

**Instrumental Music** Playing a part in Queensland students' success

# Instrumental Music Curriculum



*Version 2.1*



**Queensland  
Government**

Instrumental Music Curriculum 2021

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Department of Education

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## **Rationale**

Music is a unique and integral part of life. It has the capacity to inspire all students' creativity and imagination, engage them in the art of expression, immerse them in a language and history that is rich in culture, provide them with opportunities beyond the classroom and excite them about life and learning.

The skills, concepts and attitudes that students acquire as a result of music education benefit them not only during their schooling but also in the years beyond, whatever their chosen career path.

The overarching purpose of the co-curricular Instrumental Music Program is to provide students with the opportunity to become musicians by experiencing the expressive qualities of music through learning to play a band or orchestral instrument and participating in concert bands and orchestras as performance ensembles.

Instrumental Music is built on a comprehensive combination of learning styles and experiences. Students develop increasing confidence and musical sensitivity throughout their years of learning as they engage with progressively complex techniques and a broadening range of genres and styles of music.

As a compatible and complementary curriculum to those of primary and secondary classroom music and music extension programs, Instrumental Music provides opportunities for greater participation in, and enrichment of, music education for the whole school community. The program fosters opportunities for interaction between year levels through participation in school-based ensembles, as well as for cross-linking to other areas of the school curriculum.

Engagement in the program will improve the quality of perception and self-expression by fostering the acquisition of musical skills, thereby increasing aesthetic sensibility, cultural awareness and social-emotional engagement. Through the lens of music, students are empowered to make sense of their world.

# Course Organisation

The Instrumental Music curriculum enables teachers to plan a course of study through which students become musicians, through the development of musical literacy, technique and performance. The course seeks to extend a student's musical experience through participation in large performance ensembles as well as small group lessons.

## Instrumentation

This curriculum includes band and orchestral instruments, organised in families, as follows:

- Strings—violin, viola, cello, double bass, bass guitar\*;
- Woodwinds—flute, oboe, bassoon, clarinet, saxophone;
- Brass—trumpet, French horn, trombone, baritone, euphonium, tuba;
- Percussion—tuned (mallets and timpani) and untuned (snare, auxiliary and drum kit) instruments\*\*.

*\*For the purposes of this curriculum, requirements for the bass guitar will be addressed under the strings family. As part of whole-school planning for the provision of the curriculum, schools choose for the above instruments to be taught by the most appropriate teacher.*

*\*\*Levels 1-3: snare and mallets are formally assessed; Levels 4-6: timpani, snare and mallets are formally assessed; Levels 7-10: 3 of mallets, timpani, snare and drum kit are formally assessed, plus scales on mallets. All instruments are performed in ensemble as per repertoire.*

## Course Components

Students become musicians through participation in the Instrumental Music program which incorporates performance ensembles, small group lessons and home practice. All three course components are required for progress and achievement in the subject.

### *Performance Ensembles*

Ensembles provide the opportunity to demonstrate instrumental music learning in real-life contexts. The ensemble experience is enabled through the formation of school symphonic concert bands and orchestras. Schools may run optional extension ensembles such as stage bands and percussion ensembles.

### *Group Lessons*

Small group lessons are the avenue through which music literacy, techniques and performance skills, specific to the instrument and level of the student, are explicitly taught. Lesson groupings are arranged according to the learning needs of the student and the school context. Most often, these are like-instrument and/or like-ability levels.

### *Home Practice*

It is expected that students will complete regular home practice to make musical progress on their instrument. Teachers should provide resources and teach routines around home practice for students as needed.

## Time

### *Expected Progress*

Within the Instrumental Music course of study, progress is sequential and cumulative. Students typically progress through each level within 8-12 months. While varied pace is recognised as a common modification for students in need of support, the aim for students in most cases should be to progress to the next level at least once per year. Students who enter the program later in their schooling may progress through the curriculum levels at a faster rate.

### *Timetabling*

Students may engage in the program from year 3 (strings) or year 4 (band) to year 12. The weekly contact time required for the program includes 1 x 1hr ensemble rehearsal and 1 x 30-35min group lesson, as well as regular home practice.

# Content Structure

## Dimensions

The dimensions of the program are music *Literacy*, *Technique* and *Performance*, all of which contribute towards the ultimate goal of “students becoming musicians”. The dimensions are interrelated and should be taught as such, with success in any one dimension being reliant upon development in the other dimensions.

### *Dimension 1: Literacy*

Music literacy is integral to students becoming musicians as they learn to decode, interpret and understand what is meant by all that is written on the music, and to demonstrate that understanding through what they play on their instrument.

### *Dimension 2: Technique*

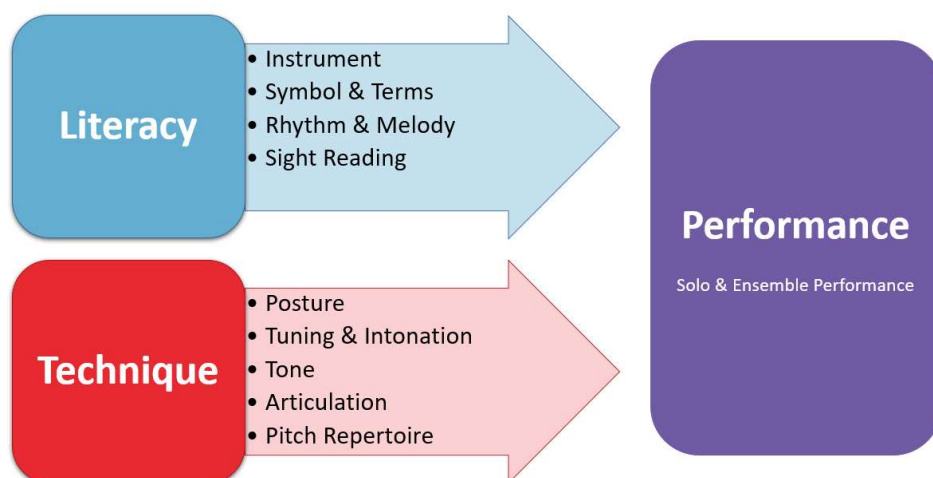
The skills and techniques involved in playing an instrument are wide-ranging and complex and are refined over a long period of time. In the dimension of technique, specific skills of how to best play the instrument are taught. Good technique is essential for students to become musicians.

### *Dimension 3: Performance*

The dimension of performance is the synthesis of literacy and technique. Musical performance takes the individual skills and techniques learnt in the other dimensions to a level beyond accurately playing the notes on the page. Musicians stylistically apply artistry and creativity to produce a holistic and musical performance.

## Objectives

Organised under these three dimensions are ten curriculum objectives that should be explicitly taught across all strands or families. The ten objectives are summarised below, and further expanded in the *Scope and Sequence* and *Achievement Standards* sections of this curriculum.



## *Literacy (demonstrated through performance)*

### Instrument

- Demonstrate appropriate use of the instrument, with familiarity of all aspects of the instrument, including maintenance as appropriate, and a basic knowledge of other ensemble instruments.
- Manipulate the instrument as appropriate, through alternate fingerings, harmonics, changes of tone colour etc.

### Symbols & Terms

- Interpret all music symbols and terms as used in their repertoire.

### Rhythm & Melody

- Stylistically and accurately perform notes and rhythms, in a range of forms, textures, tonalities, metres, and styles.

### Sight Reading

- Sight-read music at two levels below current performance standard.

## *Technique (demonstrated through performance)*

### Posture

- Develop a total body posture (including finger, hand and arm positions) that permits the most efficient movement for playing the instrument and allows for the stamina needed in performance.

### Tuning & Intonation

- Tune the instrument to required pitch/es.
- Play with good tuning and intonation.
- Adjust pitch while playing.

### Tone

- Produce appropriate tone quality while playing.
- (Where appropriate) include vibrato as an aspect of tone.
- Contribute to the overall blend and balance of the ensemble.

### Articulation

- Articulate through tonguing, breathing, bowing, or striking.
- Interpret and perform articulation in different styles of music.

### Pitch Repertoire

- Demonstrate the full capabilities of their instrument's range.
- Play from memory major and minor scales and arpeggios at the appropriate level.

## *Performance*

### Solo & Ensemble Performance







- Perform with a sense of artistry and musicality, synthesising musical literacy and technique.
- Perform as a soloist and in ensembles, from music notation and from memory.
- Stylistically perform in an increasing range of genres, historical periods and musical forms.
- Respond to conducting directions and cues, and contribute to the ensemble.
- Demonstrate ensemble skills and active engagement in rehearsals and performances.
- Perform own part to contribute to the ensemble, with increasing independence and musical outcomes.

