruments are located in [Annex K, Appendixes 1 to 5](#).

## **ADDITIONAL CADET ASSESSMENT OF LEARNING ACTIVITIES**

11. No additional cadet evaluations, eg, theory tests, performance checks are to be used to determine Military Band – Music Proficiency Level qualification. Therefore, these national standards are not to be supplemented with additional local or regional standards.

## **MILITARY BAND – MUSIC PROFICIENCY LEVELS QUALIFICATIONS STANDARD**

12. The standard for the Military Band – Music Proficiency Levels qualifications is successful completion of all POs as outlined in the Military Band – Music Proficiency Levels Qualification Records.

## **RECOGNITION OF ENHANCED PROFICIENCY ACHIEVEMENT**

13. Certain POs within the Military Band – Music Proficiency Level Assessment of Learning Plans allow for recognition of an enhanced proficiency level of achievement. The assessment instructions for the applicable PCs outline how proficiency levels are achieved and recorded on the Qualification Records. This information highlights cadet's strength(s) within the achievement of the qualification. The following definitions differentiate baseline proficiency and enhanced proficiency levels of achievement:

- a. **Baseline Proficiency.** A cadet achieves baseline proficiency by demonstrating the performance standard outlined in the applicable PO; and

- b. **Enhanced Proficiency.** A cadet achieves enhanced proficiency by exceeding the performance standard outlined in the applicable PO.

#### **CADETS NOT MEETING THE MILITARY BAND – MUSIC PROFICIENCY LEVELS QUALIFICATIONS STANDARD**

14. A cadet who does not meet the qualification standard for any PO shall be given additional opportunities to achieve the standard. Unless otherwise specified in the Assessment of Learning Plans and associated assessment instructions, there is no limit to the number of additional opportunities that may be afforded to the cadet, provided it is within the time and resource limitations of the unit conducting music training.

15. If, by the end of the assessment period, a cadet has yet to successfully complete any PO, they will be assessed as incomplete.

#### **RECORDING AND REPORTING CADET ACHIEVEMENT**

16. The results of each PO are recorded on the Military Band – Music Proficiency Level Qualification Records located in the following annexes:

- a. Military Band – Music Proficiency Level Basic Qualification Record is located in [Annex B](#),
- b. Military Band – Music Proficiency Level One Qualification Record is located in [Annex D](#),
- c. Military Band – Music Proficiency Level Two Qualification Record is located in [Annex F](#),
- d. Military Band – Music Proficiency Level Three Qualification Record is located in [Annex H](#),
- e. Military Band – Music Proficiency Level Four Qualification Record is located in [Annex J](#), and
- f. Military Band – Music Proficiency Level Five Qualification Record is located in [Annex L](#).

17. The Military Band – Music Proficiency Level Qualification Record for each cadet shall be forwarded to the applicable corps/squadron and to the RCMA, through the appropriate chain of command. Commanding officers are responsible for recording Military Band – Basic Musician qualification results on DND 2399, *Cadet Personnel Record*.

#### **MILITARY BAND – MUSIC PROFICIENCY LEVELS QUALIFICATIONS CERTIFICATE OF QUALIFICATION**

18. The *Cadet Certificate of Qualification*, CF 558 (NSN 7530-21-870-7685), shall be awarded to each cadet upon successful completion of a Military Band – Music Proficiency Level qualification.

**ASSESSMENT OF LEARNING PLAN – MILITARY BAND – MUSIC PROFICIENCY LEVEL BASIC**

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 013 – Maintain a Primary Instrument</b>								
013 PC	PO 013	To assess the cadet's ability to maintain a primary instrument.	Reasoning Proficiency and Skills	Personal Communication and Performance Assessment	The cadet is observed maintaining a primary instrument. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 1.	N/A.
<b>PO 015 – Apply Music Theory</b>								
015 PC	PO 015	To assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Selected Responses and Personal Communication	The cadet is asked to respond to questions related to music theory. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 2.	40 min
<b>PO 016 – Demonstrate Rhythm Skills</b>								
016 PC	PO 016	To assess the cadet's ability to demonstrate rhythm skills.	Skills	Performance Assessment	The cadet is asked to demonstrate rhythm skills. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 3.	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 017 – Play a Scale or Rudiments</b>								
017 PC	PO 017	To assess the cadet's ability to play a scale or rudiments.	Skills	Performance Assessment	The cadet is asked to play a scale or rudiments. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 4.	N/A.
<b>PO 019 – Perform Level Basic Music</b>								
019 PC	PO 019	To assess the cadet's ability to perform Level Basic music.	Skills	Performance Assessment	The cadet is asked to perform Level Basic music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 5.	N/A.

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## **013 W/B/P PC – ASSESSMENT INSTRUCTIONS – INSTRUMENT MAINTENANCE**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 013 W/B/P PC Assessment Checklist – Instrument Maintenance and become familiar with the material prior to conducting the assessment.

Select a quiet room free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument and case to the assessment.

The cadet should review the 013 W/B/P PC Assessment Checklist – Instrument Maintenance and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment and personal communication were chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to maintain a primary instrument.

#### **RESOURCES**

- 013 W/B/P PC Assessment Checklist – Instrument Maintenance,
- Primary instrument,
- Cork grease,
- Valve oil,
- Slide cream/oil,
- Slide grease,
- Cloth,
- Table, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up a table with adequate space to lay out the primary instrument, case, and cleaning supplies.
2. Provide a chair for the cadet and the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



The cadets may be provided assistance (eg, reminders, guided questions) while performing maintenance tasks.



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed/explained even with assistance.
- **Complete.** The task was completed/explained:
  - without difficulty,
  - with difficulty, or
  - with difficulty and assistance.

Make notes of observations to provide descriptive post-assessment feedback.

### Woodwind Players

Have the cadet:

1. enter the assessment room with the primary instrument in its case;
2. place the instrument case on the table;
3. open the case;
4. take the instrument out of the case;
5. grease the cork(s) of the instrument (not flute players);
6. put the instrument together;
7. take the instrument apart;
8. swab the instrument;
9. put the instrument back in its case as if storing;
10. explain when to replace the reed (not flute players); and
11. explain how to store a reed (not flute players).

### Brass Players

Have the cadet:

1. enter the assessment room with the primary instrument in its case;
2. place the instrument case on the table;
3. open the case;



4. take the instrument out of the case;
5. put the instrument together;
6. lubricate the moving parts (slides and valves);
7. explain how to remove water from the instrument;
8. explain how to clean the exterior of the instrument;
9. take the instrument apart; and
10. put the instrument back into its case as if storing.

### Percussion Players



Though not the primary instrument, a snare drum will be provided for mallet percussion players as they must complete the snare drum requirements of turning on and off the snare on the snare drum.

Have the cadet:

1. enter the assessment room with the primary instrument in its case;
2. place the instrument case on the table;
3. open the case;
4. take the instrument out of the case;
5. turn on and off the snare on a snare drum;
6. explain how to clean the instrument; and
7. put the instrument back into its case as if storing.

---

### POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If any maintenance task was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
  - b. **Complete.** If all maintenance tasks were assessed as completed then an overall result of “complete” shall be recorded.
2. Record notes made in the assessor’s feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Basic Qualification Record, [Annex B](#).

### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

### 013 W/B/P PC ASSESSMENT CHECKLIST – INSTRUMENT MAINTENANCE

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

#### **Analytical Performance Assessment:**

Instrument Group	Maintenance Task		Assessment		N/A	
			Incomplete	Complete		
<b>Woodwinds</b>	Grease cork joints.				Flute	
	Put the instrument together.					
	Take the instrument apart.					
	Swab the instrument.					
	Store the instrument.					
	Reed	Recognize when to replace the reed.			Flute	
		Store the reed.				
<b>Brass</b>	Put the instrument together.					
	Lubricate moving parts.					
	Remove water from the instrument.					
	Clean the exterior of the instrument with a cloth.					
	Take the instrument apart.					
	Store the instrument.					
<b>Percussion</b>	Turn the snare on/off.					
	Clean the drumhead/mallet percussion with a cloth.					
	Store the instrument.					
<b>Incomplete</b>	The task was not attempted or not completed/explained even with assistance.					
<b>Complete</b>	The task was completed/explained: <ul style="list-style-type: none"> <li>• without difficulty,</li> <li>• with difficulty, or</li> <li>• with difficulty and assistance.</li> </ul>					

**Assessor's Feedback:**

**Overall Performance Assessment:**

013W/B/P PC	Assessment	
	Incomplete	Complete
Maintain a primary woodwind/brass/percussion instrument.		

<b>Incomplete</b>	If any maintenance task was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all maintenance tasks were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## **015 PC – ASSESSMENT INSTRUCTIONS – MUSIC THEORY**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 015 PC Assessment and become familiar with the material prior to conducting the assessment.

Determine which version (eg, A, B, C) of the Theory Assessments will be administered from A-CR-CCP-910/PX-001.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet should become familiar with the material prior to participating in the assessment.

#### **ASSESSMENT METHOD**

Knowledge assessment was chosen as it allows the assessor to assess the cadet's knowledge of the music theory topics.

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### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's knowledge of music theory topics.

#### **RESOURCES**

- Proficiency Level Basic Theory Assessment Version A, B, or C from A-CR-CCP-910/PX-001,
- Pencil,
- Eraser,
- Manuscript paper,
- Paper copy of a keyboard,
- Desk, and
- Chair.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up desks with adequate space between each cadet.
2. Place a pencil, eraser, manuscript paper and a paper copy of a keyboard on each desk.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Cadets may ask questions to clarify but the assessor's response should not lead the cadet to any answer.

1. Have the cadets enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 40 min to write the assessment, and what to do once they have completed the assessment (eg, sit quietly and wait until everyone is finished or the time allotted has expired, pass in the assessment and leave the room).
3. Have the cadets write their personal information at the top of the assessment.
4. Tell the cadets they may begin the assessment.
5. Move around the classroom to monitor the assessment and also be available to answer the questions the cadets may have.
6. When the assessment is complete, use the applicable Theory Assessment – Answer Key Version A, B, or C to mark the assessment.



Theory Assessment – Answer Keys are located at A-CR-CCP-910/PY-001.

## POST-ASSESSMENT INSTRUCTIONS

### RECORDING ASSESSMENT RESULTS



The overall rating for 015 PC will be assessed as:

- **Incomplete.** A mark less than 60 percent.
- **Completed With Difficulty.** A mark between 60 percent and 69 percent.
- **Completed Without Difficulty.** A mark between 70 percent and 84 percent.
- **Exceeded Standard.** A mark between 85 percent and 100 percent.

The overall rating for 015 PC will be recorded on the Military Band – Music Proficiency Level Basic Qualification Record at [Annex B](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet an opportunity to examine their assessment. The cadet shall not keep the assessment.

## 016 PC – ASSESSMENT INSTRUCTIONS – RHYTHM AND AURAL SKILLS

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### PREPARATION

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#### PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 016 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### PRE-ASSESSMENT ASSIGNMENT

The cadet will bring the Level Basic Rhythm Sheet, located in Chapter 2, [Annex A, Appendix 1](#), to the assessment.

The cadet should review the 016 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to the assessment.

#### ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### CONDUCT OF ASSESSMENT

---

#### PURPOSE

The purpose of this PC is to assess the cadet's ability to sing, clap, tap, or count Level Basic rhythms.

#### RESOURCES

- 016 PC Assessment Checklist – Rhythm and Aural Skills,
- Level Basic Rhythm Sheet (Chapter 2, [Annex A, Appendix 1](#)),
- Music stand, and
- Two chairs.

#### ASSESSMENT ACTIVITY LAYOUT

Provide a chair and a music stand for the cadet and a chair for the assessor.

#### ASSESSMENT ACTIVITY INSTRUCTIONS



Tempos shall be between metronome marking (M.M.) quarter note = 60 and M.M. quarter note = 180.

Cadet may perform the exercises at a tempo of their choice within the tempo range. Cadets will focus on having a consistent tempo while demonstrating the exercises. Speed is not essential for a successful demonstration but the tempo should not fluctuate.



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The rhythm was not attempted or not completed, or completed with more than two errors.
- **Complete.** The rhythm was completed, having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room and place the Level Basic Rhythm sheet on the music stand provided.
2. Ask the cadet to perform one of the 15 exercises on the Level Basic Rhythm sheet.
3. Write the number of the exercise on the Assessment Checklist.
4. Once the cadet has completed the exercise, record the assessment of that exercise on the Assessment Checklist.
5. Repeat steps 2 to 4 until a total of 10 exercises have been attempted.

---

### POST-ASSESSMENT INSTRUCTIONS

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#### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If less than six of the required ten exercises were assessed as complete then an overall result of “incomplete” shall be recorded.
  - b. **Complete.** If six or more of the exercises were assessed as complete then an overall result of “complete” shall be recorded.
2. Record notes made in the assessor’s feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Basic Qualification Record, [Annex B](#).

#### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.



### 016 PC ASSESSMENT CHECKLIST – RHYTHM AND AURAL SKILLS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

**Analytical Performance Assessment:**

Rhythm Exercise	Assessment	
	Incomplete	Complete
No.		
No.		
No.		
No.		
No.		
No.		
No.		
No.		
No.		
No.		

<b>Incomplete</b>	The rhythm was not attempted or not completed, or completed with more than two errors.
<b>Complete</b>	The rhythm was completed, having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.

**Assessor's Feedback:**

**Overall Performance Assessment:**

016 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm Skills.		

<b>Incomplete</b>	If less than six of the required ten exercises were assessed as complete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If six or more of the exercises were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## **017 PC – ASSESSMENT INSTRUCTIONS – SCALES AND RUDIMENTS**

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### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions, 017 PC Assessment Checklist – Scales and 017 PC Assessment Checklist – Rudiments and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 017 PC Assessment Checklist – Scales and the 017 PC Assessment Checklist – Rudiments and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform scales or rudiments and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform scales or rudiments.

#### **RESOURCES**

- 017 PC Assessment Checklist – Scales,
- 017 PC Assessment Checklist – Rudiments,
- Primary instrument,
- Level Basic Scales sheet or Rudiments sheet,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The scale or rudiment was played with a number of errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.
- **Complete.** The scale or rudiment was played with no more than three errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up their performance space.
2. Provide the cadet time to warm up their instrument.
3. Have the cadet play the required scale or rudiment.
4. Ensure the correct articulation is played by the cadet. Also ensure the cadet plays the scale or rudiment at a tempo no slower than the tempo indicated in the standard.
5. Evaluate the cadet's performance. Record the result for the scale on the Scale Assessment Checklist and the rudiments on the Rudiment Assessment Checklist.
6. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If the scale or rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
  - b. **Complete.** If the scale or rudiment was assessed as complete then an overall result of "complete" shall be recorded.
2. Record notes made in the assessor's feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the assessment checklist and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Basic Qualification Record, [Annex B](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 017 PC ASSESSMENT CHECKLIST – SCALES

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

**Analytical Performance Assessment:**

Instrument	Scale	Assessment	
		Incomplete	Complete
Flute	F major		
Clarinet	G major		
Oboe	Bb major		
Bassoon	Bb major		
Alto/Baritone Saxophone	G major		
Trumpet/Tenor Saxophone	C major		
French Horn	F major		
Trombone/Euphonium	Bb major		
Tuba	Bb major		
Mallet Percussion	Bb major		

<b>Incomplete</b>	The scale was played with a number of errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.
<b>Complete</b>	The scale was played with no more than three errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

***Scales shall be played using all slurred or all tongued articulations. A steady tempo of no less than M.M. quarter note = 60 shall be maintained. The scale shall be played in quarter notes.***

***Assessor's Feedback:***

***Overall Performance Assessment:***

017 PC	PO Assessment	
	Incomplete	Complete
Play a scale.		

<b>Incomplete</b>	If the scale was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If the scale was assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### 017 PC ASSESSMENT CHECKLIST – RUDIMENTS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

**Analytical Performance Assessment:**

Rudiment	M.M.	Assessment	
		Incomplete	Complete
Single stroke – each hand	120		
Single strokes – alternating hands	120		
Double strokes	60		
Introduction to closed rolls	72		
Single paradiddles	90		
Flams	60		

<b>Incomplete</b>	The rudiment was not attempted or was played with more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.
<b>Complete</b>	The rudiment was played with no more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.

