



CANADIAN CADET ORGANIZATIONS

MILITARY BAND—INTERMEDIATE MUSICIAN INSTRUCTIONAL GUIDES

(ENGLISH)

Cette publication est disponible en français sous le numéro A-CR-CCP-905/PF-002.

Issued on Authority of the Chief of the Defence Staff

Canada



NOTICE

This documentation has been reviewed by the technical authority and does not contain controlled goods. Disclosure notices and handling instructions originally received with the document shall continue to apply.

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

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FOREWORD AND PREFACE

1. **Issuing Authority.** This Instructional Guide (IG) A-CR-CCP-905/PF-001 was developed under the authority of the Director Cadets and Junior Canadian Rangers, and issued on the authority of the Chief of Defence Staff.
2. **Development.** Development of this IG 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 IG.** The IG is to be used by Cadet Summer Training Centres in conjunction with other resources to conduct the Military Band–Intermediate Musician qualification course. The IG provides instructors with the base means from which to deliver training. Individual IGs are to be reviewed in conjunction with the Lesson Specifications (LSs) found in Chapter 4 of A-CR-CCP-905/PG-001, *Canadian Cadet Organizations Military Band–Intermediate Musician Qualification Standard and Plan*, before instructing, so that each instructor can adequately plan for and prepare each lesson. Instructors may be required to develop instructional materials to support training in addition to any that may be provided, eg, posters, videos, handouts, models, etc, supplemental to training control and support documents. Suggested instructional activities are included in most IGs to maximize learning and fun. Instructors are also encouraged to modify and / or enhance the activities, as long as they continue to contribute to enabling objectivity achievement.
4. **Use of the IG.** Throughout these instructional guides, a series of information boxes are used to highlight information; they include:



Note to the Instructor.



Key information to pass along to cadets.



Refer to the following CF regulations and policies.



Points of interest or special instructions the instructor should pass along to cadets.

5. **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 paragraph / sub-paragraph number and suggested text amendment.

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COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 1

EO SIM13.01W – MAINTAIN A PRIMARY WOODWIND INSTRUMENT

Total Time: 40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to introduce cleaning materials to the cadets.

A demonstration and performance was used for TPs 2 and 3 as it allows the instructor to explain and demonstrate cleaning the exterior of the woodwind instruments and removing residue from a pad while providing an opportunity for the cadets to practice cleaning the exterior of the woodwind instruments and removing residue from a pad under supervision.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to maintain their primary woodwind instrument.

IMPORTANCE

It is important for cadets to be able to maintain a primary woodwind instrument because daily maintenance ensures that the instrument stays in good working order. Being able to clean the exterior of the instrument and to remove residue from a pad is important because it is integral to producing sound on the instrument.

Teaching Point 1**Describe types of cleaning materials.**

Time: 5 min

Method: Interactive Lecture

CLEANING CLOTHS

Cleaning the exterior of a woodwind instrument is crucial because it removes grease, dirt, and fingerprints, and keeps the finish intact. The instrument may be cleaned with any of the following cloths: a flannel cloth, a soft cloth, a silicon cloth, a silver cloth, a polishing cloth, or a metal cloth.

STONEHOLE CLEANERS

The holes that are covered by the fingers accumulate grease and dirt from the hands and are susceptible to moisture from the inside of the instrument. This results in tiny layers of grime collecting around the edges of the holes that decrease the size of the hole and cause the pitch to rise.

Tonehole cleaners are ideal for cleaning the insides of toneholes and cleaning difficult to reach areas between the key mechanisms. Toneholes should be cleaned every month, using cotton swabs or a satisfactory substitute. Moisture that collects in the smaller toneholes and the octave keys can be blown out as a temporary solution.

Tonehole cleaners may be purchased at a local music supply store. Alternatives to tonehole cleaners may include pipe cleaner, a toothpick, a soft pheasant or turkey feather (for an oboe), a pin or the quill of the feather (for smaller toneholes), a soft watercolour brush, a cotton swab, or a folded pipe cleaner.



Dirt is more harmful to an oboe than to other instruments because the small toneholes are easily clogged. It should be swabbed after each time it is played.

PAD PAPERS

Pad papers lengthen the life of pads by removing oil, dirt, and moisture. Pad papers may be purchased at a local music supply store; alternatives to pad papers may include coffee filters, cigarette papers, bank notes (eg, a five dollar bill), or any type of porous paper.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS:**

- Q1. How often should toneholes be cleaned?
- Q2. List two items that can be used to clean the toneholes on a woodwind instrument.
- Q3. List two items that can be used as pad paper.

ANTICIPATED ANSWERS:

- A1. Approximately every month.
- A2. A pipe cleaner, a toothpick, a soft pheasant or turkey feather (for an oboe), a pin or the quill of the feather (for smaller toneholes), a soft watercolour brush, a cotton swab, or a folded pipe cleaner.
- A3. Coffee filters, cigarette papers, bank notes or any porous paper.

Teaching Point 2**Explain, demonstrate and have the cadets clean the exterior of a woodwind instrument.**

Time: 15 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.

The exterior of an instrument does not need elaborate care. Using a cloth, wipe the entire outside of each joint carefully to remove finger prints and dust. If this is done regularly and thoroughly, the instrument will never need polishing. After a period of time some dust will be found beneath the key mechanism where the regular wiping does not reach and can be removed with a soft watercolour brush, a cotton swab, or folded pipe cleaner. The body and key mechanism of the instrument will remain in good condition if wiped regularly. This will keep the keys and tube from tarnishing and will help prevent corrosion of the plates and keys.



Silver or brass polish must never be used on the instrument. Using silver polish while the keys are on the instrument will foul pivot screws in the mechanism, hinge rods that connect the keys, and pads. Caution cadets against polishing the instrument, but instruct the cadets to keep it clean by wiping it regularly.



Cleaning the whole instrument should be done at the end of the summer in preparation for storing the instrument.

CONFIRMATION OF TEACHING POINT 2

The cadets' cleaning of the exterior of a woodwind instrument will serve as the confirmation of this TP.

Teaching Point 3**Explain, demonstrate and have the cadets remove residue from a pad.**

Time: 15 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.



Circulate throughout the classroom while this is occurring. Even though cadets will help each other, be available to answer any questions.

All woodwind instruments have pads. The pads are either bladder skin pads, (such as on flutes, piccolos, clarinets and some oboe keys,) or leather pads.



Leather pads come in two types:

- with resonators, which are metal or nylon disks in the centre of the pads, and are used on saxophones; and
- without resonators, which are the sort of pads used on smaller keys of bass and alto clarinets and on all the keys of a bassoon.

If the instrument is not dried before it is stored, or if the humidity is excessive, some pads on the instrument will stick. Sticky pads cause a delayed response when a finger is lifted from a key.

Moisture can be removed from sticking pads by:

1. placing a porous paper between the pad and the tonehole;
2. pressing down firmly on the key;
3. releasing the key;
4. removing the paper; and
5. repeating the process until the key no longer sticks.

If this does not relieve the sticking, put the paper in place, press the key and pull the paper slowly from under the pad.



Check to see that the pad is not stuck to the tonehole. This is a common problem with saxophone keys that are not used all the time, such as G Sharp, and D Sharp. Putting talcum powder on the pad and opening and closing it a few times will cause the powder to stick to the sticky substances and present a dry surface to the tonehole. Flute pads are notorious for this problem. This increases wear on the pad and should be done sparingly, and not at all on pads that already show excessive wear.

CONFIRMATION OF TEACHING POINT 3

The cadets' removing residue from a pad will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' maintaining a primary woodwind instrument will serve as the confirmation of this lesson.

CONCLUSION

HOMework / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Music Proficiency Level One maintenance is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 1.

Music Proficiency Level Two maintenance is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 1.

CLOSING STATEMENT

Being able to clean the exterior of the instrument and remove residue from a pad helps to ensure the instrument sounds good and stays in good working order.

INSTRUCTOR NOTES / REMARKS

This EO shall be taught with EO SIM13.01B (Maintain a Primary Brass Instrument) and EO SIM13.01P (Maintain a Primary Percussion Instrument).

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COMMON TRAINING
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SECTION 2

EO SIM13.01B – MAINTAIN A PRIMARY BRASS INSTRUMENT

Total Time: 40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Cleaning the interior of a brass instrument can be messy. A location should be chosen that allows for easy cleanup. It is preferable to perform cleaning maintenance in a deep-well sink.

Become familiar with Attachments A and B prior to the lesson.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to introduce cleaning brushes to the cadets.

A demonstration and performance was used for TPs 2 and 4 as it allows the instructor to explain and demonstrate cleaning the interior of a brass instrument and removing a stuck mouthpiece while providing an opportunity for the cadets to practice these skills under supervision.

A practical activity was chosen for TP 3 as it allows the cadets to practice lubricating moving parts.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall maintain a primary brass instrument.

IMPORTANCE

It is important for cadets to be able to maintain a primary brass instrument because daily maintenance ensures that the instrument stays in good working order. The ability to clean the interior of the instrument and to remove a stuck mouthpiece is important because they are integral to producing sound on the instrument.

Teaching Point 1**Describe types of cleaning brushes.**

Time: 5 min

Method: Interactive Lecture

MOUTHPIECE BRUSH

Figure 1 Mouthpiece Brush

Note. From *Brass Maintenance*, Copyright 2005 by Dillon Music, Inc. Retrieved May 1, 2009, from https://munciemusic.com/shop/index.php?_a=viewProd&productId=22

The mouthpiece brush is a conical-shaped brush used to clean the shank of the mouthpiece. It comes in different sizes depending on the instrument and is not used on the cup of the mouthpiece.

VALVE BRUSH

Figure 2 Valve Brush

Note. From *Valve Brush*, Copyright 2006 by David French Music Co. Retrieved May 4, 2009, from www.davidfrenchmusic.com/accessories/Valve_casing_Brush.htm

The valve brush is a cylindrical-shaped brush used to clean the inside of the valve casing. It is also called the valve casing brush. The valve casing brush comes in different sizes depending on the instrument.

FLEXIBLE CLEANER BRUSH



Figure 3 Flexible Cleaner Brush

Note. From *Brass Maintenance*. Copyright 2005 by Dillon Music, Inc. Retrieved May 1, 2009, from https://munciemusic.com/shop/index.php?_a=viewProd&productId=29

The flexible cleaner brush is a long wire with a brush on each end used to clean the inside of the slides on an instrument. The flexible cleaning brush may be covered with vinyl and is sometimes called a snake. The flexible cleaning brush comes in different sizes based on the instrument.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. Which brush is a long wire with a brush on each end and may be covered with vinyl?
- Q2. Which brush is cylindrical in shape?
- Q3. What part of the mouthpiece is the mouthpiece brush used for?

ANTICIPATED ANSWERS:

- A1. The flexible cleaner brush which may also be called the snake.
- A2. The valve brush, or valve casing brush, is cylindrical in shape.
- A3. The mouthpiece brush is used to clean the shank of the mouthpiece.

Teaching Point 2**Explain, demonstrate and have the cadets clean the interior of a primary brass instrument with cleaning brushes.**

Time: 15 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

Clean the interior of a brass instrument by completing the following process:

1. Soak the brushes in a container containing lukewarm water. Detergents are not necessary; however a small amount of mild detergent, such as dish soap, may be used.



It is very important not to use hot water. Hot water can damage the lacquer, or finish, on the instruments.

2. Take the mouthpiece brush and insert it into the shank of the mouthpiece, moving it in and out. If necessary, rinse the mouthpiece brush and repeat. Rinse the mouthpiece with lukewarm water.
3. Remove a piston valve from the instrument and place it to the side. Remove the valve spring from the valve casings. Place the valve spring beside the valve. Remove the cap on the bottom of the valve casing and place it beside the valve.



Rotary valves should not be removed except by a trained repair technician.

4. Take the valve brush and insert it into the valve casing. Move the valve brush in and out of the valve casing. If necessary, rinse the valve brush and repeat. Rinse the valve casing with water.



Trombone players may use a cleaning rod with a cleaning cloth or cheese cloth. To clean the trombone using a cleaning rod with a cleaning cloth:

1. Pull a corner of the cleaning cloth through the eye of the cleaning rod.
2. Wrap the cleaning cloth over the end of the cleaning rod and then lightly wrap the cleaning cloth around the cleaning rod.
3. Insert the cleaning rod into the slide. Gently pull the cleaning rod out of the slide. Do not twist or bend the slide.
4. Repeat Step 3 for the other slides.

5. Repeat Steps 3 and 4 for all remaining valves.

6. Remove a tuning slide from the instrument. Run the flexible cleaning brush through the tuning slide until it exits the other end. Pull the flexible cleaning brush through the tuning slide. If necessary, rinse the flexible cleaning brush and repeat. Rinse the tuning slide with water.



When removing tuning slides in an instrument that has the valves already in place, they must press down the valve for the tuning slide being replacing. Failure to do so could result in the instrument being damaged.

7. Repeat Step 6 for all remaining tuning slides.



Cleaning the interior of a brass instrument should happen every month, depending on use of the instrument.



Cleaning the whole instrument should be done at the end of the summer in preparation for storing the instrument.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in cleaning the interior of a brass instrument will serve as the confirmation of this TP.

Teaching Point 3

Have the cadets lubricate moving parts.

Time: 5 min

Method: Practical Activity

OBJECTIVE

The objective of this activity is to have the cadet lubricate the moving parts of their primary brass instrument.

RESOURCES

- Primary brass instrument,
- Valve oil,

- Slide oil,
- Slide grease,
- Slide cream, and
- Rotary valve oil.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the lubricants to the cadets.
2. Have the cadets apply a small amount of slide grease on each end of the tuning slide.
3. Have the cadets smear the slide grease over the non-lacquered portion of the tuning slide.
4. Have the cadets replace the tuning slide into the instrument.



If the cadets are replacing tuning slides in an instrument that has the valves already in place, they must press down the valve for the tuning slide they are replacing. Failure to do so could result in the instrument being damaged.

5. Have the cadets repeat Steps 2–4 for each remaining tuning slide.
6. Have the cadets replace the bottom cap on the first valve casing and replace the valve spring.
7. Have the cadets coat the valve with valve oil and replace the valve into the valve casing. The cadet should then press the valve to distribute the valve oil throughout the valve casing.



Cadets with rotary valve instruments do not need to replace their valves and should assist others.



Trombone players should lubricate their slide by:

1. Wiping the inner slide clean with a clean cloth.
2. Applying a small amount of slide cream or slide oil to the inner slides.
3. Spreading the slide cream evenly until the inner slide is coated with a thin film. (The slide cream or slide oil is not required to cover the whole slide.)
4. Using a water spray bottle, spraying a small amount of water evenly over the inner slides.
5. Replacing the outer slide and moving it back and forth.

8. Have the cadets repeat Steps 6 and 7 for each remaining valve.



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

9. Collect the lubricants from the cadets.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 4

Explain, demonstrate and have the cadets remove a stuck mouthpiece using a mouthpiece puller.

Time: 10 min

Method: Demonstration and Performance

When a brass instrument is dropped or mishandled, the mouthpiece may become stuck. Care has to be taken when removing the mouthpiece from the instrument to prevent damage being done to the solder joints or the leadpipe.



Pliers, vice grips, or table vices should never be used to remove stuck mouthpieces. This can cause damage to the instrument.

The mouthpiece puller is a tool designed to remove a stuck mouthpiece from an instrument. It has been specifically designed to apply pressure to the mouthpiece without damaging the instrument. It can remove mouthpieces of varying sizes so only one is needed to remove all the mouthpieces in a band.



Figure 4 Bobcat Mouthpiece Puller

Note. From *Bobcat Mouthpiece Puller*. Copyright 2005 by Dillon Music, Inc. Retrieved May 1, 2009, from <http://dillonmusic.com/HeleoCart/Product Page/BP105.aspx>



Figure 5 Ferrees Mouthpiece Puller

Note. From *Ferrees Mouthpiece Puller*. Copyright 2007 by Band Shoppe®, Div. Pearson, Inc. Retrieved May 1, 2009 from http://www.bandshoppe.com/catalog/productDetail.do?p=Ferrees_Mouthpiece_Puller

There are two styles of mouthpiece pullers: Bobcat and Ferrees. The most common is the Bobcat style. Regardless of which type of mouthpiece puller is used, there are three basic parts: leadpipe clamp, mouthpiece receiver, and tension crank.



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.



A mouthpiece puller can be used even if the mouthpiece is not stuck. A mouthpiece which is firmly inserted in the leadpipe will simulate a stuck mouthpiece.

Remove a stuck mouthpiece using a mouthpiece puller by completing the following process:

1. Turn the right tension crank two turns so that the space between the two metal blocks of the mouthpiece puller increases. Turn the left tension crank two turns. Repeat until the space between the two blocks of the mouthpiece puller are approximately 4 cm apart.



It is important not to turn one side of the tension crank more than the other side. This can cause the mouthpiece puller to bind.

2. Loosen the knobs on the leadpipe clamp so that the clamp can move freely.
3. Insert the mouthpiece into the mouthpiece receiver. The leadpipe clamp should be pointed towards the instrument and in line with the leadpipe. The tension crank should be pointed away from the instrument. The tension cranks may have to be adjusted so that the leadpipe clamp is just above the leadpipe.



Figure 6 Placement of Mouthpiece Puller on Instrument

Note. From *Bobcat Mouthpiece Puller*. Copyright 2005 by Dillon Music, Inc. Retrieved May 1, 2009, from <http://dillonmusic.com/HeleoCart/Product Page/BP105.aspx>

4. Adjust the leadpipe clamp so that it is against the shank of the mouthpiece, just above the leadpipe. Tighten the leadpipe clamp knobs.
5. Adjust the tension crank so that the mouthpiece is snug in the mouthpiece receiver. Adjust both tension cranks at the same rate.
6. Turn one of the tension cranks 180 degrees. Turn the second tension crank 180 degrees. Repeat until the mouthpiece pops free.



If the leadpipe clamps continually slip off of the leadpipe, or the tension cranks do not turn and the mouthpiece has not released, take the instrument to a certified instrument repair person.

CONFIRMATION OF TEACHING POINT 4

The cadets' participation in removing a mouthpiece using a mouthpiece puller will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in maintaining a primary brass instrument will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Music Proficiency Level One maintenance is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 1.

Music Proficiency Level Two maintenance is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 1.

CLOSING STATEMENT

The ability to clean the interior of the instrument and to remove a stuck mouthpiece means a cadet is capable of ensuring their instrument always sounds good and stays in good working order.

INSTRUCTOR NOTES / REMARKS

This EO shall be taught with EO SIM13.01W (Maintain a Primary Woodwind Instrument) and EO SIM13.01P (Maintain a Primary Percussion Instrument).

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Removing Valves and a Trombone Slide

PISTON VALVES

To remove the piston valves:

1. Number the valves by placing a piece of masking tape on the top of each valve and writing the number of the valve on it. The first valve is closest to the mouthpiece.
2. Unscrew the top valve cap from the valve casing. Remove the valve by pulling it out in a straight line; do not twist the valve as this could scratch the casing.
3. Repeat Step 2 for the remaining valves.

Some piston valves have springs under the valve rather than built in the valve. If there are springs in the valve casing, place the spring with the correct valve to ensure they are placed in the correct valve casing. Some of the springs may have different wear and tensions and work best in the casings where this wear has occurred.

ROTARY VALVES



Rotary valves should only be removed by a qualified repair technician. To lubricate the rotary valve, the valve slides will need to be removed; this will be done one at a time when oiling the rotary valve.

Cadets may check the strings on the rotary valve and look for wear. If there is wear, have a repair technician or instructor replace the string.

Unscrew the back of the rotary valve to expose the inside rotor action. Also, remove the tuning slide for each valve.

SLIDES

Ensure the trombone slide is unlocked before trying to remove it. Once the slide is unlocked, remove the outer slide and lay it on a clean, flat surface.



Do not bend or dent the inner or outer slide as it will hinder the proper movement of the slide.

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Lubrications and How to Lubricate Moving Parts

LUBRICANTS

There are a number of different types of lubricants used to maintain a brass instrument. Each type is used on a different part of the instrument. While they all serve the same general purpose, they should not be mixed or used on the wrong part as it may damage the instrument.

Valve oil. A light, often clear, mineral oil used to lubricate piston valves on the trumpet, the euphonium, and most tubas.

Rotary valve oil. A light, often clear, mineral oil used to lubricate rotary valves. It is thicker than valve oil. It is used to lubricate rotary valves on the French horn, trombones with the F attachment, and certain tubas.

Slide cream. Slide cream is used on the inner slide of trombones. Slide cream is a white, fairly thick cream, similar to cold cream. If the slide cream starts to separate and there seems to be a liquid in the container, it is time to replace it as it will not perform.

Slide oil. Another type of lubricant for trombones is slide oil. This is a clear mineral oil used on the inner slide. Slide oil can be found in one step and two step processes. It is a matter of preference as to which one to use, however the two-step process often lasts longer.



Never mix slide cream with slide oil as it may hinder the movement of the slide.

Slide grease. Slide grease is thick grease used to lubricate the tuning slide on brass instruments. It is often an amber colour and has the consistency of petroleum jelly.

HOW TO LUBRICATE MOVING PARTS

Piston Valves

To lubricate piston valves:

1. Hold the valve by the top and apply valve oil, coating the entire valve.
2. Place the valve back into the valve casing, aligning the valve guides with the guide slots. Instruments may have one or two guides.
3. Tighten the top valve cap and press the valve several times to ensure an even coating.
4. Repeat Steps 1–3 for the remaining valves.

Rotary Valves

To lubricate rotary valves:

1. Place several drops of rotary valve oil inside each valve slide leading to the rotary valve.
2. Replace the slides and rotate the instrument to allow the oil to spread to the valve.
3. Press each valve key two or three times to ensure an even coating.
4. Turn the instrument over so that the back of the rotary valve is face up.

5. Remove the valve caps and place 1–2 drops of oil onto the centre of each valve.
6. Replace the valve caps.

Slides

To lubricate the inner slide:

1. Wipe the inner slide clean with a clean cloth.



When wiping the inner slide, one hand should be holding the slide by the support brace on the same side that you are wiping. By doing this you reduce the chances of bending the slide.

2. Apply a small amount of slide cream or slide oil to the inner slides.
3. Spread evenly until the inner slide is coated with a thin film. (The slide cream or slide oil is not required to cover the whole slide.)
4. Using a water spray bottle, spray a small amount of water evenly over the inner slides.



Since the inner slide has the slide cream or slide oil on it, the water will form beads of water acting like little ball bearings, allowing smooth movement of the slide.

5. Replace the outer slide and move it back and forth.
6. Replace the tuning slide and move it back and forth.
7. Apply water between lubrications to assist with the slide movement.

Tuning Slides

It is very important to keep the tuning slides well lubricated. The tuning slides need to move with ease. The tuning slide grease also helps maintain a proper air seal around the slide.

To apply slide grease:

1. Remove the slide from the instrument.
2. Wipe the slide clean.
3. Apply the tuning slide grease completely around the slide, about 2 cm from the end.
4. Replace the tuning slide and move it back and forth.



When tuning slides are removed, remember to press the valve for that slide (if applicable) before removing and replacing the valve.



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SECTION 3

EO SIM13.01P – MAINTAIN A SNARE DRUM

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

If possible, have different types of snares to show the cadets.

Assistant instructors may be used to monitor cadet performance.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to introduce the parts of a snare to the cadets.

A demonstration and performance was used for TP 2 as it allows the instructor to explain and demonstrate adjusting the snare on a snare drum while providing an opportunity for the cadets to practice adjusting the snare under supervision.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall maintain a snare drum.

IMPORTANCE

It is important for cadets to maintain a snare drum because daily maintenance ensures that the instrument stays in good working order. The ability to adjust the wire snare on a snare drum is important because it is integral to the sound of the instrument.

Teaching Point 1**Identify and describe parts of a snare.**

Time: 10 min

Method: Interactive Lecture

WIRE SNARE

The wire snare is located just below the snare drum head and consists of 10–15 wires stretched across the drum head between two brackets that have a pair of holes in them. The wires of the snare are usually twisted like a spring. When the batter head of the snare drum is struck, the sound vibrations travel through the snare drum to the snare drum head. The snare drum head then vibrates against the snare. The wire snare is what gives the snare drum its crisp sound.



The wire snare is the most common and commercially available snare. Traditionally, snares were made from the gut of an animal. When dried, the gut becomes very hard and strong. Snares can also be made of cable. Cable snares involve a wire being wrapped around another wire, much like a guitar string. Gut / wire combination snares are also available.

SNARE CORD

Snare cord attaches the snare to the snare drum. Two pieces, 30 cm long, are used. Music suppliers should be able to provide cord that has been specifically made as snare cord, but any nylon string can be used. Cotton string should be avoided as it is not strong.

SNARE TENSION ADJUSTMENT KNOB

The snare tension adjustment knob is used to move a slider in the snare mechanism. The slider adjusts the amount of slack between the snare mechanism and the wire snare. The snare tension adjustment knob is used to make small adjustments to the tension of the snare. Increasing the tension on the wire snare creates a crisper sound from the snare drum. The snare tension adjustment knob should never be adjusted so much as to cause excessive tension in the snare release lever.

SNARE RELEASE LEVER

The snare release lever allows the snare drum player to turn off the snare on the snare drum. When in the off position, the snare release lever moves the snare far enough away from the snare drum head that they are unable to vibrate against it. This is important because there are times when the composer wants a field drum or tom tom sound instead of a snare drum sound. Also, even when the snare is not in use, the wire snare can vibrate with sympathetic vibrations as a result of other sounds in the room. The snare release lever should be in the off position when the snare drum is not being used or when it is being stored.



When referring to both the snare tension adjustment knob and snare release lever, it is common to use the term 'snare strainer' or 'snare mechanism'.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. Why is a wire snare important to a snare drum?
- Q2. What kind of string can be used instead of snare cord?
- Q3. What is a name for the snare tension adjustment knob and the snare release lever?

ANTICIPATED ANSWERS:

- A1. A wire snare is important to a snare drum because it is the vibration of the snares against the snare drum head that gives the snare drum its crisp sound.
- A2. Any nylon string can be used as snare cord. Cotton string should be avoided because it is not strong.
- A3. The snare tension adjustment knob and the snare release lever may also be called the 'snare strainer' or 'snare mechanism'.

Teaching Point 2

Explain, demonstrate and have the cadets adjust the snare.

Time: 25 min

Method: Demonstration and Performance



For this TP it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor cadet performance.



Even though the demonstration and performance involves replacing a wire snare, it is not expected that cadets will be able to do this task without assistance. Cadets should always be supervised when they are performing maintenance on an instrument.



Place a table in a central location and have the cadets stand around the table in a semicircle to observe the demonstration. Lay out all the materials needed on the table.

The process of replacing and adjusting a snare is as follows:

1. Thread the snare cord through the pair of holes on the end of the wire snare. Repeat on the opposite end of the wire snare.
2. Place the wire snare on the snare drum head. The wire snare should be placed in the middle of the snare drum so that the ends of the wire snare are in line with the slits in the rim of the drum.

3. Feed the snare cord through the slit in the rim. On one side of the snare drum, the snare cord is wrapped around the butt. Ensure the length of the snare cord is the same from each side of the butt to the wire snare.



Figure 1 Steps 1–3 Adjusting a snare

Note. From *How to replace and adjust snares* by G. Okamoto 2002. Retrieved October 1, 2008, from http://www.pearldrums.com/2002_techspeak/snares.asp

4. On the other side of the snare drum, move the tension rod to the off position. This should move the slider all the way up.
5. Loosen the snare tension adjustment knob five turns. This gives the slider enough room to accept the snare cord and to be adjusted after the snare cord has been tied.

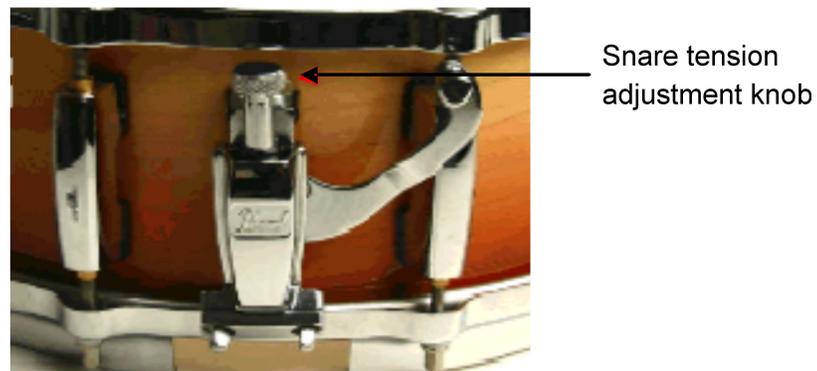


Figure 2 Loosening the snare tension adjustment knob

Note. From *How to replace and adjust snares* by G. Okamoto 2002. Retrieved October 1, 2008, from http://www.pearldrums.com/2002_techspeak/snares.asp

6. Thread the snare cord through the slit in the rim and wrap each end around the keybolts on the end of the slider. It is important that this is done with the tension rod in the off position. Ensure the length of the snare cord is the same from each keybolt to the wire snare. The keybolts are often adjusted using a drum key, though a wrench can also be used.

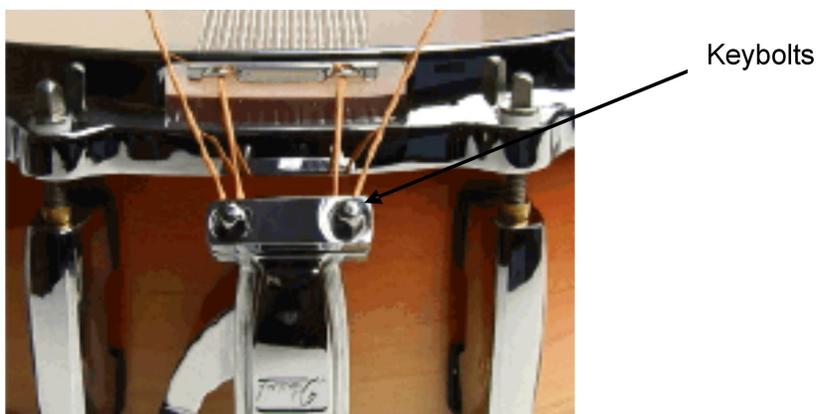


Figure 3 Step 6 adjusting a snare

Note. From *How to replace and adjust snares* by G. Okamoto 2002. Retrieved October 1, 2008, from http://www.pearldrums.com/2002_techspeak/snares.asp

7. Slowly turn the snare release lever to the on position.

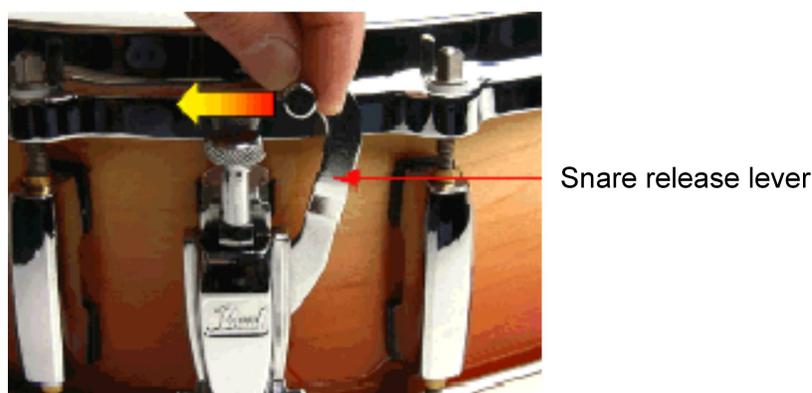


Figure 4 Step 7 turning the snare release level on

Note. From *How to replace and adjust snares* by G. Okamoto 2002. Retrieved October 1, 2008, from http://www.pearldrums.com/2002_techspeak/snares.asp



If the snare release lever meets any resistance, do not force it. Turn the tension lever to the off position. The snare tension adjustment knob should be loosened further or the snare cord should be tied around the keybolts with more slack.

8. Tighten the snare tension adjustment knob until the wire snare produces a crisp sound against the snare drum head. If the snare tension adjustment knob is fully tightened and the wire snare is not producing a crisp sound against the snare drum head, turn the snare release lever to the off position and shorten the slack in the snare cord between the snare and the keybolts.
9. When the snare release lever is turned on, the wire snare should be centred on the snare drum head. The distance between the wire snare and the rim should be the same on either side of the wire snare. If the wire snare is not centred, adjust the snare cord at either the butt or the keybolts, or both.

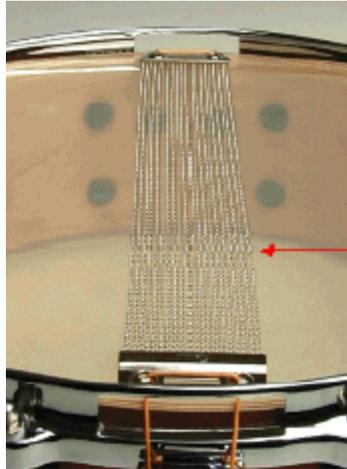


Figure 5 Centered wire snare

Note. From *How to replace and adjust snares* by G. Okamoto 2002. Retrieved October 1, 2008, from http://www.pearldrums.com/2002_techspeak/snares.asp

10. Ensure the snares of the wire snare are straight and parallel to each other. If they are not, it indicates that the tension on the snare is uneven and the length of the snare cord from either the butt or the keybolts needs to be adjusted.

ACTIVITY

Time: 15 min

OBJECTIVE

The objective of this activity is to have the cadets adjust the snare of a snare drum.

RESOURCES

- Snare drum,
- Wire snare,
- Two pieces of 30-cm long snare cord,
- Drum key, and
- Wrench.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into pairs.
2. Distribute snare drum, wire snare, two pieces of 30-cm long snare cord, drum key, and wrench to each pair of cadets.



Remind the cadets that they should never adjust a snare unsupervised; they should always seek assistance from an instructor.

3. Have the first cadet guide the second cadet, step by step, through the process of replacing and adjusting a wire snare.



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

4. Inspect the work of each cadet to ensure correctness.
5. Have the second cadet guide the first cadet, step by step, through the process of replacing and adjusting a wire snare.
6. Inspect the work of each cadet to ensure correctness.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in replacing and adjusting a snare will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 1.

CLOSING STATEMENT

Knowing when and how to adjust the wire snare ensures the snare drum produces a good quality sound, and maintaining it keeps it in good working order.

INSTRUCTOR NOTES / REMARKS

This EO shall be taught with EO SIM13.01B (Maintain a Primary Brass Instrument) and EO SIM13.01W (Maintain a Primary Woodwind Instrument).

REFERENCES

C0-302 ISBN 0-534-50990-8 Cook, G. (2006). *Teaching percussion*. Belmont, CA: Thomson Higher Education.

C0-330 Okamoto, G. (2002). *How to replace and adjust snares*. Retrieved October 1, 2008, from http://www.pearldrums.com/2002_techspeak/snares.asp



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 4

EO SIM13.02 – IDENTIFY INSTRUMENT MAKES AND MODELS

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the instrument-specific Manufacturer Information Sheet located at Attachment A for each cadet based on primary instrument.

Photocopy and cut out the instrument-specific Characteristics located at Attachment C for each primary instrument.

Photocopy the instrument-specific Model Characteristics handout located at Attachment D for each cadet.

Print the Pearl and / or Premier catalogues from the company websites, <http://www.pearldrum.com> and <http://www.premier-percussion.com>, and make copies for the percussion cadets (one for every three percussion cadets).

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way to present instrument makes and models to the cadets.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have identified instrument makes and models.

IMPORTANCE

It is important for cadets to identify makes and models of their primary instrument because instruments are the main tool used in creating music. Different makes and models have qualities that add to the overall performance of the musician. Cadets who are able to identify makes and models of their primary instrument not only have additional skills which will help them to be better musicians, but also have information which can be used at the corps / squadron to select appropriate instruments.

Teaching Point 1**Conduct an activity to identify instrument makes.**

Time: 20 min

Method: In-Class Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets identify makes of their primary instrument.

RESOURCES

- Instrument-specific Manufacturer Information Sheet located at Attachment A,
- Example Manufacturer / Make / Instrument chart located at Attachment B,
- Markers, and
- 3 inch by 5 inch pieces of paper.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into instrument-specific groups (eg, flutes, saxophones, trumpet, percussion). Large groups may be broken down into smaller groups of 3–4.
2. Distribute the instrument-specific Manufacturer Information Sheet to each group.
3. Have the cadets discuss the instrument-specific Manufacturer Information Sheet as a group.
4. Write the following guiding questions on the board:
 - a. What are the names of the major manufacturers of your instrument?
 - b. What are some of the brand names of your instrument?
5. Bring the groups together.
6. Have each group present the answers to the questions.
7. Create a chart on the board (an example chart is located at Attachment B) which details:
 - a. manufacturer,
 - b. makes, and
 - c. instruments.
8. Have the cadets write their name on a 3 inch by 5 inch piece of paper and place their name by the make of their primary instrument on the chart on the board.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' identifying makes of their primary instrument will serve as the confirmation of this TP.

Teaching Point 2

Conduct an activity to have the cadets describe the difference between student, intermediate, and professional models of instruments.

Time: 15 min

Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets identify student, intermediate, and professional instrument model characteristics.

RESOURCES

- Instrument-specific Characteristics located at Attachment C, and
- Instrument-specific Model Characteristics handout located at Attachment D.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Percussion instruments do not come in student, intermediate and professional models. Distribute the Premier and / or Pearl catalogues to the percussion cadets and have them compare differences between models of snare drums.

1. Divide the cadets into instrument-specific groups (eg, flutes, saxophones, trumpet, percussion). Large groups may be broken down into smaller groups of 3–4.
2. Distribute the instrument-specific Characteristics to each group.
3. Have the cadets create a chart with three columns labeled student, intermediate, and professional.
4. Have each group sort the characteristics into student, intermediate, and professional model categories.
5. When the group feels they have accurately sorted the characteristics, distribute the instrument-specific Model Characteristic handout to each cadet in the group. Have the cadets compare the charts created to the information on the handout.
6. Have the cadets establish if their personal instrument is a student, intermediate, or professional model instrument.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

The cadets' identifying student, intermediate, and professional instrument model characteristics will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' identification of their instrument makes and models will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Being able to identify makes and models of instruments will provide skills that will not only aid in personal development, but also in the development of the band at the corps / squadron. Instruments are the tools used to create music. It is important to have an understanding of how different characteristics of the instrument will affect the sound of the instruments in order to increase their overall performance as musicians.

INSTRUCTOR NOTES / REMARKS

The purpose of this EO is to make the cadets aware of different makes and models of instruments. It is not necessary to have each of the makes of the instruments; pictures from the Internet may be used.

REFERENCES

C0-328 Conn-Selmer, Inc. (n.d.). *Band director's catalog* [Brochure]. Elkhart, IN: Conn-Selmer, Inc.

