



CANADIAN CADET ORGANIZATIONS

PIPE BAND – MUSIC PROFICIENCY LEVELS QUALIFICATION STANDARD

(ENGLISH)

Cette publication est disponible en français sous le numéro A-CR-CCP-911/PG-002.

Issued on Authority of the Chief of the Defence Staff



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OPI: D Cdts 3 – Senior Staff Officer Youth Programs Development

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Contact Officer: D Cds 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-911/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-907/PF-001, *Canadian Cadet Organizations, Pipe Band – Basic Musician Instructional Guides*,
- b. A-CR-CCP-907/PG-001, *Canadian Cadet Organizations, Pipe Band – Basic Musician Qualification Standard and Plan*,
- c. A-CR-CCP-908/PF-001, *Canadian Cadet Organizations, Pipe Band – Intermediate Musician Instructional Guides*,
- d. A-CR-CCP-908/PG-001, *Canadian Cadet Organizations, Pipe Band – Intermediate Musician Qualification Standard and Plan*,
- e. A-CR-CCP-909/PF-001, *Canadian Cadet Organizations, Pipe Band – Advanced Musician Instructional Guides*,
- f. A-CR-CCP-909/PG-001, *Canadian Cadet Organizations, Pipe Band – Advanced Musician Qualification Standard and Plan*,
- g. A-CR-CCP-911/PX-001, *Canadian Cadet Organizations, Pipe Band – Music Proficiency Levels, Theory Assessments*, and
- h. A-CR-CCP-911/PY-001, *Canadian Cadet Organizations, Pipe Band – Music Proficiency Levels, Theory Assessments – Answer Keys*,

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. Suggested changes shall be in tabular format with three columns to capture; the page number, the paragraphs/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).

PROGRAM MISSION AND PARTICIPANT OUTCOMES

2. 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.

3. 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.

4. The program mission and participant outcomes are explained in greater detail in CATO 11-03, *Cadet Program Mandate*.

MUSIC TRAINING WITHIN THE CP

5. IAW CATO 11-04, *Cadet Program Outline*, 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.

6. 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.

PIPE BAND – MUSIC PROFICIENCY LEVELS QUALIFICATIONS

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

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

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

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

PIPE BAND – PRIMARY INSTRUMENTS

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

- a. Bagpipes,
- b. Snare Drum, and
- c. Bass Drum/Tenor Drum.

PIPE BAND – MUSIC PROFICIENCY LEVELS PERFORMANCE OBJECTIVES (POs)

10. 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 One is represented by the digit 1, Music Proficiency Level Two is represented by the digit 2, etc);
 - (2) the second and third digits which denotes the music topic area associated with the PO, to include:
 - (a) 00–12 – Allocated to topics within the corps/squadron program,
 - (b) 13 – Instrument Maintenance,
 - (c) 14 – Tone and Tuning,
 - (d) 15 – Music Theory,
 - (e) 16 – Rhythm and Aural Skills,
 - (f) 17 – Scales and Rudiments,
 - (g) 18 – Sight-Reading, and

- (h) 19 – Proficiency Level Repertoire; and
- (3) certain POs use letters at the end of the three digits to provide further differentiation, to include:
- (4) P – Bagpipes,
- (5) S – Snare Drum, and
- (6) BT – Bass Drum/Tenor Drum.

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

LEVEL ONE		
Topic	PO	Performance Objective
Instrument Maintenance	113P	Maintain a Practice Chanter
	113S	Maintain a Practice Drum
	113BT	Maintain a Bass Drum and a Tenor Drum
Tone and Tuning	114P	Produce Tone on a Practice Chanter
	114S	Produce Tone on a Snare Drum
	114BT	Produce Tone on a Bass Drum/Tenor Drum
Music Theory	115	Apply Music Theory
Rhythm and Aural Skills	116	Demonstrate Rhythm Skills
Technique	117P	Demonstrate Bagpipe Techniques
	117S	Play Rudiments
	117BT	Demonstrate Brushing Techniques and Flourishes
Proficiency Level Repertoire	119	Perform Level One Repertoire

LEVEL TWO		
Topic	PO	Performance Objective
Instrument Maintenance	213P	Maintain a Practice Goose
	213S	Maintain a Practice Drum
	213BT	Maintain a Bass Drum and a Tenor Drum
Tone and Tuning	214P	Produce Tone on a Practice Goose
	214S	Tune a Snare Drum
	214BT	Tune a Bass Drum/Tenor Drum
Music Theory	215	Apply Music Theory
Rhythm and Aural Skills	216P	Demonstrate Rhythm and Aural Skills
	216S	Demonstrate Rhythm and Aural Skills
	216BT	Demonstrate Rhythm and Aural Skills
Technique	217P	Demonstrate Bagpipe Techniques
	217S	Play Rudiments
	217BT	Demonstrate Techniques and Flourishes
Sight-Reading	218	Sight-Read Music
Proficiency Level Repertoire	219	Perform Level Two Repertoire

LEVEL THREE		
Topic	PO	Performance Objective
Instrument Maintenance	313P	Maintain a Bagpipe
	313S	Maintain a Snare Drum
	313BT	Maintain a Bass Drum and a Tenor Drum
Tone and Tuning	314P	Tune a Bagpipe
	314S	Tune a Snare Drum
	314 BT	Tune a Bass Drum/Tenor Drum
Music Theory	315	Apply Music Theory
Rhythm and Aural Skills	316P	Demonstrate Rhythm and Aural Skills
	316S	Demonstrate Rhythm and Aural Skills
	316BT	Demonstrate Rhythm and Aural Skills
Technique	317P	Demonstrate Bagpipe Techniques
	317S	Play Rudiments
	317BT	Demonstrate Techniques and Flourishes
Sight-Reading	318	Sight-Read Music
Proficiency Level Repertoire	319	Perform Level Three Repertoire

LEVEL FOUR		
Topic	PO	Performance Objective
Instrument Maintenance	413P	Maintain a Bagpipe
	413S	Maintain a Snare Drum and Bass Drum and a Tenor Drum
	413BT	Maintain a Practice Drum
Tone and Tuning	414P	Tune a Bagpipe
	414S	Produce Tone on a Bass Drum/Tenor Drum
	414BT	Produce Tone on a Snare Drum
Music Theory	415	Apply Music Theory
Rhythm and Aural Skills	416P	Demonstrate Rhythm and Aural Skills
	416S	Demonstrate Rhythm and Aural Skills
	416BT	Demonstrate Rhythm and Aural Skills
Technique	417P	Demonstrate Bagpipe Techniques
	417S	Demonstrate Drum Techniques
	417BT	Demonstrate Drum Techniques
Sight-Reading	418	Sight-Read Music
Proficiency Level Repertoire	419	Perform Level Four Repertoire

LEVEL FIVE		
Topic	PO	Performance Objective
Instrument Maintenance	513P	Maintain a Bagpipe
	513S	Maintain a Bass Drum and a Tenor Drum
	513BT	Maintain a Practice Drum
Tone and Tuning	514P	Tune a Bagpipe
	514S	Tune a Bass Drum/Tenor Drum
	514BT	Tune a Snare Drum
Music Theory	515P	Apply Music Theory
	515S	Apply Music Theory
	515BT	Apply Music Theory
Rhythm and Aural Skills	516P	Demonstrate Rhythm and Aural Skills
	516S	Demonstrate Rhythm and Aural Skills
	516BT	Demonstrate Rhythm and Aural Skills
Technique	517P	Demonstrate Bagpipe Techniques
	517S	Demonstrate Drum Techniques
	517BT	Demonstrate Drum Techniques
Sight-Reading	518	Sight-Read Music
Proficiency Level Repertoire	519	Perform Level Five Repertoire

METHOD OF ACHIEVING POs

12. The majority of standards for each PO related to Pipe Band – Music Proficiency Levels qualifications are skills-based. These skills can be acquired through the music training opportunities within the CP identified in paragraph 5., 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 to be used when determining if a cadet has achieved each PO standard related to Pipe Band – Music Proficiency Levels qualifications.

USE OF THE QS

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

14. This QS shall be used as the primary authority governing the development, implementation, conduct, and evaluation of training and standards resulting from the Pipe Band – Music Proficiency Levels qualifications. This QS shall also be used by the D Cdts & JCR as the primary reference for validation of music training within the CP.

15. 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 Pipe 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 EOs and lesson specifications (LSs). These EOs and LSs are included in the following training control documents:

- a. A-CR-CCP-907/PG-001, *Canadian Cadet Organizations, Pipe Band – Basic Musician Qualification Standard and Plan*,
- b. A-CR-CCP-908/PG-001, *Canadian Cadet Organizations, Pipe Band – Intermediate Musician Qualification Standard and Plan*, and
- c. A-CR-CCP-909/PG-001, *Canadian Cadet Organizations, Pipe Band – Advanced Musician Qualification Standard and Plan*.

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
PIPE BAND – MUSIC PROFICIENCY LEVEL ONE POs

1. **Performance Objectives.** The following Pipe Band – Music Proficiency Level One POs are included in this section:
 - a. PO 113P – Maintain a Practice Chanter,
 - b. PO 113S – Maintain a Practice Drum,
 - c. PO 113BT – Maintain a Bass Drum and a Tenor Drum,
 - d. PO 114P – Produce Tone on a Practice Chanter,
 - e. PO 114S – Produce Tone on a Snare Drum,
 - f. PO 114BT – Produce Tone on a Bass Drum/Tenor Drum,
 - g. PO 115 – Apply Music Theory,
 - h. PO 116 – Demonstrate Rhythm Skills,
 - i. PO 117P – Demonstrate Bagpipe Techniques,
 - j. PO 117S – Play Rudiments,
 - k. PO 117BT – Demonstrate Brushing Techniques and Flourishes, and
 - l. PO 119 – Perform Level One Repertoire.

2. **Supporting Annexes and Appendices.** Annexes to this chapter support certain POs as follows:
 - a. [Annex A](#), Rhythm Sheets Instructions, and [Annex A, Appendixes 1 to 5](#) support PO X16,
 - b. [Annex B](#), Bagpipe Technique Exercises, and [Annex B, Appendixes 1 to 5](#) support PO X17P,
 - c. [Annex C](#), Snare Drum Technique Exercises, and [Annex C, Appendixes 1 to 5](#) support PO X17S,
 - d. [Annex D](#), Bass Drum and Tenor Drum Technique Exercises, and [Annex D, Appendixes 1 to 5](#) support PO X17BT,
 - e. [Annex E](#), Repertoire Lists, and [Annex E, Appendixes 1 to 3](#) support PO X19, and
 - f. [Annex F](#), Tenor Drum Symbol Chart.

PO 113P – MAINTAIN A PRACTICE CHANTER

1. **Performance.** Maintain a Practice Chanter.
2. **Conditions**
 - a. Given:
 - (1) Practice chanter,
 - (2) Waxed hemp,
 - (3) Scissors/utility knife,
 - (4) Supervision, and
 - (5) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a practice chanter by:
 - a. disassembling;
 - b. identifying the parts, to include:
 - (1) mouthpiece,
 - (2) top section,
 - (3) reed,
 - (4) bottom section, and
 - (5) sole;
 - c. removing moisture;
 - d. lapping the joint;
 - e. assembling; and
 - f. storing.
4. **Remarks.** N/A.

PO 113S – MAINTAIN A PRACTICE DRUM

1. **Performance.** Maintain a Practice Drum.
2. **Conditions**
 - a. Given:
 - (1) Practice drum,
 - (2) Snare drum sticks,
 - (3) Maintenance kit,
 - (4) Supervision, and
 - (5) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a practice drum by:
 - a. identifying the parts, to include:
 - (1) practice pad,
 - (2) batter (top) ring,
 - (3) batter (top) head,
 - (4) tension bolts,
 - (5) down tube (tension bracket),
 - (6) shell,
 - (7) carry hook or harness mount,
 - (8) top snare,
 - (9) bottom snare,
 - (10) bottom head, and
 - (11) carrying handle;
 - b. cleaning (wiping); and
 - c. storing.
4. **Remarks**
 - a. A practice drum is a pipe band snare drum with a practice pad placed on the batter drumhead.
 - b. Do not store practice pad and snare drum sticks in a drum case as this may cause damage to the head and shaft of the snare drum stick as well as the drum.

PO 113BT – MAINTAIN A BASS DRUM AND A TENOR DRUM

1. **Performance.** Maintain a Bass Drum and a Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum,
 - (2) Tenor drum,
 - (3) Maintenance kit,
 - (4) Supervision,
 - (5) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a bass drum and a tenor drum by:
 - a. identifying the parts, to include:
 - (1) drumheads,
 - (2) tension bolts,
 - (3) tension bolt washer,
 - (4) shell,
 - (5) tension bolt internal screw guides,
 - (6) carry hook or harness mount,
 - (7) counter hoops (right and left),
 - (8) tension bracket,
 - (9) tension bolt clasp, and
 - (10) drumhead dampener;
 - b. cleaning (wiping); and
 - c. storing.
4. **Remarks.** N/A.

PO 114P – PRODUCE TONE ON A PRACTICE CHANTER

1. **Performance.** Produce Tone on a Practice Chanter.
2. **Conditions**
 - a. Given:
 - (1) Practice chanter, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will produce tone on a practice chanter by sustaining a whole note at a constant pitch.
4. **Remarks.** A chromatic tuner may be used to evaluate consistency of pitch produced on the practice chanter.

PO 114S – PRODUCE TONE ON A SNARE DRUM

1. **Performance.** Produce Tone on a Snare Drum.
2. **Conditions**
 - a. Given:
 - (1) Snare drum sticks,
 - (2) Snare drum, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will produce tone on a snare drum by:
 - a. identifying what affects tone, to include:
 - (1) selecting and matching snare drum sticks,
 - (2) selecting drum shells,
 - (3) tensioning snares, and
 - (4) tensioning drumheads; and
 - b. striking the drum.
4. **Remarks.** N/A.

PO 114BT – PRODUCE TONE ON A BASS DRUM/TENOR DRUM

1. **Performance.** Produce Tone on a Bass Drum/Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum,
 - (2) Standard bass drum mallet (foam head),
 - (3) Military bass drum mallet (hard felt/wood head),
 - (4) Flourishing pipe band bass drum mallet (covered wood head),
 - (5) Standard pipe band tenor drum mallet,
 - (6) Rhythm/flourishing tenor drum mallet,
 - (7) Tenor drum,
 - (8) Tenor drum mallets, and
 - (9) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. identify types of bass drum and tenor drum mallets, to include:
 - (1) standard bass drum mallet (foam head),
 - (2) military bass drum mallet (hard felt/wood head),
 - (3) flourishing pipe band bass drum mallet (covered wood head),
 - (4) standard pipe band tenor drum mallet,
 - (5) standard flourishing tenor drum mallet, and
 - (6) rhythm/flourishing tenor drum mallet; and
 - b. produce tone on a bass drum/tenor drum with mallets by brushing and centering on the drumhead(s).
4. **Remarks.** N/A.

PO 115 – APPLY MUSIC THEORY

1. **Performance.** Apply Music Theory.
2. **Conditions**
 - a. Given:
 - (1) Pencil,
 - (2) Eraser,
 - (3) Manuscript paper,
 - (4) Paper copy of a keyboard, and
 - (5) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
 - a. identifying pitch, to include:
 - (1) the musical alphabet,
 - (2) the treble clef, alto clef, and bass clef, and
 - (3) the grand staff;
 - b. recognizing rhythm, to include:
 - (1) note and rest values up to sixteenth notes, and
 - (2) time signatures (2/4, 3/4, 4/4, 6/8);
 - c. identifying music notation, to include:
 - (1) staff,
 - (2) parts of a note,
 - (3) bar lines (single and double),
 - (4) repeat signs, and
 - (5) ledger lines; and
 - d. defining the three purposes of a grace note, to include:
 - (1) accent,
 - (2) embellishment, and
 - (3) separate.
4. **Remarks.** N/A.

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 classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm skills by clapping, tapping or counting Level One rhythms while respecting given tempo markings.
4. **Remarks.** The cadet will be given time to practice the Level One rhythm sheet before the assessment.

PO 117P – DEMONSTRATE BAGPIPE TECHNIQUES

1. **Performance.** Demonstrate Bagpipe Techniques.
2. **Conditions**
 - a. Given:
 - (1) Practice chanter,
 - (2) Level One technical exercises, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will demonstrate bagpipe techniques on the practice chanter, to include:
 - a. finger positions of the 9 notes,
 - b. the scale,
 - c. arpeggios, to include:
 - (1) low A–C–E–high A,
 - (2) low A–D–F–high A, and
 - (3) low G–B–D–high G;
 - d. single grace notes, to include:
 - (1) high G,
 - (2) D, and
 - (3) E;
 - e. strikes, to include:
 - (1) F, and
 - (2) high A; and
 - f. attacks, to include:
 - (1) slow march, and
 - (2) quick march.
4. **Remarks.** N/A.

PO 117S – PLAY RUDIMENTS

1. **Performance.** Play Rudiments.
2. **Conditions**
 - a. Given:
 - (1) Practice pad,
 - (2) Snare drum sticks,
 - (3) Level One technical exercises, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will play rudiments, to include:
 - a. single strokes – alternating hands in sixteenth notes at metronome marking (M.M.) = 120,
 - b. double strokes – alternating hands in sixteenth notes at M.M. = 90,
 - c. flams – alternating hands in quarter notes at M.M. = 90,
 - d. triplets – alternating hands in eighth notes at M.M. = 96,
 - e. paradiddles – eighth notes at M.M. = 90, and
 - f. buzz stroke introduction.
4. **Remarks.** N/A.

PO 117BT– DEMONSTRATE BRUSHING TECHNIQUES AND FLOURISHES

1. **Performance.** Demonstrate Brushing Techniques and Flourishes.
2. **Conditions**
 - a. Given:
 - (1) Bass drum mallets,
 - (2) Tenor drum mallets,
 - (3) Practice table,
 - (4) Level One technical exercises, and
 - (5) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom with free from distractions.
3. **Standard.** The cadet will demonstrate brushing techniques and flourishes, to include:
 - a. brushing techniques, to include:
 - (1) the reverse “C”,
 - (2) the standard “S”,
 - (3) the standard single crossover,
 - (4) the standard double crossover, and
 - (5) the double “L”;
 - b. flourishes, to include:
 - (1) the single flourish – alternating hands in half notes at metronome marking (M.M.) quarter note = 60,
 - (2) the double flourish – both hands in half notes at M.M. quarter note = 60,
 - (3) the figure eight flourish – alternating hands in half notes at M.M. quarter note = 60;
 - c. basic attacks and cut offs, and
 - d. mallet brushing, gripping and stringing.
4. **Remarks.** N/A.

PO 119 – PERFORM LEVEL ONE REPERTOIRE

1. **Performance.** Perform Level One Repertoire.
2. **Conditions**
 - a. Given:
 - (1) Primary pipe band instrument, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will perform Level One repertoire from memory, while observing:
 - a. rhythm,
 - b. tone, and
 - c. a steady, appropriate tempo.
4. **Remarks.** N/A.

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SECTION 3
PIPE BAND – MUSIC PROFICIENCY LEVEL TWO POs

1. **Performance Objectives.** The following Pipe Band – Music Proficiency Level Two POs are included in this section:
 - a. PO 213P – Maintain a Practice Goose,
 - b. PO 213S – Maintain a Practice Drum,
 - c. PO 213BT – Maintain a Bass Drum and a Tenor Drum,
 - d. PO 214P – Produce Tone on a Practice Goose,
 - e. PO 214S – Tune a Snare Drum,
 - f. PO 214BT – Tune a Bass Drum/Tenor Drum,
 - g. PO 215 – Apply Music Theory,
 - h. PO 216P – Demonstrate Rhythm and Aural Skills,
 - i. PO 216S – Demonstrate Rhythm and Aural Skills,
 - j. PO 216BT – Demonstrate Rhythm and Aural Skills,
 - k. PO 217P – Demonstrate Bagpipe Techniques,
 - l. PO 217S – Play Rudiments,
 - m. PO 217BT – Demonstrate Techniques and Flourishes,
 - n. PO 218 – Sight-Read Music, and
 - o. PO 219 – Perform Level Two Repertoire.
2. **Supporting Annexes and Appendices.** Annexes to this chapter support certain POs as follows:
 - a. [Annex A](#), Rhythm Sheets Instructions, and [Annex A, Appendixes 1 to 5](#) support PO X16,
 - b. [Annex B](#), Bagpipe Technique Exercises, and [Annex B, Appendixes 1 to 5](#) support PO X17P,
 - c. [Annex C](#), Snare Drum Technique Exercises, and [Annex C, Appendixes 1 to 5](#) support PO X17S,
 - d. [Annex D](#), Bass Drum and Tenor Drum Technique Exercises, and [Annex D, Appendixes 1 to 5](#) support PO X17BT,
 - e. [Annex E](#), Repertoire Lists, and [Annex E, Appendixes 1 to 3](#) support PO X19, and
 - f. [Annex F](#), Tenor Drum Symbol Chart.

PO 213P – MAINTAIN A PRACTICE GOOSE

1. **Performance.** Maintain a Practice Goose.
2. **Conditions**
 - a. Given:
 - (1) Practice goose,
 - (2) Waxed hemp,
 - (3) Scissors/utility knife,
 - (4) Cleaning brushes,
 - (5) Supervision, and
 - (6) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a practice goose by:
 - a. disassembling;
 - b. identifying the parts, to include:
 - (1) mouthpiece,
 - (2) blowpipe,
 - (3) blowpipe valve,
 - (4) pipe bag,
 - (5) pipe bag cover,
 - (6) bass drone,
 - (7) tenor drones,
 - (8) drone stocks,
 - (9) cords and tassels,
 - (10) goose adapter (if applicable), and
 - (11) practice chanter;
 - c. removing moisture;
 - d. cleaning the mouthpiece and blowpipe;
 - e. cleaning the chanter;
 - f. lapping, to include:
 - (1) the chanter joint, and

- (2) the blowpipe joint;
- g. assembling;
- h. establishing appropriate drone distance and instrument fitting; and
- i. storing.

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

PO 213S – MAINTAIN A PRACTICE DRUM

1. **Performance.** Maintain a Practice Drum.
2. **Conditions**
 - a. Given:
 - (1) Practice drum,
 - (2) Snare drum carrier,
 - (3) Wrenches,
 - (4) Supervision, and
 - (5) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. identify types of:
 - (1) drumheads,
 - (2) slings,
 - (3) carriers, and
 - (4) leg rests;
 - b. size the snare drum carrier (harness/sling).
4. **Remarks.** A practice drum is a pipe band snare drum with a practice pad placed on the batter drumhead.

PO 213BT – MAINTAIN A BASS DRUM AND A TENOR DRUM

1. **Performance.** Maintain a Bass Drum and a Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum,
 - (2) Bass drum mallets,
 - (3) Bass drum carrier (harness/sling),
 - (4) Tenor drum,
 - (5) Tenor drum mallets,
 - (6) Tenor drum carrier (harness/sling),
 - (7) Rope/string for stringing mallets,
 - (8) Supervision, and
 - (9) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a bass drum/tenor drum by:
 - a. adjusting a bass drum and a tenor drum carrier (harness/sling) for fit; and
 - b. stringing a mallet.
4. **Remarks.** Where rope/string is not available, cadets may use a shoelace to string a mallet.

PO 214P – PRODUCE TONE ON A PRACTICE GOOSE

1. **Performance.** Produce Tone on a Practice Goose.
2. **Conditions**
 - a. Given:
 - (1) Practice goose, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will produce tone on a practice goose by:
 - a. alternating blowing/compressing air at a constant pressure; and
 - b. sustaining a whole note at a constant pitch.
4. **Remarks.** A chromatic tuner may be used to evaluate consistency of pitch produced on the practice goose.

PO 214S – TUNE A SNARE DRUM

1. **Performance.** Tune a Snare Drum.
2. **Conditions**
 - a. Given:
 - (1) Snare drum sticks,
 - (2) Snare drum,
 - (3) Drum key, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will tune a snare drum by tensioning:
 - a. the snares, and
 - b. the drumheads.
4. **Remarks.** N/A.

PO 214BT – TUNE A BASS DRUM/TENOR DRUM

1. **Performance.** Tune a Bass Drum/Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum,
 - (2) Bass drum mallets,
 - (3) Tenor drum,
 - (4) Tenor drum mallets,
 - (5) Drum key, and
 - (6) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will tune a bass drum/tenor drum by tensioning the drumheads.
4. **Remarks.** N/A.

PO 215 – APPLY MUSIC THEORY

1. **Performance.** Apply Music Theory.
2. **Conditions**
 - a. Given:
 - (1) Pencil,
 - (2) Eraser,
 - (3) Manuscript paper,
 - (4) Paper copy of a keyboard, and
 - (5) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
 - a. recognizing rhythm, to include:
 - (1) introductory notes,
 - (2) simple time,
 - (3) compound time,
 - (4) tied notes,
 - (5) dotted notes, and
 - (6) triplets; and
 - b. defining symbols and terms to include:
 - (1) octave,
 - (2) fermata,
 - (3) 1st/2nd endings,
 - (4) notation for repeat the previous bar,
 - (5) notation for repeat the bar above,
 - (6) dal segno (D.S.),
 - (7) da capo (D.C.),
 - (8) coda,
 - (9) accent,
 - (10) staccato,
 - (11) legato,

(12) metronome markings, and

(13) metric accents.

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

PO 216P – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Two rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Two rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) the nine notes of the scale,
 - (2) high G, D and E grace notes,
 - (3) a 2/4 quick march, and
 - (4) a 6/8 slow march.
4. **Remarks.** The cadet will be given time to practice the Level Two rhythm sheet before the assessment.

PO 216S – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Two rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Two rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) a flam,
 - (2) a drag,
 - (3) a single stroke,
 - (4) a buzz stroke,
 - (5) a 2/4 quick march, and
 - (6) a 6/8 slow march.
4. **Remarks.** The cadet will be given time to practice the Level Two rhythm sheet before the assessment.

PO 216BT – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Two rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Two rhythms while respecting given tempo markings;
 - b. identifying the metric accents for duple, triple and quadruple time; and
 - c. identifying the piano rhythms for:
 - (1) a 2/4 quick march,
 - (2) a 3/4 retreat march,
 - (3) a 4/4 quick march,
 - (4) a 6/8 quick march, and
 - (5) a 6/8 slow march.
4. **Remarks.** The cadet will be given time to practice the Level Two rhythm sheet before the assessment.

PO 217P – DEMONSTRATE BAGPIPE TECHNIQUES

1. **Performance.** Demonstrate Bagpipe Techniques.
2. **Conditions**
 - a. Given:
 - (1) Practice chanter,
 - (2) Level Two technical exercises, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will demonstrate bagpipe techniques on the practice chanter, to include:
 - a. high A grace note,
 - b. strikes, to include:
 - (1) low A,
 - (2) B,
 - (3) C,
 - (4) D, and
 - (5) E;
 - c. throws, to include:
 - (1) high A,
 - (2) high G, and
 - (3) D;
 - d. a birl, and
 - e. doublings, to include:
 - (1) low G,
 - (2) low A,
 - (3) B,
 - (4) C,
 - (5) D,
 - (6) E, and
 - (7) F.
4. **Remarks.** N/A.

PO 217S – PLAY RUDIMENTS

1. **Performance.** Play Rudiments.
2. **Conditions**
 - a. Given:
 - (1) Practice pad,
 - (2) Snare drum sticks,
 - (3) Level Two technical exercises, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will play rudiments, to include:
 - a. single strokes – alternating hands in sixteenth notes at metronome marking (M.M.) = 120,
 - b. double strokes – alternating hands in sixteenth notes at M.M. = 96,
 - c. flams – alternating hands in quarter notes at M.M.= 90,
 - d. drags – alternating hands in quarter notes at M.M. = 68,
 - e. paradiddles – in sixteenth notes at M.M. = 96, and
 - f. attack rolls in slow and quick time.
4. **Remarks.** N/A.

PO 217BT – DEMONSTRATE TECHNIQUES AND FLOURISHES

1. **Performance.** Demonstrate Techniques and Flourishes.
2. **Conditions**
 - a. Given:
 - (1) Bass drum mallets,
 - (2) Tenor drum mallets,
 - (3) Practice table,
 - (4) Level Two technical exercises, and
 - (5) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate techniques and flourishes, to include:
 - a. flourishes, to include:
 - (1) the pinwheel flourish – both hands in half notes at metronome marking (M.M.) = 60,
 - (2) the single bye-bye flourish – alternating hands in quarter notes at M.M. = 60,
 - (3) the double bye-bye flourish – both hands in half notes at M.M. = 60,
 - (4) the reverse single bye-bye flourish – alternating hands in quarter notes at M.M. = 60,
 - (5) the reverse double bye-bye flourish – both hands in half notes at M.M. = 60,
 - (6) the around the world flourish – both hands in whole notes at M.M. = 60; and
 - b. the cut-off for 2/4, 3/4, 4/4, 6/8 rhythm/beating (quick march), and
 - c. the cut-off for 2/4, 6/8 rhythm/beating (slow march).
4. **Remarks.** N/A.

PO 218 – SIGHT-READ MUSIC

1. **Performance.** Sight-Read Music.
2. **Conditions**
 - a. Given:
 - (1) Practice instrument,
 - (2) Music,
 - (3) Supervision, and
 - (4) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will sight-read music, while 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 are in a measure? Which note value gets the beat?
 - (2) What are the fingerings for those notes?
 - (3) Can you clap me the rhythm?
 - b. The music will be an étude selected from the Level One repertoire.

PO 219 – PERFORM LEVEL TWO REPERTOIRE

1. **Performance.** Perform Level Two Repertoire.
2. **Conditions**
 - a. Given:
 - (1) Primary pipe band instrument, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will perform Level Two repertoire from memory, while observing:
 - a. appropriate attack,
 - b. rhythm,
 - c. tone, and
 - d. a steady, appropriate tempo.
4. **Remarks.** N/A.

SECTION 4

PIPE BAND – MUSIC PROFICIENCY LEVEL THREE POs

1. **Performance Objectives.** The following Pipe Band – Music Proficiency Level Three POs are included in this section:
 - a. PO 313P – Maintain a Bagpipe,
 - b. PO 313S – Maintain a Snare Drum,
 - c. PO 313BT – Maintain a Bass Drum and a Tenor Drum,
 - d. PO 314P – Tune a Bagpipe,
 - e. PO 314S – Tune a Snare Drum,
 - f. PO 314BT – Tune a Bass Drum/Tenor Drum,
 - g. PO 315 – Apply Music Theory,
 - h. PO 316P – Demonstrate Rhythm and Aural Skills,
 - i. PO 316S – Demonstrate Rhythm and Aural Skills,
 - j. PO 316BT – Demonstrate Rhythm and Aural Skills,
 - k. PO 317P – Demonstrate Bagpipe Techniques,
 - l. PO 317S – Play Rudiments,
 - m. PO 317BT – Demonstrate Techniques and Flourishes,
 - n. PO 318 – Sight-Read Music, and
 - o. PO 319 – Perform Level Three Repertoire.
2. **Supporting Annexes and Appendices.** Annexes to this chapter support certain POs as follows:
 - a. [Annex A](#), Rhythm Sheets Instructions, and [Annex A, Appendixes 1 to 5](#) support PO X16,
 - b. [Annex B](#), Bagpipe Technique Exercises, and [Annex B, Appendixes 1 to 5](#) support PO X17P,
 - c. [Annex C](#), Snare Drum Technique Exercises, and [Annex C, Appendixes 1 to 5](#) support PO X17S,
 - d. [Annex D](#), Bass Drum and Tenor Drum Technique Exercises, and [Annex D, Appendixes 1 to 5](#) support PO X17BT,
 - e. [Annex E](#), Repertoire Lists, and [Annex E, Appendixes 1 to 3](#) support PO X19, and
 - f. [Annex F](#), Tenor Drum Symbol Chart.

PO 313P – MAINTAIN A BAGPIPE

1. **Performance.** Maintain a Bagpipe.
2. **Conditions**
 - a. Given:
 - (1) Bagpipe,
 - (2) Waxed hemp,
 - (3) Scissors/utility knife,
 - (4) Cleaning brushes,
 - (5) Pipe bag seasoning,
 - (6) Stock plugs (five),
 - (7) Supervision, and
 - (8) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a bagpipe by:
 - a. disassembling;
 - b. identifying:
 - (1) the parts, to include:
 - (a) mouthpiece,
 - (b) blowpipe,
 - (c) blowpipe valve,
 - (d) water trap,
 - (e) pipe bag,
 - (f) pipe bag cover,
 - (g) bass drone,
 - (h) bass drone reed,
 - (i) tenor drones,
 - (j) tenor drone reeds,
 - (k) drone stocks,
 - (l) cords and tassels,
 - (m) ring cap,

- (n) ferrule,
 - (o) projecting mount,
 - (p) pipe chanter,
 - (q) pipe chanter reed, and
 - (r) sole;
 - (2) items required in a bagpipe maintenance kit, to include:
 - (a) black waxed hemp,
 - (b) stock plugs (five),
 - (c) knife/scissors,
 - (d) chanter brushes,
 - (e) drone brushes,
 - (f) pipe bag seasoning,
 - (g) extra chanter reeds, and
 - (h) an extra blowpipe valve; and
 - (3) types of pipe bags;
 - c. removing moisture;
 - d. seasoning the pipe bag;
 - e. cleaning, to include:
 - (1) the mouthpiece and blowpipe,
 - (2) the chanter, and
 - (3) the drones,
 - f. lapping, to include:
 - (1) the stocks, and
 - (2) the tuning slides;
 - g. removing reeds;
 - h. inserting reeds;
 - i. assembling; and
 - j. storing.
4. **Remarks.** N/A.

PO 313S – MAINTAIN A SNARE DRUM

1. **Performance.** Maintain a Snare Drum.
2. **Conditions**
 - a. Given:
 - (1) Snare drum,
 - (2) Maintenance kit,
 - (3) Supervision, and
 - (4) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. identify the parts of a snare drum, to include:
 - (1) top insert,
 - (2) suspension ring,
 - (3) lug nut,
 - (4) snare height adjustment bolt,
 - (5) top snare assembly,
 - (6) intermediate ring,
 - (7) height adjustment nut,
 - (8) tension wheel,
 - (9) bottom snare ring,
 - (10) bottom insert and spacer, and
 - (11) external snare assembly;
 - b. identify items required in a pipe band snare drum maintenance kit, to include:
 - (1) drum key,
 - (2) WD 40 oil,
 - (3) light wood oil,
 - (4) flat head screwdriver,
 - (5) terrycloth towel,
 - (6) fine grit sandpaper,

- (7) replacement parts, to include:
 - (a) tension bolts,
 - (b) heads, and
 - (c) snares;
 - (8) rubber mallet, and
 - (9) Vaseline; and
- c. maintain a snare drum by inspecting and cleaning all parts listed in paragraph 3a.

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

PO 313BT – MAINTAIN A BASS DRUM AND A TENOR DRUM

1. **Performance.** Maintain a Bass Drum and a Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum,
 - (2) Bass drum mallets,
 - (3) Bass drum mallet head,
 - (4) Dampening device,
 - (5) Tenor drum,
 - (6) Tenor drum mallets,
 - (7) Tenor drum mallet head,
 - (8) Maintenance kit,
 - (9) Supervision, and
 - (10) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. identify equipment and items required in a bass/tenor maintenance kit, to include:
 - (1) drum key,
 - (2) WD 40 oil,
 - (3) light wood oil,
 - (4) flathead screwdriver,
 - (5) terrycloth towel,
 - (6) fine grit sandpaper,
 - (7) replacement parts, to include:
 - (a) drumhead,
 - (b) dampening device, and
 - (c) tension bolts;
 - (8) rubber mallet, and
 - (9) Vaseline; and

- b. maintain a bass drum, tenor drum and mallets by:
 - (1) replacing heads and dampening devices; and
 - (2) inspecting and cleaning the following parts:
 - (a) tension rods,
 - (b) tension brackets,
 - (c) counter hoops,
 - (d) shell,
 - (e) bass drum mallets, and
 - (f) tenor drum mallets.