**Assessor's Feedback:**

**Overall Performance Assessment:**

017 PC	PO Assessment	
	Incomplete	Complete
Play rudiments.		

<b>Incomplete</b>	If a rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all rudiments were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## **019 PC – ASSESSMENT INSTRUCTIONS – PREPARED MUSIC**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 019 PC Assessment Rubric – Prepared Music and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

#### **PRE-ASSESSMENT ASSIGNMENT**

Have the cadet select one music piece from Level Basic List A and bring the music piece to the assessment.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 019 PC Assessment Rubric – Prepared Music and become familiar with the material prior to the assessment.

The cadet will practice music pieces reflecting on their performance using the 019 PC Assessment Rubric – Prepared Music.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform prepared music. The musical performance will involve aspects of the cadet music Proficiency Level in a practical application.

#### **RESOURCES**

- 019 PC Assessment Rubric – Prepared Music,
- Primary instrument,
- Selected Level Basic List A music piece,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Remind the cadet that they are responsible for all aspects of the performance, including setting the tempo, and that no assistance will be provided.



While observing each music piece being performed, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet perform the Level Basic List A music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Have the cadet tear down their performance space.

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## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria are assessed as “incomplete” then the overall performance assessment will be assessed as “incomplete”. If no criterion has been assessed as “incomplete” make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor’s feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.
4. Make a copy of the Assessment Rubric and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Basic Qualification Record, [Annex B](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 019 PC ASSESSMENT RUBRIC – PREPARED MUSIC

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

	<b>Incomplete</b>	<b>Completed With Difficulty</b>	<b>Completed Without Difficulty</b>	<b>Exceeded Standard</b>
<b>Rhythm</b>	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
<b>Pitch</b>	Note accuracy is weak; multiple major errors occur.	Note accuracy is usually good; major lapses occur but do not detract to the overall performance.	Note accuracy is good; occasional errors occur in more difficult passages.	Note accuracy is excellent; errors infrequent even in more difficult passages.
<b>Dynamics</b>	Attention to dynamic levels not obvious.	Dynamic levels fluctuate but can be understood; little control of sound in extreme dynamics.	Dynamic levels are observed most of the time; sound is usually controlled in extreme dynamics.	Dynamics are obvious, consistent and accurate; dynamic control is well mastered.
<b>Tempo</b>	Under tempo; inappropriate tempo and variations.	Somewhat under tempo; tempo variations generally follow markings.	Appropriate tempo; generally consistent; responds to tempo changes.	Confident in choice and control of tempo; tempo is appropriate; all tempo markings followed.

**Assessor's Feedback:**

Check One	PO 019 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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# **MILITARY BAND – MUSIC PROFICIENCY LEVEL BASIC QUALIFICATION RECORD**

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

***POs that are evaluated as “Complete” or “Incomplete”:***

Topic	PO	Performance Statement	PO Assessment	
			Incomplete	Complete
Maintenance	013	Maintain a Primary Instrument		
Rhythm and Aural Skills	016	Demonstrate Rhythm and Aural Skills		
Technique	017	Play Scales and/or Rudiments		

***POs that recognize proficiency level achievement:***

Topic	PO	Performance Statement	PO Assessment			
			Did Not Achieve the Standard	Baseline Proficiency		Enhanced Proficiency
			Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Music Theory	015	Apply Music Theory				
Prepared Music	019	Perform Level Music				

<b>Military Band – Music Proficiency Level Basic Qualification Achieved</b>	Yes		<b>Assessor's Name &amp; Rank</b>	<b>RCMA's Signature</b>	<b>Date:</b>
	No				

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**ASSESSMENT OF LEARNING PLAN – MILITARY BAND – MUSIC PROFICIENCY LEVEL ONE**

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 113 – Maintain a Primary Instrument</b>								
113 PC	PO 113	To assess the cadet's ability to maintain a primary instrument.	Reasoning Proficiency and Skills	Personal Communication and Performance Assessment	The cadet is observed maintaining a primary instrument. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 1.	N/A.
<b>PO 115 – Apply Music Theory</b>								
115 PC	PO 115	To assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Selected Responses and Personal Communication	The cadet is asked to respond to questions related to music theory. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 2.	40 min
<b>PO 116 – Demonstrate Rhythm Skills</b>								
116 PC	PO 116	To assess the cadet's ability to demonstrate rhythm skills.	Skills	Performance Assessment	The cadet is asked to demonstrate rhythm skills. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 3.	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 117 – Play Scales or Rudiments</b>								
117 PC	PO 117	To assess the cadet's ability to play a scale or rudiments.	Skills	Performance Assessment	The cadet is asked to play scales or rudiments. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 4.	N/A.
<b>PO 118 – Sight-Read Music</b>								
118 PC	PO 118	To assess the cadet's ability to sight-read music.	Skills	Performance Assessment	The cadet is asked to sight-read music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 5.	N/A.
<b>PO 119 – Perform Level One Music</b>								
119 PC	PO 119	To assess the cadet's ability to perform Level One music.	Skills	Performance Assessment	The cadet is asked to perform Level One music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 6.	N/A.

## **113 W/B PC – ASSESSMENT INSTRUCTIONS – INSTRUMENT MAINTENANCE**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 113 W/B PC Assessment Checklist – Instrument Maintenance and become familiar with the material prior to conducting the assessment.

Select a quiet room free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument and case to the assessment.

The cadet should review the 113 W/B PC Assessment Checklist – Instrument Maintenance and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment and personal communication were chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

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#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to maintain a primary instrument.

#### **RESOURCES**

- 113 W/B PC Assessment Checklist – Instrument Maintenance,
- Primary instrument,
- Cleaning snake,
- Cloth,
- Table, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up a table with adequate space to lay out the primary instrument, case, and cleaning supplies.
2. Provide a chair for the cadet and the assessor.

#### **ASSESSMENT ACTIVITY INSTRUCTIONS**



The cadets may be provided assistance (eg, reminders, guided questions) while performing maintenance tasks.



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed/explained even with assistance.
- **Complete.** The task was completed/explained:
  - without difficulty,
  - with difficulty, or
  - with difficulty and assistance.

Make notes of observations to provide descriptive post-assessment feedback.

### Woodwind Players

Have the cadet:

1. enter the assessment room with the primary instrument in the case;
2. place the instrument case on the table;
3. open the case;
4. take the instrument out of the case;
5. clean the exterior of the instrument with a cloth; and
6. put the instrument back in its case as if storing.

### Brass Players

Have the cadet:

1. enter the assessment room with their primary instrument in the case;
2. place the instrument case on the table;
3. open the case;
4. take the instrument out of the case;
5. clean the interior of their instrument with a cleaning snake; and
6. put the instrument back into its case as if storing.

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## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If any maintenance task was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
  - b. **Complete.** If all maintenance tasks were assessed as complete then an overall result of “complete” shall be recorded.

2. Record notes made in the assessor's feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Level One Qualification Record, [Annex D](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

### 113 W/B PC ASSESSMENT CHECKLIST – INSTRUMENT MAINTENANCE

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

#### **Analytical Performance Assessment:**

Instrument Group	Maintenance Task	Assessment	
		Incomplete	Complete
Woodwinds	Clean the exterior of the instrument with a cloth.		

Brass	Clean the interior of the instrument with a cleaning snake.		
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Incomplete	The task was not attempted or not completed/explained even with assistance.
Complete	The task was completed/explained: <ul style="list-style-type: none"><li>• without difficulty;</li><li>• with difficulty; or</li><li>• with difficulty and assistance.</li></ul>

#### **Assessor's Feedback:**

#### **Overall Performance Assessment:**

113W/B/P PC	PO Assessment	
	Incomplete	Complete
Maintain a primary woodwind/brass/percussion instrument.		

Incomplete	If any maintenance task was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all maintenance tasks were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: \_\_\_\_\_ Position: \_\_\_\_\_

Assessor's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

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## **115 PC – ASSESSMENT INSTRUCTIONS – MUSIC THEORY**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 115 PC Assessment and become familiar with the material prior to conducting the assessment.

Determine which version (eg, A, B, C) of the Theory Assessments will be administered from A-CR-CCP-910/PX-001.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet should become familiar with the material prior to participating in the assessment.

#### **ASSESSMENT METHOD**

Knowledge assessment was chosen as it allows the assessor to assess the cadet's knowledge of the music theory topics.

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### **CONDUCT OF ASSESSMENT**

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#### **PURPOSE**

The purpose of this PC is to assess the cadet's knowledge of music theory topics.

#### **RESOURCES**

- Proficiency Level One Theory Assessment Version A, B, or C from A-CR-CCP-910/PX-001,
- Pencil,
- Eraser,
- Manuscript paper,
- Paper copy of a keyboard,
- Desk, and
- Chair.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up desks with adequate space between each cadet.
2. Place a pencil, eraser, manuscript paper and a paper copy of a keyboard on each desk.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Cadets may ask questions to clarify but the assessor's response should not lead the cadet to any answer.

1. Have the cadet enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 40 min to write the assessment, and what to do once they have completed the assessment (eg, sit quietly and wait until everyone is finished or the time allotted has expired, pass in the assessment and leave the room).
3. Have the cadets write their personal information at the top of the assessment.
4. Tell the cadets they may begin the assessment.
5. Move around the classroom to monitor the assessment and also be available to answer the questions the cadets may have.
6. When the assessment is complete, use the applicable Theory Assessment – Answer Key Version A, B, or C to mark the assessment.



Theory Assessment–Answer Keys are located at A-CR-CCP-910/PY-001.

## POST-ASSESSMENT INSTRUCTIONS

### RECORDING ASSESSMENT RESULTS



The overall rating for 115 PC will be assessed as:

- **Incomplete.** A mark less than 60 percent.
- **Completed With Difficulty.** A mark between 60 percent and 69 percent.
- **Completed Without Difficulty.** A mark between 70 percent and 84 percent.
- **Exceeded Standard.** A mark between 85 percent and 100 percent.

The overall rating for 115 PC will be recorded on the Military Band – Music Proficiency Level One Qualification Record, [Annex D](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet an opportunity to examine their assessment. The cadet shall not keep the assessment.



## 116 PC – ASSESSMENT INSTRUCTIONS – RHYTHM AND AURAL SKILLS

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### PREPARATION

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#### PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 116 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### PRE-ASSESSMENT ASSIGNMENT

The cadet will bring the Level One Rhythm Sheet, located in Chapter 2, [Annex A, Appendix 2](#), to the assessment.

The cadet should review the 116 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to the assessment.

#### ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### CONDUCT OF ASSESSMENT

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#### PURPOSE

The purpose of this PC is to assess the cadet's ability to sing, clap, tap, or count Level One rhythms.

#### RESOURCES

- 116 PC Assessment Checklist – Rhythm and Aural Skills,
- Level One Rhythm Sheet (Chapter 2, [Annex A, Appendix 2](#)),
- Music stand, and
- Two chairs.

#### ASSESSMENT ACTIVITY LAYOUT

Provide a chair and a music stand for the cadet and a chair for the assessor.

#### ASSESSMENT ACTIVITY INSTRUCTIONS



Tempos shall be between metronome marking (M.M.) quarter note = 60 and M.M. quarter note = 180.

Cadet may perform the exercises at a tempo of their choice within the tempo range. Cadets will focus on having a consistent tempo while demonstrating the exercises. Speed is not essential for a successful demonstration but the tempo should not fluctuate.



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The rhythm was not attempted or not completed, or completed with more than two errors.
- **Complete.** The rhythm was completed, having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room and place the Level One Rhythm sheet on the music stand provided.
2. Ask the cadet to perform one of the 15 exercises on the Level One Rhythm sheet.
3. Write the number of the exercise on the Assessment Checklist.
4. Once the cadet has completed the exercise, record the assessment of that exercise on the Assessment Checklist.
5. Repeat steps 2 to 4 until a total of 10 exercises have been attempted.

---

### POST-ASSESSMENT INSTRUCTIONS

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#### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If less than six of the required ten exercises were assessed as complete then an overall result of “incomplete” shall be recorded.
  - b. **Complete.** If six or more of the exercises were assessed as complete then an overall result of “complete” shall be recorded.
2. Record notes made in the assessor’s feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level One Qualification Record, [Annex D](#).

#### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

### 116 PC ASSESSMENT CHECKLIST – RHYTHM AND AURAL SKILLS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_ Primary Instrument: \_\_\_\_\_

**Analytical Performance Assessment:**

Rhythm Exercise	Assessment	
	Incomplete	Complete
No.		
No.		
No.		
No.		
No.		
No.		
No.		
No.		
No.		
No.		

<b>Incomplete</b>	The rhythm was not attempted or not completed, or completed with more than two errors.
<b>Complete</b>	The task was completed with difficulty, but having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.

**Assessor's Feedback:**

**Overall Performance Assessment:**

PO 116 PC	PO Assessment	
	Incomplete	Completed
Demonstrate Rhythm Skills.		

<b>Incomplete</b>	If less than six of the required ten exercises were assessed as incomplete then an overall result of incomplete shall be recorded.
<b>Complete</b>	If six or more of the exercises were assessed as completed then an overall result of completed shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## **117 PC – ASSESSMENT INSTRUCTIONS – SCALES AND RUDIMENTS**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions, 117 PC Assessment Checklist – Scales and 117 PC Assessment Checklist – Rudiments and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 117 PC Assessment Checklist – Scales and the 117 PC Assessment Checklist – Rudiments and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform scales or rudiments and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

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#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform scales or rudiments.

#### **RESOURCES**

- 117 PC Assessment Checklist – Scales,
- 117 PC Assessment Checklist – Rudiments,
- Primary instrument,
- Level One Scale sheet or Rudiments sheet,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The scale or rudiment was played with a number of errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.
- **Complete.** The scale or rudiment was played with no more than three errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

Make notes of observations to provide descriptive post-assessment feedback.

1. Write the scales or rudiments that will be played on the Assessment Checklist.
2. Have the cadet set up their performance space.
3. Provide the cadet time to warm up their instrument.
4. Have the cadet play the required scale or rudiment.
5. Ensure the correct articulation is played by the cadet. Also ensure the cadet plays the scale or rudiment at a tempo no slower than the tempo indicated in the standard.
6. Evaluate the cadet's performance. Record the result for the scale on the Scale Assessment Checklist and the rudiments on the Rudiment Assessment Checklist.
7. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If the scale or rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
  - b. **Complete.** If the scale or rudiment was assessed as complete then an overall result of "complete" shall be recorded.
2. Record notes made in the assessor's feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the assessment checklist and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level One Qualification Record, [Annex D](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 117 PC ASSESSMENT CHECKLIST – SCALES

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

**Analytical Performance Assessment:**

Major Scale	Assessment		Harmonic Minor Scale	Assessment	
	I	C		I	C
1.			1.		
2.			2.		
3.			3.		
			Chromatic Scale		

<b>Incomplete</b>	The scale was played with more than two errors which may include rhythmic accuracy, note accuracy, and maintaining a steady tempo.
<b>Complete</b>	The scale was played with no more than two errors which may include rhythmic accuracy, note accuracy, and maintaining a steady tempo.

***Scales shall be played using all slurred or all tongued articulations. A steady tempo of no less than M.M. quarter note = 66 shall be maintained. The scales shall be played in quarter notes.***

**Assessor's Feedback:**

**Overall Performance Assessment:**

117 PC	PO Assessment	
	Incomplete	Complete
Play scales.		

<b>Incomplete</b>	If any scale was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all scales were assessed as completed then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### 117 PC ASSESSMENT CHECKLIST – RUDIMENTS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Rudiment	M.M.	Incomplete	Complete
Single strokes – each hand	180		
Double strokes in 16th notes	90		
Five stroke rolls	90		
Nine stroke rolls	90		
Single Paradiddles	90		
Flams	72		
Roll offs (17 stroke roll)	120		

<b>Incomplete</b>	The rudiment was not attempted or was played with more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.
<b>Complete</b>	The rudiment was played with no more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.