C0-333 Yamaha. (2005). *Band and orchestra*. Retrieved October 1, 2008, from <http://www.yamaha.ca/bandorchestra/index.jsp>

C0-334 Premier. (n.d.). *Premier home*. Retrieved October 1, 2008, from <http://www.premier-percussion.com>

C0-335 Pearl. (n.d.). *Pearl: The reason to play drums*. Retrieved October 1, 2008, from <http://www.pearldrums.com/newmp.asp>

C0-336 Gemienhardt. (n.d.) *Gemienhardt: Flutes*. Retrieved October 1, 2008, from <http://gemienhardt.com/main.taf?p=1>

C0-337 Fox. (n.d.) *Fox products: Maker of double reed instruments*. Retrieved October 1, 2008, from <http://www.foxproducts.com>

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Flute Manufacturer Information Sheet

Yamaha

The Yamaha Corporation was started in 1887. The company started by making reed organs. In 1900, Yamaha began to make upright pianos and in 1904 was awarded the Honorary Grand Prize at the St. Louis World's Fair. In 1930, Yamaha opened its first acoustic research room and began to examine how sound worked. In 1954, Yamaha opened its first Music School. In 1958, Yamaha expanded overseas, starting the Yamaha de Mexico S.A. subsidiary. In 1960, Yamaha opened a US subsidiary and in 1965 began producing wind instruments. In 1965, Yamaha opened the Yamaha Music School in Los Angeles. In 1972, Yamaha began designing wind instruments in cooperation with the Vienna Philharmonic Orchestra. In 1987, Yamaha changed its name to Yamaha Corporation to celebrate the 100th anniversary of its founding. In 1991, production of wind instruments surpassed the 5-million dollar mark.

The Yamaha Corporation makes Yamaha flutes.

Gemeinhardt

The Gemeinhardt Company started in 1948 in Elkhart, Indiana by Kurt Gemeinhardt. It was originally created to make professional all-silver flutes; the demand for the instruments grew quickly. In 1951, Gemeinhardt expanded his 20- by 40-foot factory to meet the manufacturing needs. At this time, Gemeinhardt expanded to make student and intermediate model flutes. In 1997, Gemeinhardt purchased the Roy Seaman Piccolo Company and started to produce handcrafted, granadilla wood piccolos. In 2005, Gemeinhardt became part of the Gemstone team, a collection of musicians and product-design experts. Other companies such as W. Nirschl brass, Stephanhouser saxophones and Andino clarinets have expanded the Gemstone group to a full line company.

The Gemeinhardt Company makes Gemeinhardt flutes.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

In 1844, the C. G. Conn Company was founded by Charles G. Conn. The company was originally a trumpet mouthpiece manufacturing company. In 1874, after moving to Elkhart, Indiana, Charles G. Conn discovered a way to vulcanize rubber onto metal; he began to produce rubber-rimmed mouthpieces for brass instruments. In 1876, Charles G. Conn and Eugene Victor Jean Baptiste Dupont worked together to develop brass instruments. In 1888, C. G. Conn Company produced the first saxophone made in the US. In 1915, Charles Conn sold the C. G. Conn Company to Carl Greenleaf. Carl Greenleaf, although not a musician, greatly modernized the factory and dramatically increased production. From 1929–1963, C. G. Conn Company purchased many rival companies such as Artley and Ludwig (from Selmer). In 1985, after changing hands several times, the C. G. Conn Company was sold to Skåne Gripen AB, a large Swedish Company who renamed the company United Musical Instruments (UMI) in an effort to bring C. G. Conn Company closer to the other brands it owned. UMI produced instrument brands such as Conn, King, Artley, and Benge.

In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Armstrong, Emerson, Selmer, Artley, and Vito flutes.

Buffet-Crampon

In 1825, Denis Buffet-Auger started to make 13-keyed clarinets in Paris. His hand-crafted instruments quickly became recognized as premier instruments. In 1830, his son, Jean-Louis Buffet, took over the company. Jean-Louis Buffet married Zoé Crampon in 1836. In 1844, the company changed its name to Buffet-Crampon. Jean-Louis Buffet worked with clarinetist Kyacinthe Klosé to adapt the key system for flute, developed by Theobald Boehm, for the clarinet. In 1866, Buffet-Crampon started to make saxophones. In 1950 and 1975, Buffet-Crampon developed the R13 and RC Clarinets. Now called the Festival and Prestige models, these instruments were the premier professional model clarinets. In 1981, Buffet-Crampon was bought by Boosey & Hawkes music publishers. In 1994, Buffet-Crampon developed a new line of instruments called the Green Line. These instruments are made from a composite material of ebonite and carbon-fiber. In 2005, Buffet-Crampon became a separate company once again and in 2006 acquired the Antoine Courtois and Besson instrument brands.

Buffet-Crampon makes Buffet flutes.

Clarinet Manufacturer Information Sheet

Yamaha

The Yamaha Corporation was started in 1887. The company started by making reed organs. In 1900, Yamaha began to make upright pianos and in 1904 was awarded the Honorary Grand Prize at the St. Louis World's Fair. In 1930, Yamaha opened its first acoustic research room and began to examine how sound worked. In 1954, Yamaha opened its first Music School. In 1958, Yamaha expanded overseas, starting the Yamaha de Mexico S.A. subsidiary. In 1960, Yamaha opened a US subsidiary and in 1965 began producing wind instruments. In 1965, Yamaha opened the Yamaha Music School in Los Angeles. In 1972, Yamaha began designing wind instruments in cooperation with the Vienna Philharmonic Orchestra. In 1987, Yamaha changed its name to Yamaha Corporation to celebrate the 100th anniversary of its founding. In 1991, production of wind instruments surpassed the 5-million dollar mark.

The Yamaha Corporation makes Yamaha clarinets.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Armstrong, LeBlanc, Selmer, Artley, and Vito clarinets.

Buffet-Crampon

In 1825, Denis Buffet-Auger started to make 13-keyed clarinets in Paris. His hand-crafted instruments quickly became recognized as premier instruments. In 1830, his son, Jean-Louis Buffet, took over the company. Jean-Louis Buffet married Zoé Crampon in 1836. In 1844, the company changed its name to Buffet-Crampon. Jean-Louis Buffet worked with clarinetist Kyacinthe Klosé to adapt the key system for flute, developed by Theobald Boehm, for the clarinet. In 1866, Buffet-Crampon started to make saxophones. In 1950 and 1975, Buffet-Crampon developed the R13 and RC Clarinets. Now called the Festival and Prestige models, these instruments

were the premier professional model clarinets. In 1981, Buffet-Crampon was bought by Boosey & Hawkes music publishers. In 1994, Buffet-Crampon developed a new line of instruments called the Green Line. These instruments are made from a composite material of ebonite and carbon-fiber. In 2005, Buffet-Crampon became a separate company once again and in 2006 acquired the Antoine Courtois and Besson instrument brands.

Buffet-Crampon makes Buffet clarinets.

Saxophone Manufacturer Information Sheet

Yamaha

The Yamaha Corporation was started in 1887. The company started by making reed organs. In 1900, Yamaha began to make upright pianos and in 1904 was awarded the Honorary Grand Prize at the St. Louis World's Fair. In 1930, Yamaha opened its first acoustic research room and began to examine how sound worked. In 1954, Yamaha opened its first Music School. In 1958, Yamaha expanded overseas, starting the Yamaha de Mexico S.A. subsidiary. In 1960, Yamaha opened a US subsidiary and in 1965 began producing wind instruments. In 1965, Yamaha opened the Yamaha Music School in Los Angeles. In 1972, Yamaha began designing wind instruments in cooperation with the Vienna Philharmonic Orchestra. In 1987, Yamaha changed its name to Yamaha Corporation to celebrate the 100th anniversary of its founding. In 1991, production of wind instruments surpassed the 5-million dollar mark.

The Yamaha Corporation makes Yamaha saxophones.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Selmer, Conn, and Vito saxophones.

Buffet-Crampon

In 1825, Denis Buffet-Auger started to make 13-keyed clarinets in Paris. His hand-crafted instruments quickly became recognized as premier instruments. In 1830, his son, Jean-Louis Buffet, took over the company. Jean-Louis Buffet married Zoé Crampon in 1836. In 1844, the company changed its name to Buffet-Crampon. Jean-Louis Buffet worked with clarinetist Kyacinthe Klosé to adapt the key system for flute, developed by Theobald Boehm, for the clarinet. In 1866, Buffet-Crampon started to make saxophones. In 1950 and 1975, Buffet-Crampon developed the R13 and RC Clarinets. Now called the Festival and Prestige models, these instruments

were the premier professional model clarinets. In 1981, Buffet-Crampon was bought by Boosey & Hawkes music publishers. In 1994, Buffet-Crampon developed a new line of instruments called the Green Line. These instruments are made from a composite material of ebonite and carbon-fiber. In 2005, Buffet-Crampon became a separate company once again and in 2006 acquired the Antoine Courtois and Besson instrument brands.

Buffet-Crampon makes Buffet saxophones.

Oboe Manufacturer Information Sheet

Yamaha

The Yamaha Corporation was started in 1887. The company started by making reed organs. In 1900, Yamaha began to make upright pianos and in 1904 was awarded the Honorary Grand Prize at the St. Louis World's Fair. In 1930, Yamaha opened its first acoustic research room and began to examine how sound worked. In 1954, Yamaha opened its first Music School. In 1958, Yamaha expanded overseas, starting the Yamaha de Mexico S.A. subsidiary. In 1960, Yamaha opened a US subsidiary and in 1965 began producing wind instruments. In 1965, Yamaha opened the Yamaha Music School in Los Angeles. In 1972, Yamaha began designing wind instruments in cooperation with the Vienna Philharmonic Orchestra. In 1987, Yamaha changed its name to Yamaha Corporation to celebrate the 100th anniversary of its founding. In 1991, production of wind instruments surpassed the 5-million dollar mark.

The Yamaha Corporation makes Yamaha oboes.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Selmer, and Vito oboes.

Fox

In 1949, Hugo Fox founded the Fox Products Corporation in South Whitley, Indiana. During the first year of production, only 12 bassoons and bassoon reeds were manufactured. In 1950, the company added oboe instrument and reed production. Production at this time included 50 instruments a year, 5 000 bassoon reeds and 10 000 oboe reeds. In 1960, Hugo Fox's son, Alan, took over the company. In 1970, Fox Products Corporation started to manufacture contrabassoons and established the Renard brand name. In 1999, Fox Products Corporation began to manufacture English horns.

Fox Products Corporation makes Fox and Renard oboes.

Bassoon Manufacturer Information Sheet

Yamaha

The Yamaha Corporation was started in 1887. The company started by making reed organs. In 1900, Yamaha began to make upright pianos and in 1904 was awarded the Honorary Grand Prize at the St. Louis World's Fair. In 1930, Yamaha opened its first acoustic research room and began to examine how sound worked. In 1954, Yamaha opened its first Music School. In 1958, Yamaha expanded overseas, starting the Yamaha de Mexico S.A. subsidiary. In 1960, Yamaha opened a US subsidiary and in 1965 began producing wind instruments. In 1965, Yamaha opened the Yamaha Music School in Los Angeles. In 1972, Yamaha began designing wind instruments in cooperation with the Vienna Philharmonic Orchestra. In 1987, Yamaha changed its name to Yamaha Corporation to celebrate the 100th anniversary of its founding. In 1991, production of wind instruments surpassed the 5-million dollar mark.

The Yamaha Corporation makes Yamaha bassoons.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Selmer bassoons.

Fox

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Fox Products Corporation makes Fox and Renard bassoons.

Trumpet Manufacturer Information Sheet

Yamaha

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The Yamaha Corporation makes Yamaha trumpets.

Conn-Selmer

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Bach, Conn, Holton, King, and Selmer trumpets.

Trombone Manufacturer Information Sheet

Yamaha

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The Yamaha Corporation makes Yamaha trombones.

Conn-Selmer

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Bach, Conn, Martin, Holton, King, and Selmer trombones.

French Horn Manufacturer Information Sheet

Yamaha

The Yamaha Corporation was started in 1887. The company started by making reed organs. In 1900, Yamaha began to make upright pianos and in 1904 was awarded the Honorary Grand Prize at the St. Louis World's Fair. In 1930, Yamaha opened its first acoustic research room and began to examine how sound worked. In 1954, Yamaha opened its first Music School. In 1958, Yamaha expanded overseas, starting the Yamaha de Mexico S.A. subsidiary. In 1960, Yamaha opened a US subsidiary and in 1965 began producing wind instruments. In 1965, Yamaha opened the Yamaha Music School in Los Angeles. In 1972, Yamaha began designing wind instruments in cooperation with the Vienna Philharmonic Orchestra. In 1987, Yamaha changed its name to Yamaha Corporation to celebrate the 100th anniversary of its founding. In 1991, production of wind instruments surpassed the 5-million dollar mark.

The Yamaha Corporation makes Yamaha French horns.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Conn, Holton, and King French horns.

Euphonium Manufacturer Information Sheet

Yamaha

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The Yamaha Corporation makes Yamaha euphoniums.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Holton and King euphoniums.

Tuba Manufacturer Information Sheet

Yamaha

The Yamaha Corporation was started in 1887. The company started by making reed organs. In 1900, Yamaha began to make upright pianos and in 1904 was awarded the Honorary Grand Prize at the St. Louis World's Fair. In 1930, Yamaha opened its first acoustic research room and began to examine how sound worked. In 1954, Yamaha opened its first Music School. In 1958, Yamaha expanded overseas, starting the Yamaha de Mexico S.A. subsidiary. In 1960, Yamaha opened a US subsidiary and in 1965 began producing wind instruments. In 1965, Yamaha opened the Yamaha Music School in Los Angeles. In 1972, Yamaha began designing wind instruments in cooperation with the Vienna Philharmonic Orchestra. In 1987, Yamaha changed its name to Yamaha Corporation to celebrate the 100th anniversary of its founding. In 1991, production of wind instruments surpassed the 5-million dollar mark.

The Yamaha Corporation makes Yamaha tubas.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Holton, Conn and King tubas.

Mallet Percussion Manufacturer Information Sheet

Yamaha

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The Yamaha Corporation makes Yamaha mallet percussion.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Musser mallet percussion.

Premier

The Premier Drum Company was established in 1922 in London, England by Albert Della Porta and George Smith. Although Premier started by producing drum kits, they eventually expanded to producing symphonic percussion, marching percussion, and cymbals. In 1984, Premier Drum Company changed its name to Premier Percussion. In 1987, Premier Percussion was purchased by Yamaha and the name was changed again to Premier Percussion, Ltd. In 1995, Premier split from Yamaha and continued to produce drum kits, marching percussion, symphonic percussion, timpani, and mallet percussion.

Premier Percussion, Ltd. makes Premier mallet percussion.

Snare Drum Manufacturer Information Sheet

Yamaha

The Yamaha Corporation was started in 1887. The company started by making reed organs. In 1900, Yamaha began to make upright pianos and in 1904 was awarded the Honorary Grand Prize at the St. Louis World's Fair. In 1930, Yamaha opened its first acoustic research room and began to examine how sound worked. In 1954, Yamaha opened its first Music School. In 1958, Yamaha expanded overseas, starting the Yamaha de Mexico S.A. subsidiary. In 1960, Yamaha opened a US subsidiary and in 1965 began producing wind instruments. In 1965, Yamaha opened the Yamaha Music School in Los Angeles. In 1972, Yamaha began designing wind instruments in cooperation with the Vienna Philharmonic Orchestra. In 1987, Yamaha changed its name to Yamaha Corporation to celebrate the 100th anniversary of its founding. In 1991, production of wind instruments surpassed the 5-million dollar mark.

The Yamaha Corporation makes Yamaha snare drums.

Conn-Selmer

In 1885, Henri Selmer expanded his Paris reed-making company to making clarinets and mouthpieces. In 1901, Henri's brother, Alexandre, began to sell Selmer clarinets in the US. In 1909, Alexandre Selmer opened a retail store in New York with teaching and repair facilities. In 1911, Selmer opened a manufacturing plant and Alexandre returned to Paris. George Bundy was left in charge of the retail store and quickly added several other makes of instruments to include Bach, Martin, Olds, and Ludwig. In 1927, George Bundy purchased the retail store from the Selmers and changed the name to H. & A. Selmer, Inc. In 1941, supply from Paris was cut off and as a result the H. & A. Selmer, Inc. created student models of their instruments and introduced the Signet brand. From 1950–1967, H. & A. Selmer, Inc. increased its holdings by purchasing several other manufacturers. In 1995, H. & A. Selmer, Inc. purchased Steinway & Sons, who were famous for production of world class pianos. In an effort not to lose the prestige of the Steinway name, H. & A. Selmer, Inc changed its name to Steinway Music Instruments.

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In 2000, Steinway Music Instruments purchased UMI and combined the Conn and Selmer brand names to create Conn-Selmer, the world's largest instrument manufacturing company.

Conn-Selmer makes Ludwig snare drums.

Pearl

Pearl Industry, Ltd. was founded in 1950 by Katsumi Yanagisawa in Sumida, Tokyo. In 1953, the company changed its name to Pearl Musical Instrument Company when the product line was expanded to include drum kits, marching drums, timpani, Latin percussion instruments, and cymbals. In 1957, Pearl began to export instruments worldwide. In 1966, the first professional drum kit was developed by Pearl and in 1974, Pearl opened a manufacturing plant in Taiwan. In the 1970s, Pearl created drums using a composite made of wood and fiberglass. Additionally, they expanded their drum line to include roto-toms and vari-pitched drums.

Pearl Musical Instrument Company makes Pearl drums.

Premier

The Premier Drum Company was established in 1922 in London, England by Albert Della Porta and George Smith. Although Premier started by producing drum kits, they eventually expanded to producing symphonic percussion, marching percussion, and cymbals. In 1984, Premier Drum Company changed its name to Premier Percussion. In 1987, Premier Percussion was purchased by Yamaha and the name was changed again to Premier Percussion, Ltd. In 1995, Premier split from Yamaha and continued to produce drum kits, marching percussion, symphonic percussion, timpani, and mallet percussion.

Premier Percussion, Ltd. makes Premier snare drums.

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Manufacturer / Make / Instrument Chart

MANUFACTURER	YAMAHA	GEMEINHARDT	CONN-SELMER	BUFFET-CRAMPON
MAKES	YAMAHA	GEMEINHARDT	ARMSTRONG EMERSON SELMER ARTLEY VITO LEBLANC CONN BACH HOLTON KING MARTIN MUSSEY LUDWIG	BUFFET BESSON ANTOINE COURTOIS
INSTRUMENTS	FLUTE CLARINET OBOE BASSOON SAXOPHONE TRUMPET FRENCH HORN TROMBONE EUPHONIUM TUBA PERCUSSION	FLUTE	FLUTE CLARINET OBOE BASSOON SAXOPHONE TRUMPET FRENCH HORN TROMBONE EUPHONIUM TUBA PERCUSSION	FLUTE CLARINET OBOE BASSOON SAXOPHONE TRUMPET FRENCH HORN TROMBONE EUPHONIUM TUBA

Figure B-1 Example Manufacturer / Make / Instrument Chart

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

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Flute Characteristics

Made of nickel-silver	Plateau or open-holed keys	Silver or gold plated
Nickel- or silver-plated	Usually silver plated	Solid silver bodies
In-line keys	Solid silver pieces	Solid silver keys
Plateau keys	Sterling silver headjoint	Off-set G key
Off-set G key	May have a gold lip plate	Gizmo key
Open-holed keys	May have low B footjoint	Stylized detailing
Gold springs	May have a gizmo key	

Clarinet Characteristics

Nickel-plated keys	Wooden body	Full Boehm key system
Plastic body	Greater attention in mechanical construction	Granadilla or exotic hardwood body, or composite body
Undercut tone holes	Silver-plated keys	Gold-plated keys
High attention to detail	Higher quality springs	Supreme construction

Saxophone Characteristics

Plastic mouthpiece	Lacquered keys	French brass or sterling silver body
Nickel-silver rods	Greater attention in mechanical construction	Copper, bronze, silver, or gold necks
Heavy duty lacquer	High F Sharp alternate key	High F Sharp alternate key
Nickel-plated keys	Higher quality springs	Higher quality springs
Durable construction	Brass body	Stylized detailing
Brass body	Hard rubber mouthpiece	Hard rubber mouthpiece

Oboe Characteristics

Nickel-plated keys	Higher quality springs	Stylized detailing
Plastic body	Modified conservatory key system (left-hand F key, F resonance key, articulated B–C Sharp mechanism, and low B Flat key)	Grenadilla wood body
Only basic keys (no left hand F or B Flat key)	Wood and / or plastic body	Full conservatory key system (all the keys of the modified system and split ring E Flat–E trill key, adjustable A Flat–B Flat mechanism, low B Flat vent key, third octave key, adjustable thumb rest, and Philadelphia high D key)
High quality finish	Silver-plated keys	Hand tuned
Higher quality springs		

Bassoon Characteristics

Plastic body	Wood body	Wood body
Plateau keys on left-hand third finger	High D key	High D key on separate hinge
B Flat guard	Roller keys	High E key
Whisper key lock	Whisper key lock	Roller keys
Body lock	B Flat guard	

Trumpet Characteristics

Durable construction	Silver-plated brass	Precision valves
Made of brass	Fixed third valve slide	Fused bells
Heavy duty lacquer	First valve ring	Heavier weight
Standard valves	Fused bell	Hand tuned
Adjustable third valve slide	Higher quality valves	High quality finish
Adjustable first valve ring	Silver plated	Stylized detailing

Trombone Characteristics

Small bore	Larger bell	Silver / nickel or sterling silver body
Machine made	Machine made	Machine or hand made
Durable	Durable	Medium or large bore
Yellow brass	Small or medium bore	F attachment / G attachment
Precision slide	F attachment	Larger bell
	Rose brass	

French Horn Characteristics

Machine made	Machine made	Machine or hand made
Durable	Half-double horn	Silver / nickel or sterling silver body
Small bore	Larger bell	Large bell flare
Small bell flare	Durable	Double horn
Single horn		

Euphonium Characteristics

Machine made	Machine made	Machine or hand made
Durable	Durable	Larger bell
Brass body	Four valves	Precision valves
Three valves	Higher quality valves	4 valve-compensating system
Standard valves	Silver plated	Silver / nickel or sterling silver body

Tuba Characteristics

Machine made	Machine made	Compensating system
Durable	Four valves	Four or five valves
Brass body	Higher quality valves	Precision valves
Three valves	Silver plated	Larger bell
Standard valves	Durable	Machine or hand made
Silver / Nickel or sterling silver body	Piston or rotary valves	Piston or rotary valves

Flute Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Made of nickel-silver • Nickel- or silver-plated • In-line keys • Plateau keys 	<ul style="list-style-type: none"> • Usually silver plated • Solid silver pieces • Sterling silver headjoint • May have a gold lip plate • May have low B footjoint • May have a gizmo key • Off-set G key • Plateau or open-holed keys 	<ul style="list-style-type: none"> • Silver or gold plated • Gold springs • Solid silver bodies • Solid silver keys • Off-set G key • Gizmo key • Stylized detailing • Open-holed keys
<p>Beginner players.</p>	<p>Players who have been playing for three to five years.</p>	<p>Players who are studying music at a post secondary institution or professional musicians.</p>

Clarinet Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Plastic body • Nickel-plated keys • Undercut tone holes 	<ul style="list-style-type: none"> • Wooden body • Greater attention in mechanical construction • Silver-plated keys • Higher quality springs 	<ul style="list-style-type: none"> • Granadilla or exotic hardwood body, or composite body • Gold-plated keys • Supreme construction • High attention to detail • Full Boehm key system
Beginner players.	Players who have been playing for three to five years.	Players who are studying music at a post secondary institution or professional musicians.

Saxophone Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Durable construction • Nickel-silver rods • Heavy duty lacquer • Nickel-plated keys • Brass body • Plastic mouthpiece 	<ul style="list-style-type: none"> • Lacquered keys • Greater attention in mechanical construction • High F Sharp alternate key • Higher quality springs • Brass body • Hard rubber mouthpiece 	<ul style="list-style-type: none"> • French brass or sterling silver body • Copper, bronze, silver, or gold necks • High F Sharp alternate key • Higher quality springs • Hard rubber mouthpiece • Stylized detailing
<p>Beginner players.</p>	<p>Players who have been playing for three to five years.</p>	<p>Players who are studying music at a post secondary institution or professional musicians.</p>

Oboe Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Plastic body • Only basic keys (no lefthand F or B Flat key) • Nickel-plated keys 	<ul style="list-style-type: none"> • Modified conservatory key system (left-hand F key, F resonance key, articulated B–C Sharp mechanism, and low B Flat key) • Wood and / or plastic body • Silver-plated keys • Higher quality springs 	<ul style="list-style-type: none"> • Grenadilla wood body • Full conservatory key system (all the keys of the modified system and split ring E Flat–E trill key, adjustable A Flat–B Flat mechanism, low B Flat vent key, third octave key, adjustable thumb rest, and Philadelphia high D key) • Hand tuned • High quality finish • Higher quality springs • Stylized detailing
<p>Beginner players.</p>	<p>Players who have been playing for three to five years.</p>	<p>Players who are studying music at a post secondary institution or professional musicians.</p>

Bassoon Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Plastic body • Plateau keys on left-hand third finger 	<ul style="list-style-type: none"> • Wood body • High D key • Roller keys • Whisper key lock • B Flat guard 	<ul style="list-style-type: none"> • Wood body • High D key on separate hinge • High E key • Roller keys • Whisper key lock • Body lock • B Flat guard
Beginner players.	Players who have been playing for three to five years.	Players who are studying music at a post secondary institution or professional musicians.

Trumpet Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Durable construction • Made of brass • Heavy duty lacquer • Standard valves 	<ul style="list-style-type: none"> • Silver-plated brass • Fixed third valve slide • First valve ring • Fused bell • Higher quality valves 	<ul style="list-style-type: none"> • Silver plated • Fused bells • Heavier weight • Hand tuned • High quality finish • Higher quality springs • Stylized detailing • Precision valves
<p>Beginner players.</p>	<p>Players who have been playing for three to five years.</p>	<p>Players who are studying music at a post secondary institution or professional musicians.</p>

Trombone Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Machine made • Durable • Small bore • Yellow brass 	<ul style="list-style-type: none"> • Machine made • Durable • Small or medium bore • F attachment • Larger bell • Rose brass 	<ul style="list-style-type: none"> • Machine or hand made • Medium or large bore • F attachment / G attachment • Larger bell • Precision slide • Silver / nickel or sterling silver body
Beginner players.	Players who have been playing for three to five years.	Players who are studying music at a post secondary institution or professional musicians.

French Horn Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Machine made • Durable • Small bore • Small bell flare • Single horn 	<ul style="list-style-type: none"> • Machine made • Durable • Larger bell • Half-double horn 	<ul style="list-style-type: none"> • Machine or hand made • Silver / nickel or sterling silver body • Large bell flare • Double horn
<p>Beginner players.</p>	<p>Players who have been playing for three to five years.</p>	<p>Players who are studying music at a post secondary institution or professional musicians.</p>

Euphonium Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Machine made • Durable • Brass body • Three valves • Standard valves 	<ul style="list-style-type: none"> • Machine made • Durable • Four valves • Higher quality valves • Silver plated 	<ul style="list-style-type: none"> • Machine or hand made • Larger bell • Precision valves • 4 valve-compensating system • Silver / nickel or sterling silver body
<p>Beginner players.</p>	<p>Players who have been playing for three to five years.</p>	<p>Players who are studying music at a post secondary institution or professional musicians.</p>

Tuba Model Characteristics

Student	Intermediate	Professional
<ul style="list-style-type: none"> • Machine made • Durable • Brass body • Three valves • Standard valves 	<ul style="list-style-type: none"> • Machine made • Durable • Four valves • Higher quality valves • Silver plated • Piston or rotary valves 	<ul style="list-style-type: none"> • Machine or hand made • Larger bell • Precision valves • Four or five valves • Compensating system • Silver / nickel or sterling silver body • Piston or rotary valves
Beginner players.	Players who have been playing for three to five years.	Players who are studying music at a post secondary institution or professional musicians.



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 1

EO S115.01 – REVIEW MUSIC PROFICIENCY LEVEL BASIC THEORY

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Select one of the review activities. Prepare and gather materials for the activity by following the selected activity instructions located at Attachments A–C.

If the placement test is chosen, the Music Proficiency Level Basic Theory Assessment, Version A, B, and C is located at A-CR-CCP-910/PX-001, *Military Band–Music Proficiency Levels Theory Assessments*.

Photocopy the Music Proficiency Level Basic Theory questions located at Attachment D.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way for the cadets to review Music Proficiency Level Basic Theory.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have reviewed Music Proficiency Level Basic Theory.

IMPORTANCE

It is important for the cadets to review Music Proficiency Level Basic theory prior to learning new musical theory concepts in Music Proficiency Level One as this material is key to understanding music in its entirety. Without a solid understanding of the basic theory concepts, it will be very difficult for the cadets to progress as musicians.

Teaching Point 1

Have the cadets participate in a Music Proficiency Level Basic theory review activity.

Time: 35 min

Method: In-Class Activity

ACTIVITY 1

OBJECTIVE

The objective of this activity is to have the cadets review Music Proficiency Level Basic Theory.

RESOURCES

- Pencil with eraser,
- Paper,
- Manuscript paper,
- Proficiency Level Basic Theory Assessment Version A, B, or C from A-CR-CCP-910/PX-001, *Military Band–Music Proficiency Levels Theory Assessments*,
- Theory Assessment–Answer Keys from A-CR-CCP-910/PY-001, *Military Band–Music Proficiency Levels Theory Assessments*,
- Desk, and
- Chair.

ACTIVITY LAYOUT

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

ACTIVITY INSTRUCTIONS



The first 20 minutes shall be used for the theory placement test. The remainder of the time will be used to debrief the cadets.



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

1. Have the cadets enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 20 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 be available to answer any questions.
6. When the assessment is complete, use the applicable Theory Assessment–Answer Key, Version A, B, or C to mark the assessment.



Upon completion of the theory placement test, correct the tests and rate the cadets based on ability level. Make note of cadets who are excelling with the theory material as well as cadets who are experiencing difficulty.

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

SAFETY

Nil.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets review Music Proficiency Level Basic theory.

RESOURCES

- Paper,
- Pencil with eraser,
- Manuscript paper,
- Music Proficiency Level Basic Theory questions located at Attachment D, and
- One of the following: Music Q & A located at Attachment A, Trivial Pursuit Game located at Attachment B, or Are You Smarter Than a Basic Musician Game located at Attachment C.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Project the Music Proficiency Level Basic Theory questions on the board.

1. Conduct a Music Proficiency Level Basic Theory game, such as:
 - a. Music Q & A,
 - b. Trivial Pursuit, or
 - c. Are You Smarter Than a Basic Musician.
2. Debrief the cadets on the theory review activity.

SAFETY

Nil.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets review Music Proficiency Level Basic Theory.

RESOURCES

- Paper,
- Pencil with eraser,
- Manuscript paper, and
- Music Proficiency Level Basic Theory questions located at Attachment D.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Review Music Proficiency Level Basic theory, to include:
 - a. identifying elements of pitch, to include:
 - (1) bass and treble clefs,
 - (2) notes on the staff in bass and treble clef, and
 - (3) ledger lines;

- b. recognizing rhythms, to include:
 - (1) note and rest values up to sixteenth notes,
 - (2) time signatures (2/4, 3/4, 4/4, common), and
 - (3) strong and weak beats;
- c. defining the following symbols and terms:
 - (1) crescendo,
 - (2) decrescendo,
 - (3) diminuendo,
 - (4) da capo (D.C.),
 - (5) dal segno (D.S.),
 - (6) fine,
 - (7) forte,
 - (8) fortissimo,
 - (9) mezzo forte,
 - (10) mezzo piano,
 - (11) piano,
 - (12) pianissimo,
 - (13) fortepiano, and
 - (14) sforzando; and
- d. analyzing a piece of music, to include:
 - (1) repeat signs, and
 - (2) D.S., D.C., al fine, and coda.

2. Ask the cadets the Music Proficiency Level Basic Theory questions located at Attachment D.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activity will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

It is important to review Music Proficiency Level Basic theory prior to moving forward with new musical theory concepts in Music Proficiency Level One, as this material is key to understanding music in its entirety.

INSTRUCTOR NOTES / REMARKS

This lesson will be taught prior to EO S115.02 (Identify Accidentals).

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

MUSIC Q & A

RESOURCES

- Bristol board,
- Tape,
- Music Proficiency Level Basic Theory questions located at Attachment D,
- Marker, and
- Ruler.

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level Basic Theory questions.
2. Cut out each individual question.
3. On a piece of bristol board, make a table (as in the example below).

Recognize Rhythms	Elements of pitch	Symbols and Terms
100	100	100
200	200	200
300	300	300
400	400	400
500	500	500
600	600	600
700	700	700
800	800	800
900	900	900
1000	1000	1000

Figure A-1 Music Q & A Question Amounts

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

4. Assign one question for each dollar amount, based on difficulty.
5. Place one piece of tape on the top of the question to hold it onto the game board. Have the question facing outward, and the answer underneath.
6. Place the dollar amounts over the question using one piece of tape.
7. Decide on a signal for the cadets to answer the question (eg, buzzer, hand signal).
8. Set up three desks at the front of the room.

Game Instructions

1. Divide the cadets into three equal groups.
2. Have each group decide on a team name.

3. Set up a tally chart to record the points.
4. Explain the game to the cadets.
5. Have the cadets select one team member to compete to answer a question. Ensure that every member of the team has the chance to answer a question.
6. Have the three selected team members sit in each of the desks at the front of the room.
7. Randomly select one group to go first.
8. Have each team alternate to choose the category and the dollar amount (eg, Recognize Rhythm for 200).
9. Once a category and amount have been chosen, lift off the dollar amount and read the statement (eg, What is the name of the clef that is also known as the G clef?). Show the card to the cadets if necessary.
10. Have the first cadet who buzzes in (eg, hit the desk, ring the bell provided) to give their answer.
 - a. In order for the team to receive the dollar amount assigned to that question, the cadet must give the correct answer (eg, What is a treble clef?)
 - b. If a team member does not answer in the form of a question, or give the correct answer, that team will lose the dollar amount assigned to that question. Another team may choose to buzz in and attempt to give an answer.
11. Rotate team members and continue to compete until all of the questions have been answered.
12. Add up the dollar amounts for each team. Have each team determine how much they would like to wager on Final Music Q & A. Have the team write this amount on a piece of paper and hand it in.
13. Read the final question. Each team will listen to the question, confer, and write their answer in the form of a question on a piece of paper. Give the cadets 30 seconds to answer.
14. Reread the question and answers and declare a winner!

TRIVIAL PURSUIT GAME

RESOURCES

- Die (one per group),
- Game board,
- Three markers (Three per group),
- Music Proficiency Level Basic Theory questions located at Attachment D, and
- Game pieces (one per cadet).

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level Basic Theory questions for each group.
2. Cut out the review questions and place into three stacks, based on category.
3. Photocopy and construct the die (one per group).
4. Photocopy the game board (one per group), or create a similar game board.

Game Instructions

1. Divide the cadets into groups of four or five.
2. Give each group one die, one game board, three markers, a game piece for each cadet, and one set of the Music Proficiency Level Basic Theory questions.
3. Have each cadet select a game piece.
4. Have the cadets colour code the legend on the game board. These colours will be used to colour in the pie chart on the game.
5. Describe the game rules to the cadets, to include:
 - a. The goal of the game is to gain all three pie pieces (flat, sharp and natural signs), and move to the treble clef.
 - b. If a question is answered correctly:
 - (1) the player will roll again for a maximum of three turns, and
 - (2) while the player is on one of the pie pieces, have them colour in the pie piece next to their name.
 - c. If a question is answered incorrectly, the cadet to the left of the player rolls the die.
 - d. Players may not change direction on the board in the same move.
 - e. A player must move their game piece the number of spaces shown on the die.

- f. Each music category is matched with a symbol, as indicated in the legend on the game board.
 - g. In order to win the game, the player must roll the die the exact number of spaces that it would take to reach the treble clef. If the exact number is not rolled, they will have to pass over the treble clef, answer as usual, and keep trying until they reach the exact number of spaces.
6. Have each cadet roll the die; the highest roller goes first.
 7. Have the cadets place their game pieces on the treble clef.
 8. Have a player roll the die and move the game piece that many spaces in any direction.
 9. Have the cadet to the player's right pick up a card from the appropriate category pile and read and / or show the question to the player.
 10. Have the player answer the question.
 11. Have the questioner look at the opposite side of the card to determine whether the answer was right or wrong.
 12. Place the used cards on the bottom of the category piles.
 13. Repeat Steps 8–13 until a player reaches the treble clef with all of the pie pieces filled in.