- 4. **Remarks.** When inspecting and cleaning the parts of the bass drum, tenor drum and mallets, ensure that each part is not worn or warped. All drum parts have to be oiled to maintain the longevity of the instrument.

PO 314P – TUNE A BAGPIPE

1. **Performance.** Tune a Bagpipe.
2. **Conditions**
 - a. Given:
 - (1) Bagpipe, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. identify types of drone and chanter reeds;
 - b. produce tone on a bagpipe by:
 - (1) alternating blowing/compressing air at a constant pressure; and
 - (2) sustaining a whole note at a constant pitch; and
 - c. tune a bagpipe without a chanter.
4. **Remarks.** A chromatic tuner may be used to evaluate consistency of pitch produced on the bagpipe.

PO 314S – TUNE A SNARE DRUM

1. **Performance.** Tune a Snare Drum.
2. **Conditions**
 - a. Given:
 - (1) Snare drum sticks,
 - (2) Snare drum,
 - (3) Drum key, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. produce tone on a snare drum by striking the drum; and
 - b. tune the snare drum by heightening:
 - (1) the internal snare, and
 - (2) the external snare.
4. **Remarks.** The cadet will further enhance their tonal knowledge through a practical exercise of tapping the snare drum in various places across the batter head and snare head as well as running their fingers across the external snare to inspect height and tension.

PO 314BT – TUNE A BASS DRUM/TENOR DRUM

1. **Performance.** Tune a Bass Drum/Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum mallets,
 - (2) Tenor drum mallets,
 - (3) Bass drum,
 - (4) Tenor drum,
 - (5) Drum key, and
 - (6) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. produce tone on a bass drum and tenor drum while controlling dynamics, to include:
 - (1) brushing,
 - (2) stroking, and
 - (3) striking, to include:
 - (a) muffled, and
 - (b) dead; and
 - (4) setting up and adjusting dampening devices; and
 - b. tune a bass drum and a tenor drum by adjusting the tension of the drumheads.
4. **Remarks.** The cadet will further enhance their tonal knowledge through a practical exercise of tapping and compressing the bass and tenor drums with their fingers and mallets in various places across the heads and to inspect tension and resonance.

PO 315 – APPLY MUSIC THEORY

1. **Performance.** Apply Music Theory.
2. **Conditions**
 - a. Given:
 - (1) Pencil,
 - (2) Eraser,
 - (3) Manuscript paper,
 - (4) Paper copy of a keyboard, and
 - (5) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
 - a. defining symbols and terms, to include:
 - (1) crescendo,
 - (2) decrescendo,
 - (3) fortissimo,
 - (4) forte,
 - (5) mezzo forte,
 - (6) mezzo piano,
 - (7) piano, and
 - (8) pianissimo;
 - b. transcribing pipe band music; and
 - c. classifying pipe band music, to include:
 - (1) ceol beag (little music),
 - (2) middle music, and
 - (3) ceol mor (big music/piobaireachd).
4. **Remarks.** One part of a quick and a slow march will be transcribed.

PO 316P – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Three rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Three rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) C, E and F doublings,
 - (2) D, high G and high A throws,
 - (3) a birl,
 - (4) a grip,
 - (5) a 4/4 march,
 - (6) a 6/8 march,
 - (7) a slow march,
 - (8) a reel, and
 - (9) a strathspey.
4. **Remarks.** The cadet will be given time to practice the Level Three rhythm sheet before the assessment.

PO 316S – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Three rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Three rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) metric accent for duple, triple and quadruple time,
 - (2) triplets,
 - (3) five stroke roll,
 - (4) seven stroke roll,
 - (5) nine stroke roll,
 - (6) thirteen stroke roll,
 - (7) a 4/4 quick march,
 - (8) a 6/8 quick march,
 - (9) a reel, and
 - (10) a strathspey.
4. **Remarks.** The cadet will be given time to practice the Level Three rhythm sheet before the assessment.

PO 316BT – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Three rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Three rhythms while respecting given tempo markings; and
 - b. identifying the piano rhythms for:
 - (1) a jig,
 - (2) a strathspey, and
 - (3) a reel.
4. **Remarks.** The cadet will be given time to practice the Level Three rhythm sheet before the assessment.

PO 317P – DEMONSTRATE BAGPIPE TECHNIQUES

1. **Performance.** Demonstrate Bagpipe Techniques.
2. **Conditions**
 - a. Given:
 - (1) Practice chanter,
 - (2) Level Three technical exercises, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will demonstrate bagpipe techniques on the practice chanter, to include:
 - a. a GDE tripling,
 - b. a grip,
 - c. half doublings, to include:
 - (1) low G,
 - (2) low A,
 - (3) B,
 - (4) C,
 - (5) D,
 - (6) E, and
 - (7) F;
 - d. a taorluath, and
 - e. a techum.
4. **Remarks.** N/A.

PO 317S – PLAY RUDIMENTS

1. **Performance.** Play Rudiments.
2. **Conditions**
 - a. Given:
 - (1) Practice pad,
 - (2) Snare drum sticks,
 - (3) Level Three technical exercises, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will play rudiments, to include:
 - a. single strokes – alternating hands in thirty-second notes at metronome marking (M.M.) = 68,
 - b. double strokes – alternating hands in thirty-second notes at M.M. = 80,
 - c. flams – alternating hands in eighth notes at M.M. = 90,
 - d. drags – alternating hands in eighth notes at M.M. = 76,
 - e. paradiddles – in sixteenth notes at M.M. = 110,
 - f. triplets – in eighth notes at M.M. = 96,
 - g. accented triplets – in eighth notes at M.M. = 96,
 - h. attack rolls in slow and quick time,
 - i. open five stroke rolls,
 - j. open seven stroke rolls,
 - k. open nine stroke rolls,
 - l. open thirteen stroke rolls, and
 - m. long rolls.
4. **Remarks.** N/A.

PO 317BT – DEMONSTRATE TECHNIQUES AND FLOURISHES

1. **Performance.** Demonstrate Techniques and Flourishes.
2. **Conditions**
 - a. Given:
 - (1) Bass drum mallets,
 - (2) Tenor drum mallets,
 - (3) Practice table,
 - (4) Level Three technical exercises, and
 - (5) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate techniques and flourishes, to include:
 - a. flourishes, to include:
 - (1) the butterfly flourish – both hands in quarter notes at metronome marking (M.M.) = 72,
 - (2) the crossover flourish – alternating hands in quarter notes at M.M. = 72,
 - (3) the double crossover flourish – both hands in half notes at M.M. = 72,
 - (4) the reverse crossover flourish – alternating hands in quarter notes at M.M. = 72,
 - (5) the reverse double crossover flourish – both hands in half notes at M.M. = 72,
 - (6) the front stall flourish – alternating hands in quarter notes at M.M. = 72,
 - (7) the reverse stall flourish – alternating hands in quarter notes at M.M. = 72,
 - (8) the crossed arm stall flourish – both hands in half notes at M.M. = 72,
 - b. the cut-off for a 9/8;
 - c. the cut-off for a jig rhythm/beating;
 - d. the cut-off for a strathspey rhythm/beating; and
 - e. the cut-off for a reel rhythm/beating.
4. **Remarks.** N/A.

PO 318 – SIGHT-READ MUSIC

1. **Performance.** Sight-Read Music.
2. **Conditions**
 - a. Given:
 - (1) Primary instrument,
 - (2) Music,
 - (3) Supervision, and
 - (4) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will sight-read music, while observing:
 - a. rhythm,
 - b. a steady tempo,
 - c. pitch, and
 - d. musical flow.
4. **Remarks.** N/A.

PO 319 – PERFORM LEVEL THREE REPERTOIRE

1. **Performance.** Perform Level Three Repertoire.
2. **Conditions**
 - a. Given:
 - (1) Primary pipe band instrument, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will perform Level Three repertoire from memory, while observing:
 - a. appropriate attack,
 - b. rhythm,
 - c. tone,
 - d. musical expression,
 - e. technical execution,
 - f. dynamics, and
 - g. a steady, appropriate tempo.
4. **Remarks.** N/A.

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SECTION 5
PIPE BAND – MUSIC PROFICIENCY LEVEL FOUR POs

1. **Performance Objectives.** The following Pipe Band – Music Proficiency Level Four POs are included in this section:
 - a. PO 413P – Maintain a Bagpipe,
 - b. PO 413S – Maintain a Snare Drum, Bass Drum and a Tenor Drum,
 - c. PO 413BT – Maintain a Practice Drum,
 - d. PO 414P – Tune a Bagpipe,
 - e. PO 414S – Produce Tone on a Bass Drum/Tenor Drum,
 - f. PO 414BT – Produce Tone on a Snare Drum,
 - g. PO 415 – Apply Music Theory,
 - h. PO 416P – Demonstrate Rhythm and Aural Skills,
 - i. PO 416S – Demonstrate Rhythm and Aural Skills,
 - j. PO 416BT – Demonstrate Rhythm and Aural Skills,
 - k. PO 417P – Demonstrate Bagpipe Techniques,
 - l. PO 417S – Demonstrate Drum Techniques,
 - m. PO 417BT – Demonstrate Drum Techniques,
 - n. PO 418 – Sight-Read Music, and
 - o. PO 419 – Perform Level Four Repertoire.
2. **Supporting Annexes and Appendices.** Annexes to this chapter support certain POs as follows:
 - a. [Annex A](#), Rhythm Sheets Instructions, and [Annex A, Appendixes 1 to 5](#) support PO X16,
 - b. [Annex B](#), Bagpipe Technique Exercises, and [Annex B, Appendixes 1 to 5](#) support PO X17P,
 - c. [Annex C](#), Snare Drum Technique Exercises, and [Annex C, Appendixes 1 to 5](#) support PO X17S,
 - d. [Annex D](#), Bass Drum and Tenor Drum Technique Exercises, and [Annex D, Appendixes 1 to 5](#) support PO X17BT,
 - e. [Annex E](#), Repertoire Lists, and [Annex E, Appendixes 1 to 3](#) support PO X19, and
 - f. [Annex F](#), Tenor Drum Symbol Chart.

PO 413P – MAINTAIN A BAGPIPE

1. **Performance.** Maintain a Bagpipe.
2. **Conditions**
 - a. Given:
 - (1) Bagpipe,
 - (2) Water trap,
 - (3) Blowpipe valve,
 - (4) Waxed hemp,
 - (5) Scissors/utility knife,
 - (6) Supervision, and
 - (7) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a bagpipe by installing:
 - a. a water trap, and
 - b. a blowpipe valve.
4. **Remarks.** N/A.

PO 413S – MAINTAIN A SNARE DRUM, BASS DRUM AND A TENOR DRUM

1. **Performance.** Maintain a Snare Drum, Bass Drum and a Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Snare drum,
 - (2) Bass drum,
 - (3) Tenor drum,
 - (4) Maintenance kit,
 - (5) Supervision, and
 - (6) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. maintain a snare drum by:
 - (1) replacing the heads, and
 - (2) replacing the snares; and
 - b. maintain a bass drum and a tenor drum by:
 - (1) identify the parts of a bass drum and a tenor drum and their functions, to include:
 - (a) drumheads (right and left),
 - (b) tension bolts,
 - (c) tension bolt washer,
 - (d) shell,
 - (e) tension bolt internal screw guides,
 - (f) carry hook or harness mount,
 - (g) counter hoops (right and left),
 - (h) tension bracket,
 - (i) tension bolt clasp, and
 - (j) drumhead dampening device;
 - (2) clearing (wiping); and
 - (3) storing.
4. **Remarks.** N/A.

PO 413BT – MAINTAIN A PRACTICE DRUM

1. **Performance.** Maintain a Practice Drum.
2. **Conditions**
 - a. Given:
 - (1) Practice drum,
 - (2) Supervision, and
 - (3) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a practice drum by:
 - a. identify the parts of a snare drum, to include:
 - (1) batter (top) ring,
 - (2) batter (top) head,
 - (3) tension bolts,
 - (4) down tube (tension bracket),
 - (5) shell,
 - (6) carry hook or harness mount,
 - (7) top snare,
 - (8) bottom snare,
 - (9) bottom head, and
 - (10) carrying handle,
 - b. cleaning (wiping); and
 - c. storing.
4. **Remarks.** Do not store practice pad and snare drum sticks in a drum case as this may cause damage to the head and shaft of the snare drum stick as well as the drum.

PO 414P – TUNE A BAGPIPE

1. **Performance.** Tune a Bagpipe.
2. **Conditions**
 - a. Given:
 - (1) Bagpipe, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. produce tone on a bagpipe by adjusting:
 - (1) the pipe chanter reed for strength and pitch; and
 - (2) drone reeds that are:
 - (a) double tuning,
 - (b) too strong, and
 - (c) too weak; and
 - b. tune a bagpipe with the chanter to low A.
4. **Remarks.** A chromatic tuner may be used to evaluate tuning.

PO 414S – PRODUCE TONE ON A BASS DRUM/TENOR DRUM

1. **Performance.** Produce Tone on a Bass Drum/Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum,
 - (2) Standard bass drum mallet (foam head),
 - (3) Military bass drum mallet (hard felt/wood head),
 - (4) Flourishing pipe band bass drum mallet (covered wood head),
 - (5) Standard pipe band tenor drum mallet,
 - (6) Standard flourishing tenor drum mallet,
 - (7) Rhythm/flourishing tenor drum mallet,
 - (8) Tenor drum, and
 - (9) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. identify types of bass drum/tenor drum mallets, to include:
 - (1) standard bass drum mallet (foam head),
 - (2) military bass drum mallet (hard felt/wood head),
 - (3) flourishing pipe band bass drum mallet (covered wood head),
 - (4) standard pipe band tenor drum mallet,
 - (5) standard flourishing tenor drum mallet, and
 - (6) rhythm/flourishing tenor drum mallet; and
 - b. produce tone on a bass drum/tenor drum with mallets by brushing and centering on the drumhead(s).
4. **Remarks.** N/A.

PO 414BT – PRODUCE TONE ON A SNARE DRUM

1. **Performance.** Produce Tone on a Snare Drum.
2. **Conditions**
 - a. Given:
 - (1) Snare drum sticks,
 - (2) Snare drum,
 - (3) Drum key, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will produce tone on the snare drum by:
 - a. identifying what affects tone, to include:
 - (1) selecting and matching snare drum sticks,
 - (2) selecting drum shells,
 - (3) tensioning snares, and
 - (4) drumheads, and
 - b. striking the drum.
4. **Remarks.** N/A.

PO 415 – APPLY MUSIC THEORY

1. **Performance.** Apply Music Theory.
2. **Conditions**
 - a. Given:
 - (1) Pencil,
 - (2) Eraser,
 - (3) Manuscript paper,
 - (4) Paper copy of a keyboard, and
 - (5) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will apply music theory, to include:
 - a. defining sound; and
 - b. transcribing pipe band music.
4. **Remarks.** Two parts each of a stathspey and a reel will be transcribed.

PO 416P – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Four rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Four rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) a taorluath,
 - (2) a techum,
 - (3) strikes,
 - (4) a 3/4 march,
 - (5) a 4/4 march,
 - (6) a 6/8 march,
 - (7) a 9/8 march,
 - (8) a jig,
 - (9) a reel, and
 - (10) a strathspey.
4. **Remarks.** The cadet will be given time to practice the Level Four rhythm sheet before the assessment.

PO 416S – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Four rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Four rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) a four stroke ruff,
 - (2) a flam paradiddle,
 - (3) a flam five run,
 - (4) a drag paradiddle,
 - (5) double paradiddle,
 - (6) triple paradiddle,
 - (7) a 3/4 retreat march,
 - (8) a 9/8 retreat march,
 - (9) a jig,
 - (10) a reel, and
 - (11) a strathspey.
4. **Remarks.** The cadet will be given time to practice the Level Four rhythm sheet before the assessment.

PO 416BT – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Four rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Four rhythms while respecting given tempo markings;
 - b. identifying the piano rhythms for:
 - (1) a 9/8 retreat march, and
 - (2) a hornpipe; and
 - c. identifying:
 - (1) a flam,
 - (2) a drag,
 - (3) a paradiddle,
 - (4) a single stroke, and
 - (5) a buzz stroke.
4. **Remarks.** The cadet will be given time to practice the Level Four rhythm sheet for both snare and bass/tenor before the assessment.

PO 417P – DEMONSTRATE BAGPIPE TECHNIQUES

1. **Performance.** Demonstrate Bagpipe Techniques.
2. **Conditions**
 - a. Given:
 - (1) Practice chanter,
 - (2) Level Four technical exercises, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will demonstrate bagpipe techniques on the practice chanter, to include:
 - a. a darodo,
 - b. an advanced strathspey exercise,
 - c. strikes in a reel idiom, and
 - d. a techum exercise (reel).
4. **Remarks.** N/A.

PO 417S – DEMONSTRATE DRUM TECHNIQUES

1. **Performance.** Demonstrate Drum Techniques.
2. **Conditions**
 - a. Given:
 - (1) Practice pad,
 - (2) Snare drum sticks,
 - (3) Bass drum mallets,
 - (4) Tenor drum mallets,
 - (5) Practice table,
 - (6) Level Four technical exercises, and
 - (7) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate drum techniques, to include:
 - a. rudiments on a snare drum, to include:
 - (1) tap five run at metronome marking (M.M.) = 96,
 - (2) closed five stroke rolls,
 - (3) closed seven stroke rolls,
 - (4) closed nine stroke rolls,
 - (5) closed thirteen stroke rolls,
 - (6) flams – alternating hands in sixteenth notes at M.M = 120,
 - (7) double paradiddles – in eighth notes at M.M. = 68,
 - (8) triple paradiddles – in sixteenth notes at M.M. = 68,
 - (9) flam paradiddles – in sixteenth notes at M.M. = 68,
 - (10) flam five run at M.M. = 96,
 - (11) accented triplets – in sixteenth notes at M.M. = 120,
 - (12) drag five run at M.M. = 96, and
 - (13) four stroke ruff at M.M. = 90; and

- b. brushing techniques and flourishes on a bass drum and tenor drum, to include:
 - (1) brushing techniques, to include:
 - (a) the reverse “C”,
 - (b) the standard “S”,
 - (c) the standard single crossover,
 - (d) the standard double crossover, and
 - (e) the double “L”;
 - (2) flourishes, to include:
 - (a) the single flourish – alternating hands in half notes at metronome marking (M.M.) = 60,
 - (b) the double flourish – both hands in half notes at M.M. = 60, and
 - (c) the figure eight flourish – alternating hands in half notes at M.M. =60;
 - (3) demonstrating basic attacks and cut offs, and
 - (4) basic mallet control and gripping.

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

PO 417BT – DEMONSTRATE DRUM TECHNIQUES

1. **Performance.** Demonstrate Drum Techniques.
2. **Conditions**
 - a. Given:
 - (1) Bass drum mallets,
 - (2) Tenor drum mallets,
 - (3) Practice table,
 - (4) Practice pad,
 - (5) Snare drum sticks,
 - (6) Level Four technical exercises, and
 - (7) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate drum techniques, to include:
 - a. flourishes on a tenor drum, to include:
 - (1) the monkey flip flourish – both hands in whole notes at metronome marking (M.M.) = 96,
 - (2) the outside flip flourish – alternating hands in quarter notes at M.M. = 96,
 - (3) the double outside flip flourish – both hands in quarter notes at M.M. = 96,
 - (4) the reverse butterfly flourish – alternating hands in quarter notes at M.M. = 96,
 - (5) the reverse single flourish – both hands in quarter notes at M.M. = 96,
 - (6) the reverse double flourish – alternating hands in quarter notes at M.M. = 96,
 - (7) the reverse crossed arm stall flourish – alternating hands in half notes at M.M. = 96, and
 - (8) the flourish transition – alternating hands in half notes at M.M. = 96; and
 - b. rudiments on a snare drum, to include:
 - (1) single strokes – alternating hands in sixteenth notes at metronome marking (M.M.) = 120,
 - (2) double strokes – in sixteenth notes at M.M. = 90,
 - (3) flams – alternating hands in quarter notes at M.M. = 90,
 - (4) triplets – alternating hands in eighth notes at M.M. = 96,
 - (5) paradiddles – in eighth notes at M.M. = 90, and
 - (6) buzz stroke introduction.
4. **Remarks.** N/A.

PO 418 – SIGHT-READ MUSIC

1. **Performance.** Sight-Read Music.
2. **Conditions**
 - a. Given:
 - (1) Primary instrument,
 - (2) Music, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will sight-read music, while observing:
 - a. rhythm,
 - b. a steady tempo,
 - c. pitch, and
 - d. musical flow.
4. **Remarks.** The music will be the first part of a tune selected from the Level Three repertoire.

PO 419 – PERFORM LEVEL FOUR REPERTOIRE

1. **Performance.** Perform Level Four Repertoire.
2. **Conditions**
 - a. Given:
 - (1) Primary pipe band instrument, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will perform Level Four repertoire from memory, while observing:
 - a. appropriate attack,
 - b. rhythm,
 - c. tuning,
 - d. musical expression,
 - e. technical execution,
 - f. tone, and
 - g. a steady, appropriate tempo.
4. **Remarks.** N/A.

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SECTION 6

PIPE BAND – MUSIC PROFICIENCY LEVEL FIVE POs

1. **Performance Objectives.** The following Pipe Band – Music Proficiency Level Five POs are included in this section:
 - a. PO 513P – Maintain a Bagpipe,
 - b. PO 513S – Maintain a Bass Drum and a Tenor Drum,
 - c. PO 513BT – Maintain a Practice Drum,
 - d. PO 514P – Tune a Bagpipe,
 - e. PO 514S – Tune a Bass Drum/Tenor Drum,
 - f. PO 514BT – Tune a Snare Drum,
 - g. PO 515P – Apply Music Theory,
 - h. PO 515S – Apply Music Theory,
 - i. PO 515BT – Apply Music Theory,
 - j. PO 516P – Demonstrate Rhythm and Aural Skills,
 - k. PO 516S – Demonstrate Rhythm and Aural Skills,
 - l. PO 516BT – Demonstrate Rhythm and Aural Skills,
 - m. PO 517P – Demonstrate Bagpipe Techniques,
 - n. PO 517S – Demonstrate Drum Techniques,
 - o. PO 517BT – Demonstrate Drum Techniques,
 - p. PO 518 – Sight-Read Music, and
 - q. PO 519 – Perform Level Five Repertoire.

2. **Supporting Annexes and Appendices.** Annexes to this chapter support certain POs as follows:
 - a. [Annex A](#), Rhythm Sheets Instructions, and [Annex A, Appendixes 1 to 5](#) support PO X16,
 - b. [Annex B](#), Bagpipe Technique Exercises, and [Annex B, Appendixes 1 to 5](#) support PO X17P,
 - c. [Annex C](#), Snare Drum Technique Exercises, and [Annex C, Appendixes 1 to 5](#) support PO X17S,
 - d. [Annex D](#), Bass Drum and Tenor Drum Technique Exercises, and [Annex D, Appendixes 1 to 5](#) support PO X17BT,
 - e. [Annex E](#), Repertoire Lists, and [Annex E, Appendixes 1 to 3](#) support PO X19, and
 - f. [Annex F](#), Tenor Drum Symbol Chart.

PO 513P – MAINTAIN A BAGPIPE

1. **Performance.** Maintain a Bagpipe.
2. **Conditions**
 - a. Given:
 - (1) Supervision, and
 - (2) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will describe how to maintain a bagpipe by cutting and tying a pipe bag.
4. **Remarks.** N/A.

PO 513S – MAINTAIN A BASS DRUM AND A TENOR DRUM

1. **Performance.** Maintain a Bass Drum and a Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum,
 - (2) Bass drum mallets,
 - (3) Bass drum carrier (harness/sling),
 - (4) Tenor drum,
 - (5) Tenor drum mallets,
 - (6) Tenor drum carrier (harness/sling),
 - (7) Rope/string for stringing mallets,
 - (8) Supervision, and
 - (9) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a bass drum and a tenor drum by:
 - a. adjusting the size of the carrier; and
 - b. stringing a mallet.
4. **Remarks.** Where rope/string is not available, cadets may use a shoelace to string a mallet.

PO 513BT – MAINTAIN A PRACTICE DRUM

1. **Performance.** Maintain a Practice Drum.
2. **Conditions**
 - a. Given:
 - (1) Snare drum,
 - (2) Snare drum carrier (harness/sling),
 - (3) Supervision, and
 - (4) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will maintain a practice drum by:
 - a. identifying types of:
 - (1) drumheads,
 - (2) slings,
 - (3) carriers, and
 - (4) leg rests; and
 - b. sizing the drum carrier (harness/sling).
4. **Remarks.** N/A.

PO 514P – TUNE A BAGPIPE

1. **Performance.** Tune a Bagpipe.
2. **Conditions**
 - a. Given:
 - (1) Bagpipe, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will:
 - a. adjust tone on a bagpipe by adjusting:
 - (1) the pipe chanter reed, and
 - (2) the drone reeds; and
 - b. tune a bagpipe with the chanter to:
 - (1) low A, and
 - (2) high A.
4. **Remarks.** A chromatic tuner may be used to evaluate tuning.

PO 514S – TUNE A BASS DRUM/TENOR DRUM

1. **Performance.** Tune a Bass Drum/Tenor Drum.
2. **Conditions**
 - a. Given:
 - (1) Bass drum,
 - (2) Bass drum mallet,
 - (3) Tenor drum,
 - (4) Tenor drum mallet,
 - (5) Drum key, and
 - (6) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will tune a bass drum/tenor drum by tensioning the drumheads.
4. **Remarks.** N/A.

PO 514BT – TUNE A SNARE DRUM

1. **Performance.** Tune a Snare Drum.
2. **Conditions**
 - a. Given:
 - (1) Snare drum sticks,
 - (2) Snare drum,
 - (3) Drum key, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will tune a snare drum by tensioning:
 - a. the snares, and
 - b. the drumheads.
4. **Remarks.** The cadet will further enhance their tonal knowledge through a practical exercise of striking the snare drum in various places across the batter head.

PO 515P – APPLY MUSIC THEORY

1. **Performance.** Apply Music Theory.
2. **Conditions**
 - a. Given:
 - (1) Pencil,
 - (2) Eraser,
 - (3) Manuscript paper, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will apply music theory by writing a harmony part for a given pipe tune.
4. **Remarks.** N/A.

PO 515S – APPLY MUSIC THEORY

1. **Performance.** Apply Music Theory.
2. **Conditions**
 - a. Given:
 - (1) Pencil,
 - (2) Eraser,
 - (3) Manuscript paper, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will apply music theory by writing a two-part drum score for a simple time march.
4. **Remarks.** N/A.

PO 515BT – APPLY MUSIC THEORY

1. **Performance.** Apply Music Theory.
2. **Conditions**
 - a. Given:
 - (1) Pencil,
 - (2) Eraser,
 - (3) Manuscript paper, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will apply music theory by writing a two-part flourishing routine for a simple time march.
4. **Remarks.** N/A.

PO 516P – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Five rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Five rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) a darodo,
 - (2) a hiharin,
 - (3) a rodin,
 - (4) a dre,
 - (5) a dare, and
 - (6) a ECA cadence.
4. **Remarks.** The cadet will be given time to practice the Level Five rhythm sheet before the assessment.

PO 516S – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Five rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Five rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) a flamacue, and
 - (2) open stroke roll combinations, to include:
 - (a) seven stroke,
 - (b) nine stroke, and
 - (c) thirteen stroke.
4. **Remarks.** The cadet will be given time to practice the Level Five rhythm sheet before the assessment.

PO 516BT – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Five rhythm sheet,
 - (2) An audio example of required aural skills, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate rhythm and aural skills by:
 - a. clapping, tapping or counting Level Five rhythms while respecting given tempo markings; and
 - b. identifying:
 - (1) a triplet,
 - (2) a five stroke roll,
 - (3) a seven stroke roll,
 - (4) a nine stroke roll, and
 - (5) a thirteen stroke roll.
4. **Remarks.** The cadet will be given time to practice the Level Five rhythm before the assessment.

PO 517P – DEMONSTRATE BAGPIPE TECHNIQUES

1. **Performance.** Demonstrate Bagpipe Techniques.
2. **Conditions**
 - a. Given:
 - (1) Practice chanter,
 - (2) Level Five technical exercises, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will demonstrate bagpipe techniques on the practice chanter, to include:
 - a. a thermal E grace note,
 - b. a passing D grace note,
 - c. ECA and EBA cadences,
 - d. a hiharin,
 - e. a rodin,
 - f. a dre, and
 - g. a dare.
4. **Remarks.** N/A.

PO 517S – DEMONSTRATE DRUM TECHNIQUES

1. **Performance.** Demonstrate Drum Techniques.
2. **Conditions**
 - a. Given:
 - (1) Practice pad,
 - (2) Snare drum sticks,
 - (3) Bass drum mallets,
 - (4) Tenor drum mallets,
 - (5) Practice table,
 - (6) Level Five technical exercises, and
 - (7) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate drum techniques, to include:
 - a. rudiments on a snare drum, to include:
 - (1) single strokes with moving accents,
 - (2) open stroke roll combinations,
 - (3) flam paradiddles – sixteenth notes at metronome marking (M.M.) = 76, and
 - (4) flamacues at M.M = 90; and
 - b. techniques and flourishes on a bass drum and a tenor drum, to include:
 - (1) pinwheel flourish – both hands in quarter notes at M.M. = 60,
 - (2) single bye-bye flourish – alternating hands in quarter notes at M.M. = 60,
 - (3) double bye-bye flourish – both hands in half notes at M.M. = 60,
 - (4) reverse single bye-bye flourish – alternating hands in quarter notes at M.M. = 60,
 - (5) reverse double bye-bye flourish – both hands in half notes at M.M. = 60,
 - (6) around the world flourish – both hands in whole notes at M.M. = 60,
 - (7) cut off for 2/4, 3/4, 4/4, 6/8 rhythm/beating (quick march), and
 - (8) cut off for 2/4, 6/8 rhythm/beating (slow march).
4. **Remarks.** N/A.

PO 517BT – DEMONSTRATE DRUM TECHNIQUES

1. **Performance.** Demonstrate Drum Techniques.
2. **Conditions**
 - a. Given:
 - (1) Tenor drum mallets,
 - (2) Practice table,
 - (3) Practice pad,
 - (4) Snare drum sticks,
 - (5) Level Five technical exercises, and
 - (6) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will demonstrate drum techniques, to include:
 - a. flourishes on a tenor drum, to include:
 - (1) the mallets on shoulder flourish – alternating hands in half notes at metronome marking (M.M.) = 120,
 - (2) the mallets at armpits flourish – alternating hands in quarter notes at M.M. = 120,
 - (3) the cross body “shoulder” flourish – both hands in quarter notes at M.M. = 120,
 - (4) the cross body “waist” flourish – both hands in quarter notes at M.M. = 120,
 - (5) the flat single flourish – alternating hands in quarter notes at M.M. = 120,
 - (6) the reverse flat single flourish – alternating hands in quarter notes at M.M. = 120,
 - (7) the reverse pinwheel flourish – both hands in half notes at M.M. = 108,
 - (8) the double bye-bye (same direction) – both hands in half notes at M.M. = 108,
 - (9) the flat double flourish – both hands in half notes at M.M. = 108,
 - (10) the reverse flat double flourish – both hands in half notes at M.M. = 108, and
 - (11) the strathspey body movement (Argyll) – both hands in half notes at M.M. = 132; and
 - b. rudiments on a snare drum, to include:
 - (1) single strokes – alternating hands in sixteenth notes at M.M. = 120,
 - (2) double strokes – alternating hands in sixteenth notes at M.M. = 96,
 - (3) flams – alternating hands in quarter notes at M.M.= 90,

- (4) drags – alternating hands in quarter notes at M.M. = 68,
 - (5) paradiddles – in sixteenth notes at M.M. = 96, and
 - (6) attack rolls in slow and quick time.
4. **Remarks.** All of the flourishes that come in contact with the body may be done with alternating or both hands.

PO 518 – SIGHT-READ MUSIC

1. **Performance.** Sight-Read Music.
2. **Conditions**
 - a. Given:
 - (1) Primary instrument,
 - (2) Music, and
 - (3) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet classroom free from distractions.
3. **Standard.** The cadet will sight-read music, while observing:
 - a. rhythm,
 - b. a steady tempo,
 - c. pitch, and
 - d. musical flow.
4. **Remarks.** The music will be the first part of a tune selected from the Level Four repertoire.

PO 519 – PERFORM LEVEL FIVE REPERTOIRE

1. **Performance.** Perform Level Five Repertoire.
2. **Conditions**
 - a. Given:
 - (1) Primary pipe band instrument, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will perform Level Five repertoire from memory, while observing:
 - a. appropriate attack,
 - b. rhythm,
 - c. tuning,
 - d. musical expression,
 - e. technical execution,
 - f. tone, and
 - g. a steady, appropriate tempo.
4. **Remarks.** N/A.

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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 Level Repertoire and any ensemble music they may be required to play.

USE

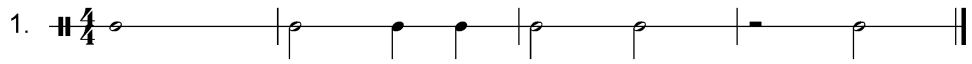
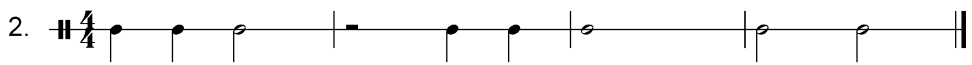
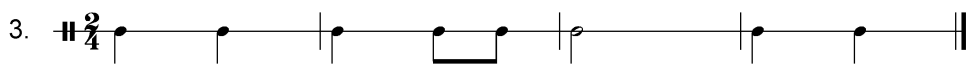


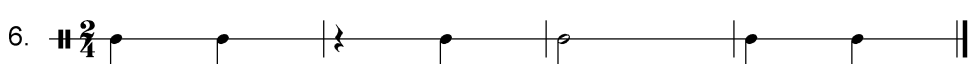
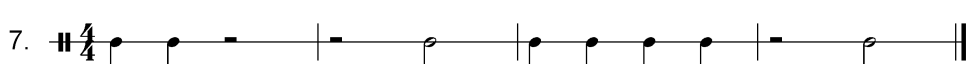

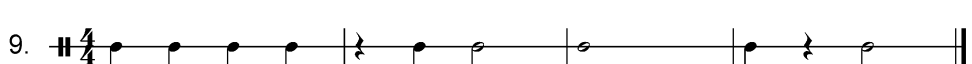
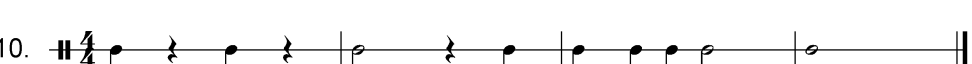
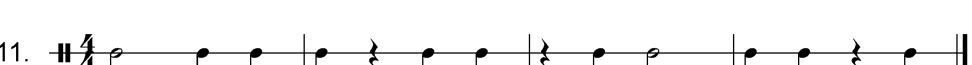
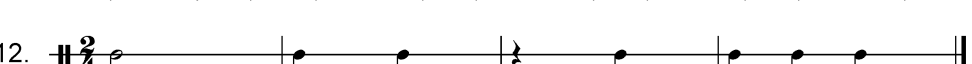



2. The cadet shall be given a copy of the level sheet for the level they are attempting.
3. The cadet shall be given ample time to study, prepare and practice the rhythms prior to any assessment.
4. The cadet is expected to prepare all the exercises listed even though not all will be required to be demonstrated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

EVALUATION

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

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LEVEL ONE RHYTHM SHEET

1. 
2. 
3. 
4. 
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12. 
13. 
14. 
15. 