**Assessor's Feedback:**

**Overall Performance Assessment:**

117 PC	PO Assessment	
	Incomplete	Complete
Play rudiments.		

<b>Incomplete</b>	If a rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all rudiments were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### SCALE TRANSPOSITION CHART

C Instruments				
Major			Minor	
1.	F		1.	D
2.	Bb		2.	G
3.	Eb		3.	C
Bb Chromatic Scale				

Bb Instruments				
Major			Minor	
1.	G		1.	E
2.	C		2.	A
3.	F		3.	D
C Chromatic Scale				

Eb Instruments				
Major			Minor	
1.	D		1.	B
2.	G		2.	E
3.	C		3.	A
G Chromatic Scale				

F Instruments				
Major			Minor	
1.	C		1.	A
2.	F		2.	D
3.	Bb		3.	G
F Chromatic Scale				

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## **118 PC – ASSESSMENT INSTRUCTIONS – SIGHT-READING**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 118 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the music pieces to be played.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 118 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to sight-read a short music piece.

#### **RESOURCES**

- 118 PC Assessment Rubric – Sight-Reading,
- Primary instrument,
- Sight-reading music (two copies),
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the cadet sight-read a music piece, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet sight-read the music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria are assessed as "incomplete" then the overall performance assessment will be assessed as "incomplete". If no criterion has been assessed as "incomplete" make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.

4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level One Qualification Record, [Annex D](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 118 PC ASSESSMENT RUBRIC – SIGHT-READING

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument Group: \_\_\_\_\_

**Analytical Performance Assessment:**

Criteria	Assessment Rating			
	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic patterns were played with no consistency.	Some consistency achieved with rhythmic patterns.	Consistency of rhythmic patterns was achieved with minor lapses.	Highly accurate rhythmic patterns.
<b>Tempo</b>	Steady tempo was not achieved.	Steady tempo achieved with some lapses.	Tempo was steady with only minor lapses.	Tempo was highly consistent.
<b>Pitch</b>	Pitch was highly inaccurate.	Pitch was accurate with some lapses.	Pitch was accurate with minor lapses.	Pitch was highly accurate.
<b>Musical Flow</b>	There was no musical flow; melody was not recognizable.	Musical flow was limited; melody was barely recognizable.	Musical flow was achieved; melody was recognizable.	Musical flow was achieved; melody was recognizable; excellent read through.



**Assessor's Feedback:**

Check One	PO 118 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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## **119 PC – ASSESSMENT INSTRUCTIONS – PREPARED MUSIC**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 119 PC Assessment Rubric – Prepared Music and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

#### **PRE-ASSESSMENT ASSIGNMENT**

Have the cadet select music pieces from Level One List A and Level One List B and bring the music pieces to the assessment.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 119 PC Assessment Rubric – Prepared Music and become familiar with the material prior to the assessment.

The cadet will practice music pieces reflecting on their performance using the 119 PC Assessment Rubric – Prepared Music.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform prepared music. The musical performance will involve aspects of the cadet music Proficiency Level in a practical application.

#### **RESOURCES**

- 119 PC Assessment Rubric – Prepared Music,
- Primary instrument,
- Selected Level One List A and Level One List B music pieces,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Remind the cadet that they are responsible for all aspects of the performance, including setting the tempo, and that no assistance will be provided.



While observing each music piece being performed, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance assessment are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet perform the Level One List A music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Have the cadet take time to prepare the Level One List B piece. As the cadet prepares, the assessor will determine the cadet's overall performance assessment for the Level One List A music piece.
6. Have the cadet perform their Level One List B music piece. Complete the analytical performance assessment portion of the Assessment Rubric.
7. Have the cadet tear down their performance space. The assessor will use this time determine the cadet's overall performance assessment for the Level One List B music piece.

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## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria are assessed as “incomplete” then the overall performance assessment will be assessed as “incomplete”. If no criterion has been assessed as “incomplete” make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** The cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor’s feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.
4. Make a copy of the Assessment Rubric and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level One Qualification Record, [Annex D](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 119 PC ASSESSMENT RUBRIC – PREPARED MUSIC

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
<b>Pitch</b>	Note accuracy is weak; multiple major errors occur.	Note accuracy is usually good; major lapses occur but do not detract to the overall performance.	Note accuracy is good; occasional errors occur in more difficult passages.	Note accuracy is excellent; errors infrequent even in more difficult passages.
<b>Dynamics</b>	Attention to dynamic levels not obvious.	Dynamic levels fluctuate but can be understood; little control of sound in extreme dynamics.	Dynamic levels are observed most of the time; sound is usually controlled in extreme dynamics.	Dynamics are obvious, consistent and accurate; dynamic control is well mastered.
<b>Tempo</b>	Under tempo; inappropriate tempo and variations.	Somewhat under tempo; tempo variations generally follow markings.	Appropriate tempo; generally consistent; responds to tempo changes.	Confident in choice and control of tempo; tempo is appropriate; all tempo markings followed.
<b>Tone Quality</b>	Wind Instruments: tone is often not focused or centred tone may be airy.  Percussion: sound is often inconsistent; rolls are always uneven.	Wind Instruments: tone is usually focused and centred and may be uncontrolled in extreme registers.  Percussion: sound is usually constant; rolls are often uneven.	Wind Instruments: tone is focused and centred except in more difficult passages or extreme registers.  Percussion: sound is consistent; rolls are even and consistent.	Wind Instruments: tone is well focused, very clear and well centred in all registers.  Percussion: sound is excellent; consistency is always achieved.

**Assessor's Feedback:**

Check One	PO 119 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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### MILITARY BAND – MUSIC PROFICIENCY LEVEL ONE QUALIFICATION RECORD

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

***POs that are evaluated as “Complete” or “Incomplete”:***

Topic	PO	Performance Statement	PO Assessment	
			Incomplete	Complete
Maintenance	113	Maintain a Primary Instrument		
Rhythm and Aural Skills	116	Demonstrate Rhythm Skills		
Technique	117	Play Scales and/or Rudiments		

***POs that recognize proficiency level achievement:***

Topic	PO	Performance Statement	PO Assessment			
			Did Not Achieve the Standard	Baseline Proficiency		Enhanced Proficiency
			Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Music Theory	115	Apply Music Theory				
Sight-Reading	118	Sight-Read Music				
Prepared Music	119	Perform Level Music				

<b>Military Band – Music Proficiency Level One Qualification Achieved</b>	Yes		<b>Assessor's Name &amp; Rank</b>	<b>RCMA's Signature</b>	<b>Date:</b>
	No				

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**ASSESSMENT OF LEARNING PLAN – MILITARY BAND – MUSIC PROFICIENCY LEVEL TWO**

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 213 – Maintain a Primary Instrument</b>								
213 PC	PO 213	To assess the cadet's ability to maintain a primary instrument.	Reasoning Proficiency and Skills	Personal Communication and Performance Assessment	The cadet is observed maintaining a primary instrument. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 1.	N/A.
<b>PO 215 – Apply Music Theory</b>								
215 PC	PO 215	To assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Selected Responses and Personal Communication	The cadet is asked to respond to questions related to music theory. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 2.	40 min
<b>PO 216 – Demonstrate Rhythm and Aural Skills</b>								
216 PC	PO 216	To assess the cadet's ability to demonstrate rhythm and aural skills.	Skills	Performance Assessment	The cadet is asked to demonstrate rhythm skills. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 3.	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 217 – Play Scales and/or Rudiments</b>								
217 PC	PO 217	To assess the cadet's ability to play scales and/or rudiments.	Skills	Performance Assessment	The cadet is asked to play scales or rudiments. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 4.	N/A.
<b>PO 218 – Sight-Read Music</b>								
218 PC	PO 218	To assess the cadet's ability to sight-read music.	Skills	Performance Assessment	The cadet is asked to sight-read music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 5.	N/A.
<b>PO 219 – Perform Level Two Music</b>								
219 PC	PO 219	To assess the cadet's ability to perform Level Two music.	Skills	Performance Assessment	The cadet is asked to perform Level Two music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 6.	N/A.

## **213 W/B/P PC – ASSESSMENT INSTRUCTIONS – INSTRUMENT MAINTENANCE**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 213 W/B/P PC Assessment Checklist – Instrument Maintenance and become familiar with the material prior to conducting the assessment.

Select a quiet room free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required. The assessor will be responsible for providing the primary instrument for this assessment.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet should review the 213 W/B/P PC Assessment Checklist – Instrument Maintenance and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment and personal communication were chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to maintain a primary instrument.

#### **RESOURCES**

- 213 W/B/P PC Assessment Checklist – Instrument Maintenance,
- Primary instrument,
- Pad papers,
- Mouthpiece puller,
- Table, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up a table with adequate space to lay out the primary instrument, case, and cleaning supplies.
2. Provide a chair for the cadet and the assessor.

#### **ASSESSMENT ACTIVITY INSTRUCTIONS**



The cadets may be provided assistance (eg, reminders, guided questions) while performing maintenance tasks.



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed/explained even with assistance.
- **Complete.** The task was completed/explained:
  - without difficulty,
  - with difficulty, or
  - with difficulty and assistance.

Make notes of observations to provide descriptive post-assessment feedback.

### Woodwind Players

Have the cadet:

1. enter the assessment room; and
2. remove residue from the key pads using pad papers.

### Brass Players

Have the cadet:

1. enter the assessment room; and
2. remove a stuck mouthpiece using the mouthpiece puller.

### Percussion Players



Though not the primary instrument, a snare drum will be provided for mallet percussion players as they must complete the snare drum requirements of turning on and off the snare on the snare drum.

Have the cadet:

1. enter the assessment room; and
2. demonstrate adjusting the snare of the snare drum.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If any maintenance task was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
  - b. **Complete.** If all maintenance tasks were assessed as complete then an overall result of “complete” shall be recorded.

2. Record notes made in the assessor's feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Level Two Qualification Record, [Annex F](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

**213W/B/P PC ASSESSMENT CHECKLIST – INSTRUMENT MAINTENANCE**

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

***Analytical Performance Assessment:***

Instrument Group	Maintenance Task	Assessment	
		Incomplete	Complete
Woodwinds	Remove residue from a key pad with pad papers.		
Brass	Remove a stuck mouthpiece with a mouthpiece puller.		
Percussion	Adjust the snare on a snare drum.		
Incomplete	The task was not attempted or not completed/explained even with assistance.		
Complete	The task was completed/explained: <ul style="list-style-type: none"><li>• without difficulty;</li><li>• with difficulty; or</li><li>• with difficulty and assistance.</li></ul>		

***Assessor's Feedback:***

***Overall Performance Assessment:***

213W/B/P PC	PO Assessment	
	Incomplete	Complete
Maintain a Primary Woodwind/Brass/Percussion Instrument.		
Incomplete	If any maintenance task was assessed as incomplete then an overall result of "incomplete" shall be recorded.	
Complete	If all maintenance tasks were assessed as complete then an overall result of "complete" shall be recorded.	

Assessor's Name: \_\_\_\_\_ Position: \_\_\_\_\_

Assessor's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

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## **215 PC – ASSESSMENT INSTRUCTIONS – MUSIC THEORY**

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### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 215 PC Assessment and become familiar with the material prior to conducting the assessment.

Determine which version (eg, A, B, C) of the Theory Assessments will be administered from A-CR-CCP-910/PX-001.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet should become familiar with the material prior to participating in the assessment.

#### **ASSESSMENT METHOD**

Knowledge assessment was chosen as it allows the assessor to assess the cadet's knowledge of the music theory topics.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's knowledge of music theory topics.

#### **RESOURCES**

- Proficiency Level Two Theory Assessment Version A, B, or C from A-CR-CCP-910/PX-001,
- Pencil,
- Eraser,
- Manuscript paper,
- Paper copy of a keyboard,
- Desk, and
- Chair.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up desks with adequate space between each cadet.
2. Place a pencil, eraser, manuscript paper and a paper copy of a keyboard on each desk.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Cadets may ask questions to clarify but the assessor's response should not lead the cadet to any answer.

1. Have the cadets enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 40 min to write the assessment, and what to do once they have completed the assessment (eg, sit quietly and wait until everyone is finished or the time allotted has expired, pass in the assessment and leave the room).
3. Have the cadets write their personal information at the top of the assessment.
4. Tell the cadets they may begin the assessment.
5. Move around the classroom to monitor the assessment and also be available to answer the questions the cadets may have.
6. When the assessment is complete, use the applicable Theory Assessment – Answer Key Version A, B, or C to mark the assessment.



Theory Assessment – Answer Keys are located at A-CR-CCP-910/PY-001.

## POST-ASSESSMENT INSTRUCTIONS

### RECORDING ASSESSMENT RESULTS



The overall rating for 215 PC will be assessed as:

- **Incomplete.** A mark less than 60 percent.
- **Completed With Difficulty.** A mark between 60 percent and 69 percent.
- **Completed Without Difficulty.** A mark between 70 percent and 84 percent.
- **Exceeded Standard.** A mark between 85 percent and 100 percent.

The overall rating for 215 PC will be recorded on the Military Band – Music Proficiency Level Two Qualification Record at [Annex F](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet an opportunity to examine their assessment. The cadet shall not keep the assessment.

## 216 PC – ASSESSMENT INSTRUCTIONS – RHYTHM AND AURAL SKILLS

---

### PREPARATION

---

#### PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 216 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### PRE-ASSESSMENT ASSIGNMENT

The cadet will bring the Level Two Rhythm Sheet, located in Chapter 2, [Annex A, Appendix 3](#), to the assessment.

The cadet should review the 216 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to the assessment.

#### ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

### CONDUCT OF ASSESSMENT

---

#### PURPOSE

The purpose of this PC is to assess the cadet's ability to sing, clap, tap, or count Level Two Rhythms, and sing or play back a five-note melody.

#### RESOURCES

- 216 PC Assessment Checklist – Rhythm and Aural Skills,
- Level Two Rhythm Sheet (Chapter 2, [Annex A, Appendix 3](#)),
- Music stand, and
- Two chairs.

#### ASSESSMENT ACTIVITY LAYOUT

Provide a chair and a music stand for the cadet and a chair for the assessor.

#### ASSESSMENT ACTIVITY INSTRUCTIONS



Assessment of rhythm skills and aural skills not required to be assessed at the same time. Assessment may happen at different times or in a different order.

## RHYTHM SKILLS



Tempos shall be between metronome marking (M.M.) quarter note = 60 and M.M. quarter note = 180.

Cadet may perform the exercises at a tempo of their choice within the tempo range. Cadets will focus on having a consistent tempo while demonstrating the exercises. Speed is not essential for a successful demonstration but the tempo should not fluctuate.



After observing the demonstration of rhythm skills, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The rhythm was not attempted or not completed, or completed with more than two errors.
- **Complete.** The rhythm was completed, having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room and place the Level Two Rhythm sheet on the music stand provided.
2. Ask the cadet to perform one of the 15 exercises on the Level Two Rhythm sheet.
3. Write the number of the exercise on the Assessment Checklist.
4. Once the cadet has completed the exercise, record the assessment of that exercise on the Assessment Checklist.
5. Repeat steps 2 to 4 until a total of 10 exercises have been attempted.

## AURAL SKILLS

### Melodic Playback



Melodic playback should only be assessed on an individual basis.



After observing the performance of the melodic playback, make a judgment and indicate on the Assessment Checklist whether the melodic playback was:

- **Incomplete.** The playback had 3 or more inconsistencies in rhythm or pitch.
- **Complete.** The playback had no, or only minor, inconsistencies in rhythm or pitch.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room.
2. Play the melody.

3. Ask if the cadet wants to hear the melody again.
4. If necessary, repeat step 3 up to five times.
5. Have the cadet sing or play back the melody.
6. Once the cadet has completed the task, record the assessment on the Assessment Checklist.

---

### POST-ASSESSMENT INSTRUCTIONS

---

#### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If less than six of the rhythm skills were assessed as complete or the melodic playback was assessed as incomplete then an overall result of “incomplete” shall be recorded.
  - b. **Complete.** If six or more of the rhythm skills and the melodic playback were assessed as complete then an overall result of “complete” shall be recorded.
2. Record notes made in the assessor’s feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Two Qualification Record, [Annex F](#).

#### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

### 216 PC ASSESSMENT CHECKLIST – RHYTHM AND AURAL SKILLS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

#### **Analytical Performance Assessment:**

216 PC Rhythm and Aural Skills			
Rhythms	Result	Rhythm	Result
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
<b>Incomplete</b>	The rhythm was not attempted or not completed, or completed with more than two errors.		
<b>Complete</b>	The task was completed with difficulty, but having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.		