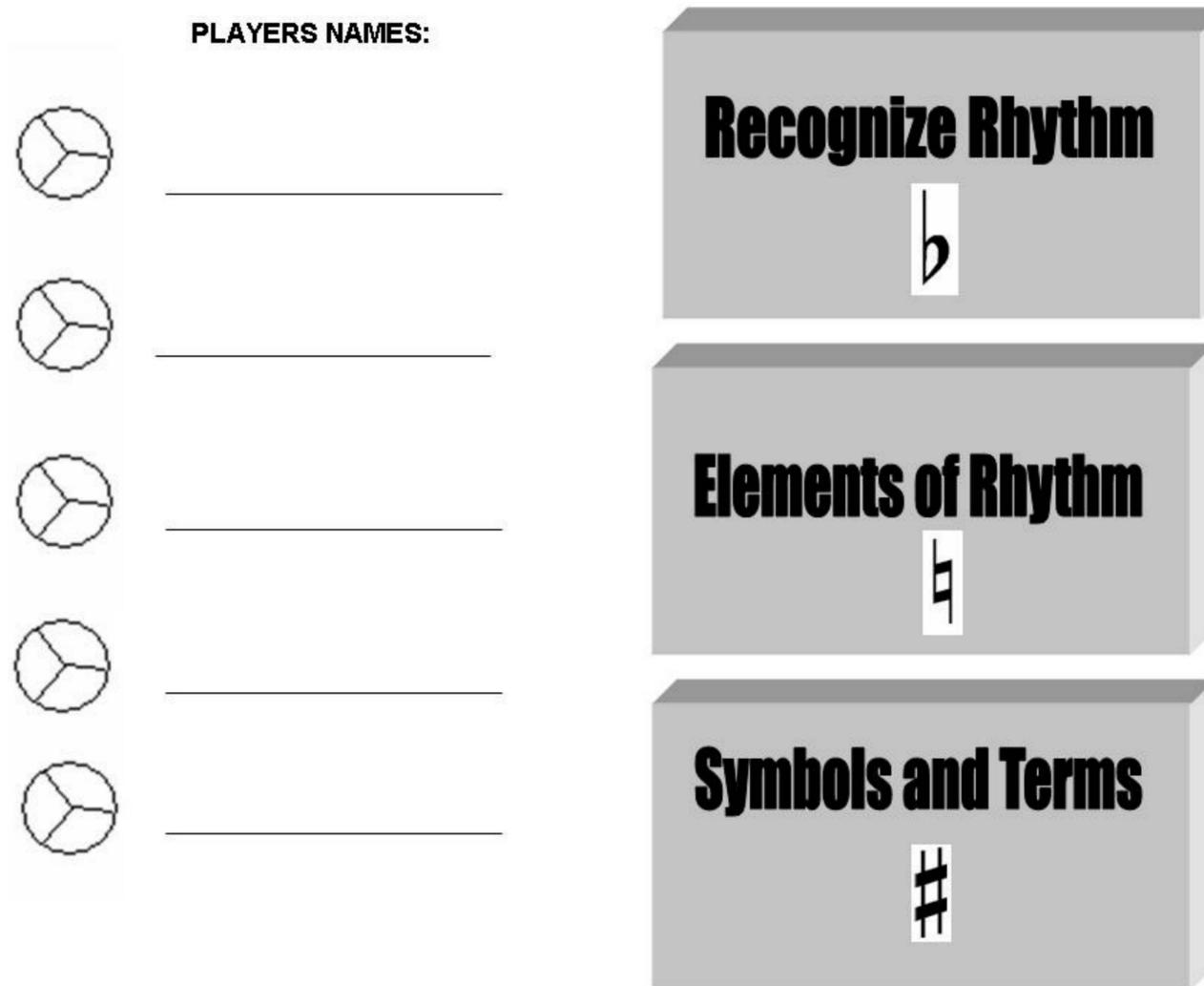


Figure B-1 Trivial Pursuit

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

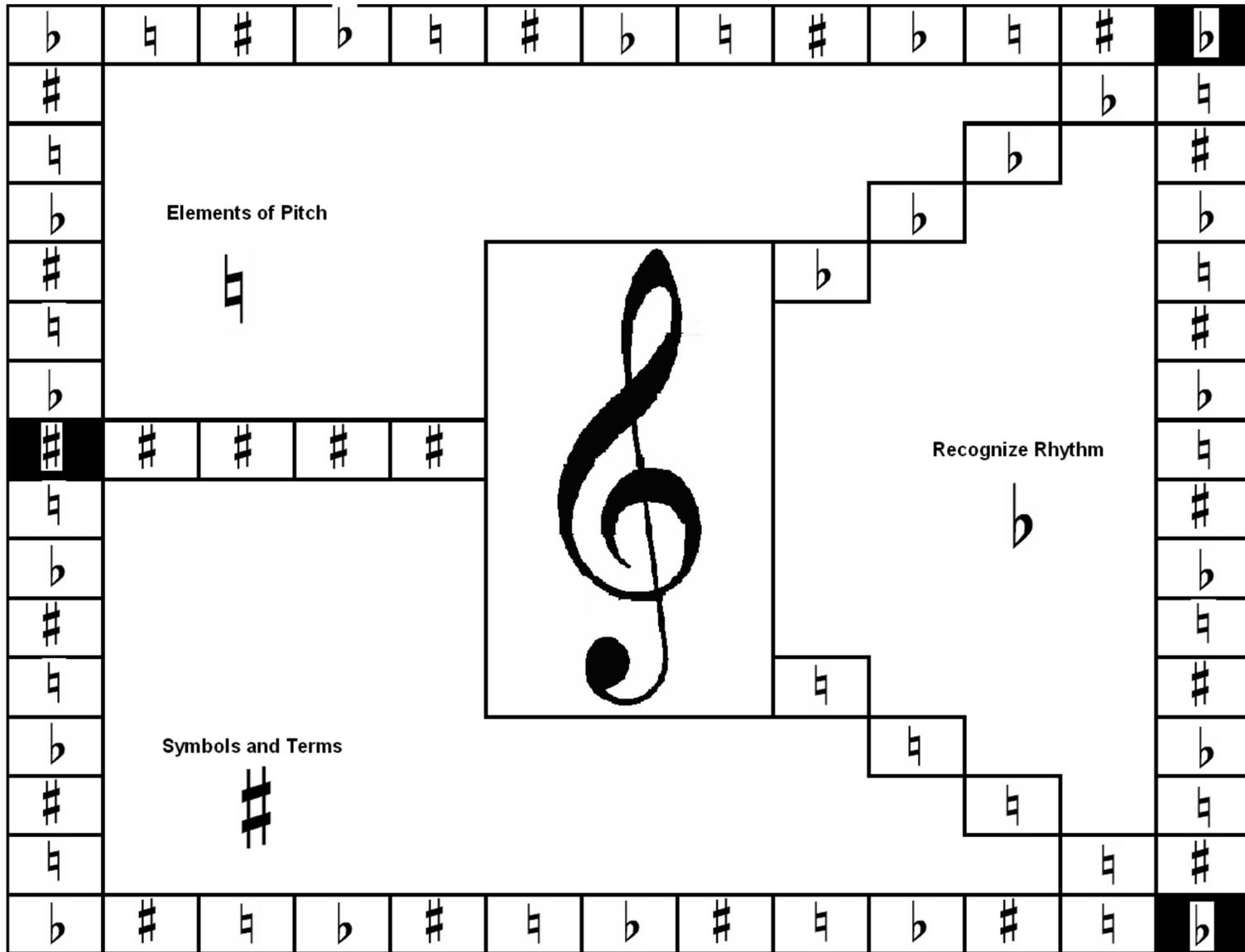


Figure B-2 Trivial Pursuit

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Number Die

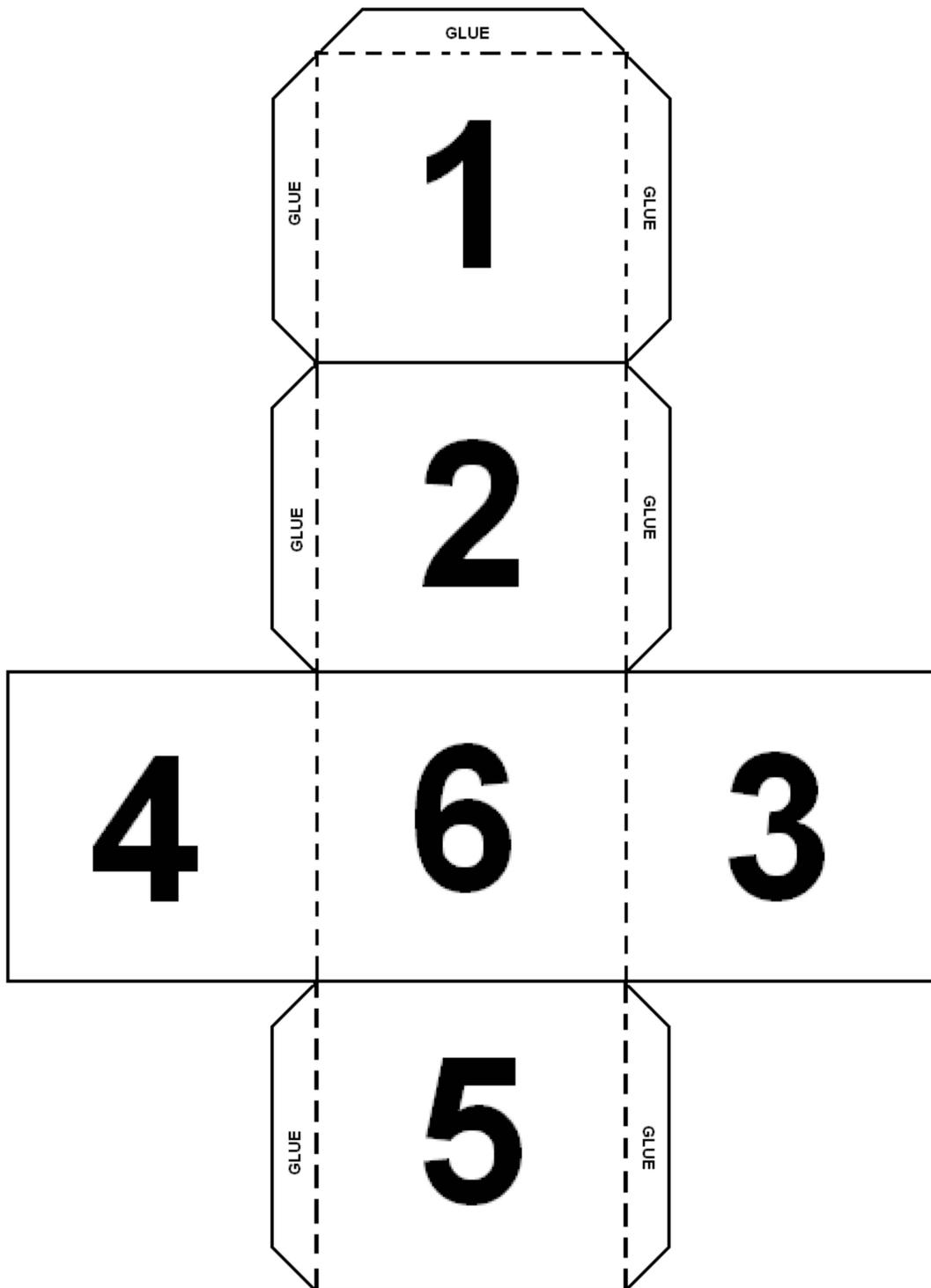


Figure B-3 Number Die Pattern

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

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ARE YOU SMARTER THAN A BASIC MUSICIAN GAME

RESOURCES

- Music Proficiency Level Basic Theory questions located at Attachment D,
- Flipchart,
- Marker,
- Manuscript paper,
- Pencil with eraser, and
- Paper.

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level Basic Theory questions for each group.
2. Cut out the review questions and place into three stacks, based on category.
3. Prepare a flip chart with dollar amounts, to include:
 - a. \$1 000 000,
 - b. \$500 000,
 - c. \$100 000,
 - d. \$50 000, and
 - e. \$10 000.
4. List the cadets' names on a flip chart to keep track of the rotation order.

Game Instructions

1. From the prepared flip chart, select one cadet to be the contestant, one cadet to be the host and one cadet to assist with the lifelines.
2. Assign the remaining cadets as the Basic Musicians.
3. Have the contestant answer the questions, as the host reads them aloud.
4. Have the contestant start with a \$10 000 question, and work their way up to the million dollar question.



The cadet assisting with the lifelines can be used for copy, peek and save, but must write their answers on a piece of paper. If the contestant selects copy, they have to copy and use the answer directly from this cadet. If the contestant chooses to peek, they can look at the cadet's answer and decide if they would like to use it or not. Lastly, the contestant may choose to save, meaning they do not look at the other cadet's answer, but if they get the answer wrong and the other cadet answers it correctly, they continue with the game.

5. Have the other cadets answer each question by writing it on a piece of paper. These cadets will be competing to be the next contestant. To become the contestant, they must have answered the last question correctly.
6. Have participants in the game use the following rotation order:
 - a. Basic Musicians,
 - b. lifeline,
 - c. contestant, and
 - d. host.
7. Have the cadets rotate through the order after the contestant answers one question incorrectly or reaches the million-dollar mark.

<p>Level Basic Recognize Rhythms</p> <p>In 4/4 time, how many beats is a half note held for?</p>	<p>Level Basic Recognize Rhythms</p> <p>Four quarter notes equals one _____ note?</p>
<p>Level Basic Recognize Rhythms</p> <p>In 3/4 time, how many beats are in a measure?</p>	<p>Level Basic Recognize Rhythms</p> <p>In 2/4 time, what type of note gets the beat?</p>
<p>Level Basic Recognize Rhythms</p> <p>What type of note is this?</p> 	<p>Level Basic Recognize Rhythms</p> <p>What type of rest is this?</p> 
<p>Level Basic Recognize Rhythms</p> <p>How many beats would an eighth note be held for in 3/4 time?</p>	<p>Level Basic Recognize Rhythms</p> <p>The top number of a _____ shows the number of beats in each measure.</p>
<p>Level Basic Recognize Rhythms</p> <p>What is the time signature of the following musical excerpt?</p> 	<p>Level Basic Recognize Rhythms</p> <p>How long is a quarter rest held for in 2/4 time?</p>

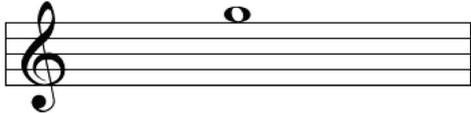
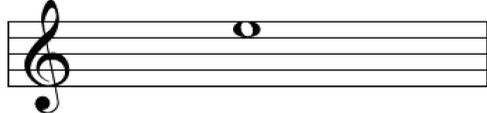
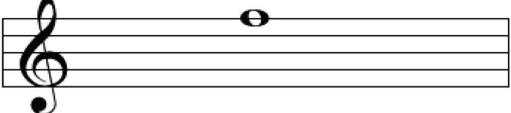
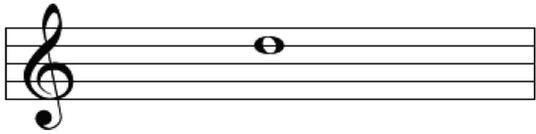
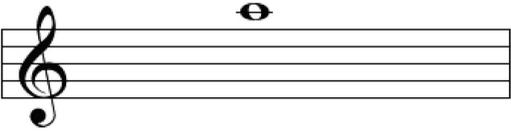
Level Basic	Recognize Rhythms	Level Basic	Recognize Rhythms
A whole note.		Two.	
Level Basic	Recognize Rhythms	Level Basic	Recognize Rhythms
Quarter note.		Three.	
Level Basic	Recognize Rhythms	Level Basic	Recognize Rhythms
Quarter rest.		Eighth note.	
Level Basic	Recognize Rhythms	Level Basic	Recognize Rhythms
Time signature.		Half of a beat.	
Level Basic	Recognize Rhythms	Level Basic	Recognize Rhythms
One beat.		4/4.	

<p>Level Basic Recognize Rhythms</p> <p>In 2/4 time, a half note or rest receives _____ beats.</p>	<p>Level Basic Recognize Rhythms</p> <p>Clap the following rhythm.</p> 
<p>Level Basic Recognize Rhythms</p> <p>Fill in the missing beats with notes.</p> 	<p>Level Basic Recognize Rhythms</p> <p>Two quarter rests equal one _____ rest.</p>
<p>Level Basic Recognize Rhythms</p> <p>What is the name of this rest?</p> 	<p>Level Basic Recognize Rhythms</p> <p>What type of note is this?</p> 
<p>Level Basic Recognize Rhythms</p> <p>How many beats would a half note be in 4/4 time?</p>	<p>Level Basic Recognize Rhythms</p> <p>The duration of musical silence is indicated by different types of _____.</p>
<p>Level Basic Recognize Rhythms</p> <p>In 2/4, 3/4, and 4/4 time, the _____ note receives one beat.</p>	<p>Level Basic Recognize Rhythms</p> <p>This bar is missing one note. Which of the following is it?</p>  <p>a) quarter note b) an eighth note c) a whole note d) a half note</p>

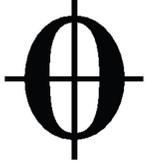
<p>Level Basic Recognize Rhythms</p> 	<p>Level Basic Recognize Rhythms</p> <p>Two.</p>
<p>Level Basic Recognize Rhythms</p> <p>Half.</p>	<p>Level Basic Recognize Rhythms</p> <p>Fill in the missing beats with notes.</p> 
<p>Level Basic Recognize Rhythms</p> <p>Whole note.</p>	<p>Level Basic Recognize Rhythms</p> <p>Whole rest.</p>
<p>Level Basic Recognize Rhythms</p> <p>Rests.</p>	<p>Level Basic Recognize Rhythms</p> <p>Two.</p>
<p>Level Basic Recognize Rhythms</p> <p>d) A half note.</p>	<p>Level Basic Recognize Rhythms</p> <p>Quarter note.</p>

<p>Level Basic Elements of Pitch</p> <p>What is the name of this clef?</p> 	<p>Level Basic Elements of Pitch</p> <p>What is the name of this clef?</p> 
<p>Level Basic Elements of Pitch</p> <p>What is the alternate name for the bass clef?</p>	<p>Level Basic Elements of Pitch</p> <p>What is the alternate name for the treble clef?</p>
<p>Level Basic Elements of Pitch</p> <p>How many spaces are there on a staff?</p>	<p>Level Basic Elements of Pitch</p> <p>How many lines are there on the staff?</p>
<p>Level Basic Elements of Pitch</p> <p>What is the name of the following note?</p> 	<p>Level Basic Elements of Pitch</p> <p>What is the name of the following note?</p> 
<p>Level Basic Elements of Pitch</p> <p>What is it called when the bass and treble clefs are joined as one staff?</p>	<p>Level Basic Elements of Pitch</p> <p>What are the lines used to indicate notes above or below the staff are called?</p>

Level Basic Elements of Pitch A bass clef.	Level Basic Elements of Pitch A treble clef.
Level Basic Elements of Pitch G Clef.	Level Basic Elements of Pitch F Clef.
Level Basic Elements of Pitch Five.	Level Basic Elements of Pitch Four.
Level Basic Elements of Pitch G.	Level Basic Elements of Pitch F.
Level Basic Elements of Pitch Ledger lines.	Level Basic Elements of Pitch The grand staff.

<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 	<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 
<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 	<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 
<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 	<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 
<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 	<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 
<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 	<p>Level Basic</p> <p>Elements of Pitch</p> <p>What is the name of the following note?</p> 

Level Basic Elements of Pitch E.	Level Basic Elements of Pitch G.
Level Basic Elements of Pitch F.	Level Basic Elements of Pitch A.
Level Basic Elements of Pitch B.	Level Basic Elements of Pitch D.
Level Basic Elements of Pitch A.	Level Basic Elements of Pitch D.
Level Basic Elements of Pitch C.	Level Basic Elements of Pitch F.

<p>Level Basic Symbols and Terms</p> <p>What is the name of this symbol?</p> 	<p>Level Basic Symbols and Terms</p> <p>What does the term decrescendo mean?</p>
<p>Level Basic Symbols and Terms</p> <p>Place the following dynamics in order of softest to loudest.</p> <p><i>ff p f mf mp pp</i></p>	<p>Level Basic Symbols and Terms</p> <p>D.C. = Da Capo, what does it mean?</p>
<p>Level Basic Symbols and Terms</p> <p>What does D.S. mean?</p>	<p>Level Basic Symbols and Terms</p> <p>What is this sign and the meaning of it?</p> 
<p>Level Basic Symbols and Terms</p> <p><i>Fine</i> means the _____.</p>	<p>Level Basic Symbols and Terms</p> <p><i>Pianissimo</i> means to play _____.</p>
<p>Level Basic Symbols and Terms</p> <p><i>sfz</i> or <i>sforzando</i> means _____.</p>	<p>Level Basic Symbols and Terms</p> <p>What does the term diminuendo mean?</p>

<p>Level Basic Symbols and Terms</p> <p>To become softer.</p>	<p>Level Basic Symbols and Terms</p> <p>Crescendo meaning to become louder.</p>
<p>Level Basic Symbols and Terms</p> <p>Player must return to the beginning.</p>	<p>Level Basic Symbols and Terms</p> <p>pp p mp mf f ff.</p>
<p>Level Basic Symbols and Terms</p> <p>Coda meaning a section of a composition added on to the end, as a conclusion.</p>	<p>Level Basic Symbols and Terms</p> <p>To the sign .</p>
<p>Level Basic Symbols and Terms</p> <p>Very soft.</p>	<p>Level Basic Symbols and Terms</p> <p>End / close.</p>
<p>Level Basic Symbols and Terms</p> <p>To become softer.</p>	<p>Level Basic Symbols and Terms</p> <p>A sudden, strong accent on a single note or chord.</p>



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SECTION 2

EO S115.02 – IDENTIFY ACCIDENTALS

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Select sheet music with accidentals and photocopy for each cadet.

Photocopy the worksheet on accidentals located at Attachment A for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TPs 1–3 to introduce the subject of accidentals to the cadets.

An in-class activity was chosen for TP 4 as it is an interactive way to have the cadets apply the rules associated with the use of accidentals in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to identify sharps, flats, naturals, double sharps, and double flats as well as explain the rules associated with their use.

IMPORTANCE

It is important for cadets to identify accidentals as they are a part of the basic structure of music theory. By understanding accidentals and their use, the cadet will be better able to participate in music training activities.

Teaching Point 1**Define an accidental.**

Time: 5 min

Method: In-Class Activity

An accidental is a symbol that affects the pitch of a given note. The accidental may raise or lower the pitch of a note. Accidentals are sharps, flats, naturals, double flats, and double sharps.

ACTIVITY**OBJECTIVE**

The objective of this activity is to have cadets find accidentals within a piece of music.



All cadets may not be able to identify any or all of the accidentals. This information may be new to some cadets as they have not been formally taught what accidentals look like at this point. Encourage cadets who are knowledgeable on this subject to help others.

RESOURCES

- Sheet music with accidentals, and
- Pencil.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute sheet music with accidentals to each cadet.
2. Have the cadets identify accidentals by circling them.
3. Compare the number of accidentals found by each cadet.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of the TP.

Teaching Point 2**Identify types of accidentals.**

Time: 10 min

Method: Interactive Lecture

SHARP

Figure 1 Sharp

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

A sharp raises the pitch of a note by a semitone. The sharp is made up of two parallel horizontal lines intersected by two parallel vertical lines. The sharp resembles the number sign which is sometimes called a hash.

FLAT

Figure 2 Flat

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

A flat lowers the pitch of a note by a semitone. The flat resembles a lower case b.

NATURAL

Figure 3 Natural

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

A natural cancels the effect of an accidental on the pitch of a note. A natural can either raise or lower the pitch of a note depending on the accidental it is cancelling. If the natural is cancelling a flat, then it raises the pitch of the note. If the natural is cancelling a sharp, it lowers the pitch of the note. The natural sign consists of a small box with the left side extended above the top of the box and the right side extended below the bottom of the box.

DOUBLE FLAT



Figure 4 Double Flat

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

A double flat lowers the pitch of a note twice as much as a flat. The double flat resembles two lower case "b"s grouped one after the other.

DOUBLE SHARP



Figure 5 Double Sharp

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

A double sharp raises the pitch of a note twice as much as a sharp. The double sharp consists of two short diagonal lines that intersect each other. The double sharp looks like a lower case x.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. Which two accidentals always raise the pitch of a note?
- Q2. Which two accidentals always lower the pitch of a note?
- Q3. Which accidental cancels the effect of other accidentals and may raise or lower the pitch of a note?

ANTICIPATED ANSWERS:

- A1. Sharp and double sharp.
- A2. Flat and double flat.
- A3. Natural.

Teaching Point 3**Explain the rules associated with the use of accidentals.**

Time: 10 min

Method: Interactive Lecture

PLACEMENT OF ACCIDENTALS SURROUNDING NOTES WHEN NOTATED AND WRITTEN

When using accidentals while notating music on a staff, the accidental comes before the note that it is meant to affect. This is done to make it easier for the player to read the music. For example, the player will see a sharp and then a C. The sharp indicates that the following note will be raised in pitch.

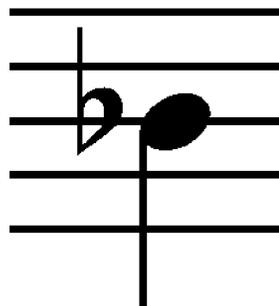


Figure 6 Placement of an Accidental

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

When writing pitches, the accidental is listed after the pitch of the note. For example, to show that a B has been lowered by a flat, B Flat would be written. It is also common for the symbol for the accidental to be used. For example, to show that a G has been raised by a sharp, G# may be written.

USE OF ACCIDENTALS WITHIN A KEY SIGNATURE

When a piece of music is affected by multiple occurrences of the same accidental, the music can become cluttered and confusing to read. To ease this confusion, the accidental can be housed at the beginning of the line of music, called a system, in what is called a key signature. The key signature contains accidentals of the same type in a particular order. Key signatures only use the sharp or flat accidental. The accidental is placed on the line or staff it is intended to affect. For example, a flat placed on the B line of the treble clef would make all of the Bs flat in the piece of music.



Figure 7 Accidentals in a Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

When an accidental is contained in the key signature, it affects all notes of that pitch in the music. In the following example, the B Flat in the key signature indicates that all Bs in the piece of music will be lowered in pitch.

To cancel the effect of accidentals in a key signature within the music, a natural sign must be used. The natural sign will be written in front of the note that is meant to have the accidental in the key signature cancelled.

EFFECT OF ACCIDENTALS ON A WHOLE BAR

The effect of an accidental is contained within the measure it is used. Other notes outside of that measure are not affected. One accidental may affect multiple notes within the same measure. In the following example, the first sharp affects all of the Gs in that measure even though they are not indicated.

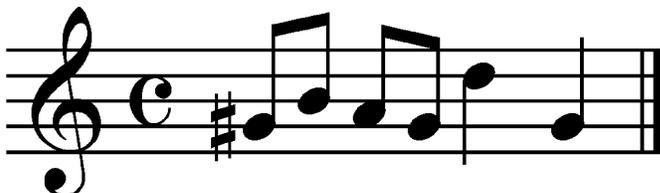


Figure 8 Example of an Accidental in a Bar

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Sometimes a cautionary accidental is used. This accidental, usually in brackets, reminds the player that the accidental is still in effect. Cautionary accidentals usually occur in musical passages that are highly technical in nature.

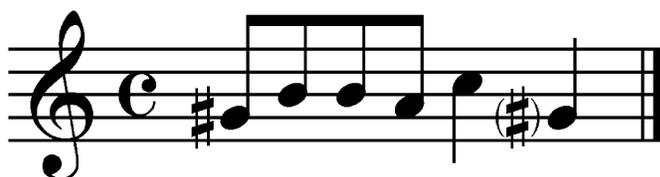


Figure 9 Example of a Cautionary Accidental

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

When two notes are tied together and the first note is affected by an accidental, the effect is carried over to the tied note. The only time that an accidental is not cancelled by a barline is when a note that is affected by an accidental is tied over a barline.



Figure 10 Accidental Carried Over a Barline

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 3

QUESTIONS:

- Q1. When notating music on a staff, where does the accidental go? How does this differ when you are writing pitches using words?
- Q2. When an accidental is in the key signature, how long does it last and how many notes does it affect?
- Q3. When is the only time an accidental is not cancelled by a barline?

ANTICIPATED ANSWERS:

- A1. When notating music, the accidental comes before the note. This is different when you write pitches using words because when you write pitches using words, the accidental comes after the note name.
- A2. The accidental in the key signature affects all the notes of that note name for the entire piece of music.
- A3. The only time an accidental is not cancelled by a barline is when a note affected by an accidental is tied over the barline.

Teaching Point 4**Have the cadets complete a worksheet on accidentals.**

Time: 10 min

Method: In-Class Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets identify accidentals.

RESOURCES

- Worksheet on accidentals, located at Attachment A, and
- Pencil.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the worksheet on accidentals to each cadet.
2. Have the cadets complete the worksheet on accidentals.
3. Have the cadets exchange worksheets with each other and correct the worksheet as a group.
4. Have the cadets return the worksheet to the owner.
5. Have the cadets review their results and hand in the worksheet.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 4

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' completion of the worksheet will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 2.

CLOSING STATEMENT

Accidentals are a part of the basic grammar of music. Their use affects the pitch of notes and changes how a note is played. If an accidental is missed when playing a note, disharmony is caused in the ensemble. By understanding their use, cadets will be better able to participate in music training activities.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

Worksheet on Accidentals

1. Draw a line between the accidental and its name.



- Sharp
- Double Flat
- Flat
- Natural
- Double Sharp

2. Write the accidental for each note.

Flat Double Sharp Flat Sharp Flat Double Flat Sharp

3. Write the name of the accidental below each note.

4. Circle the accidentals which are written incorrectly.

5. Describe how the three C notes are affected by accidentals.

1. 2. 3.

1. _____
2. _____
3. _____

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SECTION 3

EO S115.03 – IDENTIFY INTERVALS

Total Time: 40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the worksheet on intervals located at Attachment A for each cadet.

Photocopy the paper copy of a keyboard located at Attachment B for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TPs 1–4 to introduce the subject of intervals and enharmonic notes to the cadets.

A practical activity was chosen for TP 5 as it is an interactive way to have the cadets apply the rules associated with enharmonic notes and intervals in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to identify intervals to include chromatic and diatonic semitones and whole tones.

IMPORTANCE

It is important for cadets to be able to identify intervals like semitones and whole tones as they are the small divisions of sound that make up music. By combining semitones and whole tones, melody is created, which is the basis for all music.

Teaching Point 1**Describe the structure of a keyboard.**

Time: 5 min

Method: Interactive Lecture

The keyboard is made up of a series of keys. The keys are either white or black and represent the pitches used in music. A piano has 88 keys.

WHITE KEYS

The white keys on a keyboard relate to the letter names of the musical alphabet. Each white key has a letter name such as A, B, C. Like the musical alphabet, the names of the keys cycle through the letters A–G. When the G key is reached, the next white key is the A key. The white keys are arranged from left to right, like the way the English language is written.



It is typical on a keyboard to start the musical alphabet on letter C. The musical alphabet would then be C, D, E, F, G, A, and B.

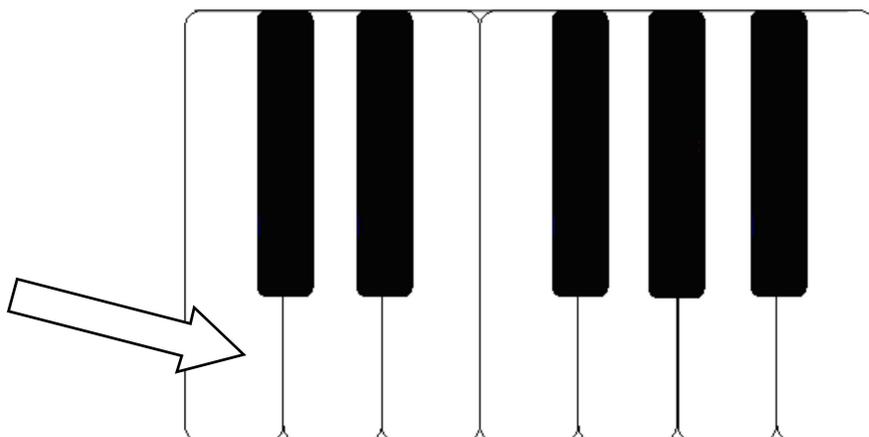


Figure 1 White Key

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

BLACK KEYS

The black keys represent the majority of notes that have been affected by an accidental. When a note has been affected by a sharp, the black key to the right of the white key is used. When a note has been affected by a flat, the black key to the left of the white key is used. Black keys have two names depending on which accidental is being used. Black keys occur on the keyboard in groups of two or three. The groupings alternate between a group of two and a group of three.

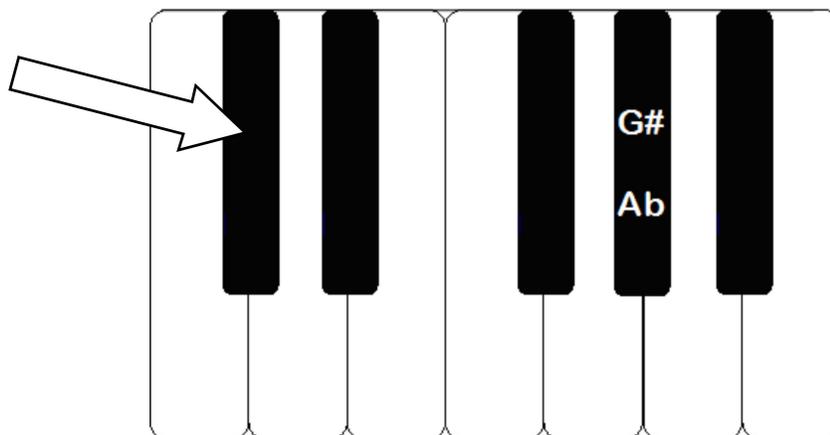


Figure 2 Black Key and Example of Naming a Black Key

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

PLACEMENT OF NOTES

To place the note names on the keyboard, it is typical to start with C. The C is placed on the keyboard on the white key before the group of two black keys. The next note that is typically placed is F. The F is placed on the white key before the group of three black notes. The rest of the note names are filled in, from left to right, cycling through the musical alphabet.

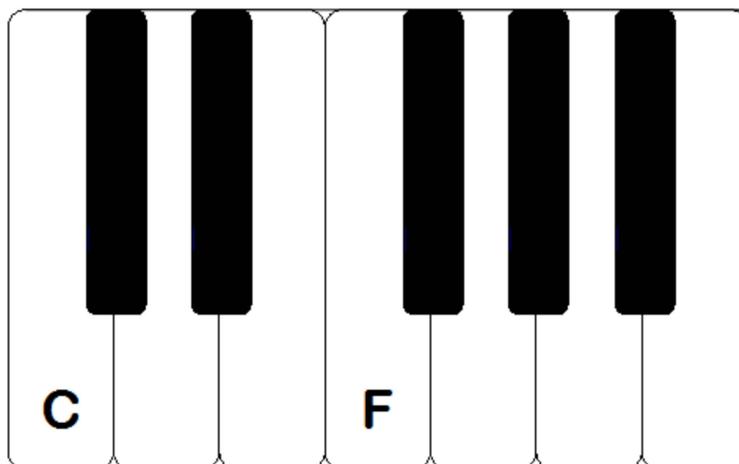


Figure 3 Placement of C and F on a Keyboard

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



A complete example of a keyboard is located at Attachment B.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS:**

- Q1. What is the pattern of black keys on a keyboard?
- Q2. Where is C located on a keyboard?
- Q3. What is the musical alphabet of a keyboard?

ANTICIPATED ANSWERS:

- A1. Two black keys grouped together then three black keys grouped together.
- A2. C is the white key located to the left of the group of two black keys.
- A3. C, D, E, F, G, A, and B.

Teaching Point 2**Explain enharmonic notes and their relationship to the keys on a keyboard.**

Time: 5 min

Method: Interactive Lecture

Enharmonic describes notes that have the same sound but have different names. If the notes were played on a piano it would be impossible to tell one from the other but when writing the notes on a staff, they have different letter names.

On a keyboard, each black key has two names depending on which accidental affects the note. When A is affected by a flat, it becomes A Flat; the black key to the left of the A is used. When G is affected by a sharp, it becomes G Sharp; the black key to the right of the G is used. When this is applied to a keyboard, it becomes apparent that G Sharp and A Flat are the same black key.

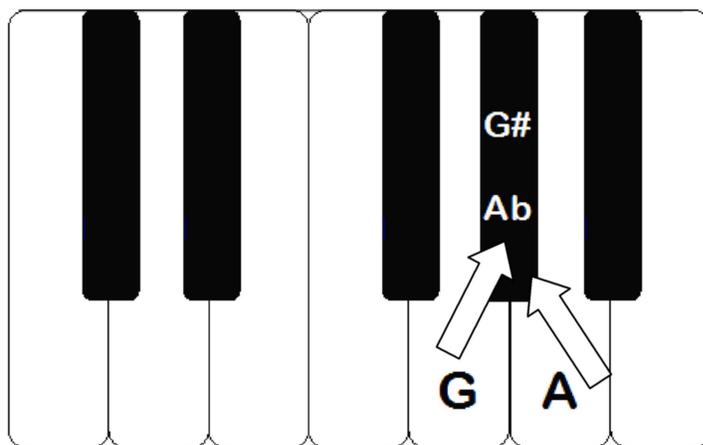


Figure 4 Example of the Enharmonics of a Black Key

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

On a keyboard, black keys are the most common enharmonic notes found. There are, however, two times when enharmonic notes are not found on a black key. First, when there is not a black note between two white keys, the enharmonic is found on a white key. There are two pairs of white keys on a keyboard that do not have a black key between them: B and C, and E and F. The second time an enharmonic note is not found on a black key is when a double sharp or flat accidental affects a note.

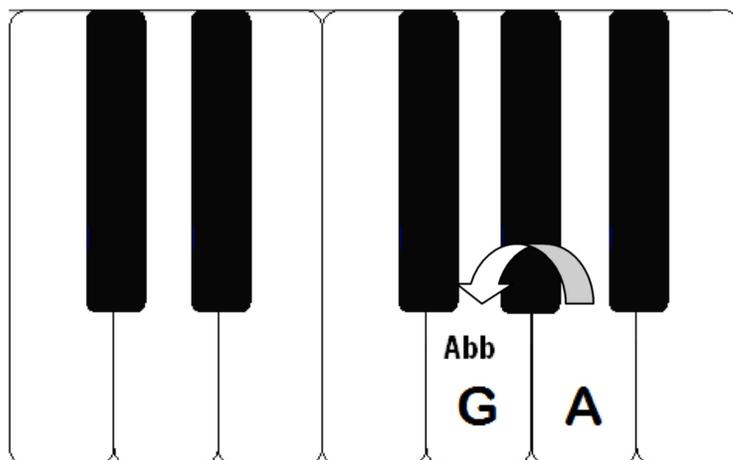


Figure 5 Example of a White Key Using an Accidental

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. Define enharmonic.
- Q2. A black key is affected by a sharp. Which white key does it use for its name?
- Q3. What are the two times a black key is not used as an enharmonic note?

ANTICIPATED ANSWERS:

- A1. Two notes that sound the same but have different names.
- A2. The white key to the left of the black key is used to name the black key.
- A3. When there is no black key between two white keys (eg, B and C, and E and F) and when a double flat or double sharp accidental is used.

Teaching Point 3

Define intervals.

Time: 5 min

Method: Interactive Lecture

An interval is the distance between two notes. All notes have an interval associated with them, even if they have the same name. The most basic form of an interval is a semitone; the smallest distance between any two notes is a semitone. Moving between two adjacent white and black keys on a keyboard involves moving by a semitone. It has already been established that moving from a white key to a black key occurs when an accidental, such as a sharp or a flat, is applied to a note. Semitones come in two forms: chromatic and diatonic.



Moving from one key to the key beside it on a keyboard is the same as moving a note by a semitone.

CHROMATIC SEMITONES

A chromatic semitone describes the interval between two notes that have the same letter name and are beside each other on a keyboard. The difference between these two notes is the application of a flat or a sharp. The distance between D and D Sharp is a chromatic semitone. As well the distance between D Flat and D is a chromatic semitone. When written in music, chromatic semitones always occur on the same line or space.



Figure 6 Examples of Chromatic Semitones

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

DIATONIC SEMITONES

A diatonic semitone describes the interval between two notes that have different letter names but are beside each other on a keyboard. The distance between D and E Flat is a diatonic semitone. As well the distance between C Sharp and D is a diatonic semitone. When written in music, diatonic semitones always occur on adjacent lines or spaces.

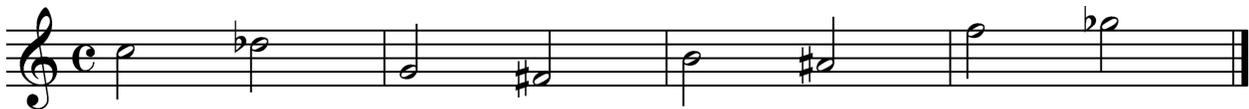


Figure 7 Examples of Diatonic Semitones

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



An easy way to remember the difference between a diatonic semitone and a chromatic semitone is that diatonic and different both start with the letter D. Diatonic semitones are semitones that have **different** letter names.

WHOLE TONES

A whole tone is an interval the same size as two semitones. Raising a C two semitones, from C to C Sharp and then again to D, creates a whole tone. On a keyboard, move two keys in the same direction to create a whole tone.



Figure 8 Examples of Whole Tones

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 3
QUESTIONS:

- Q1. What is the smallest interval?
- Q2. Explain how to identify if a semitone is diatonic or chromatic?
- Q3. How many semitones are in a whole tone?

ANTICIPATED ANSWERS:

- A1. A semitone is the smallest interval.
- A2. If the names of the notes are different or they are written on different lines and spaces, then it is a diatonic semitone. If the names of the notes are the same or they are written on the same line or space then it is a chromatic semitone.
- A3. There are two semitones in a whole tone.

Teaching Point 4
Explain how to lower or raise a note.