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LEVEL TWO RHYTHM SHEET

1. $\sharp \frac{3}{4}$ $\text{r} \text{r} \text{q} \text{q} | \text{z} \text{q} \text{q} \text{r} | \text{r} \text{r} \text{z} | \text{r} \text{z} \text{r} \text{q}$

2. $\sharp \frac{4}{4}$ $\text{r} \text{q} \text{q} \text{r} | \text{r} \cdot \text{r} \cdot \text{r} \cdot \text{r} \cdot | \text{q} \text{q} \text{r} \cdot \text{r} \cdot | \text{r} \text{r} \text{r} \text{r}$

3. $\sharp \frac{2}{4}$ $\text{r} \text{q} \text{q} | \text{z} \text{q} \text{q} | \text{r} \cdot \text{r} | \text{q} \text{q} \text{r}$

4. $\sharp \frac{4}{4}$ $\text{q} \text{r} \text{z} | \text{q} \text{q} \text{r} | \text{z} \text{r} \text{z} \text{r} | \text{r} \cdot \text{r} \text{z} \text{r} | \text{q} \text{q} \text{z} \text{r} | \text{r}$

5. $\sharp \frac{4}{4}$ $\text{r} \cdot \text{r} \text{r} | \text{q} \text{q} \text{q} \text{q} \text{q} \text{q} \text{q} \text{q} | \text{q} \text{q} \text{q} \text{q} \text{r} | \text{r} \text{r} \text{r} \text{r}$

6. $\sharp \frac{4}{4}$ $\text{r} \text{r} \text{r} \text{q}$ (tie) $| \text{q} \text{q} \text{z} | \text{q} \text{q} \text{z} | \text{q} \text{r} \text{z} | \text{q} \text{q} \text{q} \text{q} \text{r} | \text{r} \text{r} \text{r}$

7. $\sharp \frac{2}{4}$ $\text{r} \cdot \text{r}$ (tie) $| \text{q} \text{q} \text{r}$ (tie) $| \text{z} \cdot \text{r} | \text{q} \text{q} \text{r}$

8. $\sharp \frac{3}{4}$ $\text{r} \text{z} | \text{q} \text{r}$ (tie) r $| \text{z} \text{r} \text{r} | \text{r} \cdot \text{r} \text{r} | \text{r} \cdot \text{r} \text{r}$

9. $\sharp \frac{4}{4}$ $\text{r} \cdot \text{r} \text{r} \text{z} \text{r}$ $| \text{r} \cdot \text{r} | \text{q} \text{q} \text{r} \text{q} \text{z}$ $| \text{r} \text{z} \text{r}$

10. $\sharp \frac{4}{4}$ $\text{r} \text{q} \text{q} \text{r} | \text{z} \text{r} \text{q} \text{q} \text{r} | \text{q} \text{q} \text{q} \text{q} \text{r} \cdot \text{r}$ $| \text{r} \text{r} \text{r} \text{r}$

11. $\sharp \frac{3}{4}$ $\text{r} \text{q} \text{q} \text{r} | \text{r} \cdot \text{r} \text{r} | \text{r}$ (4-measure rest) $| \text{q} \text{q} \text{r} | \text{r} \text{r} \text{r}$

12. $\sharp \frac{4}{4}$ $\text{q} \text{q} \text{q} \text{q} \text{q} \text{q} \text{q} \text{q} | \text{r} \text{q} \text{q} \text{q} \text{r}$ $| \text{z} \text{q} \text{q} \text{q} \text{r} \text{q} \text{r} | \text{r}$

13. $\sharp \frac{2}{4}$ $\text{q} \text{r} \text{z}$ $| \text{r} \cdot \text{r}$ $| \text{r} \text{r} \text{r} | \text{q} \text{q} \text{r} \text{r}$

14. $\sharp \frac{4}{4}$ $\text{r} \text{r} \text{r} \text{q} \text{q} \text{r}$ (tie) $| \text{r} \text{r} \text{q} \text{q} \text{r}$ (tie) $| \text{r} \text{r} \text{r} \text{r} | \text{z} \text{q} \text{q} \text{r} \text{r}$

15. $\sharp \frac{4}{4}$ $\text{q} \text{r} \text{r} \text{q} \text{q} \text{r}$ $| \text{q} \text{q} \text{q} \text{q} \text{r} \text{q} \text{q} \text{r}$ $| \text{z} \text{q} \text{r} \text{z} \text{r} | \text{r} \cdot \text{r} \text{r}$

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LEVEL THREE RHYTHM SHEET

1. ♯2/4 . quarter note | quarter note | quarter note | quarter note | quarter note | quarter note | quarter note | quarter note ||
2. ♯6/8 eighth note | eighth note | eighth note | quarter note | quarter note | eighth note | eighth note | quarter note | quarter note | quarter note | quarter note ||
3. ♯4/4 eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet ||
4. ♯4/4 quarter note | quarter note | quarter note triplet | quarter note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | quarter note triplet | quarter note triplet ||
5. ♯common time quarter note | quarter note | quarter note | quarter note | quarter note | quarter note | quarter note | quarter note ||
6. ♯6/8 eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | quarter note triplet | quarter note triplet ||
7. ♯3/4 eighth note triplet | eighth note triplet | quarter note triplet | quarter note triplet | eighth note triplet | eighth note triplet | quarter note triplet | quarter note triplet ||
8. ♯4/4 quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet ||
9. ♯2/4 eighth note triplet | eighth note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet ||
10. ♯4/4 quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet ||
11. ♯6/8 quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet ||
12. ♯2/2 quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet ||
13. ♯common time quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet ||
14. ♯6/8 quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet | quarter note triplet ||
15. ♯3/4 eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet | eighth note triplet ||

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LEVEL FOUR RHYTHM SHEET

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

2. $\# \frac{9}{8}$ 

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

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

5. $\# \text{C}$ 

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

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

8. $\# \frac{6}{8}$ 

9. $\# \frac{12}{8}$ 

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

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

12. $\#$ 

13. $\# \frac{6}{8}$ 

14. $\# \frac{3}{4}$ 

15. $\# \frac{9}{8}$ 

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BAGPIPE TECHNIQUE EXERCISES

PURPOSE

1. The purpose of bagpipe technique exercises is to provide standard notation for the techniques the cadet is required to play in order to achieve each music proficiency level.

USE

2. The cadet shall be given a copy of the technique exercise sheet for the level they are attempting.
3. The cadet shall be given ample time to study, prepare, and practice the technique exercises prior to any assessment.
4. The cadet is expected to prepare for all the technique exercises listed.
5. The bagpipe techniques shall be played with no more than three errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

EVALUATION

6. The cadet will be evaluated on playing technique exercises IAW Chapter 3.

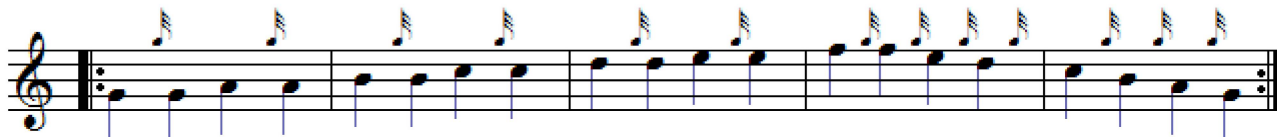
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LEVEL ONE BAGPIPE TECHNIQUE EXERCISES

1. The scale (finger position of the nine notes will be evaluated as the scale is played).



2. The High G Grace Note.



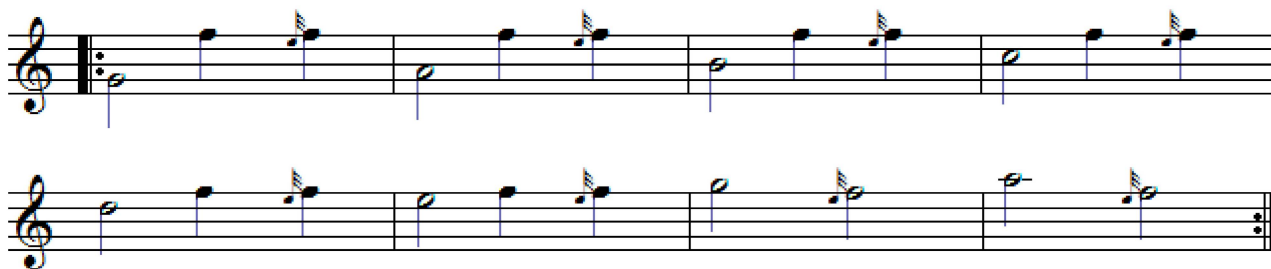
3. The D Grace Note.



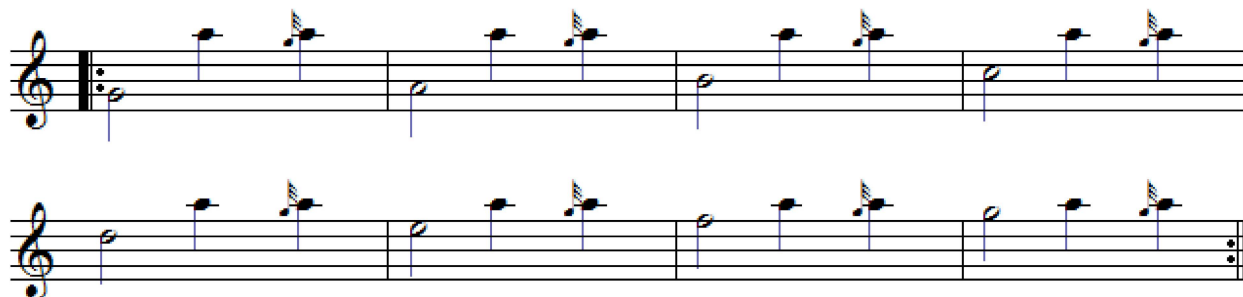
4. The E Grace Note.



5. The F Strike.



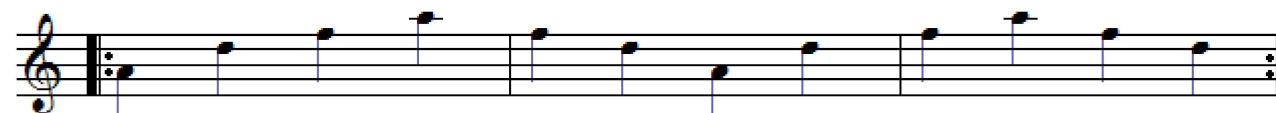
6. The High A Strike.



7. The Low A-C-E-High A Arpeggio.



8. The Low A-D-F-High A Arpeggio.



9. The Low G-B-D-High G Arpeggio.



10. The Slow March Attack (alternately attacks may be assessed during assessment of PO 119, Section 2).

The musical score for 'The Slow March Attack' is presented in three systems: Treble, Alto, and Bass. Each system has four measures. The first system is in 4/4 time, and the second and third systems are in 6/8 time. The score is divided into three sections: 'WORD OF COMMAND', 'THE ATTACK', and 'START THE TUNE'. Above the first system, the words 'Rolls.....Slow March' are written with arrows pointing to measures 1, 3, and 4. In the 'WORD OF COMMAND' section, measure 3 has a downward arrow labeled 'W'. In the 'THE ATTACK' section, measure 1 has a downward arrow labeled 'X', measure 2 has a downward arrow labeled 'Y', and measure 3 has a downward arrow labeled 'Z'. In the 'START THE TUNE' section, the first measure of each system contains a single note. A large downward arrow labeled 'W' is positioned below the Bass system, spanning measures 3 and 4 of the first system.

- W Hands at the Ready
- X Start the Drones
- Y Both Hands on the Chanter
- Z Sound the Chanter

11. The Quick March Attack (alternately attacks may be assessed during assessment of PO 119, Section 2).

The musical score for 'The Quick March Attack' is presented in three systems: Treble, Alto, and Bass. Each system has four measures. The first system is in 4/4 time, and the second and third systems are in 2/4 time. The score is divided into three sections: 'WORD OF COMMAND', 'THE ATTACK', and 'START THE TUNE'. Above the first system, the words 'Rolls.....Quick March' are written with arrows pointing to measures 1, 3, and 4. In the 'WORD OF COMMAND' section, measure 3 has a downward arrow labeled 'W'. In the 'THE ATTACK' section, measure 4 has a downward arrow labeled 'W', measure 1 has a downward arrow labeled 'X', measure 2 has a downward arrow labeled 'Y', and measure 3 has a downward arrow labeled 'Z'. In the 'START THE TUNE' section, the first measure of each system contains a single note. A large downward arrow labeled 'W' is positioned below the Bass system, spanning measures 3 and 4 of the first system.

- W Hands at the Ready
- X Start the Drones
- Y Both Hands on the Chanter
- Z Sound the Chanter

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LEVEL TWO BAGPIPE TECHNIQUE EXERCISES

1. High A grace note.

Exercise 1: High A grace note. The notation consists of two staves. The first staff shows a sequence of notes (G, A, B, C, D, E, F, G) with grace notes above them. The second staff shows a similar sequence with grace notes above the notes.

2. Low A strike.

Exercise 2: Low A strike. The notation consists of a single staff showing a sequence of notes (G, A, B, C, D, E, F, G) with strikes below them.

3. B strike.

Exercise 3: B strike. The notation consists of a single staff showing a sequence of notes (G, A, B, C, D, E, F, G) with strikes below them.

4. C strike.

Exercise 4: C strike. The notation consists of a single staff showing a sequence of notes (G, A, B, C, D, E, F, G) with strikes below them.

5. D strike.

Exercise 5: D strike. The notation consists of a single staff showing a sequence of notes (G, A, B, C, D, E, F, G) with strikes below them.

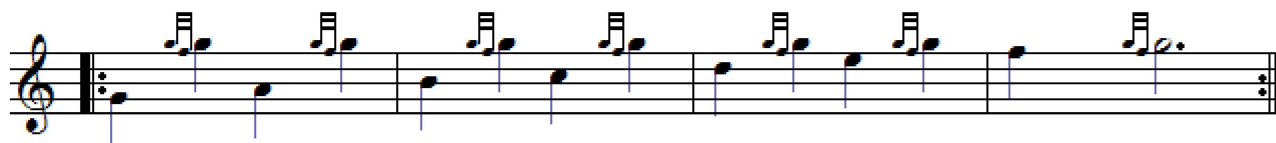
6. E strike.

Exercise 6: E strike. The notation consists of a single staff showing a sequence of notes (G, A, B, C, D, E, F, G) with strikes below them.

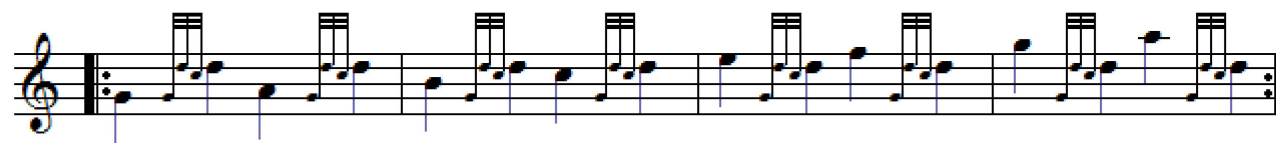
7. High A throw.

Exercise 7: High A throw. The notation consists of a single staff showing a sequence of notes (G, A, B, C, D, E, F, G) with throws above them.

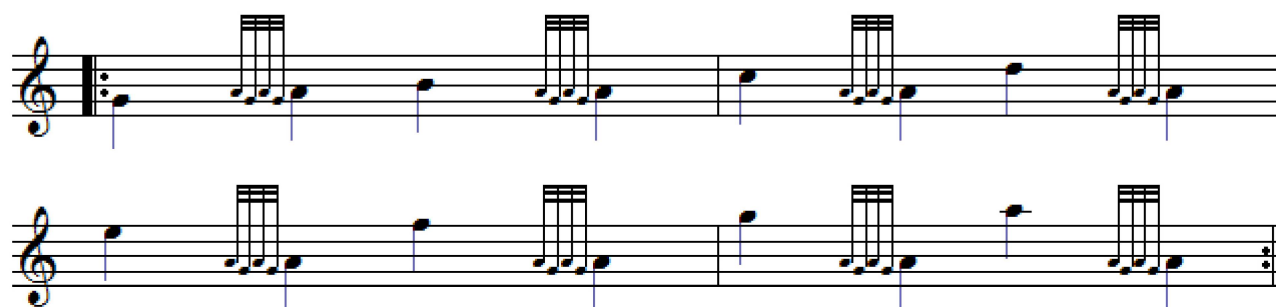
8. High G throw.



9. D throw.



10. Birl.



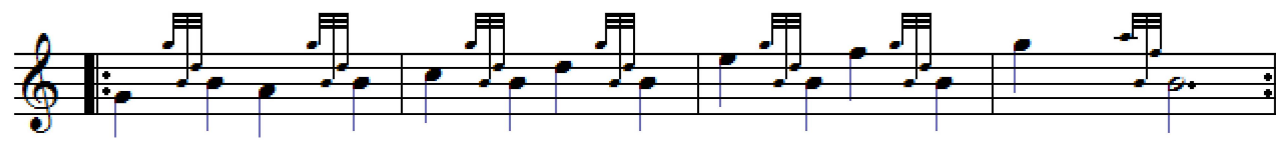
11. Low G doubling.



12. Low A doubling.



13. B doubling.



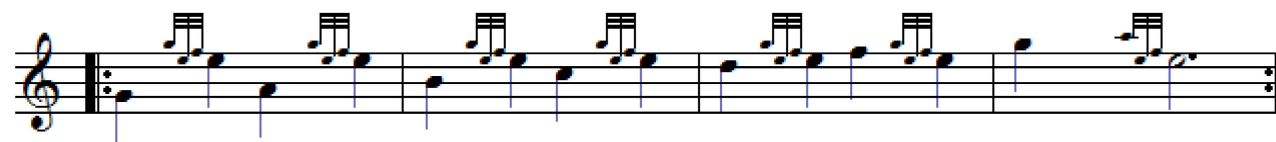
14. C doubling.



15. D doubling.



16. E doubling.



17. F doubling.



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LEVEL THREE BAGPIPE TECHNIQUE EXERCISES

1. GDE Triplet.

Musical notation for exercise 1: GDE Triplet. It consists of two staves of music in 6/8 time. The first staff contains four measures of music, each starting with a repeat sign and a triplet of eighth notes. The second staff contains four measures of music, each starting with a repeat sign and a triplet of eighth notes. The notes are G, D, and E, with various rhythmic patterns and accidentals.

2. Grip.

Musical notation for exercise 2: Grip. It consists of two staves of music in 2/4 time. The first staff contains eight measures of music, each starting with a repeat sign and a pair of eighth notes. The second staff contains eight measures of music, each starting with a repeat sign and a pair of eighth notes. The notes are G, D, and E, with various rhythmic patterns and accidentals.

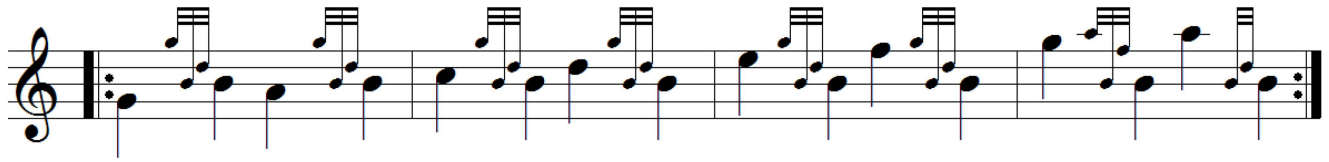
3. Low G Half Doubling.

Musical notation for exercise 3: Low G Half Doubling. It consists of one staff of music in 2/4 time. The staff contains eight measures of music, each starting with a repeat sign and a pair of eighth notes. The notes are G, D, and E, with various rhythmic patterns and accidentals.

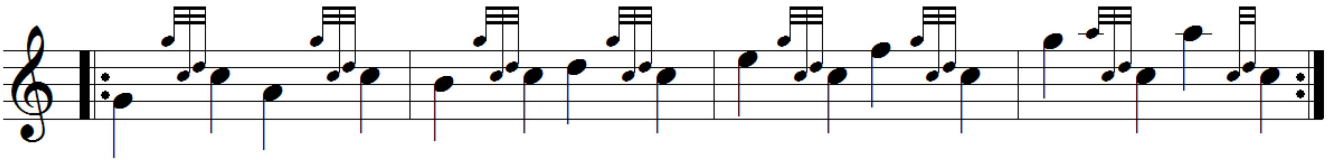
4. Low A Half Doubling.

Musical notation for exercise 4: Low A Half Doubling. It consists of one staff of music in 2/4 time. The staff contains eight measures of music, each starting with a repeat sign and a pair of eighth notes. The notes are G, D, and E, with various rhythmic patterns and accidentals.

5. B Half Doubling.



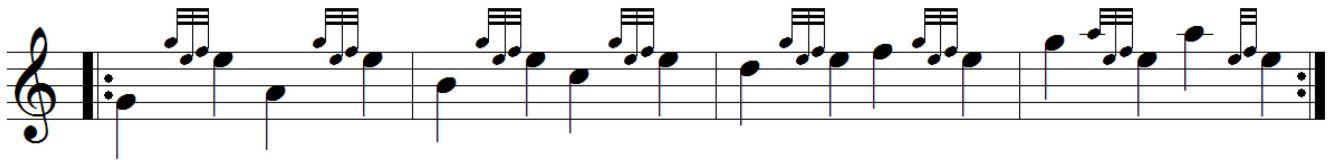
6. C Half Doubling.



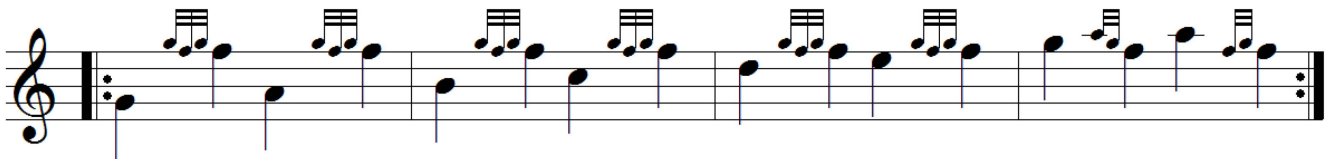
7. D Half Doubling.



8. E Half Doubling.



9. F Half Doubling.



10. Taorluath.

Musical notation for Taorluath in 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a repeat sign. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

11. Techum.

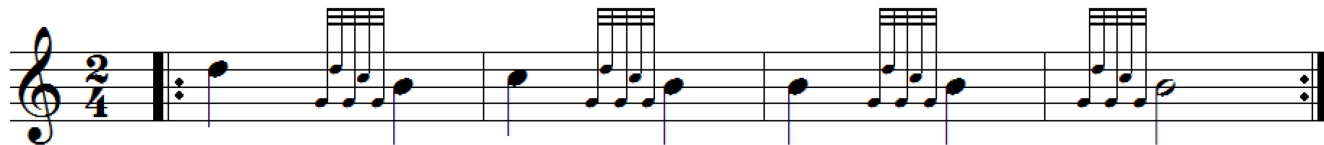
Musical notation for Techum in 4/4 time. The piece consists of two staves. The first staff begins with a treble clef, a 4/4 time signature, and a repeat sign. The melody is composed of quarter and eighth notes. The second staff continues the melody, featuring a complex rhythmic pattern with many beamed eighth and sixteenth notes, ending with a double bar line and repeat dots.

12. F doubling.

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LEVEL FOUR BAGPIPE TECHNIQUE EXERCISES

1. Darodo.



2. Advanced Strathspey Exercise.



3. Strikes in a Reel Idiom.



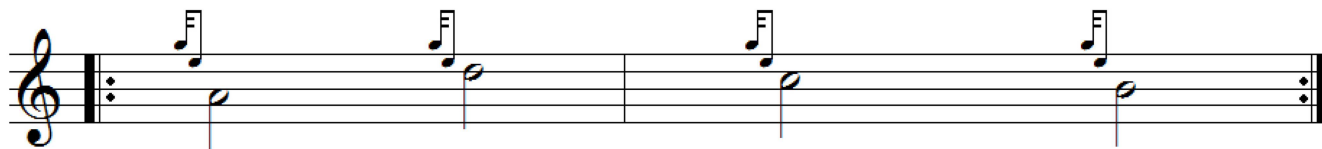
4. Techum Exercise (Reel).



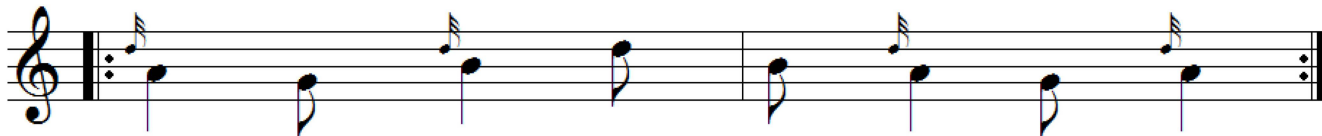
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LEVEL FIVE BAGPIPE TECHNIQUE EXERCISES

1. Thermal E Grace Note.



2. Passing D Grace Note.



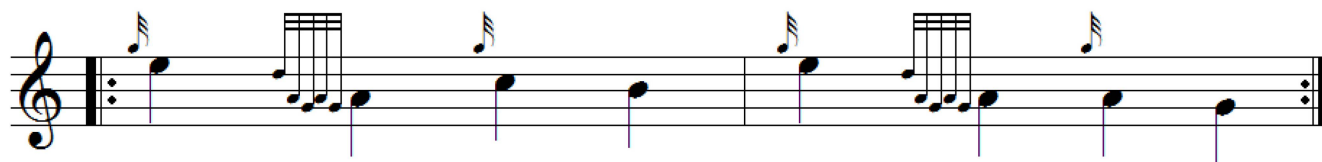
3. ECA Cadence.



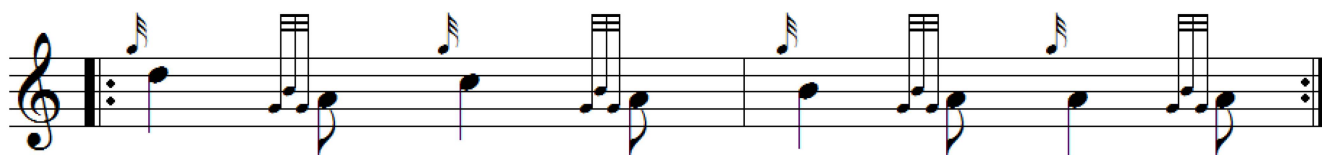
4. EBA Cadence.



5. Hiharin.



6. Rodin.



7. Dre.



8. Dare.



SNARE DRUM TECHNIQUE EXERCISES

PURPOSE

1. The purpose of snare drum technique exercises is to provide standard notation for the techniques the cadet is required to play in order to achieve each music proficiency level.

USE

2. The cadet shall be given a copy of the technique exercise sheet for the level they are attempting.
3. The cadet shall also be given a copy of the Tenor Drum Symbol Chart located in [Annex F](#).
4. The cadet shall be given ample time to study, prepare, and practice the technique exercises prior to any assessment.
5. The cadet is expected to prepare for all the technique exercises listed.
6. The snare drum techniques shall be played with no more than three errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

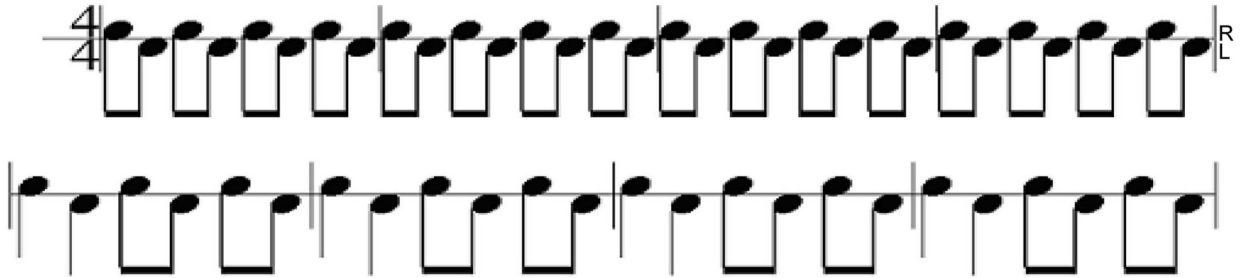
EVALUATION

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

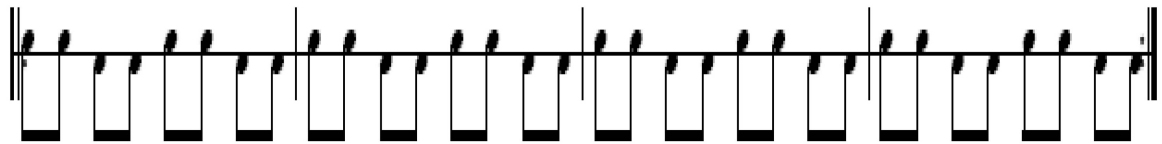
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LEVEL ONE SNARE DRUM EXERCISES

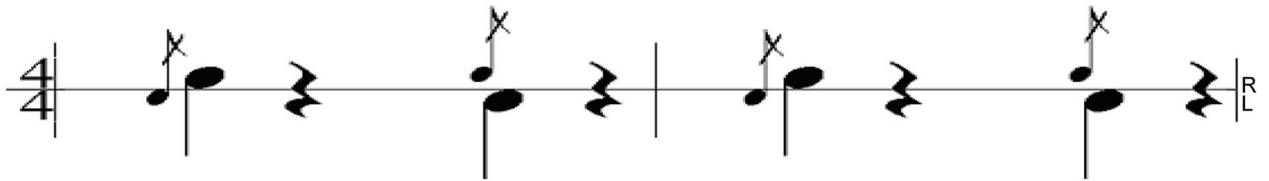
1. Single Strokes – Alternating Hands in Quarter Notes and Eighth Notes at M.M. Quarter Note = 96



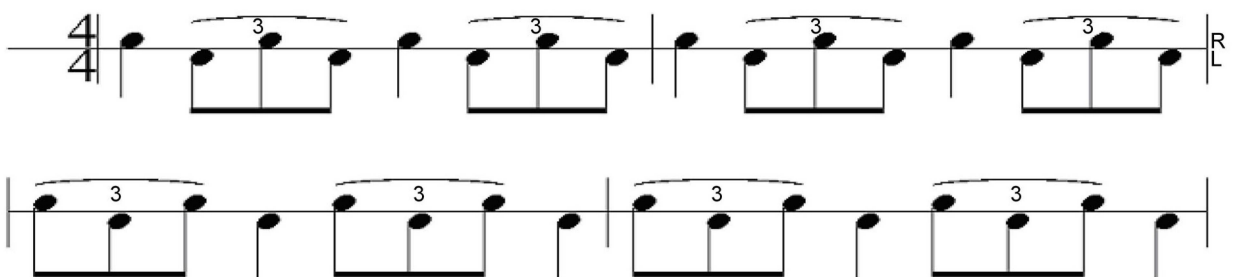
2. Double Strokes – Alternating Hands in Eighth Notes at M.M. Quarter Note = 96



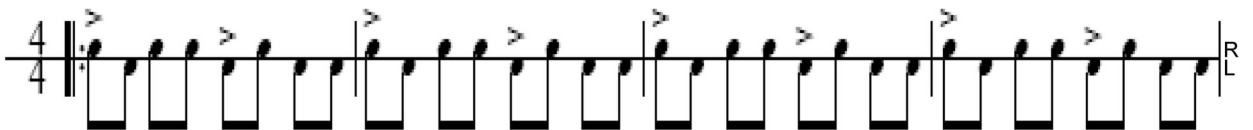
3. Flams in Quarter Notes at M.M. Quarter Note = 90



4. Triplets in Eighth Notes at M.M. Quarter Note = 96



5. Paradiddles in eighth notes at M.M Quarter Note = 90



6. Buzz Strokes – Alternating Hands in Quarter Notes at M.M. Quarter Note = 96



LEVEL TWO SNARE DRUM EXERCISES

1. Single Strokes – Alternating Hands in Eighth Notes and Sixteenth Notes at M.M. Quarter Note = 120

Musical notation for exercise 1, showing two staves of drum notation in 2/4 time. The first staff contains four measures of eighth notes, alternating between the right and left hands. The second staff contains four measures of sixteenth notes, also alternating between the right and left hands. A 'R' and 'L' are at the end of the first staff.

2. Double Strokes – Alternating Hands in Eighth Notes and Sixteenth Notes at M.M. Quarter Note = 96

Musical notation for exercise 2, showing two staves of drum notation in 4/4 time. The first staff contains four measures of eighth notes, alternating between the right and left hands. The second staff contains four measures of sixteenth notes, also alternating between the right and left hands. A 'R' and 'L' are at the end of the first staff.

3. Flams – Alternating Hands in Quarter Notes at M.M. Quarter Note = 96

Musical notation for exercise 3, showing two staves of drum notation in 4/4 time. The first staff contains four measures of quarter notes, alternating between the right and left hands. The second staff contains four measures of quarter notes, alternating between the right and left hands. A 'R' and 'L' are at the end of the first staff.

4. Drags – Alternating Hands in Eighth Notes at M.M. Quarter Note = 96

Musical notation for exercise 4, showing two staves of drum notation in 2/4 time. The first staff contains four measures of eighth notes, alternating between the right and left hands. The second staff contains four measures of eighth notes, also alternating between the right and left hands. A 'R' and 'L' are at the end of the first staff.