Melodic Playback		
<b>Incomplete</b>	The playback had three or more inconsistencies in rhythm or pitch.	I/C
<b>Complete</b>	The playback had no, or only minor, inconsistencies in rhythm or pitch.	

**Assessor's Feedback:**

**Overall Performance Assessment:**

216 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm and Aural Skills.		

<b>Incomplete</b>	If less than six of the rhythm skills were assessed as complete or the melodic playback was assessed as incomplete then an overall result of “incomplete” shall be recorded.
<b>Complete</b>	If six or more of the rhythm skills and the melodic playback were assessed as complete then an overall result of “complete” shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## **217 PC – ASSESSMENT INSTRUCTIONS – SCALES AND RUDIMENTS**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions, 217 PC Assessment Checklist – Scales and 217 PC Assessment Checklist – Rudiments and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment..

The cadet should review the 217 PC Assessment Checklist – Scales and the 217 PC Assessment Checklist – Rudiments and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform scales or rudiments and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform scales or rudiments.

#### **RESOURCES**

- 217 PC Assessment Checklist – Scales,
- 217 PC Assessment Checklist – Rudiments,
- Primary instrument,
- Level Two Scale Sheet,
- Level Two Rudiment Sheet,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The scale or rudiment was played with a number of errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.
- **Complete.** The scale or rudiment was played with no more than three errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

Make notes of observations to provide descriptive post-assessment feedback.

1. Write the scales or rudiments that will be played on the Assessment Checklist.
2. Have the cadet set up their performance space.
3. Provide the cadet time to warm up their instrument.
4. Have the cadet play the first scale or rudiment.
5. Ensure the correct articulation is played by the cadet. Also ensure the cadet plays the scale or rudiment at a tempo no slower than the tempo indicated in the standard.
6. Evaluate the cadet's performance. Record the result for the scale on the Scale Assessment Checklist or the rudiment on the Rudiment Assessment Checklist.
7. Repeat steps 4 to 6 for each scale or rudiment required.
8. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

---

### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If any scale or rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
  - b. **Complete.** If all scales and rudiments were assessed as complete then an overall result of "complete" shall be recorded.
2. Record notes made in the assessor's feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Two Qualification Record, [Annex F](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 217 PC ASSESSMENT CHECKLIST – SCALES

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Major Scale	Assessment		Harmonic Minor Scale	Assessment	
	I	C		I	C
1.			1.		
2.			2.		
3.			3.		
4.			4.		
5.			5.		
			Chromatic Scale		

<b>Incomplete</b>	The scale was played with more than two errors which may include: rhythmic accuracy, note accuracy, and maintaining a steady tempo.
<b>Complete</b>	The scale was played with no more than two errors which may include: rhythmic accuracy, note accuracy, and maintaining a steady tempo.

*Scales shall be played using all slurred or all tongued articulations. A steady tempo of no less than M.M. quarter note = 72 shall be maintained (except snare drum players who shall maintain a tempo of M.M. quarter note = 60). The scales shall be played in quarter notes.*

**Assessor's Feedback:**

**Overall Performance Assessment:**

217 PC	PO Assessment	
	Incomplete	Complete
Play scales.		

<b>Incomplete</b>	If any scale was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all scales were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### 217 PC ASSESSMENT CHECKLIST – RUDIMENTS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Rudiment	M.M.	I	C	Rudiment	M.M.	I	C
* Five stroke rolls-open and closed	120			Flams	90		
* Nine stroke rolls-open and closed	120			Flam accents	90		
Single paradiddles	120			Roll offs (17 stroke roll)	120		
Drags	60						

***Mallet Percussion Rudiments (also above rudiments marked with \*)***

Rudiment	M.M.	I	C
Single stroke – each hand	120		
Single strokes – alternating hands	120		
Double strokes	60		
Introduction to closed rolls	72		
Single paradiddles	90		
Flams	60		

<b>Incomplete</b>	The rudiment was not attempted or was played with more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.
<b>Complete</b>	The rudiment was played with no more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.

**Assessor's Feedback:**

**Overall Performance Assessment:**

217 PC	PO Assessment	
	Incomplete	Complete
Play rudiments.		

<b>Incomplete</b>	If a rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all rudiments were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### SCALE TRANSPOSITION CHART

C Chromatic Scale					
Major			Minor		
1.	C		1.	A	
2.	F		2.	D	
3.	Bb		3.	G	
4.	Eb		4.	C	
5.	Ab		5.	F	
D Chromatic Scale					

D Chromatic Scale				
Major			Minor	
1.	D		1.	B
2.	G		2.	E
3.	C		3.	A
4.	F		4.	D
5.	Bb		5.	G
E Chromatic Scale				

A Chromatic Scale				
Major			Minor	
1.	A		1.	F#
2.	D		2.	B
3.	G		3.	E
4.	C		4.	A
5.	F		5.	D
B Chromatic Scale				

G Chromatic Scale				
Major			Minor	
1.	G		1.	E
2.	C		2.	A
3.	F		3.	D
4.	Bb		4.	G
5.	Eb		5.	C
A Chromatic Scale				

(Snare drum players are required to play scale 3)

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## **218 PC – ASSESSMENT INSTRUCTIONS – SIGHT-READING**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 218 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the music pieces to be played.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 218 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to sight-read a short music piece.

#### **RESOURCES**

- 218 PC Assessment Rubric – Sight-Reading,
- Primary instrument,
- Sight-reading music (two copies),
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the cadet sight-read a music piece, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet sight-read the music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

---

### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria are assessed as "incomplete" then the overall performance assessment will be assessed as "incomplete". If no criterion has been assessed as "incomplete" make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.

4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Two Qualification Record, [Annex F](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 218 PC ASSESSMENT RUBRIC – SIGHT-READING

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument Group: \_\_\_\_\_

**Analytical Performance Assessment:**

Criteria	Assessment Rating			
	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic patterns were played with no consistency.	Some consistency achieved with rhythmic patterns.	Consistency of rhythmic patterns was achieved with minor lapses.	Highly accurate rhythmic patterns.
<b>Tempo</b>	Steady tempo was not achieved.	Steady tempo achieved with some lapses.	Tempo was steady with only minor lapses.	Tempo was highly consistent.
<b>Pitch</b>	Pitch was highly inaccurate.	Pitch was accurate with some lapses.	Pitch was accurate with minor lapses.	Pitch was highly accurate.
<b>Musical Flow</b>	There was no musical flow; melody was not recognizable.	Musical flow was limited; melody was barely recognizable.	Musical flow was achieved; melody was recognizable.	Musical flow was achieved; melody was recognizable; excellent read through.

**Assessor's Feedback:**

Check One	PO 218 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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## **219 PC – ASSESSMENT INSTRUCTIONS – PREPARED MUSIC**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 219 PC Assessment Rubric – Prepared Music and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

#### **PRE-ASSESSMENT ASSIGNMENT**

Have the cadet select music pieces from Level Two List A and Level Two List B. Snare drum and mallet percussion players will also select a music piece from Level Two List C. Have the cadet bring the music pieces to the assessment.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 219 PC Assessment Rubric – Prepared Music and become familiar with the material prior to the assessment.

The cadet will practice music pieces reflecting on their performance using the 219 PC Assessment Rubric – Prepared Music.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform prepared music. The musical performance will involve aspects of the cadet music Proficiency Level in a practical application.

#### **RESOURCES**

- 219 PC Assessment Rubric – Prepared Music (one per music piece),
- Primary instrument,
- Selected Level Three List A, B, and, if applicable, List C music piece,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Remind the cadet that they are responsible for all aspects of the performance, including setting the tempo, and that no assistance will be provided.



While observing each music piece being performed, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for the performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet perform the Level Two List A music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Repeat steps 3 to 4 for Level Two List B and, if applicable, Level Two List C pieces.
6. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

---

### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.





The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria is assessed as “incomplete” then the overall performance assessment will be assessed as “incomplete”. If no criterion has been assessed as “incomplete” make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.
4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Two Qualification Record, [Annex F](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 219 PC ASSESSMENT RUBRIC – PREPARED MUSIC

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
<b>Pitch</b>	Note accuracy is weak; multiple major errors occur.	Note accuracy is usually good; major lapses occur but do not detract to the overall performance.	Note accuracy is good; occasional errors occur in more difficult passages.	Note accuracy is excellent; errors infrequent even in more difficult passages.
<b>Dynamics</b>	Attention to dynamic levels not obvious.	Dynamic levels fluctuate but can be understood; little control of sound in extreme dynamics.	Dynamic levels are observed most of the time; sound is usually controlled in extreme dynamics.	Dynamics are obvious, consistent and accurate; dynamic control is well mastered.
<b>Articulations</b>	Articulations are not followed as marked in music; inconsistent and inappropriate.	Attacks are not secure; markings are not followed; some inconsistencies and inappropriate note lengths.	Attacks are usually secure; markings are usually followed; accurate and reasonable clear articulations.	Secure attacks; markings are all performed accurately.
<b>Tempo</b>	Under tempo; inappropriate tempo and variations.	Somewhat under tempo; tempo variations generally follow markings.	Appropriate tempo; generally consistent; responds to tempo changes.	Confident in choice and control of tempo; tempo is appropriate; all tempo markings followed.
<b>Tone Quality</b>	Wind Instruments: tone is often not focused or centred tone may be airy.  Percussion: sound is often inconsistent; rolls are always uneven.	Wind Instruments: tone is usually focused and centred and may be uncontrolled in extreme registers.  Percussion: sound is usually constant; rolls are often uneven.	Wind Instruments: tone is focused and centred except in more difficult passages or extreme registers.  Percussion: sound is consistent; rolls are even and consistent.	Wind Instruments: tone is well focused, very clear and well centered in all registers.  Percussion: sound is excellent; consistency is always achieved.

**Assessor's Feedback:**

Check One	PO 219 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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## MILITARY BAND – MUSIC PROFICIENCY LEVEL TWO QUALIFICATION RECORD

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

***POs that are evaluated as “Complete” or “Incomplete”:***

Topic	PO	Performance Statement	PO Assessment	
			Incomplete	Complete
Maintenance	213	Maintain a Primary Instrument		
Rhythm and Aural Skills	216	Demonstrate Rhythm and Aural Skills		
Technique	217	Play Scales and/or Rudiments		

***POs that recognize proficiency level achievement:***

Topic	PO	Performance Statement	PO Assessment			
			Did Not Achieve the Standard	Baseline Proficiency		Enhanced Proficiency
			Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Music Theory	215	Apply Music Theory				
Sight-Reading	218	Sight-Read Music				
Prepared Music	219	Perform Level Music				

<b>Military Band – Music Proficiency Level Two Qualification Achieved</b>	Yes		<b>Assessor's Name &amp; Rank</b>	<b>RCMA's Signature</b>	<b>Date:</b>
	No				

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**ASSESSMENT OF LEARNING PLAN – MILITARY BAND – MUSIC PROFICIENCY LEVEL THREE**

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 313 – Maintain a Primary Instrument</b>								
313 PC	PO 313	To assess the cadet's ability to maintain a primary instrument.	Reasoning Proficiency and Skills	Personal Communication and Performance Assessment	The cadet is observed maintaining a primary instrument. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 1.	N/A.
<b>PO 315 – Apply Music Theory</b>								
315 PC	PO 315	To assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Selected Responses and Personal Communication	The cadet is asked to respond to questions related to music theory. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 2.	40 min
<b>PO 316 – Demonstrate Rhythm and Aural Skills</b>								
316 PC	PO 316	To assess the cadet's ability to demonstrate rhythm skills.	Skills	Performance Assessment	The cadet is asked to demonstrate rhythm and aural skills. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 3.	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 317 – Play Scales and/or Rudiments</b>								
317 PC	PO 317	To assess the cadet's ability to play scales and/or rudiments.	Skills	Performance Assessment	The cadet is asked to play scales or rudiments. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 4.	N/A.
<b>PO 318 – Sight-Read Music</b>								
318 PC	PO 318	To assess the cadet's ability to sight-read music.	Skills	Performance Assessment	The cadet is asked to sight-read music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 5.	N/A.
<b>PO 319 – Perform Level Three Music</b>								
319 PC	PO 319	To assess the cadet's ability to perform Level Three music.	Skills	Performance Assessment	The cadet is asked to perform Level Three music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 6.	N/A.



## **313 W/B/P PC – ASSESSMENT INSTRUCTIONS – INSTRUMENT MAINTENANCE**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 313 W/B/P PC Assessment Checklist – Instrument Maintenance and become familiar with the material prior to conducting the assessment.

Select a quiet room free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required. The assessor will provide the primary instrument for this assessment.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet should review the 313 W/B/P PC Assessment Checklist – Instrument Maintenance and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment and personal communication were chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to maintain a primary instrument.

#### **RESOURCES**

- 313 W/B/P PC Assessment Checklist – Instrument Maintenance,
- Primary instrument,
- Drum key,
- Drum stick,
- Crochet hook (or similar tool),
- Water key cork,
- Glue gun,
- Table, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up a table with adequate space to lay out the primary instrument, case, and cleaning supplies.
2. Provide a chair for the cadet and the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



The cadets may be provided assistance (eg, reminders, guided questions) while performing maintenance tasks.



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed/explained even with assistance.
- **Complete.** The task was completed/explained:
  - without difficulty,
  - with difficulty, or
  - with difficulty and assistance.

Make notes of observations to provide descriptive post-assessment feedback.

### Woodwind Players

Have the cadet:

1. enter the assessment room; and
2. locate and reset the popped spring using the crochet hook.

### Brass Players



Remind the cadet to be careful with the glue gun.

Have the cadet:

1. enter the assessment room;
2. locate and remove the old water key cork; and
3. replace the water key cork with a new water key cork.

### Percussion Players



The cadet can remove and replace the same batter drumhead.

Have the cadet:

1. enter the assessment room;
2. locate the snare drum batter head;
3. use the drum key to remove the snare drum batter head;
4. use the drum key to replace the snare drum batter head; and
5. use the drum key and a drum stick to tune the snare drum batter head.

---

### POST-ASSESSMENT INSTRUCTIONS

---

#### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If any maintenance task was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
  - b. **Complete.** If all maintenance tasks were assessed as complete then an overall result of “complete” shall be recorded.
2. Record notes made in the assessor’s feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Three Qualification Record, [Annex H](#).

#### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

### 313 W/B/P PC ASSESSMENT CHECKLIST – INSTRUMENT MAINTENANCE

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

#### **Analytical Performance Assessment:**

Instrument Group	Maintenance Task	Assessment	
		Incomplete	Complete
Woodwinds	Reset a popped spring.		
Brass	Replace a water key cork.		
Percussion	Replace a snare drum batter head.		
	Tune snare drumhead.		
Incomplete	The task was not attempted or not completed/explained even with assistance.		
Complete	The task was completed/explained: <ul style="list-style-type: none"> <li>• without difficulty,</li> <li>• with difficulty, or</li> <li>• with difficulty and assistance.</li> </ul>		

#### **Assessor's Feedback:**

#### **Overall Performance Assessment:**

PO 313W/B/P PC	PO Assessment	
	Incomplete	Complete
Maintain a Primary Woodwind/Brass/Percussion Instrument.		
Incomplete	If any maintenance task was assessed as incomplete then an overall result of "incomplete" shall be recorded.	
Complete	If all maintenance tasks were assessed as complete then an overall result of "complete" shall be recorded.	

Assessor's Name: \_\_\_\_\_ Position: \_\_\_\_\_

Assessor's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

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## **315 PC – ASSESSMENT INSTRUCTIONS – MUSIC THEORY**

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### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 315 PC Assessment and become familiar with the material prior to conducting the assessment.

Determine which version (eg, A, B, C) of the Theory Assessments will be administered from A-CR-CCP-910/PX-001.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet should become familiar with the material prior to participating in the assessment.

#### **ASSESSMENT METHOD**

Knowledge assessment was chosen as it allows the assessor to assess the cadet's knowledge of the music theory topics.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's knowledge of music theory topics.

#### **RESOURCES**

- Proficiency Level Three Theory Assessment Version A, B, or C from A-CR-CCP-910/PX-001,
- Pencil,
- Eraser,
- Manuscript paper,
- Paper copy of a keyboard,
- Desk, and
- Chair.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up desks with adequate space between each cadet.
2. Place a pencil, eraser, manuscript paper and a paper copy of a keyboard on each desk.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Cadets may ask questions to clarify but the assessor's response should not lead the cadet to any answer.