## General Capabilities and 21<sup>st</sup> Century Skills

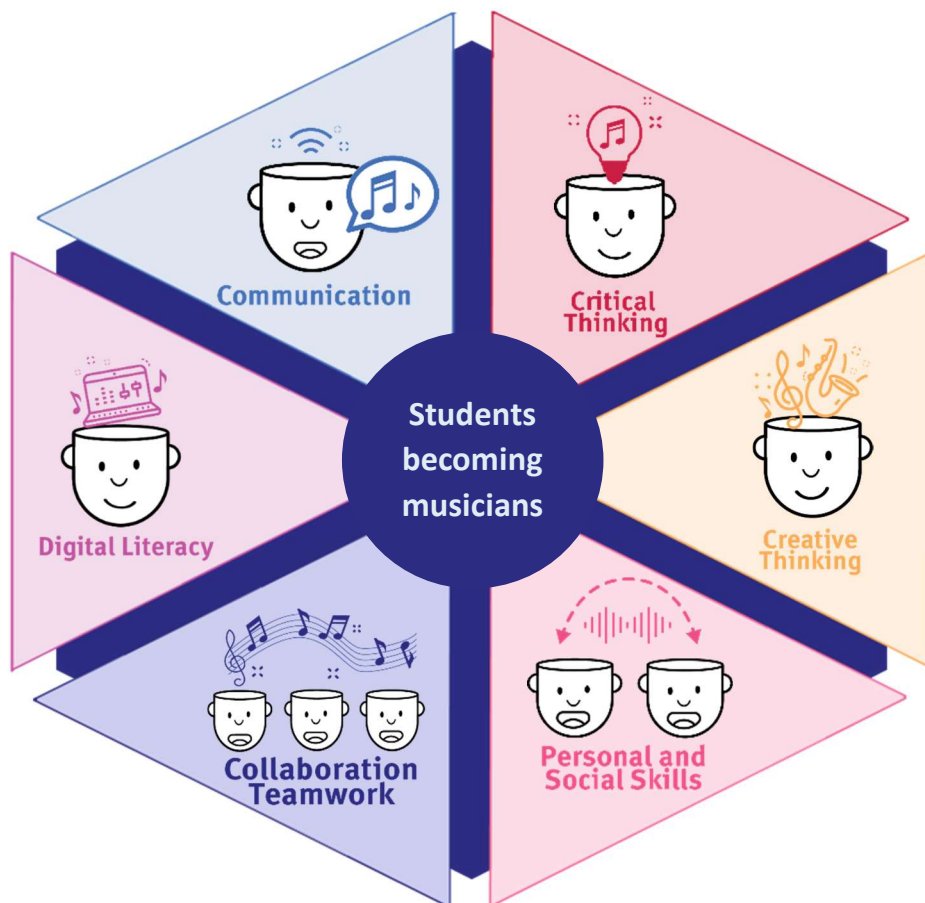
The Australian Curriculum, Assessment and Reporting Authority (ACARA) highlight seven General Capabilities that describe key understandings, skills, and dispositions important for young Australians to live and work successfully now and in the future. These General Capabilities have clear alignment to Queensland Curriculum and Assessment Authority (QCAA) 21<sup>st</sup> Century Skills which support young Queenslanders to be innovators, entrepreneurs, lifelong learners and responsible global citizens.

### Application of General Capabilities and 21<sup>st</sup> Century Skills to Instrumental Music Curriculum

Through the Instrumental Music Curriculum teachers make explicit the connections to Australian Curriculum: General Capabilities and 21<sup>st</sup> Century skills. Students engage in cognitive processes (knowledge utilisation, analysis, comprehension, retrieval) to become confident and capable musicians.

IM	General Capabilities (ACARA)	21 <sup>st</sup> Century Skills (QCAA)	Instrumental Music Application*
	Literacy Numeracy	Communication	In Instrumental Music, students' literacy and numeracy skills increase by learning to understand and interpret musical notation as a unique language.
	Critical and creative thinking	Critical thinking	Students analyse, evaluate, critique, reflect and interpret performances to become confident musicians.
		Creative thinking	In synergising of literacy, technique and performance, students have opportunities as musicians to develop and demonstrate creative thinking. Students develop their identity through creativity.
	Personal and social capability Ethical understanding	Personal and social skills	In Instrumental Music, students build personal and social capability and actively engage in wellbeing practices as they develop as solo and ensemble musicians.
	Intercultural understanding	Collaboration and teamwork	Through ensembles, students develop a collaborative approach to learning by developing inclusive, ethical and intercultural understandings.
	Digital Literacy	ICT skills	Students' digital literacies are developed through IM when they engage with digital technologies to make and respond to music.





\*Further information on the associated skills and suggested application for the Instrumental Music context is available in IM Curriculum Appendices.

## Links to Other Learning Areas

### *The Arts*

The most obvious links from Instrumental Music to other Learning Areas are to The Arts<sup>1</sup> and Senior Music<sup>2</sup> syllabuses. There are vast benefits for students engaged in both classroom and Instrumental Music programs throughout primary and secondary school. The courses complement each other in many ways; however, one does not replace the other. Skills developed in classroom music, such as music literacy and musicianship, form an essential foundation for the Instrumental Music program. The Instrumental Music program further develops students as musicians which deepens their ability to engage in the classroom music program.

### *Other Learning Areas*

Beyond the general capabilities and links to The Arts, strong links exist between Instrumental Music and other learning areas, such as:

- Science (acoustics, physical properties of sound, influences of temperature on the instrument and biology in the use of the body to play);
- Mathematics (number, beats/bars/measures/subdivision);
- Humanities and Social Sciences (understanding the historical and cultural contexts of music); and
- Languages (understanding music symbols and terms).

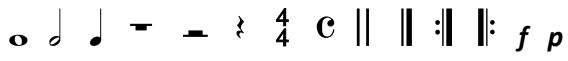

<sup>1</sup> <https://www.australiancurriculum.edu.au/>




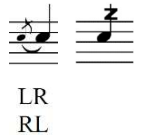
<sup>2</sup> <https://www.qcaa.qld.edu.au>

# Scope & Sequence

## Level 1

Skills and techniques are cumulative across the levels



	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li><b>INST</b> Correctly assemble and maintain the instrument for effective performance.</li> <li><b>S&amp;T</b> Using symbols and terms, including:              # b ♯ as found in repertoire.            Ledger lines, bar, bar lines, divisi, unison, solo, soli, duet, tutti, accidentals, 1<sup>st</sup> and 2<sup>nd</sup> time endings, multiple bar rests, dynamics, key signature, staff, clef/s (found in repertoire), time signature, metronome marking, rehearsal marks, major scale, scale, arpeggio. Other symbols and terms as found in repertoire or as required in the Technique dimension.</li> <li><b>R&amp;M</b> Play simple rhythmic and melodic patterns found in repertoire, keeping a steady pulse. Perform repertoire in major keys.            Ensemble repertoire keys (concert pitch): B<sup>b</sup> (band); D (strings).</li> <li><b>SR</b> Play, at sight, simple music of up to four bars (eg. using a single note with simple rhythms).</li> </ul>	<ul style="list-style-type: none"> <li><b>INST</b> perform with a properly-tensioned and -rosined bow.</li> <li><b>S&amp;T</b>              Pizzicato, arco, open string, détaché retake/ bow lift.            Finger patterns:            VN/VA – 1-23-4            VC – 1-34            CB – 1-40</li> </ul>
Technique	<ul style="list-style-type: none"> <li><b>POST</b> Perform with appropriate and effective playing positions, including total body, arm, hand, wrist and finger positions.</li> <li><b>T&amp;I</b> Improve intonation by adjusting pitch as appropriate.</li> <li><b>TONE</b> Produce an even, sustained tone, and variations in loudness and softness in sound.</li> <li><b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li><b>PITCH</b> Play diatonic pitches within the prescribed range in repertoire and through scales and technical exercises (refer to <a href="#">Appendix IV Range Chart</a> for specific instrument ranges throughout).</li> </ul>	<ul style="list-style-type: none"> <li><b>POST</b> Effective LH shape including 4th finger. Appropriate and effective bow hold (balanced, functional, mobile).  <i>CB – either French or German bow.</i>  <i>BG – adjust bass guitar strap to correct length.</i></li> <li><b>T&amp;I</b> Use secure finger patterns to develop accurate pitch.</li> <li><b>TONE</b> <i>BG</i> clear focused tone with 1<sup>st</sup> &amp; 2<sup>nd</sup> fingers.  <i>OS – even, sustained tone with bow, pizzicato.</i></li> <li><b>ART</b> Smooth crossing to adjacent string (détaché).  <i>BG – LH dampening.</i></li> <li><b>PITCH</b> VN/VA/VC – 1<sup>st</sup> position.  <i>CB – 1<sup>st</sup> and 3<sup>rd</sup> position.</i>  <i>BG 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> fret.</i></li> </ul>
Performance	<ul style="list-style-type: none"> <li>Demonstrate literacy and technique appropriate to this level, synthesised in a musical performance.</li> <li>Perform individually and in an ensemble. Perform from music notation and from memory.</li> <li>Perform repertoire in a range of styles.</li> <li>Follow conducting patterns and cues.</li> <li>Demonstrate ensemble skills and active engagement in rehearsals and performances.</li> <li>Perform part within the ensemble. Perform unison and two-part, rhythmic unison and homophonic repertoire.</li> </ul>	

Woodwind	Brass	Percussion	
<ul style="list-style-type: none"> <li><b>S&amp;T</b>              Slurs, ties, crescendo, decrescendo, phrase, breath mark, accent, anacrusis.</li> </ul>	<ul style="list-style-type: none"> <li><b>INST TBN (trigger)</b> – using trigger for C.  <i>EUPH (4-valve), TBA (B<sup>b</sup>, 4-valve) – using 4<sup>th</sup> valve for C.</i>  <i>TBA (E<sup>b</sup>, 4-valve) – using 4<sup>th</sup> valve for B<sup>b</sup> and F.</i></li> <li><b>S&amp;T</b>              Slurs, ties, crescendo, decrescendo, phrase, breath mark, accent, anacrusis.  <i>TBN – slide lock.</i></li> </ul>	<ul style="list-style-type: none"> <li><b>INST</b> Correct use of each instrument as found in repertoire.</li> <li><b>S&amp;T</b>              Sticking (R,L), crescendo decrescendo, phrase, accent, anacrusis, tacet, rim, ties.  <i>SD –</i>              LR            RL</li> </ul>	Literacy
<ul style="list-style-type: none"> <li><b>POST</b> Keep fingers close to the keys and thumbs in correct position. Correct use of neck or seat strap as appropriate. Characteristic embouchure formation.  <i>FL – 3 balance point hold.</i>  <i>OB – breathe out to release any excess air before breathing in again.</i></li> <li><b>T&amp;I</b> <i>OB – adjust intonation through air support and embouchure.</i></li> <li><b>TONE</b> Establish clear, sustained notes within range using controlled and consistent air speed. Resonant, characteristic tone.</li> <li><b>ART</b> Basic tonguing and slurring.</li> </ul>	<ul style="list-style-type: none"> <li><b>POST</b> Instrument held with finger tips on the top of valves and ergonomically correct grip to hold instrument appropriately. Characteristic embouchure with appropriate pressure/seal on mouthpiece.  <i>TBN – pistol grip demonstrated in LH.</i></li> <li><b>TONE</b> Establish clear, sustained notes within range using controlled and consistent air speed. Resonant, characteristic tone.</li> <li><b>ART</b> Basic articulations, including slurring.</li> <li><b>PITCH</b> Buzz simple tunes at pitch and make “siren” sound on mouthpiece.</li> </ul>	<ul style="list-style-type: none"> <li><b>POST</b> Matched grip.  <i>AUX – correct striking/muffling technique and hand position for all auxiliary instruments as found in repertoire.</i></li> <li><b>T&amp;I, TONE</b> Produce a consistent tone with both hands. Play in the centre of the drum/mallet notes.  <i>MLTS – use wrists to bounce mallets off notes.</i></li> <li><b>ART</b> <i>SD – alternating single strokes, double strokes, single paradiddles, flams, accents, crotchet multiple bounce strokes.</i>  <i>MLTS – alternating single strokes, double strokes on same note quavers.</i></li> </ul>	Technique
			Performer