5. Paradiddles in Sixteenth Notes at M.M Quarter Note = 90

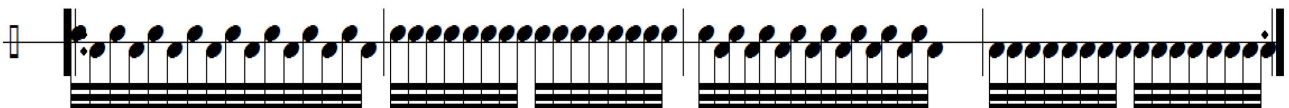
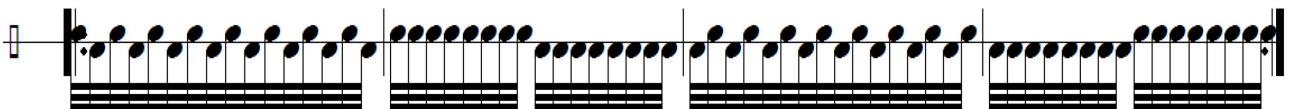
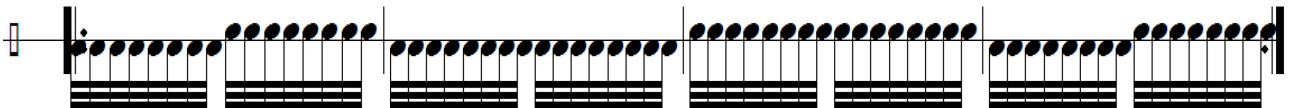
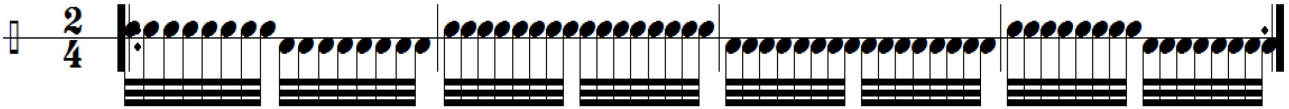
6. Attack Rolls in "Quick Time"

7. Attack Rolls in "Slow Time"

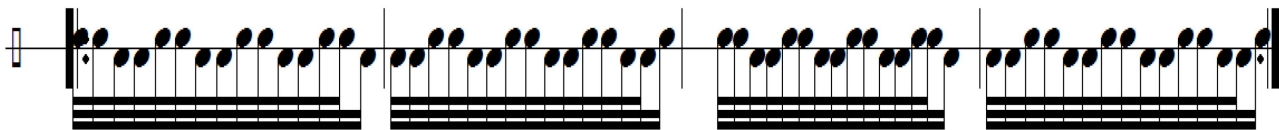
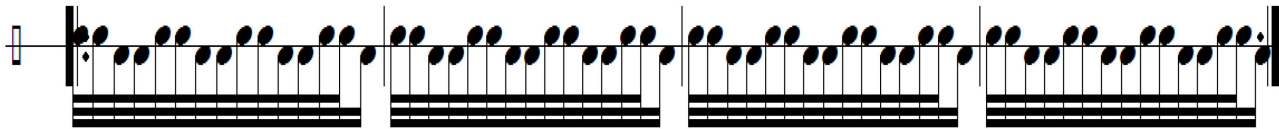
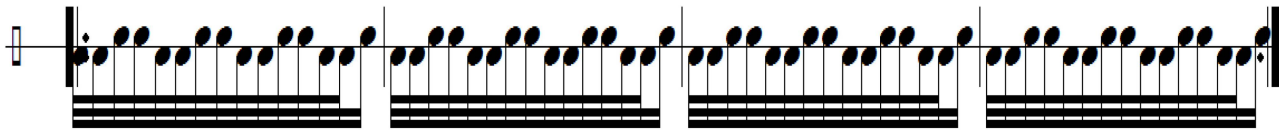
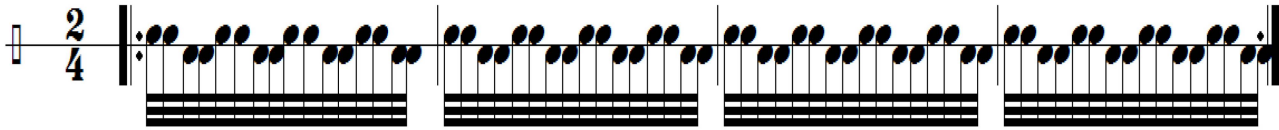
- W Hands at the Ready
- X Start the Drones
- Y Both Hands on the Chanter
- Z Sound the Chanter

LEVEL THREE SNARE DRUM EXERCISES

1. Single Strokes – Alternating Hands in Thirty-Second Notes and Sixteenth Notes at M.M. Quarter Note = 68



2. Double Strokes – Alternating Hands in Thirty-Second Notes and Sixteenth Notes at M.M. Quarter Note = 80



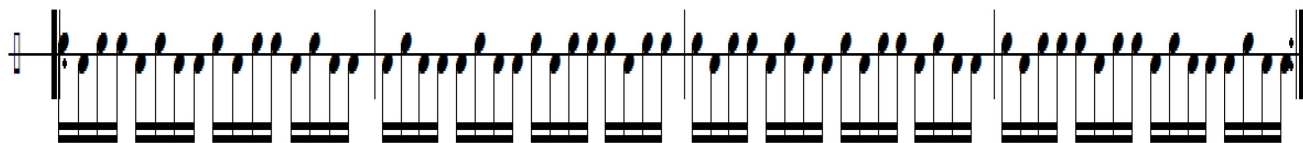
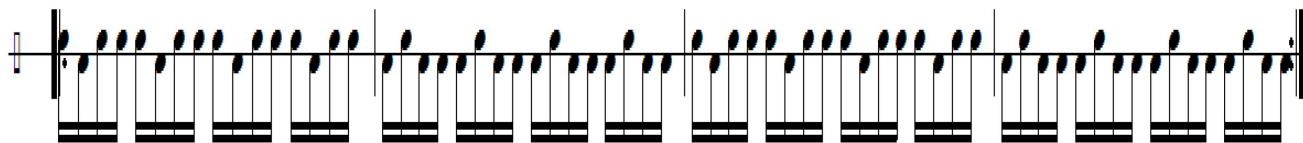
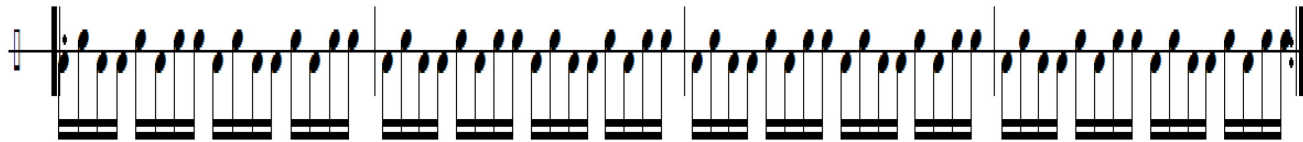
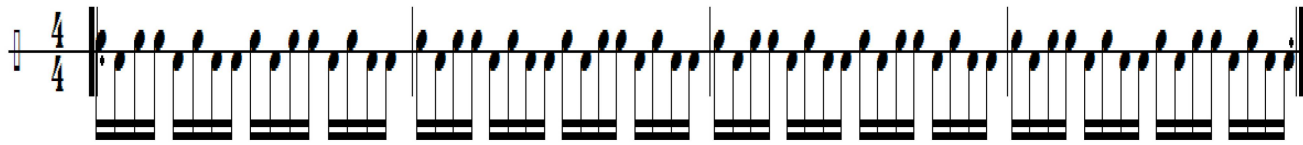
3. Flams – Alternating Hands in Eighth Notes at M.M. Quarter Note = 90

Musical notation for exercise 3, Flams. It consists of four staves of music in 4/4 time. The first staff starts with a 4/4 time signature and a repeat sign. The notes are eighth notes, alternating between the two hands. The second staff continues the pattern with a repeat sign. The third and fourth staves also continue the pattern with repeat signs.

4. Drags – Alternating Hands in Eighth Notes at M.M. Quarter Note = 76

Musical notation for exercise 4, Drags. It consists of four staves of music in 4/4 time. The first staff starts with a 4/4 time signature and a repeat sign. The notes are eighth notes, alternating between the two hands. The second staff continues the pattern with a repeat sign. The third and fourth staves also continue the pattern with repeat signs.

5. Paradiddles in Sixteenth Notes at M.M Quarter Note = 110



6. Triplets in Eighth Notes at M.M. Quarter Note = 96

7. Accented Triplets in Eighth Notes at M.M. Quarter Note = 96

8. Attack Rolls in "Slow Time"

WORD OF COMMAND
 "Rolls.....Slow March"

THE ATTACK

START THE TUNE

1 2 3 4
 ↓ W

1 2 3 4
 ↓ X ↓ Y ↓ Z

1 2 3 4
 ↓ W

1 2 3 4

- W Hands at the Ready
- X Start the Drones
- Y Both Hands on the Chanter
- Z Sound the Chanter

9. Attack Rolls in "Quick Time"

WORD OF COMMAND
 "Rolls.....Quick March"

THE ATTACK

START THE TUNE

1 2 3 4
 ↓ W

1 2 3 4
 ↓ W ↓ X ↓ Y ↓ Z

1 2 3 4
 ↓ W

1 2 3 4

10. Open Five Stroke Rolls

Musical notation for 'Open Five Stroke Rolls' in 4/4 time. The notation consists of four staves. The first staff begins with a 4/4 time signature. Each staff contains a sequence of rhythmic patterns, specifically groups of five eighth notes followed by a quarter note, repeated across the staff. The notes are positioned on the first five lines of the staff, representing an 'open' roll.

11. Open Seven Stroke Rolls

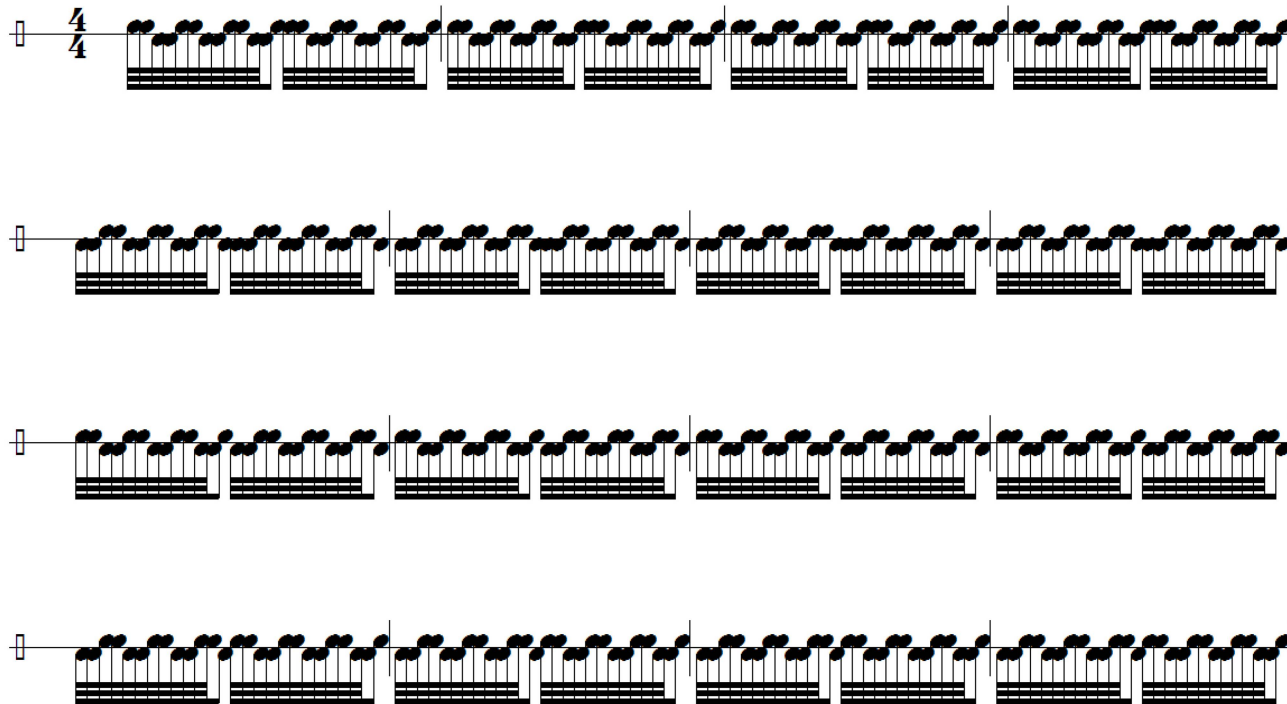
Musical notation for 'Open Seven Stroke Rolls' in 4/4 time. The notation consists of four staves. The first staff begins with a 4/4 time signature. Each staff contains a sequence of rhythmic patterns, specifically groups of seven eighth notes followed by a quarter note, repeated across the staff. The notes are positioned on the first seven lines of the staff, representing an 'open' roll.

12. Open Nine Stroke Rolls



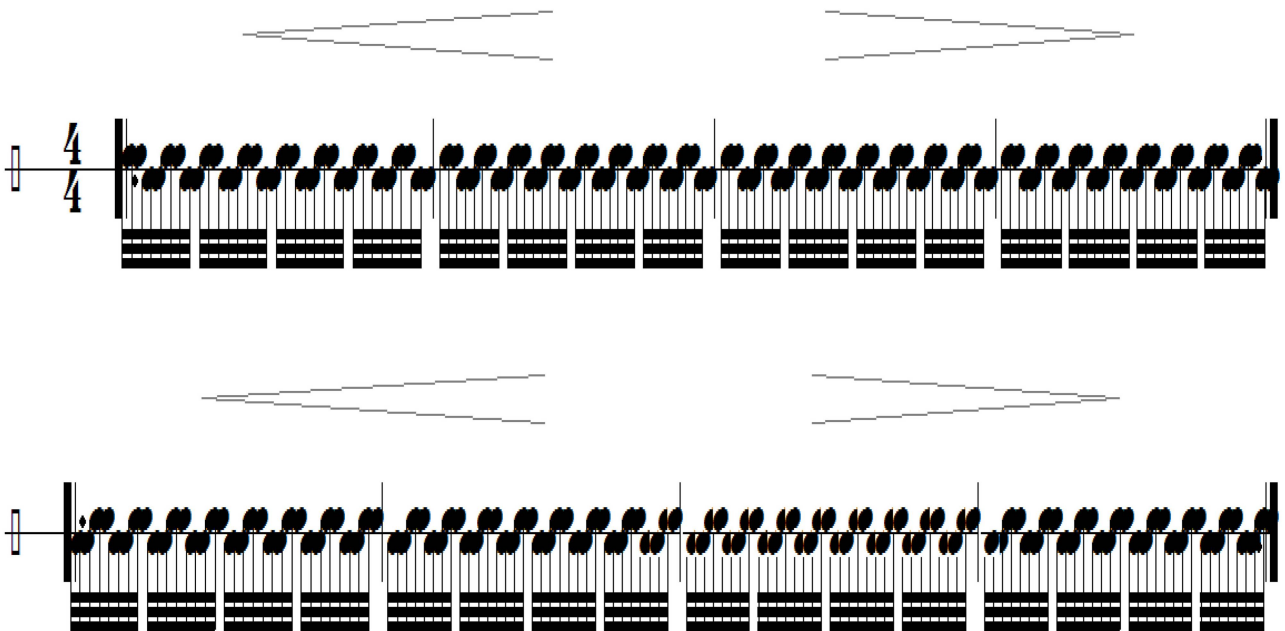
Musical notation for Open Nine Stroke Rolls, consisting of four staves. The first staff begins with a 4/4 time signature. Each staff contains a sequence of rhythmic patterns, specifically groups of nine eighth notes, repeated across the measures. The notation uses a treble clef and a common time signature of 4/4.

13. Open Thirteen Stroke Rolls



Musical notation for Open Thirteen Stroke Rolls, consisting of four staves. The first staff begins with a 4/4 time signature. Each staff contains a sequence of rhythmic patterns, specifically groups of thirteen eighth notes, repeated across the measures. The notation uses a treble clef and a common time signature of 4/4.

14. Long Rolls



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LEVEL FOUR SNARE DRUM EXERCISES

1. Tap Five Run at M.M. Quarter Note = 68

Musical notation for the Tap Five Run exercise. It consists of two staves in 2/4 time. The first staff begins with a repeat sign and contains four measures of eighth-note runs. The second staff continues the pattern for another four measures, ending with a repeat sign.

2. Closed Five Stroke Rolls

Musical notation for the Closed Five Stroke Rolls exercise. It consists of two staves in 2/4 time. The first staff shows five measures of closed five-stroke rolls. The second staff continues the pattern for another five measures, ending with a repeat sign.

3. Closed Seven Stroke Rolls

Musical notation for the Closed Seven Stroke Rolls exercise. It consists of two staves in 2/4 time. The first staff shows four measures of closed seven-stroke rolls. The second staff continues the pattern for another four measures, ending with a repeat sign.

4. Closed Nine Stroke Rolls

Musical notation for Closed Nine Stroke Rolls in 2/4 time. The first staff shows a sequence of four measures, each containing a pair of notes (G4 and A4) beamed together with a slur above them, starting on a G-clef. The second staff shows a sequence of four measures, each containing a pair of notes (F4 and G4) beamed together with a slur above them, starting on an F-clef. The notation includes repeat signs at the beginning and end of the exercises.

5. Closed Thirteen Stroke Rolls

Musical notation for Closed Thirteen Stroke Rolls in 2/4 time. The first staff shows a sequence of four measures, each containing a pair of notes (G4 and A4) beamed together with a slur above them, starting on a G-clef. The second staff shows a sequence of four measures, each containing a pair of notes (F4 and G4) beamed together with a slur above them, starting on an F-clef. The notation includes repeat signs at the beginning and end of the exercises.

6. Flams – Alternating Hands in Sixteenth Notes at M.M. Quarter Note = 120

Musical notation for Flams in 4/4 time. The exercise consists of four staves. The first staff shows a sequence of four measures, each containing a pair of notes (G4 and A4) beamed together with a slur above them, starting on a G-clef. The second staff shows a sequence of four measures, each containing a pair of notes (F4 and G4) beamed together with a slur above them, starting on an F-clef. The third and fourth staves show a sequence of four measures each, each containing a pair of notes (G4 and A4) beamed together with a slur above them, starting on a G-clef. The notation includes repeat signs at the beginning and end of the exercises.

7. Double Paradiddles in Eighth Notes at M.M. Quarter Note = 68

8. Triple Paradiddles in Sixteenth Notes at M.M. Quarter Note = 68

9. Flam Paradiddles in Sixteenth Notes at M.M. Quarter Note = 68

10. Flam Five Run at M.M. Quarter Note = 96

Two staves of musical notation in 2/4 time. The first staff begins with a repeat sign and a 2/4 time signature. The music consists of eighth-note runs with accents on every fifth note. The second staff continues the pattern and ends with a double bar line.

11. Accented Triplets in Sixteenth Notes at M.M. = 120

Two staves of musical notation in 2/4 time. The first staff begins with a repeat sign and a 2/4 time signature. The music features groups of three sixteenth notes (triplets) with accents on the first and third notes of each triplet. The second staff continues the pattern and ends with a double bar line.

12. Drag Five Run at M.M. = 96

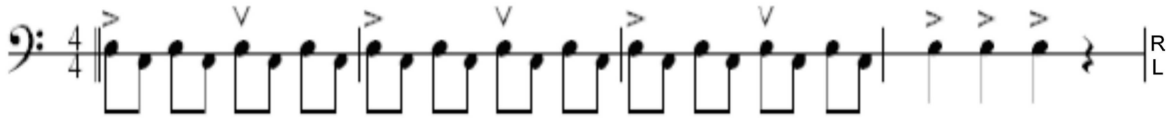
Two staves of musical notation in 2/4 time. The first staff begins with a repeat sign and a 2/4 time signature. The music consists of eighth-note runs with accents on every fifth note, similar to exercise 10 but with a 'drag' effect on the notes. The second staff continues the pattern and ends with a double bar line.

13. Four Stroke Ruff at M.M. = 90

The image displays two staves of musical notation for a piece titled "Four Stroke Ruff" in 2/4 time, marked at a tempo of 90 beats per minute. The notation is written on a single-line staff with a treble clef. The first staff begins with a 2/4 time signature and a repeat sign. It contains eight measures, each featuring a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The rhythm is consistent throughout, with a quarter rest following each triplet. The second staff continues the piece with four measures, also featuring eighth-note triplets of G4, A4, and B4, each followed by a quarter rest. The piece concludes with a double bar line.

CROSS TRAINING LEVEL ONE BASS AND TENOR DRUM EXERCISES

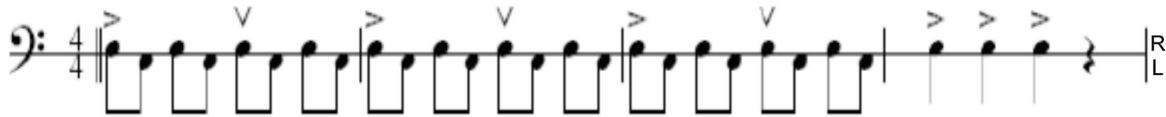
1. Brushing Techniques – Reverse “C”



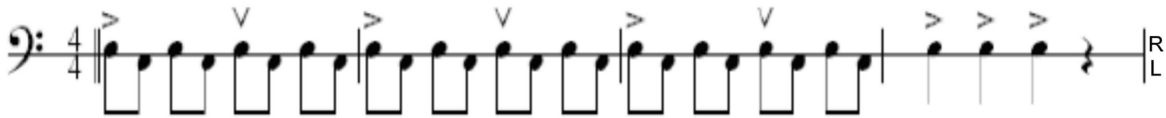
2. Brushing Techniques – Standard “S”



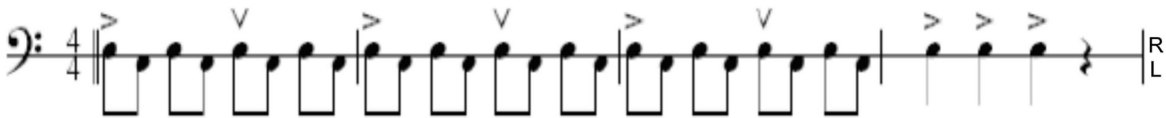
3. Brushing Techniques – Standard Single Crossover



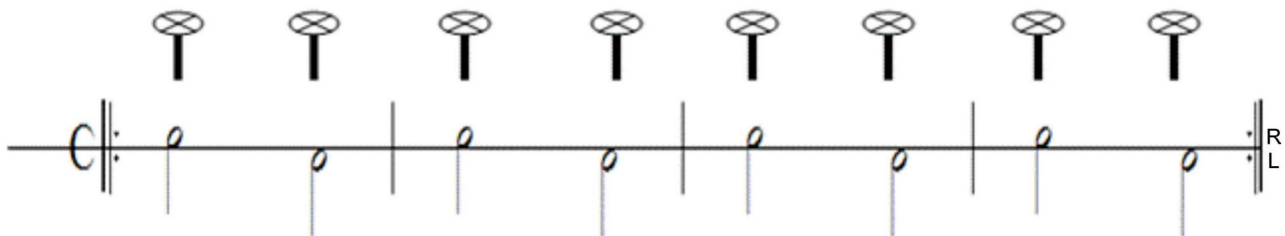
4. Brushing Techniques – Standard Double Crossover



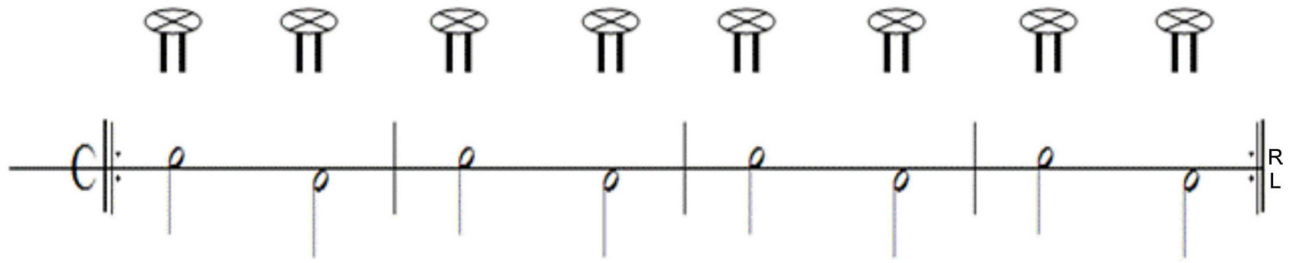
5. Brushing Techniques – Double “L”



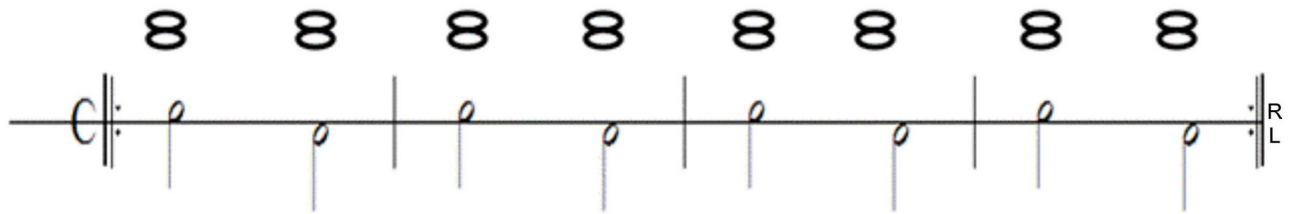
6. Single Flourish – Alternating Hands in Half Notes at M.M. = 60



7. Double Flourish – Alternating Hands in Half Notes at M.M. = 60



8. Figure Eight Flourish – Alternating Hands in Half Notes at M.M. = 60



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LEVEL FIVE SNARE DRUM EXERCISES

1. Single Strokes – Alternating Hands with moving accents

Musical notation for exercise 1, consisting of two staves in 4/4 time. The notation shows alternating eighth notes with accents (>) on the first, third, and fifth notes of each pair in the first staff, and on the second, fourth, and sixth notes in the second staff.

2. Open Stroke Roll Combinations

Musical notation for exercise 2, consisting of one staff in 4/4 time. The notation shows a sequence of eighth notes with accents (>) and open strokes (indicated by a vertical line) in a specific rhythmic pattern.

3. Flam Paradiddles in Sixteenth Notes at M.M. Quarter Note = 76

Musical notation for exercise 3, consisting of two staves in 2/4 time. The notation shows a sequence of flam paradiddle patterns (quarter note followed by eighth notes) in sixteenth notes.

4. Flamacues at M.M. Quarter Note = 90

Musical notation for exercise 4, consisting of two staves in 4/4 time. The notation shows a sequence of flamacue patterns (quarter note followed by eighth notes) in a specific rhythmic pattern.

CROSS TRAINING LEVEL TWO BASS AND TENOR DRUM EXERCISES

1. Pinwheel Flourish – Both Hands in Quarter Notes at M.M = 60

The exercise is written on a single staff in common time (C). It consists of four measures, each containing a quarter note. Above each measure is a circular arrow symbol indicating a pinwheel flourish. The notes are on the second line of the staff. The first measure has a '1' below the note. The second measure has '1 2 3 4' below the staff. The third measure has '1 2 3 4' below the staff. The fourth measure has '1 2 3 4' below the staff. The staff ends with a double bar line and 'R' and 'L' on the right side.

2. Single Bye-Bye Flourish – Alternating Hands in Quarter Notes at M.M = 60

The exercise is written on a single staff in common time (C). It consists of 16 measures, each containing a quarter note. Above each measure is a 'Z' symbol indicating a single bye-bye flourish. The notes are on the second line of the staff. The staff ends with a double bar line and 'R' and 'L' on the right side.

3. Double Bye-Bye Flourish – Both Hands in Quarter Notes at M.M = 60

The exercise is written on a single staff in common time (C). It consists of 8 measures, each containing a quarter note. Above each measure is a double 'Z' symbol indicating a double bye-bye flourish. The notes are on the second line of the staff. The staff ends with a double bar line and 'R' and 'L' on the right side.

4. Reverse Single Bye-Bye Flourish – Alternating Hands in Quarter Notes at M.M = 60

The exercise is written on a single staff in common time (C). It consists of 16 measures, each containing a quarter note. Above each measure is a reverse 'Z' symbol (Σ) indicating a reverse single bye-bye flourish. The notes are on the second line of the staff. The staff ends with a double bar line and 'R' and 'L' on the right side.

5. Reverse Double Bye-Bye Flourish – Both Hands in Quarter Notes at M.M = 60

The exercise is written on a single staff in common time (C). It consists of 8 measures, each containing a quarter note. Above each measure is a reverse double 'Z' symbol (ΣΣ) indicating a reverse double bye-bye flourish. The notes are on the second line of the staff. The staff ends with a double bar line and 'R' and 'L' on the right side.

6. Around the World Flourish – Both Hands in Quarter Notes at M.M = 60

Musical notation for 'Around the World Flourish'. It consists of a single staff with a common time signature (C). Above the staff, there are four pairs of circular arrows, each pair containing a left-pointing arrow and a right-pointing arrow, indicating a circular motion. Below the staff, there are two sets of fingerings: '1 2 3 4' and '1 2 3 4'. The notation shows a sequence of quarter notes on a single line, with a repeat sign at the end. The right and left hand positions are indicated by 'R' and 'L' at the end of the staff.

7. Cut Off for 2/4, 3/4, 4/4, and 6/8 (Quick March)

Musical notation for 'Cut Off' in four time signatures: 2/4, 3/4, 4/4, and 6/8. Each time signature is shown in two staves. The top staff is in bass clef and the bottom staff is in treble clef. The notation includes quarter notes, eighth notes, and sixteenth notes, with accents (>) and dynamic markings (v). A bracket labeled 'CUT OFF SIGNAL' is placed under the bottom staff of each time signature section, indicating the end of the flourish. The right and left hand positions are indicated by 'R' and 'L' at the end of the staves.

CUT OFF SIGNAL

8. Cut Off for 2/4 and 6/8 (Slow March)

CUT OFF SIGNAL

CUT OFF SIGNAL

BASS DRUM AND TENOR DRUM TECHNIQUE EXERCISES

PURPOSE

1. The purpose of bass drum and tenor drum technique exercises is to provide standard notation for the techniques the cadet is required to play in order to achieve each music proficiency level.

USE

2. The cadet shall be given a copy of the technique exercise sheet for the level they are attempting.
3. The cadet shall also be given a copy of the Tenor Drum Symbol Chart located in [Annex F](#).
4. The cadet shall be given ample time to study, prepare, and practice the technique exercises prior to any assessment.
5. The cadet is expected to prepare for all the technique exercises listed.
6. The bass drum and tenor drum techniques shall be played with no more than three errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo.

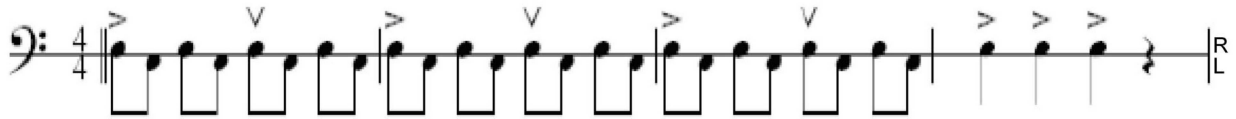
EVALUATION

7. The cadet will be evaluated on playing technique exercises IAW Chapter 3.
8. Mallet brushing, gripping and stringing will be evaluated during the assessment of the technique exercises.

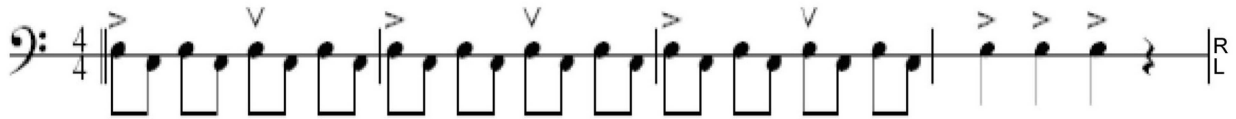
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LEVEL ONE BASS DRUM AND TENOR DRUM EXERCISES

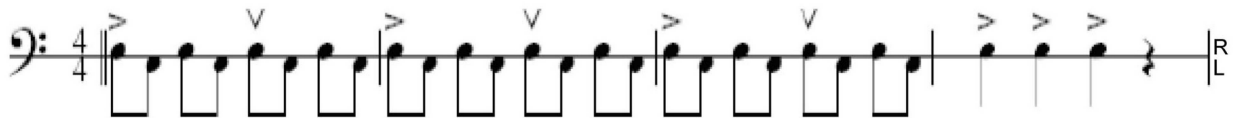
1. Reverse "C" Brushing Technique in Eighth Notes at M.M. Quarter Note = 60



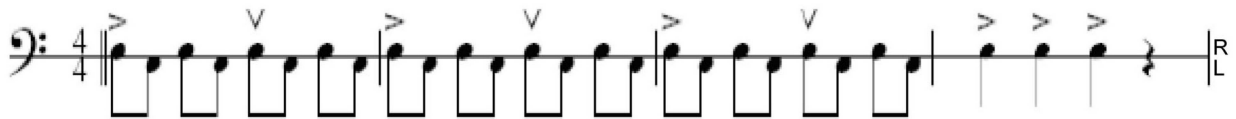
2. Standard "S" Brushing Technique in Eighth Notes at M.M. Quarter Note = 60



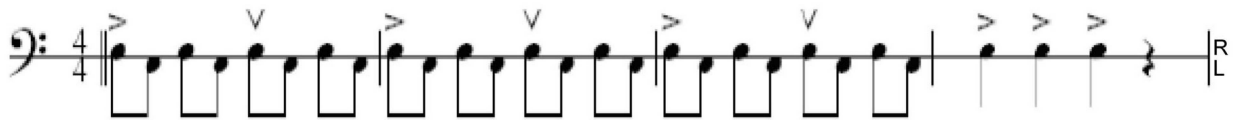
3. Single Crossover Brushing Technique in Eighth Notes at M.M. Quarter Note = 60



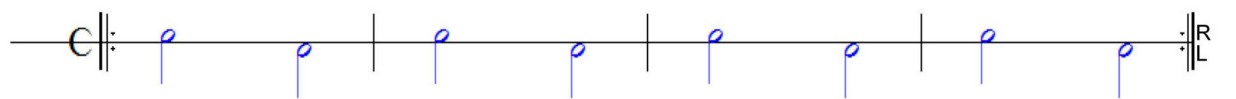
4. Double Crossover Brushing Technique in Eighth Notes at M.M. Quarter Note = 60



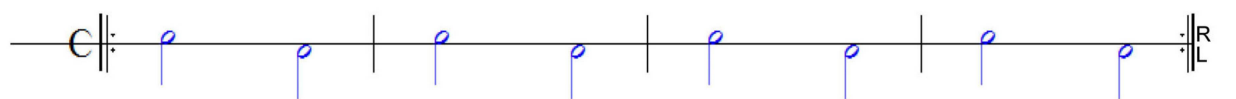
5. Double "L" Brushing Technique in Eighth Notes at M.M. Quarter Note = 60



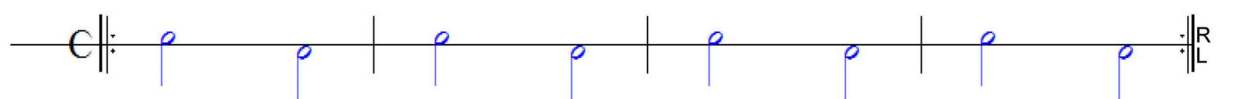
6. Single Flourish – Single Hand Alternating in Half Notes at M.M. Quarter Note = 60



7. Double Flourish – Both Hands Simultaneously in Half Notes at M.M. Quarter Note = 60



8. Figure Eight Flourish – Single Hand, Alternating in Half Notes at M.M. Quarter Note = 60



9. Basic Attack - "Quick March"

WORD OF COMMAND "Rolls.....Quick March" THE ATTACK START THE TUNE

1 2 3 4 1 2 3 4 1 2 3 4 2/4

1 2 3 4 1 2 3 4 1 2 3 4 2/4

1 2 3 4 1 2 3 4 1 2 3 4 2/4

↓ W ↓ W ↓ W ↓ W

↓ W ↓ X ↓ Y ↓ Z

- W Hands at the Ready
- X Start the Drones
- Y Both Hands on the Chanter
- Z Sound the Chanter

10. Basic Attack - "Slow March"

WORD OF COMMAND "Rolls.....Slow March" THE ATTACK START THE TUNE

1 2 3 4 1 2 3 4 1 2 3 4 6/8

1 2 3 4 1 2 3 4 1 2 3 4 6/8

1 2 3 4 1 2 3 4 1 2 3 4 6/8

↓ W ↓ W ↓ W ↓ W

↓ W ↓ X ↓ Y ↓ Z

- W Hands at the Ready
- X Start the Drones
- Y Both Hands on the Chanter
- Z Sound the Chanter

LEVEL TWO BASS DRUM AND TENOR DRUM EXERCISES

1. Pinwheel Flourish – Both Hands Simultaneously in Half Notes at M.M. Quarter Note = 60



2. Single Flourish – Single Hand Alternating in Quarter Notes at M.M. Quarter Note = 60



3. Double Flourish – Both Hands Simultaneously in Half Notes at M.M. Quarter Note = 60



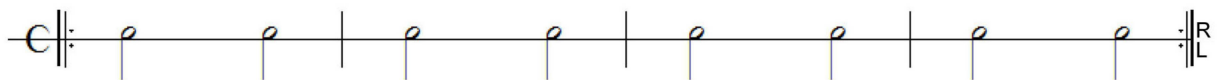
4. Reverse Single Bye - Bye Flourish – Single Hand Alternating in Quarter Notes at M.M. Quarter Note = 60



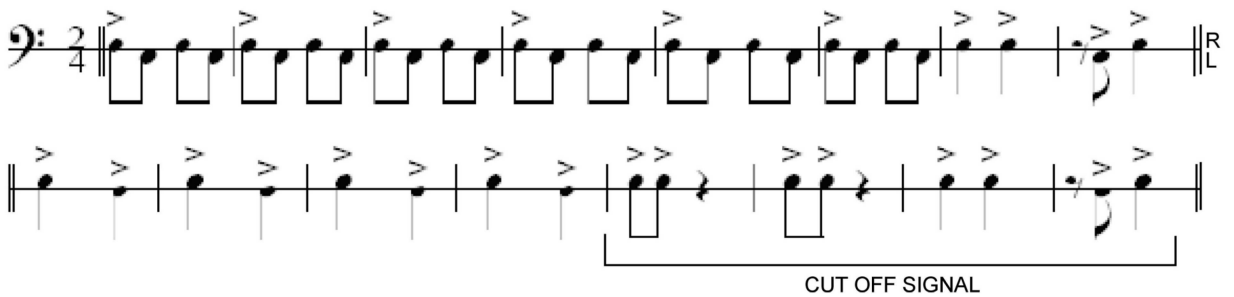
5. Reverse Double Bye - Bye Flourish – Both Hands Simultaneously in Half Notes at M.M. Quarter Note = 60



6. Around the World Flourish – Both Hands Simultaneously in Whole Notes at M.M. Quarter Note = 60



7. Cut Off Placement for Quick March 2/4 Time Signature



8. Cut Off Placement for Quick March 3/4 Time Signature

Musical notation for Quick March 3/4 Time Signature. The notation is written in bass clef with a 3/4 time signature. It consists of two staves. The top staff contains a sequence of eighth notes with accents (>) and a final triplet of eighth notes. The bottom staff contains a sequence of quarter notes with accents (>) and a final triplet of quarter notes. A bracket labeled "CUT OFF SIGNAL" spans the final triplet of notes in both staves.