Time: 5 min

Method: Interactive Lecture

 To raise a note by a semitone, use the following steps:

1. Find the starting note on the keyboard.
2. Move to the next key to the right.
3. Name the new note.
 - a. If the interval is a chromatic interval, the name of the starting note is used adding a sharp.
 - b. If the interval is a diatonic interval, and the key is a white key, the name of the white key is used. If the key is a black key, then the next letter in the musical alphabet is used with a flat.

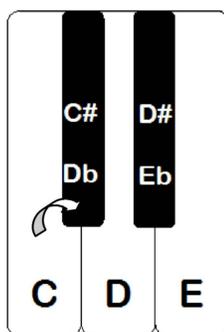


Figure 9 Example of Raising C by a Semitone to C Sharp

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To lower a note by a semitone, use the following steps:

1. Find the starting note on the keyboard.
2. Move to the next key to the left.

3. Name the new note.
 - a. If the interval is a chromatic interval, the name of the starting note is used adding a flat.
 - b. If the interval is a diatonic interval, and the key is a white key, the name of the white key is used. If the key is a black key, then the previous letter in the musical alphabet is used with a sharp.

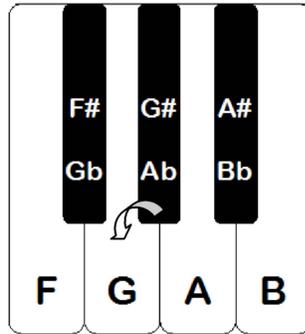


Figure 10 Example of Lowering A Flat by a Semitone to G

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To raise a note by a tone, use the following steps:

1. Find the starting note on the keyboard.
2. Move two keys to the right.
3. Name the new note. If the key is a white key, then the name of that key is used. If the key is a black key, then the next letter in the musical alphabet is used with an accidental.

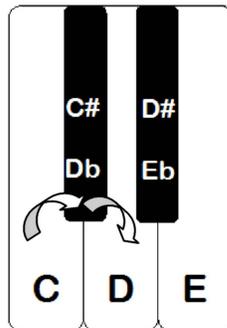


Figure 11 Example of Raising C by a Tone to D

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To lower a note by a tone, use the following steps:

1. Find the starting note on the keyboard.
2. Move two keys to the left.
3. Name the new note. If the key is a white key, then the name of that key is used. If the key is a black key, then the next letter in the musical alphabet is used with an accidental.

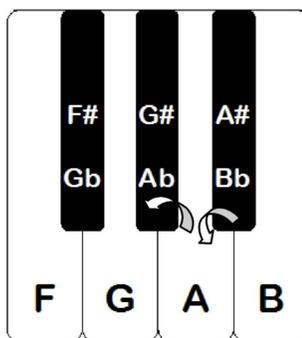


Figure 12 Example of Lowering B Flat by a Tone to A Flat

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



Black keys have two names, depending on which accidental is being used. It may be confusing what to name a note on a black key. Use the following direction when naming intervals that end on black keys:

- Whenever possible, keep the accidental the same. For example, if the first note of the interval uses a flat, then the second note should also use a flat.
- If there is a choice on which accidental to use, then:
 - when naming an interval that has been raised and an accidental is required, it is most common to use a sharp as an accidental.
 - when naming an interval that has been lowered and an accidental is required, it is most common to use a flat as an accidental.

CONFIRMATION OF TEACHING POINT 4

QUESTIONS:

- Q1. Explain how to raise a note by a semitone.
- Q2. Explain how to lower a note by a tone.
- Q3. When raising A Flat by a tone, which name of the black key would be used and why?

ANTICIPATED ANSWERS:

- A1. First find the starting note on the keyboard, then move one key to the right. Name the new note.
- A2. Find the starting note on the keyboard and move two keys to the left. Name the new note. If the key is a white key, then the name of the key is used. If the key is a black key, then the next letter in the musical alphabet is used with an accidental.
- A3. B Flat would be used because the original note used a flat.

Teaching Point 5

Have the cadets complete a worksheet on intervals.

Time: 15 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets identify intervals.

RESOURCES

- Worksheet on intervals, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the worksheet on intervals to each cadet.
2. Have the cadets complete the worksheet on intervals.
3. Have the cadets exchange worksheets with each other and correct the worksheet as a group.
4. Have the cadets return the worksheet to the original owner.
5. Have the cadets review their results and hand in the worksheet.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 5

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' completion of the worksheet will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 2.

CLOSING STATEMENT

Semitones and whole tones are the small divisions of sound, that when combined, make up music. It is important to be able to recognize and identify when they are being used as it aids in the ability to reproduce sound on an instrument and to effectively take part in music training activities.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

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Worksheet on Intervals

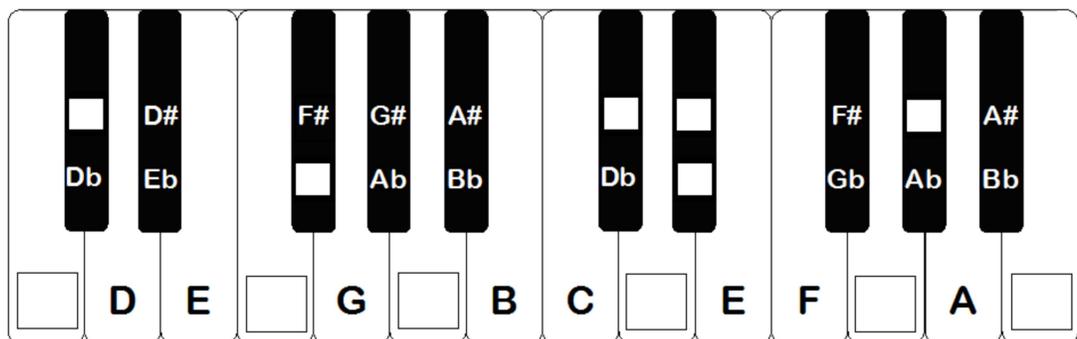
1. Write notes that are enharmonic to the following:

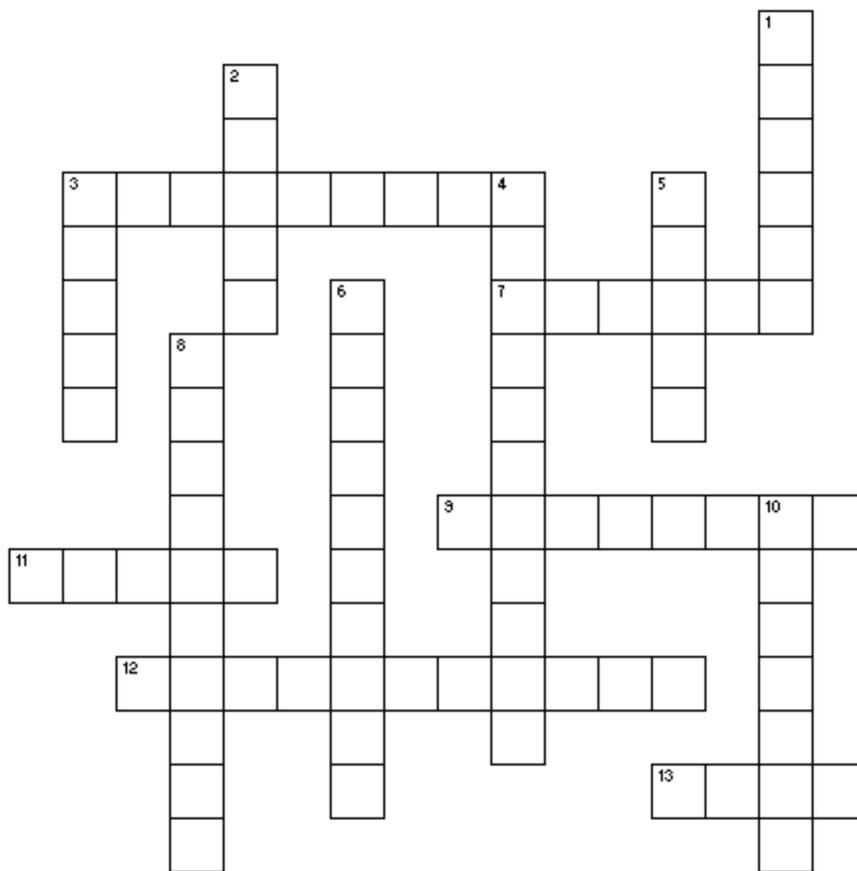
- eg, E Flat = D Sharp
- a. G Sharp = _____
- b. C = _____
- c. D Sharp = _____
- d. G Flat = _____
- e. A Sharp = _____
- f. F = _____
- g. B Flat = _____

2. Circle the word(s) that make the statement true.

- a. A flat **raises** / **lowers** the pitch of a note by a semitone.
- b. A whole tone is made up of **two** / **three** semitones.
- c. A sharp **raises** / **lowers** the pitch of a note by a semitone.
- d. A double sharp raises the pitch of a note by a **semitone** / **whole tone**.
- e. Enharmonic notes sound the **same** / **different**.
- f. A double flat **lowers** / **raises** the pitch of a note by a whole tone.
- g. Enharmonic notes have the **same** / **different** names.

3. Fill in the missing information on the keyboard.





ACROSS

3. This interval is made up of two semitones.
7. This note is a whole tone above F Sharp.
9. The smallest interval.
11. This accidental raises the pitch of a note by a semitone.
12. This accidental raise the pitch of a note by a whole tone.
13. This accidental lowers the pitch of a note by a semitone.

DOWN

1. This note is enharmonic to D Flat.
2. This note is one semitone lower than B.
3. _____ keys on a piano represent notes that have not been affected by an accidental.
4. The number of keys on a piano.
5. The keys on a piano that have two names are the _____ keys.
6. This accidental lowers a note by a whole tone.
8. When two notes have different names but sound the same, they are said to be _____.
10. This accidental cancels the effect of other accidentals.

Paper Example of a Keyboard

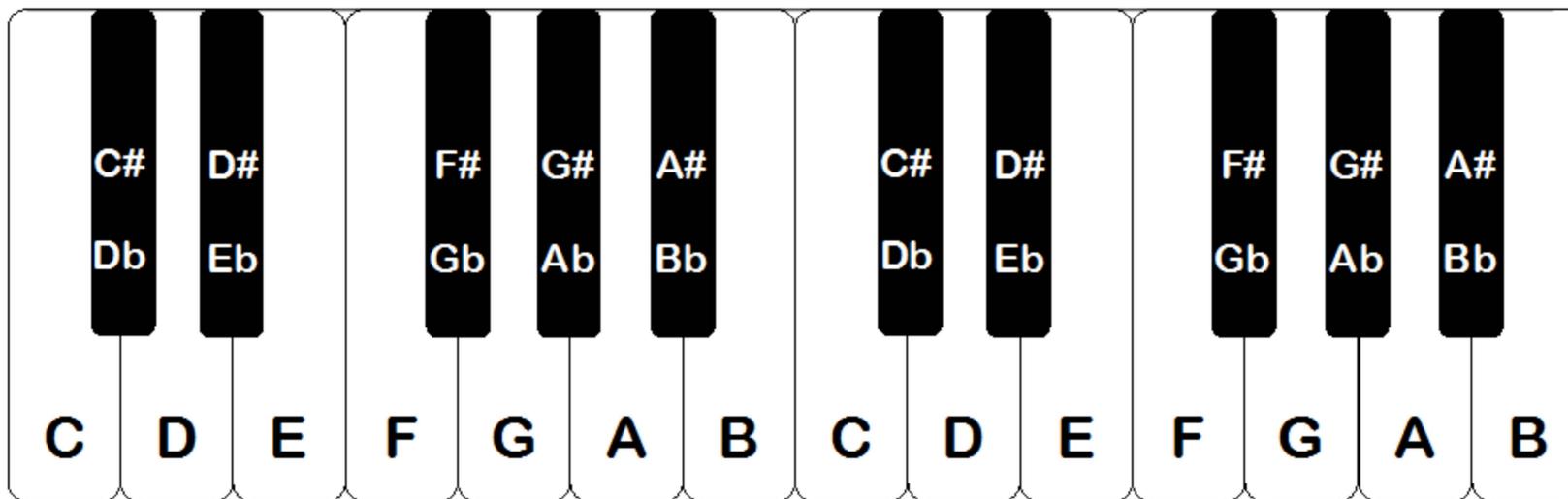


Figure B-1 Paper Example of a Keyboard

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

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COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 4

EO S115.04 – WRITE SCALES

Total Time:

80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Write Chromatic Scales worksheet, located at Attachment A, for each pair of cadets.

Photocopy the Write Arpeggios worksheet, located at Attachment B, for each cadet.

Photocopy the Write Major Scales and Arpeggios worksheet, located at Attachment C, for each pair of cadets.

Complete each worksheet to create an answer key. Photocopy the answer keys for each worksheet for each cadet.

PRE-LESSON ASSIGNMENT

Have the cadets bring their Paper Example of a Keyboard.

APPROACH

An interactive lecture was chosen for TPs 1–3, 5 and 6 to introduce the subject of scales and arpeggios to the cadets.

A practical activity was chosen for TP 4 as it is an interactive way to have the cadets write chromatic scales in a fun and challenging way.

A demonstration and performance was chosen for TP 7 as it allows the instructor to explain and demonstrate writing major scales, using the tone-semitone pattern, and arpeggios while providing an opportunity for the cadets to practice writing major scales, using the tone-semitone pattern, and arpeggios under supervision.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have written chromatic scales, major scales, and arpeggios.

IMPORTANCE

It is important for cadets to be able to write major scales and arpeggios as they are the basic foundations for melodies and chords. In addition, an understanding of how major scales and arpeggios are written will assist the cadets as they play scales and arpeggios as part of EO SIM17.02 (Play Music Proficiency Scales and / or Rudiments).

Teaching Point 1

Explain the stem direction rule.

Time: 5 min

Method: Interactive Lecture

Notes shorter in duration than the half note have stems. To make music look organized there are rules about the direction of the stem when it is written on a staff. These rules are easy to remember and should always be employed when writing music.

If the note is placed on the third space or higher on the staff, then the direction of the stem is down.



Figure 1 Stem Direction of Notes Above Third (Middle) Line

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

If the note is placed on the second space or lower on the staff, then the direction of the stem is up.



Figure 2 Stem Direction of Notes Below Third (Middle) Line

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

If the note is placed on the staff on the third line, then the stem may go up or down. The direction used should fall in line with the other notes in the measure. If there are more notes with the stem in a downward direction, then the stem of a note placed on the middle line should be placed in a downward direction. If there are more notes with the stem in an upward direction, then the stem of a note placed on the middle line should be placed in an upward direction.

The length of the stem is equal to the distance from a note to its octave. In the treble clef, the first line is E. When writing an E, the stem would move up from the first line to the fourth space. In the treble clef, the fourth space is also E.

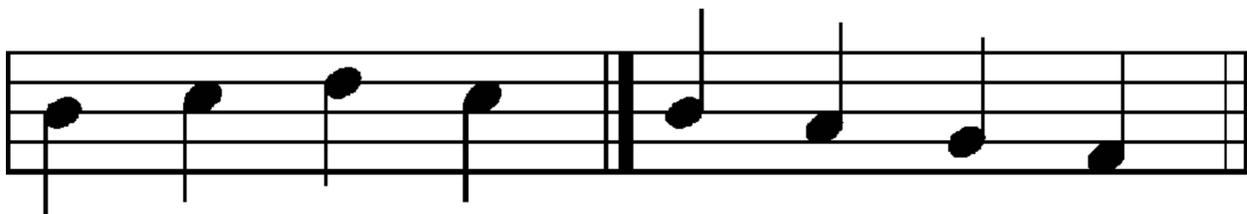


Figure 3 Stem Direction of Notes on Third (Middle) Line

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



Notes shorter than an eighth note may be grouped by a beam. A beam is a horizontal line that connects the stems of the notes.

When notes are beamed, the direction of the stem is based on the note furthest away from the middle line. Even though the majority of the notes may be above or below the middle line, the note furthest away from the middle line dictates the direction of the stem.

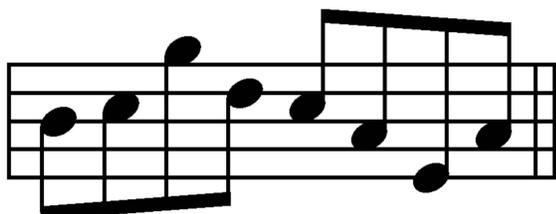


Figure 4 Stem Direction With Beamed Notes

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. Which direction does the stem go if the note is on the fifth line of the staff?
- Q2. How is stem direction decided if the note is on the third (middle) line of the staff?
- Q3. How is stem direction determined when a group of notes are beamed?

ANTICIPATED ANSWERS:

- A1. Down.
- A2. Dependent on the direction of the majority of notes in the measure.
- A3. The note that is furthest away from the third (middle) line dictates the direction of the stem for the group.

Teaching Point 2**Explain chromatic and major scales.**

Time: 5 min

Method: Interactive Lecture

A scale is a series of notes arranged in order of the musical alphabet from a starting pitch until the note is repeated. No other notes are repeated within a scale and no notes are missed. Scales usually ascend and descend, or go up and then come down. There are two types of scales in common use: the chromatic scale and the diatonic scale.



Scales that have a strong relationship to the starting pitch, the tonic, are called diatonic scales. The most common examples of diatonic scales are the major scale and the minor scale.

CHROMATIC SCALE

A chromatic scale consists of all the pitches on the keyboard between two notes an octave apart. The octave is divided into 12 pitches. If you count the number of keys on a keyboard between two notes of the same name, you will notice that there are 12 keys. The chromatic scale contains all of the notes between two note names (eg, a C chromatic scale contains all of the notes between C and C) The chromatic scale contains the most notes of all the scale types.

MAJOR SCALE

The major scale is the most familiar form of diatonic scale. The major scale consists of eight notes that all relate to the starting pitch of the scale, called the tonic. Each note of a major scale has a different letter name from the other notes of the scale. The major scale is the basis for most contemporary music.



Play chromatic scales and major scales for the cadets. This builds aural skills and helps the cadets identify the difference between the scales. Scales can be played on any instrument.

CONFIRMATION OF TEACHING POINT 2**QUESTIONS:**

- Q1. How many pitches are in a chromatic scale?
- Q2. How many pitches are in major scale?
- Q3. Which is an example of a diatonic scale: the major scale or the chromatic scale?

ANTICIPATED ANSWERS:

- A1. There are 12 pitches in the chromatic scale.
- A2. There are eight pitches in the major scale.
- A3. The major scale is an example of a diatonic scale.

Teaching Point 3**Explain how to write a chromatic scale.**

Time: 10 min

Method: Interactive Lecture

To write an ascending chromatic scale, use the following steps:



Accidentals are used when writing chromatic scales to name black keys.

1. Find the starting pitch on the keyboard and write that pitch on a piece of manuscript paper.
2. On the keyboard, raise the pitch by one semitone and write that new pitch on the manuscript paper.
3. Repeat the previous step 11 times until the starting pitch name is reached.

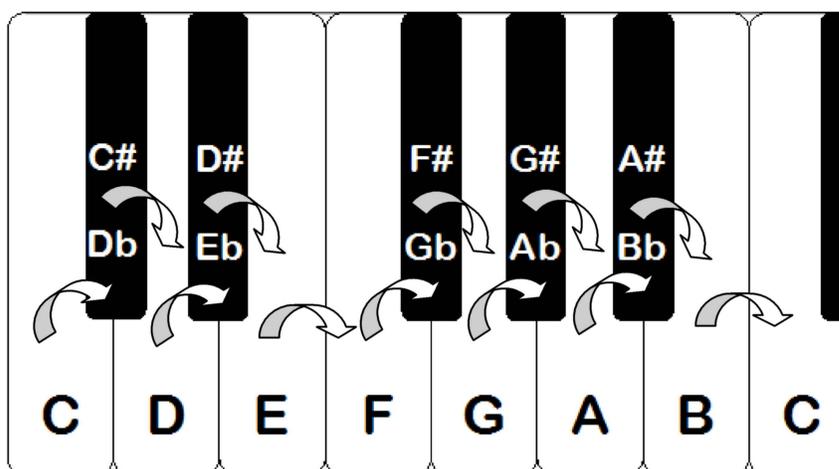


Figure 5 Ascending Chromatic Scale on a Keyboard

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



When writing an ascending chromatic scale, sharps are always used to name black keys.



Figure 6 Written Ascending Chromatic Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To write a descending chromatic scale, use the following steps:

1. Find the starting pitch on the keyboard and write that pitch on a piece of manuscript paper.
2. On the keyboard, lower the pitch by one semitone and write that new pitch on the manuscript paper.
3. Repeat the previous step 11 times until the starting pitch name is reached.

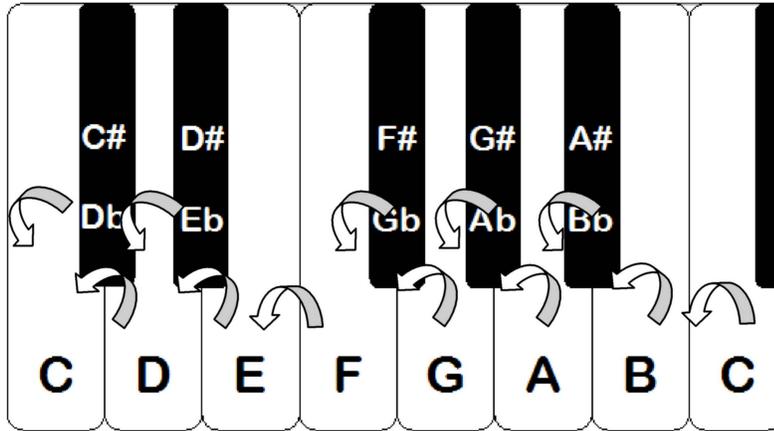


Figure 7 Descending Chromatic Scale on a Keyboard

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



When writing a descending chromatic scale, flats are always used to name black keys.



Figure 8 Written Descending Chromatic Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The complete chromatic scale will contain 12 pitches ascending and 12 pitches descending. If the chromatic scale is written ascending and descending, the top pitch is not repeated.



Figure 9 Written Ascending and Descending Chromatic Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 3

QUESTIONS:

- Q1. Is the top pitch repeated when writing an ascending and descending chromatic scale?
- Q2. Which accidental is used to write a descending chromatic scale?
- Q3. How many pitches are in the ascending chromatic scale?

ANTICIPATED ANSWERS:

- A1. No, the top pitch is not repeated.
- A2. The flat is used when writing a descending chromatic scale.
- A3. There are 12 pitches in the ascending chromatic scale.

Teaching Point 4**Have the cadets write chromatic scales.**

Time: 15 min

Method: Practical Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadet write chromatic scales, ascending and descending.

RESOURCES

- Write Chromatic Scales worksheet located at Attachment A,
- Paper copy of a keyboard, and
- Pencil with eraser.

ACTIVITY LAYOUT

Cadets will be arranged in pairs. Groups should be seated so that partners are shoulder to shoulder.

ACTIVITY INSTRUCTIONS

Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, the instructor should be available to answer any questions.

1. Distribute the Write Chromatic Scales worksheet and paper example of a keyboard to each group of cadets.
2. Have the first cadet answer the first question on the worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete.
3. Have the first cadet pass the worksheet to the second cadet.
4. Have the second cadet answer the second question on the worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete.
5. Have the second cadet pass the worksheet to the first cadet.
6. Repeat Steps 2–5 until the worksheet is complete.
7. Distribute the answer key for the Write Chromatic Scales worksheet to each cadet.
8. Have the cadets correct their worksheet using the answer key.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 4

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 5

Explain the tone-semitone pattern for a major scale.

Time: 10 min

Method: Interactive Lecture

All diatonic scales have eight notes in them. Sometimes it is more important to identify which note of the scale is being discussed as opposed to the specific name of the note of the scale. Because of this, the notes of a scale are sometimes referred to by scale degree.



Scale degree. A numerical value assigned to each note of a scale. Numbers start at 1 and increase for each successive note in the scale. A major scale has eight scale degrees.



Figure 10 Scale Degrees of C Major Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

When building a major scale, there are established structures, or patterns, that are used. To establish the pattern of a major scale, it is important to identify the intervals that occur between each note of the scale.



The two basic intervals used are the semitone and the whole tone.

Semitone. The smallest interval possible and can be demonstrated on a keyboard by moving between any two keys that are beside each other. The semitone is often represented by an S.

Whole tone. Made up of two semitones and can be demonstrated on a keyboard by moving two keys in the same direction on a keyboard. The whole tone is often represented by a T.



Have the cadets follow along using their paper copy of a keyboard.

Examine the interval between scale degrees 1 and 2 of a major scale. The distance between C and D is two semitones, or a whole tone.

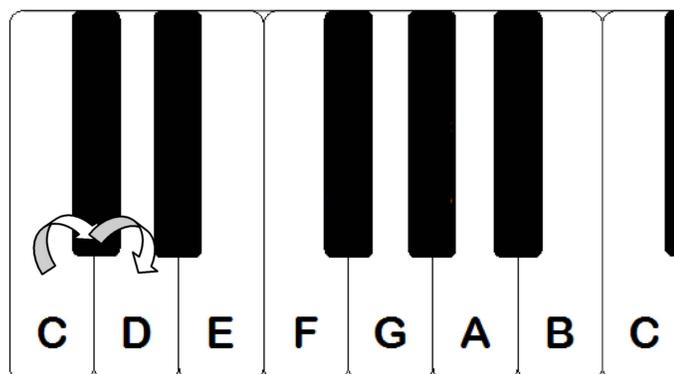


Figure 11 Distance Between C and D

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 2 and 3 of a major scale. The distance between D and E is two semitones, or a whole tone.

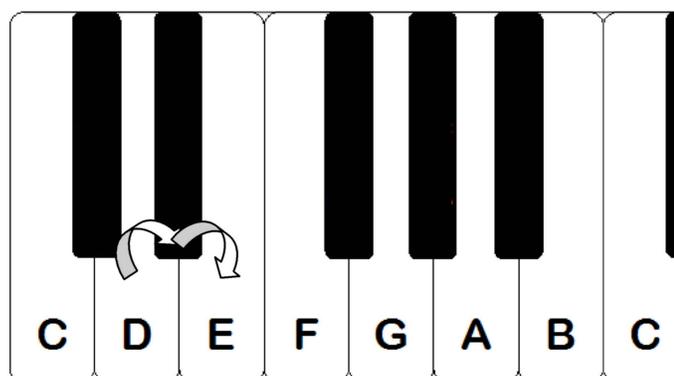


Figure 12 Distance Between D and E

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 3 and 4 of a major scale. The distance between E and F is a semitone.

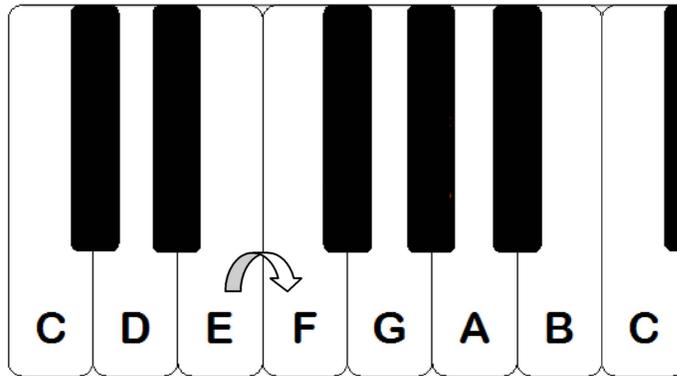


Figure 13 Distance Between E and F

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 4 and 5 of a major scale. The distance between F and G is two semitones, or a whole tone.

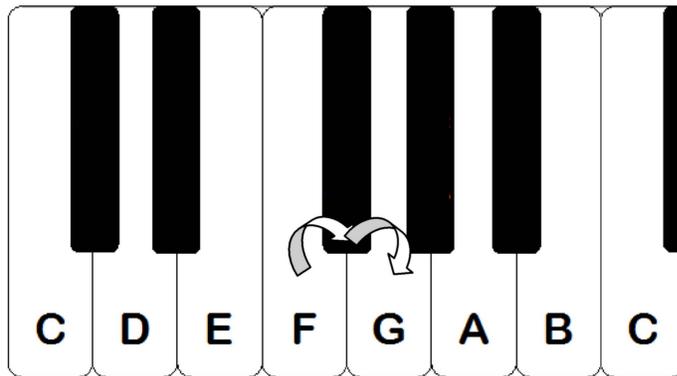


Figure 14 Distance Between F and G

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 5 and 6 of a major scale. The distance between G and A is two semitones, or a whole tone.

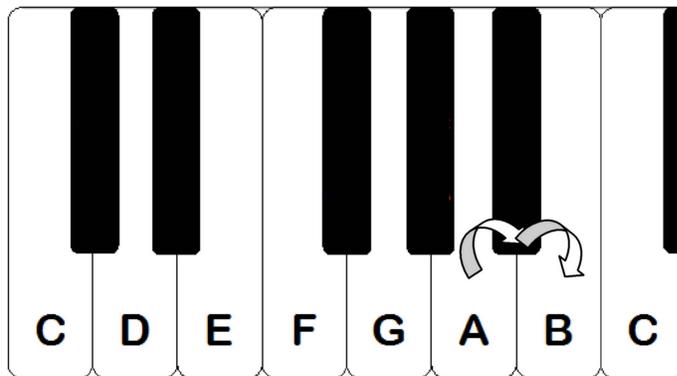


Figure 15 Distance Between G and A

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 6 and 7 of a major scale. The distance between A and B is two semitones, or a whole tone.

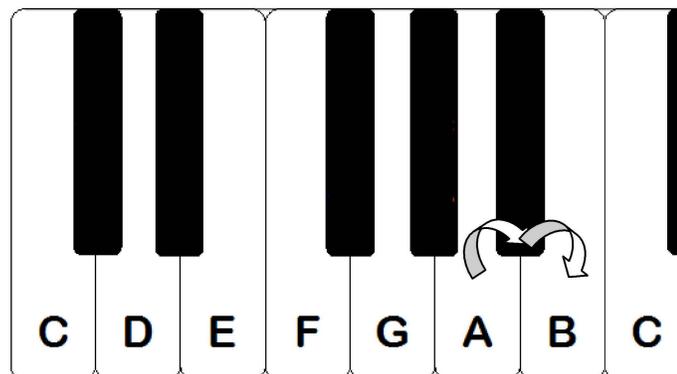


Figure 16 Distance Between A and B

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 7 and 8 of a major scale. The distance between B and C is a semitone.

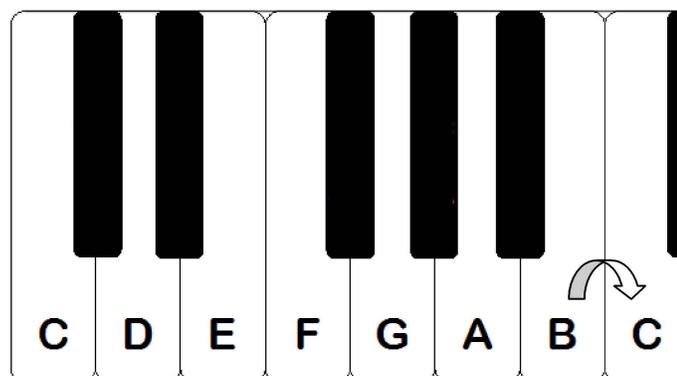


Figure 17 Distance Between B and C

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The established pattern for a major scale, based on its intervals is whole tone, whole tone, semitone, whole tone, whole tone, whole tone, semitone. The pattern is often written as T, T, S, T, T, T, S which is why it is called the tone-semitone pattern.

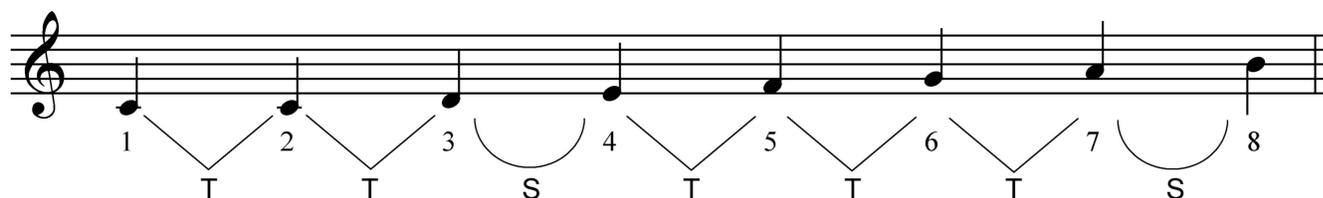
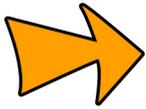


Figure 18 Tone-Semitone Pattern of a Major Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



Whole tones are often written with two straight lines coming from each note. Semitones are often written with a semicircular line coming from each note.

CONFIRMATION OF TEACHING POINT 5

QUESTIONS:

- Q1. What is a scale degree?
- Q2. What types of lines are used to represent a whole tone? What type of line is used to represent a semitone?
- Q3. What is the tone-semitone pattern for a major scale?

ANTICIPATED ANSWERS:

- A1. A scale degree is a numerical number assigned to each note of the scale.
- A2. A whole tone can be represented by two straight lines coming from each note. A semitone can be represented by a semicircle coming from each note.
- A3. Tone, Tone, Semitone, Tone, Tone, Tone, Semitone (T, T, S, T, T, T, S).

Teaching Point 6

Explain arpeggios for major scales.

Time: 10 min

Method: Interactive Lecture



Arpeggio. Playing of a chord in a broken style as opposed to simultaneously.

Every major scale has an arpeggio that is associated with it. The arpeggio is found by making a chord, using the first note (tonic note) of the scale. The easy way to identify the arpeggio of the scale is to look at the 1st, 3rd, 5th and 8th notes of the scale.

In C major, the 1st, 3rd, 5th, and 8th notes of the scale are C, E, G and C. These notes are the arpeggio.

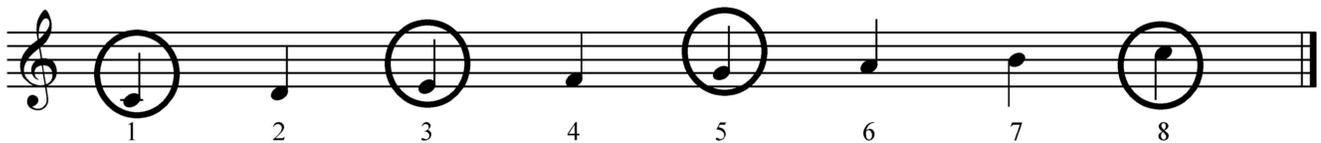


Figure 19 C Major Scale With Arpeggio Identified

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To identify the notes of the arpeggio, circle the 1st, 3rd, 5th, and 8th notes of the scale.

Many times the arpeggio of the scales is written out after the scale.



Figure 20 C Major Scale Followed by the C Arpeggio

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Arpeggios are most often played from the bottom note, to the top note, and back down to the bottom note, though sometimes can be played in the reverse order.

ACTIVITY

Time: 5 min

OBJECTIVE

The objective of this activity is to have the cadets identify the arpeggios of different major scales.

RESOURCES

- Write Arpeggios worksheet located at Attachment B, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Write Arpeggio worksheet to each cadet.
2. Have the cadets identify the arpeggio of the first major scale by circling the 1st, 3rd, 5th, and 8th note of the scale. Repeat until the arpeggio of each scale has been identified.
3. Have the cadets pair up and exchange papers. The cadets will check to make sure their partner has correctly identified the notes of the arpeggio for each scale. Once they have verified that the arpeggios have been correctly identified, have the cadets return the paper to its owner.
4. Have the cadets write the arpeggio for each scale in the space provided at the end of each scale.
5. Have the cadets pair up and exchange papers. The cadets will check to make sure their partner has correctly written the notes of the arpeggio for each scale at the end of each scale. Once they have verified that the arpeggios have been correctly identified, have the cadets return the paper to its owner.
6. Distribute the answer key for the Write Arpeggios worksheet to each cadet.
7. Have the cadets correct their worksheet using the answer key.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

Teaching Point 7**Demonstrate and have the cadets write scales and arpeggios.**

Time: 15 min

Method: Demonstration and Performance

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets write major scales using the tone-semitone pattern and identify and write the arpeggio of each major scale.

RESOURCES

- Presentation aids (eg, whiteboard / flip chart / OHP) appropriate for the classroom / training area,
- Paper copy of a keyboard,
- Write Major Scales and Arpeggios worksheet located at Attachment C, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.



The following pitches should be used as the starting pitches for the cadets to write their major scales:

• C	• G	• D
• A	• E	• B
• F	• B Flat	• E Flat
• A Flat	• D Flat	• G Flat
• C Flat	• C Sharp	• F Sharp

ACTIVITY INSTRUCTIONS

1. Copy the example from the worksheet onto the board.
2. Distribute the Write Major Scales and Arpeggios worksheet to each cadet.



It is important that the cadets are limited in which notes they can start on to write the major scale. If the cadets are left to choose any note name, they may be forced to use double sharps and double flats which are not normally found in major scales.

1. Complete the example on the worksheet on the blackboard. Have the cadets follow along and complete the example on their own worksheets.

2. Write a B Flat major scale using the tone-semitone pattern, on the board, by:
 - a. writing a B Flat on the first line in the example and on the staff above;
 - b. using the keyboard, moving from B Flat one whole tone to the right to C;
 - c. writing a C on the second line in the example and on the staff above;
 - d. using the keyboard, moving from C one whole tone to the right to D;
 - e. writing a D on the third line in the example and on the staff above;
 - f. using the keyboard, moving from D one semitone to the right to E Flat;
 - g. writing an E Flat on the fourth line in the example and on the staff above;
 - h. using the keyboard, moving from E Flat one whole tone to the right to F;
 - i. writing an F on the fifth line in the example and on the staff above;
 - j. using the keyboard, moving from F one whole tone to the right to G;
 - k. writing a G on the sixth line in the example and on the staff above;
 - l. using the keyboard, moving from G one whole tone to the right to A;
 - m. writing an A on the seventh line in the example and on the staff above;
 - n. using the keyboard, moving from A one semitone to the right to B Flat; and
 - o. writing a B Flat on the eighth line in the example and on the staff above.
3. Identify the arpeggio of a major scale by circling the 1st, 3rd, 5th, and 8th notes of the major.
4. Write the notes of the arpeggio, ascending and descending, in the final bar of the staff.
5. Have the cadets get back into their pairs.
6. Have the first cadet answer the first question on the worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
7. Have the second cadet answer the second question on the worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
8. Repeat Steps 7 and 8 until the worksheet is complete.
9. Distribute the answer key for the Write Major Scales and Arpeggios worksheet to each cadet.
10. Have the cadets correct their worksheets with the answer key.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 7

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activities will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 2.

CLOSING STATEMENT

Cadets who can write major scales will find it easier to play them in support of EO SIM17.02 (Play Scales and / or Rudiments). In addition, major scales and arpeggios are the basis for the melodies they will see in further music training activities.

INSTRUCTOR NOTES / REMARKS

This EO shall be scheduled as two consecutive periods.