**Objectives key:** INST= Instrument, S&T = Symbols & Terms, R&M = Rhythm & Melody, SR = Sight-Reading, POST= Posture, T&I = Tuning & Intonation, ART = Articulation, PITCH = Pitch Repertoire  
**Instrument key:** VN = violin, VA = viola, VC = cello, CB = double bass, OS = orchestral strings, BG = bass guitar, FL = flute, OB = oboe, CL = clarinet, SAX = saxophones, BSN = bassoon, REED = all reed instruments, TPT = trumpet, FH = French horn, TBN = trombone, TBA = tuba, EUPH = euphonium, SD = snare, MLTS = mallet percussion, TIMP = timpani, AUX = auxiliary percussion, KIT = drumkit/set

## Level 2

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li>• <b>INST</b> Correctly assemble and maintain the instrument for effective performance.</li> <li>• <b>S&amp;T</b> Accurately perform symbols and terms including:              Chord, D.C al Coda, D.C. al Fine, tempo, Andante, Allegro, Moderato, introduction, canon/round, system, brackets.            Other symbols and terms as found in repertoire or as required in the Technique dimension.</li> <li>• <b>R&amp;M</b> Observe breath marks, phrase marks or bowing marks. Imitate rhythmic and melodic patterns and phrases of up to two bars duration where the starting note is given and melodic movement is by step. Perform in stylistically appropriate manner. Perform in major and minor tonality as per repertoire. Ensemble repertoire keys in these majors and their relative minors (concert pitch): B<sup>b</sup> (band); G (strings).</li> <li>• <b>SR</b> Play, at sight, simple music of up to four bars (eg. using up to the first 5 notes in stepwise motion or on open strings, with a single note value and its corresponding rest).</li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T</b>              Tone, semitone, bow division, double stop, ties, slurs, phrase, accent, tenuto, anacrusis.            Finger patterns:            VN/VA 12-3-4            VC 12-4            CB 12</li> </ul>
Technique	<ul style="list-style-type: none"> <li>• <b>POST</b> Perform with appropriate and effective playing positions, whether standing or sitting.</li> <li>• <b>T&amp;I</b> Adjust pitch to improve intonation.</li> <li>• <b>TONE</b> Produce characteristic tone quality for the instrument.</li> <li>• <b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li>• <b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>T&amp;I</b> Tune open strings to a given pitch.  <i>BG – correctly adjust volume controls.</i></li> <li>• <b>TONE</b> Effective use of harmonics.</li> <li>• <b>ART</b> Bow divisions (whole, lower, middle, upper).            Staccato, accents, slurs, LH pizzicato.  <i>OS – Demonstrate the ability to perform double stops involving open strings.</i>  <i>BG – LH dampening and release.</i></li> <li>• <b>PITCH</b> <i>CB – 2<sup>nd</sup> position.</i></li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Demonstrate literacy and technique appropriate to this level, synthesised in a musical performance.</li> <li>• Perform individually and in an ensemble. Perform from music notation and from memory.</li> <li>• Perform repertoire in a range of styles.</li> <li>• Follow conducting patterns and cues.</li> <li>• Demonstrate ensemble skills and active engagement in rehearsals and performances.</li> <li>• Perform part within the ensemble. Perform unison and two-part, rhythmic unison and homophonic repertoire.</li> </ul>	

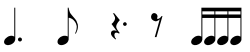
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Woodwind	Brass	Percussion	
<ul style="list-style-type: none"> <li><b>INST REED</b> – Perform on an appropriate reed. First alternate fingerings are introduced: <i>FL</i> – use both thumb B<sup>b</sup> and long B<sup>b</sup>. <i>OB</i> – use both alternate F and normal F. Use of 2<sup>nd</sup> octave key (A<sup>♯</sup> and above). <i>CL</i> – alternate fingerings for B<sup>♯</sup>, F<sup>♯</sup> in bottom register.</li> <li><b>S&amp;T</b>  Tenuto, legato, staccato, ritardando, ritenuto, rallentando. <i>CL</i> – throat notes and chalumeau register.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T</b>  Tenuto, legato, staccato, ritardando, ritenuto, rallentando.</li> </ul>	<ul style="list-style-type: none"> <li><b>INST</b> Perform on the correct instrument according to abbreviations found in repertoire.</li> <li><b>S&amp;T</b>   Choke, dampen, let vibrate, ritardando, ritenuto, rallentando. <i>SD</i> – </li> </ul>	Literacy
<ul style="list-style-type: none"> <li><b>TONE</b> Sustained notes within B<sup>b</sup> major.</li> <li><b>ART</b> Accent, legato, tenuto, staccato.</li> </ul>	<ul style="list-style-type: none"> <li><b>TONE</b> Sustained notes within B<sup>b</sup> major.</li> <li><b>ART</b> Accent, legato, tenuto, staccato, 2-note lip slurs. <i>TBN</i> – Play slurred passages as a gliss.</li> </ul>	<ul style="list-style-type: none"> <li><b>POST</b> Matched grip with control over stick/mallet height.</li> <li><b>T&amp;I, TONE</b> Play with an even stick/mallet height with both hands.</li> <li><b>ART SD</b> – quaver multiple bounce strokes, off-beat quavers.</li> <li><b>PITCH MLTS</b> – ascending/descending quaver passages.</li> </ul>	Technique
			Performance




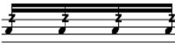

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### Level 3

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li>• <b>INST</b> Correctly assemble and maintain the instrument for effective performance.</li> <li>• <b>S&amp;T</b> Accurately perform symbols and terms including: D.S al Coda, D.S. al Fine, accelerando, Lento, Largo, subdivision, minor scales. Other symbols and terms as found in repertoire or as required in the Technique dimension.</li> <li>• <b>R&amp;M</b> Perform phrasing as found in repertoire. Ensemble repertoire keys in these majors and their relative minors (concert pitch): E<sup>b</sup> (band); C (strings).</li> <li>• <b>SR</b> Sight-read level 1 music.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T</b>  <p>Crescendo, decrescendo, ritardando, ritenuto, rallentando.</p> </li> <li>• <b>R&amp;M</b> VC – <i>extension finger patterns.</i></li> </ul>
Technique	<ul style="list-style-type: none"> <li>• <b>POST</b> Perform with appropriate and effective playing positions.</li> <li>• <b>T&amp;I</b> Develop awareness of any variation in one’s own intonation while playing and adjust accordingly.</li> <li>• <b>TONE</b> Utilise basic strategies to improve tone production. Vary the tone in accordance with dynamics at this level.</li> <li>• <b>ART</b> Play with correct articulation appropriate to instrument and level of repertoire.</li> <li>• <b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>T&amp;I</b> Adjust finger placement to improve intonation.</li> <li>• <b>TONE</b> BG – <i>correctly adjust equalisation for tonal quality.</i></li> <li>• <b>ART</b> OS – <i>slurred staccato, legato, double stops with one stopped note.</i></li> <li>• <b>PITCH</b> VN, VA, VC – <i>play double stops with 1 stopped note and an open string.</i> VN, VA – <i>high 3rd finger 3-4 pattern.</i> VC – <i>forward extension.</i> CB – <i>half position.</i> BG – <i>move beyond 1<sup>st</sup> position, including 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> frets.</i></li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Demonstrate literacy and technique appropriate to this level, synthesised in a musical performance.</li> <li>• Perform individually and in an ensemble. Perform from music notation and from memory.</li> <li>• Perform repertoire in a range of styles.</li> <li>• Follow conducting patterns and cues.</li> <li>• Demonstrate ensemble skills and active engagement in rehearsals and performances.</li> <li>• Perform part within the ensemble. Perform unison and two-part, rhythmic unison and homophonic repertoire.</li> </ul>	



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Woodwind	Brass	Percussion	
<ul style="list-style-type: none"> <li><b>INST</b> Basic application of alternate fingering: <i>CL</i> – E<sup>b</sup>, alternate LH/RH little finger notes in both registers. <i>SAX</i> – F<sup>#</sup>, C. <i>TSAX</i> – <i>Bis</i> key.</li> <li><b>S&amp;T</b>  Syncopation, enharmonics, chromatic scale. <i>CL</i> – <i>clarion register</i>.</li> </ul>	<ul style="list-style-type: none"> <li><b>INST</b> <i>TBN</i> – <i>alternate position for F (6<sup>th</sup> position)</i>.</li> <li><b>S&amp;T</b>  Syncopation, enharmonics, chromatic scale.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T</b>  Syncopation, enharmonics, chromatic scale. <i>SD</i> –   R L R L R L R L <i>AUX</i> – <i>open (o) &amp; closed (+)</i>.</li> </ul>	Literacy
<ul style="list-style-type: none"> <li><b>TONE</b> Play sustained notes within range.</li> <li><b>ART</b> Fluent tongue and finger coordination. Articulation – mixed articulation on quavers.</li> <li><b>PITCH</b> <i>CL</i> – <i>crossing the break</i>.</li> </ul>	<ul style="list-style-type: none"> <li><b>TONE</b> Play sustained notes within range.</li> <li><b>ART</b> Fluent tongue and finger coordination. Articulation – mixed articulation on quavers. 3-note lip slurs using a descending chromatic series of valve patterns / slide positions. <i>TBN</i> – <i>soft articulation and cross-grain (natural) slurring</i>.</li> <li><b>PITCH</b> Mixed interval exercises within range up to a fifth.</li> </ul>	<ul style="list-style-type: none"> <li><b>T&amp;I, TONE</b> Smooth single stroke rolls for even tone. <i>SD</i> – <i>Smooth transitions between buzz strokes</i>.</li> <li><b>ART</b> <i>MLTS</i> – <i>rolls (single strokes)</i>. <i>SD</i> – <i>5/9/17 stroke rolls (semiquaver multiple bounce strokes)</i>.</li> </ul>	Technique
			Performance