1. Have the cadets enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 40 min to write the assessment, and what to do once they have completed the assessment (eg, sit quietly and wait until everyone is finished or the time allotted has expired, pass in the assessment and leave the room).
3. Have the cadets write their personal information at the top of the assessment.
4. Tell the cadets they may begin the assessment.
5. Move around the classroom to monitor the assessment and also be available to answer the questions the cadets may have.
6. When the assessment is complete, use the applicable Theory Assessment – Answer Key Version A, B, or C to mark the assessment.



Theory Assessment – Answer Keys are located at A-CR-CCP-910/PY-001.

## POST-ASSESSMENT INSTRUCTIONS

### RECORDING ASSESSMENT RESULTS



The overall rating for 315 PC will be assessed as:

- **Incomplete.** A mark less than 60 percent.
- **Completed With Difficulty.** A mark between 60 percent and 69 percent.
- **Completed Without Difficulty.** A mark between 70 percent and 84 percent.
- **Exceeded Standard.** A mark between 85 percent and 100 percent.

The overall rating for 315 PC will be recorded on the Military Band – Music Proficiency Level Three Qualification Record at [Annex H](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet an opportunity to examine their assessment. The cadet shall not keep the assessment.

## **316 PC – ASSESSMENT INSTRUCTIONS – RHYTHM AND AURAL SKILLS**

---

### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 316 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring the Level Three Rhythm Sheet, located in Chapter 2, [Annex A](#), [Appendix 4](#), to the assessment.

The cadet should review the 316 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to sing, clap, tap, or count Level Three Rhythms, identify intervals played above a given note, and sing or play back a five-note melody.

#### **RESOURCES**

- 316 PC Assessment Checklist – Rhythm and Aural Skills,
- Level Three Rhythm Sheet (Chapter 2, [Annex A](#), [Appendix 4](#)),
- Piano or keyboard instrument,
- Music stand,
- Table,
- Pencil,
- Eraser, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Assessment of rhythm skills and aural skills not required to be assessed at the same time. Assessment may happen at different times or in a different order.

### RHYTHM SKILLS



Tempos shall be between metronome marking (M.M.) quarter note = 60 and M.M. quarter note = 180.

Cadet may perform the exercises at a tempo of their choice within the tempo range. Cadets will focus on having a consistent tempo while demonstrating the exercises. Speed is not essential for a successful demonstration but the tempo should not fluctuate.



After observing the demonstration of rhythm skills, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The rhythm was not attempted or not completed, or completed with more than two errors.
- **Complete.** The rhythm was completed, having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room and place the Level Three Rhythm Sheet on the music stand provided.
2. Ask the cadet to perform one of the 15 exercises on the Level Three Rhythm Sheet.
3. Write the number of the exercise on the Assessment Checklist.
4. Once the cadet has completed the exercise, record the assessment of that exercise on the Assessment Checklist.
5. Repeat steps 2 to 4 until a total of 10 exercises have been attempted.

### AURAL SKILLS

#### Interval Recognition



Interval recognition may be assessed on an individual or group basis.

1. Individual:
  - a. Write the intervals that will be played on the Assessment Checklist.
  - b. Have the cadet enter the assessment room.



- c. Play the interval.
  - d. Ask if the cadet would like to hear the interval again. If necessary, repeat steps c and d up to three times.
  - e. Have the cadet identify the interval.
  - f. Once the cadet has completed the task, record the assessment on the assessment checklist.
  - g. Repeat steps c to f for 10 intervals.
2. Group dictation:
- a. Have the cadets enter the classroom and seat themselves at a desk.
  - b. Play the first interval three times in broken form.
  - c. Have the cadets identify the interval on their Assessment Checklist.
  - d. Repeat steps b and c for 10 intervals.
  - e. When all intervals are played, have the cadets hand in the assessment and leave the room.
  - f. Mark the assessment or have the cadets mark the assessment.

### Melodic Playback



Melodic playback should only be assessed on an individual basis.



After observing the performance of the melodic playback, make a judgment and indicate on the Assessment Checklist whether the melodic playback was:

- **Incomplete.** The playback had three or more inconsistencies in rhythm or pitch.
- **Complete.** The playback had no, or only minor, inconsistencies in rhythm or pitch.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room.
2. Play the melody.
3. Ask if the cadet wants to hear the melody again.
4. If necessary, repeat step 3 up to five times.
5. Have the cadet sing or play back the melody.
6. Once the cadet has completed the task, record the assessment on the Assessment Checklist.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If less than six of the rhythm skills were assessed as complete or interval recognition or melodic playback were assessed as incomplete then an overall result of “incomplete” shall be recorded.
  - b. **Complete.** If six or more of the rhythm skills, the interval recognition, and the melodic playback were assessed as complete then an overall result of “complete” shall be recorded.
2. Record notes made in the assessor’s feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Three Qualification Record, [Annex H](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

### 316 PC ASSESSMENT CHECKLIST – RHYTHM AND AURAL SKILLS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Rhythm Skills			
Rhythms	Result	Rhythm	Result
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
<b>Incomplete</b>	The rhythm was not attempted or not completed, or completed with more than two errors.		
<b>Complete</b>	The task was completed with difficulty, but having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.		

Interval Recognition			
Interval	Result	Interval	Result
1.	I/C	6.	I/C
2.	I/C	7.	I/C
3.	I/C	8.	I/C
4.	I/C	9.	I/C
5.	I/C	10.	I/C
<b>Incomplete</b>	The interval was identified incorrectly.		
<b>Complete</b>	The interval was identified correctly.		

Melodic Playback		
<b>Incomplete</b>	The playback had 3 or more inconsistencies in rhythm or pitch.	I/C
<b>Complete</b>	The playback had no, or only minor, inconsistencies in rhythm or pitch.	

**Assessor's Feedback:**

**Overall Performance Assessment:**

316 PC	PO Assessment	
	Incomplete	Completed
Demonstrate Rhythm and Aural Skills.		

<b>Incomplete</b>	If less than six of the rhythm skills were assessed as complete or interval recognition or melodic playback were assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If six or more of the rhythm skills, the interval recognition, and the melodic playback were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## **317 PC – ASSESSMENT INSTRUCTIONS – SCALES AND RUDIMENTS**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions, 317 PC Assessment Checklist – Scales and 317 PC Assessment Checklist – Rudiments and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 317 PC Assessment Checklist – Scales and the 317 PC Assessment Checklist – Rudiments and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe cadet's ability to perform scales or rudiments and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform scales or rudiments.

#### **RESOURCES**

- 317 PC Assessment Checklist – Scales,
- 317 PC Assessment Checklist – Rudiments,
- Primary instrument,
- Level Three Scale Sheet,
- Level Three Rudiment Sheet,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The scale or rudiment was played with a number of errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.
- **Complete.** The scale or rudiment was played with no more than three errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

Make notes of observations to provide descriptive post-assessment feedback.

1. Write the scales or rudiments that will be played on the Assessment Checklist.
2. Have the cadet set up their performance space.
3. Provide the cadet time to warm up their instrument.
4. Have the cadet play the first scale or rudiment.
5. Ensure that the correct articulation is played by the cadet. Also ensure the cadet plays the scale or rudiment at a tempo no slower than the tempo indicated in the standard.
6. Evaluate the cadet's performance. Record the result for the scale on the Scale Assessment Checklist or the rudiment on the Rudiment Assessment Checklist.
7. Repeat steps 4 to 6 for each scale or rudiment required.
8. Have the cadet tear down the performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If any scale or rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
  - b. **Complete.** If all scales and rudiments were assessed as complete then an overall result of "complete" shall be recorded.
2. Record notes made in the assessor's feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Three Qualification Record, [Annex H](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 317 PC ASSESSMENT CHECKLIST – SCALES

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Major Scale	Assessment		Harmonic Minor Scale	Assessment		Melodic Minor Scale	Assessment	
	I	C		I	C		I	C
1.			1.			1.		
2.			2.			2.		
3.			3.			3.		
4.			4.			4.		
5.			5.			5.		
6.			6.			6.		
7.			7.			7.		
				Chromatic Scale				

<b>Incomplete</b>	The scale was played with more than two errors which may include rhythmic accuracy, note accuracy, and maintaining a steady tempo.
<b>Complete</b>	The scale was played with no more than two errors which may include rhythmic accuracy, note accuracy, and maintaining a steady tempo.

*Scales shall be played using all slurred, all tongued, two slurred-two tongued, or two tongued-two slurred articulations. A steady tempo of no less than M.M. quarter note = 60 shall be maintained (except snare drum players who shall maintain a tempo of M.M. quarter note = 66). The scales shall be played in eighth notes (except snare drum players who shall play the scales using quarter notes).*

**Assessor's Feedback:**

**Overall Performance Assessment:**

317 PC	PO Assessment	
	Incomplete	Complete
Play scales.		

<b>Incomplete</b>	If any scale was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all scales were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### 317 PC ASSESSMENT CHECKLIST – RUDIMENTS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Rudiment	M.M.	I	C	Rudiment	M.M.	I	C
Five stroke rolls-open and closed	120			Double paradiddles	120		
Nine stroke rolls-open and closed	120			Triple paradiddle	120		
Thirteen stroke rolls-open and closed	60			Drags	120		
Seven stroke rolls in triplet form	60			Double drag taps	90		
Thirteen stroke rolls in triplet form	60			Flams	160		
Ratamacues	60			Flam taps	80		
Single paradiddles	120			Flam accents	120		

#### *Mallet Percussion Rudiments*

Rudiment	M.M.	I	C
Single strokes – each hand	180		
Double strokes in 16th notes	90		
Five stroke rolls	90		
Nine stroke rolls	90		
Single paradiddles	90		
Flams	90		
Roll offs (17 stroke rolls)	120		

<b>Incomplete</b>	The rudiment was not attempted or was played with more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.
<b>Complete</b>	The rudiment was played with no more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.

**Assessor's Feedback:**

**Overall Performance Assessment:**

317 PC	PO Assessment	
	Incomplete	Complete
Play rudiments.		

<b>Incomplete</b>	If a rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all rudiments were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## SCALE TRANSPOSITION CHART

C Instruments				
Major			Minor	
1.	C		1.	A
2.	F		2.	D
3.	Bb		3.	G
4.	Eb		4.	C
5.	Ab		5.	F
6.	Db		6.	Bb
7.	G		9.	E
D Chromatic Scale				

Bb Instruments				
Major			Minor	
1.	D		1.	B
2.	G		2.	E
3.	C		3.	A
4.	F		4.	D
5.	Bb		5.	G
6.	Eb		6.	C
7.	A		9.	F#
E Chromatic Scale				

Eb Instruments				
Major			Minor	
1.	A		1.	F#
2.	D		2.	B
3.	G		3.	E
4.	C		4.	A
5.	F		5.	D
6.	Bb		6.	G
7.	E		9.	C#
B Chromatic Scale				

F Instruments				
Major			Minor	
1.	G		1.	E
2.	C		2.	A
3.	F		3.	D
4.	Bb		4.	G
5.	Eb		5.	C
6.	Ab		6.	F
7.	D		9.	B
A Chromatic Scale				

(Snare drum players are required to play scales 2–4)

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## **318 PC – ASSESSMENT INSTRUCTIONS – SIGHT-READING**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 318 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the music pieces to be played.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 318 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to sight-read a short music piece.

#### **RESOURCES**

- 318 PC Assessment Rubric – Sight-Reading,
- Primary instrument,
- Sight-reading music (two copies),
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the cadet sight-read a music piece, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet sight-read the music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria are assessed as "incomplete" then the overall performance assessment will be assessed as "incomplete". If no criterion has been assessed as "incomplete" make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.

4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Three Qualification Record, [Annex H](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 318 PC ASSESSMENT RUBRIC – SIGHT-READING

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument Group: \_\_\_\_\_

***Analytical Performance Assessment:***

Criteria	Assessment Rating			
	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic patterns were played with no consistency.	Some consistency achieved with rhythmic patterns.	Consistency of rhythmic patterns was achieved with minor lapses.	Highly accurate rhythmic patterns.
<b>Tempo</b>	Steady tempo was not achieved.	Steady tempo achieved with some lapses.	Tempo was steady with only minor lapses.	Tempo was highly consistent.
<b>Pitch</b>	Pitch was highly inaccurate.	Pitch was accurate with some lapses.	Pitch was accurate with minor lapses.	Pitch was highly accurate.
<b>Musical Flow</b>	There was no musical flow; melody was not recognizable.	Musical flow was limited; melody was barely recognizable.	Musical flow was achieved; melody was recognizable.	Musical flow was achieved; melody was recognizable; excellent read through.



**Assessor's Feedback:**

Check One	PO 318 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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## **319 PC – ASSESSMENT INSTRUCTIONS – PREPARED MUSIC**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 319 PC Assessment Rubric – Prepared Music and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

#### **PRE-ASSESSMENT ASSIGNMENT**

Have the cadet select music pieces from Level Three List A and Level Three List B. Snare drum and mallet percussion players will also select a music piece from Level Three List C. Have the cadet bring the music pieces to the assessment.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 319 PC Assessment Rubric – Prepared Music and become familiar with the material prior to the assessment.

The cadet will practice music pieces reflecting on their performance using the 319 PC Assessment Rubric – Prepared Music.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform prepared music. The musical performance will involve all aspects of their cadet music Proficiency Level in practical application.

#### **RESOURCES**

- 319 PC Assessment Rubric – Prepared Music (one per music piece),
- Primary instrument,
- Selected Level Three List A, B, and, if applicable, List C music piece,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Remind the cadet that they are responsible for all aspects of the performance, including setting the tempo, and that no assistance will be provided.



While observing each prepared music piece being performed, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance assessment are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet perform the Level Three List A music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Repeat steps 3 to 4 for Level Three List B and, if applicable, Level Three List C pieces.
6. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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## RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria is assessed as “incomplete” then the overall performance assessment will be assessed as “incomplete”. If no criterion has been assessed as “incomplete” make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the assessment rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.
4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Three Qualification Record, [Annex H](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 319 PC ASSESSMENT RUBRIC – PREPARED MUSIC

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
<b>Pitch</b>	Note accuracy is weak; multiple major errors occur.	Note accuracy is usually good; major lapses occur but do not detract to the overall performance.	Note accuracy is good; occasional errors occur in more difficult passages.	Note accuracy is excellent; errors infrequent even in more difficult passages.
<b>Dynamics</b>	Attention to dynamic levels not obvious.	Dynamic levels fluctuate but can be understood; little control of sound in extreme dynamics.	Dynamic levels are observed most of the time; sound is controlled in extreme dynamics.	Dynamics are obvious, consistent and accurate; dynamic control is well mastered.
<b>Articulations</b>	Articulations are not followed as marked in music; inconsistent and inappropriate.	Attacks are not secure; markings are not followed; some inconsistencies and inappropriate note lengths.	Attacks are usually secure; markings are usually followed; accurate and reasonable clear articulations.	Secure attacks; markings are all performed accurately.
<b>Tempo</b>	Under tempo; inappropriate tempo and variations.	Somewhat under tempo; tempo variations generally follow markings.	Appropriate tempo; generally consistent; responds to tempo changes.	Confident in choice and control of tempo; tempo is appropriate; all tempo markings followed.
<b>Phrasing</b>	Phrasing was not observed; major hesitations; inability to recover.	Phrasing is rarely consistent; minor hesitations or stops; can recover from stumbles.	Phrasing is usually consistent; generally good continuity; occasion minor hesitations.	Phrasing is always consistent; excellent flow; cohesive and well executed performance.