9. Cut Off Placement for Quick March 4/4 Time Signature

Musical notation for Quick March 4/4 Time Signature. The notation is written in bass clef with a 4/4 time signature. It consists of two staves. The top staff contains a sequence of eighth notes with accents (>) and a final triplet of eighth notes. The bottom staff contains a sequence of quarter notes with accents (>) and a final triplet of quarter notes. A bracket labeled "CUT OFF SIGNAL" spans the final triplet of notes in both staves.

10. Cut Off Placement for Quick March 6/8 Time Signature

Musical notation for Quick March 6/8 Time Signature. The notation is written in bass clef with a 6/8 time signature. It consists of two staves. The top staff contains a sequence of eighth notes with accents (>) and a final triplet of eighth notes. The bottom staff contains a sequence of quarter notes with accents (>) and a final triplet of quarter notes. A bracket labeled "CUT OFF SIGNAL" spans the final triplet of notes in both staves.

11. Cut Off Placement for Slow March 2/4 Time Signature

The image shows two staves of musical notation in bass clef with a 2/4 time signature. The first staff contains 14 eighth notes, each with an accent (>) above it. The second staff continues the sequence with 14 eighth notes, also with accents. A bracket labeled "CUT OFF SIGNAL" spans the last six notes of the second staff, which are the 20th through 25th notes of the sequence.

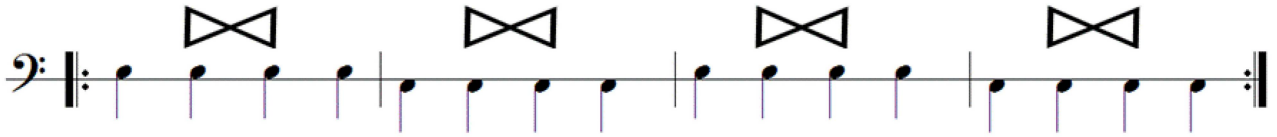
12. Cut Off Placement for Slow March 6/8 Time Signature

The image shows two staves of musical notation in bass clef with a 6/8 time signature. The first staff contains 14 dotted quarter notes, each with an accent (>) above it. The second staff continues the sequence with 14 dotted quarter notes, also with accents. A bracket labeled "CUT OFF SIGNAL" spans the last six notes of the second staff, which are the 20th through 25th notes of the sequence.

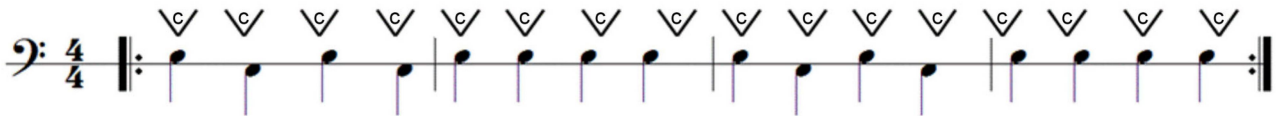
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LEVEL THREE BASS DRUM AND TENOR DRUM EXERCISES

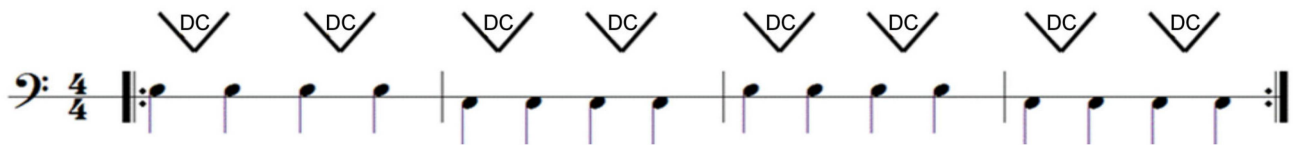
1. Butterfly Flourish – Both Hands in Quarter Notes at M.M. Quarter Note = 72



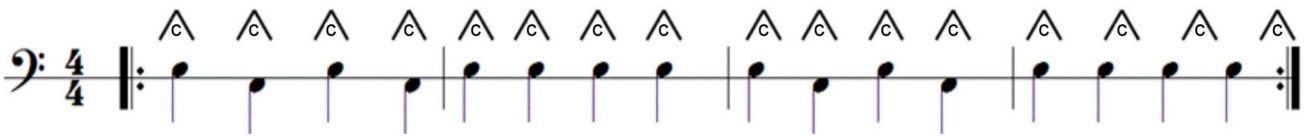
2. Crossover Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 72



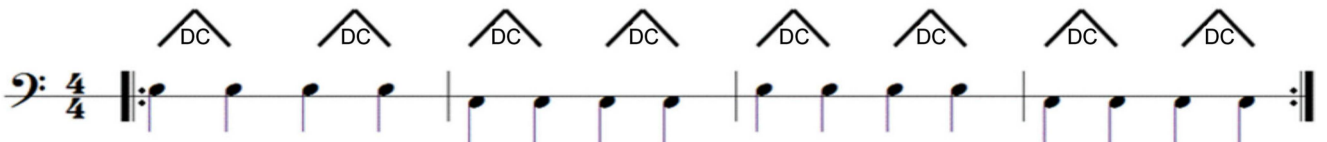
3. Double Crossover Flourish – Both Hands in Quarter Notes at M.M. Quarter Note = 72



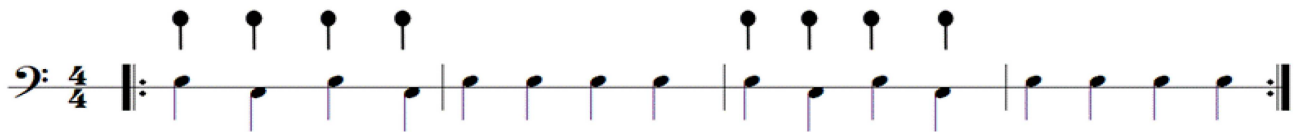
4. Reverse Crossover Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 72



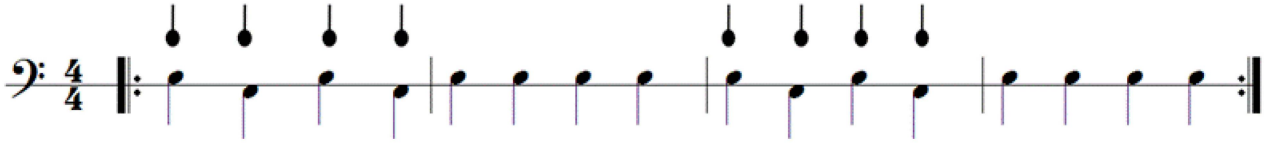
5. Reverse Double Crossover Flourish – Both Hands in Quarter Notes at M.M. Quarter Note = 72



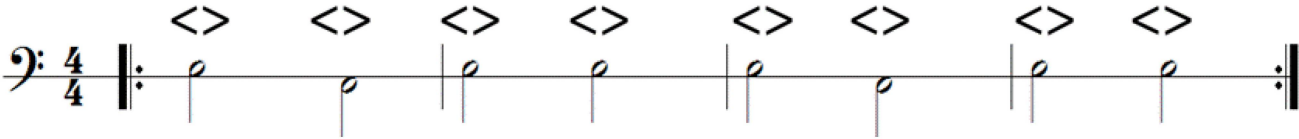
6. Front Stall Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 72



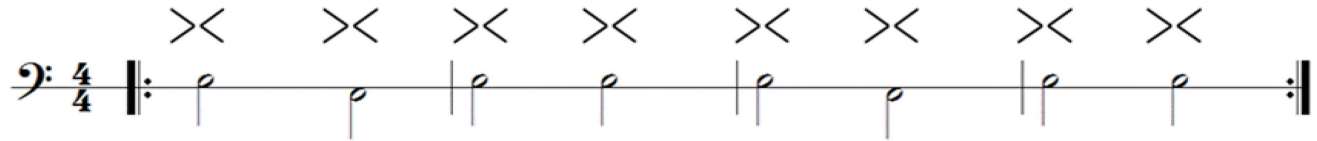
7. Reverse Stall Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 72



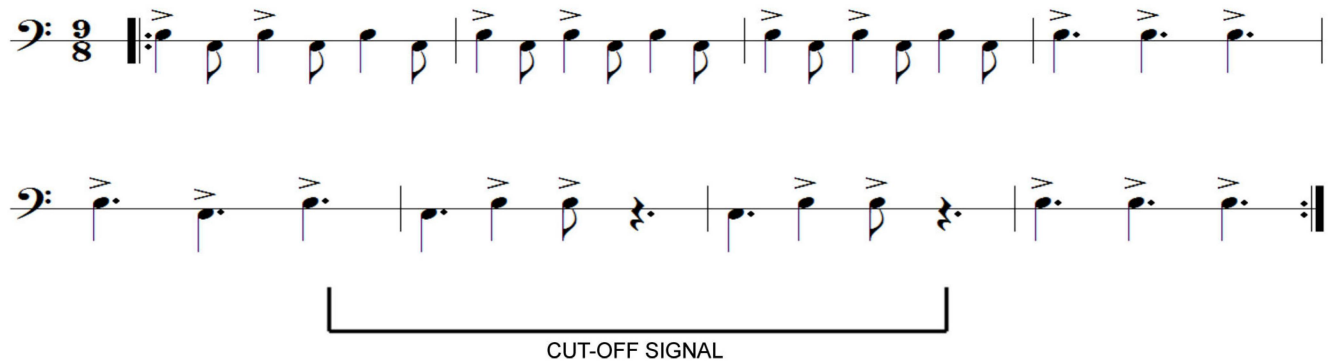
8. Crossed Arm Stall Flourish – Both Hands in Half Notes at M.M. Quarter Note = 72



9. Reverse Crossed Arm Stall Flourish – Both Hands in Half Notes at M.M. Quarter Note = 72



10. Cut Off Placement for Retreat March 9/8 Time Signature



11. Cut Off Placement for a 6/8 Jig Rhythm/Beating

The musical notation for a 6/8 Jig Rhythm/Beating is shown in two staves. The first staff contains four measures of music, each starting with a double bar line and a repeat sign. The notes are quarter notes with accents and stems pointing up. The second staff contains four measures of music, also starting with a double bar line and a repeat sign. The notes are quarter notes with accents and stems pointing up. A bracket labeled "CUT-OFF SIGNAL" spans the first two measures of the second staff.

12. Cut Off Placement for a Stathspey Rhythm CBeating

The musical notation for a Stathspey Rhythm CBeating is shown in two staves. The first staff contains four measures of music, each starting with a double bar line and a repeat sign. The notes are quarter notes with accents and stems pointing up. The second staff contains four measures of music, also starting with a double bar line and a repeat sign. The notes are quarter notes with accents and stems pointing up. A bracket labeled "CUT-OFF SIGNAL" spans the third and fourth measures of the second staff.

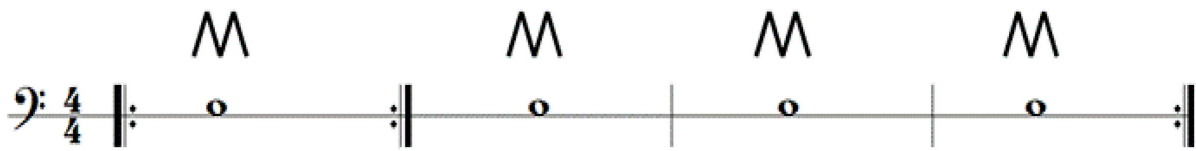
13. Cut Off Placement for a Reel Rhythm/Beating

The musical notation for a Reel Rhythm/Beating is shown in two staves. The first staff contains four measures of music, each starting with a double bar line and a repeat sign. The notes are quarter notes with accents and stems pointing up. The second staff contains four measures of music, also starting with a double bar line and a repeat sign. The notes are quarter notes with accents and stems pointing up. A bracket labeled "CUT-OFF SIGNAL" spans the first two measures of the second staff.

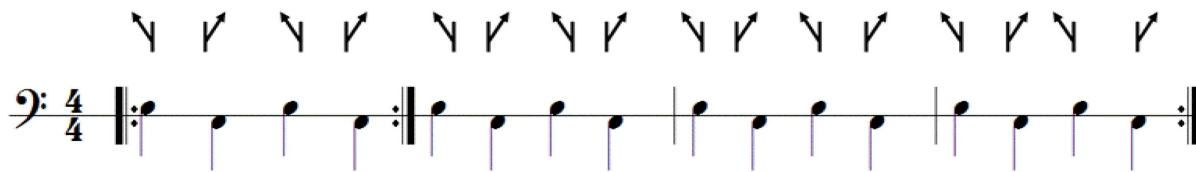
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LEVEL FOUR BASS DRUM AND TENOR DRUM EXERCISES

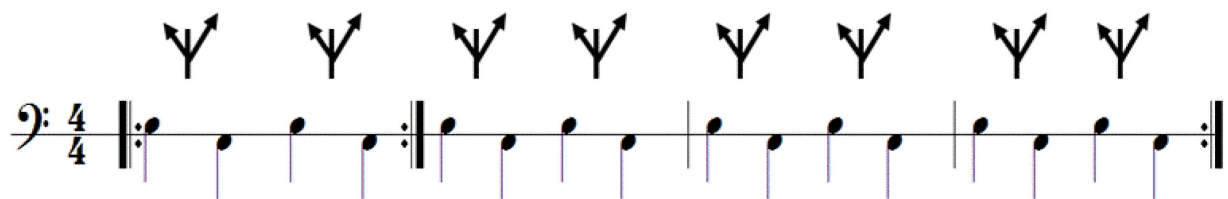
1. Monkey Flip Flourish – Both Hands in Whole Notes at M.M. Quarter Note = 96



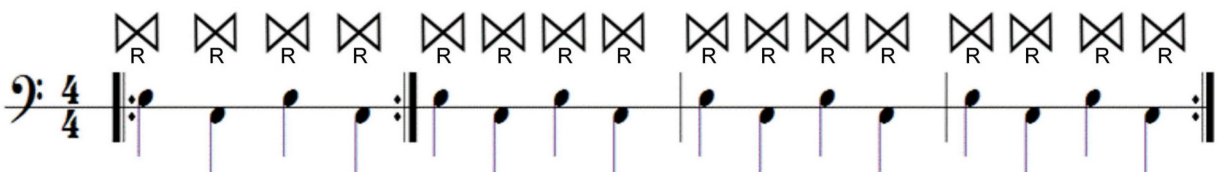
2. Outside Flip Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 96



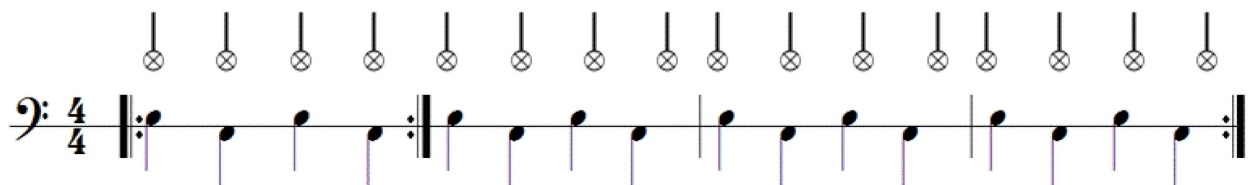
3. Double Outside Flip Flourish – Both Hands in Quarter Notes at M.M. Quarter Note = 96



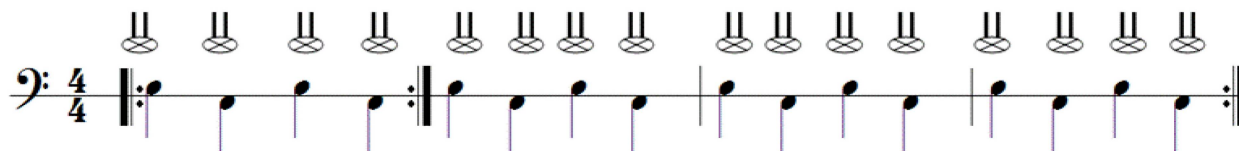
4. Reverse Butterfly Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 96



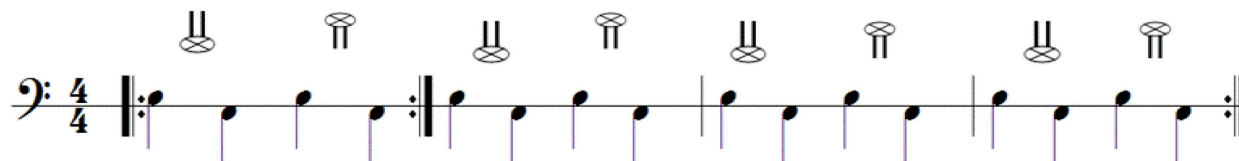
5. Reverse Single Flourish – Both Hands in Half Notes at M.M. Quarter Note = 96



6. Reverse Double Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 96



7. Flourish Transition – Both Hands in Quarter Notes at M.M. Quarter Note = 96



CROSS TRAINING LEVEL ONE SNARE DRUM EXERCISES

1. Single Strokes – Alternating Hands in Quarter Notes and Eighth Notes at M.M. Quarter Note = 96

2. Double Strokes – Alternating Hands in Eighth Notes at M.M. Quarter Note = 96

3. Flams in Quarter Notes at M.M. Quarter Note = 90

4. Triplets in Eighth Notes at M.M. Quarter Note = 96

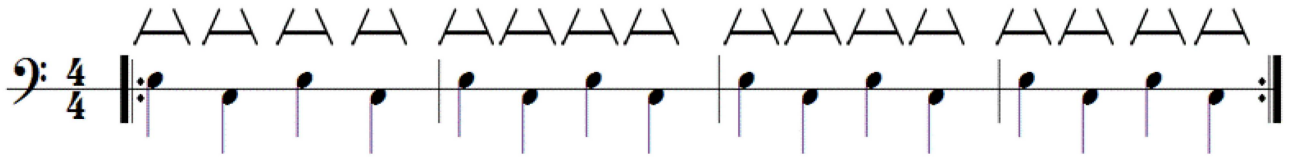
5. Paradiddles in eighth notes at M.M Quarter Note = 90

6. Buzz Strokes – Alternating Hands in Quarter Notes at M.M. Quarter Note = 96



LEVEL FIVE BASS DRUM AND TENOR DRUM EXERCISES

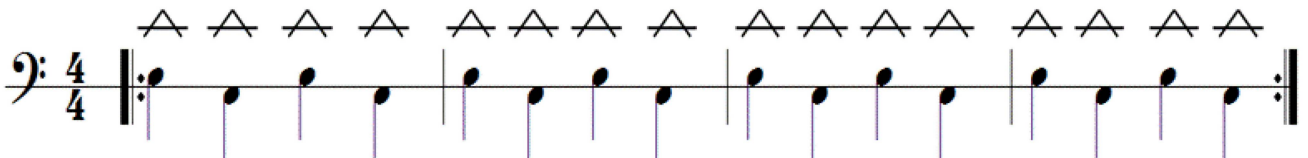
1. Mallets on Shoulder Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 120



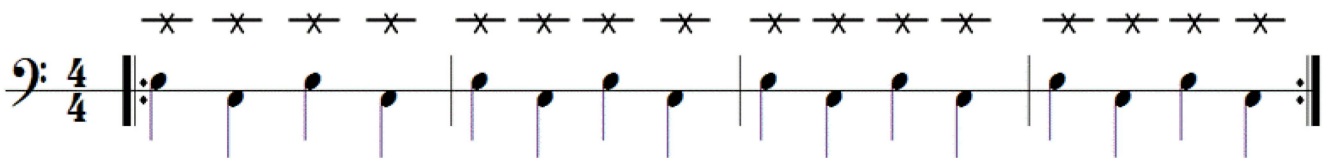
2. Mallets at Armpit Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 120



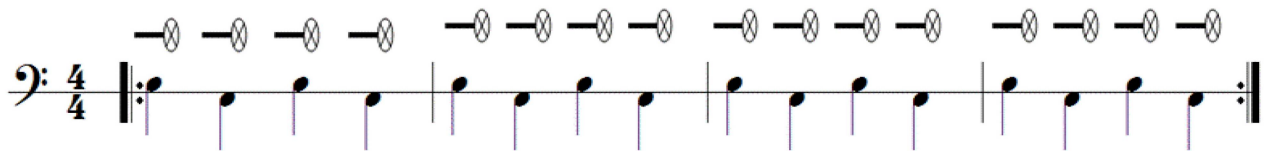
3. Cross Body "Shoulder" Flourish – Both Hands in Quarter Notes at M.M. Quarter Note = 120



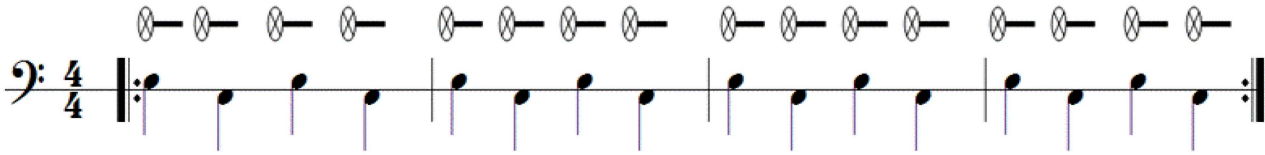
4. Cross Body "Waist" Flourish – Both Hands in Quarter Notes at M.M. Quarter Note = 120



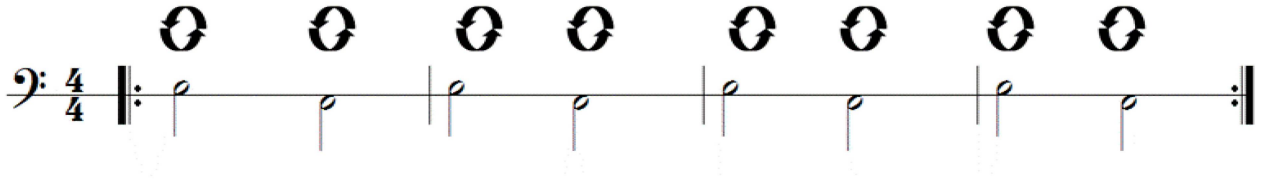
5. Flat Single Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 120



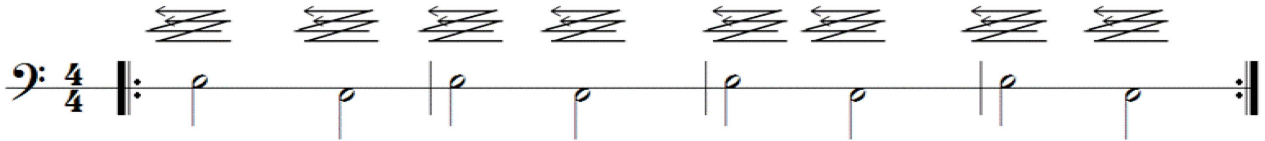
6. Reverse Flat Single Flourish – Alternating Hands in Quarter Notes at M.M. Quarter Note = 120



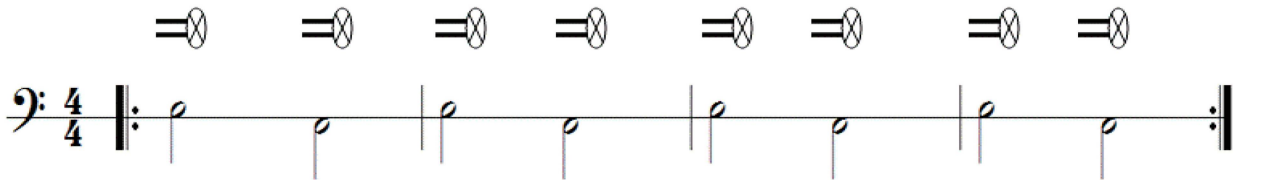
7. Reverse Pinwheel Flourish – Both Hands in Half Notes at M.M. Quarter Note = 108



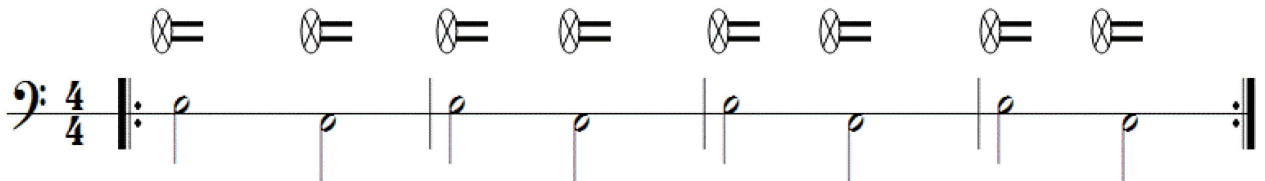
8. Double Bye-Bye Flourish (Same Direction) – Both Hands in Half Notes at M.M. Quarter Note = 108



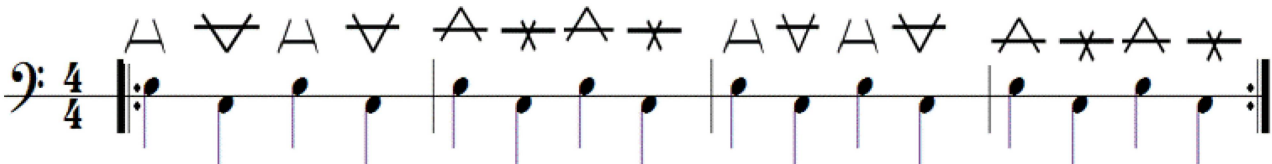
9. Flat Double Flourish – Both Hands in Half Notes at M.M. Quarter Note = 108



10. Reverse Flat Double Flourish – Both Hands in Half Notes at M.M. Quarter Note = 108



11. Strathspey Body Movement (Argyll) – Both Hands in Quarter Notes at M.M. Quarter Note = 108



CROSS TRAINING LEVEL TWO SNARE DRUM EXERCISES

1. Single Strokes – Alternating Hands in Eighth Notes and Sixteenth Notes at M.M. Quarter Note = 120

Musical notation for Exercise 1, showing two staves of music in 2/4 time. The first staff contains four measures of eighth notes and sixteenth notes alternating between the right and left hands. The second staff contains four measures of eighth notes alternating between the right and left hands.

2. Double Strokes – Alternating Hands in Eighth Notes and Sixteenth Notes at M.M. Quarter Note = 96

Musical notation for Exercise 2, showing two staves of music in 4/4 time. The first staff contains four measures of eighth notes and sixteenth notes alternating between the right and left hands. The second staff contains four measures of eighth notes and sixteenth notes alternating between the right and left hands.

3. Flams – Alternating Hands in Quarter Notes at M.M. Quarter Note = 96

Musical notation for Exercise 3, showing two staves of music in 4/4 time. The first staff contains four measures of quarter notes alternating between the right and left hands. The second staff contains four measures of quarter notes alternating between the right and left hands.

4. Drags – Alternating Hands in Eighth Notes at M.M. Quarter Note = 96

Musical notation for Exercise 4, showing two staves of music in 2/4 time. The first staff contains eight measures of eighth notes alternating between the right and left hands. The second staff contains eight measures of eighth notes alternating between the right and left hands.

5. Paradiddles in Sixteenth Notes at M.M Quarter Note = 90

6. Attack Rolls in "Quick Time"

7. Attack Rolls in "Slow Time"

The musical score is divided into three sections by vertical bar lines:

- WORD OF COMMAND:** Labeled "Rolls.....Slow March". It consists of four measures of quarter notes. Above the first measure is an upward arrow, and above the third measure is another upward arrow. Below the third measure, a downward arrow points to the letter 'W'.
- THE ATTACK:** Consists of four measures. The first measure has a downward arrow pointing to 'X'. The second measure has a downward arrow pointing to 'Y'. The third measure has a downward arrow pointing to 'Z'. The notes in this section are beamed together across measures.
- START THE TUNE:** Consists of a single measure with a dotted half note.

Below the staves, the measures are numbered 1 through 4 for each section. The 'W' command is also indicated below the third measure of the first section.

- W** Hands at the Ready
- X** Start the Drones
- Y** Both Hands on the Chanter
- Z** Sound the Chanter

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REPertoire Lists

PURPOSE

1. Annex E outlines the list of tunes for the cadet to use in preparation for PO X19 (Perform Level Repertoire). Each instrument is assigned tunes between one to five categories, depending on music proficiency level and instrument:

- a. List A - Marches,
- b. List B - Ceremonial Music,
- c. List C - Dancing Tunes,
- d. List D (Bagpipes) - Piobaireachd (Ceol Mor), and
- e. List D (Snare Drum and Bass Drum/Tenor Drum) - Drum Salute.

2. Tunes may be substituted upon approval of the Region Cadet Music Advisor (RCMA).

USE

3. The cadet is to choose tunes IAW the playing test requirement for the appropriate music proficiency level as detailed in:

- a. [Appendix 1](#) – Bagpipe Proficiency Level Repertoire,
- b. [Appendix 2](#) – Snare Drum Proficiency Level Repertoire, and
- c. [Appendix 3](#) – Bass Drum and Tenor Drum Level Repertoire.

4. Units conducting training and/or assessment related to PO X19 (Perform Level Repertoire) must have the applicable repertoire available for use by each cadet.