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## Level 4

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li><b>INST</b> Perform on a correctly maintained instrument, making minor adjustments as required.</li> <li><b>S&amp;T</b> Accurately perform symbols and terms including:              Marcato, legato, staccato, molto, poco, Pesante, Adagio, Allegretto, Presto, Maestoso, Andantino, a tempo, concert pitch / transposing instruments, modulation / key change, counter melody.            Other symbols and terms as found in repertoire or as required in the Technique dimension.</li> <li><b>R&amp;M</b> Ensemble repertoire keys in these majors and their relative minors (concert pitch): F (band); A (strings).</li> <li><b>SR</b> Sight-read level 2 music.</li> </ul>	<ul style="list-style-type: none"> <li><b>INST</b> Apply the appropriate bow direction across the repertoire at this level.</li> <li><b>S&amp;T</b>              Natural harmonics (octave), syncopation.  <i>OS – tremolo.</i></li> </ul>
Technique	<ul style="list-style-type: none"> <li><b>POST</b> Perform with appropriate and effective playing positions.</li> <li><b>T&amp;I</b> Demonstrate increasing ability to adjust the instrument to a given pitch.</li> <li><b>TONE</b> Develop strategies to improve tone production.</li> <li><b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li><b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li><b>T&amp;I</b> Adjust notes when necessary while playing to improve intonation.</li> <li><b>TONE BG</b> – <i>correctly adjust amplifier volume for balance.</i></li> <li><b>PITCH</b> Play notes, keys and scales in repertoire at this level, using reasonably accurate finger placements.</li> </ul>
Performance	<ul style="list-style-type: none"> <li>Synthesised application of literacy and technique appropriate to this level, demonstrated in a musical performance.</li> <li>Perform as a soloist and in ensembles. Perform from music notation and from memory.</li> <li>Perform repertoire in a range of styles and musical forms.</li> <li>Respond to finer nuances of conducting directions and cues.</li> <li>Demonstrate ensemble skills and active engagement in rehearsals and performances.</li> <li>Perform part, making minor adjustments, to contribute towards the overall ensemble goals. Perform repertoire with greater rhythmic and harmonic independence in parts.</li> </ul>	

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Woodwind	Brass	Percussion	
<ul style="list-style-type: none"> <li><b>INST</b> ASAX, BSAX – <i>Bis</i> key. <i>OB</i> – Alternate E<sup>b</sup> fingering.</li> <li><b>S&amp;T</b>  Grace notes or other simple ornamentation as found in repertoire.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T</b>  Grace notes or other simple ornamentation as found in repertoire.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T</b>  Bass clef. <i>SD</i> –  LLR RRL</li> </ul>	Literacy
<ul style="list-style-type: none"> <li><b>POST</b> Demonstrate characteristic embouchure. <i>SAX</i> – hand position for effective use of palm keys.</li> <li><b>TONE</b> Consistent tone production throughout range. Play sustained notes on major scale within range <i>mf</i> &lt; <i>f</i>.</li> <li><b>PITCH</b> Consistent centre of pitch across range. <i>FL, OB</i> – use of trill keys for simple ornamentation (<i>C-D</i> trill key), and incorporate other trill keys as required by repertoire.</li> </ul>	<ul style="list-style-type: none"> <li><b>POST</b> <i>FH</i> correct <i>RH</i> position.</li> <li><b>T&amp;I</b> More complex alternate slide positions/valve positions. <i>TPT</i> – use of 3<sup>rd</sup> valve slide for accurate intonation.</li> <li><b>TONE</b> Consistent tone production throughout range. Play sustained notes on major scale within range <i>mf</i> &lt; <i>f</i>.</li> <li><b>ART</b> 4-note lip slurs.</li> <li><b>PITCH</b> Consistent centre of pitch across range. Mixed interval exercises to 8ve within range.</li> </ul>	<ul style="list-style-type: none"> <li><b>T&amp;I, TONE</b> <i>TIMP</i> – adjust the instrument to a given pitch.</li> <li><b>ART</b> <i>MLTS</i> – double stopping. <i>TIMP</i> – dampening, rolls (single strokes). <i>SD</i> – drag.</li> </ul>	Technique
			Performance



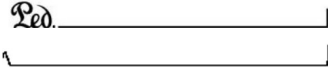
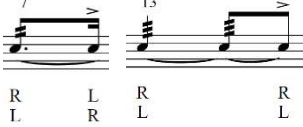
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## Level 5

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li>• <b>INST</b> Perform on a correctly maintained instrument, making minor adjustments as required.</li> <li>• <b>S&amp;T</b> Accurately perform symbols and terms including:                        Swing style, alla breve, simile, cantabile.                      Other symbols and terms as found in repertoire or as required in the Technique dimension.</li> <li>• <b>R&amp;M</b> Perform commonly-found time signatures, key signatures and modulations as per repertoire.                      Ensemble repertoire keys in these majors and their relative minors (concert pitch): C, G (band); F (strings).</li> <li>• <b>SR</b> Sight-read level 3 music.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T</b>                        Simple ornamentation as found in repertoire (e.g. grace notes, trill), chromatic scale, <i>resez</i>, enharmonics.</li> </ul>
Technique	<ul style="list-style-type: none"> <li>• <b>POST</b> Perform with appropriate and effective playing positions.</li> <li>• <b>T&amp;I</b> Adjust the instrument to a given pitch with greater independence.</li> <li>• <b>TONE</b> Develop consistency of characteristic tone across the prescribed range.</li> <li>• <b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li>• <b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>POST</b> Demonstrate effective posture to facilitate efficient shifting action.</li> <li>• <b>TONE</b> Refine tone and maintain tonal quality while playing in different positions.</li> <li>• <b>ART</b> <i>OS martele</i>, simple <i>spiccato</i> exercises. <i>BG – slap.</i></li> <li>• <b>PITCH</b>  <i>VN, VA – 3rd position.</i>  <i>VC – half &amp; 4th positions.</i>  <i>CB – half, 4<sup>th</sup>, &amp; 6<sup>th</sup> positions.</i></li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Synthesised application of literacy and technique appropriate to this level, demonstrated in a musical performance.</li> <li>• Perform as a soloist and in ensembles. Perform from music notation and from memory.</li> <li>• Perform repertoire in a range of styles and musical forms.</li> <li>• Respond to finer nuances of conducting directions and cues.</li> <li>• Demonstrate ensemble skills and active engagement in rehearsals and performances.</li> <li>• Perform part, making minor adjustments, to contribute towards the overall ensemble goals. Perform repertoire with greater rhythmic and harmonic independence in parts.</li> </ul>	

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Woodwind	Brass	Percussion	Literacy
<ul style="list-style-type: none"> <li><b>INST</b> Correct application of alternate fingerings. <i>OB – LH F fingering (instrument dependent).</i></li> <li><b>S&amp;T SAX –</b>  <i>in jazz and swing style.</i></li> <li><b>R&amp;M</b> perform quavers to create a swing style as found in repertoire.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T TPT, TBN –</b>  <i>in jazz and swing style.</i></li> <li><b>R&amp;M</b> perform quavers to create a swing style as found in repertoire.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T MLTS vibraphone pedalling:</b> </li> <li><i>SD: 7/13 stroke rolls, eg.</i> </li> </ul>	
<ul style="list-style-type: none"> <li><b>TONE</b> Stylistically appropriate tone and timbre. Consistent tone production of sustained notes on major scale within range <i>mp &gt; p</i>.</li> <li><b>ART</b> Control breath to facilitate phrasing. Perform articulations for swing style. Mixed articulation patterns in quavers and semiquavers.</li> <li><b>PITCH</b> Consistent centre of pitch at different dynamic levels.</li> </ul>	<ul style="list-style-type: none"> <li><b>TONE</b> Stylistically appropriate tone and timbre. Consistent tone production of sustained notes on major scale within range <i>mp &gt; p</i>.</li> <li><b>ART</b> Control breath to facilitate phrasing. Perform articulations for swing style. Mixed articulation patterns in quavers and semiquavers. 4-note lip slurs, fast.</li> <li><b>PITCH</b> Consistent centre of pitch at different dynamic levels.</li> </ul>	<ul style="list-style-type: none"> <li><b>T&amp;I, TONE</b> Selection of beaters, mallets and sticks for tonal variation. <i>TIMP – greater independence to adjust the instrument to a given pitch.</i></li> <li><b>ART MLTS – Vibraphone pedalling and dampening.</b> <i>TIMP – Quaver rest dampening.</i> <i>SD – 7/13 stroke rolls.</i></li> </ul>	Technique
			Performance