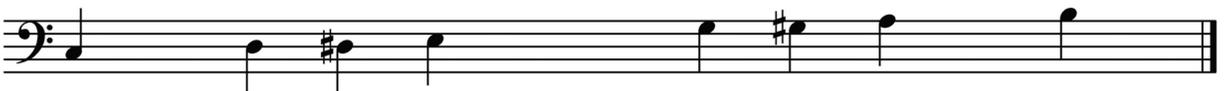
REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

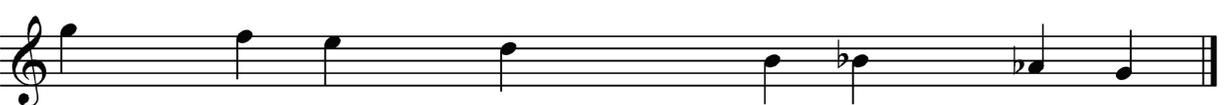
C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

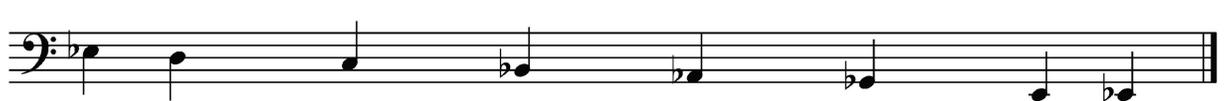
Write Chromatic Scales

1. Fill in the missing notes of the chromatic scale.

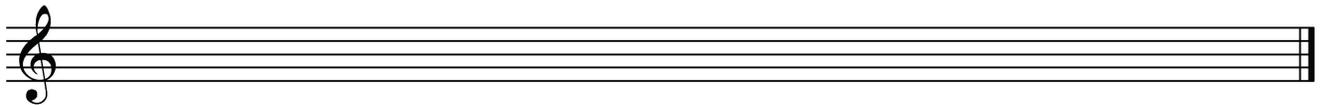
A. 

B. 

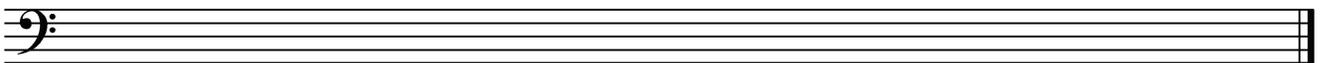
C. 

D. 

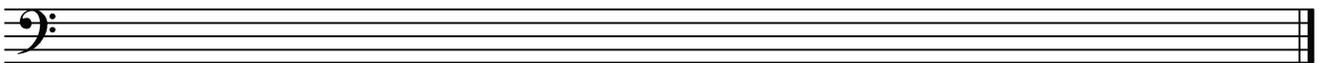
2. Write the E ascending chromatic scale starting in treble clef.



3. Write the D Flat descending chromatic scale in bass clef.



4. Write the C Sharp ascending and descending chromatic scale in bass clef.



5. Write the G ascending and descending chromatic scale in treble clef.



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Write Arpeggios

- Circle the notes of the arpeggio for each major scale.
- Write the arpeggio.

1. F Major



2. E Major



3. A Major



4. B Flat Major



5. D Major



6. F Sharp Major

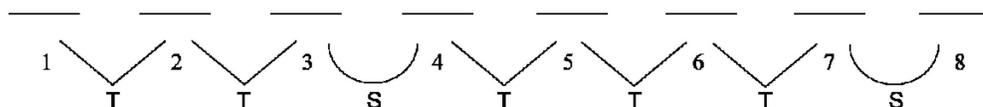
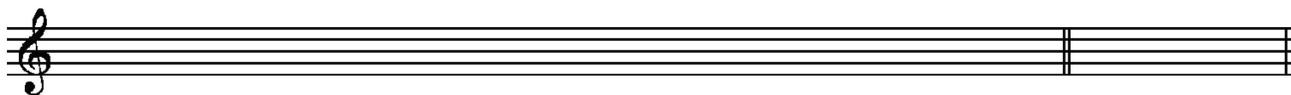


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Write Major Scales and Arpeggios

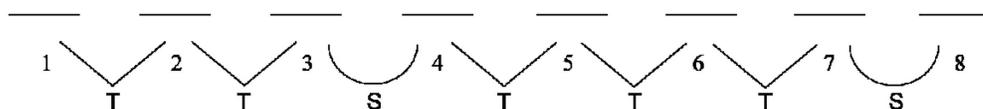
Example

1. Write a major scale using the tone-semitone pattern.
2. Identify the arpeggio of the major scale by circling the notes of the arpeggio.
3. Write the arpeggio of the major scale.

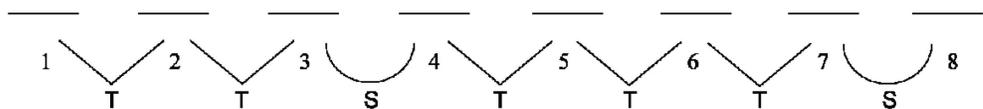
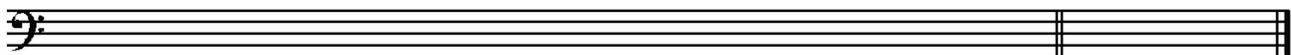


Using the steps above, write major scales and arpeggios for each key listed.

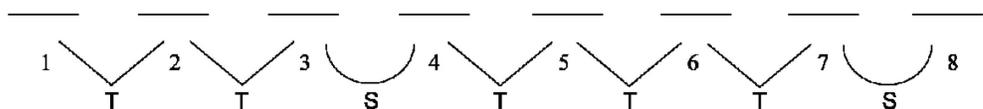
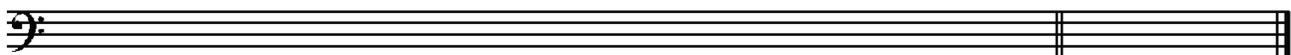
1. C Major



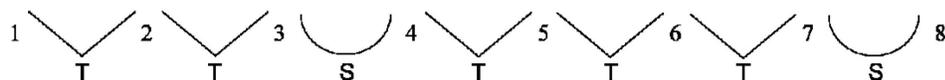
2. E Major



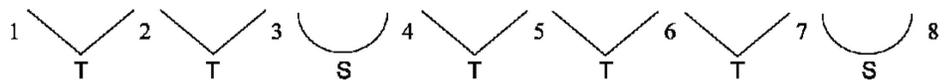
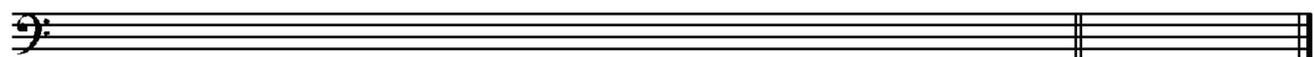
3. F Major



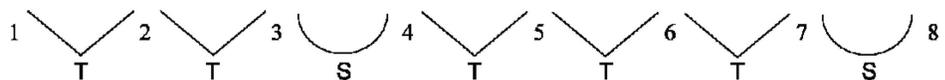
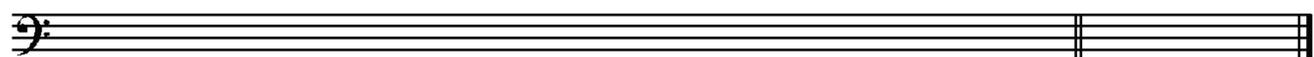
4. A Major



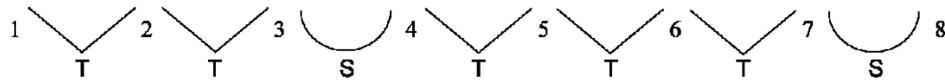
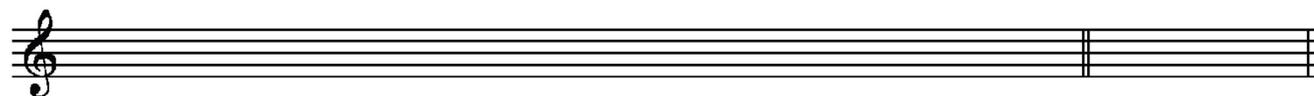
5. D Flat Major



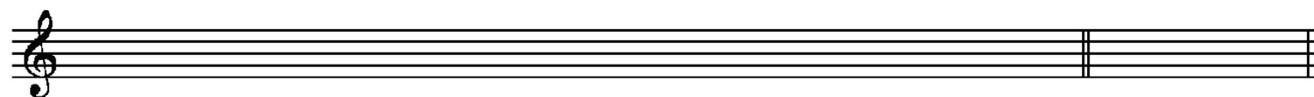
6. F Sharp Major



7. E Flat Major



8. B Major





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INSTRUCTIONAL GUIDE



SECTION 5

EO S115.05 – IDENTIFY KEY SIGNATURES

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Create a set of dice, located at Attachment A, for each pair of cadets.

Photocopy the Order of Sharps and Flats worksheet, located at Attachment B, for each cadet.

Complete the Order of Sharps and Flats worksheet to create an answer key. Photocopy the Order of Sharps and Flats answer key for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TPs 1 and 3 to introduce the order of sharps and flats and their placement on the staves to the cadets.

A demonstration and performance was chosen for TPs 2 and 4 as it allows the instructor to explain and demonstrate the placement of sharps and flats on the staves while providing an opportunity for the cadets to practice placing the sharps and flats on the staves under supervision.

A practical activity was chosen for TP 5 as it is an interactive way to have the cadets apply the order of sharps and flats in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall identify key signatures.

IMPORTANCE

It is important for cadets to identify key signatures as they are part of all written music. Key signatures establish the key of the piece of music and make it easier to read a piece of music while playing it. The ability to identify key signatures will allow the cadets to be better musicians.

Teaching Point 1**Explain the order of flats.**

Time: 5 min

Method: Interactive Lecture

It has already been established that accidentals change the pitch of a note and some pieces of music contain a number of them. When a number of accidentals are frequently used, it can become difficult for the player to read the music.



Figure 1 Music Example Using Many Flats

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

In the above example, all seven flats are being used. To ease the readability of a piece of music, multiple accidentals that affect notes throughout the piece of music can be housed in the key signature.



Key signature. A group of accidentals that affect notes throughout the piece of music, placed at the beginning of each staff. A key signature can only contain flats or sharps.



Figure 2 Music Example in Figure 1 Using a Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

With the use of the key signature the music is easier to read. A key signature consists of up to seven sharps or flats, one for each letter in the musical alphabet. The key signature is placed between the clef and the time signature.



Figure 3 Example of a Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The accidentals in the key signature are arranged in a specific order that does not change. The order of flats in a key signature is B Flat, E Flat, A Flat, D Flat, G Flat, C Flat and F Flat. The following mnemonic is used to remember the order of flats:

B	E	A	D	G	C	F
Battle	Ends	And	Down	Goes	Charles'	Father

Figure 4 Mnemonic for the Order of Flats

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



A mnemonic is a memory aid using a rhyme or saying to assist in memorization.

The flats in a key signature are also placed in a specific order on the staff. In the treble clef, they are placed starting on middle line B, up to E, down to A, up to D, down to D, up to C, and down to F.



Figure 5 Flat Key Signature in Treble Clef

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

In the bass clef, they are placed starting on second line B, up to E, down to A, up to D, down to G, up to C and down to F.



Figure 6 Flat Key Signature in Bass Clef

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



Once the B Flat is placed on the staff, the pattern of flats in a key signature is up-down-up-down-up-down.



The order of flats is always the same. If there are four flats, they will always be B Flat, E Flat, A Flat and D Flat.

CONFIRMATION OF TEACHING POINT 1
QUESTIONS:

- Q1. What is the number of flats possible in a key signature?
- Q2. What is the pattern for placing flats in a key signature?
- Q3. What is the mnemonic for remembering the order of flats?

ANTICIPATED ANSWERS:

- A1. The number of flats possible in a key signature is seven.
- A2. The pattern for placing flats in the key signature is up-down-up-down-up-down.
- A3. The mnemonic is "Battle ends and down goes Charles' father".

Teaching Point 2

Demonstrate and have the cadets write flats on a staff using the treble and bass clef.

Time: 5 min

Method: Demonstration and Performance

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets write flat key signatures on a staff using the treble and bass clef.

RESOURCES

- Manuscript paper,
- Clef Die and Number Die, located at Attachment A, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

1. Draw two blank staves on the board, one in treble clef and the other in bass clef.
2. Demonstrate writing a seven flat key signature on each of the clefs.
3. Divide the cadets into groups of two.
4. Distribute a set of dice to each group of cadets.

5. Have the first cadet roll both dice. A clef and a number will be shown on the dice.
6. Have the second cadet write the key signature, using the appropriate clef and number of flats on the manuscript paper.
7. Have the first cadet check the second cadet's work, assist if necessary and give praise.
8. Repeat Steps 5–7, alternating cadets. Repeat as many times as time allows.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 3

Explain the order of sharps.

Time: 5 min

Method: Interactive Lecture

It is important to remember the accidentals in the key signature are arranged in a specific order that does not change. The order of sharps in a key signature is F Sharp, C Sharp, G Sharp, D Sharp, A Sharp, E Sharp, and B Sharp. The following mnemonic is used to remember the order of sharps:

F	C	G	D	A	E	B
Father	Charles	Goes	Down	And	Ends	Battle

Figure 7 Mnemonic for the Order of Sharps

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



Notice that the order of sharps is opposite of the order of flats. The mnemonic used is also a reversal of the mnemonic for the order of flats.

The sharps in a key signature are placed in a particular order on the staff as well. In treble clef, they are placed, starting on top line F, down to C, up to G, down to D, down to A, up to E, and down to B.



Figure 8 Sharp Key Signature in Treble Clef

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

In bass clef, the sharps are placed, starting on fourth line F, down to C, up to G, down to D, down to A, up to E, and down to B.



Figure 9 Sharp Key Signature in Bass Clef

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



Once the F Sharp is placed on the staff, the pattern of sharps in a key signature is down-up-down-down-up-down.



The order of sharps is always the same. If there are four sharps, they will always be F Sharp, C Sharp, G Sharp and D Sharp.

CONFIRMATION OF TEACHING POINT 3

QUESTIONS:

- Q1. What is the pattern for placing sharps in a key signature?
- Q2. What is the mnemonic for remembering the order of sharps?
- Q3. How are the order of sharps and flats related?

ANTICIPATED ANSWERS:

- A1. The pattern for placing sharps in a key signature is down-up-down-down-up-down.
- A2. The mnemonic is "Father Charles goes down and ends battle".
- A3. The order of sharps is the reverse of the order of flats.

Teaching Point 4

Demonstrate and have the cadets write sharps on a staff using the treble and bass clef.

Time: 5 min

Method: Demonstration and Performance

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets write sharp key signatures on a staff using the treble and bass clef.

RESOURCES

- Manuscript paper,
- Clef Die and Number Die, located at Attachment A, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

1. Draw two blank staves on the board, one in treble clef and the other in bass clef.
2. Demonstrate writing a seven sharp key signature on each of the clefs.
3. Divide the cadets into groups of two.
4. Distribute a set of dice to each group of cadets.
5. Have the first cadet roll the dice. A clef and a number will be shown on the dice.
6. Have the second cadet write the key signature, using the appropriate clef and number of sharps on the manuscript paper.
7. Have the first cadet check the second cadet's work, assist if necessary and give praise.
8. Repeat Steps 5–7, alternating cadets. Repeat as many times as time allows.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 4

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 5

Have the cadets complete a worksheet on the order of sharps and flats.

Time: 15 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets identify key signatures using the order of sharps and flats.

RESOURCES

- Order of Sharps and Flats worksheet, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Order of Sharps and Flats worksheet to each cadet.
2. Have the cadets complete the Order of Sharps and Flats worksheet.
3. Have the cadets exchange worksheets with each other and correct the worksheet as a group.
4. Have the cadets return the worksheet to the original owner. Have the cadets review their results and hand in the worksheet.
5. Distribute the Order of Sharps and Flats answer key to each cadet.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 5

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' completion of the worksheet will serve as the confirmation of this lesson.

CONCLUSION**HOMEWORK / READING / PRACTICE**

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 2.

CLOSING STATEMENT

Key signatures are an integral part of written music. They make it easier to read music and establish the key. Cadets who are able to identify key signatures are better able to play the music used in music training activities and will become better musicians.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

Clef Die

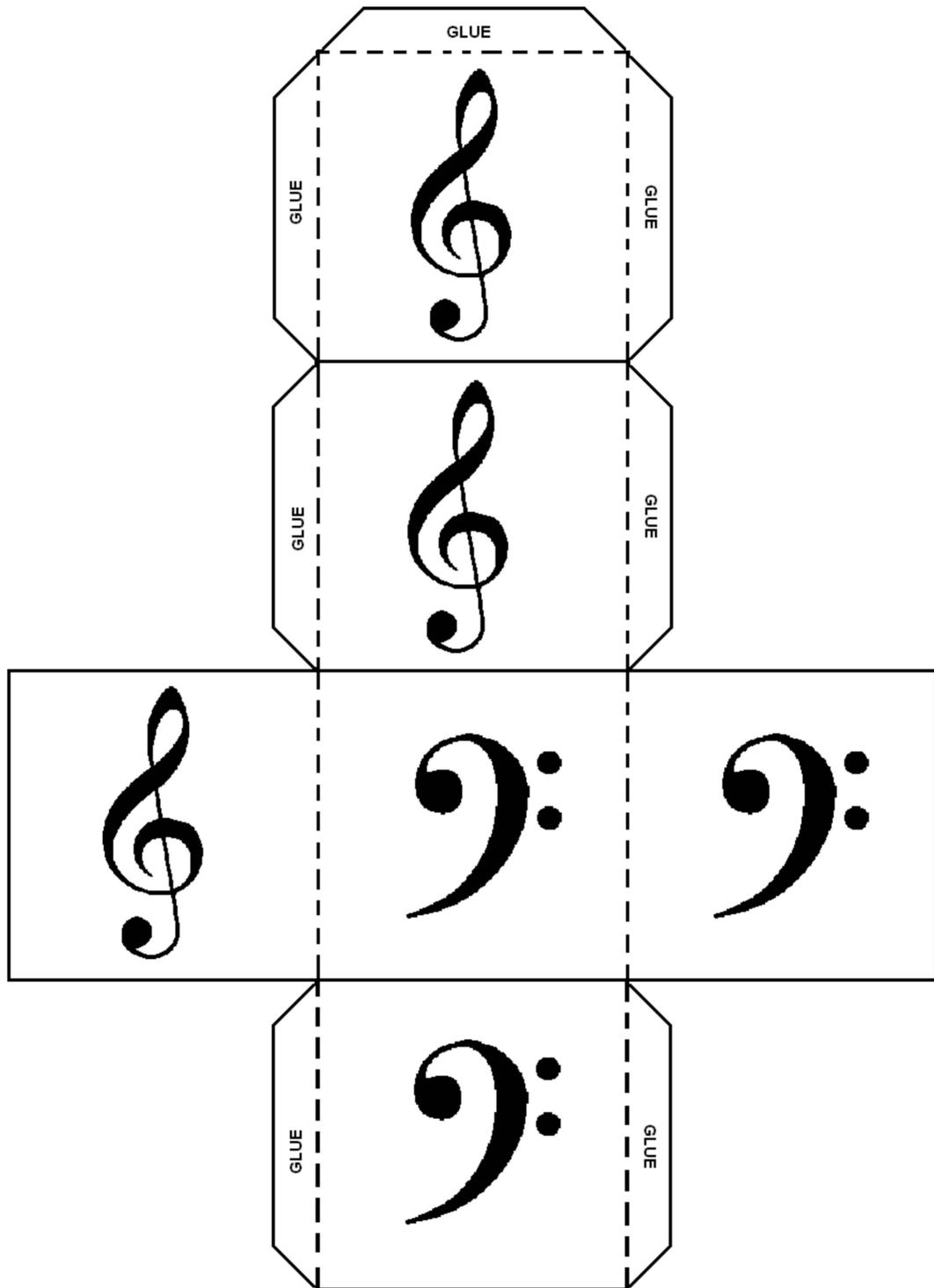


Figure A-1 Clef Die Pattern

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Number Die

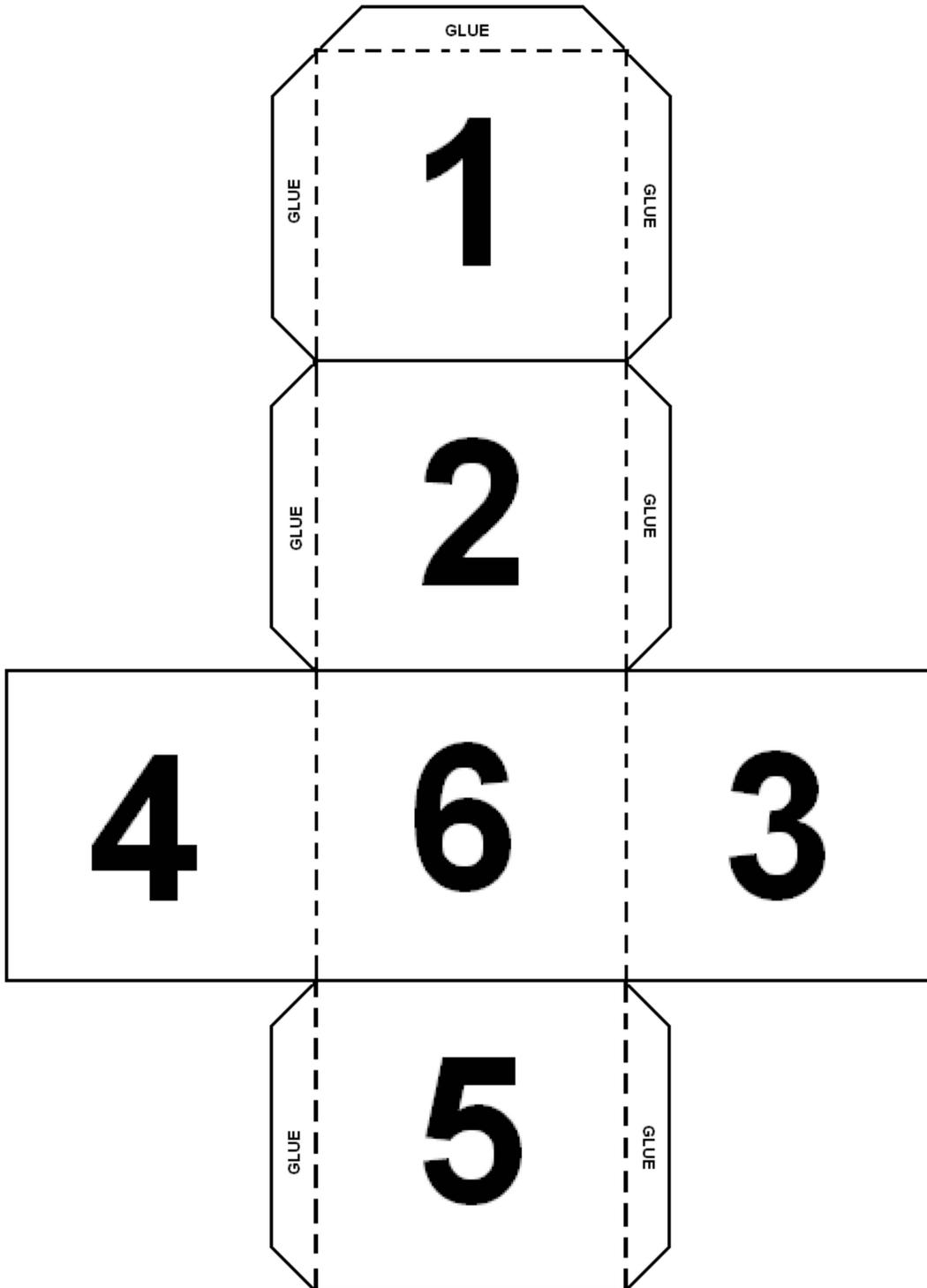


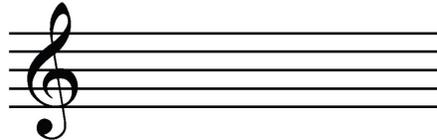
Figure A-2 Number Die Pattern

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

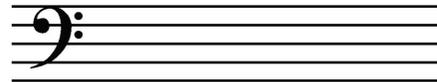
Order of Sharps and Flats

1. What is the order of sharps? Create a new mnemonic to remember the order.
2. What is the order of flats? Create a new mnemonic to remember the order.

3. Write the seven-sharp key signature on the treble clef.



4. Write the seven-flat key signature on the bass clef.



5. Write the following key signatures.



6. Circle the key signature without errors.



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SECTION 6

EO S115.06 – RECOGNIZE RHYTHM

Total Time: 40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Recognize Rhythm worksheet located at Attachment A, for each cadet.

Complete the Recognize Rhythm worksheet to create an answer key. Photocopy the answer key for each cadet.

Photocopy the Note Value Tree Pieces located at Attachment B, one for every four cadets. Cut out the note value tree pieces and place them inside an envelope.

Photocopy the Rest Value Tree Pieces located at Attachment C, one for every four cadets. Cut out the rest value tree pieces and place them inside an envelope.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TPs 1, 2, 4, and 5 to introduce the subject of cut time, pickup notes and dotted notes to the cadets.

A practical activity was chosen for TPs 3 and 6 as it is an interactive way to have the cadets review the note value tree and practice dotted notes in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall recognize rhythm to include cut time, anacrusis, dotted and double-dotted notes.

IMPORTANCE

It is important for cadets to understand rhythm. Recognizing elements of rhythm, including cut time, anacrusisdotted notes, and double-dotted notes, further the music skills of the cadets.

Teaching Point 1**Explain cut time (alla breve).**

Time: 5 min

Method: Interactive Lecture

A piece of music is like a wheel. As each measure occurs, the wheel spins one full rotation. What would happen if the wheel was only half as big? It would spin twice as fast. That is the same concept behind cut time, also known as *alla breve*.

As the tempo of a piece of music increases, the rate that the notes are read and played also increases. The rate at which the conductor moves their arm also increases. Eventually the tempo would be too fast to read or play the music. To solve this problem, cut time was created.

The most frequently used time signature is common time. In common time, there are four beats per measure and the quarter note gets the beat. In cut time, both of those values are reduced by a factor of two; there are two beats per measure and the half note gets the beat.



Figure 1 Two Ways of Notating Common Time

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



Figure 2 Two Ways of Notating Cut Time

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The appearance of the measure does not change. There are still four quarter notes in each measure, but since the half note now gets the beat, the value of all notes changes; they are cut in half. For example, the half note is now equal to a quarter note and the quarter note is now equal to an eighth note. When playing cut time, it feels like the measure is played twice as fast as what is written.

When subdividing in cut time, the subdivision syllables and symbols used for each note value are the same as the note value that is one step lower on the note value tree. In common time, the quarter note would be counted as one, two, three, four, using the symbols of "1 2 3 4". In cut time, the quarter note would use the syllables and symbols for the eighth note (as the eighth note is one step lower on the note value tree). In cut time, four quarter notes are counted as "one and two and". The symbols of "1 + 2 +" are used.

Whole Note	Write	1															
	Say	One															
Half Note	Write	1								3							
	Say	One								Three							
Quarter Note	Write	1				2				3				4			
	Say	One				Two				Three				Four			
Eighth Note	Write	1	+		2	+		3	+		4	+					
	Say	One	and		Two	and		Three	and		Four	and					
Sixteenth Note	Write	1	E	+	A	2	E	+	A	3	E	+	A	4	E	+	a
	Say	One	ē	and	ă	Two	ē	and	ă	Three	ē	and	ă	Four	ē	and	ă

Figure 3 Subdivision Chart 4/4 Time

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Whole Note	Write	1															
	Say	One															
Half Note	Write	1								2							
	Say	One								Two							
Quarter Note	Write	1				+				2				+			
	Say	One				and				Two				and			
Eighth Note	Write	1	E	+	A	2	E	+	A	2	E	+	A				
	Say	One	ē	and	ă	Two	ē	and	ă	Two	ē	and	ă				

Figure 4 Subdivision Chart Cut Time

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.



Show the cadets examples of music in cut time. For example, use an overhead to write in the counting below the music as this gives the cadets an understanding of counting music in cut time.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. What is another name for cut time?
- Q2. How does cut time affect the appearance of the music? Tempo?
- Q3. How would four eighth notes be counted in cut time?

ANTICIPATED ANSWERS:

- A1. Another name for cut time is alla breve.
- A2. There is no change to the look of the music when it is in cut time. The tempo seems to be twice as fast when the music is in cut time.
- A3. Four eighth notes would be counted as "1 e + a".

Teaching Point 2**Explain anacrusis (pickup) notes.**

Time: 5 min

Method: Interactive Lecture

Music does not always start on the strong beat of one. Music can start with an incomplete bar which may contain a single note, or several notes, which leads into the strong beat of one. These notes are called the anacrusis. The anacrusis is often referred to as the pickup note(s).

We Wish You a Merry Christmas

Traditional



RESOURCES

- Glue stick,
- Envelope containing note value tree pieces, located at Attachment B,
- Envelope containing rest value tree pieces, located at Attachment C, and
- Poster board.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into pairs.
2. Distribute the glue stick, envelope containing note value tree pieces, and poster board to half of the groups.
3. Distribute the glue stick, envelope containing rest value tree pieces, and poster board to the other half of the groups.
4. Have each group complete a note or rest value tree by gluing the pieces in their envelope onto the poster board.
5. Post the completed note and rest value trees around the classroom.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 4

Explain dotted note values.

Time: 5 min

Method: Interactive Lecture

Sometimes, it is necessary to make a note value longer. When this is desired, two notes may be grouped together using a curved line; just like if a rope was too short, another rope may be tied to it to make it longer. The process of joining two notes together is called tying. The notes that are being tied together must be of the same pitch.

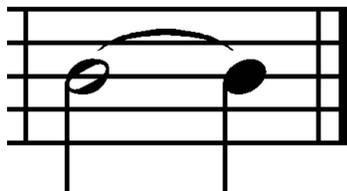


Figure 6 Example of a Tied Note

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

When playing tied notes, the note is played for the full duration of both rhythmic values; there is no articulation between the notes. For example, a half note tied to a quarter note would be played for a total of three beats (as illustrated in Figure 6). Notes of any duration may be tied together and the tie may extend over a bar line.

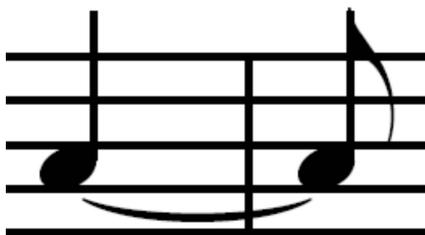


Figure 7 Tied Notes Over a Bar Line

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.



Cadets would have been taught dotted notes in 3/4 time. The dotted half note is the largest note used in 3/4 time.

DOTTED NOTES

Another way to lengthen a note is to add a dot after the note head. The dot extends the value of the note by one half its own value. For example, a dotted quarter note would combine both its own value plus an eighth note's value. It is important to remember that dotted notes, unlike tied notes, must fit within one measure.

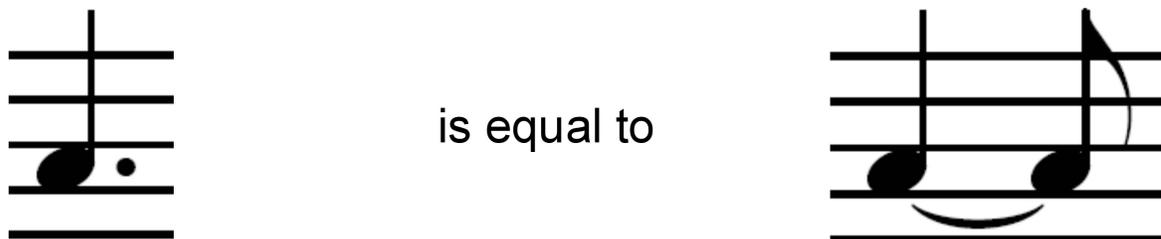


Figure 8 Comparison of Dotted Notes to Tied Notes

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Another way to explain dotted notes is to use the note value tree. To establish the length of a dotted quarter note, find the quarter note on the note value tree. The dot adds the value of the note directly below the quarter note on the note value tree; in this case an eighth note. The resulting note value would be worth one and a half beats.

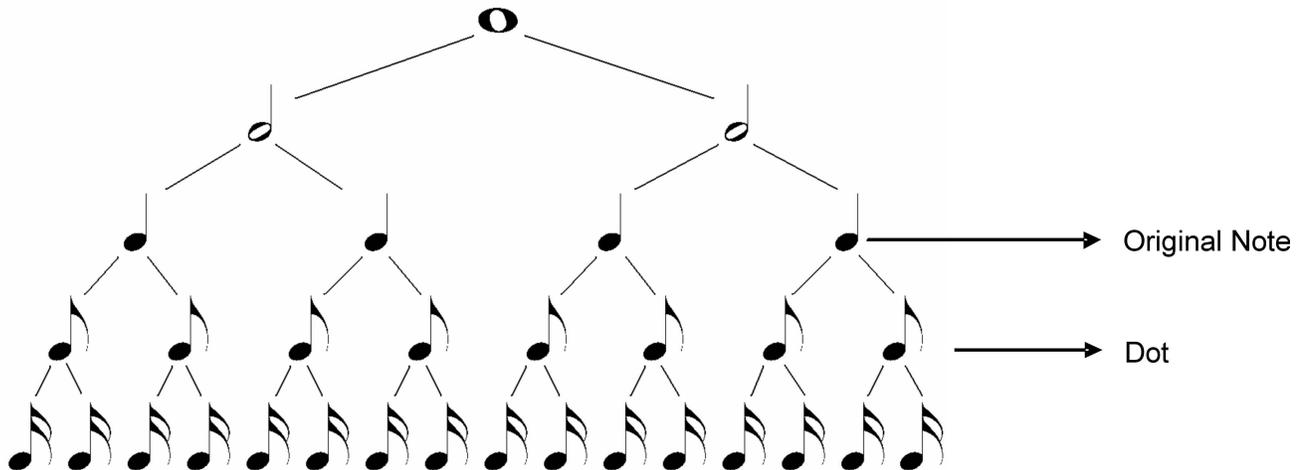


Figure 9 Example of a Dotted Quarter Note Using the Note Value Tree

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.



Use the note value trees created by the cadets in the previous TP as a demonstration aid.



Rests can be double-dotted as well.

CONFIRMATION OF TEACHING POINT 4

QUESTIONS:

- Q1. What does a dot after a note do to the note value?
- Q2. Which note value would be added to a whole note that was dotted?
- Q3. What is the total note value of a dotted eighth note?

ANTICIPATED ANSWERS:

- A1. The dot after a note lengthens the value of the note.
- A2. In a dotted whole note, the value of a half note would be added to the value of a whole note.
- A3. A dotted eighth note is equal to 3/4 of a beat.

Teaching Point 5

Explain double-dotted note values.

Time: 5 min

Method: Interactive Lecture

A dotted note lengthens the value of a note. Sometimes, it is necessary to make a note even longer. This can be done by tying multiple note values together but this can be cumbersome to read. To lengthen a dotted note, another dot may be added. This creates a double-dotted note.

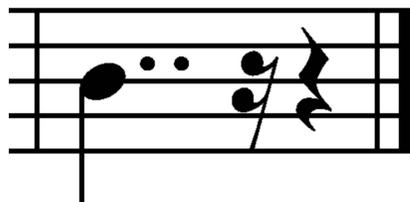


Figure 10 Example of a Double-Dotted Quarter Note

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

It has been established that a dot after a note adds half the value of that note to it. The second dot does the same thing but this time, instead of adding half the value of the note, it adds half the value of the first dot.



Figure 11 Example of a Double-Dotted Half Note

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

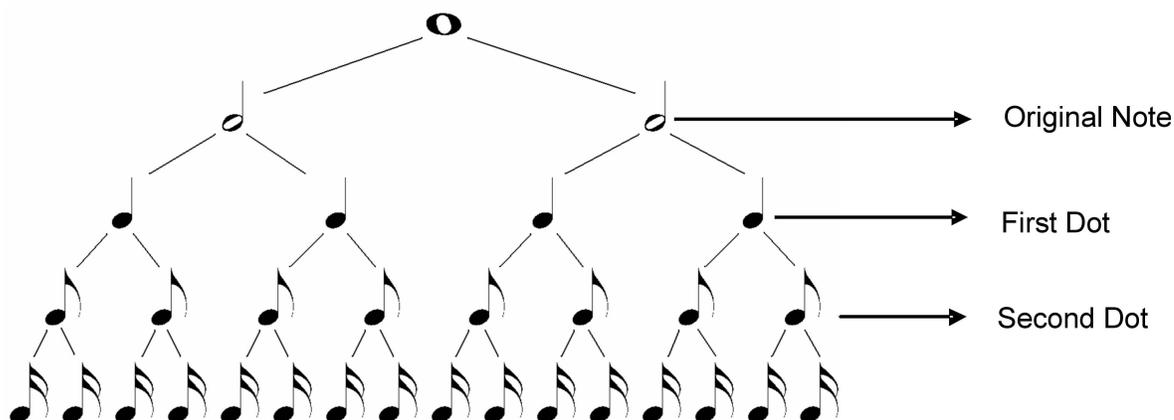


Figure 12 Example of a Double-Dotted Half Note Using Note Value Tree

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

The length of a double-dotted note can be established by using the note value tree. The first dot after the half note adds the value of the note in the level below the half note, in this case, a quarter note. The second dot adds the value of the note in the level below the quarter note, in this case, an eighth note. The resulting note would be three and a half beats long.



Rests can be double-dotted as well.

CONFIRMATION OF TEACHING POINT 5

QUESTIONS:

- Q1. Which notes would be added together to form a double-dotted whole note?
- Q2. What does the second dot add in a double-dotted note?
- Q3. Why are double-dotted notes used?

ANTICIPATED ANSWERS:

- A1. A whole note, half note, and quarter note would be added together to form a double dotted whole note.
- A2. The second dot adds half the value of the first dot, or the note value that is two levels lower than the original note on the note value tree.
- A3. Reading multiple notes that are tied together can be cumbersome.

Teaching Point 6

Have the cadets complete a rhythm worksheet.

Time: 10 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets recognize rhythm.

RESOURCES

- Recognize Rhythm worksheet, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Recognize Rhythm worksheet to each cadet.
2. Have the cadets complete the Recognize Rhythm worksheet.
3. Have the cadets exchange worksheets with each other and correct the worksheet as a group.
4. Have the cadets return the worksheet to the original owner.
5. Have the cadets review their results and hand in the worksheet.
6. Distribute the Recognize Rhythm answer key to each cadet.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 6

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' completion of the worksheet will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 2.