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Tone Quality</b>	<p>Wind Instruments: tone is often not focused or centred tone may be airy.</p> <p>Percussion: sound is often inconsistent; rolls are always uneven.</p>	<p>Wind Instruments: tone is usually focused and centred and may be uncontrolled in extreme registers.</p> <p>Percussion: sound is usually constant; rolls are often uneven.</p>	<p>Wind Instruments: tone is focused and centred except in more difficult passages or extreme registers.</p> <p>Percussion: sound is consistent; rolls are even and consistent.</p>	<p>Wind Instruments: tone is well focused, very clear and well centred in all registers.</p> <p>Percussion: sound is excellent; consistency is always achieved.</p>

**Assessor's Feedback:**

Check One	PO 319 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### MILITARY BAND – MUSIC PROFICIENCY LEVEL THREE QUALIFICATION RECORD

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

***POs that are evaluated as “Complete” or “Incomplete”:***

Topic	PO	Performance Statement	PO Assessment	
			Incomplete	Complete
Maintenance	313	Maintain a Primary Instrument		
Rhythm and Aural Skills	316	Demonstrate Rhythm and Aural Skills		
Technique	317	Play Scales and/or Rudiments		

***POs that recognize proficiency level achievement:***

Topic	PO	Performance Statement	PO Assessment			
			Did Not Achieve the Standard	Baseline Proficiency		Enhanced Proficiency
			Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Music Theory	315	Apply Music Theory				
Sight-Reading	318	Sight-Read Music				
Prepared Music	319	Perform Level Music				

<b>Military Band – Music Proficiency Level Three Qualification Achieved</b>	Yes		<b>Assessor's Name &amp; Rank</b>	<b>RCMA's Signature</b>	<b>Date:</b>
	No				

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**ASSESSMENT OF LEARNING PLAN – MILITARY BAND – MUSIC PROFICIENCY LEVEL FOUR**

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 415 – Apply Music Theory</b>								
415 PC	PO 415	To assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Selected Responses and Personal Communication	The cadet is asked to respond to questions related to music theory. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 1.	40 min
<b>PO 416 – Demonstrate Rhythm and Aural Skills</b>								
416 PC	PO 416	To assess the cadet's ability to demonstrate rhythm and aural skills.	Skills	Performance Assessment	The cadet is asked to demonstrate rhythm and aural skills. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 2.	N/A.
<b>PO 417 – Play Scales and/or Rudiments</b>								
417 PC	PO 417	To assess the cadet's ability to play scales and/or rudiments.	Skills	Performance Assessment	The cadet is asked to play scales or rudiments. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 3.	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 418 – Sight-Read Music</b>								
418 PC	PO 418	To assess the cadet's ability to sight-read music.	Skills	Performance Assessment	The cadet is asked to sight-read music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 4.	N/A.
<b>PO 419 – Perform Level Four Music</b>								
419 PC	PO 419	To assess the cadet's ability to perform Level Four music.	Skills	Performance Assessment	The cadet is asked to perform Level Four music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 5.	N/A.

## **415 PC – ASSESSMENT INSTRUCTIONS – MUSIC THEORY**

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### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 415 PC Assessment and become familiar with the material prior to conducting the assessment.

Determine which version (eg, A, B, C) of the Theory Assessments will be administered from A-CR-CCP-910/PX-001.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet should become familiar with the material prior to participating in the assessment.

#### **ASSESSMENT METHOD**

Knowledge assessment was chosen as it allows the assessor to assess the cadet's knowledge of the music theory topics.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's knowledge of music theory topics.

#### **RESOURCES**

- Proficiency Level Four Theory Assessment Version A, B, or C from A-CR-CCP-910/PX-001,
- Pencil,
- Eraser,
- Manuscript paper,
- Paper copy of a keyboard,
- Desk, and
- Chair.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up desks with adequate space between each cadet.
2. Place a pencil, eraser, manuscript paper and a paper copy of a keyboard on each desk.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Cadets may ask questions to clarify but the assessor's response should not lead the cadet to any answer.

1. Have the cadets enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 40 min to write the assessment, and what to do once they have completed the assessment (eg, sit quietly and wait until everyone is finished or the time allotted has expired, pass in the assessment and leave the room).
3. Have the cadets write their personal information at the top of the assessment.
4. Tell the cadets they may begin the assessment.
5. Move around the classroom to monitor the assessment and also be available to answer the questions the cadets may have.
6. When the assessment is complete, use the applicable Theory Assessment – Answer Key Version A, B, or C to mark the assessment.



Theory Assessment – Answer Keys are located at A-CR-CCP-910/PY-001.

## POST-ASSESSMENT INSTRUCTIONS

### RECORDING ASSESSMENT RESULTS



The overall rating for 415 PC will be assessed as:

- **Incomplete.** A mark less than 60 percent.
- **Completed With Difficulty.** A mark between 60 percent and 69 percent.
- **Completed Without Difficulty.** A mark between 70 percent and 84 percent.
- **Exceeded Standard.** A mark between 85 percent and 100 percent.

The overall rating for 415 PC will be recorded on the Military Band – Music Proficiency Level Four Qualification Record at [Annex J](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet an opportunity to examine their assessment. The cadet shall not keep the assessment.

## **416 PC – ASSESSMENT INSTRUCTIONS – RHYTHM AND AURAL SKILLS**

---

### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 416 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring the Level Four Rhythm sheet, located in Chapter 2, [Annex A, Appendix 5](#), to the assessment.

The cadet should review the 416 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to sing, clap, tap, or count Level Three Rhythms, identify intervals played above a given note, identify chords, and sing or play back a five-note melody.

#### **RESOURCES**

- 416 PC Assessment Checklist – Rhythm and Aural Skills,
- Level Four Rhythm Sheet (Chapter 2, [Annex A, Appendix 5](#)),
- Piano or keyboard instrument,
- Music stand,
- Table,
- Pencil,
- Eraser, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Assessment of rhythm skills and aural skills not required to be assessed at the same time. Assessment may happen at different times or in a different order.

### RHYTHM SKILLS



Tempos shall be between metronome marking (M.M.) quarter note = 60 and M.M. quarter note = 180.

Cadet may perform the exercises at a tempo of their choice within the tempo range. Cadets will focus on having a consistent tempo while demonstrating the exercises. Speed is not essential for a successful demonstration but the tempo should not fluctuate.



After observing the demonstration of rhythm skills, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The rhythm was not attempted or not completed, or completed with more than two errors.
- **Complete.** The rhythm was completed, having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room and place the Level Four Rhythm Sheet on the music stand provided.
2. Ask the cadet to perform one of the 15 exercises on the Level Four Rhythm Sheet.
3. Write the number of the exercise on the Assessment Checklist.
4. Once the cadet has completed the exercise, record the assessment of that exercise on the Assessment Checklist.
5. Repeat steps 2 to 4 until a total of 10 exercises have been attempted.

### AURAL SKILLS

#### Interval Recognition



Interval recognition may be assessed on an individual or group basis.

1. Individual:
  - a. Write the intervals that will be played on the Assessment Checklist.
  - b. Have the cadet enter the assessment room.



- c. Play the interval.
  - d. Ask if the cadet would like to hear the interval again. If necessary, repeat steps c and d up to three times.
  - e. Have the cadet identify the interval.
  - f. Once the cadet has completed the task, record the assessment on the assessment checklist.
  - g. Repeat steps c to f for 10 intervals.
2. Group dictation:
    - a. Have the cadets enter the classroom and seat themselves at a desk.
    - b. Play the first interval three times in broken form.
    - c. Have the cadets identify the interval on their Assessment Checklist.
    - d. Repeat steps b and c for 10 intervals.
    - e. When all intervals are played, have the cadets hand in the assessment and leave the room.
    - f. Mark the assessment or have the cadets mark the assessment.

### Chord Recognition



Chord recognition may be assessed on an individual or group basis.

1. Individual:
  - a. Write the chord that will be played on the Assessment Checklist.
  - b. Have the cadet enter the assessment room.
  - c. Play the first chord three times: in solid form, in broken form, and in solid form.
  - d. Have the cadet identify the interval.
  - e. Once the cadet has completed the task, record the assessment on the Assessment Checklist.
  - f. Repeat steps c to f for five chords.
2. Group dictation:
  - a. Have the cadets enter the classroom and seat themselves at a desk.
  - b. Play the first chord three times: in solid form, in broken form, and in solid form.
  - c. Have the cadets identify the chord on their Assessment Checklist.
  - d. Repeat steps b to c for five intervals.
  - e. When all intervals are played, have the cadets hand in the assessment and leave the room.
  - f. Mark the assessment or have the cadets mark the assessment.

## Melodic Playback



Melodic playback should only be assessed on an individual basis.



After observing the performance of the melodic playback, make a judgment and indicate on the Assessment Checklist whether the melodic playback was:

- **Incomplete.** The playback had 3 or more inconsistencies in rhythm or pitch.
- **Complete.** The playback had no, or only minor, inconsistencies in rhythm or pitch.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room.
2. Play the melody.
3. Ask if the cadet wants to hear the melody again.
4. If necessary, repeat step 3 up to five times.
5. Have the cadet sing or play back the melody.
6. Once the cadet has completed the task, record the assessment on the Assessment Checklist.

---

### POST-ASSESSMENT INSTRUCTIONS

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#### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If less than six of the rhythm skills were assessed as complete, or interval recognition, chord recognition, or the melodic playback were assessed as incomplete then an overall result of “incomplete” shall be recorded.
  - b. **Complete.** If six or more of the rhythm skills, the interval recognition, the chord recognition, and the melodic playback were assessed as complete then an overall result of “complete” shall be recorded.
2. Record notes made in the assessor’s feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Four Qualification Record, [Annex J](#).

#### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

### 416 PC ASSESSMENT CHECKLIST – RHYTHM AND AURAL SKILLS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Rhythm Skills			
Rhythms	Result	Rhythm	Result
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
<b>Incomplete</b>	The rhythm was not attempted or not completed, or completed with more than two errors.		
<b>Complete</b>	The task was completed with difficulty, but having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.		

Interval Recognition			
Interval	Result	Interval	Result
1.	I/C	6.	I/C
2.	I/C	7.	I/C
3.	I/C	8.	I/C
4.	I/C	9.	I/C
5.	I/C	10.	I/C
<b>Incomplete</b>	The interval was identified incorrectly.		
<b>Complete</b>	The interval was identified correctly.		

Chord Recognition	
Chord	Result
1.	I/C
2.	I/C
3.	I/C
4.	I/C
5.	I/C
<b>Incomplete</b>	The chord was identified incorrectly.
<b>Complete</b>	The chord was identified correctly.

Melodic Playback		
<b>Incomplete</b>	The playback had 3 or more inconsistencies in rhythm or pitch.	I/C
<b>Complete</b>	The playback had no, or only minor, inconsistencies in rhythm or pitch.	

**Assessor's Feedback:**

**Overall Performance Assessment:**

416 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm and Aural Skills.		

<b>Incomplete</b>	If less than six of the rhythm skills were assessed as complete, or interval recognition, chord recognition, or the melodic playback were assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If six or more of the rhythm skills, the interval recognition, the chord recognition, and the melodic playback were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## **417 PC – ASSESSMENT INSTRUCTIONS – SCALES AND RUDIMENTS**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions, 417 PC Assessment Checklist – Scales and 417 PC Assessment Checklist – Rudiments and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 417 PC Assessment Checklist – Scales and the 417 PC Assessment Checklist – Rudiments and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform scales or rudiments and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform scales or rudiments.

#### **RESOURCES**

- 417 PC Assessment Checklist – Scales,
- 417 PC Assessment Checklist – Rudiments,
- Primary instrument,
- Level Four Scale Sheet,
- Level Four Rudiment Sheet,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The scale or rudiment was played with a number of errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo;
- **Complete.** The scale or rudiment was played with no more than three errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

Make notes of observations to provide descriptive post-assessment feedback.

1. Write the scales or rudiments that will be played on the Assessment Checklist.
2. Have the cadet set up their performance space.
3. Provide the cadet time to warm up their instrument.
4. Have the cadet play the first scale or rudiment.
5. Ensure that the correct articulation is played by the cadet. Also ensure the cadet plays the scale or rudiment at a tempo no slower than the tempo indicated in the standard.
6. Evaluate the cadet's performance. Record the result for the scale on the Scale Assessment Checklist and the rudiment on the Rudiment Assessment checklist.
7. Repeat steps 4 to 6 for each scale and rudiment.
8. Have the cadet tear down the performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If any scale or rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
  - b. **Complete.** If all scales and rudiments were assessed as complete then an overall result of "complete" shall be recorded.
2. Record notes made in the assessor's feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Four Qualification Record, [Annex J](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.



### 417 PC ASSESSMENT CHECKLIST – SCALES

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Major Scale	Assessment		Harmonic Minor Scale	Assessment		Melodic Minor Scale	Assessment	
	I	C		I	C		I	C
1.			1.			1.		
2.			2.			2.		
3.			3.			3.		
4.			4.			4.		
5.			5.			5.		
6.			6.			6.		
7.			7.			7.		
8.			8.			8.		
9.			9.			9.		
10.			10.			10.		
				Chromatic Scale				

<b>Incomplete</b>	The scale was played with more than two errors which may include: rhythmic accuracy, note accuracy, and maintaining a steady tempo.
<b>Complete</b>	The scale was played with no more than two errors which may include: rhythmic accuracy, note accuracy, and maintaining a steady tempo.

*Scales shall be played using all slurred, all tongued, two slurred-two tongued, or two tongued-two slurred articulations. A steady tempo of no less than M.M. quarter note = 72 shall be maintained. The scales shall be played in eighth notes (except snare drum players who shall play the scales using quarter notes).*

**Assessor's Feedback:**

**Overall Performance Assessment:**

417 PC	PO Assessment	
	Incomplete	Complete
Play scales.		

<b>Incomplete</b>	If any scale was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all scales were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### 417 PC ASSESSMENT CHECKLIST – RUDIMENTS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument Group: \_\_\_\_\_

Rudiment	M.M.	I	C	Rudiment	M.M.	I	C
*Five stroke rolls-open and closed	120			Triple paradiddle	120		
*Nine stroke rolls-open and closed	120			Flam paradiddles	60		
Thirteen stroke rolls-open and closed	60			Drag paradiddles #1	90		
Five stroke rolls in triplet form	90			Drag paradiddles #2	90		
Seven stroke rolls in triplet form	60			Drags	120		
Thirteen stroke rolls in triplet form	60			Double drag taps	90		
Ratamacues	60			Four stroke ruffs	90		
Double ratamacues	80			Flams	120		
Flamacues	90			Flam taps	80		
*Single paradiddles	120			Flam accents	120		
Double paradiddles	120						

#### *Mallet Percussion Rudiments (Also Above Rudiments Marked With \*)*

Rudiment	M.M.	I	C
Drags	60		
Flams	90		
Flam accents	90		
Roll offs (17 stroke rolls)	120		

<b>Incomplete</b>	The rudiment was not attempted or was played with more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.
<b>Complete</b>	The rudiment was played with no more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.

**Assessor's Feedback:**

**Overall Performance Assessment:**

417 PC	PO Assessment	
	Incomplete	Complete
Play rudiments.		

<b>Incomplete</b>	If a rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all rudiments were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## SCALE TRANSPOSITION CHART

(Snare drum players are required to play scales 1–5)

C Instruments				
Major			Minor	
1.	C		1.	A
2.	F		2.	D
3.	Bb		3.	G
4.	Eb		4.	C
5.	Ab		5.	F
6.	Db		6.	Bb
7.	Gb		7.	Eb
8.	G		9.	E
9.	D		10.	B
10.	A		11.	F#
E Chromatic Scale				

Bb Instruments				
Major			Minor	
1.	D		1.	B
2.	G		2.	E
3.	C		3.	A
4.	F		4.	D
5.	Bb		5.	G
6.	Eb		6.	C
7.	Ab		7.	F
8.	A		9.	F#
9.	E		10.	C#
10.	B		11.	G#
F# Chromatic Scale				

Eb Instruments				
Major			Minor	
1.	A		1.	F#
2.	D		2.	B
3.	G		3.	E
4.	C		4.	A
5.	F		5.	D
6.	Bb		6.	G
7.	Eb		7.	C
8.	E		9.	C#
9.	B		10.	G#
10.	F#		11.	D#
C# Chromatic Scale				

F Instruments				
Major			Minor	
1.	G		1.	E
2.	C		2.	A
3.	F		3.	D
4.	Bb		4.	G
5.	Eb		5.	C
6.	Ab		6.	F
7.	Db		7.	Bb
8.	D		9.	B
9.	A		10.	F#
10.	E		11.	C#
B Chromatic Scale				

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## **418 PC – ASSESSMENT INSTRUCTIONS – SIGHT-READING**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 418 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the music pieces to be played.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 418 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to sight-read a short music piece.

#### **RESOURCES**

- 418 PC Assessment Rubric – Sight-Reading,
- Primary instrument,
- Sight-reading music (two copies),
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the cadet sight-read a music piece, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet sight-read the music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria are assessed as "incomplete" then the overall performance assessment will be assessed as "incomplete". If no criterion has been assessed as "incomplete" make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.