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## Level 6

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li><b>INST</b> Perform on a correctly maintained and set-up instrument, making minor adjustments as required.</li> <li><b>S&amp;T</b> Accurately perform symbols and terms including:                 <math>\frac{12}{8}</math> <math>\frac{9}{8}</math> sostenuto.                               Other symbols and terms as found in repertoire or as required in the Technique dimension.             </li> <li><b>R&amp;M</b> Perform commonly-found time signatures, key signatures and modulations as per repertoire, including major and minor keys up to three sharps and three flats.                               Ensemble repertoire keys in these majors and their relative minors (concert pitch): D, A (band); B<sup>b</sup> (strings).</li> <li><b>SR</b> Sight-read level 4 music.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T</b> Ornamentation as found in repertoire (e.g. glissando).                 <i>BG – simple exercises with chord symbols.</i> </li> <li><b>R&amp;M</b> <i>BG – walking bass.</i></li> </ul>
Technique	<ul style="list-style-type: none"> <li><b>POST</b> Perform with appropriate and effective playing positions.</li> <li><b>T&amp;I</b> Aurally tune the instrument.</li> <li><b>TONE</b> Perform with consistency of characteristic tone across the prescribed range.</li> <li><b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li><b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li><b>TONE OS</b> <i>Simple vibrato exercises.</i></li> <li><b>ART</b> Apply articulations as found in repertoire:                 <i>loure/portato.</i>   <i>BG – Hammer on, pull off.</i> </li> <li><b>PITCH</b> Shift between positions as required in repertoire.                 <i>VLN/VLA – 2<sup>nd</sup> position.</i>   <i>VC – 3<sup>rd</sup> position.</i> </li> </ul>
Performance	<ul style="list-style-type: none"> <li>Synthesised application of literacy and technique appropriate to this level, demonstrated in a musical performance.</li> <li>Perform as a soloist and in ensembles. Perform from music notation and from memory.</li> <li>Perform repertoire in a range of styles and musical forms.</li> <li>Respond to finer nuances of conducting directions and cues.</li> <li>Demonstrate ensemble skills and active engagement in rehearsals and performances.</li> <li>Perform part, making minor adjustments, to contribute towards the overall ensemble goals. Perform repertoire with greater rhythmic and harmonic independence in parts.</li> </ul>	


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Woodwind	Brass	Percussion	
<ul style="list-style-type: none"> <li>• <b>INST SAX</b> – <i>alternate fingerings high F.</i></li> <li>• <b>S&amp;T</b> 8va, 8vb, loco. <i>CL – altissimo register.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <b>INST TBN</b>– <i>advanced alternate positions.</i></li> <li>• <b>S&amp;T</b> 8va, 8vb, loco.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T</b> Grand staff, 8va, 8vb, loco.</li> </ul>	Literacy
<ul style="list-style-type: none"> <li>• <b>POST SAX</b> – <i>use a front playing position for Alto Sax (as appropriate to the instrument).</i></li> <li>• <b>TONE</b> Consistent tone production of sustained notes on major scale within range with varying dynamic levels. <i>FL, OB, BSN, SAX – perform basic vibrato exercises.</i></li> <li>• <b>ART</b> Producing quality tone when performing accents. <i>FL – perform basic détaché exercises.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <b>TONE</b> Consistent tone production of sustained notes on major scale within range with varying dynamic levels.</li> <li>• <b>ART</b> 5-note lip slurs, slow. Chromatic agility exercises.</li> <li>• <b>PITCH</b> Mixed interval exercises, including intervals greater than 8ve, within range.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>T&amp;I TIMP</b> – <i>Aurally tune the instrument and retune within repertoire.</i></li> <li>• <b>ART MLTS</b> – <i>4-mallet technique.</i></li> </ul>	Technique
			Performance



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## Level 7

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li>• <b>INST</b> Perform on a correctly maintained and set-up instrument, making adjustments as required.</li> <li>• <b>S&amp;T</b> Accurately perform symbols and terms including:  less common time signatures as found in repertoire, eg. <math>\frac{5}{4}</math> <math>\frac{3}{2}</math> <math>\frac{6}{4}</math> Perform all the musical symbols and terms as per repertoire or as required in the Technique dimension.</li> <li>• <b>R&amp;M</b> Perform time signatures, key signatures and modulations as per repertoire, including multiple time signatures (at least one time signature change within repertoire).  Ensemble repertoire keys (concert pitch): all keys up to <math>E^b</math> and A majors and relative minors.</li> <li>• <b>SR</b> Sight-read level 5 music.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T</b> VA, CB – treble clef. VC – tenor clef. BG – advanced jazz articulations, including:  </li> </ul>
Technique	<ul style="list-style-type: none"> <li>• <b>POST</b> Perform with appropriate and effective playing positions, including standing for performing solos where appropriate.</li> <li>• <b>T&amp;I</b> Consistently play with good tuning and intonation.</li> <li>• <b>TONE</b> Perform with good tone quality over all dynamic levels from <i>p</i> to <i>f</i>.</li> <li>• <b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li>• <b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>ART</b> Col Legno, Hook Strokes, starting up and down and slurred. VN, VA, VC – simple chords with at least 1 stopped note.</li> <li>• <b>PITCH</b> Fluent in, and making appropriate use of, the first four positions across all 4 strings. VC – 2<sup>nd</sup> position and extensions. BG – Slide, and all fret positions.</li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Demonstrate mastery of literacy and technique appropriate to this level, synthesised in a musical performance.</li> <li>• Perform as a soloist and in ensembles and chamber groups. Perform from music notation and from memory.</li> <li>• Stylistically perform in an increasing range of genres, historical periods and musical forms.</li> <li>• Musically respond to the finer nuances of conducting directions and cues, and contribute to the musical direction of the ensemble.</li> <li>• Demonstrate ensemble skills, active engagement and responsibility in rehearsals and performances.</li> <li>• Make adjustments to the playing of own part to contribute to a greater musical outcome of the ensemble.</li> </ul>	


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Woodwind	Brass	Percussion	Literacy
<ul style="list-style-type: none"> <li>• <b>INST</b> BSN – flick keys.</li> <li>• <b>S&amp;T</b> Trills. BSN – tenor clef. SAX – advanced jazz articulations, including:</li> </ul> 	<ul style="list-style-type: none"> <li>• <b>INST</b> TPT, TBN – mute.</li> <li>• <b>S&amp;T</b> TPT, FH, EUPH, TBA – simple valve trills. TPT, TBN – advanced jazz articulations, including:</li> </ul> 	<ul style="list-style-type: none"> <li>• <b>INST</b> Perform on instruments with correctly-adjusted height.</li> <li>• <b>S&amp;T</b> Drum kit notation.</li> </ul>	
<ul style="list-style-type: none"> <li>• <b>T&amp;I</b> BSN long fingerings for improved intonation. CL add fingers to adjust throat notes for improved intonation.</li> <li>• <b>TONE</b> Play sustained notes for increasing time. FL, OB, BSN, SAX – perform repertoire with vibrato.</li> <li>• <b>ART</b> Advanced articulation patterns within range. FL – incorporate détaché in performance as appropriate.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>POST</b> increasing finger/slide dexterity in exercises and repertoire.</li> <li>• <b>T&amp;I</b> FH - the ability to move the RH to adjust the pitch as needed.</li> <li>• <b>TONE</b> Play sustained notes for increasing time.</li> <li>• <b>ART</b> faster 5-note lip slurs. Advanced articulation patterns within range. TBN (trigger) – valve slurring as found in repertoire.</li> <li>• <b>PITCH</b> extending mixed interval exercises in various keys within range.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>T&amp;I, TONE</b> Maintain consistent, blended tone across the instrument. TIMP – play with good tuning and intonation.</li> <li>• <b>ART</b> SD – maintaining appropriate sticking patterns with multiple time signatures. KIT – Rock (combination of accented and non-accented rhythms to create rock grooves and fills).</li> <li>• <b>PITCH</b> MLTS – frequent ascending and descending semiquaver passages and/or quavers in cut common time.</li> </ul>	Technique
			Performance

**Instrument key:** VN = violin, VA = viola, VC = cello, CB = double bass, OS = orchestral strings, BG = bass guitar, FL = flute, OB = oboe, CL = clarinet, SAX = saxophones, BSN = bassoon, REED = all reed instruments, TPT = trumpet, FH = French horn, TBN = trombone, TBA = tuba, EUPH = euphonium, SD = snare, MLTS = mallet percussion, TIMP = timpani, AUX = auxiliary percussion, KIT = drumkit/set



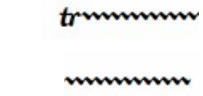

## Level 8

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li>• <b>INST</b> Perform on a correctly maintained and set-up instrument, making adjustments as required.</li> <li>• <b>S&amp;T</b> Demonstrate an increased ability to correctly and artistically interpret and apply all the musical symbols and terms as per repertoire, including: Irregular time signatures, eg. <math>\frac{7}{8}</math> <math>\frac{5}{8}</math></li> <li>• <b>R&amp;M</b> Perform common and irregular time signatures, key signatures and modulations as per repertoire, and major and minor keys up to four sharps and four flats.  Ensemble repertoire keys (concert pitch): all keys up to A<sup>b</sup> and E majors and relative minors.</li> <li>• <b>SR</b> Sight-read level 6 music.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T BG</b> – <i>stylistic performance of</i> </li> <li>• <b>R&amp;M VN, VA, VC</b> – <i>3-note chords.</i> <i>BG</i> – <i>perform repertoire using chord symbols.</i></li> </ul>
Technique	<ul style="list-style-type: none"> <li>• <b>POST</b> Perform with appropriate and effective playing positions, including standing for performing solos where appropriate.</li> <li>• <b>T&amp;I</b> Consistently play with good tuning and intonation.</li> <li>• <b>TONE</b> Perform with a range of tone qualities, appropriate to the style.</li> <li>• <b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li>• <b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>TONE OS</b> Perform with <i>vibrato as required by repertoire.</i></li> <li>• <b>ART OS</b> Apply articulations as found in repertoire: <i>collé.</i> VN, VA, VC – <i>3- and 4- note chords (2+2).</i> OS Perform with <i>spiccato as required by repertoire.</i></li> <li>• <b>PITCH</b> Make appropriate use of: VN, VA – <i>4<sup>th</sup> and half positions.</i> VC – <i>half position.</i></li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Demonstrate mastery of literacy and technique appropriate to this level, synthesised in a musical performance.</li> <li>• Perform as a soloist and in ensembles and chamber groups. Perform from music notation and from memory.</li> <li>• Stylistically perform in an increasing range of genres, historical periods and musical forms.</li> <li>• Musically respond to the finer nuances of conducting directions and cues, and contribute to the musical direction of the ensemble.</li> <li>• Demonstrate ensemble skills, active engagement and responsibility in rehearsals and performances.</li> <li>• Make adjustments to the playing of own part to contribute to a greater musical outcome of the ensemble.</li> </ul>	