EVALUATION

5. The cadet will be evaluated on performing level repertoire IAW Chapter 3.

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BAGPIPE PROFICIENCY LEVEL REPERTOIRE

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level One	A	2/4 Quick March	Mairi's Wedding (Elementary)	1	required
		3/4 Retreat March	The Green Hills Of Tyrol (Étude)	1	required
		4/4 Quick March	Scotland The Brave (Étude)	1	1 required
			The Nut Brown Maiden (Elementary)	1	
		6/8 Quick March	The Steamboat (Étude)	1	required
		6/8 Slow March	Going Home (Étude)	1	1 required
			The Fairy Lullaby	1	
			The Skye Boat Song (Étude)	1	
			The Song Of The Glen (Étude)	1	
		Level Two	A	2/4 Quick March	Mairi's Wedding
3/4 Retreat March	The Green Hills Of Tyrol (Elementary)			2	1 required
	When The Battle O'er (Elementary)			2	
4/4 Quick March	Scotland The Brave (Elementary)			2	1 required
	The Bluebells Of Scotland			2	
	The Nut Brown Maiden			2	
	Will Ye No Come Back Again (Elementary)			2	
6/8 Quick March	The Quaker's Wife (Elementary)			2	1 required
	The Steamboat			2	
6/8 Slow March	The Skye Boat Song (Elementary)			1	1 required
	Going Home (Elementary)		2		
B	3/4 Hymn		Amazing Grace (Elementary)	1	required
	Advance		Scotland The Brave (Elementary)	1	
	General Salute		The Maple Leaf Forever (Elementary)	1	

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level Three	A	2/4 Quick March	A Man's a Man for A' That	2	1 required
			The Barren Rocks of Aden	2	
			The Highroad to Gairloch	2	
			The Nut Brown Maiden	2	
		3/4 Retreat March	L/Gen J.W. Quinn (with harmony)	2	1 required
			My Land (with harmony)	2	
			The Green Hills of Tyrol (with harmony)	2	
			When the Battle's O'er (with harmony)	2	
		4/4 Quick March	Farewell to Nova Scotia	1	2 required
			Robin Adair (with harmony)	2	
			Scotland the Brave	2	
			The Bluebells of Scotland (with harmony)	2	
			The Rowan Tree	2	
			Vive La Canadienne (with harmony)	2	
			Will Ye No Come Back Again	2	
		6/8 Quick March	Bonnie Dundee	2	1 required
			Kenmures Up An Awa	2	
			The Quaker's Wife	2	
		6/8 Slow March	Going Home	2	2 required
			I'll Remember Tara (with harmony)	2	
			Mrs. Kirkwood	2	
			Susan's Lullaby (with harmony)	2	
			The Skye Boat Song (with harmony)	1	
			The Song of the Glen	2	
9/8 Retreat March	The Battle of the Somme	2	1 required		
	The Dugout at Belacour	2			

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement	
Level Three (Continued)	B	3/4 Hymn	Amazing Grace (with harmony)	1	required	
		Advance	Scotland the Brave	1	required	
		General Salute	The Maple Leaf Forever	1	required	
		Lament	Lochaber No More	2	required	
		Vice-Regal Salute	Mallorca/O'Canada	1	required	
	C	Jig	Barbara's Jig		2	1 required
			Paddy's Leather Breaches		2	
			Murray's Dream		2	
		Reel	The Fairy Dance		2	1 required
			The Highroad to Linton		2	
		Strathspey	I'se the B'y		1	1 required
			Orange & Blue		2	
			The Keel Row		2	
		Level Four	A	2/4 Quick March	Duncan McInnes	4
RCAF March Past	2					
Sir Walter Douglas, MBE	4					
The Muir of Ord	4					
2/4 Slow March	The Road to the Isles			2	required	
4/4 Quick March	Cabar Feidh			4	1 required	
	Heart of Oak (Naval March Past)			2		
	The 1976 Police Tattoo			2		
6/4 Retreat March	Pipe Major J.K. Cairns (with harmony)			2	required	
6/8 Quick March	All the Blue Bonnets are Over the Border			4	1 required	
	The Pibroch O'Donald Dhu			4		
6/8 Slow March	The Mist Covered Mountains (with harmony)			2	1 required	
	The Skye Boat Song - waltz			2		
9/8 Retreat March	The Heights of Dargai	2	required			

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level Four (Continued)	B	Advance	Scotland the Brave	1	required
		General Salute	The Maple Leaf Forever	1	required
		Lament	No More to Return	2	required
		Vice-Regal Salute	Mallorca/O'Canada	1	required
		Royal Salute	Mallorca	1	required
	C	Hornpipe	The Black Bear	2	required
		Jig	Banjo Breakdown	2	1 required
			Paddy's Leather Breaches	4	
			The Glasgow Police Pipers	2	
			The Mermaid	2	
		Reel	Jenny Dang the Weaver	2	1 required
			Jock Wilson's Ball	2	
			Tail Toddle	2	
			The Highroad to Linton	4	
		Strathspey	Because he was a Bonnie Lad	2	1 required
			Major C.J. Devaney	2	
			Orange & Blue	2	
The Keel Row	4				
Level Five	A	2/4 Quick March	Major C.M. Usher, OBE	4	1 required
			Major Norman Orr Ewing	4	
	3/4 Retreat March	General Ramsey M. Withers (with harmony)	2	required	
	4/4 Quick March	Prince Edward Island	4	required	
	6/8 Quick March	Am Breamatain Tobhain	2	required	
	6/8 Slow March	Hebridean Air (My Dearest)	2	required	
	9/8 Retreat March	Pipe Major William Day (with harmony)	2	required	

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement	
Level Five (Continued)	B	Advance	Scotland the Brave	1	required	
		General Salute	The Maple Leaf Forever	1	required	
		Lament	Flowers of the Forest	4	required	
		Vice-Regal Salute	Mallorca/O'Canada	1	required	
		Royal Salute	Mallorca	1	required	
	C	Hornpipe		My Love She's but a Lassie Yet	2	1 required
				The Sailor's Hornpipe	2	
		Jig		Banjo Breakdown	4	1 required
				Cork Hill	4	
				Paddy O'Rafferty	2	
		Reel		Mrs. MacLeod of Raasay	2	1 required
				Sleepy Maggie	2	
				The Piper of Drummond	2	
		Strathspey		The Braes O'Tullymet	2	1 required
				The Marquis of Huntly's Highland Fling	4	
	D	Piobaireachd Ground (Urlar)	Lament for Mary Macleod	1	required	

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SNARE DRUM PROFICIENCY LEVEL REPERTOIRE

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level One	A	2/4 Quick March	Mairi's Wedding (Elementary)	1	required
		3/4 Retreat March	The Green Hills Of Tyrol (Étude)	1	required
		4/4 Quick March	Scotland The Brave (Étude)	1	1 required
			The Nut Brown Maiden (Elementary)	1	
		6/8 Slow March	The Fairy Lullaby	1	1 required
			The Song Of The Glen (Étude)	1	
Level Two	A	2/4 Quick March	Mairi's Wedding	2	required
		3/4 Retreat March	The Green Hills Of Tyrol (Elementary)	2	1 required
			When The Battle O'er (Elementary)	2	
		4/4 Quick March	Scotland The Brave (Elementary)	2	1 required
			The Bluebells Of Scotland	2	
			The Nut Brown Maiden	2	
			Will Ye No Come Back Again (Elementary)	2	
		6/8 Quick March	The Quaker's Wife (Elementary)	2	1 required
			The Steamboat	2	
		6/8 Slow March	The Skye Boat Song (Elementary)	2	1 required
	Going Home (Elementary)		2		
	B	Advance	Scotland The Brave (Elementary)	1	required
		General Salute	The Maple Leaf Forever (Elementary)	1	required
	Level Three	A	2/4 Quick March	PPBSO Massed Band Score	2
Cadet Standard 2/4 Score #1 <i>Suitable for: Mairi's Wedding The Barren Rocks of Aden The Highroad to Gairloch The Nut Brown Maiden</i>				2	
Cadet Standard 2/4 Score #2 <i>Suitable for: A Man's a Man for A' That</i>				2	

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level Three (Continued)	A	3/4 Retreat March	PPBSO Massed Band Score	2	1 required
			Cadet Standard 3/4 Score #1 <i>Suitable for: L/Gen J.W. Quinn The Green Hills of Tyrol</i>	2	
			Cadet Standard 3/4 Score #2 <i>Suitable for: My Land When the Battle's O'er</i>	2	
		4/4 Quick March	PPBSO Massed Band Score	1	2 required
			Cadet Standard 4/4 Score #1 <i>Suitable for: Scotland the Brave The Bluebells of Scotland The Rowan Tree</i>	2	
			Cadet Standard 4/4 Score #2 <i>Suitable for: Vive La Canadienne Will Ye No Come Back Again</i>	2	
			Cadet Standard 4/4 Score #3	2	
			Cadet Standard 4/4 Score #4	2	
		6/8 Quick March	PPBSO Massed Band Score	2	2 required
			Bonnie Dundee	2	
			Kenmures Up An Awa	2	
			The Quaker's Wife	2	
			The Steamboat	2	
		6/8 Slow March	Going Home	2	2 required
			I'll Remember Tara	2	
			Mrs. Kirkwood	2	
			The Fairy Lullaby	2	
			The Skye Boat Song	1	
			The Song of the Glen	2	
		9/8 Retreat March	The Battle of the Somme	2	1 required
The Dugout at Belacour	2				

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement	
Level Three (Continued)	B	Advance	Scotland the Brave	1	required	
		General Salute	The Maple Leaf Forever	1	required	
		Vice-Regal Salute	Mallorca/O'Canada	1	required	
	C	Jig		Cadet Standard Jig Score #1	2	1 required
				Barbara's Jig	2	
				Paddy's Leather Breaches	2	
				Murray's Dream	2	
		Reel		The Fairy Dance	2	1 required
				The Highroad to Linton	2	
		Strathspey		I'se the B'y	1	1 required
				Orange & Blue	2	
				The Keel Row	2	
Level Four	A	2/4 Quick March	PPBSO Massed Band	4	1 required	
			Cadet Standard 2/4 Score #1	4		
			Cadet Standard 2/4 Score #2	4		
			Cadet Standard 2/4 Score #3 <i>Suitable for: Duncan McInnes Sir Walter Douglas, MBE The Muir of Ord</i>	4		
			RCAF March Past	2		
		2/4 Slow March	The Road to the Isles	2	required	
		4/4 Quick March		PPBSO Massed Band	4	1 required
				Cabar Feidh	4	
				Heart of Oak (Naval March Past)	2	
				The 1976 Police Tattoo	2	
			Cadet Standard 4/4 Score #1	4		

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement	
Level Four (Continued)	A	6/4 Retreat March	Pipe Major J.K. Cairns	2	required	
		6/8 Quick March	PPBSO Massed Band	4	1 required	
			All the Blue Bonnets are Over the Border	4		
			The Pibroch O'Donald Dhu	4		
			Cadet Standard 6/8 Score #1	4		
			Cadet Standard 6/8 Score #2	2		
		6/8 Slow March	Cadet Standard Slow March 6/8 Score #1	2	1 required	
			The Mist Covered Mountains	2		
			The Skye Boat Song - waltz	2		
		9/8 Retreat March	The Heights of Dargai	2	1 required	
			Cadet Standard 9/8 Score #1	2		
		B	Advance	Scotland the Brave	1	required
			General Salute	The Maple Leaf Forever	1	required
	Drum Salute		Drummer's Call/Rouse	1ea	required	
	Vice-Regal Salute		Mallorca/O'Canada	1	required	
	Royal Salute		Mallorca	1	required	
	C	Hornpipe	The Black Bear	2	1 required	
			My Love She's But A Lassie Yet	2		
			The Sailor's Hornpipe	2		
		Jig	Banjo Breakdown	2	1 required	
			Paddy's Leather Breaches	4		
			The Glasgow Police Pipers	2		
			Cadet Standard Jig Score #1	2		
Cadet Standard Jig Score #2 <i>Suitable for: The Mermaid Murray's Dream</i>			2			

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level Four (Continued)	C	Reel	Jenny Dang the Weaver	2	1 required
			Jock Wilson's Ball	2	
			Tail Toddle	2	
			The Highroad to Linton	2	
	Strathspey	Major C.J. Devaney	2	1 required	
		Orange & Blue	2		
		The Keel Row	4		
Level Five	A	2/4 Quick March	Major C.M. Usher, OBE	4	1 required
			Major Norman Orr Ewing	4	
		3/4 Retreat March	General Ramsey M. Withers	2	required
		4/4 Quick March	Prince Edward Island	4	required
		6/8 Quick March	Am Breamatain Tobhain	2	required
		6/8 Slow March	Hebridean Air (My Dearest)	2	required
		9/8 Retreat March	Pipe Major William Day	2	required
	B	Advance	Scotland the Brave	1	required
		General Salute	The Maple Leaf Forever	1	required
		Drum Salute	Drummer's Call/Rouse	1ea	required
		Vice-Regal Salute	Mallorca/O'Canada	1	required
		Royal Salute	Mallorca	1	required
	C	Hornpipe	My Love She's but a Lassie Yet	2	1 required
			The Sailor's Hornpipe	2	
		Jig	Banjo Breakdown	4	1 required
			Cork Hill	4	
			Paddy O'Rafferty	2	
Reel		Mrs. MacLeod of Raasay	2	1 required	
		Sleepy Maggie	2		
		The Piper of Drummond	2		












Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level Five (Continued)	C	Strathspey	The Braes O'Tullymet	2	1 required
			The Marquis of Huntly's Highland Fling	4	
			Cadet Standard Strathspey Score #1 <i>Suitable for: Because He Was A Bonnie Lad</i>	2	
	D	Drum Salute	Cadet Standard Drum Salute #1	4	required

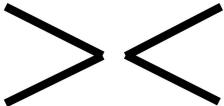
BASS DRUM AND TENOR DRUM PROFICIENCY LEVEL REPERTOIRE

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level One	A	2/4 Quick March	Standard Level Appropriate Beating/ Flourishing Routine	1	required
		4/4 Quick March		1	required
		6/8 Slow March		1	required
Level Two	A	2/4 Quick March	Standard Level Appropriate Beating/ Flourishing Routine	2	required
		3/4 Retreat March		2	required
		4/4 Quick March		2	required
		6/8 Quick March		2	required
		6/8 Slow March		2	required
	B	Advance	Scotland The Brave (Elementary)	1	required
		General Salute	The Maple Leaf Forever (Elementary)	1	required
Level Three	A	2/4 Quick March	Standard Level Appropriate Beating/ Flourishing Routine	2	required
		3/4 Retreat March		2	required
		4/4 Quick March		2	required
		6/8 Quick March		2	required
		6/8 Slow March		2	required
		9/8 Retreat March		2	required
	B	Advance	Scotland the Brave	1	required
		General Salute	The Maple Leaf Forever	1	required
		Vice-Regal Salute	Mallorca/O'Canada	1	required
	C	Jig	Standard Level Appropriate Beating/ Flourishing Routine	2	required
		Reel		2	required
		Strathspey		2	required
	Level Four	A	2/4 Quick March	Standard Level Appropriate Beating/ Flourishing Routine	4
2/4 Slow March			2		required
4/4 Quick March			4		required
6/4 Retreat March			2		required
6/8 Quick March			4		required
6/8 Slow March			2		required
9/8 Retreat March			2		required

Level	List	Type of Tune	Title	Number of Parts	Playing Test Requirement
Level Four (Continued)	B	Advance	Scotland the Brave	1	required
		General Salute	The Maple Leaf Forever	1	required
		Drum Salute	Drummer's Call/Rouse	1ea	required
		Vice-Regal Salute	Mallorca/O'Canada	1	required
		Royal Salute	Mallorca	1	required
	C	Hornpipe	The Black Bear	2	required
		Jig	Standard Level Appropriate Beating/ Flourishing Routine	2	required
		Reel		2	required
		Strathspey		2	required
Level Five	A	2/4 Quick March		Standard Level Appropriate Beating/ Flourishing Routine	4
		3/4 Retreat March	4		required
		4/4 Quick March	4		required
		6/8 Quick March	4		required
		6/8 Slow March	2		required
		9/8 Retreat March	2		required
	B	Advance	Scotland the Brave	1	required
		General Salute	The Maple Leaf Forever	1	required
		Drum Salute	Drummer's Call/Rouse	1ea	required
		Vice-Regal Salute	Mallorca/O'Canada	1	required
		Royal Salute	Mallorca	1	required
C	Hornpipe	Standard Level Appropriate Beating/ Flourishing Routine	4	required	
	Jig		4	required	
	Reel		4	required	
	Strathspey		4	required	
D	Drum Salute	Cadet Standard Drum Salute #1	4	required	

TENOR DRUM SYMBOL CHART

	FLOURISH	SYMBOL
1.	Single Bye-Bye	
2.	Figure Eight (Review)	
3.	Reverse Figure Eight (Review)	
4.	Butterfly	
5.	Crossover	
6.	Double Crossover	
7.	Reverse Crossover	
8.	Reverse Double Crossover	
9.	Front Stall	
10.	Reverse Stall	
11.	Crossed Arm Stall	

12.	Reverse Crossed Arm Stall	 A diagram showing two intersecting lines forming an 'X' shape. The lines are black and of medium thickness. The intersection is in the center of the diagram.
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CHAPTER 3 CADET EVALUATION

PURPOSE

1. The purpose of this chapter is to outline the specific evaluation requirements for Pipe 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 Pipe Band – Music Proficiency Levels qualifications was designed and developed assuming that all cadets are capable of achieving all performance objectives (POs). It is also based on a relationship between assessment and cadet motivation to build upon cadet success and inspire confidence rather than discouraging cadets with failure and defeat.

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

- a. the music instructor shall inform the cadet of the Pipe 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 Pipe 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.

PIPE 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 Pipe Band – Music Proficiency Levels qualifications. These assessment of learning plans are provided for each Pipe Band – Music Proficiency Level as follows:

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

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 cadet's 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.

PIPE BAND – MUSIC PROFICIENCY LEVELS CADET ASSESSMENT INSTRUCTIONS AND ASSESSMENT INSTRUMENTS

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

- a. Pipe Band – Music Proficiency Level One Assessment Instructions and Assessment Instruments are located in [Annex A, Appendixes 1 to 6](#),
- b. Pipe Band – Music Proficiency Level Two Assessment Instructions and Assessment Instruments are located in [Annex C, Appendixes 1 to 7](#),
- c. Pipe Band – Music Proficiency Level Three Assessment Instructions and Assessment Instruments are located in [Annex E, Appendixes 1 to 7](#),
- d. Pipe Band – Music Proficiency Level Four Assessment Instructions and Assessment Instruments are located in [Annex G, Appendixes 1 to 7](#), and
- e. Pipe Band – Music Proficiency Level Five Assessment Instructions and Assessment Instruments are located in [Annex I, Appendixes 1 to 7](#).

ADDITIONAL CADET ASSESSMENT OF LEARNING ACTIVITIES

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

PIPE BAND – MUSIC PROFICIENCY LEVELS QUALIFICATIONS STANDARD

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

RECOGNITION OF ENHANCED PROFICIENCY ACHIEVEMENT

13. Certain POs within the Pipe 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 PIPE 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.

RECORDING AND REPORTING CADET ACHIEVEMENT

15. The results of each PO are recorded on the Pipe Band – Music Proficiency Level Qualification Record located in the following annexes:

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

16. The Pipe 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 Pipe Band – Music Proficiency Levels qualification results on DND 2399, *Cadet Personnel Record*.

PIPE BAND – MUSIC PROFICIENCY LEVELS QUALIFICATIONS CERTIFICATE OF QUALIFICATION

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

ASSESSMENT OF LEARNING PLAN – PIPE BAND–MUSIC PROFICIENCY LEVEL ONE

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 113 – Maintain a Primary Instrument								
113 PC	PO 113	The purpose of this PC is to assess the cadet's ability to maintain a primary instrument.	Reasoning Proficiency and Skills	Performance Assessment and Personal Communication	Cadets are observed maintaining a practice instrument. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 1 Assessment Checklist.	N/A.
PO 114 – Produce Tone								
114 PC	PO 114	The purpose of this PC is to assess the cadet's ability to produce tone.	Skills	Performance Assessment and Personal Communication	Cadets are asked to produce tone. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 2 Assessment Checklist.	N/A.
PO 115 – Apply Music Theory								
115 PC	PO 115	The purpose of this PC is to assess the cadets' knowledge of music theory topics.	Knowledge Mastery and Reasoning Proficiency	Knowledge Assessment	Cadets are asked to complete a written theory assessment, to assess the cadets knowledge of music theory topics.	As required.	Appendix 3 Knowledge Assessment.	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 116 – Demonstrate Rhythm Skills								
116 PC	PO 116	The purpose of this PC is to assess the cadet's ability to demonstrate rhythm skills.	Skills	Performance Assessment	Cadets are 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 4 Assessment Checklist.	N/A.
PO 117 – Demonstrate Technique								
117 PC	PO 117	The purpose of this PC is to assess the cadet's ability to demonstrate technique.	Skills	Performance Assessment	Cadets are asked to demonstrate technique. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 5 Assessment Checklist.	N/A.
PO 119 – Perform Level One Repertoire								
119 PC	PO 119	The purpose of this PC is to assess the cadet's ability to perform Level One repertoire.	Skills	Performance Assessment	Cadets are asked to perform Level One repertoire. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 6 Assessment Rubric.	N/A.

113P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 113P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their primary instrument to the assessment.

The cadet should review the 113P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 an instrument.

RESOURCES

- 113P/S/BT PC Assessment Checklist,
- Bagpipe players:
 - practice chanter,
 - waxed hemp, and
 - scissors/utility knife,
- Snare drum players:
 - practice drum,
 - snare drum sticks, and
 - maintenance kit;
- Bass drum and tenor drum players:
 - bass drum,
 - tenor drum, and
 - maintenance kit;

- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case and maintenance supplies.
2. Provide chairs 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 each task, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a practice chanter.
2. Have the cadet place the practice chanter on the table.
3. Have the cadet:
 - a. disassemble the practice chanter;
 - b. identify the parts of the practice chanter;
 - c. remove moisture from the practice chanter;
 - d. lap the joint of the practice chanter; and
 - e. assemble the practice chanter.
4. Have the cadet explain how to store the practice chanter.
5. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a practice drum.

2. Have the cadet place the practice drum on the table.
3. Have the cadet identify the parts of a snare drum.
4. Have the cadet:
 - a. clean (wipe) the instrument; and
 - b. explain how they would store the instrument.
5. Record the results on the Assessment Checklist.

Bass Drum and Tenor Drum Players

1. Have the cadet enter the assessment room with a bass drum and a tenor drum.
2. Have the cadet place the drums on the table.
3. Have the cadet identify the parts of a bass drum and a tenor drum.
4. Have the cadet:
 - a. clean (wipe) the instruments; and
 - b. explain how they would store the instruments.
5. Record the results on the Assessment Checklist.

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. **Completed.** If all maintenance tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level One Qualification Record, [Annex B](#).

PROVIDING ASSESSMENT FEEDBACK

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

113P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Maintenance Task		Assessment	
			Incomplete	Complete
Bagpipe	Disassemble the instrument.			
	Identify parts.	Mouthpiece.		
		Top section.		
		Reed.		
		Bottom section.		
		Sole.		
	Remove moisture.			
	Lap the joint.			
	Assemble the instrument.			
	Store the practice chanter.			

Snare Drum	Identify parts.	Practice pad.		
		Batter (top) ring.		
		Batter (top) head.		
		Tension bolts.		
		Down tube (tension bracket).		
		Shell.		
		Carry hook or harness mount.		
		Top snare.		
		Bottom snare.		
		Bottom head.		
		Carrying handle.		

Instrument Group	Maintenance Task	Assessment	
		Incomplete	Complete
	Clean the practice drum.		
	Clean the snare drumsticks.		
	Store the practice pad and snare drumsticks.		

Bass Drum and Tenor Drum	Identify parts.	Drumheads.		
		Tension bolts.		
		Tension bolt washer.		
		Shell.		
		Tension bolt internal screw guides.		
		Carry hook or harness mount.		
		Counter hoops (right and left).		
		Tension bracket.		
		Tension bolt clasp.		
		Drumhead dampener.		
	Clean the drums.			
	Store the bass drum and tenor drum.			

Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

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Assessor's Feedback:

Overall Performance Assessment:

113P/S/BT PC	PO Assessment	
	Incomplete	Complete
Maintain a Practice Chanter/Practice Drum/Bass Drum and Tenor Drum.		

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 completed then an overall result of "complete" shall be recorded.

Assessor's Name: _____

Position: _____

Assessor's Signature: _____

Date: _____

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114P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 114P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their primary instrument to the assessment.

The cadet should review the 114P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 produce tone.

RESOURCES

- 114P/S/BT PC Assessment Checklist,
- Practice chanter,
- Snare drum,
- Snare drumsticks,
- Bass drum,
- Bass drum mallets,
- Tenor drum,
- Tenor drum mallets,
- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case, and maintenance 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 each task, make a judgment and indicate on the assessment checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a practice chanter.
2. Have the cadet set up the performance space.
3. Provide the cadet a brief period of time to warm-up the instrument.
4. Have the cadet sustain a whole note at a constant pitch.
5. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a practice pad and snare drumsticks.
2. Have the cadet set up the performance space.
3. Have the cadet identify the following as they relate to tone:
 - a. selecting and matching snare drumsticks;
 - b. selecting drum shells;
 - c. tensioning snares; and
 - d. tensioning drumheads.
4. Have the cadet strike the drum to produce tone.
5. Record the results on the Assessment Checklist.

Bass/Tenor Drum Players

1. Have the cadet enter the assessment room with a bass drum, tenor drum and the required mallets.

2. Have the cadet set up the performance space.
3. Have the cadet identify types of bass drum and tenor drum mallets as they relate to producing tone, to include:
 - a. standard bass drum mallet (foam head),
 - b. military bass drum mallet (hard felt/wood head),
 - c. flourishing pipe band bass drum mallet (covered wood head),
 - d. standard pipe band tenor drum mallet, and
 - e. rhythm/flourishing tenor drum mallet.
4. Have the cadet produce tone on a bass drum and a tenor drum with mallets by brushing and centring on the drumhead(s).
5. Record the results on the Assessment Checklist.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If any tone description or technique was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
 - b. **Completed.** If all tone descriptions or technique tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level One Qualification Record, [Annex B](#).

PROVIDING ASSESSMENT FEEDBACK

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

114P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Tone		Assessment	
			Incomplete	Complete
Bagpipe	Produce tone by sustaining a constant pitch.	Low A whole note.		
		E whole note.		
		High A whole note.		

Snare Drum	Describe.	Selecting and matching snare drumsticks.		
		Selecting drum shells.		
		Tensioning snares.		
		Tensioning drumheads.		
		Strikeing the drum.		

Bass/Tenor Drum	Identify.	Standard bass drum mallet (foam head).		
		Military bass drum mallet (hard felt/wood head).		
		Flourishing pipe band bass drum mallet (covered wood head).		
		Standard pipe band tenor drum mallet.		
		Rhythm/flourishing tenor drum mallet.		
	Produce tone on a bass drum and a tenor drum with mallets by brushing and centring on the drumhead.			

This form shall be reproduced locally.

Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

Assessor's Feedback:

Overall Performance Assessment:

114P/S/BT PC	PO Assessment	
	Incomplete	Complete
Produce Tone on a Practice Chanter/Snare Drum/Bass Drum/Tenor Drum.		

This form shall be reproduced locally.

Incomplete	If any tone description or technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all tone descriptions and/or techniques were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: _____

Position: _____

Assessor's Signature: _____

Date: _____

This form shall be reproduced locally.

115 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

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

Determine which version (A, B, C) of the Theory Assessments located at A-CR-CCP-911/PX-001, Chapter 2, Sections 1 to 3, will be administered.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW the assessment 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 cadets' knowledge of the music theory topics.

CONDUCT OF ASSESSMENT

PURPOSE

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

RESOURCES

- Proficiency Level One Theory Assessment Version A, B, or C located at A-CR-CCP-911/PX-001, Chapter 2, Sections 1 to 3,
- Proficiency Level One Theory Assessment Answer Keys Version A, B, or C located at A-CR-CCP-911/PY-001, Chapter 2, Sections 1 to 3,
- 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 have 40 minutes 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. Have the cadets begin the assessment.
5. Move around the classroom to monitor the assessment answer any questions.
6. When the assessment is complete, use the applicable Theory Assessment – Answer Key Version A, B, or C located at A-CR-CCP-911/PY-001, Chapter 2, Sections 1 to 3, to mark the assessment.

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 and 69 percent.
- **Completed Without Difficulty.** A mark between 70 and 84 percent.
- **Exceeded Standard.** A mark between 85 and 100 percent.

The overall rating for 115 PC will be recorded on the Pipe Band Music Proficiency Level One Qualification Record, [Annex B](#) and given to the CO.

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

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 116 PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

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

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

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to demonstrate rhythm skills.

RESOURCES

- 116 PC Assessment Checklist,
- Level One 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 = 120.

The cadets 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

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If less than seven of the required 10 exercises were assessed as complete then an overall result of “incomplete” shall be recorded; or
 - b. **Complete.** If seven 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 Pipe Band Music Proficiency Level One 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.

116 PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

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

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.

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

116 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm Skills.		

Incomplete	If less than seven of the required 10 exercises were assessed as complete then an overall result of "incomplete" shall be recorded.
Complete	If seven 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:** _____

This form shall be reproduced locally.

117 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 117 PC Assessment Checklists 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 the activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their primary instrument(s) to the assessment.

The cadet will bring their Level One technique exercises, located in Chapter 2, [Annex B, Appendix 1](#), to the assessment.

The cadet should review the 117 PC Assessment Checklist 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 performing 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 demonstrate techniques on pipe band instruments.

RESOURCES

- 117 PC Assessment Checklists for each instrument,
- Level One Technical Exercises (Chapter 2, [Annex B, Appendix 1](#)),
- Bagpipe players, a practice chanter,
- Snare drum players:
 - practice pad, and
 - snare drum sticks;
- Bass drum and tenor drum players:
 - bass drum mallets,
 - tenor drum mallets, and
 - practice table;
- Music stand or table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the techniques being played, make a judgment on the quality of each technique by indicating (eg, highlighting, circling) on the Assessment Checklist the descriptive statement that best represents this judgment. Criteria for this performance assessment are assessed as:

- **Incomplete.** The technique was played with a number of errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo; or
- **Complete.** The technique 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 a brief period of time to warm up their instrument.
3. Have the cadet play the required technique(s).
4. Evaluate the cadet's performance. Record the results on the Assessment Checklist.
5. Repeat Steps 3. and 4. until all techniques have been attempted.
6. 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 technique was assessed as incomplete then an overall result of "incomplete" shall be recorded; or
 - b. **Complete.** If all techniques 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 Pipe Band Music Proficiency Level One Qualification Record, [Annex B](#).

PROVIDING ASSESSMENT FEEDBACK

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

117P PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bagpipe Technique		Assessment	
		Incomplete	Complete
Finger positions of the nine notes.			
The scale.			
Grace notes	High G.		
	D.		
	E.		
Strikes	F.		
	High A.		
Arpeggios	Low A-C-E-high A.		
	Low A-D-F-high A.		
	low G-B-D-high G		
Attacks	Slow march.		
	Quick march.		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

117P PC	PO Assessment	
	Incomplete	Complete
Demonstrate Bagpipe Techniques.		

Incomplete	If any bagpipe technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bagpipe techniques were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

This form shall be reproduced locally.

117S PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Snare Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Single stroke – alternating hands.	120		
Double strokes – alternating hands.	90		
Flams – alternating hands.	90		
Triplets.	96		
Paradiddles.	90		
The buzz stroke.	N/A		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

117S PC	PO Assessment	
	Incomplete	Complete
Play Rudiments.		

Incomplete	If a snare drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all snare drum techniques were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

This form shall be reproduced locally.

117BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bass Drum and Tenor Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Reverse "C" brushing technique.	N/A		
Standard "S" brushing technique.	N/A		
Standard single crossover brushing technique.	N/A		
Standard double crossover brushing technique.	N/A		
Double "L" brushing technique.	N/A		
Single flourish – alternating hands.	60		
Double flourish – alternating hands.	60		
Figure eight flourish – alternating hands.	60		
Basic attack.	N/A		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

117BT PC	PO Assessment	
	Incomplete	Complete
Demonstrate Brushing Techniques and Flourishes.		

Incomplete	If any bass drum or tenor drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bass drum and tenor drum techniques were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

This form shall be reproduced locally.

119 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 119 PC Assessment Rubric 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 the assessment activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

PRE-ASSESSMENT ASSIGNMENT

Have the cadet select prepared music from Level One Repertoire.

The cadet will bring their primary instrument to the assessment.

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

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

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to perform prepared music. The musical performance will involve all aspects of their cadet music Proficiency Level in practical application.

RESOURCES

- 119 PC Assessment Rubric,
- Primary instrument,
- Music stand or table, 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 a tune from the prepared music pieces.
4. Evaluate the cadet's performance. Record the result (eg, highlight, circle) on the Assessment Rubric for each criteria.
5. Repeat Steps 3. and 4. until all required tunes have been played.
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 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 Pipe Band Music Proficiency Level One 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.

119 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

BAGPIPES

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and appropriate for the tune.
Pitch	Note accuracy weak; multiple major errors occur.	Note accuracy is good; lapses may occur but do not detract from the overall performance.	Note accuracy is good; occasional minor errors may occur.	Note accuracy is excellent; errors infrequent.

SNARE DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and appropriate for the tune.

BASS/TENOR DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and appropriate for the tune.

This form shall be reproduced locally.

Assessor's Feedback:

Check One	PO 119 – Overall Assessment						
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard
Overall Performance	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: _____

This form shall be reproduced locally.

PIPE 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
Instrument Maintenance	113	Maintain a Primary Instrument		
Tone and Tuning	114	Produce Tone and Tune a Primary Instrument		
Rhythm and Aural Skills	116	Demonstrate Rhythm and Aural Skills		
Technique	117	Play Technique		

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				
Pipe Band Repertoire	119	Perform Level One Repertoire				

Military Band – Music Proficiency Level One Qualification Achieved	Yes		Assessor's Name & Rank:	RCMA's Signature:	Date:
	No				

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ASSESSMENT OF LEARNING PLAN – PIPE BAND – MUSIC PROFICIENCY LEVEL TWO

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 213 – Maintain a Primary Instrument								
213 PC	PO 213	The purpose of this PC is to assess the cadets' ability to maintain a practice instrument.	Reasoning Proficiency and Skills	Performance Assessment and Personal Communication	Cadets are 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.
PO 214 – Produce Tone								
214 PC	PO 214	The purpose of this PC is to assess the cadet's ability to produce tone.	Skills	Performance Assessment	Cadets are asked to produce tone. 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.
PO 215 – Apply Music Theory								
215 PC	PO 215	The purpose of this PC is to assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Knowledge Assessment	Cadets are 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 3	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 216 – Demonstrate Rhythm Skills								
216 PC	PO 216	The purpose of this PC is to assess the cadet's ability to demonstrate rhythm skills.	Skills	Performance Assessment	Cadets are 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 4	N/A.
PO 217 – Demonstrate Technique								
217 PC	PO 217	The purpose of this PC is to assess the cadet's ability to demonstrate technique.	Skills	Performance Assessment	Cadets are asked to demonstrate technique. 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.
PO 218 – Sight-Read Music								
218 PC	PO 218	The purpose of this PC is to assess the cadet's ability to sight-read a short music piece	Skills	Performance Assessment	Cadets are 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 6	N/A.
PO 219 – Perform Level One Repertoire								
219 PC	PO 219	The purpose of this PC is to assess the cadet's ability to perform Level Two repertoire.	Skills	Performance Assessment	Cadets are asked to perform Level Two repertoire. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 7	N/A.

213P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 213P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their primary instrument to the assessment.

The cadet should review the 213P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to maintain a practice instrument.

RESOURCES

- 213P/S/BT PC Assessment Checklist,
- Bagpipe players:
 - practice goose,
 - waxed hemp,
 - scissors/utility knife, and
 - cleaning brushes;
- Snare drum players:
 - practice drum,
 - snare drum carrier, and
 - wrenches;
- Bass drum and tenor drum players:
 - bass drum,
 - bass drum mallets,
 - bass drum carrier (harness/sling),

- tenor drum,
- tenor drum mallets,
- tenor drum carrier (harness/sling), and
- string for stringing mallets;
- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case and maintenance supplies.
2. Provide chairs 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 each task being performed, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a practice goose.
2. Have the cadet place the practice goose on the table.
3. Have the cadet:
 - a. disassemble the practice goose;
 - b. identify the parts of the practice goose;
 - c. remove moisture from the practice goose;
 - d. clean the mouthpiece and blowpipe; and
 - e. clean the chanter.

4. Have the cadet lap:
 - a. the chanter joint, and
 - b. the blowpipe joint.
5. Have the cadet:
 - a. assemble the practice goose;
 - b. establish appropriate drone distance and instrument fit; and
 - c. store the practice goose.
6. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a practice drum.
2. Have the cadet place the practice drum on the table.
3. Have the cadet identify types of:
 - a. drumheads,
 - b. slings,
 - c. carriers, and
 - d. leg rests.
4. Have the cadet size the snare drum carrier (harness/sling).
5. Record the results on the Assessment Checklist.

Bass Drum and Tenor Drum Players

1. Have the cadet enter the assessment room with a bass drum, a tenor drum and mallets for each instrument.
2. Have the cadet place the drums on the table.
3. Have the cadet adjust a bass drum carrier and a tenor drum carrier for fit.
4. Have the cadet string a mallet.
5. Record the results on the Assessment Checklist.

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. **Completed.** If all maintenance tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level Two Qualification Record, [Annex D](#).

PROVIDING ASSESSMENT FEEDBACK

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

213P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Maintenance Task		Assessment	
			Incomplete	Complete
Bagpipe	Disassemble the instrument.			
	Identify parts.	Mouthpiece.		
		Blowpipe.		
		Blowpipe valve.		
		Pipe bag.		
		Pipe bag cover.		
		Bass drone.		
		Tenor drones.		
		Drone stocks.		
		Cords and tassels.		
		Goose adapter (if applicable).		
		Practice chanter.		
	Remove moisture.			
	Clean the mouthpiece and blowpipe.			
	Clean the chanter.			
	Lap the chanter joint.			
	Lap the blowpipe joint.			
Assemble the bagpipe.				
Establish appropriate drone distance and instrument fit.				
Store the instrument.				

Instrument Group	Maintenance Task	Assessment	
		Incomplete	Complete
Snare Drum	Identify types of drumheads.		
	Identify types of slings.		
	Identify types of carriers.		
	Identify types of leg rests.		
	Size the snare drum carrier (harness/sling).		

Bass Drum and Tenor Drum	Adjust a bass drum carrier (harness/sling).		
	Adjust a tenor drum carrier (harness/sling).		
	String a mallet.		

Incomplete	The task was not attempted or not completed even with assistance.
Complete	<p>The task was completed:</p> <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

Assessor's Feedback:

This form shall be reproduced locally.

Overall Performance Assessment:

213P/S/BT PC	PO Assessment	
	Incomplete	Complete
Maintain a Practice Goose/Practice Drum/Bass Drum and Tenor Drum		

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 completed then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

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214P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 214P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their primary instrument to the assessment.

The cadet should review the 214P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to produce tone on their instrument.

RESOURCES

- 214P/S/BT PC Assessment Checklist,
- Practice goose,
- Snare drum,
- Drumsticks,
- Drum key,
- Bass drum,
- Bass drum mallets,
- Tenor drum,
- Tenor drum mallets,
- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case, and maintenance 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 each task being performed, make a judgment and indicate on the Assessment Checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a practice goose.
2. Have the cadet set up the performance space.
3. Provide the cadet a brief period of time to warm-up the instrument.
4. Have the cadet produce tone on a practice goose by:
 - a. alternating blowing/compressing air at a constant pressure; and
 - b. sustaining a whole note at a constant pitch.
5. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a snare drum and drumsticks.
2. Have the cadet set up the performance space.
3. Have the cadet tune a snare drum by tensioning:
 - a. the snares, and
 - b. the drumheads.
4. Record the results on the Assessment Checklist.

Bass/Tenor Drum Players

1. Have the cadet enter the assessment room with a bass drum and tenor drum and the required mallets.

2. Have the cadet tune a bass drum and a tenor drum by tensioning the drumheads.
3. Record the results on the Assessment Checklist.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If any tone description or technique was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
 - b. **Completed.** If all tone descriptions or technique tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level Two Qualification Record, [Annex D](#).