4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Four Qualification Record, [Annex J](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 418 PC ASSESSMENT RUBRIC – SIGHT-READING

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument Group: \_\_\_\_\_

**Analytical Performance Assessment:**

Criteria	Assessment Rating			
	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic patterns were played with no consistency.	Some consistency achieved with rhythmic patterns.	Consistency of rhythmic patterns was achieved with minor lapses.	Highly accurate rhythmic patterns.
<b>Tempo</b>	Steady tempo was not achieved.	Steady tempo achieved with some lapses.	Tempo was steady with only minor lapses.	Tempo was highly consistent.
<b>Pitch</b>	Pitch was highly inaccurate.	Pitch was accurate with some lapses.	Pitch was accurate with minor lapses.	Pitch was highly accurate.
<b>Musical Flow</b>	There was no musical flow; melody was not recognizable.	Musical flow was limited; melody was barely recognizable.	Musical flow was achieved; melody was recognizable.	Musical flow was achieved; melody was recognizable; excellent read through.

**Assessor's Feedback:**

Check One	PO 418 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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## **419 PC – ASSESSMENT INSTRUCTIONS – PREPARED MUSIC**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 419 PC Assessment Rubric – Prepared Music and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

#### **PRE-ASSESSMENT ASSIGNMENT**

Have the cadet select music pieces from Level Four List A and Level Four List B. Snare drum and mallet percussion players will also select a music piece from Level Four List C. Have the cadet bring the music pieces to the assessment.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 419 PC Assessment Rubric – Prepared Music and become familiar with the material prior to the assessment.

The cadet will practice music pieces reflecting on their performance using the 419 PC Assessment Rubric – Prepared Music.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform prepared music. The musical performance will involve all aspects of their cadet music Proficiency Level in practical application.

#### **RESOURCES**

- 419 PC Assessment Rubric – Prepared Music (one per music piece),
- Primary instrument,
- Mallet percussion instrument, if applicable,
- Snare drum or practice pad, if applicable,
- Selected Level Four List A, B and, if applicable, C music piece,
- Music stand, and
- Two chairs.

## ASSESSMENT ACTIVITY LAYOUT

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Remind the cadet that they are responsible for all aspects of the performance, including setting the tempo, and that no assistance will be provided.



While observing each music piece being performed, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet perform the Level Four List A music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Repeat steps 3 to 4 for Level Four List B and, if applicable, List C pieces.
6. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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## RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria is assessed as “incomplete” then the overall performance assessment will be assessed as “incomplete”. If no criterion has been assessed as “incomplete” make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.
4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Four Qualification Record, [Annex J](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 419 PC ASSESSMENT RUBRIC – PREPARED MUSIC

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
<b>Pitch</b>	Note accuracy is weak; multiple major errors occur.	Note accuracy is usually good; major lapses occur but do not detract to the overall performance.	Note accuracy is good; occasional errors occur in more difficult passages.	Note accuracy is excellent; errors infrequent even in more difficult passages.
<b>Dynamics</b>	Attention to dynamic levels not obvious.	Dynamic levels fluctuate but can be understood; little control of sound in extreme dynamics.	Dynamic levels are observed most of the time; sound is controlled in extreme dynamics.	Dynamics are obvious, consistent and accurate; dynamic control is well mastered.
<b>Articulations</b>	Articulations are not followed as marked in music; inconsistent and inappropriate.	Attacks are not secure; markings are not followed; some inconsistencies and inappropriate note lengths.	Attacks are usually secure; markings are usually followed; accurate and reasonable clear articulations.	Secure attacks; markings are all performed accurately.
<b>Tempo</b>	Under tempo; inappropriate tempo and variations.	Somewhat under tempo; tempo variations generally follow markings.	Appropriate tempo; generally consistent; responds to tempo changes.	Confident in choice and control of tempo; tempo is appropriate; all tempo markings followed.
<b>Phrasing</b>	Phrasing was not observed; major hesitations; inability to recover.	Phrasing is rarely consistent; minor hesitations or stops; can recover from stumbles.	Phrasing is usually consistent; generally good continuity; occasion minor hesitations.	Phrasing is always consistent; excellent flow; cohesive and well executed performance.



	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Tone Quality</b>	<p>Wind Instruments: tone is often not focused or centred tone may be airy.</p> <p>Percussion: sound is often inconsistent; rolls are always uneven.</p>	<p>Wind Instruments: tone is usually focused and centred and may be uncontrolled in extreme registers.</p> <p>Percussion: sound is constant; rolls are often uneven.</p>	<p>Wind Instruments: tone is focused and centred except in more difficult passages or extreme registers.</p> <p>Percussion: sound is consistent; rolls are even and consistent.</p>	<p>Wind Instruments: tone is well focused, very clear and well centered in all registers.</p> <p>Percussion: sound is excellent; consistency is always achieved.</p>

**Assessor's Feedback:**

Check One	PO 419 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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# **MILITARY BAND – MUSIC PROFICIENCY LEVEL FOUR QUALIFICATION RECORD**

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

***POs that are evaluated as “Complete” or “Incomplete”:***

Topic	PO	Performance Statement	PO Assessment	
			Incomplete	Complete
Rhythm and Aural Skills	416	Demonstrate Rhythm and Aural Skills		
Technique	417	Play Scales and/or Rudiments		

***POs that recognize proficiency level achievement:***

Topic	PO	Performance Statement	PO Assessment			
			Did Not Achieve the Standard	Baseline Proficiency		Enhanced Proficiency
			Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Music Theory	415	Apply Music Theory				
Sight-Reading	418	Sight-Read Music				
Prepared Music	419	Perform Level Music				

<b>Military Band – Music Proficiency Level Four Qualification Achieved</b>	Yes		<b>Assessor's Name &amp; Rank</b>	<b>RCMA's Signature</b>	<b>Date:</b>
	No				

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**ASSESSMENT OF LEARNING PLAN – MILITARY BAND – MUSIC PROFICIENCY LEVEL FIVE**

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b><i>PO 515 – Apply Music Theory</i></b>								
515 PC	PO 515	To assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Selected Responses and Personal Communication	The cadet is asked to respond to questions related to music theory. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 1.	40 min
<b><i>PO 516 – Demonstrate Rhythm and Aural Skills</i></b>								
516 PC	PO 516	To assess the cadet's ability to demonstrate rhythm and aural skills.	Skills	Performance Assessment	The cadet is asked to demonstrate rhythm and aural skills. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 2.	N/A.
<b><i>PO 517 – Play Scales and/or Rudiments</i></b>								
517 PC	PO 517	To assess the cadet's ability to play scales and/or rudiments.	Skills	Performance Assessment	The cadet is asked to play scales or rudiments. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 3.	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
<b>PO 518 – Sight-Read Music</b>								
518 PC	PO 518	To assess the cadet's ability to sight-read music.	Skills	Performance Assessment	The cadet is asked to sight-read music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 4.	N/A.
<b>PO 519 – Perform Level Five Music</b>								
519 PC	PO 519	To assess the cadet's ability to perform Level Five music.	Skills	Performance Assessment	The cadet is asked to perform Level Five music. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 5.	N/A.

## **515 PC – ASSESSMENT INSTRUCTIONS – MUSIC THEORY**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 515 PC Assessment and become familiar with the material prior to conducting the assessment.

Determine which version (eg, A, B, C) of the Theory Assessments will be administered from A-CR-CCP-910/PX-001.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet should become familiar with the material prior to participating in the assessment.

#### **ASSESSMENT METHOD**

Knowledge assessment was chosen as it allows the assessor to assess the cadet's knowledge of the music theory topics.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's knowledge of music theory topics.

#### **RESOURCES**

- Proficiency Level Five Theory Assessment Version A, B, or C from A-CR-CCP-910/PX-001,
- Pencil,
- Eraser,
- Manuscript paper,
- Paper copy of a keyboard,
- Desk,
- Chair, and
- Instrument Transposition Guide.

#### **ASSESSMENT ACTIVITY LAYOUT**

1. Set up desks with adequate space between each cadet.
2. Place a pencil, eraser, manuscript paper and a paper copy of a keyboard on each desk.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Cadets may ask questions to clarify but the assessor's response should not lead the cadet to any answer.

1. Have the cadets enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 40 min to write the assessment, and what to do once they have completed the assessment (eg, sit quietly and wait until everyone is finished or the time allotted has expired, pass in the assessment and leave the room).
3. Have the cadets write their personal information at the top of the assessment.
4. Tell the cadets they may begin the assessment.
5. Move around the classroom to monitor the assessment and also be available to answer the questions the cadets may have.
6. When the assessment is complete, use the applicable Theory Assessment – Answer Key Version A, B, or C to mark the assessment.



Theory Assessment – Answer Keys are located at A-CR-CCP-910/PY-001.

## POST-ASSESSMENT INSTRUCTIONS

### RECORDING ASSESSMENT RESULTS



The overall rating for 515 PC will be assessed as:

- **Incomplete.** A mark less than 60 percent.
- **Completed With Difficulty.** A mark between 60 percent and 69 percent.
- **Completed Without Difficulty.** A mark between 70 percent and 84 percent.
- **Exceeded Standard.** A mark between 85 percent and 100 percent.

The overall rating for 515 PC will be recorded on the Military Band – Music Proficiency Level Five Qualification Record at [Annex L](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet an opportunity to examine their assessment. The cadet shall not keep the assessment.



## **516 PC – ASSESSMENT INSTRUCTIONS – RHYTHM AND AURAL SKILLS**

---

### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 516 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring the Level Five Rhythm Sheet, located in Chapter 2, [Annex A, Appendix 6](#), to the assessment.

The cadet should review the 516 PC Assessment Checklist – Rhythm and Aural Skills and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to sing, clap, tap, or count Level Three Rhythms, identify intervals played above a given note, identify chords, and sing or play back a five-note melody.

#### **RESOURCES**

- 516 PC Assessment Checklist – Rhythm and Aural Skills,
- Level Five Rhythm Sheet (Chapter 2, [Annex A, Appendix 6](#)),
- Piano or keyboard instrument,
- Music stand,
- Table,
- Pencil,
- Eraser, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Assessment of rhythm skills and aural skills not required to be assessed at the same time. Assessment may happen at different times or in a different order.

### RHYTHM SKILLS



Tempos shall be between metronome marking (M.M.) quarter note = 60 and M.M. quarter note = 180.

Cadet may perform the exercises at a tempo of their choice within the tempo range. Cadets will focus on having a consistent tempo while demonstrating the exercises. Speed is not essential for a successful demonstration but the tempo should not fluctuate.



After observing the demonstration of rhythm skills, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The rhythm was not attempted or not completed, or completed with more than two errors.
- **Complete.** The rhythm was completed, having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room and place the Level Four Rhythm sheet on the music stand provided.
2. Ask the cadet to perform one of the 15 exercises on the Level Four Rhythm sheet.
3. Write the number of the exercise on the Assessment Checklist.
4. Once the cadet has completed the exercise, record the assessment of that exercise on the Assessment Checklist.
5. Repeat steps 2 to 4 until a total of 10 exercises have been attempted.

### AURAL SKILLS

#### Interval Recognition



Interval recognition may be assessed on an individual or group basis.

1. Individual:
  - a. Write the intervals that will be played on the Assessment Checklist.
  - b. Have the cadet enter the assessment room.

- c. Play the interval.
  - d. Ask if the cadet would like to hear the interval again. If necessary, repeat steps c and d up to three times.
  - e. Have the cadet identify the interval.
  - f. Once the cadet has completed the task, record the assessment on the assessment checklist.
  - g. Repeat steps c to f for 10 intervals.
2. Group dictation:
- a. Have the cadets enter the classroom and seat themselves at a desk.
  - b. Play the first interval three times in broken form.
  - c. Have the cadets identify the interval on their Assessment Checklist.
  - d. Repeat steps b and c for 10 intervals.
  - e. When all intervals are played, have the cadets hand in the assessment and leave the room.
  - f. Mark the assessment or have the cadets mark the assessment.

### Chord Recognition



Chord recognition may be assessed on an individual or group basis.

1. Individual:
  - a. Write the chord that will be played on the Assessment Checklist.
  - b. Have the cadet enter the assessment room.
  - c. Play the first chord three times: in solid form, in broken form, and in solid form.
  - d. Have the cadet identify the interval.
  - e. Once the cadet has completed the task, record the assessment on the Assessment Checklist.
  - f. Repeat steps c to f for five chords.
2. Group dictation:
  - a. Have the cadets enter the classroom and seat themselves at a desk.
  - b. Play the first chord three times: in solid form, in broken form, and in solid form.
  - c. Have the cadets identify the chord on their Assessment Checklist.
  - d. Repeat steps b and c for five intervals.
  - e. When all intervals are played, have the cadets hand in the assessment and leave the room.
  - f. Mark the assessment or have the cadets mark the assessment.

## Melodic Playback



Melodic playback should only be assessed on an individual basis.



After observing the performance of the melodic playback, make a judgment and indicate on the Assessment Checklist whether the melodic playback was:

- **Incomplete.** The playback had 3 or more inconsistencies in rhythm or pitch.
- **Complete.** The playback had no, or only minor, inconsistencies in rhythm or pitch.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet enter the assessment room.
2. Play the melody.
3. Ask if the cadet wants to hear the melody again.
4. If necessary, repeat step 3 up to five times.
5. Have the cadet sing or play back the melody.
6. Once the cadet has completed the task, record the assessment on the Assessment Checklist.

---

### POST-ASSESSMENT INSTRUCTIONS

---

#### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If less than six of the rhythm skills were assessed as complete, or the interval recognition, the chord recognition, or the melodic playback were assessed as incomplete then an overall result of “incomplete” shall be recorded.
  - b. **Complete.** If six or more of the rhythm skills, the interval recognition, the chord recognition, and the melodic playback were assessed as complete then an overall result of “complete” shall be recorded.
2. Record notes made in the assessor’s feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet’s Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Five Qualification Record, [Annex L](#).

#### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed checklist.

### 516 PC ASSESSMENT CHECKLIST – RHYTHM AND AURAL SKILLS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Rhythm Skills			
Rhythms	Result	Rhythm	Result
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
No.	I/C	No.	I/C
<b>Incomplete</b>	The rhythm was not attempted or not completed, or completed with more than two errors.		
<b>Complete</b>	The task was completed with difficulty, but having less than two errors in rhythmic accuracy, note accuracy, and consistent tempo, or without difficulty.		

Interval Recognition			
Interval	Result	Interval	Result
1.	I/C	6.	I/C
2.	I/C	7.	I/C
3.	I/C	8.	I/C
4.	I/C	9.	I/C
5.	I/C	10.	I/C
<b>Incomplete</b>	The interval was identified incorrectly.		
<b>Complete</b>	The interval was identified correctly.		

Chord Recognition	
Chord	Result
1.	I/C
2.	I/C
3.	I/C
4.	I/C
5.	I/C
<b>Incomplete</b>	The chord was identified incorrectly.
<b>Complete</b>	The chord was identified correctly.

Melodic Playback		
<b>Incomplete</b>	The playback had 3 or more inconsistencies in rhythm or pitch.	I/C
<b>Complete</b>	The playback had no, or only minor, inconsistencies in rhythm or pitch.	

**Assessor's Feedback:**

**Overall Performance Assessment:**

516 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm and Aural Skills.		

<b>Incomplete</b>	If less than six of the rhythm skills were assessed as complete, or the interval recognition, the chord recognition, or the melodic playback were assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If six or more of the rhythm skills, the interval recognition, the chord recognition, and the melodic playback were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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## **517 PC – ASSESSMENT INSTRUCTIONS – SCALES AND RUDIMENTS**

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### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions, 517 PC Assessment Checklist – Scales and 517 PC Assessment Checklist – Rudiments and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 517 PC Assessment Checklist – Scales and the 517 PC Assessment Checklist – Rudiments and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform scales or rudiments and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform scales or rudiments.