CLOSING STATEMENT

Recognizing rhythm is important to playing music. Elements of rhythm, including cut time, dotted notes, and double-dotted notes can assist cadets during music training activities. The ability to recognize rhythm makes cadets better musicians.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

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Recognize Rhythm

1. Complete the rhythm math. Write in the note values to make the equation true.

a.		+		=		e.		+		=	
b.		+		=		f.		+		=	
c.		+		=		g.		+		=	
d.		+		=		h.		+		=	

2. Complete the rhythm math. Write in the note values to make the equation true.

a.		+		+		=	
b.		+		+		=	
c.		+		+		=	
d.		+		+		=	
e.		+		+		=	

3. Describe how a double-dot changes the length of a note.

4. Write the counting below the following musical excerpt.



5. Write the counting below the following musical excerpt.



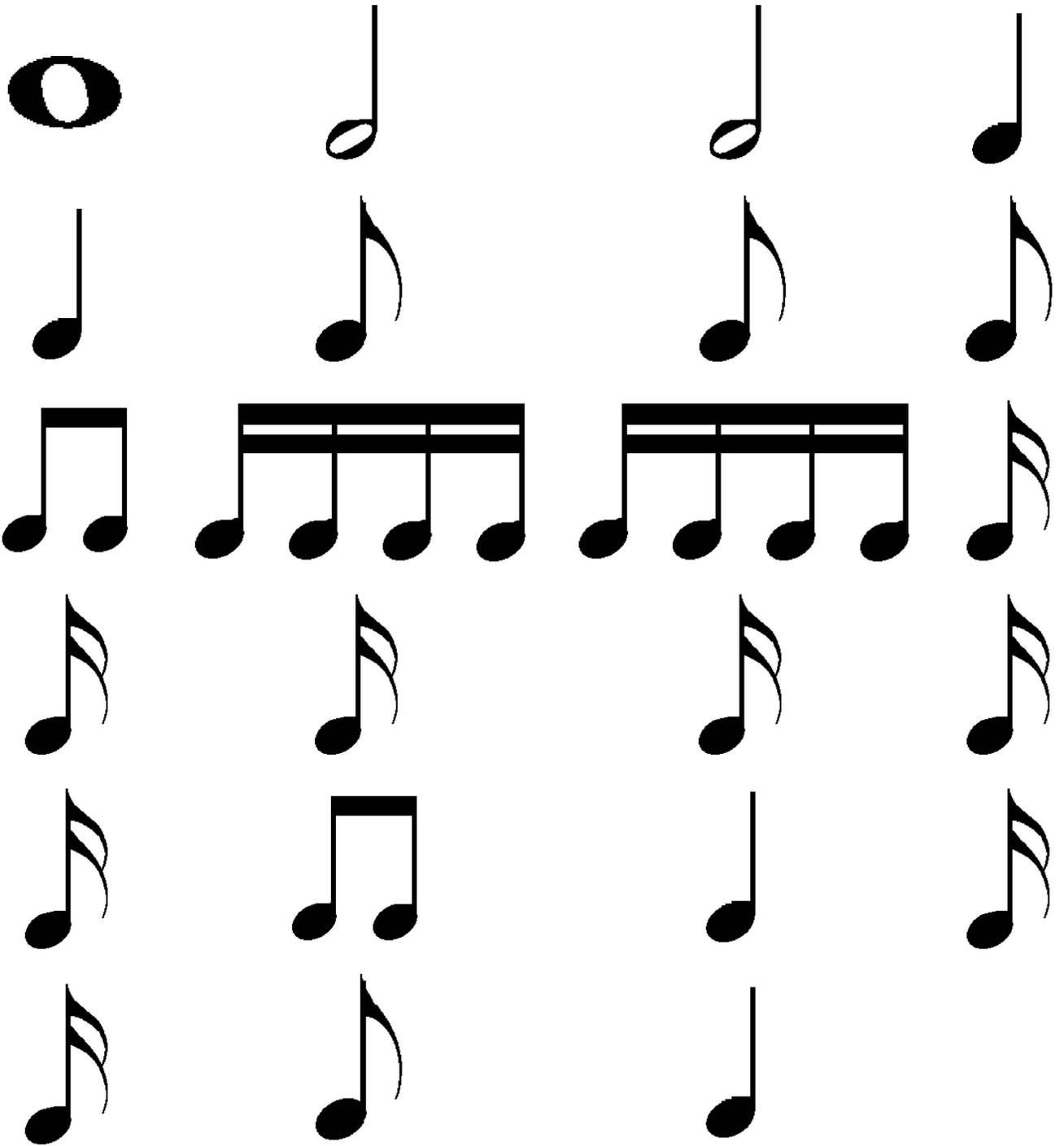
6. Write the counting below the following musical excerpt.



7. Write the counting below the following musical excerpt.

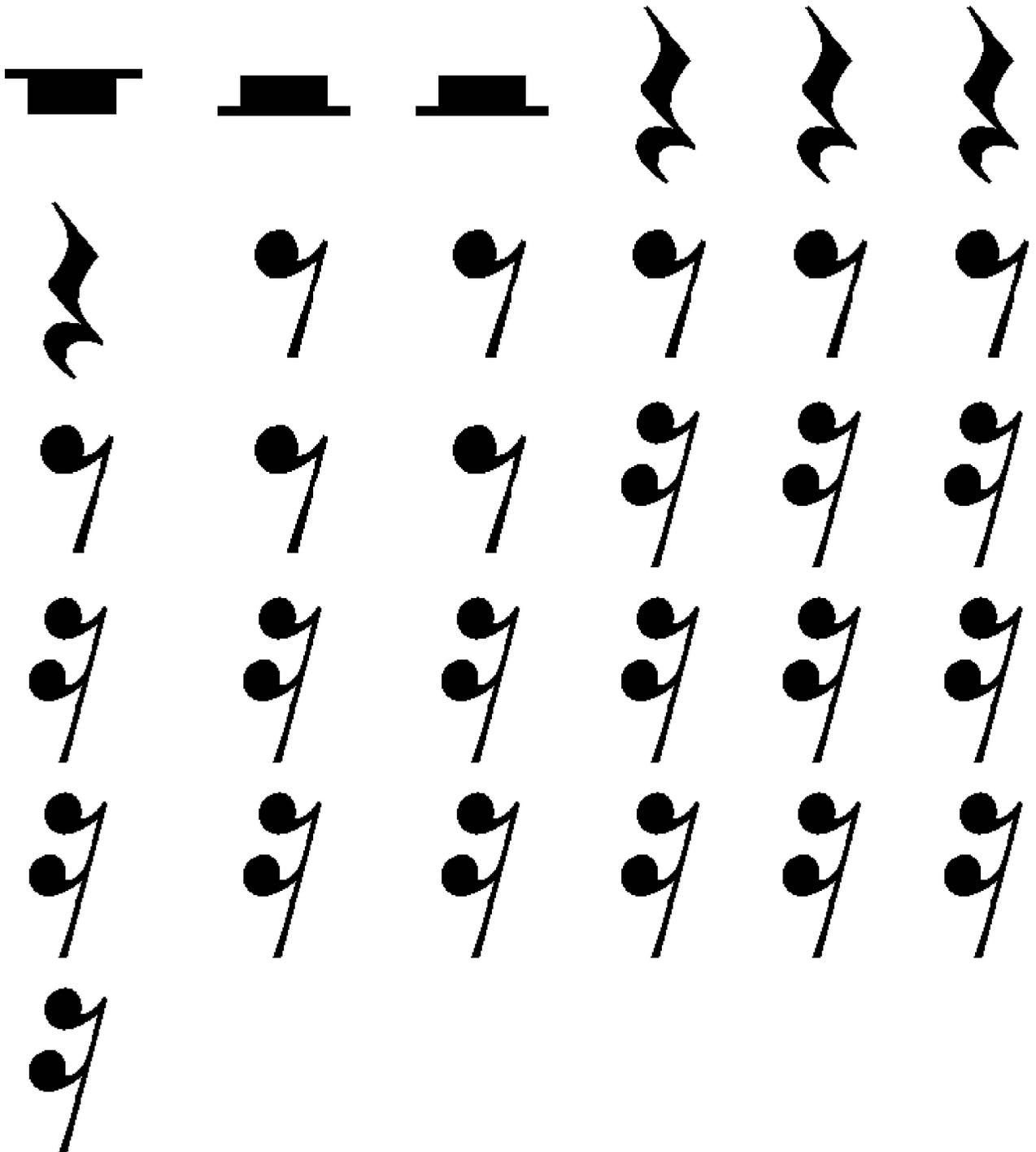


Note Value Tree Pieces



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Rest Value Tree Pieces



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SECTION 7

EO S115.07 – DEFINE MUSIC SYMBOLS AND TERMS

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Divide the cadets into five groups, labelled A–E.

Photocopy as many of the Music Symbols and Terms worksheets A–E, located at Attachment A, as there are cadets in each group (eg, if there are five cadets in group A, then make five copies of Music Symbols and Terms worksheet A).

Photocopy the Music Symbols and Terms crossword puzzle, located at Attachment B, for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way to stimulate interest in music symbols and terms.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have defined music symbols and terms.

IMPORTANCE

It is important for cadets to define music symbols and terms because they are the directions the composer has provided on how to play the music. Sometimes music symbols and terms are in languages such as Italian and French so cadets need a solid understanding of the definitions.

Teaching Point 1

Supervise the cadets as they participate in a jigsaw learning activity.

Time: 35 min

Method: In-Class Activity



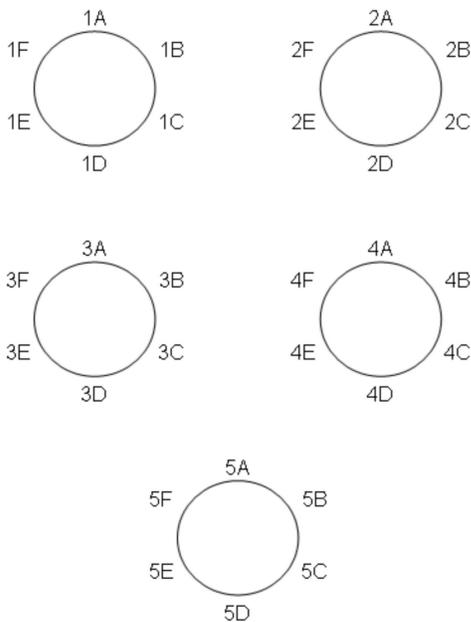
A cooperative learning strategy called a jigsaw structure will be used for this activity.

A jigsaw structure allows each cadet, as a member of a team, to become an "expert" in their part of the assignment. They do this by developing communication strategies that will allow them to interpret information they receive, both on their own and as a contributing member of a team, and by presenting the information as a response.

Cadets must work together to accomplish a common goal which means that each cadet's part, and each cadet, is essential. This structure encourages teamwork and it requires the cadets to be actively engaged in the process of communication. Furthermore, it allows cadets to work on skills such as active listening and managing the barriers to effective communication.

There are high expectations and responsibilities placed on each cadet in the jigsaw structure, therefore sufficient time should be taken to explain the process and requirements before beginning the activity as some cadets may find it to be complex.

Expert Teams



Jigsaw Teams

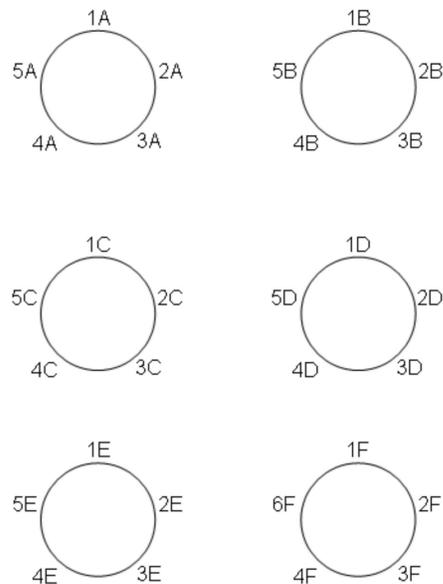


Figure 1 Format of Jigsaw Activity Groups

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets define music symbols and terms.

RESOURCES

- Music Symbols and Terms worksheets, located at Attachment A,
- Music Symbols and Terms crossword puzzle, located at Attachment B, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Explain the following to the cadets:
 - a. they will be participating in a jigsaw activity about music symbols and terms, in which each member of their team will be responsible for a different piece of information to be combined with the others at the end, much like pieces of a puzzle;
 - b. they will be divided into five jigsaw teams, and each team will be given the definitions for a series of music symbols and terms to review. Cadets will become experts on their series of music symbols and terms;
 - c. after reviewing their series of music symbols and terms definitions, cadets will then form new teams by regrouping with the cadets from the other jigsaw teams so that there is one person from each jigsaw team present in the new groups;
 - d. they will then take turns presenting their series of music symbols and terms and will note key points while other members are presenting on the Music Symbols and Terms worksheet.
2. Divide the cadets into equal jigsaw teams of four to six, creating five teams.
3. Distribute a different Music Symbols and Terms worksheet, A–E, to each jigsaw team.
4. Allow five minutes for cadets to review the Music Symbols and Terms Definition worksheet. Cadets should discuss the information and gain an understanding of the definitions. Remind the cadets that they will have to present the term, the definition, and the symbol to their next group.
5. Have cadets form groups by placing one member from each jigsaw team into a new group. There should be five members in each group. If it is necessary to have two cadets with the same definitions in the same group, they shall co-present the definitions.
6. Allow 15 minutes for cadets to complete the Music Symbols and Terms worksheets with their group members. Each cadet will present their terms, definitions, and symbols to the group. Group members will record the music term or symbol and its definition on the Music Symbols and Terms worksheet.



During a jigsaw activity, a confident cadet may try to dominate the conversation or control the group; ensure all cadets are contributing.

7. Circulate among the groups and assist the cadets as necessary, offering suggestions and advice for improvement.
8. Ask questions and get feedback from the cadets. Review the music symbols and terms definitions with the whole group.
9. Have the cadets complete the music symbols and terms crossword puzzle.
10. Review the music symbols and terms crossword puzzle with the cadets.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activity will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 2.

CLOSING STATEMENT

The ability to define music symbols and terms allows cadets to understand the directions the composer has provided on how to play the music. Even though music symbols and terms are in languages other than English, cadets need to be able to read, understand and apply them in order to participate in music training activities.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-306 Aronson, E. (2008). *Overview of the technique*. Retrieved April 2, 2008, from <http://www.jigsaw.org/overview.htm>

C0-306 Aronson, E. (2008). *Tips on implementation*. Retrieved April 2, 2008, from <http://www.jigsaw.org/tips.htm>

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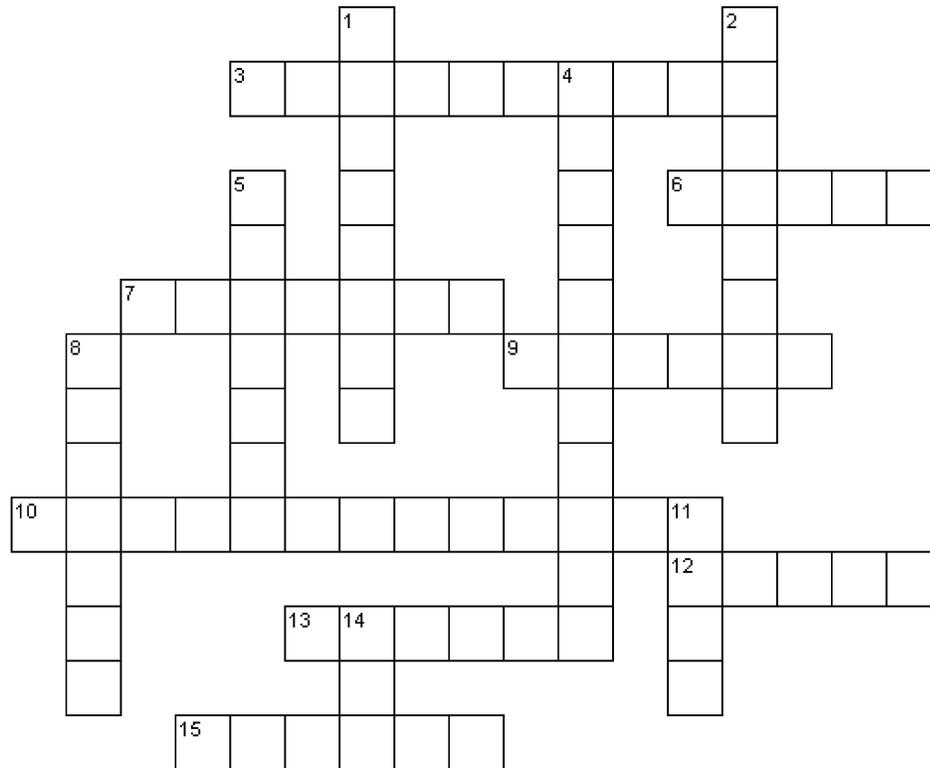
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Music Symbols and Terms - B

Term	Definition	Symbol
Moderato	At a moderate tempo.	 <p>The term is written above the measure.</p>
Staccato	Detached. The value of the note is slightly shortened to create space between the notes.	
Fermata	A pause or hold. Extends the length of note beyond its normal duration.	

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Music Symbols and Terms



Across

3. Gradually getting slower.
6. Time; speed at which music is performed.
7. A pause or hold. Extends the length of note beyond its normal duration.
9. Smooth.
10. Indicates the tempo of the piece.
12. Very slow and broad.
13. In time. Return to the original tempo after an increase or decrease in tempo.
15. A stressed note.

Down

1. Detached. The value of the note is slightly shortened to create space between the notes.
2. At a moderate tempo.
4. Becoming quicker.
5. Marked and emphasized. A strong accent with a decay in sound.
8. Lively, fast.
11. A curved line placed over notes of different pitch.
14. A curved line joining two notes of the same pitch.

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SECTION 8

EO S115.08 – REVIEW MUSIC PROFICIENCY LEVEL ONE THEORY

Total Time:

80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Select one of the theory review activities. Prepare and gather materials for the activity by following the selected activity instructions located at Attachments A–C.

If the placement test is chosen, the Music Proficiency Level Basic Theory Assessment Version A, B, and C is located at A-CR-CCP-910/PX-001, *Military Band–Music Proficiency Levels Theory Assessments*.

Photocopy the Music Proficiency Level Basic Theory questions located at Attachment D.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way for the cadets to review Music Proficiency Level One Theory.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have reviewed Music Proficiency Level One theory.

IMPORTANCE

It is important for the cadets to review Music Proficiency Level One theory prior learning new musical theory concepts in Music Proficiency Level Two as this material is key to understanding music in its entirety. Without a solid understanding of the basic theory concepts, it will be very difficult for the cadets to progress as musicians.

Teaching Point 1**Have the cadets participate in a Music Proficiency Level One theory review activity.**

Time: 75 min

Method: In-Class Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets review Music Proficiency Level One theory.

RESOURCES

- Pencil with eraser,
- Paper,
- Manuscript paper,
- Proficiency Level One Theory Assessment, Version A, B, or C from A-CR-CCP-910/PX-001, *Military Band–Music Proficiency Levels Theory Assessments*,
- Theory Assessment–Answer Keys from A-CR-CCP-910/PY-001, *Military Band–Music Proficiency Levels Theory Assessments*,
- Desk, and
- Chair.

ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS

The first 40 minutes shall be used for the theory placement test. One of the other theory review activities may be conducted in the time remaining.



Cadets may ask questions for clarification but the assessor's response should not lead the cadet to the 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 be available to answer any questions.
6. When the assessment is complete, use the applicable Theory Assessment–Answer Key, Version A, B, or C to mark the assessment.



Upon completion of the theory placement test, correct the tests and rate the cadets based on ability level. Make note of cadets who are excelling with the theory material as well as cadets who are experiencing difficulty.

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

SAFETY

Nil.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets review Music Proficiency Level One Theory.

RESOURCES

- Paper,
- Pencil with eraser,
- Manuscript paper,
- Music Proficiency Level One Theory Review questions located at Attachment D, and
- One of the following: Music Q & A located at Attachment A, Trivial Pursuit Game located at Attachment B, or Are You Smarter Than a Level One Musician Game located at Attachment C.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Project the Music Proficiency Level Basic Theory questions on the board.

1. Conduct a Music Proficiency Level One Theory game, such as:
 - a. Music Q & A,
 - b. Trivial Pursuit, or
 - c. Are You Smarter Than a Level One Musician.
2. Debrief the cadets on the theory review activity.

SAFETY

Nil.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets review Music Proficiency Level One Theory.

RESOURCES

- Paper,
- Pencil with eraser,
- Manuscript paper, and
- Music Proficiency Level One Theory questions located at Attachment D.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Review Music Proficiency Level One Theory, to include:
 - a. identifying accidentals, to include:
 - (1) all accidentals, and
 - (2) enharmonic notes;
 - b. identifying intervals, to include:
 - (1) tones and semitones, and
 - (2) diatonic and chromatic semitones;
 - c. writing scales, to include:
 - (1) chromatic scales,
 - (2) arpeggios for major scales, and
 - (3) major scales by the tone–semitone structure;
 - d. identifying key signatures;

- e. recognizing rhythm, to include:
 - (1) time signatures (cut time, 2/2), and
 - (2) dotted and double-dotted notes; and
- f. defining the following symbols and terms:
 - (1) allegro,
 - (2) largo,
 - (3) legato,
 - (4) moderato,
 - (5) staccato,
 - (6) fermata,
 - (7) tempo markings,
 - (8) ritardando,
 - (9) accelerando,
 - (10) tempo,
 - (11) a tempo,
 - (12) accent,
 - (13) marcato,
 - (14) slur, and
 - (15) tie.

2. Ask the cadets the Music Proficiency Level Basic Theory questions located at Attachment D.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activity will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Have the cadets review their Music Proficiency Level One Theory notes prior to the S115 PC.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

It is important to review Music Proficiency Level One theory at the end of the Performance Objective to prepare for the Music Proficiency Level One Performance Check.

INSTRUCTOR NOTES / REMARKS

This EO shall be scheduled as two consecutive periods.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

MUSIC Q & A GAME

RESOURCES

- Bristol board,
- Tape,
- Music Proficiency Level One Theory questions located at Attachment D,
- Marker, and
- Ruler.

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level One Theory questions located at Attachment D.
2. Cut out each individual question.
3. On a piece of bristol board, make a table (as in the example below).

Elements of Pitch	Identify Key Signatures	Write Scales	Identify Intervals	Symbols and Terms
100	100	100	100	100
200	200	200	200	200
300	300	300	300	300
400	400	400	400	400
500	500	500	500	500

Figure A-1 Music Q & A Game

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

4. Assign one question for each dollar amount, based on difficulty.
5. Place one piece of tape on the top of the question to hold it onto the game board. Have the question facing outward, and the answer underneath.
6. Place the dollar amounts over the question using one piece of tape.
7. Decide on a signal for the cadets to answer the question (eg, buzzer, hand signal).
8. Set up three desks at the front of the room.

Game Instructions

1. Divide the cadets into three equal groups.
2. Have each group decide on a team name.
3. Set up a tally chart to record the points.
4. Explain the game to the cadets.

5. Have the cadets select one team member to compete to answer a question. Ensure that every member of the team has the chance to answer a question.
6. Have the three selected team members sit in each of the desks at the front of the room.
7. Randomly select one group to go first.
8. Have each team alternate to choose the category and the dollar amount (eg, Recognize Rhythm for 200).
9. Once a category and amount have been chosen, lift off the dollar amount and read the statement (eg, The name of the clef that is also known as the G clef is known as this?) Show the card to the cadets if necessary.
10. Have the first cadet who buzzes in (eg, hit the desk, ring the bell provided) to give their answer.
 - a. In order for the team to receive the dollar amount assigned to that question, the cadet must give the correct answer in the form of a question (eg, What is a treble clef?)
 - b. If a team member does not answer in the form of a question, or give the correct answer, that team will lose the dollar amount assigned to that question. Another team may choose to buzz in and attempt to give an answer.
11. Rotate team members and continue to compete until all of the questions have been answered.
12. Add up the dollar amounts for each team. Have each team determine how much they would like to wager on Final Music Q & A. Have the team write this amount on a piece of paper and hand it in.
13. Read the final question. Each team will listen to the question, confer, and write their answer on a piece of paper. Give the cadets 30 seconds to answer.
14. Reread the question and answers and declare a winner!

TRIVIAL PURSUIT GAME

RESOURCES

- Die (one per group),
- Game board,
- Five markers (five per group),
- Music Proficiency Level One Theory questions located at Attachment D, and
- Game pieces (one per cadet).

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level One Theory questions for each group.
2. Cut out the review questions and place into five stacks, based on category.
3. Photocopy and construct the die (one per group).
4. Photocopy the game board (one per group), or create a similar game board.

Game Instructions

1. Divide the cadets into groups of four or five.
2. Give each group one die, game board, five markers, a game piece for each cadet, and one set of Music Proficiency Level One Theory questions.
3. Have each cadet select a game piece.
4. Have the cadets colour code the legend on the game board. These colours will be used to colour in the pie chart on the game.
5. Describe the game rules to the cadets, to include:
 - a. The goal of the game is to gain all five pie pieces (flat, sharp, quarter note, half rest and natural signs), and move to the treble clef.
 - b. If a question is answered correctly:
 - (1) the player will roll again for a maximum of three turns, and
 - (2) while the player is on one of the pie pieces, have them colour in the pie piece next to their name.
 - c. If a question is answered incorrectly, the cadet to the left of the player rolls the die.
 - d. Players may not change direction on the board in the same move.
 - e. A player must move their game piece the number of spaces shown on the die.

- f. Each music category is matched with a symbol, as indicated in the legend on the game board.
 - g. In order to win the game, the player must roll the die the exact number of spaces that it would take to reach the treble clef. If the exact number is not rolled, they will have to pass over the treble clef, answer as usual, and keep trying until they reach the exact number of spaces.
6. Have each cadet roll the die; the highest roller goes first.
 7. Have the cadets place their game pieces on the treble clef.
 8. Have a roll the die and move the game piece that many spaces in any direction.
 9. Have the cadet to the player's right pick up a card from the appropriate category pile and read and / or show the question to the player.
 10. Have the player answer the question.
 11. Have the questioner look at the opposite side of the card to determine whether the answer was right or wrong.
 12. Place the used cards on the bottom of the category piles.
 13. Repeat Steps 8–13, until a player reaches the treble clef with all of the pie pieces filled in.

TRIVIAL PURSUIT PIE PIECES

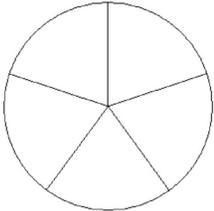
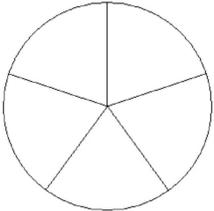
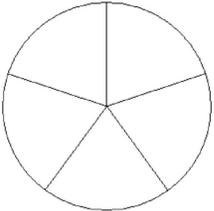
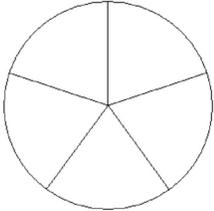
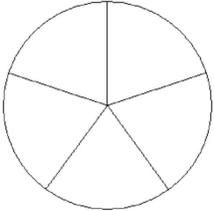
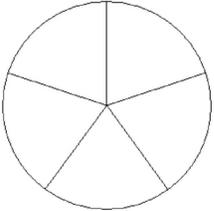
 Name: _____	 Name: _____	 Name: _____
 Name: _____	 Name: _____	 Name: _____

Figure B-1 Trivial Pursuit

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

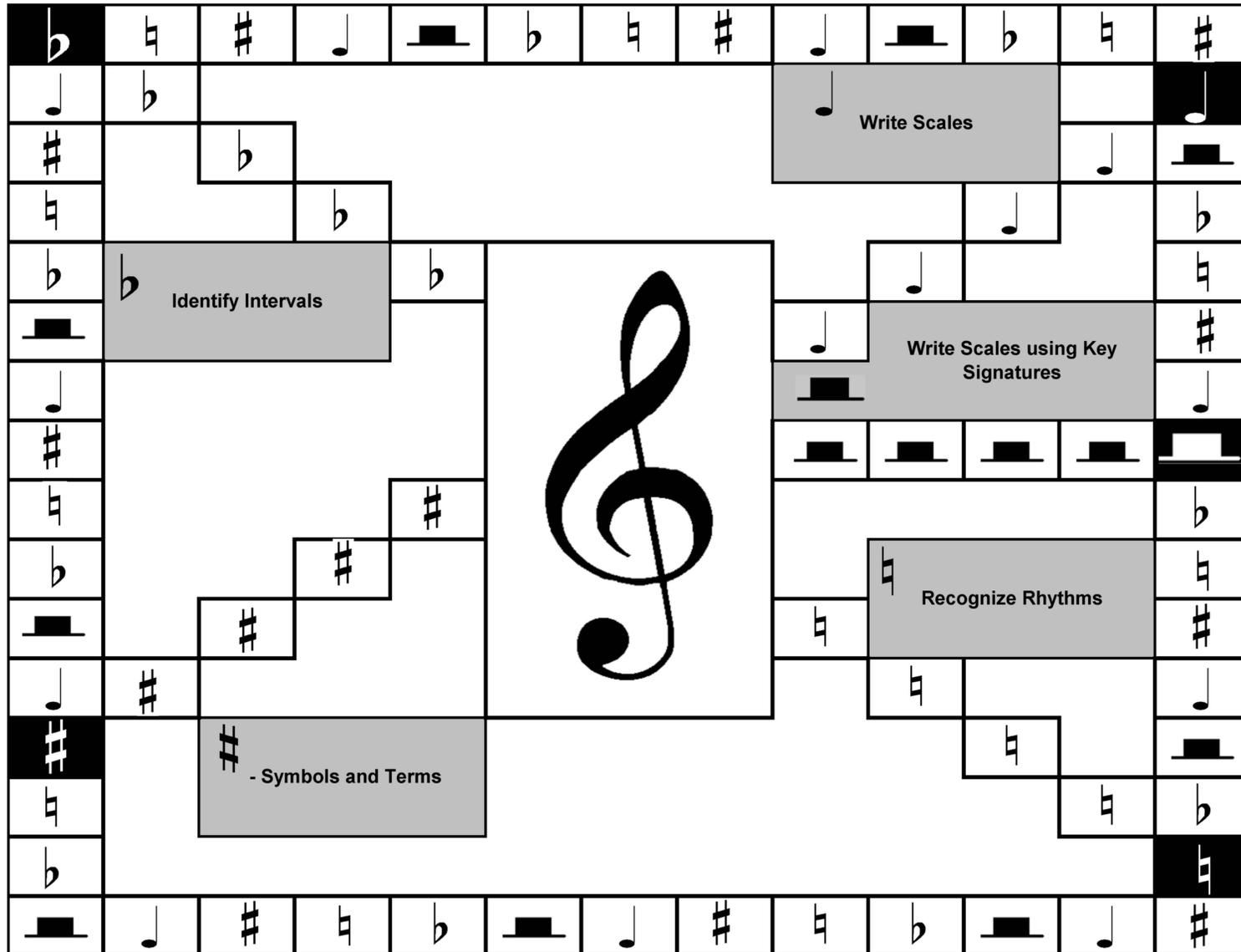


Figure B-2 Trivial Pursuit

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Number Die

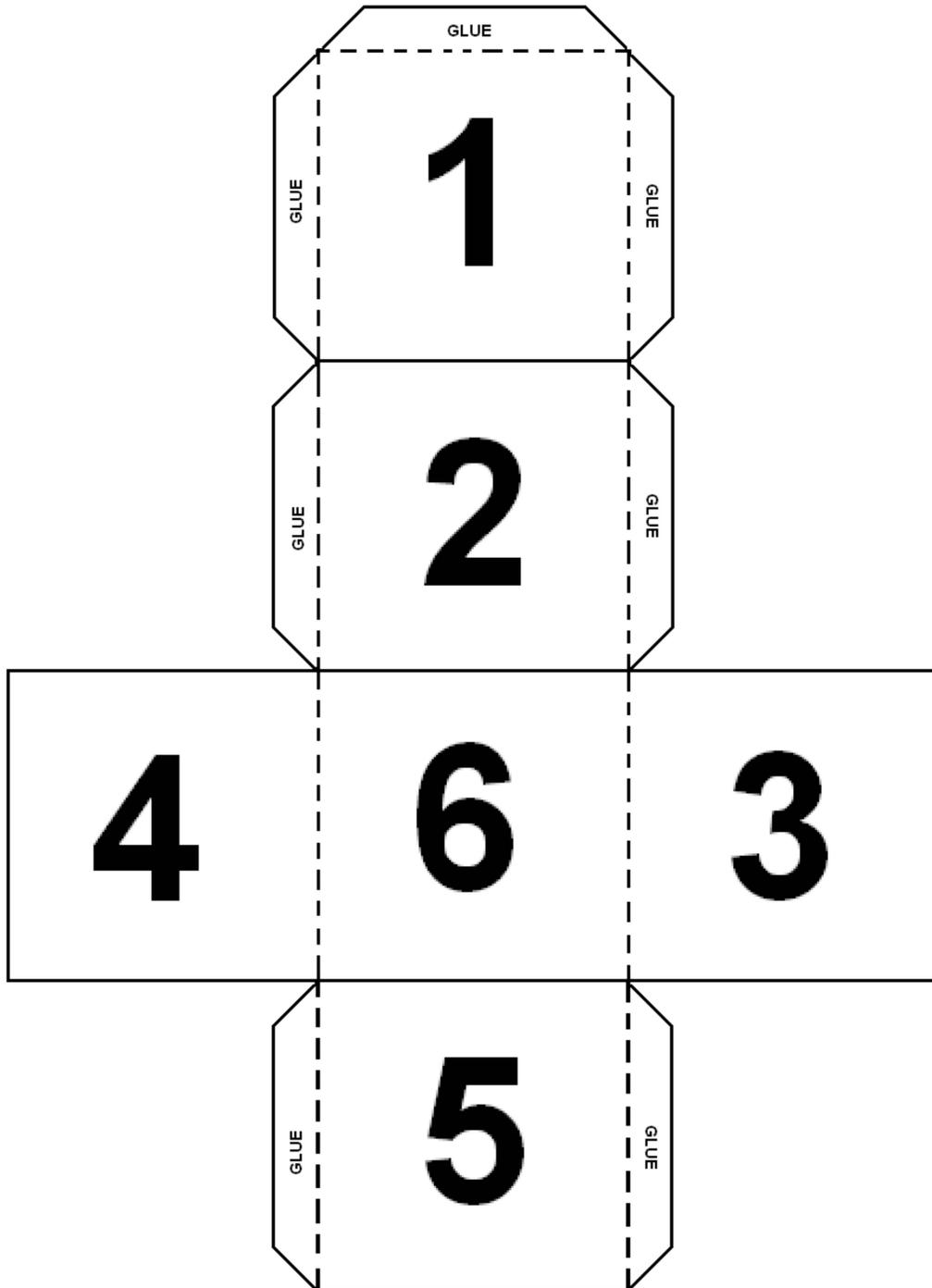


Figure B-3 Number Die Pattern

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

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ARE YOU SMARTER THAN A LEVEL ONE MUSICIAN GAME

RESOURCES

- Music Proficiency Level One Theory questions located at Attachment D,
- Flipchart,
- Marker,
- Manuscript paper,
- Pencil with eraser, and
- Paper.

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level One Theory questions for each group.
2. Cut out the review questions and place into five stacks, based on category.
3. Prepare a flip chart with dollar amounts, to include:
 - a. \$1 000 000,
 - b. \$500 000,
 - c. \$100 000,
 - d. \$50 000, and
 - e. \$10 000.
4. List the cadets' names on a flipchart to keep track of the rotation order.

Game Instructions

1. From the prepared flip chart, select one cadet to be the contestant, one cadet to be the host and one cadet to assist with the lifelines.
2. Assign the remaining cadets as the Level One Musicians.
3. Have the contestant answer the questions as the host reads them aloud.
4. Have the contestant start with a \$10 000 dollar question, and work their way up to the million-dollar question.



The cadet assisting with the lifelines can be used for copy, peek and save, but must write their answers on a piece of paper. If the contestant selects copy, they have to copy and use the answer directly from this cadet. If the contestant chooses to peek, they can look at the cadet's answer and decide if they would like to use it or not. Lastly, the contestant may choose to save, meaning they do not look at the other cadet's answer, but if they get the answer wrong and the other cadet answers it correctly, they continue with the game.

5. Have the other cadets answer each question by writing it on a piece of paper. These cadets will be competing to have a chance as the contestant. To become the contestant, they must have answered the last question correctly.
6. Have the participants in the game use the following rotation order:
 - a. Level One Musicians,
 - b. lifeline,
 - c. contestant, and
 - d. host.
7. Have the cadets rotate through the order, after the contestant answers one question incorrectly or reaches the million-dollar mark.

Level One Elements of Pitch What is this symbol? 	Level One Elements of Pitch What is this symbol? 
Level One Elements of Pitch What is the enharmonic name for an E flat?	Level One Elements of Pitch What is the enharmonic name for a B flat?
Level One Elements of Pitch What is an enharmonic note?	Level One Elements of Pitch What is the enharmonic name for a G sharp?
Level One Elements of Pitch What is this symbol? 	Level One Elements of Pitch What affect does a double sharp have on a note?
Level One Elements of Pitch What is the definition of an accidental?	Level One Elements of Pitch When an accidental is written on the staff next to a note, where is it placed?

<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">Flat.</p>	<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">Natural.</p>
<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">A sharp.</p>	<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">D sharp.</p>
<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">A flat.</p>	<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">Enharmonic notes are two notes that sound the same but are written differently (eg, A sharp and B flat).</p>
<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">It raises a note by two semitones, or a whole tone.</p>	<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">Sharp.</p>
<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p>An accidental is a sharp, flat or natural sign that appears within a piece of music. It affects all notes on its own particular line or space for one complete measure, unless it is cancelled by another sign.</p>	<p>Level One</p> <p style="text-align: right;">Elements of Pitch</p> <p style="text-align: center;">On the left-hand side of the note.</p>

Level One Elements of Pitch What is the affect of an accidental on a measure?	Level One Elements of Pitch When an accidental is written next to a note not on a staff, where is it placed?
Level One Elements of Pitch The enharmonic note for C Sharp is _____.	Level One Elements of Pitch The enharmonic note for E Sharp is _____.
Level One Elements of Pitch The enharmonic note for B Sharp is _____.	Level One Elements of Pitch What is the enharmonic name for a G sharp?
Level One Elements of Pitch Does a sharp raise or lower the pitch?	Level One Elements of Pitch An accidental is in effect for _____ measure(s) only.
Level One Elements of Pitch A flat _____ a note by one semitone.	Level One Elements of Pitch A double flat lowers a note by _____ semitone(s).