PROVIDING ASSESSMENT FEEDBACK

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

214P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Tone		Assessment	
			Incomplete	Complete
Bagpipe	Alternate Blowing/ Compressing to sustain a constant pitch while playing	Low A whole note.		
		E whole note.		
		High A whole note.		

Snare Drum	Tension Snares.		
	Tension Snare Drumheads.		

Bass/Tenor Drum	Tension Tenor Drum heads.		
	Tension Bass Drum heads.		

Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

214P/S/BT PC	PO Assessment	
	Incomplete	Complete
Produce Tone on a Practice Goose/Tune a Snare Drum/Tune a Bass/Tenor Drum.		

Incomplete	If any tone description or technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all tone descriptions and/or techniques 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

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

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

Determine which version (A, B, C) of the Theory Assessments located at A-CR-CCP-911/PX-001, Chapter 3, Sections 1 to 3, will be administered.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW the assessment 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 cadets' knowledge of the music theory topics.

CONDUCT OF ASSESSMENT

PURPOSE

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

RESOURCES

- Proficiency Level Two Theory Assessment Version A, B, or C located at A-CR-CCP-911/PX-001, Chapter 3, Sections 1 to 3,
- Proficiency Level Two Theory Assessment Answer Keys Version A, B, or C located at A-CR-CCP-911/PY-001, Chapter 3, Sections 1 to 3,
- 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 minutes 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. Have the cadets 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 located at A-CR-CCP-911/PY-001, Chapter 3, Sections 1 to 3, to mark the assessment.

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 and 69 percent.
- **Completed Without Difficulty.** A mark between 70 and 84 percent.
- **Exceeded Standard.** A mark between 85 and 100 percent.

The overall rating for 215 PC will be recorded on the Pipe Band Music Proficiency Level Two Qualification Record, [Annex D](#) and given to the CO.

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

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 216 PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

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

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

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to sing, clap, tap, or count Level Two rhythms.

RESOURCES

- 216 PC Assessment Checklist,
- Level Two 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



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 their 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.
6. Play audio example for first aural skill.
7. Repeat the audio example if necessary.
8. Record the assessment on the Assessment Checklist.
9. Repeat steps 6. to 8. until all audio examples have been attempted.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If less than seven of the required ten exercises were assessed as complete then an overall result of “incomplete” shall be recorded; or
 - b. **Complete.** If seven 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 Pipe Band Music Proficiency Level Two 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.

216 PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

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

Analytical Performance Assessment:

Aural Skills			Assessment	
			Incomplete	Complete
Bagpipes	Identify	The Nine Notes of the Scale.		
		High G, D and E Grace Notes.		
		A 2/4 Quick March.		
		A 6/8 Quick March.		

Snare Drum	Identify	A Flam.		
		A Drag.		
		A Single Stroke.		
		A Buzz Stroke.		
		A 2/4 Quick March.		
		A 6/8 Quick March.		

Bass/Tenor Drum	Identify	Duple Time Metric Accent.		
		Triple Time Metric Accent.		
		Quadruple Time Accent.		
		A 2/4 Quick March Piano Rhythm.		
		A 3/4 Retreat March Piano Rhythm.		
		A 4/4 Quick March Piano Rhythm.		
		A 6/8 Quick March Piano Rhythm.		
		A 6/8 Slow March Piano Rhythm.		

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.

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

216 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm and Aural Skills.		

Incomplete	If less than seven of the required ten exercises were assessed as complete then an overall result of "incomplete" shall be recorded.
Complete	If seven 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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217 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 217 PC Assessment Checklists 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their instrument(s) to the assessment.

The cadet should review the applicable 217 PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to demonstrate techniques on pipe band instruments.

RESOURCES

- 217 PC Assessment Checklists for each instrument,
- Level Two Technique Exercises located in Chapter 2, [Annex B, Appendix 2](#),
- Bagpipe players, a practice chanter,
- Snare drummers:
 - practice pad, and
 - drumsticks;
- Bass drum and tenor drum players:
 - bass drum mallets,
 - tenor drum mallets, and
 - practice table;
- Music stand or table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the techniques being played, make a judgment on the quality of each technique by indicating (eg, highlighting, circling) on the Assessment Checklist the descriptive statement that best represents this judgment. Criteria for this performance assessment are assessed as:

- **Incomplete.** The technique was played with a number of errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo; or
- **Complete.** The technique 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 a brief period of time to warm-up their instrument.
3. Have the cadet play the required technique(s).
4. Evaluate the cadets' performance. Record the results on the Assessment Checklist.
5. Repeat Steps 3. and 4. until all techniques have been attempted.
6. 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 technique was assessed as incomplete then an overall result of "incomplete" shall be recorded; or
 - b. **Complete.** If all techniques 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 cadets' Commanding Officer (CO) who will ensure the results are recorded on the Pipe Band Music Proficiency Level Two Qualification Record, [Annex D](#).

PROVIDING ASSESSMENT FEEDBACK

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

217P PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bagpipe Technique		Assessment	
		Incomplete	Complete
High A grace note.			
Strikes	Low A.		
	B.		
	C.		
	D.		
	E.		
Throws.	High A.		
	High G.		
	D.		
Birl.			
Doublings.	Low G.		
	Low A.		
	B.		
	C.		
	D.		
	E.		
	F.		

This form shall be reproduced locally.

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

Assessor's Feedback:

Overall Performance Assessment:

217P PC	PO Assessment	
	Incomplete	Complete
Demonstrate Bagpipe Techniques.		

Incomplete	If any bagpipe technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bagpipe techniques were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

This form shall be reproduced locally.

217S PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Snare Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Single stroke – alternating hands in sixteenth notes.	120		
Double strokes – alternating hands in sixteenth notes.	96		
Flams – alternating hands in quarter notes.	90		
Drags – alternating hands in quarter notes.	68		
Paradiddles – in sixteenth notes.	96		
Attack rolls in slow and quick time.	N/A		

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

Assessor's Feedback:

This form shall be reproduced locally.

Overall Performance Assessment:

217S PC	PO Assessment	
	Incomplete	Complete
Play Rudiments.		

Incomplete	If a snare drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all snare drum techniques were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

This form shall be reproduced locally.

217BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bass Drum and Tenor Drum Technique		M.M.	Assessment	
			Incomplete	Complete
Pinwheel flourish – both hands in half notes.		60		
Single bye bye flourish – alternating hands in quarter notes.		60		
Double bye bye flourish – both hands in half notes.		60		
Reverse single bye bye flourish – alternating hands in quarter notes.		60		
Reverse double bye bye flourish – both hands in half notes.		60		
Around the world flourish – both hands in whole notes.		60		
Cut-offs (quick march).	2/4	N/A		
	3/4	N/A		
	4/4	N/A		
	6/8	N/A		
Cut-offs (slow march).	2/4	N/A		
	6/8	N/A		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

217BT PC	PO Assessment	
	Incomplete	Complete
Demonstrate Techniques and Flourishes.		

Incomplete	If any bass drum or tenor drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bass drum and tenor drum techniques were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

This form shall be reproduced locally.

218 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 218 PC Assessment Rubric 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 the assessment 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 and become familiar with the material prior to the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to sight-read a short music piece.

RESOURCES

- 218 PC Assessment Rubric,
- 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 cadets' 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 cadets' Commanding Officer (CO) who will ensure the results are recorded on the Pipe Band Music Proficiency Level Two 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.

218 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak.	Rhythmic accuracy is good; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
Tempo	Tempo is inconsistent.	Steady tempo achieved with some lapses.	Tempo is steady with only minor lapses.	Tempo is consistent.
Pitch	Note accuracy weak; multiple errors occur.	Note accuracy is good with some lapses.	Note accuracy is good with only minor lapses.	Note accuracy is excellent.
Musical Flow	No musical flow; melody is not recognizable.	Musical flow is limited; melody is barely recognizable.	Musical flow achieved; melody is recognizable.	Musical flow is excellent; melody is recognizable with little or no deviation.

Assessor's Feedback:

Check One	PO 218 – Overall Assessment					
	Incomplete		Completed With Difficulty		Completed Without Difficulty	Exceeded Standard
Overall Performance	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

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 219 PC Assessment Rubric 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 the assessment activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

PRE-ASSESSMENT ASSIGNMENT

Have the cadet select prepared music from Level Two Repertoire.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 219 PC Assessment Rubric and become familiar with the material prior to the assessment.

The cadet will practice prepared music pieces reflecting on their performance using the 219 PC Assessment Rubric.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to perform prepared music. The musical performance will involve all aspects of their cadet music Proficiency Level in practical application.

RESOURCES

- 219 PC Assessment Rubric,
- Primary instrument,
- Music stand or table, 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 a tune from the prepared music pieces.
4. Evaluate the cadets' performance. Record the result (eg, highlight, circle) on the Assessment Rubric for each criteria.
5. Repeat steps 3. and 4. until all required tunes have been played.
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 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 cadets’ Commanding Officer (CO) who will ensure the results are recorded on the Pipe Band Music Proficiency Level Two 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.

219 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

BAGPIPES

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and appropriate for the tune.
Pitch	Note accuracy weak; multiple major errors occur.	Note accuracy is usually good; lapses may occur but do not detract from the overall performance.	Note accuracy is good; occasional minor errors may occur.	Note accuracy is excellent; errors are infrequent.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

SNARE DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and appropriate for the tune.
Execution	Rudiments are played poorly or are omitted.	Rudiments are generally played correctly with some inconsistency and minor omissions.	All rudiments are played correctly with only minor inconsistency.	All rudiments are played correctly and consistently.

BASS/TENOR DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and appropriate for the tune.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

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Assessor's Feedback:

Check One	PO 219 – Overall Assessment						
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard
Overall Performance	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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PIPE 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
Instrument Maintenance	213	Maintain a Primary Instrument		
Tone and Tuning	214	Produce Tone and Tune a Primary Instrument		
Rhythm and Aural Skills	216	Demonstrate Rhythm and Aural Skills		
Technique	217	Play Technique		

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-Read Music	218	Sight-Read Music				
Pipe Band Repertoire	219	Perform Level Two Repertoire				

Military Band – Music Proficiency Level Two Qualification Achieved	Yes		Assessor's Name & Rank:	RCMA's Signature:	Date:
	No				

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ASSESSMENT OF LEARNING PLAN – PIPE BAND – MUSIC PROFICIENCY LEVEL THREE

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 313 – Maintain a Primary Instrument								
313 PC	PO 313	The purpose of this PC is to assess the cadet's ability to maintain a primary instrument.	Reasoning Proficiency and Skills	Performance Assessment and Personal Communication	Cadets are 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.
PO 314 – Produce Tone								
314 PC	PO 314	The purpose of this PC is to assess the cadet's ability to produce tone.	Skills	Performance Assessment	Cadets are asked to produce tone. 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.
PO 315 – Apply Music Theory								
315 PC	PO 315	The purpose of this PC is to assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Knowledge Assessment	Cadets are 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 3	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 316 – Demonstrate Rhythm Skills								
316 PC	PO 316	The purpose of this PC is to assess the cadet's ability to demonstrate rhythm skills.	Skills	Performance Assessment	Cadets are 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 4	N/A.
PO 317 – Demonstrate Technique								
317 PC	PO 317	The purpose of this PC is to assess the cadet's ability to demonstrate technique.	Skills	Performance Assessment	Cadets are asked to demonstrate technique. 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.
PO 318 – Sight-Read Music								
318 PC	PO 318	The purpose of this PC is to assess the cadet's ability to sight-read a short music piece.	Skills	Performance Assessment	Cadets are 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 6	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 319 – Perform Level Three Repertoire								
319 PC	PO 319	The purpose of this PC is to assess the cadet's ability to perform Level Three repertoire.	Skills	Performance Assessment	Cadets are asked to perform Level Three repertoire. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 7	N/A.

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313P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 313P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their primary instrument to the assessment.

The cadet should review the 313P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to maintain an instrument.

RESOURCES

- 313P/S/BT PC Assessment Checklist,
- Bagpipe players:
 - bagpipe,
 - waxed hemp,
 - scissors/utility knife,
 - cleaning brushes,
 - pipe bag seasoning, and
 - stock plugs (five);
- Snare drum players:
 - snare drum, and
 - maintenance kit;
- Bass drum and tenor drum players:
 - bass drum,
 - bass drum mallets,

- bass drum mallet head,
 - dampening device,
 - tenor drum,
 - tenor drum mallets,
 - tenor drum mallet head, and
 - maintenance kit;
- Table, and
 - Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case and maintenance supplies.
2. Provide chairs 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 each task being performed, make a judgment and indicate on the assessment checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a bagpipe.
2. Have the cadet place the bagpipe on the table.
3. Have the cadet disassemble a bagpipe.
4. Have the cadet identify:
 - a. the parts of a bagpipe;
 - b. the items required in a bagpipe maintenance kit; and

- c. types of pipe bags.
5. Record the results on the Assessment Checklist.
6. Have the cadet:
 - a. remove moisture;
 - b. season a pipe bag; and
 - c. clean a bagpipe, to include:
 - i. the mouthpiece and blowpipe,
 - ii. the chanter, and
 - iii. the drones;
7. Record the results on the Assessment Checklist.
8. Have the cadet lap a bagpipe, to include:
 - a. the stocks, and
 - b. the tuning slides;
9. Record the results on the Assessment Checklist.
10. Have the cadet:
 - a. remove reeds;
 - b. insert reeds;
 - c. assemble the bagpipe; and
 - d. store the bagpipe.
11. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a snare drum.
2. Have the cadet place the snare drum on the table.
3. Have the cadet identify the parts of a snare drum.
4. Record the results on the Assessment Checklist.
5. Have the cadet identify the items required in a pipe band snare drum maintenance kit.
6. Record the results on the Assessment Checklist.
7. Have the cadet maintain a snare drum by inspecting and cleaning all of the parts.
8. Record the results on the Assessment Checklist.

Bass Drum and Tenor Drum Players

1. Have the cadet enter the assessment room with a bass drum, a tenor drum and mallets for each instrument.

2. Have the cadet place the drums on the table.
3. Have the cadet identify the equipment and items required in a bass drum and tenor drum maintenance kit.
4. Record the results on the Assessment Checklist.
5. Have the cadet maintain bass drum and tenor drum mallets by:
 - a. replacing heads and dampening devices; and
 - b. inspecting and cleaning the following:
 - i. tension rods,
 - ii. tension brackets,
 - iii. counter hoops,
 - iv. shell,
 - v. bass drum mallets, and
 - vi. tenor drum mallets.
6. Record the results on the Assessment Checklist.

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. **Completed.** If all maintenance tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level Three Qualification Record, [Annex F](#).

PROVIDING ASSESSMENT FEEDBACK

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

313P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Maintenance Task		Assessment	
			Incomplete	Complete
Bagpipe	Disassemble a bagpipe.			
	Identify parts.	Mouthpiece.		
		Blowpipe.		
		Blowpipe valve.		
		Water trap.		
		Pipe bag.		
		Pipe bag cover.		
		Bass drone.		
		Bass drone reed.		
		Tenor drones.		
		Tenor drone reeds.		
		Drone stocks.		
		Cords and tassels.		
		Ring cap.		
		Ferrule.		
		Projecting mount.		
		Pipe chanter.		
Pipe chanter reed.				
Sole.				

Instrument Group	Maintenance Task		Assessment	
			Incomplete	Complete
	Items required in maintenance kit.	Black waxes hemp.		
		Stock plugs (five).		
		Knife/scissors.		
		Chanter brushes.		
		Drone brushes.		
		Pipe bag seasoning.		
		Extra chanter reeds.		
		Extra blowpipe valve.		
	Remove moisture.			
	Season the pipe bag.			
	Clean the mouthpiece, blowpipe, chanter and drones.			
	Lap the stocks and tuning slides.			
	Remove reeds.			
	Insert reeds.			
	Assemble a bagpipe.			
Store a bagpipe.				
Snare Drum	Identify parts.	Top insert.		
		Suspension ring.		
		Lug nut.		
		Snare height adjustment bolt.		
		Top snare assembly.		
		Intermediate ring.		
		Height adjustment nut.		
		Tension wheel.		
		Bottom snare ring.		
		Bottom insert and spacer.		
		External snare assembly.		

Instrument Group	Maintenance Task		Assessment	
			Incomplete	Complete
	Items required in maintenance kit.	Drum key.		
		WD 40 oil.		
		Light wood oil.		
		Flat head screwdriver.		
		Terrycloth towel.		
		Fine grit sandpaper.		
		Replacement parts (tension bolts, heads and snares).		
		Rubber mallet.		
		Vaseline.		
	Maintain a snare drum by inspecting and cleaning all of the parts.			

Bass Drum and Tenor Drum	Items required in maintenance kit.	Drum key.		
		WD 40 oil.		
		Light wood oil.		
		Flat head screwdriver.		
		Terrycloth towel.		
		Fine grit sandpaper.		
		Replacement parts (tension bolts, heads and snares).		
		Rubber mallet.		
		Vaseline.		
	Replace heads and dampening devices on a bass drum.			
	Replace heads and dampening devices on a tenor drum.			
	Inspect and clean a bass drum, a tenor drum and mallets.			

Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

Assessor's Feedback:

Overall Performance Assessment:

313P/S/BT PC	PO Assessment	
	Incomplete	Complete
Maintain a Bagpipe/Snare Drum/Bass Drum and Tenor Drum.		

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 completed then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

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314P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 314P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their primary instrument to the assessment.

The cadet should review the 314P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to produce tone on their instrument.

RESOURCES

- 314P/S/BT PC Assessment Checklist,
- Bagpipe,
- Snare drum,
- Drumsticks,
- Drum key,
- Bass drum,
- Bass drum mallets,
- Tenor drum,
- Tenor drum mallets,
- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case, and maintenance 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 each task being performed, make a judgment and indicate on the assessment checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a bagpipe.
2. Have the cadet set up the performance space.
3. Provide the cadet a brief period of time to warm-up the instrument.
4. Have the cadet identify types of drones and chanter reeds.
5. Record the results on the Assessment Checklist.
6. Have the cadet produce tone on a bagpipe by:
 - a. alternating blowing/compressing air at a constant pressure; and
 - b. sustaining a whole note at a constant pitch.
7. Record the results on the Assessment Checklist.
8. Have the cadet tune a bagpipe without a chanter.
9. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a snare drum and drumsticks.
2. Have the cadet set up the performance space.
3. Have the cadet produce tone on a snare drum by striking the drum.
4. Record the results on the Assessment Checklist.

5. Have the cadet tune a snare drum by heightening:
 - a. the internal snare, and
 - b. the external snare.
6. Record the results on the Assessment Checklist.

Bass/Tenor Drum Players

1. Have the cadet enter the assessment room with a bass drum and tenor drum and the required mallets.
2. Have the cadet produce tone on a bass drum and tenor drum while controlling dynamics, to include:
 - a. brushing;
 - b. stroking;
 - c. striking, to include:
 - i. muffled, and
 - ii. dead; and
 - d. setting up and adjusting dampening devices.
3. Record the results on the Assessment Checklist.
4. Have the cadet tune a bass drum and a tenor drum by adjusting the tension of the drumheads.
5. Record the results on the Assessment Checklist.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If any tone description or technique was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
 - b. **Completed.** If all tone descriptions or technique tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level Three Qualification Record, [Annex F](#).

PROVIDING ASSESSMENT FEEDBACK

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

314P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Tone		Assessment	
			Incomplete	Complete
Bagpipe	Alternate Blowing/ Compressing to sustain a constant pitch while playing.	Low A whole note.		
		E whole note.		
		High A whole note.		
	Tune a Bagpipe Without a Chanter.			

Snare Drum	Produce Tone by Striking the Drum.			
	Tune the Snare Drum.	Heightening the Internal Snare.		
		Heightening the External Snare.		

Bass/Tenor Drum	Produce Tone.	Brushing.		
		Stroking.		
		Striking (Muffled and Dead).		
		Setting up/Adjusting Dampening Devices.		
	Tune a Bass and Tenor Drum by Adjusting the Tension of the Drumheads.			

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Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

Assessor's Feedback:

Overall Performance Assessment:

314P/S/BT PC	PO Assessment	
	Incomplete	Complete
Tune a Bagpipe/Snare Drum/Bass/Tenor Drum.		

Incomplete	If any tone description or technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all tone descriptions and/or techniques 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

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 315 PC Assessment Checklist and become familiar with the material prior to conducting the assessment.

Determine which version (A, B, C) of the Theory Assessments located at A-CR-CCP-911/PX-001, Chapter 4, Sections 1 to 3, will be administered.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW the assessment 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 cadets' knowledge of the music theory topics.

CONDUCT OF ASSESSMENT

PURPOSE

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

RESOURCES

- Proficiency Level Three Theory Assessment Version A, B, or C located at A-CR-CCP-911/PX-001, Chapter 4, Sections 1 to 3,
- Proficiency Level Three Theory Assessment Answer Keys Version A, B, or C located at A-CR-CCP-911/PY-001, Chapter 4, Sections 1 to 3,
- 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 minutes 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. Have the cadets 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 located at A-CR-CCP-911/PY-001, Chapter 4, Sections 1 to 3, to mark the assessment.

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 and 69 percent.
- **Completed Without Difficulty.** A mark between 70 and 84 percent.
- **Exceeded Standard.** A mark between 85 and 100 percent.

The overall rating for 315 PC will be recorded on the Pipe Band Music Proficiency Level Three Qualification Record, [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.

316 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 316 PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

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

The cadet should review the 316 PC Assessment Checklist and become familiar with the material prior to the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to sing, clap, tap, or count Level Three rhythms.

RESOURCES

- 316 PC Assessment Checklist,
- Level Three 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



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 their 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.
6. Play audio example for first aural skill.
7. Repeat the audio example if necessary.
8. Record the assessment on the Assessment Checklist.
9. Repeat steps 6. to 8. until all audio examples have been attempted.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If less than seven of the required ten exercises were assessed as complete then an overall result of “incomplete” shall be recorded; or
 - b. **Complete.** If seven 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 Pipe Band Music Proficiency Level Three 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.

316 PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

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

Analytical Performance Assessment:

Aural Skills			Assessment	
			Incomplete	Complete
Bagpipes	Identify	C, E and F Doublings.		
		D, High G and A Throws.		
		Birl.		
		Grip.		
		4/4 March.		
		6/8 March.		
		Slow March.		
		Reel.		
		Strathspey.		
Snare Drum	Identify.	Duple, Triple and Quadruple Time Metric Accents.		
		Triplets.		
		Five Stroke Roll.		
		Seven Stroke Roll.		
		Nine Stroke Roll.		
		Thirteen Stroke Roll.		
		4/4 Quick March.		
		6/8 Quick March.		
		Reel.		
		Strathspey.		
Bass/Tenor Drum	Identify.	Jig.		
		Strathspey.		
		Reel.		
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.			

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

316 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm and Aural Skills.		

Incomplete	If less than seven of the required ten exercises were assessed as complete then an overall result of "incomplete" shall be recorded.
Complete	If seven 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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317 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 317 PC Assessment Checklists 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their instrument(s) to the assessment.

The cadet should review the applicable 317 PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to demonstrate techniques on pipe band instruments.

RESOURCES

- 317 PC Assessment Checklists (for each instrument),
- Level Three Technical Exercises (Chapter 2, [Annex B](#), [Appendix 3](#)),
- Bagpipe players: a practice chanter,
- Snare drummers:
 - practice pad, and
 - snare drum sticks;
- Bass drum and tenor drum players:
 - bass drum mallets,
 - tenor drum mallets, and
 - practice table;
- Music stand or table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the techniques being played, make a judgment on the quality of each technique by indicating (eg, highlighting, circling) on the Assessment Checklist the descriptive statement that best represents this judgment. Criteria for this performance assessment are assessed as:

- **Incomplete.** The technique was played with a number of errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo; or
- **Complete.** The technique 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 a brief period of time to warm-up their instrument.
3. Have the cadet play the required technique(s).
4. Evaluate the cadet's performance. Record the results on the Assessment Checklist.
5. Repeat steps 3. and 4. until all techniques have been attempted.
6. 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 technique was assessed as incomplete then an overall result of "incomplete" shall be recorded; or
 - b. **Complete.** If all techniques 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 Pipe Band Music Proficiency Level Three Qualification Record, [Annex F](#).

PROVIDING ASSESSMENT FEEDBACK

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

317P PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bagpipe Technique		Assessment	
		Incomplete	Complete
A GDE tripling.			
A grip.			
Half Doublings.	Low G.		
	Low A.		
	B.		
	C.		
	D.		
	E.		
	F.		
A taorluath.			
A techum.			

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

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Assessor's Feedback:

Overall Performance Assessment:

317P PC	PO Assessment	
	Incomplete	Complete
Demonstrate Bagpipe Techniques.		

Incomplete	If any bagpipe technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bagpipe techniques 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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317S PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Snare Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Single stroke – alternating hands in thirty-second notes.	68		
Double strokes – alternating hands in thirty-second notes.	80		
Flams – alternating hands in eighth notes.	90		
Drags – alternating hands in eighth notes.	76		
Paradiddles – in sixteenth notes.	110		
Triplets – in eighth notes.	96		
Accented triplets – eighth notes.	96		
Attack rolls in slow and quick time.	N/A		
Open five stroke rolls.	N/A		
Open seven stroke rolls.	N/A		
Open nine stroke rolls.	N/A		
Open thirteen stroke rolls.	N/A		
Long rolls.	N/A		

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

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Assessor's Feedback:

Overall Performance Assessment:

317S PC	PO Assessment	
	Incomplete	Complete
Play Rudiments.		

Incomplete	If a snare drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all snare drum techniques 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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317BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bass Drum and Tenor Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Butterfly flourish – both hands in quarter notes.	72		
Crossover flourish – alternating hands in quarter notes.	72		
Double crossover flourish – both hands in half notes.	72		
Reverse crossover flourish – alternating hands in quarter notes.	72		
Reverse double crossover flourish – both hands in half notes.	72		
Front stall flourish – alternating hands in quarter notes.	72		
Reverse stall flourish – alternating hands in quarter notes.	72		
Crossed arm stall flourish – both hands in half notes.	72		
Cut off for a 9/8.	N/A		
Cut off for a jig rhythm/beating.	N/A		
Cut off for a strathspey rhythm/beating.	N/A		
Cut off for a reel rhythm/beating.	N/A		

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

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Assessor's Feedback:

Overall Performance Assessment:

317BT PC	PO Assessment	
	Incomplete	Complete
Demonstrate Techniques and Flourishes.		

Incomplete	If any bass drum or tenor drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bass drum and tenor drum techniques 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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318 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 318 PC Assessment Rubric 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 the assessment 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 and become familiar with the material prior to the assessment.

ASSESEMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to sight-read a short music piece.

RESOURCES

- 318 PC Assessment Rubric,
- 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 Pipe Band Music Proficiency Level Three 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.

318 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak.	Rhythmic accuracy is good; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
Tempo	Tempo is inconsistent.	Steady tempo achieved with some lapses.	Tempo is steady with only minor lapses.	Tempo is consistent.
Pitch	Note accuracy weak; multiple errors occur.	Note accuracy is good with some lapses.	Note accuracy is good with only minor lapses.	Note accuracy is excellent.
Musical Flow	No musical flow; melody is not recognizable.	Musical flow is limited; melody is barely recognizable.	Musical flow achieved; melody is recognizable.	Musical flow is excellent; melody is recognizable with little or no deviation.

Assessor's Feedback:

Check One	PO 318 – Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
Overall Performance	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

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 319 PC Assessment Rubric 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 the assessment activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

PRE-ASSESSMENT ASSIGNMENT

Have the cadet select prepared music from Level Three Repertoire.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 319 PC Assessment Rubric and become familiar with the material prior to the assessment.

The cadet will practice prepared music pieces reflecting on their performance using the 319 PC Assessment Rubric.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' 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,
- Primary instrument,
- Music stand or table, 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 a tune from the prepared music pieces.
4. Evaluate the cadet's performance. Record the result (eg, highlight, circle) on the Assessment Rubric for each criteria.
5. Repeat steps 3. and 4. until all required tunes have been played.
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 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 Pipe Band Music Proficiency Level Three 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.

319 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

BAGPIPES

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Embellishments are played poorly or are omitted.	Embellishments are generally played correctly with some inconsistency and minor omissions.	All embellishments are played correctly with only minor inconsistencies.	All embellishments are played correctly and consistently.
Pitch	Note accuracy is weak; multiple errors occur.	Note accuracy is usually good; lapses may occur but do not detract from the overall performance.	Note accuracy is good; occasional minor errors may occur.	Note accuracy is excellent; errors are infrequent.
Tuning	Drones are completely out of tune with each other and with the pipe chanter.	The drones are somewhat in tune with each other and somewhat in tune with the pipe chanter.	The drones are in tune with each other and somewhat in tune with the pipe chanter.	Tuning is excellent; the drones are in tune with each other and with the pipe chanter.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

SNARE DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Rudiments are played poorly or are omitted.	Rudiments are generally played correctly with some inconsistencies and minor omissions.	All rudiments are played correctly with only minor inconsistencies.	All rudiments are played correctly and consistently.
Tuning	The drum is completely out of tune.	The drum is somewhat in tune.	The drum is in tune but requires minor adjustments.	Tuning is excellent; the drum is in tune and requires no further adjustments.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

BASS/TENOR DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Metric accents are played poorly or are omitted.	Metric accents are generally played correctly with some inconsistencies and minor omissions.	All metric accents are played correctly with only minor inconsistencies.	All metric accents are played correctly and consistently.
Tuning	Drumheads are completely out of tune with each other.	The drumheads are somewhat in tune with each other.	The drumheads are in tune with each other but the drum requires minor tuning adjustments.	Tuning is excellent, the drumheads are in tune with each other and the drum requires no further adjustments.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

Assessor's Feedback:

Check One	PO 319 – Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty	Exceeded Standard		
Overall Performance	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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PIPE 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
Instrument Maintenance	313	Maintain a Primary Instrument.		
Tone and Tuning	314	Produce Tone and Tune a Primary Instrument.		
Rhythm and Aural Skills	316	Demonstrate Rhythm and Aural Skills.		
Technique	317	Play Technique.		

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-Read Music	318	Sight-Read Music.				
Pipe Band Repertoire	319	Perform Level Three Repertoire.				

Military Band – Music Proficiency Level Three Qualification Achieved	Yes		Assessor's Name & Rank:	RCMA's Signature:	Date:
	No				

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ASSESSMENT OF LEARNING PLAN – PIPE BAND – MUSIC PROFICIENCY LEVEL FOUR

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 413 – Maintain a Primary Instrument								
413 PC	PO 413	The purpose of this PC is to assess the cadet's ability to maintain a primary instrument.	Reasoning Proficiency and Skills	Performance Assessment and Personal Communication	Cadets are 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.
PO 414 – Produce Tone								
414 PC	PO 414	The purpose of this PC is to assess the cadet's ability to produce tone.	Skills	Performance Assessment	Cadets are asked to produce tone. 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.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 415 – Apply Music Theory								
415 PC	PO 415	The purpose of this PC is to assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Knowledge Assessment	Cadets are 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 3	N/A.
PO 416 – Demonstrate Rhythm Skills								
416 PC	PO 416	The purpose of this PC is to assess the cadet's ability to demonstrate rhythm skills.	Skills	Performance Assessment	Cadets are 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 4	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 417 – Demonstrate Technique								
417 PC	PO 417	The purpose of this PC is to assess the cadet's ability to demonstrate technique.	Skills	Performance Assessment	Cadets are asked to demonstrate technique. 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.
PO 418 – Sight-Read Music								
418 PC	PO 418	The purpose of this PC is to assess the cadet's ability to sight-read a short music piece.	Skills	Performance Assessment	Cadets are 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 6	N/A.
PO 419 – Perform Level Four Repertoire								
419 PC	PO 419	The purpose of this PC is to assess the cadet's ability to perform Level Four repertoire.	Skills	Performance Assessment	Cadets are asked to perform Level Four repertoire. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 7	N/A.

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413P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 413P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring the instrument(s) required for the assessment to the assessment.

The cadet should review the 413P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to maintain an instrument.

RESOURCES

- 413P/S/BT PC Assessment Checklist,
- Bagpipe players:
 - bagpipe,
 - water trap,
 - blowpipe valve,
 - waxed hemp, and
 - scissors/utility knife;
- Snare drum players:
 - snare drum,
 - bass drum,
 - tenor drum, and
 - maintenance kit;
- Bass/tenor drum players:
- Practice drum,

- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case and maintenance supplies.
2. Provide chairs 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 each task being performed, make a judgment and indicate on the assessment checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a bagpipe.
2. Have the cadet place the bagpipe on the table.
3. Have the cadet identify maintain a bagpipe by installing:
 - a. a water trap, and
 - b. a blowpipe valve.
4. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a snare drum, a bass drum and a tenor drum.
2. Have the cadet place the drums on the table.
3. Have the cadet maintain a snare drum by:
 - a. replacing the heads; and
 - b. replacing the snares.

4. Record the results on the Assessment Checklist.
5. Have the cadet maintain a bass drum and a tenor drum by:
 - a. identifying the parts of a bass drum and a tenor drum;
 - b. cleaning a bass drum and a tenor drum; and
 - c. storing a bass drum and a tenor drum.
6. Record the results on the Assessment Checklist.

Bass Drum and Tenor Drum Players

1. Have the cadet enter the assessment room with a snare drum.
2. Have the cadet place the drum on the table.
3. Have the cadet:
 - a. identify the parts of a snare drum;
 - b. clean the snare drum; and
 - c. store the snare drum.
4. Record the results on the Assessment Checklist.

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. **Completed.** If all maintenance tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level Four Qualification Record, [Annex H](#).

PROVIDING ASSESSMENT FEEDBACK

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

413P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Maintenance Task	Assessment	
		Incomplete	Complete
Bagpipe	Install a water trap.		
	Install a blowpipe valve.		

Snare Drum	Replace the heads on a snare drum.			
	Replace the snares on a snare drum.			
	Identify parts of a bass drum and a tenor drum.	Batter (top) ring.		
		Batter (top) head.		
		Tension bolts.		
		Down tube (tension bracket).		
		Shell.		
		Carry hook or harness mount.		
		Top snare.		
		Bottom snare.		
		Bottom head.		
		Carrying handle.		
	Clean a bass drum and a tenor drum.			
	Store a bass drum and a tenor drum.			

Instrument Group	Maintenance Task		Assessment	
			Incomplete	Complete
Bass Drum and Tenor Drum	Identify parts of a snare drum.	Drumheads.		
		Tension bolts.		
		Tension bolt washer.		
		Shell.		
		Tension bolt internal screw guides.		
		Carry hook or harness mount.		
		Counter hoops (right and left).		
		Tension bracket.		
		Tension bolt clasp.		
		Drumhead dampener.		
	Clean a practice drum.			
	Store a practice drum.			

Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

413P/S/BT PC	PO Assessment	
	Incomplete	Complete
Maintain a Bagpipe/Snare Drum, Bass Drum, Tenor Drum/Practice Drum.		

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 completed then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

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414P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 414P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring the instrument required for the assessment to the assessment.

The cadet should review the 414P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to produce tone on their instrument.