#### **RESOURCES**

- 517 PC Assessment Checklist – Scales,
- 517 PC Assessment Checklist – Rudiments,
- 517 Scale Transposition Chart,
- Primary instrument,
- Level Five Scales or Rudiments Sheet,
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



After observing the performance of each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The scale or rudiment was played with a number of errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.
- **Complete.** The scale was played with no more than three errors which may include rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up their performance space.
2. Provide the cadet time to warm up their instrument.
3. Have the cadet play the required scale or rudiment.
4. Ensure the correct articulation is played by the cadet. Also ensure the cadet plays the scale or rudiment at a tempo no slower than the tempo indicated in the standard.
5. Ensure the cadet's performance. Record the result for the scale on the Scale Assessment Checklist and the rudiments on the Rudiment Assessment Checklist.
6. Repeat steps 3 to 5 until all required scales or rudiments are played. Brass and woodwind players must play 12 major scales, 12 harmonic minor scales, 12 melodic minor scales, and 1 chromatic scale. Mallet percussion players have to play 12 major scales, 12 harmonic minor scales, 12 melodic minor scales, and 16 rudiments. Snare drum players must play 33 rudiments, 7 major scales, 7 harmonic minor scales, and 7 melodic minor scales. Use the scale transposition chart to ask the scales depending on the key of the instrument being tested.
7. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

---

### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
  - a. **Incomplete.** If the scale or rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
  - b. **Complete.** If the scale or rudiment was assessed as complete then an overall result of "complete" shall be recorded.
2. Record notes made in the assessor's feedback section of the Assessment Checklist.
3. Sign and date the Assessment Checklist.
4. Make a copy of the Assessment Checklist and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Five Qualification Record, [Annex L](#).

### PROVIDING ASSESSMENT FEEDBACK

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 517 PC ASSESSMENT CHECKLIST – SCALES

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

Major Scale	Assessment		Harmonic Minor Scale	Assessment		Melodic Minor Scale	Assessment	
	I	C		I	C		I	C
1.			1.			1.		
2.			2.			2.		
3.			3.			3.		
4.			4.			4.		
5.			5.			5.		
6.			6.			6.		
7.			7.			7.		
8.			8.			8.		
9.			9.			9.		
10.			10.			10.		
11.			11.			11.		
12.			12.			12.		
				Chromatic Scale				

<b>Incomplete</b>	The scale was played with more than two errors which may include: rhythmic accuracy, note accuracy, and maintaining a steady tempo.
<b>Complete</b>	The scale was played with no more than two errors which may include: rhythmic accuracy, note accuracy, and maintaining a steady tempo.

*Scales shall be played using all slurred, all tongued, two slurred-two tongued, or two tongued-two slurred articulations. A steady tempo of no less than M.M. quarter note = 80 shall be maintained (except for snare drum players who shall maintain a tempo of M.M. quarter note = 60). The scales shall be played in eighth notes.*

***Assessor's Feedback:***

***Overall Performance Assessment:***

517 PC	PO Assessment	
	Incomplete	Complete
Play scales.		

<b>Incomplete</b>	If any scale was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all scales were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### 517 PC ASSESSMENT CHECKLIST – RUDIMENTS

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument Group: \_\_\_\_\_

Rudiment	M.M.	I	C	Rudiment	M.M.	I	C
*Five stroke rolls-open and closed	120			*Triple paradiddle	120		
*Nine stroke rolls-open and closed	120			Flam paradiddles	90		
Eleven stroke rolls-open and closed	80			Drag paradiddles #1	90		
Thirteen stroke rolls-open and closed	90			Drag paradiddles #2	90		
Fifteen stroke rolls-open and closed	80			Flam paradiddle-diddles	80		
Six stroke rolls	80			Mill strokes in 16 <sup>th</sup> notes	90		
Ten stroke rolls	80			Flammed mill strokes in 16 <sup>th</sup> notes	90		
Five stroke rolls in triplet form	90			*Drags	120		
Seven stroke rolls in triplet form	90			*Double drag taps	90		
Thirteen stroke rolls in triplet form	90			Four stroke ruffs	90		
Ratamacues	100			Flams	144		
Double ratamacues	100			Flam taps	120		
Triple ratamacues	80			Flam accents	180		
Flamacues	90			Ratataps	120		
*Single paradiddles	120			Pata-fla-flas	80		
*Double paradiddles	120			Swiss army triplets	60		

#### ***Mallet Percussion Rudiments (Also Above Rudiments Marked With \*)***

Rudiment	M.M.	I	C	Rudiment	M.M.	I	C
Thirteen stroke rolls-open and closed	60			Flams	106		
Seven stroke rolls in triplet form	60			Flam taps	80		
Thirteen stroke rolls in triplet form	60			Flam accents	120		
Ratamacues	60						

<b>Incomplete</b>	The rudiment was not attempted or was played with more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.
<b>Complete</b>	The rudiment was played with no more than two errors which may include: rhythmic accuracy, sticking accuracy, and maintaining a steady tempo.

**Assessor's Feedback:**

**Overall Performance Assessment:**

517 PC	PO Assessment	
	Incomplete	Complete
Play rudiments.		

<b>Incomplete</b>	If a rudiment was assessed as incomplete then an overall result of "incomplete" shall be recorded.
<b>Complete</b>	If all rudiments were assessed as complete then an overall result of "complete" shall be recorded.

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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## SCALE TRANSPOSITION CHART

(Snare drum players are required to play scales 1–6, and 9)

C Instruments				
Major			Minor	
1.	C		1.	A
2.	F		2.	D
3.	Bb		3.	G
4.	Eb		4.	C
5.	Ab		5.	F
6.	Db		6.	Bb
7.	Gb		7.	Eb
8.	Cb		8.	Ab
9.	G		9.	E
10.	D		10.	B
11.	A		11.	F#
12.	E		12.	C#
F Chromatic Scale				

Bb Instruments				
Major			Minor	
1.	D		1.	B
2.	G		2.	E
3.	C		3.	A
4.	F		4.	D
5.	Bb		5.	G
6.	Eb		6.	C
7.	Ab		7.	F
8.	Db		8.	Bb
9.	A		9.	F#
10.	E		10.	C#
11.	B		11.	G#
12.	F#		12.	D#
G Chromatic Scale				

Eb Instruments				
Major			Minor	
1.	A		1.	F#
2.	D		2.	B
3.	G		3.	E
4.	C		4.	A
5.	F		5.	D
6.	Bb		6.	G
7.	Eb		7.	C
8.	Ab		8.	F
9.	E		9.	C#
10.	B		10.	G#
11.	F#		11.	D#
12.	C#		12.	A#
D Chromatic Scale				

F Instruments				
Major			Minor	
1.	G		1.	E
2.	C		2.	A
3.	F		3.	D
4.	Bb		4.	G
5.	Eb		5.	C
6.	Ab		6.	F
7.	Db		7.	Bb
8.	Gb		8.	Eb
9.	D		9.	B
10.	A		10.	F#
11.	E		11.	C#
12.	B		12.	G#
C Chromatic Scale				

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## **518 PC – ASSESSMENT INSTRUCTIONS – SIGHT-READING**

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### **PREPARATION**

---

#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 518 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the music pieces to be played.

#### **PRE-ASSESSMENT ASSIGNMENT**

The cadet will bring their primary instrument to the assessment.

The cadet should review the 518 PC Assessment Rubric – Sight-Reading and become familiar with the material prior to the assessment.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

---

### **CONDUCT OF ASSESSMENT**

---

#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to sight-read a short music piece.

#### **RESOURCES**

- 518 PC Assessment Rubric – Sight-Reading,
- Primary instrument,
- Sight-reading music (two copies),
- Music stand, and
- Two chairs.

#### **ASSESSMENT ACTIVITY LAYOUT**

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the cadet sight-read a music piece, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet sight-read the music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Have the cadet tear down their performance space.

---

## POST-ASSESSMENT INSTRUCTIONS

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### RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.



The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria are assessed as "incomplete" then the overall performance assessment will be assessed as "incomplete". If no criterion has been assessed as "incomplete" make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.

4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Five Qualification Record, [Annex L](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 518 PC ASSESSMENT RUBRIC – SIGHT-READING

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument Group: \_\_\_\_\_

***Analytical Performance Assessment:***

Criteria	Assessment Rating			
	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic patterns were played with no consistency.	Some consistency achieved with rhythmic patterns.	Consistency of rhythmic patterns was achieved with minor lapses.	Highly accurate rhythmic patterns.
<b>Tempo</b>	Steady tempo was not achieved.	Steady tempo achieved with some lapses.	Tempo was steady with only minor lapses.	Tempo was highly consistent.
<b>Pitch</b>	Pitch was highly inaccurate.	Pitch was accurate with some lapses.	Pitch was accurate with minor lapses.	Pitch was highly accurate.
<b>Musical Flow</b>	There was no musical flow; melody was not recognizable.	Musical flow was limited; melody was barely recognizable.	Musical flow was achieved; melody was recognizable.	Musical flow was achieved; melody was recognizable; excellent read through.

**Assessor's Feedback:**

Check One	PO 518 Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.	

**Assessor's Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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## **519 PC – ASSESSMENT INSTRUCTIONS – PREPARED MUSIC**

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### **PREPARATION**

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#### **PRE-ASSESSMENT INSTRUCTIONS**

Review the assessment plan, assessment instructions and 519 PC Assessment Rubric – Prepared Music and become familiar with the material prior to conducting the assessment.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

#### **PRE-ASSESSMENT ASSIGNMENT**

Have the cadet select music pieces from Level Five List A and Level Five List B. Snare drum and mallet percussion players will also select a music piece from Level Five List C. Have the cadet bring the music pieces to the assessment.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 519 PC Assessment Rubric – Prepared Music and become familiar with the material prior to the assessment.

The cadet will practice music pieces reflecting on their performance using the 519 PC Assessment Rubric – Prepared Music.

#### **ASSESSMENT METHOD**

Performance assessment was chosen as it allows the assessor to observe the cadet's ability to perform the required skill(s) and make a judgment on the quality of the performance.

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### **CONDUCT OF ASSESSMENT**

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#### **PURPOSE**

The purpose of this PC is to assess the cadet's ability to perform prepared music. The musical performance will involve all aspects of their cadet music Proficiency Level in practical application.

#### **RESOURCES**

- 519 PC Assessment Rubric – Prepared Music (one per music piece),
- Primary instrument,
- Mallet percussion instrument, if applicable,
- Snare drum or practice pad, if applicable,
- Selected Level Five List A, B and, if applicable, C music piece,
- Music stand, and
- Two chairs.

## ASSESSMENT ACTIVITY LAYOUT

Provide a chair and a music stand for the cadet and a chair for the assessor.

## ASSESSMENT ACTIVITY INSTRUCTIONS



Remind the cadet that they are responsible for all aspects of the performance, including setting the tempo, and that no assistance will be provided.



While observing each prepared music piece being performed, assess the quality of each criterion by indicating (eg, highlighting, circling) on the Assessment Rubric, the descriptive statement that best represents this judgment. Criteria for this performance are assessed as:

- **Incomplete,**
- **Completed with difficulty,**
- **Completed without difficulty, or**
- **Exceeded standard.**

Make notes of observations to provide descriptive post-assessment feedback.

1. Have the cadet set up the performance space.
2. Provide the cadet a brief period of time to warm up the instrument.
3. Have the cadet perform the Level Five List A music piece.
4. Evaluate the cadet's performance. Record the result (eg, highlighting, circling) on the Assessment Rubric for each criteria.
5. Repeat steps 3 and 4 for Level Five List B and, if applicable, List C pieces.
6. Have the cadet tear down their performance space.

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## POST-ASSESSMENT INSTRUCTIONS

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## RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Rubric.





The overall performance assessment is determined by reviewing the analytical performance assessment and considering the frequency of assessment ratings obtained for all criteria and the observational notes made during the performance. If any of the criteria is assessed as “incomplete” then the overall performance assessment will be assessed as “incomplete”. If no criterion has been assessed as “incomplete” make a judgment on the quality of the overall performance by indicating (eg, highlighting, circling) on the Assessment Rubric the statement that best represents this judgment. Overall performance assessment is assessed as:

- **Incomplete.** Overall, the cadet has not achieved the performance standard;
- **Completed With Difficulty.** Overall, the cadet has achieved the performance standard with difficulty;
- **Completed Without Difficulty.** Overall, the cadet has achieved the performance standard without difficulty; or
- **Exceeded Standard.** Overall, the cadet has exceeded the performance standard.

2. Record notes made in the assessor's feedback section of the Assessment Rubric.
3. Sign and date the Assessment Rubric.
4. Make a copy of the Assessment Rubric and submit it to the cadet's Commanding Officer (CO) who will ensure the results are recorded on the Military Band – Music Proficiency Level Five Qualification Record, [Annex L](#).

#### **PROVIDING ASSESSMENT FEEDBACK**

Discuss the overall performance results with the cadet and provide the cadet with a copy of the completed rubric.

### 519 PC ASSESSMENT RUBRIC – PREPARED MUSIC

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Rhythm</b>	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
<b>Pitch</b>	Note accuracy is weak; multiple major errors occur.	Note accuracy is usually good; major lapses occur but do not detract to the overall performance.	Note accuracy is good; occasional errors occur in more difficult passages.	Note accuracy is excellent; errors infrequent even in more difficult passages.
<b>Dynamics</b>	Attention to dynamic levels not obvious.	Dynamic levels fluctuate but can be understood; little control of sound in extreme dynamics.	Dynamic levels are observed most of the time; sound is controlled in extreme dynamics.	Dynamics are obvious, consistent and accurate; dynamic control is well mastered.
<b>Articulations</b>	Articulations are not followed as marked in music; inconsistent and inappropriate.	Attacks are not secure; markings are not followed; some inconsistencies and inappropriate note lengths.	Attacks are secure; markings are followed; accurate and reasonable clear articulations.	Secure attacks; markings are all performed accurately.
<b>Tempo</b>	Under tempo; inappropriate tempo and variations.	Somewhat under tempo; tempo variations generally follow markings.	Appropriate tempo; generally consistent; responds to tempo changes.	Confident in choice and control of tempo; tempo is appropriate; all tempo markings followed.
<b>Phrasing</b>	Phrasing was not observed; major hesitations; inability to recover.	Phrasing is rarely consistent; minor hesitations or stops; can recover from stumbles.	Phrasing is usually consistent; generally good continuity; occasion minor hesitations.	Phrasing is always consistent; excellent flow; cohesive and well executed performance.

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
<b>Tone Quality</b>	<p>Wind Instruments: tone is often not focused or centred tone may be airy.</p> <p>Percussion: sound is often inconsistent; rolls are always uneven.</p>	<p>Wind Instruments: tone is usually focused and centred and may be uncontrolled in extreme registers.</p> <p>Percussion: sound is usually constant; rolls are often uneven.</p>	<p>Wind Instruments: tone is focused and centred except in more difficult passages or extreme registers.</p> <p>Percussion: sound is consistent; rolls are even and consistent.</p>	<p>Wind Instruments: tone is well focused, very clear and well centered in all registers.</p> <p>Percussion: sound is excellent; consistency is always achieved.</p>

**Assessor's Feedback:**

Check One	PO 519 Overall Assessment						
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard
<b>Overall Performance</b>	The cadet has not achieved the performance standard.		The cadet has achieved the performance standard with difficulty.		The cadet has achieved the performance standard without difficulty.		The cadet has exceeded the performance standard.

**Assessor's Name:** \_\_\_\_\_ **Position:** \_\_\_\_\_

**Assessor's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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### MILITARY BAND – MUSIC PROFICIENCY LEVEL FIVE QUALIFICATION RECORD

Cadet's Name: \_\_\_\_\_ Corps/Sqn: \_\_\_\_\_

Instrument: \_\_\_\_\_

***POs that are evaluated as “Complete” or “Incomplete”:***

Topic	PO	Performance Statement	PO Assessment	
			Incomplete	Complete
Rhythm and Aural Skills	516	Demonstrate Rhythm and Aural Skills		
Technique	517	Play Scales and/or Rudiments		

***POs that recognize proficiency level achievement:***

Topic	PO	Performance Statement	PO Assessment			
			Did Not Achieve the Standard	Baseline Proficiency		Enhanced Proficiency
			Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Music Theory	515	Apply Music Theory				
Sight-Reading	518	Sight-Read Music				
Prepared Music	519	Perform Level Music				

<b>Military Band – Music Proficiency Level Five Qualification Achieved</b>	Yes		<b>Assessor's Name &amp; Rank</b>	<b>RCMA's Signature</b>	<b>Date:</b>
	No				

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