**Objectives key:** INST= Instrument, S&T = Symbols & Terms, R&M = Rhythm & Melody, SR = Sight-Reading, POST= Posture, T&I = Tuning & Intonation, ART = Articulation, PITCH = Pitch Repertoire





Woodwind	Brass	Percussion	Literacy
<ul style="list-style-type: none"> <li><b>S&amp;T SAX</b> – stylistic performance of</li> </ul>  <ul style="list-style-type: none"> <li><b>R&amp;M FL</b> – playing an octave above written pitch as required by repertoire.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T TPT, TBN</b> – stylistic performance of</li> </ul>  <ul style="list-style-type: none"> <li><b>R&amp;M TPT</b> – transposition up a tone.</li> <li><b>FH</b> – transposition E<sup>b</sup> with no key signature (accidentals only).</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T TIMP</b> – trill roll:</li> </ul> 	
<ul style="list-style-type: none"> <li><b>TONE FL, OB, BSN, SAX</b> – effective use of vibrato to improve musicality.</li> <li><b>CL, SAX</b> – appropriate reed for style and optimal tone.</li> <li><b>ART</b> clear articulation across all dynamic levels.</li> <li><b>FL</b> – double-tonguing exercises.</li> <li><b>PITCH</b> advanced techniques, eg. Glissando, scoop.</li> </ul>	<ul style="list-style-type: none"> <li><b>T&amp;I FH</b> – adjust intonation via RH position and/or alternate fingerings.</li> <li><b>TONE TBN, EUPH, TBA (B<sup>b</sup>)</b> – B<sup>b</sup> pedal note.</li> <li><b>TBA (E<sup>b</sup>)</b> – E<sup>b</sup> pedal note.</li> <li><b>ART</b> Double-tonguing at MM=80, starting on mid-range note, at repeated pitch</li> </ul>  <ul style="list-style-type: none"> <li><b>PITCH</b> Technical exercises in scales in 3rds, on previously studied major keys within ranges.</li> <li><b>TBA (4-valve), EUPH (4-valve), TBN (trigger)</b> – Use 4th valve/trigger to chromatically extend lower range.</li> </ul>	<ul style="list-style-type: none"> <li><b>T&amp;I, TONE SD</b> – effective sticking patterns to produce a consistent, blended tone.</li> <li><b>KIT</b> – balanced pitch control across all drums and cymbals.</li> <li><b>ART MLTS</b> – advanced double stopping.</li> <li><b>TIMP</b> – advanced cross-sticking (semiquavers).</li> <li><b>SD</b> – syncopated, accented phrases.</li> <li><b>KIT</b> – Funk (combination of accented and non-accented rhythms to create funk grooves and fills).</li> </ul>	Technique
	Performance		





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## Level 9

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li>• <b>INST</b> Perform on a correctly maintained and set-up instrument, making adjustments as required.</li> <li>• <b>S&amp;T</b> Demonstrate a fluency and sensitivity in interpreting and applying all the musical symbols and terms as per repertoire, including ornamentation.</li> <li>• <b>R&amp;M</b> Perform common and irregular time signatures, key signatures, modes and modulations as per repertoire.</li> </ul> <p>Ensemble repertoire keys (concert pitch): all keys up to A<sup>b</sup> and E majors and relative minors.</p> <ul style="list-style-type: none"> <li>• <b>SR</b> Sight-read level 7 music.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T</b> Changing clefs as relevant, thumb position symbols, eg. <math>\phi</math> <math>\Phi</math>, 8va, 8vb, senza/con sordino, mute, loco, ornamentation such as mordent, turn, appoggiatura, and as found in repertoire. <i>BG –</i> </li> <li>• <b>R&amp;M</b> diamond harmonics </li> </ul>
Technique	<ul style="list-style-type: none"> <li>• <b>POST</b> Perform with appropriate and effective playing positions, including standing for performing solos where appropriate.</li> <li>• <b>T&amp;I</b> Consistently play with a high level of tuning and intonation.</li> <li>• <b>STONE</b> Perform with good tone quality over all dynamic levels.</li> <li>• <b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li>• <b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>T&amp;I</b> <i>VC, CB, BG – tune with harmonics.</i> <i>VN, VA – tuning in 5<sup>ths</sup>.</i></li> <li>• <b>STONE OS</b> <i>Use the bow in such a manner as to produce a variety of tone colourings.</i></li> <li>• <b>ART</b> <i>BG – taps.</i></li> <li>• <b>PITCH</b> <i>All positions within the prescribed range as required in repertoire.</i> <i>VN, VA – 5<sup>th</sup> position.</i> <i>VC, CB – 5<sup>th</sup> and thumb positions.</i></li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Demonstrate mastery of literacy and technique appropriate to this level, synthesised in a musical performance.</li> <li>• Perform as a soloist and in ensembles and chamber groups. Perform from music notation and from memory.</li> <li>• Stylistically perform in an increasing range of genres, historical periods and musical forms.</li> <li>• Musically respond to the finer nuances of conducting directions and cues, and contribute to the musical direction of the ensemble.</li> <li>• Demonstrate ensemble skills, active engagement and responsibility in rehearsals and performances.</li> <li>• Make adjustments to the playing of own part to contribute to a greater musical outcome of the ensemble.</li> </ul>	


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Woodwind	Brass	Percussion	
<ul style="list-style-type: none"> <li>• <b>S&amp;T</b> ornamentation such as turns, mordents, and as found in repertoire. <i>BSN – changing clefs (bass/tenor).</i> <i>SAX –</i> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T</b> ornamentation such as finger/ valve trills, mordents, and as found in repertoire. <i>TBN, EUPH, TBA – treble clef in B<sup>b</sup>.</i> <i>TBN, EUPH – tenor clef.</i> <i>TPT, TBN –</i> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>R&amp;M</b> perform quavers to create a swing style as found in repertoire. <i>SD – repertoire containing at least one tempo or rhythmic subdivision change.</i></li> </ul>	Literacy
<ul style="list-style-type: none"> <li>• <b>TONE, T&amp;I</b> Selective use of venting or alternate fingerings for improved tone and intonation. <i>CL – use venting in the altissimo register to adjust intonation.</i></li> <li>• <b>TONE FL – harmonics.</b></li> <li>• <b>ART</b> Apply stylistically appropriate tonguing for different musical styles. <i>FL – Double-tonguing at</i>  <i>MM=80, in  and in repertoire, starting on mid-range note.</i> <i>SAX – combinations of jazz articulations as found in repertoire.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <b>TONE TBN, EUPH, TBA (B<sup>b</sup>) – A pedal note.</b> <i>TBA (E<sup>b</sup>) – D pedal note.</i></li> <li>• <b>ART</b> Apply stylistically appropriate tonguing for different musical styles. Double-tonguing at MM=80,  and in repertoire, starting on mid-range note. <i>TPT, TBN – combinations of jazz articulations as found in repertoire.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <b>T&amp;I, TONE TIMP – maintain high level of tuning and intonation.</b> <i>SD – accurate stroke placement to produce consistent tone.</i></li> <li>• <b>ART MLTS – swung quavers and/or Ragtime.</b> <i>KIT – Swing and/or shuffle (combination of accented and non-accented rhythms to create swing and/or shuffle grooves and fills).</i></li> <li>• <b>PITCH TIMP – perform using 3 drums.</b></li> </ul>	Technique
			Performance

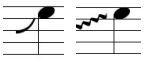
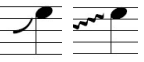



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## Level 10

Skills and techniques are cumulative across the levels

	All Instrumental Music	Strings
Literacy	<ul style="list-style-type: none"> <li>• <b>INST</b> Perform on a correctly maintained and set-up instrument, making adjustments as required.</li> <li>• <b>S&amp;T</b> Demonstrate a fluency and sensitivity in interpreting and applying all the musical symbols and terms, including: Cadenza Perform all the musical symbols and terms as per repertoire or as required in the Technique dimension.</li> <li>• <b>R&amp;M</b> Perform all time signatures, key signatures and modulations as per repertoire, including major and minor keys up to five sharps and five flats.  Ensemble repertoire keys (concert pitch): all keys up to D<sup>b</sup> and B majors and relative minors.</li> <li>• <b>SR</b> Sight-read level 8 music.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>S&amp;T OS</b> – <i>sul tasto, sul ponticello.</i></li> <li>• <b>R&amp;M VN, VA, VC</b> – <i>artificial harmonics.</i></li> </ul>  <p><i>OS</i> – double stops with 2 stopped notes.</p>
Technique	<ul style="list-style-type: none"> <li>• <b>POST</b> Perform with effective and stylistic posture and movement as appropriate.</li> <li>• <b>T&amp;I</b> Consistently play with a high level of tuning and intonation.</li> <li>• <b>TONE</b> Perform an appropriate tone quality for different styles of music.</li> <li>• <b>ART</b> Play with articulation appropriate to instrument and level of repertoire.</li> <li>• <b>PITCH</b> Play pitches within the prescribed range in repertoire and through scales and technical exercises.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>TONE OS</b> – <i>make musical decisions to apply and adjust vibrato as stylistically appropriate.</i></li> <li>• <b>ART OS</b> – <i>ricochet bowing.</i></li> <li>• <b>PITCH BG</b> – <i>all fret positions within the prescribed range as required in repertoire.</i></li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Demonstrate mastery of literacy and technique appropriate to this level, synthesised in a musical performance.</li> <li>• Perform as a soloist and in ensembles and chamber groups. Perform from music notation and from memory.</li> <li>• Stylistically perform in an increasing range of genres, historical periods and musical forms.</li> <li>• Musically respond to the finer nuances of conducting directions and cues, and contribute to the musical direction of the ensemble.</li> <li>• Demonstrate ensemble skills, active engagement and responsibility in rehearsals and performances.</li> <li>• Make adjustments to the playing of own part to contribute to a greater musical outcome of the ensemble.</li> </ul>	