RESOURCES

- 414P/S/BT PC Assessment Checklist,
- Bagpipe,
- Snare drum,
- Drumsticks,
- Drum key,
- Bass drum,
- Bass drum mallets,
- Tenor drum,
- Tenor drum mallets,
- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case, and maintenance 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 each task being performed, make a judgment and indicate on the assessment checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a bagpipe.
2. Have the cadet set up the performance space.
3. Provide the cadet a brief period of time to warm-up the instrument.
4. Have the cadet produce tone on a bagpipe by adjusting:
 - a. the pipe chanter reed for strength and pitch; and
 - b. drone reeds that are:
 - i. double tuning,
 - ii. too strong, and
 - iii. too weak.
5. Record the results on the Assessment Checklist.
6. Have the cadet tune a bagpipe with a chanter, while playing low A.
7. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a bass drum and tenor drum and the required mallets.
2. Have the cadet set up the performance space.
3. Have the cadet identify types of bass drum and tenor drum mallets as they relate to producing tone, to include:
 - a. standard bass drum mallet (foam head),

- b. military bass drum mallet (hard felt/wood head),
 - c. flourishing pipe band bass drum mallet (covered wood head),
 - d. standard pipe band tenor drum mallet,
 - e. standard flourishing tenor drum mallet, and
 - f. rhythm/flourishing tenor drum mallet.
4. Have the cadet produce tone on a bass drum and a tenor drum with mallets by brushing and centering on the drumhead(s).
 5. Record the results on the Assessment Checklist.

Bass/Tenor Drum Players

1. Have the cadet enter the assessment room with a snare drum and drumsticks.
2. Have the cadet set up the performance space.
3. Have the cadet identify the following as they relate to tone:
 - a. selecting and matching drumsticks;
 - b. selecting drum shells;
 - c. tensioning snares; and
 - d. tensioning drumheads.
4. Have the cadet strike the drum to produce tone.
5. Record the results on the Assessment Checklist.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If any tone description or technique was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
 - b. **Completed.** If all tone descriptions or technique tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level Four Qualification Record, [Annex H](#).

PROVIDING ASSESSMENT FEEDBACK

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

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Tone	Assessment	
		Incomplete	Complete
Bagpipe	Adjust a Pipe Chanter Reed for Strength and Pitch.		
	Adjust Drone Reeds that are Double Tuning, Too Strong and Too Weak.		
	Tune a Bagpipe with a Chanter to Low A.		

Snare Drum	Identify.	Standard Bass Drum Mallet (Foam Head).		
		Military Bass Drum Mallet (Hard Felt/ Wood Head).		
		Flourishing Pipe Band Bass Drum Mallet (Covered Wood Head).		
		Standard Pipe Band Tenor Drum Mallet.		
		Standard Flourishing Tenor Drum Mallet.		
		Rhythm/Flourishing Tenor Drum Mallet.		
	Produce Tone on a Bass Drum and a Tenor Drum with Mallets by Brushing and Centreing on the Drumhead(s).			

Bass/Tenor Drum	Identify.	Snare Drum Sticks.		
		Drum Shells.		
		Snare Tension.		
		Drumheads.		
	Strike the Drum.			

This form shall be reproduced locally.

Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

Assessor's Feedback:

Overall Performance Assessment:

414P/S/BT PC	PO Assessment	
	Incomplete	Complete
Tune a Bagpipe/Produce Tone on a Bass Drum/Tenor Drum/Snare Drum.		

Incomplete	If any tone description or technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all tone descriptions and/or techniques 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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415 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 415 PC Assessment Checklist and become familiar with the material prior to conducting the assessment.

Determine which version (A, B, C) of the Theory Assessments located at A-CR-CCP-911/PX-001, Chapter 5, Sections 1 to 3, will be administered.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW the assessment 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 cadets' knowledge of the music theory topics.

CONDUCT OF ASSESSMENT

PURPOSE

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

RESOURCES

- Proficiency Level Four Theory Assessment Version A, B, or C located at A-CR-CCP-911/PX-001, Chapter 5, Sections 1 to 3,
- Proficiency Level Four Theory Assessment Answer Keys Version A, B, or C located at A-CR-CCP-911/PY-001, Chapter 5, Sections 1 to 3,
- 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 minutes 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. Have the cadets 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 located at A-CR-CCP-911/PY-001, Chapter 5, Sections 1 to 3, to mark the assessment.

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 and 69 percent.
- **Completed Without Difficulty.** A mark between 70 and 84 percent.
- **Exceeded Standard.** A mark between 85 and 100 percent.

The overall rating for 415 PC will be recorded on the Pipe Band Music Proficiency Level Four Qualification Record, [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.

416 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 416 PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their Level Four Rhythm Sheet, located in Chapter 2, [Annex A, Appendix 4](#), to the assessment.

The cadet should review the 416 PC Assessment Checklist and become familiar with the material prior to the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to sing, clap, tap, or count Level Four rhythms.

RESOURCES

- 416 PC Assessment Checklist,
- Level Four Rhythm Sheet (Chapter 2, [Annex A, Appendix 4](#)),
- 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 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 their 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.
6. Play audio example for first aural skill.
7. Repeat the audio example if necessary.
8. Record the assessment on the Assessment Checklist.
9. Repeat steps 6. to 8. until all audio examples have been attempted.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If less than seven of the required ten exercises were assessed as complete then an overall result of “incomplete” shall be recorded; or
 - b. **Complete.** If seven 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 Pipe Band Music Proficiency Level Four 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.

416 PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

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

Analytical Performance Assessment:

Aural Skills			Assessment	
			Incomplete	Complete
Bagpipes	Identify	Taorluath.		
		Techum.		
		Strikes.		
		3/4 Retreat March.		
		4/4 Quick March.		
		6/8 Quick March.		
		9/8 Retreat March.		
		Jig.		
		Reel.		
		Strathspey.		

Snare Drum	Identify.	Four Stroke Ruff.		
		Flam Paradiddle.		
		Flam Five Run.		
		Drag Paradiddle.		
		Double Paradiddle.		
		Triple Paradiddle.		
		3/4 Retreat March.		
		9/8 Retreat March.		
		Jig.		
		Reel.		
Strathspey.				

Bass/Tenor Drum	Identify.	Flam.		
		Drag.		
		Paradiddle.		
		Single Stroke.		
		Buzz Stroke.		

This form shall be reproduced locally.

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.

Assessor's Feedback:

Overall Performance Assessment:

416 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm and Aural Skills.		

Incomplete	If less than seven of the required ten exercises were assessed as complete then an overall result of "incomplete" shall be recorded.
Complete	If seven 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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417 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 417 PC Assessment Checklists 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their instrument(s) to the assessment.

The cadet should review the applicable 417 PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to demonstrate techniques on pipe band instruments.

RESOURCES

- 417 PC Assessment Checklists (for each instrument),
- Level Four Technical Exercises (Chapter 2, [Annex B, Appendix 4](#)),
- Bagpipe players: Practice chanter,
- Snare drummers:
 - practice pad,
 - drumsticks,
 - bass drum mallets,
 - tenor drum mallets, and
 - practice table;
- Bass drum and tenor drum players:
 - bass drum mallets,
 - tenor drum mallets,
 - practice table,

- practice pad, and
- drumsticks;
- Music stand or table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the techniques being played, make a judgment on the quality of each technique by indicating (eg, highlighting, circling) on the Assessment Checklist the descriptive statement that best represents this judgment. Criteria for this performance assessment are assessed as:

- **Incomplete.** The technique was played with a number of errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo; or
- **Complete.** The technique 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 a brief period of time to warm-up their instrument.
3. Have the cadet play the required technique(s).
4. Evaluate the cadet's performance. Record the results on the Assessment Checklist.
5. Repeat Steps 3. and 4. until all techniques have been attempted.
6. Have the cadet tear down their performance space.



Snare drummers will have to complete techniques on the snare drum, the bass drum and the tenor drum. Bass/tenor drummers will have to complete techniques on the bass drum, the tenor drum and the snare drum.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If any technique was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
 - b. **Complete.** If all techniques 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 Pipe Band Music Proficiency Level Four Qualification Record, [Annex H](#).

PROVIDING ASSESSMENT FEEDBACK

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

417P PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bagpipe Technique		Assessment	
		Incomplete	Complete
Demonstrate Techniques	A darodo.		
	An advanced strathspey exercise.		
	Strikes in a reel idiom.		
	A techum exercise (reel).		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

417P PC	PO Assessment	
	Incomplete	Complete
Demonstrate Bagpipe Techniques.		

Incomplete	If any bagpipe technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bagpipe techniques 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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417S PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Snare Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Tap five run.	96		
Closed five stroke rolls.	N/A		
Closed seven stroke rolls.	N/A		
Closed nine stroke rolls.	N/A		
Closed thirteen stroke rolls.	N/A		
Flams – alternating hands in sixteenth notes.	120		
Double paradiddles – in eighth notes.	68		
Triple paradiddles – in sixteenth notes.	68		
Flam paradiddles – in sixteenth notes.	68		
Flam five run.	96		
Accented triplets – in sixteenth notes.	120		
Drag five run.	96		
Four stroke ruff.	90		

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

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Analytical Performance Assessment:

Bass Drum and Tenor Drum Techniques	M.M.	Assessment	
		Incomplete	Complete
The reverse "C".	N/A		
The standard "S".	N/A		
The standard single crossover.	N/A		
The standard double crossover.	N/A		
The double "L".	N/A		
The single flourish – alternating hands in half notes.	60		
The double flourish – both hands in half notes.	60		
The figure eight flourish – alternating hands in half notes.	60		
Basic attacks and cut offs.	N/A		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

417S PC	PO Assessment	
	Incomplete	Complete
Demonstrate Drum Techniques.		

Incomplete	If a snare drum, bass drum or tenor drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all snare drum, bass drum or tenor drum techniques were assessed as complete then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

This form shall be reproduced locally.

417BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bass Drum and Tenor Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Monkey flip flourish – both hands in whole notes.	96		
Outside flip flourish – alternating hands in quarter notes.	96		
Double outside flip flourish – both hands in quarter notes.	96		
Reverse butterfly flourish – alternating hands in quarter notes.	96		
Reverse single flourish – both hands in quarter notes.	96		
Reverse double flourish – alternating hands in quarter notes.	96		
Reverse crossed arm stall flourish – alternating hands in half notes.	96		

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

This form shall be reproduced locally.

Analytical Performance Assessment:

Snare Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Single strokes – alternating hands in sixteenth notes.	120		
Double strokes – in sixteenth notes.	90		
Flams – alternating hands in quarter notes.	90		
Triplets – alternating hands in eighth notes.	96		
Paradiddles – in eighth notes.	90		
Buzz stroke introduction.	N/A		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

417BT PC	PO Assessment	
	Incomplete	Complete
Demonstrate Drum Techniques.		

Incomplete	If any bass drum, tenor drum or snare drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bass drum, tenor drum and snare drum techniques 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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418 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 418 PC Assessment Rubric 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 the assessment 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 and become familiar with the material prior to the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to sight-read a short music piece.

RESOURCES

- 418 PC Assessment Rubric,
- 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 Pipe Band Music Proficiency Level Four 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.

418 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak.	Rhythmic accuracy is good; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
Tempo	Tempo is inconsistent.	Steady tempo achieved with some lapses.	Tempo is steady with only minor lapses.	Tempo is consistent.
Pitch	Note accuracy weak; multiple errors occur.	Note accuracy is good with some lapses.	Note accuracy is good with only minor lapses.	Note accuracy is excellent.
Musical Flow	No musical flow; melody is not recognizable.	Musical flow is limited; melody is barely recognizable.	Musical flow achieved; melody is recognizable.	Musical flow is excellent; melody is recognizable with little or no deviation.

Assessor's Feedback:

Check One	PO 418 – Overall Assessment					
	Incomplete		Completed With Difficulty		Completed Without Difficulty	Exceeded Standard
Overall Performance	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

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 419 PC Assessment Rubric 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 the assessment activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

PRE-ASSESSMENT ASSIGNMENT

Have the cadet select prepared music from Level Four Repertoire.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 419 PC Assessment Rubric and become familiar with the material prior to the assessment.

The cadet will practice prepared music pieces reflecting on their performance using the 419 PC Assessment Rubric.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' 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,
- Primary instrument,
- Music stand or table, 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 a tune from the prepared music pieces.
4. Evaluate the cadet's performance. Record the result (eg, highlight, circle) on the Assessment Rubric for each criteria.
5. Repeat steps 3. and 4. until all required tunes have been played.
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 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 Pipe Band Music Proficiency Level Four 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.

419 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

BAGPIPES

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Embellishments are played poorly or are omitted.	Embellishments are generally played correctly with some inconsistencies and minor omissions.	All embellishments are played correctly with only minor inconsistencies.	All embellishments are played correctly and consistently.
Pitch	Note accuracy is weak; multiple errors occur.	Note accuracy is usually good; lapses may occur but do not detract from the overall performance.	Note accuracy is good; occasional minor errors may occur.	Note accuracy is excellent; errors are infrequent.
Tuning	Drones are completely out of tune with each other and with the pipe chanter.	The drones are somewhat in tune with each other and somewhat in tune with the pipe chanter.	The drones are in tune with each other and somewhat in tune with the pipe chanter.	Tuning is excellent; the drones are in tune with each other and with the pipe chanter.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

SNARE DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Rudiments are played poorly or are omitted.	Rudiments are generally played correctly with some inconsistencies and minor omissions.	All rudiments are played correctly with only minor inconsistencies.	All rudiments are played correctly and consistently.
Tuning	The drum is completely out of tune.	The drum is somewhat in tune.	The drum is in tune but requires minor adjustments.	Tuning is excellent; the drum is in tune and requires no further adjustments.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

BASS/TENOR DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple major errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult rhythmic patterns.	Control of rhythmic patterns is excellent; errors are infrequent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Metric accents are played poorly or are omitted.	Metric accents are generally played correctly with some inconsistency and minor omissions.	All metric accents are played correctly with only minor inconsistency.	All metric accents are played correctly and consistently.
Tuning	Drumheads are completely out of tune with each other.	The drumheads are somewhat in tune with each other.	The drumheads are in tune with each other but the drum requires minor tuning adjustments.	Tuning is excellent, the drumheads are in tune with each other and the drum requires no further adjustments.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

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Assessor's Feedback:

Check One	PO 419 – Overall Assessment					
	Incomplete		Completed With Difficulty		Completed Without Difficulty	Exceeded Standard
Overall Performance	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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PIPE 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
Instrument Maintenance	413	Maintain a Primary Instrument		
Tone and Tuning	414	Produce Tone and Tune a Primary Instrument		
Rhythm and Aural Skills	416	Demonstrate Rhythm and Aural Skills		
Technique	417	Play Technique		

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-Read Music	418	Sight-Read Music				
Pipe Band Repertoire	419	Perform Level Four Repertoire				

Military Band – Music Proficiency Level Four Qualification Achieved	Yes		Assessor's Name & Rank:	RCMA's Signature:	Date:
	No				

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ASSESSMENT OF LEARNING PLAN – PIPE BAND – MUSIC PROFICIENCY LEVEL FIVE

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 513 – Maintain a Primary Instrument								
513 PC	PO 513	The purpose of this PC is to assess the cadet's ability to maintain a primary instrument.	Reasoning Proficiency and Skills	Performance Assessment and Personal Communication	Cadets are 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.
PO 514 – Produce Tone								
514 PC	PO 514	The purpose of this PC is to assess the cadet's ability to produce tone.	Skills	Performance Assessment	Cadets are asked to produce tone. 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.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 515 – Apply Music Theory								
515 PC	PO 515	The purpose of this PC is to assess the cadet's ability to apply music theory.	Knowledge Mastery and Reasoning Proficiency	Knowledge Assessment	Cadets are 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 3	N/A.
PO 516 – Demonstrate Rhythm Skills								
516 PC	PO 516	The purpose of this PC is to assess the cadet's ability to demonstrate rhythm skills.	Skills	Performance Assessment	Cadets are 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 4	N/A.

EC/PC	Scope	Purpose	Target	Method	How	When	Resources	Limitations
PO 517 – Demonstrate Technique								
517 PC	PO 517	The purpose of this PC is to assess the cadet's ability to demonstrate technique.	Skills	Performance Assessment	Cadets are asked to demonstrate technique. 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.
PO 518 – Sight-Read Music								
518 PC	PO 518	The purpose of this PC is to assess the cadet's ability to sight-read a short music piece	Skills	Performance Assessment	Cadets are 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 6	N/A.
PO 519 – Perform Level Five Repertoire								
519 PC	PO 519	The purpose of this PC is to assess the cadet's ability to perform Level Five repertoire.	Skills	Performance Assessment	Cadets are asked to perform Level Five repertoire. The performance is then discussed with the cadet and a judgment is made based on the cadet's performance.	As required.	Appendix 7	N/A.

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513P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 513P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring the instrument(s) required for the assessment to the assessment.

The cadet should review the 513P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to maintain a primary instrument.

RESOURCES

- 513P/S/BT PC Assessment Checklist,
- Snare drum players:
 - bass drum,
 - bass drum mallets,
 - bass drum carrier (harness/sling),
 - tenor drum,
 - tenor drum mallets,
 - tenor drum carrier (harness/sling), and
 - rope/string for stringing mallets;
- Bass/tenor drum players:
 - snare drum, and
 - snare drum carrier (harness/sling);
- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case and maintenance supplies.
2. Provide chairs 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 each task being performed, make a judgment and indicate on the assessment checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room.
2. Have the cadet describe how to maintain a bagpipe by cutting and tying a pipe bag.
3. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a bass drum, a tenor drum, the mallets for each drum and the carriers for each drum.
2. Have the cadet place the drums and equipment on the table.
3. Have the cadet maintain a bass drum/tenor drum by:
 - a. adjusting the size of the carrier; and
 - b. stringing a mallet.
4. Record the results on the Assessment Checklist.

Bass Drum and Tenor Drum Players

1. Have the cadet enter the assessment room with a practice drum.
2. Have the cadet place the practice drum on the table.

3. Have the cadet identify the types of:
 - a. drumheads,
 - b. slings,
 - c. carriers, and
 - d. leg rests.
4. Have the cadet size the drum carrier.
5. Record the results on the Assessment Checklist.

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. **Completed.** If all maintenance tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level Five Qualification Record, [Annex J](#).

PROVIDING ASSESSMENT FEEDBACK

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

513P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Maintenance Task	Assessment	
		Incomplete	Complete
Bagpipe	Describe how to maintain a bagpipe by cutting and tying a pipe bag.		

Snare Drum	Adjust the size of a bass drum carrier.		
	Adjust the size of a tenor drum carrier.		
	String a mallet.		

Bass Drum and Tenor Drum	Identify types of drumheads.		
	Identify types of slings.		
	Identify types of carriers.		
	Size the drum carrier.		

Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

513P/S/BT PC	PO Assessment	
	Incomplete	Complete
Maintain a Bagpipe/Bass Drum and Tenor Drum/Practice Drum.		

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 completed then an overall result of "complete" shall be recorded.

Assessor's Name: _____ **Position:** _____

Assessor's Signature: _____ **Date:** _____

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514P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 514P/S/BT PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring the instrument required for the assessment to the assessment.

The cadet should review the 514P/S/BT PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment and personal communication was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to produce tone on their instrument.

RESOURCES

- 514P/S/BT PC Assessment Checklist,
- Bagpipe,
- Snare drum,
- Drumsticks,
- Drum key,
- Bass drum,
- Bass drum mallets,
- Tenor drum,
- Tenor drum mallets,
- Table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

1. Set up a table with adequate space to layout the practice instrument, case, and maintenance 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 each task being performed, make a judgment and indicate on the assessment checklist whether the task was:

- **Incomplete.** The task was not attempted or not completed even with assistance.
- **Completed.** The task was completed:
 - without difficulty;
 - with difficulty; or
 - with difficulty and assistance.

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

Bagpipe Players

1. Have the cadet enter the assessment room with a bagpipe.
2. Have the cadet set up the performance space.
3. Provide the cadet a brief period of time to warm-up the instrument.
4. Have the cadet adjust tone on a bagpipe by adjusting:
 - a. the pipe chanter reed for strength and pitch; and
 - b. the drone reeds.
5. Have the cadet tune a bagpipe with a chanter to:
 - a. low A, and
 - b. high A.
6. Record the results on the Assessment Checklist.

Snare Drum Players

1. Have the cadet enter the assessment room with a bass drum and tenor drum and the required mallets.
2. Have the cadet set up the performance space.
3. Have the cadet tune a bass drum and a tenor drum by tensioning the drumheads.
4. Record the results on the Assessment Checklist.

Bass/Tenor Drum Players

1. Have the cadet enter the assessment room with a snare drum and drumsticks.

2. Have the cadet set up the performance space.
3. Have the cadet tune a snare drum by tensioning:
 - a. the snares, and
 - b. the drumheads.
4. Record the results on the Assessment Checklist.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If any tone description or technique was assessed as incomplete then an overall result of “incomplete” shall be recorded; or
 - b. **Completed.** If all tone descriptions or technique tasks were assessed as completed then an overall result of “completed” 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 Pipe Band Music Proficiency Level Five Qualification Record, [Annex J](#).

PROVIDING ASSESSMENT FEEDBACK

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

514P/S/BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Instrument Group	Tone	Assessment	
		Incomplete	Complete
Bagpipe	Adjust Tone on a Bagpipe by Adjusting the Pipe Chanter Reed.		
	Adjust Tone on a Bagpipe by Adjusting the Drone Reeds.		
	Tune a Bagpipe with a Chanter to Low A.		
	Tune a Bagpipe with a Chanter to High A.		

Snare Drum	Tune a Bass Drum.		
	Tune a Tenor Drum.		

Bass Drum and Tenor Drum	Tune a Snare Drum by tensioning the Snares and the Drumheads.		
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Incomplete	The task was not attempted or not completed even with assistance.
Complete	The task was completed: <ul style="list-style-type: none"> • without difficulty; • with difficulty; or • with difficulty and assistance.

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Assessor's Feedback:

Overall Performance Assessment:

514P/S/BT PC	PO Assessment	
	Incomplete	Complete
Tune a Bagpipe/Snare Drum/Bass Drum/Tenor Drum.		

Incomplete	If any tone description or technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all tone descriptions and/or techniques 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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515P/S/BT PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 515 PC Assessment Checklist and become familiar with the material prior to conducting the assessment.

Determine which version (A, B, C) of the Theory Assessments located at A-CR-CCP-911/PX-001, Chapter 6, Sections 1 to 3, will be administered.

Select a quiet room with adequate lighting and free from distractions to conduct the assessment. Ensure the room is set up IAW the assessment 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 cadets' knowledge of the music theory topics.

CONDUCT OF ASSESSMENT

PURPOSE

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

RESOURCES

- Proficiency Level Five Theory Assessment Version A, B, or C located at A-CR-CCP-911/PX-001, Chapter 6, Sections 1 to 3,
- Proficiency Level Five Theory Assessment Answer Keys Version A, B, or C located at A-CR-CCP-911/PY-001, Chapter 6, Sections 1 to 3,
- 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 minutes 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. Have the cadets 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 located at A-CR-CCP-911/PY-001, Chapter 6, Sections 1 to 3, to mark the assessment.

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 and 69 percent.
- **Completed Without Difficulty.** A mark between 70 and 84 percent.
- **Exceeded Standard.** A mark between 85 and 100 percent.

The overall rating for 515 PC will be recorded on the Pipe Band Music Proficiency Level Five Qualification Record, [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.

516 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 516 PC Assessment Checklist 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their Level Five Rhythm Sheet, located in Chapter 2, [Annex A, Appendix 5](#), to the assessment.

The cadet should review the 516 PC Assessment Checklist and become familiar with the material prior to the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to sing, clap, tap, or count Level Five rhythms.

RESOURCES

- 516 PC Assessment Checklist,
- Level Five Rhythm Sheet (Chapter 2, [Annex A, Appendix 5](#)),
- 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 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 their Level Five Rhythm Sheet on the music stand provided.
2. Ask the cadet to perform one of the 15 exercises on the Level Five 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.
6. Play audio example for first aural skill.
7. Repeat the audio example if necessary.
8. Record the assessment on the Assessment Checklist.
9. Repeat Steps 6. to 8. until all audio examples have been attempted.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If less than seven of the required ten exercises were assessed as complete then an overall result of “incomplete” shall be recorded; or
 - b. **Complete.** If seven 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 Pipe Band Music Proficiency Level Five 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.

516 PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

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

Analytical Performance Assessment:

Aural Skills			Assessment	
			Incomplete	Complete
Bagpipes	Identify	Darodo.		
		Hiharin.		
		Rodin.		
		Dre.		
		Dare.		
		ECA Cadence.		

Snare Drum	Identify.	Flamacue.		
		Open Seven Stroke Roll Combination.		
		Open Nine Stroke Roll Combination.		
		Open Thirteen Stroke Roll Combination.		

Bass/Tenor Drum	Identify.	Triplet.		
		Five Stroke Roll.		
		Seven Stroke Roll.		
		Nine Stroke Roll.		
		Thirteen Stroke Roll.		

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.

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

516 PC	PO Assessment	
	Incomplete	Complete
Demonstrate Rhythm and Aural Skills.		

Incomplete	If less than seven of the required ten exercises were assessed as complete then an overall result of "incomplete" shall be recorded.
Complete	If seven 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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517 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 517 PC Assessment Checklists 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 the assessment activity layout.

Obtain all resources required.

PRE-ASSESSMENT ASSIGNMENT

The cadet will bring their instrument(s) to the assessment.

The cadet should review the applicable 517 PC Assessment Checklist and become familiar with the material prior to participating in the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' ability to demonstrate techniques on pipe band instruments.

RESOURCES

- 517 PC Assessment Checklists (for each instrument),
- Level Five Technical Exercises (Chapter 2, [Annex B, Appendix 5](#)),
- Bagpipe players: a practice chanter,
- Snare drummers:
 - practice pad,
 - drumsticks,
 - bass drum mallets,
 - tenor drum mallets, and
 - practice table;
- Bass drum and tenor drum players:
 - tenor drum mallets,
 - practice table,
 - practice pad, and
 - drumsticks;

- Music stand or table, and
- Two chairs.

ASSESSMENT ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS



While observing the techniques being played, make a judgment on the quality of each technique by indicating (eg, highlighting, circling) on the Assessment Checklist the descriptive statement that best represents this judgment. Criteria for this performance assessment are assessed as:

- **Incomplete.** The technique was played with a number of errors which may include: rhythmic accuracy, pitch and note accuracy, and maintaining a steady tempo; or
- **Complete.** The technique 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 a brief period of time to warm-up their instrument.
3. Have the cadet play the required technique(s).
4. Evaluate the cadet's performance. Record the results on the Assessment Checklist.
5. Repeat Steps 3. and 4. until all techniques have been attempted.
6. Have the cadet tear down their performance space.



Snare drummers will have to complete techniques on the snare drum, the bass drum and the tenor drum. Bass/tenor drummers will have to complete techniques on the bass drum, the tenor drum and the snare drum.

POST-ASSESSMENT INSTRUCTIONS

RECORDING ASSESSMENT RESULTS

1. Indicate the overall performance assessment on the Assessment Checklist as:
 - a. **Incomplete.** If any technique was assessed as incomplete then an overall result of "incomplete" shall be recorded; or
 - b. **Complete.** If all techniques 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 Pipe Band Music Proficiency Level Five Qualification Record, [Annex J](#).

PROVIDING ASSESSMENT FEEDBACK

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

517P PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bagpipe Technique		Assessment	
		Incomplete	Complete
Demonstrate Techniques	A thermal E grace note.		
	A passing D grace note.		
	ECA and EBA cadences.		
	A hiharin.		
	A rodin.		
	A dre.		
	A dare.		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

517P PC	PO Assessment	
	Incomplete	Complete
Demonstrate Bagpipe Techniques.		

Incomplete	If any bagpipe technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all bagpipe techniques 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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517S PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Snare Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Single strokes with moving accents.	N/A		
Open stroke roll combinations.	N/A		
Flam paradiddles – sixteenth notes at metronome marking.	N/A		
Flamacues.	90		

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

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Analytical Performance Assessment:

Bass Drum and Tenor Drum Technique		M.M.	Assessment	
			Incomplete	Complete
Pinwheel flourish – both hands in quarter notes.		60		
Single bye bye flourish – alternating hands in quarter notes.		60		
Double bye bye flourish – both hands in half notes.		60		
Reverse single bye bye flourish – alternating hands in quarter notes.		60		
Reverse double bye bye flourish – both hands in half notes.		60		
Around the world flourish – both hands in whole notes.		60		
Cut-offs (quick march).	2/4	N/A		
	3/4	N/A		
	4/4	N/A		
	6/8	N/A		
Cut-offs (slow march).	2/4	N/A		
	6/8	N/A		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

517S PC	PO Assessment	
	Incomplete	Complete
Demonstrate Drum Techniques.		

Incomplete	If a snare drum, bass drum or tenor drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all snare drum, bass drum or tenor drum techniques 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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517BT PC – ASSESSMENT CHECKLIST

Cadet's Name: _____ Corps/Sqn: _____

Instrument: _____

Analytical Performance Assessment:

Bass Drum and Tenor Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Mallets on shoulder flourish – alternating hands in half notes.	120		
Mallets at armpits flourish – alternating hands in quarter notes.	120		
Cross body “shoulder” flourish – both hands in quarter notes.	120		
Cross body “waist” flourish – both hands in quarter notes.	120		
Flat single flourish – alternating hands in quarter notes.	120		
Reverse flat single flourish – alternating hands in quarter notes.	120		
Reverse pinwheel flourish – both hands in half notes.	108		
Double bye bye (same direction) – both hands in half notes.	108		
Flat double flourish – both hands in half notes.	108		
Reverse flat double flourish – both hands in half notes.	108		
Strathspey body movement (Argyll) – both hands in half notes.	132		

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

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Analytical Performance Assessment:

Snare Drum Technique	M.M.	Assessment	
		Incomplete	Complete
Single stroke – alternating hands in sixteenth notes.	120		
Double strokes – alternating hands in sixteenth notes.	96		
Flams – alternating hands in quarter notes.	90		
Drags – alternating hands in quarter notes.	68		
Paradiddles – in sixteenth notes.	96		
Attack rolls in slow and quick time.	N/A		

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

This form shall be reproduced locally.

Assessor's Feedback:

Overall Performance Assessment:

517BT PC	PO Assessment	
	Incomplete	Complete
Demonstrate Drum Techniques.		

Incomplete	If any snare drum, bass drum or tenor drum technique was assessed as incomplete then an overall result of "incomplete" shall be recorded.
Complete	If all snare drum, bass drum and tenor drum techniques 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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518 PC – ASSESSMENT INSTRUCTIONS

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 518 PC Assessment Rubric 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 the assessment 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 and become familiar with the material prior to the assessment.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadets' 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 cadets' ability to sight-read a short music piece.

RESOURCES

- 518 PC Assessment Rubric,
- 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 Pipe Band Music Proficiency Level Five 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.

518 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak.	Rhythmic accuracy is good; errors may occur even in simple rhythmic patterns.	Rhythmic accuracy is good; occasional errors may occur in more difficult passages.	Control of rhythmic patterns is excellent; errors infrequent even in more difficult passages.
Tempo	Tempo is inconsistent.	Steady tempo achieved with some lapses.	Tempo is steady with only minor lapses.	Tempo is consistent.
Pitch	Note accuracy weak; multiple errors occur.	Note accuracy is good with some lapses.	Note accuracy is good with only minor lapses.	Note accuracy is excellent;
Musical Flow	No musical flow; melody is not recognizable.	Musical flow is limited; melody is barely recognizable.	Musical flow achieved; melody is recognizable.	Musical flow is excellent; melody is recognizable with little or no deviation.

Assessor's Feedback:

Check One	PO 518 – Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty		Exceeded Standard	
Overall Performance	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

PREPARATION

PRE-ASSESSMENT INSTRUCTIONS

Review the assessment plan, assessment instructions and 519 PC Assessment Rubric 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 the assessment activity layout.

Obtain all resources required.

Obtain the prepared music pieces being performed.

PRE-ASSESSMENT ASSIGNMENT

Have the cadet select prepared music from Level Five Repertoire.

The cadet will bring their primary instrument to the assessment.

The cadet should review the 519 PC Assessment Rubric and become familiar with the material prior to the assessment.

The cadet will practice prepared music pieces reflecting on their performance using the 519 PC Assessment Rubric.

ASSESSMENT METHOD

Performance assessment was chosen as it allows the assessor to observe the cadet performing 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 cadets' 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,
- Primary instrument,
- Music stand or table, 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 a tune from the prepared music pieces.
4. Evaluate the cadet's performance. Record the result (eg, highlight, circle) on the Assessment Rubric for each criteria.
5. Repeat Steps 3. and 4. until all required tunes have been played.
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 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 Pipe Band Music Proficiency Level Five 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.

519 PC – ASSESSMENT RUBRIC

Cadet's Name: _____ Corps/Sqn: _____

Instrument Group: _____

BAGPIPES

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; occasional errors may occur in more difficult rhythmic patterns.	Rhythmic accuracy is good; errors are minor and infrequent.	Control of rhythmic patterns is excellent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Embellishments are played poorly or are omitted.	Embellishments are generally played correctly with some inconsistencies and minor omissions.	All embellishments are played correctly with only minor inconsistencies.	All embellishments are played correctly and consistently.
Pitch	Note accuracy is weak; multiple errors occur.	Note accuracy is usually good; occasional minor errors may occur.	Note accuracy is good; errors are infrequent.	Note accuracy is excellent;.
Tuning	Drones are completely out of tune with each other and with the pipe chanter.	The drones are somewhat in tune with each other and somewhat in tune with the pipe chanter.	The drones are in tune with each other and somewhat in tune with the pipe chanter.	Tuning is excellent; the drones are in tune with each other and with the pipe chanter.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

SNARE DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; occasional errors may occur in more difficult rhythmic patterns.	Rhythmic accuracy is good; errors are minor and infrequent.	Control of rhythmic patterns is excellent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Rudiments are played poorly or are omitted.	Rudiments are generally played correctly with some inconsistencies and minor omissions.	All rudiments are played correctly with only minor inconsistencies.	All rudiments are played correctly and consistently.
Tuning	The drum is completely out of tune.	The drum is somewhat in tune.	The drum is in tune but requires minor adjustments.	Tuning is excellent; the drum is in tune and requires no further adjustments.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

BASS/TENOR DRUM

Analytical Performance Assessment:

	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard
Rhythm	Rhythmic accuracy weak; multiple errors occur and detract from overall performance.	Rhythmic accuracy is good most of the time; occasional errors may occur in more difficult rhythmic patterns.	Rhythmic accuracy is good; errors are minor and infrequent.	Control of rhythmic patterns is excellent.
Tempo	Tempo is inconsistent throughout the tune.	Tempo is occasionally inconsistent.	Tempo is usually consistent and appropriate for the tune.	Tempo is consistent throughout and is appropriate for the tune.
Execution	Metric accents are played poorly or are omitted.	Metric accents are generally played correctly with some inconsistencies and minor omissions.	All metric accents are played correctly with only minor inconsistencies.	All metric accents are played correctly and consistently.
Tuning	Drumheads are completely out of tune with each other.	The drumheads are somewhat in tune with each other.	The drumheads are in tune with each other but the drum requires minor tuning adjustments.	Tuning is excellent, the drumheads are in tune with each other and the drum requires no further adjustments.
Tone Quality	Tone is inconsistent.	Tone is occasionally inconsistent.	Tone is consistent with only minor variation.	Tone is consistent throughout the tune.

Assessor's Feedback:

Check One	PO 519 – Overall Assessment							
	Incomplete		Completed With Difficulty		Completed Without Difficulty	Exceeded Standard		
Overall Performance	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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PIPE 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
Instrument Maintenance	513	Maintain a Primary Instrument.		
Tone and Tuning	514	Produce Tone and Tune a Primary Instrument.		
Rhythm and Aural Skills	516	Demonstrate Rhythm and Aural Skills.		
Technique	517	Play Technique.		

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-Read Music	518	Sight-Read Music.				
Pipe Band Repertoire	519	Perform Level Five Repertoire.				

Pipe Band – Music Proficiency Level Five Qualification Achieved	Yes		Assessor's Name & Rank:	RCMA's Signature:	Date:
	No				

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