<p>Level One Elements of Pitch</p> <p>On the right-hand side of the note.</p>	<p>Level One Elements of Pitch</p> <p>It affects all notes on its own particular line or space for one complete measure, unless it is cancelled by another sign.</p>
<p>Level One Elements of Pitch</p> <p>F.</p>	<p>Level One Elements of Pitch</p> <p>D flat.</p>
<p>Level One Elements of Pitch</p> <p>A flat.</p>	<p>Level One Elements of Pitch</p> <p>C.</p>
<p>Level One Elements of Pitch</p> <p>One.</p>	<p>Level One Elements of Pitch</p> <p>Raise.</p>
<p>Level One Elements of Pitch</p> <p>Two.</p>	<p>Level One Elements of Pitch</p> <p>Lowers.</p>

<p>Level One Identify Key Signatures</p> <p>What is the mnemonic for the order of sharps?</p>	<p>Level One Identify Key Signatures</p> <p>What is the mnemonic for the order of flats?</p>
<p>Level One Identify Key Signatures</p> <p>If there are two sharps in a key signature what are they?</p>	<p>Level One Identify Key Signatures</p> <p>If there are four flats in a key signature what are they?</p>
<p>Level One Identify Key Signatures</p> <p>If there are five sharps in a key signature what are they?</p>	<p>Level One Identify Key Signatures</p> <p>Are the following sharps in the correct order?</p> <p>F G D A E</p>
<p>Level One Identify Key Signatures</p> <p>What mistake(s) are in the following key signature?</p> 	<p>Level One Identify Key Signatures</p> <p>What is a key signature?</p>
<p>Level One Identify Key Signatures</p> <p>List the order of the sharps as they appear in a key signature.</p>	<p>Level One Identify Key Signatures</p> <p>List the order of flats as they appear in a key signature.</p>

<p>Level One Identify Key Signatures</p> <p>Battle Ends And Down Goes Charles Father.</p>	<p>Level One Identify Key Signatures</p> <p>Father Charles Goes Down And Ends Battle.</p>
<p>Level One Identify Key Signatures</p> <p>B, E, A and D.</p>	<p>Level One Identify Key Signatures</p> <p>F and C.</p>
<p>Level One Identify Key Signatures</p> <p>No, it should be FCGDAE.</p>	<p>Level One Identify Key Signatures</p> <p>F, C, G, D and A.</p>
<p>Level One Identify Key Signatures</p> <p>A key signature is a group of one or more sharps or flats placed right after the clef sign. It affects all the notes of those letter names throughout the piece, unless cancelled by another accidental.</p>	<p>Level One Identify Key Signatures</p> <p>The D flat is missing from the order.</p>
<p>Level One Identify Key Signatures</p> <p>BEADGCF.</p>	<p>Level One Identify Key Signatures</p> <p>FCGDAEB.</p>

<p>Level One Writing Scales</p> <p>What is the definition of a scale?</p>	<p>Level One Writing Scales</p> <p>Define chromatic scale.</p>
<p>Level One Writing Scales</p> <p>What is a diatonic scale?</p>	<p>Level One Writing Scales</p> <p>The stem of a note will extend downward on what side of the note if it is on or above the 3rd line of the staff?</p>
<p>Level One Writing Scales</p> <p>When the notes are written on or below the 3rd line of the staff, stems extend downward.</p> <p>True or False?</p>	<p>Level One Writing Scales</p> <p>In chromatic scale, each note is a _____ apart.</p>
<p>Level One Writing Scales</p> <p>What is the tone–semitone pattern for writing major scales?</p> <p>— — — — — — —</p>	<p>Level One Writing Scales</p> <p>What chromatic scale is this?</p> 
<p>Level One Writing Scales</p> <p>How many notes are in a chromatic scale?</p>	<p>Level One Writing Scales</p> <p>On the following notes where would the stems be placed?</p> 

<p>Level One Writing Scales</p> <p>A chromatic scale consists of all the 12 notes found between any note and its octave, all a semitone apart.</p>	<p>Level One Writing Scales</p> <p>A scale is a series of notes arranged alphabetically and consecutively from any note to its octave.</p>
<p>Level One Writing Scales</p> <p>On the left-hand side.</p>	<p>Level One Writing Scales</p> <p>A diatonic scale consists of only seven notes between any note and its octave, for example: CDEFGABC. Each of the seven notes has a different letter name and no letter is repeated or skipped.</p>
<p>Level One Writing Scales</p> <p>Semitone.</p>	<p>Level One Writing Scales</p> <p>False.</p>
<p>Level One Writing Scales</p> <p>F Chromatic Scale.</p>	<p>Level One Writing Scales</p> <p>T T S T T T S.</p>
<p>Level One Writing Scales</p> <p>Upward on the right hand.</p>	<p>Level One Writing Scales</p> <p>12 notes.</p>

<p>Level One Identify Intervals</p> <p>When a semitone occurs between two notes with the same letter-name it is a _____.</p>	<p>Level One Identify Intervals</p> <p>When a semitone occurs between two notes with different letter-names it is a _____.</p>
<p>Level One Identify Intervals</p> <p>Is the following a diatonic or chromatic semitone?</p> 	<p>Level One Identify Intervals</p> <p>What note is a chromatic semitone above F?</p>
<p>Level One Identify Intervals</p> <p>What two names does the note one semitone below B have?</p>	<p>Level One Identify Intervals</p> <p>Identify all the whole tones using only white keys, on the piano.</p>
<p>Level One Identify Intervals</p> <p>What note is a whole tone above G?</p>	<p>Level One Identify Intervals</p> <p>What note is a whole tone below F sharp?</p>
<p>Level One Identify Intervals</p> <p>What is the name for two notes that sound the same but are written differently?</p>	<p>Level One Identify Intervals</p> <p>Is the following a diatonic semitone, a chromatic semitone or a whole tone?</p> <p>G to G sharp</p>

Level One Identify Intervals Diatonic semitone.	Level One Identify Intervals Chromatic semitone.
Level One Identify Intervals F sharp.	Level One Identify Intervals Chromatic.
Level One Identify Intervals C-D, D-E, F-G, G-A, A-B.	Level One Identify Intervals B flat and A sharp.
Level One Identify Intervals E.	Level One Identify Intervals A.
Level One Identify Intervals Chromatic semitone.	Level One Identify Intervals An enharmonic note.

<p>Level One Identify Intervals</p> <p>_____ raises a natural one semitone.</p>	<p>Level One Identify Intervals</p> <p>_____ lowers a sharp one semitone.</p>
<p>Level One Identify Intervals</p> <p>To lower a natural two semitones, use a _____.</p>	<p>Level One Identify Intervals</p> <p>To raise a flat one semitone, use a _____.</p>
<p>Level One Identify Intervals</p> <p>To raise a sharp one semitone, use a _____?</p>	<p>Level One Identify Intervals</p> <p>What is the chromatic semitone above F sharp?</p>
<p>Level One Identify Intervals</p> <p>What note is a whole tone above A?</p>	<p>Level One Identify Intervals</p> <p>What note is a whole tone below A flat?</p>
<p>Level One Identify Intervals</p> <p>Is the following a diatonic semitone, a chromatic semitone, or a whole tone?</p> <p>B to C</p>	<p>Level One Identify Intervals</p> <p>Is the following a diatonic semitone, a chromatic semitone, or a whole tone?</p> <p>D to D flat</p>

Level One Identify Intervals Natural.	Level One Identify Intervals Flat.
Level One Identify Intervals Natural.	Level One Identify Intervals Double flat.
Level One Identify Intervals F double sharp.	Level One Identify Intervals Double sharp.
Level One Identify Intervals G flat.	Level One Identify Intervals B.
Level One Identify Intervals Chromatic semitone.	Level One Identify Intervals Diatonic semitone.

<p>Level One Symbols and Terms</p> <p>A _____ joins two notes of the same pitch.</p>	<p>Level One Symbols and Terms</p> <p>What does the term allegro mean?</p>
<p>Level One Symbols and Terms</p> <p>What term means to play very slow and broad?</p>	<p>Level One Symbols and Terms</p> <p>What does the term legato mean?</p>
<p>Level One Symbols and Terms</p> <p>When notes are played detached it is called?</p>	<p>Level One Symbols and Terms</p> <p>Name and define the following symbol.</p> 
<p>Level One Symbols and Terms</p> <p>What term means to slow down gradually?</p>	<p>Level One Symbols and Terms</p> <p>What does accelerando mean?</p>
<p>Level One Symbols and Terms</p> <p>Define tempo.</p>	<p>Level One Symbols and Terms</p> <p>What is the following symbol?</p> 

<p>Level One Symbols and Terms</p> <p>Lively, fast.</p>	<p>Level One Symbols and Terms</p> <p>Tie.</p>
<p>Level One Symbols and Terms</p> <p>Smooth.</p>	<p>Level One Symbols and Terms</p> <p>Largo.</p>
<p>Level One Symbols and Terms</p> <p>Fermata indicates a pause. The note (or rest) is to be held longer than its normal value.</p>	<p>Level One Symbols and Terms</p> <p>Staccato.</p>
<p>Level One Symbols and Terms</p> <p>Becoming quicker.</p>	<p>Level One Symbols and Terms</p> <p>Ritardando.</p>
<p>Level One Symbols and Terms</p> <p>An accent.</p>	<p>Level One Symbols and Terms</p> <p>A tempo means in time; return to the original tempo after an increase or decrease in tempo.</p>



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 1

EO S215.01 – RECOGNIZE RHYTHM

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Rhythm worksheet located at Attachment A for each cadet.

Complete the Rhythm worksheet to create an answer key. Photocopy the answer key for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TPs 1–4 to introduce the subject of time signatures and triplets to the cadets.

A practical activity was chosen for TP 5 as it is an interactive way to have the cadets review time signatures and triplets in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have recognized rhythm to include simple and compound time signatures, and triplets.

IMPORTANCE

It is important for cadets to be able to recognize rhythm as it is a building block to music. Rhythm is the structure that gives melody its shape and feel. Understanding these concepts and being able to recognize them in music will assist cadets in becoming better musicians.

Teaching Point 1**Explain time signatures.**

Time: 5 min

Method: Interactive Lecture

TIME SIGNATURES

Time signatures are used to indicate the pulses or beats of a piece of music. Some beats are stronger than others. The stronger beat is referred to as an accent beat.

Beats are grouped into twos, threes, or fours. Each group is called a measure, with the first beat of each measure being the accent beat. A vertical line is placed on the staff immediately before the strongest accent to show its position. The vertical line is called a bar line. A double bar line is used at the end of a piece of music.

The Function of the Upper Figure

The upper figure of the time signature indicates the number of beats in a measure.

The Function of the Lower Figure

The lower figure indicates what kind of note receives one beat. The lower figure can be 1, 2, 4, 8, or 16 to indicate the relative lengths of the notes in the use of the piece.



The lower figure will always be equal to a note value, for example:

- 1 = whole note,
- 2 = half note,
- 4 = quarter note,
- 8 = eighth note, and
- 16 = sixteenth note.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS:**

- Q1. What does the upper figure in a time signature indicate?
- Q2. If the lower figure is a 4, what type of note receives the beat?
- Q3. Which beat of the measure is the accented beat?

ANTICIPATED ANSWERS:

- A1. The upper figure in a time signature indicates the number of beats in a measure.
- A2. If the lower figure is a 4, a quarter note receives the beat.
- A3. The first beat of the measure is the accented beat.

Teaching Point 2**Define simple time.**

Time: 5 min

Method: Interactive Lecture

SIMPLE TIME

In simple time, the top figure of the time signature indicates how many beats there are in each measure and the lower figure indicates what kind of note represents one beat. The top figure is usually 2, 3, or 4. The lower figure can be 1, 2, 4, 8, or 16 which directly relates to the note values of a whole note, half note, quarter note, eighth note, and sixteenth note.



Metric accent. Metric accent is the pattern of strong and weak beats within a measure.

Simple Duple

In simple time, when the top number is 2, simple duple time is indicated. In simple duple time there are two pulses of the same duration in each bar. Simple duple time has a metric accent of STRONG–WEAK.

Simple Triple

In simple time, when the top number is 3, simple triple time is indicated. In simple triple time there are three pulses of the same duration in each bar. Simple triple time has a metric accent of STRONG–WEAK–WEAK.

Simple Quadruple

In simple time, when the top number is 4, simple quadruple time is indicated. In simple quadruple time there are four pulses of the same duration in each bar. Simple quadruple time has a metric accent of STRONG–WEAK–MEDIUM–WEAK.

CONFIRMATION OF TEACHING POINT 2**QUESTIONS:**

- Q1. What numbers are typically used for the upper figure of a time signature in simple time?
- Q2. What is metric accent?
- Q3. What is the metric accent of simple quadruple time?

ANTICIPATED ANSWERS:

- A1. The upper figure of a time signature in simple time is usually a 2, 3, or 4.
- A2. Metric accent is the pattern of strong and weak beats within a measure.
- A3. Simple quadruple time has a metric accent of STRONG–WEAK–MEDIUM–WEAK.

Teaching Point 3**Define compound time.**

Time: 10 min

Method: Interactive Lecture

COMPOUND TIME

The difference between simple and compound time is that in simple time each beat has a two-pulse rhythm while in compound time each beat has a three-pulse rhythm. In compound time, a dotted note receives the beat.

Compound Duple

In compound time, when the top number is 6, compound duple time is indicated. In compound duple time, there are two dotted pulses of the same duration in each bar. Compound duple time has a metric accent of STRONG–WEAK.

Compound Triple

In compound time, when the top number is 9, compound triple time is indicated. In compound triple time, there are three pulses of the same duration in each bar. Compound triple time has a metric accent of STRONG–WEAK–WEAK.

Compound Quadruple

In compound time, when the top number is 12, compound quadruple time is indicated. In compound quadruple time, there are four pulses of the same duration in each bar. Compound quadruple time has a metric accent of STRONG–WEAK–MEDIUM–WEAK.

CONFIRMATION OF TEACHING POINT 3**QUESTIONS:**

- Q1. What is the difference between simple and compound time?
- Q2. Which number is used as the upper figure of a time signature in compound triple time?
- Q3. What is the metric accent of compound duple time?

ANTICIPATED ANSWERS:

- A1. The difference between simple and compound time is that in simple time each beat has a two-pulse rhythm while in compound time each beat has a three-pulse rhythm.
 - A2. The upper figure of a time signature in compound triple time is 9.
 - A3. The metric accent of compound duple time is STRONG–WEAK.
-

Teaching Point 4**Define triplets.**

Time: 5 min

Method: Interactive Lecture

A triplet is made up of three notes with the same note value. Above the notes there is a bracket and a number three which identifies the group as a triplet.



Figure 1 Eighth Note Triplet

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

A triplet is a group of three notes of equal value which take place in the time that two notes of the same value would normally occur.



Triplets sometimes occur without the bracket. They are indicated by a number three above or below the notes.

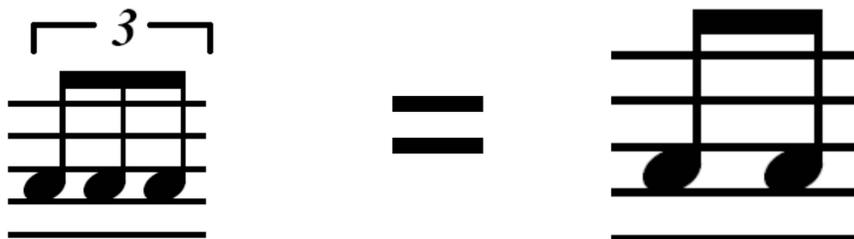


Figure 2 Triplet Comparison

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

When counting triplets the mnemonic 'tri-pl-et' is used. The syllables are split over the three note values such as TRI-PL-ET. When counting a group of triplets, the first syllable may be replaced with the beat on which the triplet occurs. For example, ONE-PL-ET, TWO-PL-ET, etc.

A triplet is a rhythmic value which is not normally found in a time signature. Due to this, triplets only occur in simple time signatures. In compound time, every beat has a three-pulse subdivision so it seems that every beat is made up of a triplet. Notes in compound time are not written as a triplet.

CONFIRMATION OF TEACHING POINT 4

QUESTIONS:

- Q1. What is a triplet?
- Q2. How is a triplet written?
- Q3. Are there triplets in compound time?

ANTICIPATED ANSWERS:

- A1. A triplet is a group of three notes of equal value that occur in the space where two notes of the same value normally occur.
- A2. Triplets are written with a bracket and a number three written over them.
- A3. No, triplets do not exist in compound time.

Teaching Point 5

Have the cadets complete a worksheet on rhythm.

Time: 10 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets recognize rhythm.

RESOURCES

- Rhythm worksheet located at Attachment A, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Rhythm worksheet to each cadet.
2. Have the cadets complete the Rhythm worksheet.
3. Distribute the answer key for the Rhythm worksheet to each cadet.
4. Have the cadets exchange worksheets with each other and correct the worksheet as a group.
5. Have the cadets return the worksheet to the owner.
6. Debrief the cadets on the worksheet.
7. Have the cadets review their results and hand in the worksheet.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 5

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' completion of the worksheet will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 2.

CLOSING STATEMENT

Rhythm gives melody its shape and feel; it is the structure of music. Being able to recognize and apply rhythm assists cadets in becoming better musicians.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

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Rhythm

1. Draw a line from the type of time signature to the example.

Simple Duple



Compound Triple



Compound Quadruple



Simple Triple



Compound Duple



Simple Quadruple



2. Add bar lines where appropriate. Write the counting below the notes.



3. Add bar lines where appropriate. Write the counting below the notes.



4. Add bar lines where appropriate. Write the counting below the notes.



5. Add bar lines where appropriate. Write the counting below the notes.



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SECTION 2

EO S215.02 – IDENTIFY INTERVALS BY DISTANCE

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Identify Intervals by Distance worksheet located at Attachment A for each cadet.

Complete each worksheet to create an answer key. Photocopy the answer key for each cadet.

PRE-LESSON ASSIGNMENT

Have the cadets bring their Paper Example of a Keyboard handout.

APPROACH

An interactive lecture was chosen for TPs 1–3 to introduce the subject of scale degrees and intervals to the cadets.

A practical activity was chosen for TP 4 as it is an interactive way to have the cadets review the scale degrees and identify intervals in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have identified intervals by distance.

IMPORTANCE

It is important for cadets to be able to identify intervals by distance as intervals are the basic building blocks of melody. Throughout the cadet's experience with music, melody will play an important part. Being able to identify intervals by distance makes it easier to communicate about music and to play music.

Teaching Point 1**Explain the degrees of a scale using Roman numerals.**

Time: 5 min

Method: Interactive Lecture

All diatonic scales have eight notes. Sometimes it is more important to identify which note of the scale is being discussed as opposed to the specific name of the note of the scale. Because of this, the notes of a scale are sometimes referred to by scale degree.



Scale degree. A numerical value assigned to each note of a scale. Numbers start at 1 and increase for each successive note in the scale. A major scale has eight scale degrees.

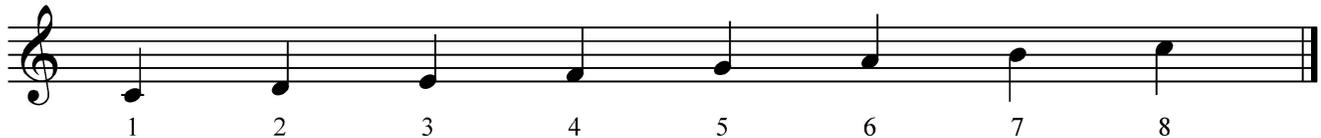


Figure 1 Scale Degrees of C Major Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Scale degrees can also be expressed using Roman numerals. The Roman numeral would replace the number of the scale degree. Roman numerals are used because they can be written in uppercase and in lowercase.

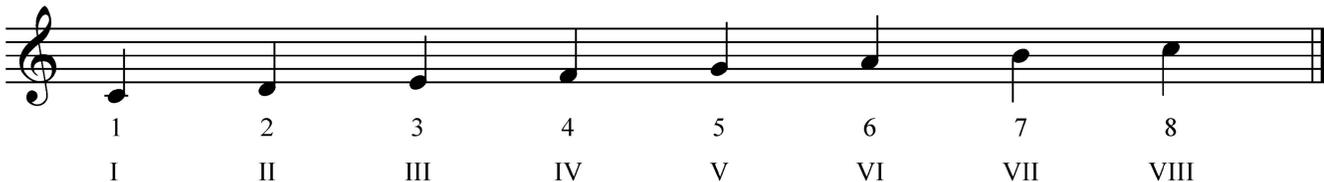


Figure 2 Scale Degrees in Roman Numerals of C Major Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS:**

- Q1. How are scale degrees expressed?
 Q2. Why are Roman numerals used rather than numbers?

ANTICIPATED ANSWERS:

- A1. Scale degrees can be expressed as numbers or as Roman numerals.
 A2. Roman numerals are used because they can be used in uppercase and lowercase.

Teaching Point 2**Explain the degrees of a scale using scale degree names.**

Time: 5 min

Method: Interactive Lecture

In addition to expressing degrees of a scale with a number or by using Roman numerals, the technical names for each degree of the scale can be used. The technical names are derived from Latin words that describe the relationships between the notes of the scale and the tonic note.

Scale Degree	Roman Numeral	Technical Name	Meaning
1	I	Tonic	The first note of a scale.
2	II	Supertonic	The Latin word "super" means above: the note above the tonic.
3	III	Mediant	The Latin word "medius" means middle: the middle note between the tonic and the dominant.
4	IV	Subdominant	The Latin word "sub" means under: the note under the dominant.
5	V	Dominant	The Latin word "dominus" means master. The fifth note of a scale.
6	VI	Submediant	The Latin words "sub" means under and "medius" means middle: the note under the tonic and between the tonic and the dominant.
7	VII	Leading Note	The leading note is always a semitone below the tonic and leads to the tonic.
8	VIII	Octave	The Latin word "octas" means eight: the note which is eight notes above the tonic.

Figure 3 Scale Degree Technical Name Chart

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 2**QUESTIONS:**

- Q1. From which language are the technical names for notes derived?
- Q2. Which two scale degrees do not have Latin names?
- Q3. What are the technical names for the notes that are between the tonic and the dominant?

ANTICIPATED ANSWERS:

- A1. The technical names for notes are derived from Latin.
- A2. The tonic and the leading note do not have Latin names.
- A3. The mediant and the submediant are the technical names for the notes between the tonic and the dominant.

Teaching Point 3**Explain how to determine the distance of an interval.**

Time: 5 min

Method: Interactive Lecture

Melody and harmony are created by combining notes. The distance between notes is called an interval. Intervals can either be harmonic—the notes happen at the same time, or melodic—the notes happen one after the other.

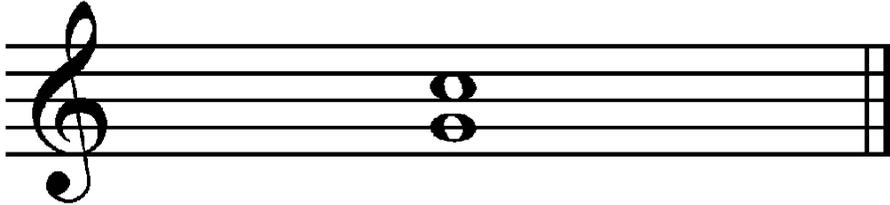


Figure 4 Harmonic Interval

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

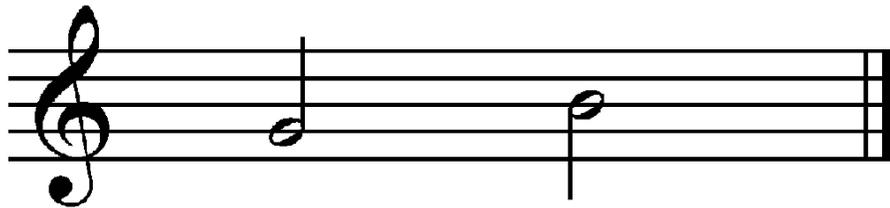


Figure 5 Melodic Interval

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The distance of an interval is measured by counting how many letters of the musical alphabet are used to create the interval; this includes the starting and ending pitches. Distance can be counted going up—ascending, or going down—descending.

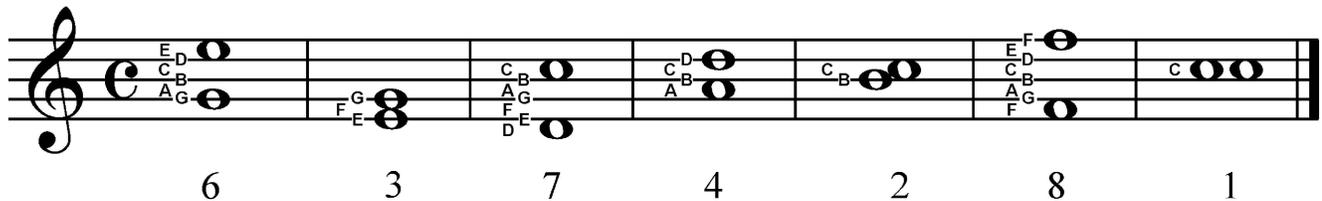


Figure 6 Number of Letters From the Musical Alphabet Used in an Interval

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The distance is expressed as a number within a sequence and always as a cardinal number (eg, 2nd, 3rd, 4th). The only exception to this is an interval with a distance of one; it is called a unison. An interval with a distance of eight is often called an octave.

CONFIRMATION OF TEACHING POINT 3

Write the two notes in each question on a staff.

QUESTIONS:

- Q1. What is the distance between C and G?
Q2. What is the distance between A and B?
Q3. What is the distance between F and D?

ANTICIPATED ANSWERS:

- A1. The distance is a 5th.
A2. The distance is a 2nd.
A3. The distance is a 6th.

Teaching Point 4

Have the cadets complete a worksheet on intervals.

Time: 20 min

Method: Practical Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets identify intervals by distance.

RESOURCES

- Paper example of a keyboard,
- Identify Intervals by Distance worksheet located at Attachment A, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Identify Intervals by Distance worksheet to each cadet.
2. Divide the cadets into pairs.
3. Have the first cadet answer a question on the worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.

4. Have the second cadet answer a question on the worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
5. Repeat Steps 3 and 4 until the worksheet is complete.
6. Collect the Identify Intervals by Distance worksheet.
7. Distribute the answer key for the Identify Intervals by Distance worksheet to each cadet.



The answer key will act as a study aid for the cadets.



Review each cadet's result on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 4

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' completion of the worksheet will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 2.

CLOSING STATEMENT

Melody is an important part of music and intervals are the basic building blocks of melody. Being able to identify intervals by distance will improve the ability of a cadet to communicate about the music they play.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

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Identify Intervals by Distance

1. Complete the following chart.

Scale	Scale Degree	Note Name	Degree Name
	1	F	Tonic
D major		A	
C major	3		Mediant
Ab major		Db	Subdominant
	5	Eb	
C major		A	Submediant
D major	7		Leading tone
Eb major		Eb	Octave

2. Identify the distance of each interval.

3. Identify the distance of each interval.

4. Write the following harmonic intervals.

6th 2nd 3rd 4th 5th

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SECTION 3

EO S215.03 – WRITE SCALES

Total Time:

80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Create a set of dice located at Attachment A for each pair of cadets.

Photocopy the Write Minor Scales worksheet located at Attachment B for each cadet.

Complete the worksheet to create an answer key. Photocopy the answer key for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TPs 1–4 to introduce the subject of minor scales to the cadets.

A demonstration and performance was chosen for TP 5 as it allows the instructor to explain and demonstrate writing minor scales, using the tone-semitone structure, while providing an opportunity for the cadets to practice writing minor scales, using the tone-semitone pattern under supervision.

A practical activity was chosen for TP 6 as it is an interactive way to have the cadets practice writing minor scales in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have written natural minor and harmonic minor scales.

IMPORTANCE

It is important for cadets to write minor scales as they can be the basic foundation for melody and harmony. An understanding of how minor scales are written will assist the cadets as they play scales as part of EO SIM17.02 (Play Music Proficiency Scales and / or Rudiments).

Teaching Point 1**Define a natural minor scale.**

Time: 5 min

Method: Interactive Lecture



Diatonic scale. A scale with eight notes which have a relationship to the starting pitch, called the tonic. A major scale is a type of diatonic scale.

Scales have previously been defined as being chromatic or diatonic. One form of a diatonic scale is the major scale. Another type of diatonic scale is the natural minor scale.

The starting pitch of a natural minor scale is found by identifying the submediant of a major scale by establishing the sixth scale degree. The remaining seven notes of the scale are filled in, adopting any accidentals that were used in the major scale. As no notes are altered from the major scale, it is called the natural minor scale.

The natural minor scale and the major scale have a strong relationship and are referred to as being related: a natural minor scale is called the relative natural minor of a major scale. A natural minor scale has the same key signature as its relative major scale.



To find the relative minor scale of a major scale, count up six note names. Check the key signature to see if the note is being affected by an accidental (eg, in D Flat major, the sixth note is a B Flat).

To find the relative major scale of a minor scale, count up three note names. Check the key signature to see if the note is being affected by an accidental.

The natural minor scale can be described as having a folk-song or ancient sound.



Play a natural minor scale on a keyboard or primary instrument.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS:**

- Q1. What type of scale is a natural minor scale: diatonic or chromatic?
- Q2. What degree of the major scale is the natural minor scale built on?
- Q3. What is the relationship between natural minor scales and major scales?

ANTICIPATED ANSWERS:

- A1. The natural minor scale is a type of diatonic scale.
- A2. The natural minor scale is built on the sixth scale degree of the major scale, also called the submediant.
- A3. Natural minor scales and major scales are related because they share the same key signature.

Teaching Point 2**Define a harmonic minor scale.**

Time: 5 min

Method: Interactive Lecture

A variation of the natural minor scale is the harmonic minor scale.

The starting pitch of a harmonic minor scale is found by identifying the submediant of a major scale. The remaining seven notes of the scale are filled in by adopting any accidentals that were used in the major scale, with the seventh scale degree raised by a semitone. The harmonic minor scale gets its name because it is the scale that composers use to create harmony for a melody which is written in the minor mode.

Like the natural minor scale, the harmonic minor scale and the major scale have a strong relationship and are referred to as being related: a harmonic minor scale is called the relative harmonic minor of a major scale (eg, G harmonic minor is the relative harmonic minor of B Flat major).



A harmonic minor scale is a natural minor scale with the seventh scale degree raised by a semitone.



Play a harmonic minor scale on a keyboard or primary instrument. Compare the sound of the scale to the natural minor scale.

CONFIRMATION OF TEACHING POINT 2**QUESTIONS:**

- Q1. The harmonic minor scale is a variation of which other scale?
- Q2. How did the harmonic minor scale get its name?
- Q3. What is the difference between the harmonic minor scale and the natural minor scale?

ANTICIPATED ANSWERS:

- A1. The harmonic minor scale is a variation of the natural minor scale.
- A2. The harmonic minor scale is the scale that composers use to create harmony for a melody which is written in the minor mode.
- A3. The harmonic minor scale is the natural minor scale with the seventh scale degree raised by a semitone.

Teaching Point 3**Explain stem direction.**

Time: 5 min

Method: Interactive Lecture

Notes shorter in duration than the half note have stems. To make music look organized, there are rules about the direction of the stem when it is written on a staff. These rules are easy to remember and should always be employed when writing music.

If the note is placed on the third space or higher on the staff, the direction of the stem is down on the left side. If the note is placed on the second space or lower on the staff, the direction of the stem is up on the right side.

If the note is placed on the third line of the staff, the stem may go up or down. The direction used should match the other notes in the measure. If there are more notes with the stem in a downward direction, the stem of a note placed on the middle line should be placed in a downward direction. If there are more notes with the stem in an upward direction, the stem of a note placed on the middle line should be placed in an upward direction.

The length of the stem is equal to the distance from a note to its octave. In the treble clef, the first line is E. When writing an E, the stem would move up from the first line to the fourth space. In the treble clef, the fourth space is also E.

When notes are beamed, the direction of the stem is based on the note furthest away from the middle line. If the majority of the notes may be above or below the middle line, the note furthest away from the middle line dictates the direction of the stem.

CONFIRMATION OF TEACHING POINT 3

QUESTIONS:

- Q1. Which direction does the stem go if the note is on the fifth line of the staff?
- Q2. How is stem direction decided if the note is on the third (middle) line of the staff?
- Q3. Explain how stem direction is determined when a group of notes are beamed?

ANTICIPATED ANSWERS:

- A1. If the note is on the fifth line of the staff, the stem would be in a downward direction.
- A2. It is dependent on the direction of the majority of notes in the measure.
- A3. The note that is furthest away from the third (middle) line dictates the direction of the stem for the group.

Teaching Point 4

Explain the tone-semitone pattern for writing natural and harmonic minor scales.

Time: 10 min

Method: Interactive Lecture

TONE-SEMITONE PATTERN OF A NATURAL MINOR SCALE

The tone-semitone pattern of a major scale is T, T, S, T, T, T, S. Since the major scale and the natural minor scale are closely related, so is the tone-semitone pattern for each scale.

The submediant of C major is A; therefore, the relative natural minor of C major is A natural minor.



Have an A natural minor scale and a copy of a keyboard illustrated on the board. Have the cadets use a copy of a keyboard available for reference.

Examine the interval between scale degrees 1 and 2 of a natural minor scale. The distance between A and B is two semitones, or one whole tone.

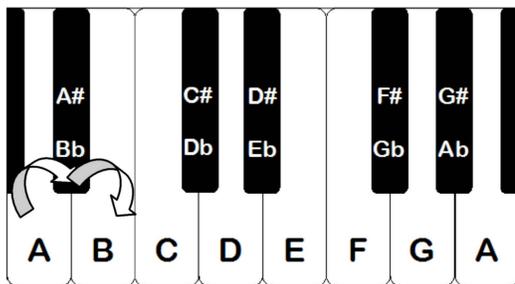


Figure 1 Distance Between A and B

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 2 and 3 of a natural minor scale. The distance between B and C is one semitone.

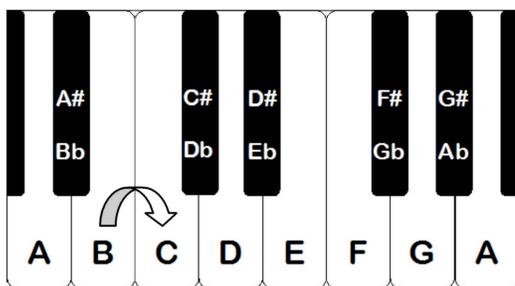


Figure 2 Distance Between B and C

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 3 and 4 of a natural minor scale. The distance between C and D is two semitones or one whole tone.

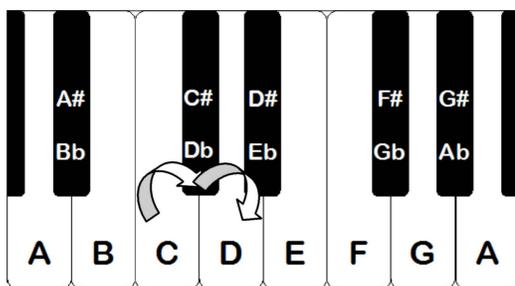


Figure 3 Distance Between C and D

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 4 and 5 of a natural minor scale. The distance between D and E is two semitones or one whole tone.

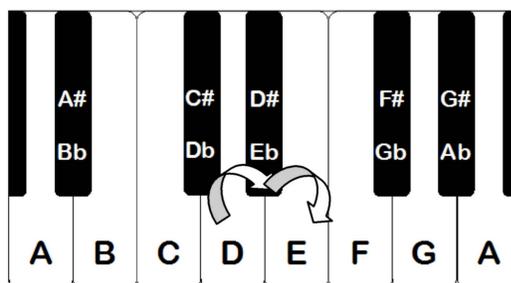


Figure 4 Distance Between D and E

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 5 and 6 of a natural minor scale. The distance between E and F is one semitone.

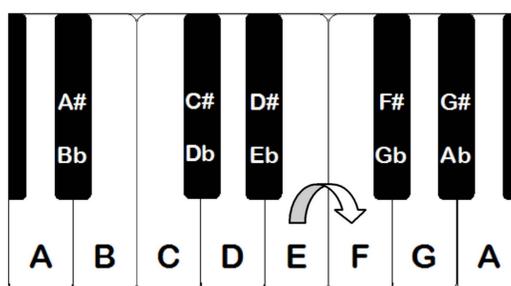


Figure 5 Distance Between E and F

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 6 and 7 of a natural minor scale. The distance between F and G is two semitones or one whole tone.

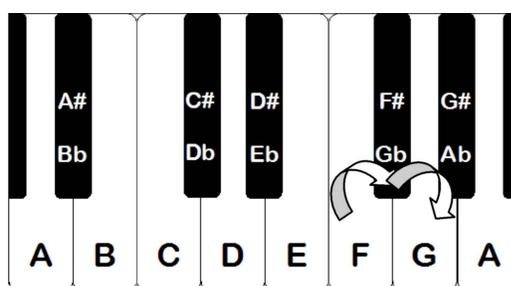


Figure 6 Distance Between F and G

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examine the interval between scale degrees 7 and 8 of a natural minor scale. The distance between G and A is two semitones or one whole tone.

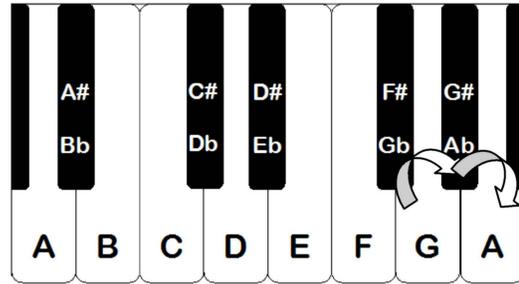


Figure 7 Distance Between G and A

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Examining the A minor scale, the tone-semitone pattern can be identified as T, S, T, T, S, T, T.

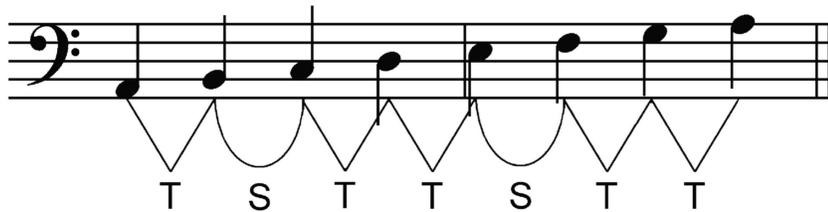


Figure 8 Tone-Semitone Pattern for the A Natural Minor Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The tones and semitones have shifted within the pattern; they occur in the same order but start at a different point of the pattern. This relationship means that the natural minor scale is a mode of the major scale.



Mode. The series of scales developed in Ancient Greece. Modes are developed by arranging the tone-semitone pattern of the major scale. The most common modes are the Ionian Mode (major scale) and the Aeolian Mode (natural minor scale).

The seventh degree of a natural minor scale is called the subtonic. Unlike the leading note in a major scale, the seventh degree of a natural minor scale is a whole tone below the tonic.

-tone-semitone Pattern for a Harmonic Minor Scale

The only difference between the harmonic minor scale and natural minor scale is that the seventh degree of the scale has been raised to create a leading note. The addition of the extra semitone needs to be reflected in the tone-semitone pattern but since the last interval of the natural minor scale is already a tone, there needs to be some way to write an interval which is greater than a whole tone. This can be done by writing TS; the interval can also be written as T1/2.

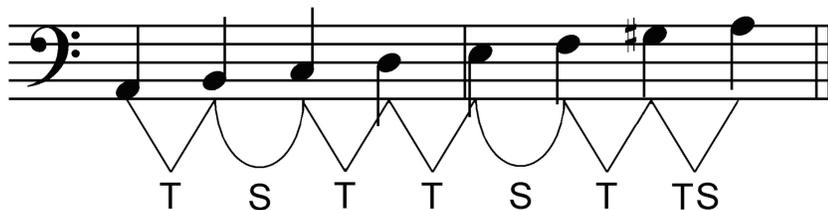


Figure 9 Tone-Semitone Pattern for the A Harmonic Minor Scale

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The tone-semitone pattern for a harmonic minor scale is T, S, T, T, S, T, TS.

CONFIRMATION OF TEACHING POINT 4

QUESTIONS:

- Q1. What are the two common modes?
 Q2. What is the tone-semitone pattern for a natural minor scale?
 Q3. What is the tone-semitone pattern for a harmonic minor scale?

ANTICIPATED ANSWERS:

- A1. The most common modes are the Ionian Mode (major scale) and the Aeolian Mode (natural minor scale).
 A2. The tone-semitone pattern for a natural minor scale is T, S, T, T, S, T, T.
 A3. The tone semitone pattern for a harmonic minor scale is T, S, T, T, S, T, TS.

Teaching Point 5

Demonstrate and have the cadets write natural and harmonic minor scales using the tone-semitone pattern.