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Woodwind	Brass	Percussion	
<ul style="list-style-type: none"> <li><b>S&amp;T SAX –</b></li> </ul> 	<ul style="list-style-type: none"> <li><b>S&amp;T TPT, TBN –</b></li> </ul>  <ul style="list-style-type: none"> <li><b>R&amp;M Transposition:</b> TPT – to A FH – to E.</li> </ul>	<ul style="list-style-type: none"> <li><b>S&amp;T SD –</b></li> </ul>  <p>RRLLRRL R R L L R R L L LLRLLRR L L R R L L R R</p>	Literacy
<ul style="list-style-type: none"> <li><b>tone</b> Play with consistent tone across the whole range. FL, OB, BSN, SAX – stylistically play with varied vibrato (speed and depth).</li> <li><b>ART FL – Double-tonguing at</b> MM=100, in  and in repertoire, starting on mid-range note.</li> </ul>	<ul style="list-style-type: none"> <li><b>tone</b> Play with consistent tone across the whole range. TBN, EUPH, TBA (B<sup>b</sup>) – A<sup>b</sup> pedal note. TBA (E<sup>b</sup>) – D<sup>b</sup> pedal note.</li> <li><b>ART Double-tonguing at</b> MM=100, in  and in repertoire, starting on mid-range note.</li> <li><b>PITCH</b> Develop advanced flexibility as required in repertoire.</li> </ul>	<ul style="list-style-type: none"> <li><b>T&amp;I, TONE SD – consistent tone at all dynamic levels.</b> KIT – Consistent tone with all limbs at all dynamic levels. MLTS – Play all notes with a consistent tone, either in the centre of the note, or on the very edge.</li> <li><b>ART MLTS – advanced 4-mallet technique.</b> SD – Double stroke rolls (demisemiquavers). KIT – Latin, eg. Samba (combination of accented and non-accented rhythms to create Latin grooves and fills).</li> <li><b>PITCH TIMP – perform using 4 drums.</b></li> </ul>	Technique
			Performance

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# Assessment

## Principles of Assessment

### *Assessment Planning*

Holistic judgments about student achievement should be based on a program of continuous assessment, which involves gathering information on student achievement using assessment tasks administered at suitable intervals. In most cases, this will mean one formal task per term, as well as informal and anecdotal assessment throughout the semester.

Teachers apply the Achievement Standards to make judgements about the quality and scope of learning demonstrated in each task at the relevant level. Teachers make an on-balance judgement based on the evidence of student performance in the assessment portfolio to inform future planning, student feedback and goal-setting, and academic reporting processes. Achievement standards should be awarded for each dimension before determining an overall grade

A semester's assessment portfolio should consist of both formal and informal tasks. The Achievement Standards are applied to each task, which should assess all three dimensions, but may not assess every objective. Across a semester's assessment program, all objectives should be assessed. Within the level, all objectives should be formally assessed at least once. The assessment plan for the level should show how curriculum requirements will be met. Please refer to Appendix I for a sample assessment plan.

### *Assessment Scope*

Organisation of the Instrumental Music curriculum in levels provides teachers with flexibility to appropriately plan and implement learning programs that are relevant for all students. The assessment folio of formal and informal assessment tasks, consisting of repertoire across a range of styles, scales and sight-reading, should demonstrate the concepts and complexity of the level at which the student is working. Incremental progress through the levels should be made evident to students, parents and administrators.

### *Validating Judgements*

Moderation should occur at frequent intervals between instrumental music teachers to ensure consistent and transparent application of achievement standards. The specific frequency and processes of moderation are determined and administered within regional structures.

State Calibration quality assurance processes are implemented for requirements of the QCAA Recognised Study for students achieving QCE credits through the Queensland Instrumental Music Curriculum.

All formal assessment should be video-recorded to allow students to monitor their own progress and support teacher judgement when asked to justify standards by parents or administrators. Samples required for moderation will need to be video-recorded to provide suitable evidence for moderating teachers.

## Assessment Conditions

Performance Aspects		Conditions									
<p>A balance of performance types should be used:</p> <p><i>A formal task includes a prepared piece. Scales or sight-reading are in addition to this.</i></p> <p><i>All performance types should be assessed across a semester.</i></p>		<p>PREPARED PIECE/S:</p> <ul style="list-style-type: none"> <li>Solo performance</li> <li>Small chamber group performance</li> <li>Large ensemble performance</li> </ul>					<p>SCALES/SIGHT-READING:</p> <ul style="list-style-type: none"> <li>Scales (including arpeggios and other technical exercises)</li> <li>Sight-reading</li> </ul>				
Minimum length per task	Level	1	2	3	4	5	6	7	8	9	10
	Prepared piece/s	8-12 bars		16-24 bars		1 minute		2 minutes		3 minutes	
	Sight-reading	4 bars			8 bars <i>(with complexity /content from 2 levels lower)</i>						
Other task conditions		<ul style="list-style-type: none"> <li>Performance may be accompanied or unaccompanied to suit the style and instrument.</li> <li>In ensemble performance tasks, and in solo and small group performances at later levels, it is an expectation that some tasks occur for an audience to give authenticity to the task.</li> <li>Different repertoire should be played for each assessment.</li> </ul>									
Evidence		<ul style="list-style-type: none"> <li>All formal assessment should be video-recorded.</li> <li>Where students undertake assessment in a chamber group or ensemble, tasks and repertoire must be chosen so that teachers can validly assess the work of individual students and not apply a judgment of the group to all individuals. Video recordings therefore need to clearly show the individual player and allow their part to be clearly heard.</li> </ul>									
Standard of performance		<ul style="list-style-type: none"> <li>Students should demonstrate the <u>Achievement Standards</u> in Literacy, Technique and Performance, applied to the relevant level.</li> <li>Repertoire selected should allow students to demonstrate the concepts and complexity of the level at which they are working.</li> </ul>									
Special provisions		<ul style="list-style-type: none"> <li>Where appropriate to their individual learning program, students may take longer than indicative timelines to progress through levels.</li> <li>Task conditions may be adapted as needed to suit individual student needs.</li> </ul>									

## Achievement Standards

At the relevant level of the curriculum, the student demonstrates:					
Literacy	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
	<ul style="list-style-type: none"> <li>Consistently and proficiently demonstrate appropriate use and manipulation of the <b>instrument</b></li> <li>Consistently implement correct interpretation of <b>symbols &amp; terms</b> used in repertoire</li> <li>Fluently and proficiently perform correct <b>notes</b> for correct <b>rhythmic</b> values</li> <li>Fluently and proficiently <b>sight-read</b> music at 2 levels below current performance standard</li> </ul>	<ul style="list-style-type: none"> <li>Effectively demonstrate appropriate use and manipulation of the <b>instrument</b></li> <li>Effectively implement correct interpretation of <b>symbols &amp; terms</b> used in repertoire</li> <li>Effectively perform correct <b>notes</b> for correct <b>rhythmic</b> values</li> <li>Effectively <b>sight-read</b> music at 2 levels below current performance standard</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate appropriate use and manipulation of the <b>instrument</b></li> <li>Interpret <b>symbols &amp; terms</b> used in repertoire with accuracy</li> <li>Play <b>notes</b> with accuracy. Play <b>rhythmic</b> values with accuracy</li> <li><b>Sight-read</b> music at 2 levels below current performance standard</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate use and manipulation of the <b>instrument</b> with some effectiveness</li> <li>Interpret <b>symbols &amp; terms</b> used in repertoire with some accuracy</li> <li>Play <b>notes</b> with some accuracy. Play <b>rhythmic</b> values with some accuracy</li> <li><b>Sight-read</b> music at 2 levels below current performance standard with some accuracy</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate use and manipulation of the <b>instrument</b> with limited effectiveness</li> <li>Interpret <b>symbols &amp; terms</b> used in repertoire with limited accuracy</li> <li>Play <b>notes</b> with limited accuracy. Play <b>rhythmic</b> values with limited accuracy</li> <li><b>Sight-read</b> music at 2 levels below current performance standard with limited accuracy</li> </ul>
Technique	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
	<ul style="list-style-type: none"> <li>Consistently demonstrate a body <b>posture</b> that allows efficient movement for playing the instrument</li> <li>Consistently play with good <b>tuning</b> and <b>intonation</b></li> <li>Consistently play with good <b>tone</b> quality</li> <li>Consistently and stylistically interpret and perform <b>articulation</b></li> <li>Fluently perform notes and scales within the relevant <b>range</b></li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate a body <b>posture</b> that allows effective movement for playing the instrument</li> <li>Play with effective <b>tuning</b> and <b>intonation</b></li> <li>Play with effective <b>tone</b> quality</li> <li>Effectively interpret and perform <b>articulation</b></li> <li>Effectively perform notes and scales within the relevant <b>range</b></li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate a body <b>posture</b> that allows movement for playing the instrument</li> <li>Play with satisfactory <b>tuning</b> and <b>intonation</b></li> <li>Play with satisfactory <b>tone</b> quality</li> <li>Interpret and perform <b>articulation</b></li> <li>Perform notes and scales within the relevant <b>range</b></li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate a body <b>posture</b> that allows some movement for playing the instrument</li> <li>Play with inconsistent <b>tuning</b> and <b>intonation</b></li> <li>Play with inconsistent <b>tone</b> quality</li> <li>Interpret and perform <b>articulation</b> with some accuracy</li> <li>Perform some notes and scales within the relevant <b>range</b></li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate a body <b>posture</b> that limits the playing of the instrument</li> <li>Play with limited <b>tuning</b> and <b>intonation</b></li> <li>Play with limited <b>tone</b> quality</li> <li>Interpret and perform <b>articulation</b> with limited accuracy</li> <li>Perform limited notes and scales within the relevant <b>range</b></li> </ul>
Performance	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
	<ul style="list-style-type: none"> <li>Consistently perform with artistry and musicality</li> <li>Expressively and stylistically perform repertoire</li> <li>Consistently and independently demonstrate ensemble skills and engagement</li> <li>Confidently and fluently play parts in rehearsal and performance, responding to conductor directions and/or ensemble cues</li> </ul>	<ul style="list-style-type: none"> <li>Perform with artistry and musicality</li> <li>Stylistically and confidently perform repertoire</li> <li>Confidently demonstrate ensemble skills and engagement</li> <li>Effectively play parts in rehearsal and performance, responding to conductor directions and/or ensemble cues</li> </ul>	<ul style="list-style-type: none"> <li>Perform with a sense of musicality</li> <li>Perform with satisfactory demonstration of style or genre</li> <li>Demonstrate satisfactory ensemble skills and engagement</li> <li>Play parts in rehearsal and performance, responding to conductor directions and/or ensemble cues</li> </ul>	<ul style="list-style-type: none"> <li>Perform with inconsistent musicality</li> <li>Perform with inconsistent demonstration of style or genre</li> <li>Demonstrate some ensemble skills and engagement</li> <li>Play some parts in rehearsal and performance, inconsistently responding to conductor directions and/or ensemble cues</li> </ul>	<ul style="list-style-type: none"> <li>Perform with limited musicality</li> <li>Perform with limited demonstration of style or genre</li> <li>Demonstrate limited ensemble skills and engagement</li> <li>Play limited parts in rehearsal and performance, and/or narrowly respond to conductor directions and/or ensemble cues</li> </ul>



# Appendix

## I. Sample Level Assessment Plan

Level: 7		Year: 11		Instrument: Trumpet							
Task	Task Details	Objectives assessed									
		Literacy				Technique					Perf
		INST	S&T	R&M	SR	POST	T&I	STONE	ART	PITCH	PERF
Task 1	Level 7 small ensemble prepared piece [INSERT TITLE/S] (2mins) + A major and F# natural minor scales and arpeggios – formal task, term 1		✓	✓		✓	✓			✓	✓
Task 2	Level 7 solo prepared piece [INSERT TITLE/S] (2mins) + sight-reading (level 5 repertoire) – formal task, term 2	✓			✓			✓	✓		✓
Task 5a	Active engagement and performance in weekly Concert Band rehearsals – informal, sem I	✓	✓			✓	✓			✓	✓
Task 3	Level 7 large/small ensemble prepared piece [INSERT TITLE/S] (2mins) + sight-reading (level 5 repertoire) – formal task, term 3		✓	✓	✓	✓	✓			✓	✓
Task 4	Level 7 solo prepared piece [INSERT TITLE/S] (2mins) + F# harmonic and F# melodic minor scales and arpeggio/s – formal task, term 4		✓	✓				✓	✓		✓
Task 5b	Competently play parts in Concert Band rehearsals and performance – informal, sem II	✓	✓	✓			✓	✓	✓		✓

### Teacher Notes:

- All objectives are assessed at regular intervals across the assessment program (see [Principles of Assessment](#)).
- Every task assesses Literacy, Technique and Performance (see [Principles of Assessment](#)).
- A balance of performance types is evident (see [Assessment Conditions](#)).
- Prepared pieces should be at the required length (see [Assessment Conditions](#)); scales and sight-reading are in addition to this.
- Prepared pieces should be selected to demonstrate appropriate levels of the Curriculum, such as those listed in appendices and resources for suggested repertoire.
- All formal assessment is to be video recorded and available for moderation (see [Assessment Conditions](#)).
- Ensemble performance must clearly show the individual player and allow their part to be clearly heard (see [Assessment Conditions](#)); suggested one student per part, with recording device in close proximity to student. If this is unable to be achieved in a large ensemble, assessment should occur only as small ensemble and solo.

## II. Sample Worked Profile

Level: 9		Year: 11	Instrument: Cello		
	Task Details	Literacy	Technique	Performance	
Task 1	Level 9 small ensemble prepared piece (2mins) + Level 9 scale/s and arpeggio/s – formal task, term 1	A	B	A	
Task 2	Level 9 solo prepared piece (2mins) + sight-reading (level 7 repertoire) – formal task, term 2	C	A	B	
Task 5a	Active engagement and performance in weekly Orchestra rehearsals - informal, sem I	B	A	B	
SEMESTER LEVEL OF ACHIEVEMENT		B	A	B	
		B			
Task 3	Level 9 large/small ensemble prepared piece (2mins) + sight-reading (level 7 repertoire) – formal task, term 3	A	B	B	
Task 4	Level 9 solo prepared piece (2mins) + Level 9 scale/s and arpeggio/s – formal task, term 4	B	A	A	
Task 5b	Competently play parts in Orchestra rehearsals and performance - informal, sem II	A	A	B	
SEMESTER LEVEL OF ACHIEVEMENT		A	A	B	
		B			
EXIT LEVEL OF ACHIEVEMENT		B	A	B	
		B			

### Determining Levels of Achievement:

- Assessment for each task is based on criteria for selection of objectives (see [Achievement Standards](#)); from that, an overall standard for Literacy, Technique and Performance is to be awarded.
- Each dimension must be assessed in each assessment, and each dimension is to make an equal contribution to the determination of exit levels of achievement.
- Overall achievement standards should be awarded for each dimension before determining a grade.
- Semester and Exit Levels of Achievement are derived by applying the achievement standards to make holistic judgements about the quality and scope of learning demonstrated by students at their relevant level.

### III. Sequential development of scales (including arpeggios)

- Scales should include arpeggios in the relevant keys within range (pp36-37).
- Scales and arpeggios should be performed from memory.
- Scale chart is in transposing pitch.
- Scales are cumulative across the levels, and should be revisited in later levels as range extends.
- From level 1, major scales to be played; from level 3 (band)/level 4 (strings), teach all forms of relative minors (natural, harmonic, melodic) and assess at least one form of the relative minor scale with the major; from level 7, all forms of relative minors (and the major scale) are assessed across the level.
- \* indicates first 6 notes of scale for level 1.
- Chromatic scales may begin on any note, within range (pp36-37), to a maximum of two octaves.
- Teachers set the scale speed according to technical capacity of the instrument at the relevant level, with minimum speeds, playing crotchets, listed below.

Curriculum Level>	1	2	3	4	5	6	7	8	9	10
Scales and arpeggios are to be played for the maximum number of octaves within range (pp36-7) without broken scales.										
Minimum speed ♩ = 60			Minimum speed ♩ = 100				Minimum speed ♩ = 120			
<b>WOODWIND</b>	WW: add relative minor scales (see above) and chromatic scale									
Flute, Oboe, Bassoon	B <sup>b</sup> *	F	E <sup>b</sup>	A <sup>b</sup>	C	D <sup>b</sup>	G	D	A	E
Clarinet, Bass Clar, Tenor Sax	C*	G	F	B <sup>b</sup>	D	E <sup>b</sup>	A	E	B	A <sup>b</sup>
Alto Sax, Baritone Sax	G*	D	C	F	A	B <sup>b</sup>	E	B	E <sup>b</sup>	A <sup>b</sup>
<b>BRASS</b>	Br: add relative minor scales (see above) and chromatic scale									
Horn	C*	B <sup>b</sup>	C	D	G	F	E <sup>b</sup>	A <sup>b</sup>	A	E
Trumpet	C*	C	D	G	F	E	A	E <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>
Trombone, Baritone, Euphonium, Tuba E <sup>b</sup> /B <sup>b</sup>	B <sup>b</sup> *	B <sup>b</sup>	C	F	E <sup>b</sup>	D	G	D <sup>b</sup>	A	A <sup>b</sup>
<b>PERCUSSION</b>	Perc: add relative minor scales (see above) and chromatic scale									
Perc: 1 octave			Perc: 2 octaves				Perc: 3 octaves			
Mallets	B <sup>b</sup> *	F	E <sup>b</sup>	A <sup>b</sup>	C	D <sup>b</sup>	G	D	A	E
<b>STRINGS</b>	Strings: add relative minor scales (see above)									
Strings: add chromatic scale										
Bass Guitar (band)	B <sup>b</sup> *	B <sup>b</sup>	C	F	E <sup>b</sup>	D	G	D <sup>b</sup>	A	A <sup>b</sup>
Violin, Double Bass Bass Guitar (strings)	D	G	A	F	B <sup>b</sup>	E <sup>b</sup>	E	A <sup>b</sup>	B	D <sup>b</sup>
Viola, Cello		C	D		B <sup>b</sup> , A					

## IV. Range Chart

All ranges in transposing pitch; levels 1-2 diatonic and levels 3-10 chromatic notes in range

Percussion scales as per scale and repertoire requirements

	Level 1	Level 2	Level 3	Level 4	Level 5
Flute					
Oboe					
Bassoon					
Clarinet in Bb					
Bass Clarinet in Bb					
Alto Saxophone					
Baritone Saxophone					
Tenor Saxophone					
Horn in F					
Trumpet in Bb					
Trombone					
Baritone					
Euphonium & Bass Guitar (band)					
Tuba Eb					
Tuba Bb					
Mallets					
Violin					
Viola					
Violoncello					
Contrabass & Bass Guitar (strings)					

Level 6

Level 7

Level 8

Level 9

Level 10

Fl.

Ob. If inst has Bb key

Bsn.

Cl.

B. Cl.

Alto Sax. If inst has key

Bari. Sax.

Ten. Sax. If inst has key

Hn.

Tpt.

Tbn. Bari. Euph & BG

Tba Eb

Tba Bb

Mlts

Vln.

Vla.

Vc.

Cb. & BG

If inst has 3rd 8ve key

If inst has the key

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