Time: 15 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor cadet performance.

Natural Minor Scale

To write a natural minor scale:

1. Write the starting pitch on a piece of manuscript paper.
2. Using the paper example of a keyboard, raise the pitch by one whole tone.
3. Write the second pitch on the piece of manuscript paper.
4. Using the paper example of a keyboard, raise the pitch of the second note by one semitone.
5. Write the third pitch on the piece of manuscript paper.
6. Using the paper example of a keyboard, raise the pitch of the third note by one whole tone.
7. Write the fourth pitch on the piece of manuscript paper.
8. Using the paper example of a keyboard, raise the pitch of the fourth note by one whole tone.
9. Write the fifth pitch on the piece of manuscript paper.

10. Using the paper example of a keyboard, raise the pitch of the fifth note by one semitone.
11. Write the sixth pitch on the piece of manuscript paper.
12. Using the paper example of a keyboard, raise the pitch of the sixth note by one whole tone.
13. Write the seventh pitch on the piece of manuscript paper.
14. Using the paper example of a keyboard, raise the pitch of the seventh note by one whole tone.
15. Write the eighth pitch on the piece of manuscript paper.



The eighth pitch and the starting pitch should be the same note name.

Harmonic Minor Scale

To write a harmonic minor scale:

1. Write the starting pitch on the piece of manuscript paper.
2. Using the paper example of a keyboard, raise the pitch by one whole tone.
3. Write the second pitch on the piece of manuscript paper.
4. Using the paper example of a keyboard, raise the pitch of the second note by one semitone.
5. Write the third pitch on the piece of manuscript paper.
6. Using the paper example of a keyboard, raise the pitch of the third note by one whole tone.
7. Write the fourth pitch on the piece of manuscript paper.
8. Using the paper example of a keyboard, raise the pitch of the fourth note by one whole tone.
9. Write the fifth pitch on the piece of manuscript paper.
10. Using the paper example of a keyboard, raise the pitch of the fifth note by one semitone.
11. Write the sixth pitch on the piece of manuscript paper.
12. Using the paper example of a keyboard, raise the pitch of the sixth note by one whole tone.



It may be necessary to use a double sharp to name the seventh note.

13. Write the seventh pitch on the piece of manuscript paper.
14. Using the paper example of a keyboard, raise the pitch of the seventh note by three semitones (whole tone and a half or whole tone and a semitone).
15. Write the eighth pitch on the piece of manuscript paper.



The eighth pitch and the starting pitch should be the same note name.

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of this activity is to have the cadets write natural minor and harmonic minor scales.

RESOURCES

- Paper example of a keyboard,
- Manuscript paper,
- Key Die and Natural / Harmonic Die located at Attachment A, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

1. Divide the cadets into pairs.
2. Distribute a set of dice to each group of cadets.
3. Have the first cadet roll both dice. A key and a type of minor scale will be shown on the dice. For the key die, the key facing down is the one that has been rolled.
4. Have the second cadet write the scale indicated, using their choice of clef, on the manuscript paper.
5. Have the first cadet check the second cadet's work, assist if necessary and give praise.
6. Repeat Steps 3–5, alternating cadets. Repeat as many times as time allows.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 5

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 6**Have the cadets complete a worksheet on writing minor scales.**

Time: 30 min

Method: Practical Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets write natural minor and harmonic minor scales using the tone-semitone patterns.

RESOURCES

- Paper copy of a keyboard,
- Write Minor Scales worksheet located at Attachment B, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Write Minor Scales worksheet to each cadet.
2. Divide the cadets into pairs.
3. Have the first cadet answer a question on the worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
4. Have the second cadet answer a question on the worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
5. Repeat Steps 3 and 4 until the worksheet is complete.
6. Collect the Write Minor Scales worksheet.
7. Distribute the answer key for the Write Minor Scales worksheet to each cadet.



The answer key will act as a study aid for the cadets.



Review each cadet's results on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 6

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in writing scales will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 2.

CLOSING STATEMENT

Those cadets who are able to write minor scales will find it easier to play them in support of EO SIM17.02 (Play Scales and / or Rudiments). In addition, minor scales can be used as the basis for the melodies seen in further music training activities.

INSTRUCTOR NOTES / REMARKS

This EO shall be scheduled as two consecutive periods.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

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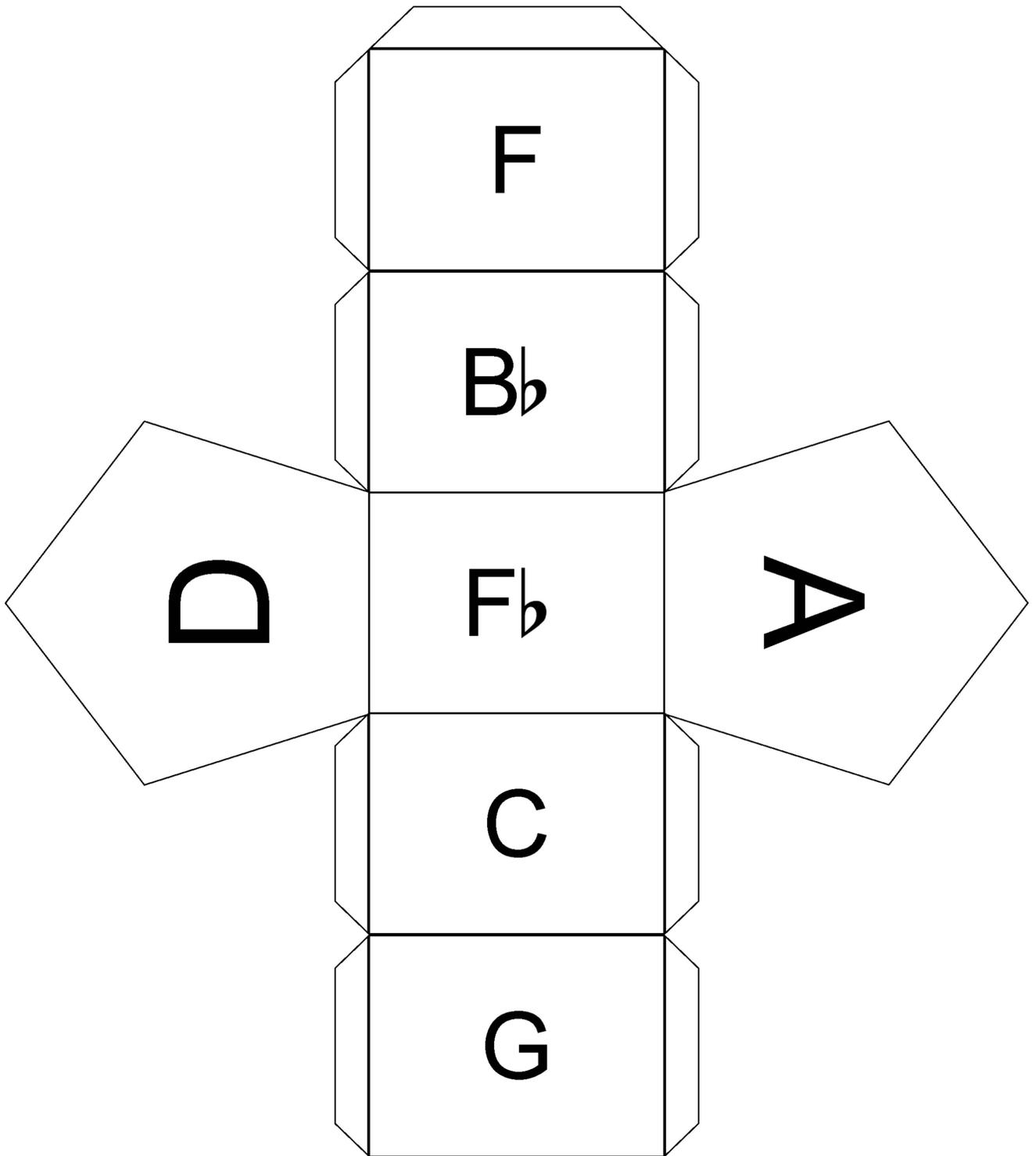


Figure A-1 Key Die

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

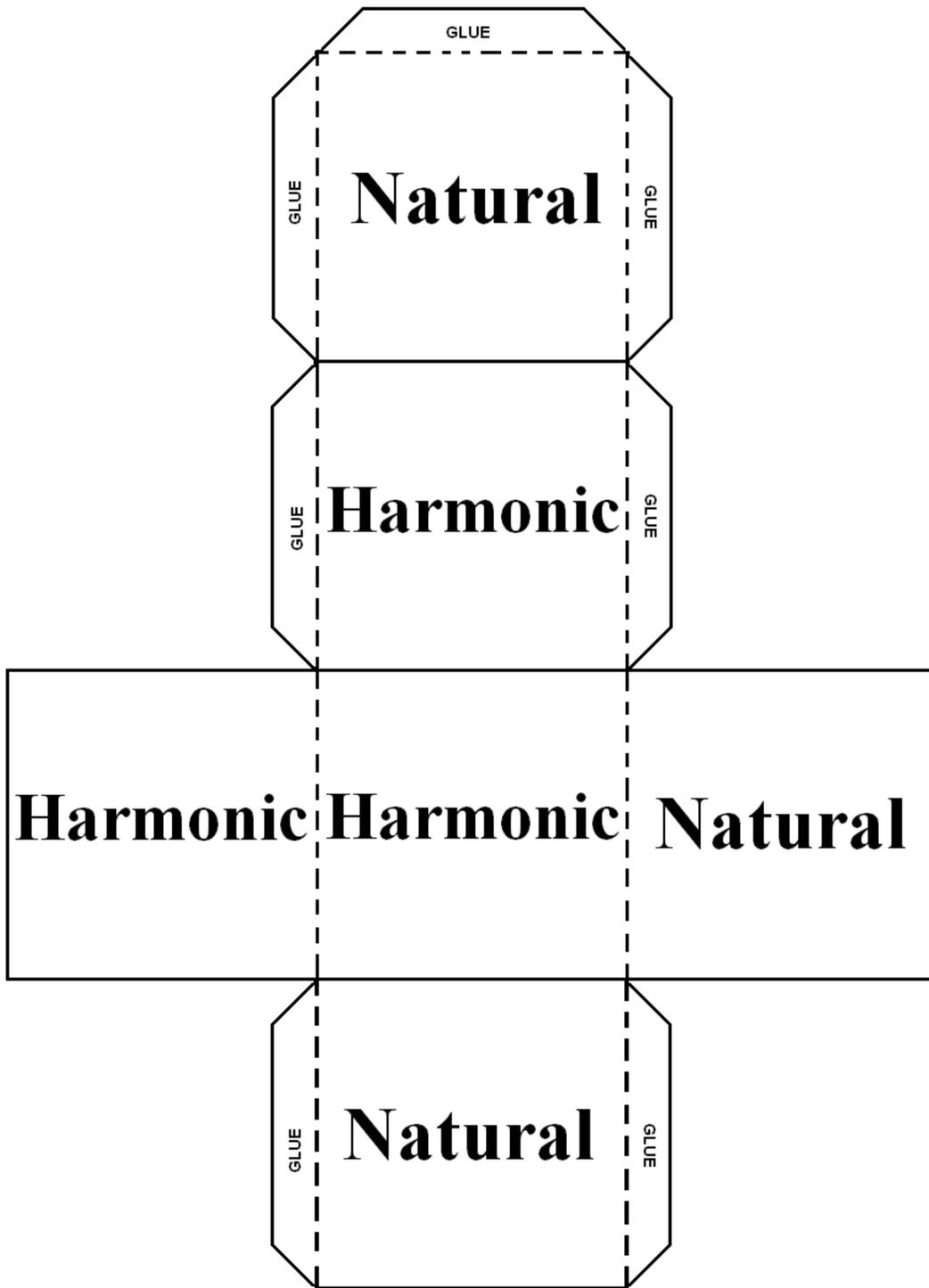


Figure A-2 Natural / Harmonic Die

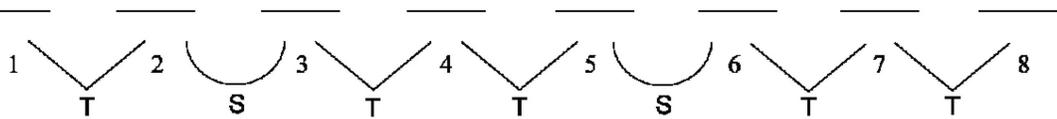
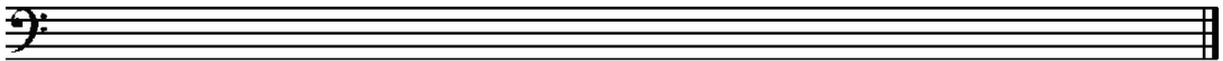
Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Cadet Name: _____

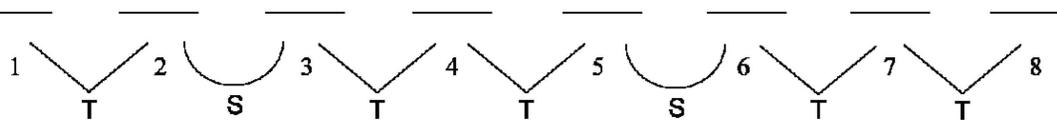
Write Minor Scales

1. Write the following natural minor scales using the tone-semitone pattern in quarter notes.

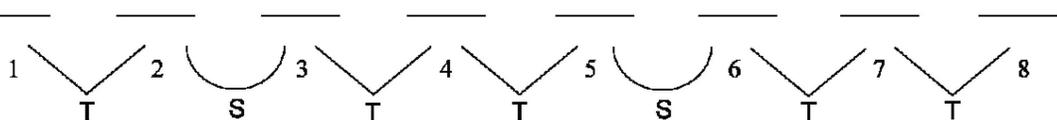
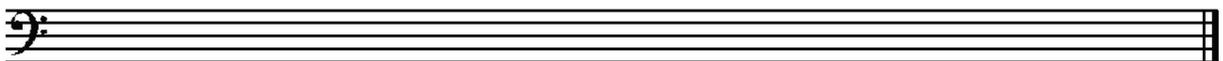
a. A natural minor:



b. Bb natural minor:

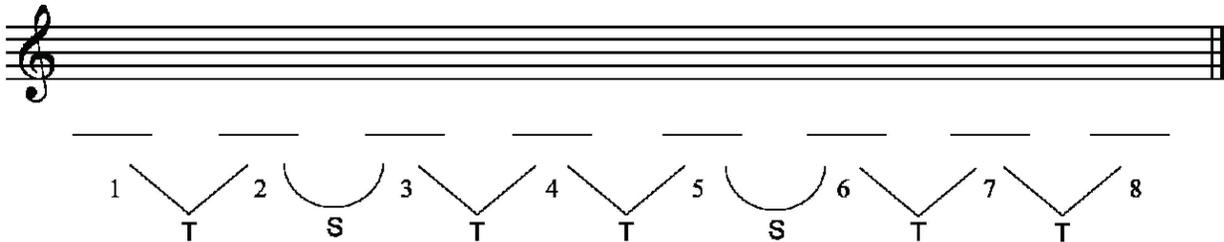


c. D natural minor:



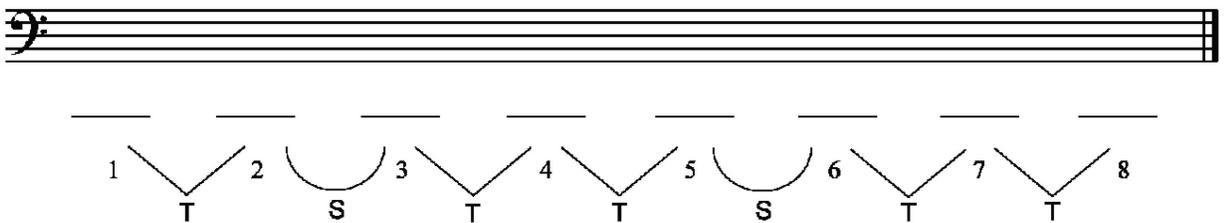
2. Write the following harmonic minor scales using the tone-semitone pattern in quarter notes.

a. F harmonic minor:



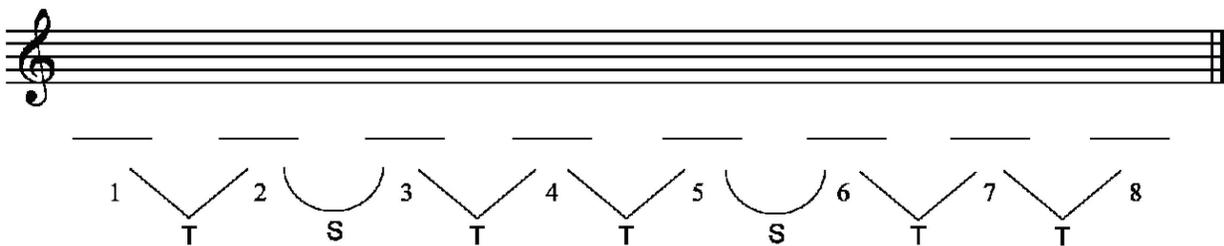
A musical staff with a treble clef and a key signature of one flat (F major). Below the staff is an interval diagram for an eight-note scale. The notes are numbered 1 through 8. The intervals between notes are: 1 to 2 (Tone, T), 2 to 3 (Semitone, S), 3 to 4 (Tone, T), 4 to 5 (Tone, T), 5 to 6 (Semitone, S), 6 to 7 (Tone, T), and 7 to 8 (Tone, T).

b. D harmonic minor:



A musical staff with a bass clef and a key signature of two sharps (D major). Below the staff is an interval diagram for an eight-note scale. The notes are numbered 1 through 8. The intervals between notes are: 1 to 2 (Tone, T), 2 to 3 (Semitone, S), 3 to 4 (Tone, T), 4 to 5 (Tone, T), 5 to 6 (Semitone, S), 6 to 7 (Tone, T), and 7 to 8 (Tone, T).

c. G harmonic minor:



A musical staff with a treble clef and a key signature of one sharp (G major). Below the staff is an interval diagram for an eight-note scale. The notes are numbered 1 through 8. The intervals between notes are: 1 to 2 (Tone, T), 2 to 3 (Semitone, S), 3 to 4 (Tone, T), 4 to 5 (Tone, T), 5 to 6 (Semitone, S), 6 to 7 (Tone, T), and 7 to 8 (Tone, T).

3. Add an accidental(s) to make the following natural minor scale a harmonic minor scale.



A musical staff with a treble clef and a key signature of no sharps or flats (C major). The scale is written in quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The notes are all natural.



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 4

EO S215.04 – WRITE SCALES USING KEY SIGNATURES

Total Time:

160 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Circle of Fifths—Blank handout and the Circle of Fifths handout located at Attachment A for each cadet.

Ensure an adequate supply of manuscript paper is available for the cadets.

Photocopy the Major Scales With Key Signatures worksheet located at Attachment B for each cadet.

Photocopy the Minor Scales With Key Signatures worksheet located at Attachment C for each cadet.

Complete the worksheets to create answer keys. Photocopy the answer keys for each cadet.

Photocopy and cut out the Connect Four game board and questions located at Attachment D for each pair of cadets.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TPs 1, 2, 4 and 6 to introduce to the cadets the methods related to writing scales.

A demonstration and performance was chosen for TPs 3 and 5 as it allows the instructor to explain and demonstrate writing scales while providing an opportunity for the cadets to practice writing scales under supervision.

A game was chosen for TP 7 as it is a fun and challenging way to confirm the cadets' knowledge of writing scales using key signatures.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall write scales using key signatures.

IMPORTANCE

It is important for cadets to write scales and apply them to music. The process of playing scales and music becomes easier if a cadet understands the scales associated with key signatures.

Teaching Point 1**Explain the circle of fifths.**

Time: 25 min

Method: Interactive Lecture

The circle of fifths shows the relationship of one key to another by the number of sharps or flats in the key signature and the order in which the sharps and flats occur.

The circle of fifths is divided like a pie. Each slice contains a major key, the key signature related to that major key, and the relative minor key of the major key. There are 12 different major keys; therefore there are 12 slices in the circle of fifths.

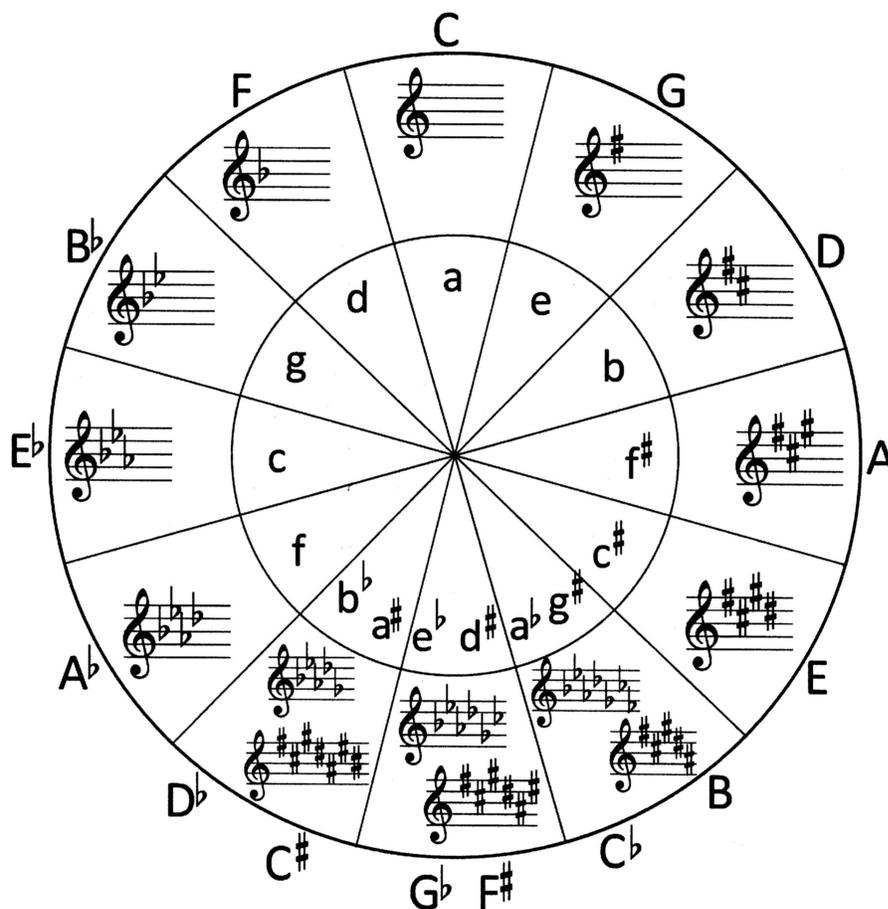


Figure 1 Circle of Fifths

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The circle of fifths gets its name because in order to move clockwise around the circle, an interval of a 5th is used.

In addition to being divided into 12 slices, the circle of fifths is essentially divided into two portions. The right portion of the circle contains all the keys that use sharps. The left portion of the circle contains all the keys that use flats.

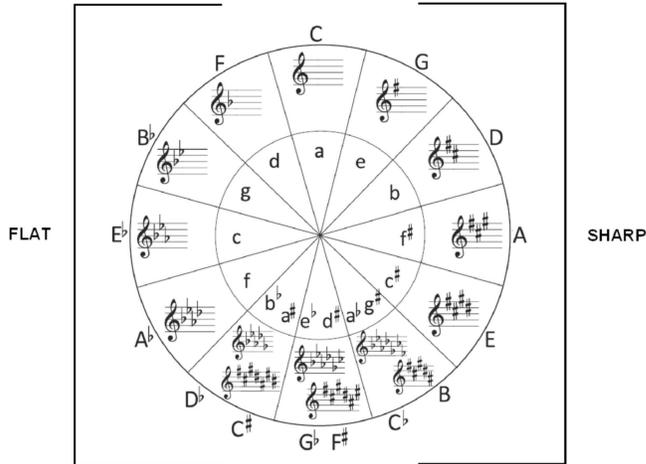


Figure 2 Circle of Fifths—Two Portions

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



Remind the cadets of the mnemonic for the order of sharps in a key signature: Father Charles Goes Down And Ends Battle.



Distribute the Circle of Fifths—Blank handout located at Attachment A to each cadet. Have the cadets fill in the information as it is explained.

At the top of the circle of fifths is the key of C major. C major has no sharps or flats in its key signature which is why it is at the top of the circle.

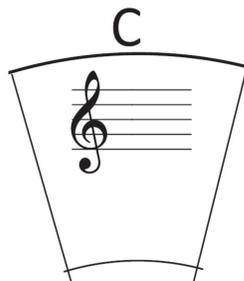


Figure 3 Top of the Circle of Fifths

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To move a slice to the right, C major must be raised by a 5th: C-D-E-F-G. The key to the right of C major will be G major. In addition to the interval increasing by a 5th, the key signature has a sharp added to it; one sharp—F Sharp.

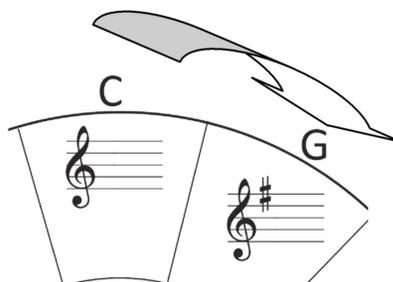


Figure 4 Moving to the Right by an Interval of a 5th

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To finish filling in the sharp keys of the circle of fifths, continue increasing the interval of the key by a 5th and add a sharp to the key signature. The next key would be D; two sharps—F Sharp and C Sharp.

The following chart details the order of keys on the circle of fifths when moving clockwise and the number of sharps in each key signature:

Major Key	Sharps
G major	F Sharp
D major	F Sharp, and C Sharp
A major	F Sharp, C Sharp, and G Sharp
E major	F Sharp, C Sharp, G Sharp, and D Sharp
B major	F Sharp, C Sharp, G Sharp, D Sharp, and A Sharp
F Sharp major	F Sharp, C Sharp, G Sharp, D Sharp, A Sharp, and E Sharp
C Sharp major	F Sharp, C Sharp, G Sharp, D Sharp, A Sharp, E Sharp, and B Sharp

Figure 5 Key and Key Signature Chart—Sharps

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

F Sharp major and C Sharp major are labelled using an accidental because those sharps are contained within the key signature (eg, the F Sharp in the key signature makes all Fs sharp).

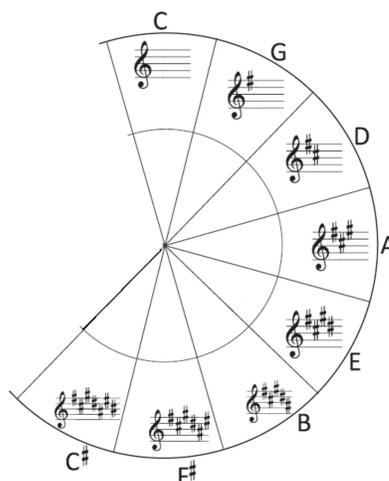


Figure 6 Sharp Portion of the Circle of Fifths

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



The major keys in the circle of fifths start and stop on C. In the case of the sharp keys, the circle starts on C major and ends on C Sharp major.



Remind the cadets of the mnemonic for the order of flats in a key signature: Battle Ends And Down Goes Charles' Father.

To fill in the rest of the circle of fifths, instead of moving to the right by moving by an interval of a 5th, the motion is to the left by an interval of a 4th.

To move a slice to the left, C major must be raised by a 4th: C-D-E-F. The key to the left of C major will be F major. In addition to the interval increasing by a 4th, the key signature has a flat added to it; one flat—B Flat.

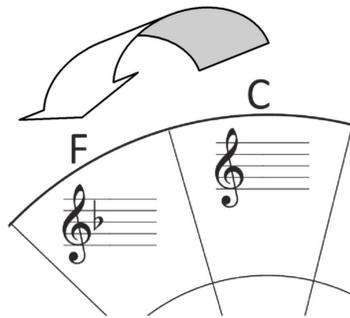


Figure 7 Moving to the Left by an Interval of a 4th

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To finish filling in the flat keys on the circle of fifths, continue to increase the interval of the key by a 4th and add a sharp to the key signature. The next key would be B Flat; two flats—B Flat and E Flat.

The following chart details the order of keys on the circle of fifths when moving counter-clockwise and the number of flats in each key signature:

Major Key	Flats
F major	B Flat
B Flat major	B Flat, and E Flat
E Flat major	B Flat, E Flat, and A Flat
A Flat major	B Flat, E Flat, A Flat, and D Flat
D Flat major	B Flat, E Flat, A Flat, D Flat, and G Flat
G Flat major	B Flat, E Flat, A Flat, D Flat, G Flat, and C Flat
C Flat major	B Flat, E Flat, A Flat, D Flat, G Flat, C Flat, and F Flat

Figure 8 Key and Key Signature Chart—Flats

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

With the exception of F major, all of the flat keys include the flat in their name because those flats are contained within the key signature (eg, the B Flat in the key signature makes all Bs flat).

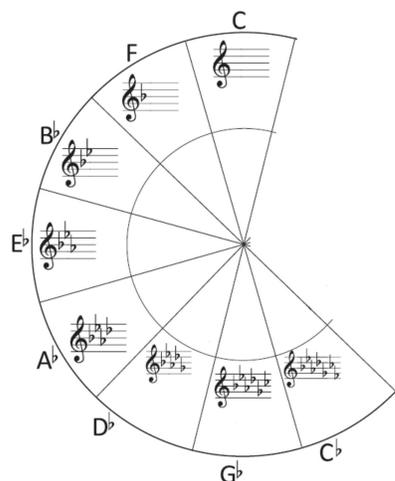


Figure 9 Flat Portion of the Circle of Fifths

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



The major keys in the circle of fifths start and stop on C. In the case of the flat keys, the circle starts on C major and ends on C Flat major.

When the sharp and flat side of the circle of fifths are combined, there is an area of overlap. The overlap area, at the bottom of the circle of fifths, is an area of enharmonic scales where the keys can be expressed using sharps or flats. The same way that pitches can be written using enharmonics, so can scales.

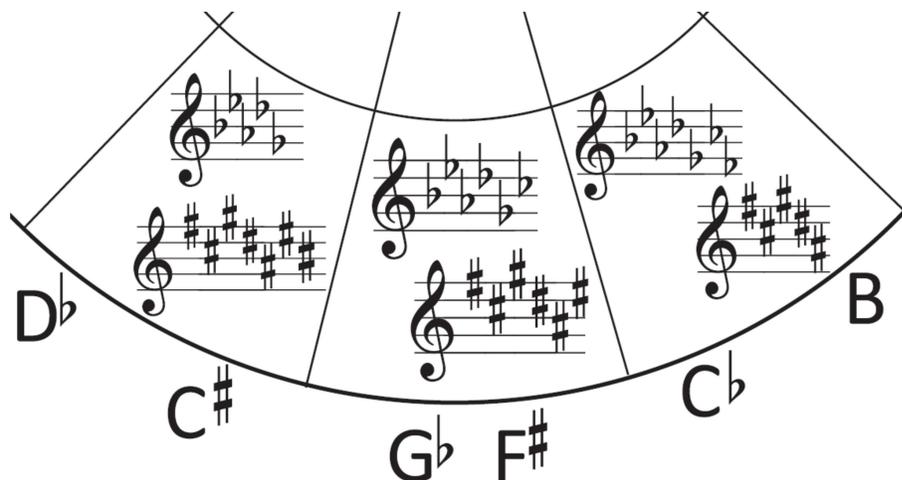


Figure 10 Enharmonic Portion of the Circle of Fifths

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The centre of the circle of fifths contains the relative minor key for each major key. The inside wedge below C major contains its relative minor scale: A minor. The minor scales are filled in the same way as the major scales—up by intervals of a 5th when moving in a clockwise motion and up by intervals of a 4th when moving in a counter-clockwise motion.

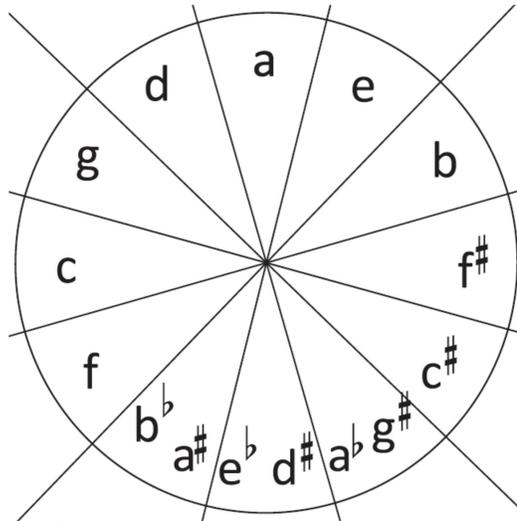


Figure 11 Inner Portion of the Circle of Fifths Showing Minor Scales

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



The minor keys in the circle of fifths start and stop on A. In the case of the sharp keys, the circle starts on A minor and ends on A Sharp minor. In the case of the flat keys, the circle starts on A minor and ends on A Flat minor.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. What does the circle of fifths show?
- Q2. How many slices are there in the circle of fifths? Why?
- Q3. How does the circle of fifths get its name?
- Q4. What is special about the right and left portions of the circle of fifths?
- Q5. Why is C major at the top of the circle of fifths?
- Q6. What is the interval used to move left around the circle of fifths?
- Q7. What is special about the bottom portion of the circle of fifths?
- Q8. What is special about the centre of the circle of fifths?

ANTICIPATED ANSWERS:

- A1. The circle of fifths shows the relationship of one key to another by the number of sharps or flats in the key signature and the order in which the sharps or flats occur.
- A2. There are 12 different major keys; therefore there are 12 slices in the circle of fifths.
- A3. The circle of fifths gets its name because in order to move clockwise around the circle, an interval of a 5th is used.

- A4. The right portion of the circle contains all of the keys which use sharps. The left portion of the circle contains all of the keys which use flats.
- A5. C major has no sharps or flats in its key signature which is why it is at the top of the circle.
- A6. To move to the left around the circle of fifths, the interval of a 4th is used.
- A7. The overlap area, at the bottom of the circle of fifths, is an area of enharmonic scales where the keys can be expressed using sharps or flats.
- A8. The centre of the circle of fifths contains the relative minor keys for each major key.



Distribute the Circle of Fifths handout located at Attachment A to each cadet.

Teaching Point 2

Explain an alternative method of establishing the key signature.

Time: 10 min

Method: Interactive Lecture

Key Signature Chart

The key signature of a key can be established using the order of sharps and flats.



Have the cadets create a chart by first writing the order of flats. Above each note name, have them write a number from zero to seven, starting above C and moving to the right. When the last note of the order of flats is reached, have the cadets start the next number at the beginning of the order of flats. The note C will have two numbers above it—zero and seven.

By reading the order of flats backwards, the order of sharps is created. Below each note name, write a number from zero to seven, starting below C and moving to the left. When the last note of the order of sharps is reached, start the next number at the beginning of the order of sharps. The note C will have two numbers below it—zero and seven.

Flats						
→						
2	3	4	5	6	7 / 0	1
B	E	A	D	G	C	F
5	4	3	2	1	0 / 7	6
←						
Sharps						

Figure 12 Key Signature Chart

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The chart can be referenced to establish the number of sharps or flats in a key signature. To establish the number of flats in D Flat major, for example, find D on the chart. The number of flats is written above the note name—in this case five. The flats in D Flat major would be B Flat, E Flat, A Flat, D Flat, and G Flat. To establish the number of sharps in A major, find A on the chart. The number of sharps is written below the note name—in this case three. The sharps in A major would be F Sharp, C Sharp and G Sharp.



If the key signature chart is used, cadets will have to manually establish the relative minor scale by establishing the submediant note of the major scale.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. Using the key signature chart, what is the key signature of E Flat major and what are they?
- Q2. Using the key signature chart, what is the key signature of F Sharp major and what are they?
- Q3. Which note can have seven sharps or flats, or zero sharps or flats?

ANTICIPATED ANSWERS:

- A1. The key signature of E Flat major has three flats—B Flat, E Flat, and A Flat.
- A2. The key signature of F Sharp major has six sharps—F Sharp, C Sharp, G Sharp, D Sharp, A Sharp, and E Sharp.
- A3. C can have either seven sharps or flats, or zero sharps or flats.

Teaching Point 3

Demonstrate and have the cadets write major scales using key signatures.

Time: 35 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate each step required to complete the skill.
2. Monitor the cadets' performance as they practice the complete skill during the practical activity.

Note: Assistant instructors may be used to monitor the cadets' performance.

To write a major scale using a key signature and the circle of fifths:

1. Establish the key of the major scale (eg, E Flat major).
2. Refer to the circle of fifths to establish the number of sharps or flats in the key signature.

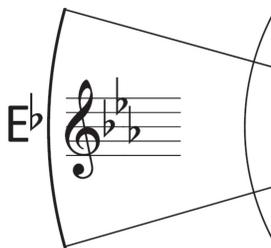


Figure 13 E Flat Major on Circle of Fifths

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

3. Write the key signature on a piece of manuscript paper.

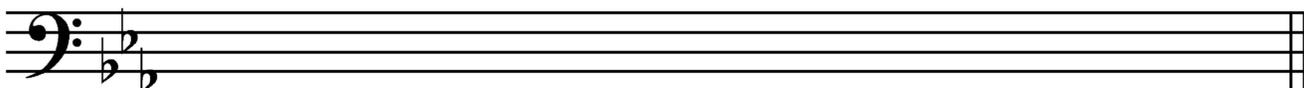


Figure 14 E Flat Major Key Signature on Manuscript Paper

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

4. Write the starting pitch on the manuscript paper.

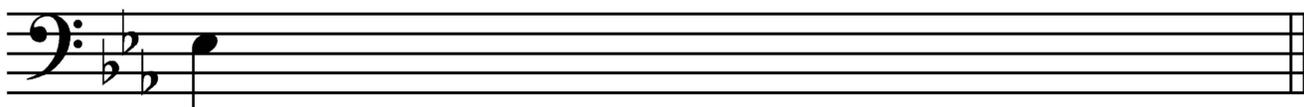


Figure 15 E Flat on Manuscript Paper With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

5. Write the remaining seven pitches on alternating lines and spaces.



Figure 16 E Flat Major With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To write a major scale using a key signature and the key signature chart:

1. Establish the key of the major scale (eg, C Sharp major).
2. Refer to the key signature chart to establish the number of sharps or flats in the key signature.

Flats						
▶						
2	3	4	5	6	7 / 0	1
B	E	A	D	G	C	F
5	4	3	2	1	0 / 7	6
◀						
Sharps						

Figure 17 C Sharp on Key Signature Chart

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

3. Write the key signature on a piece of manuscript paper.

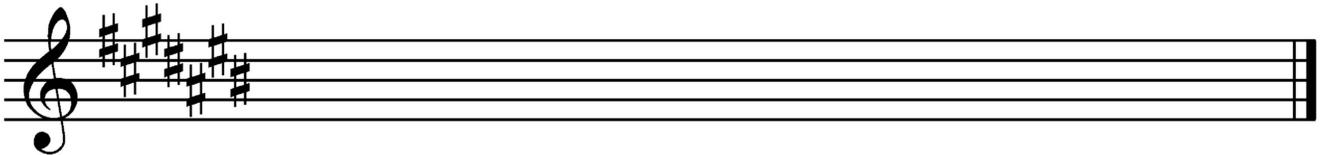


Figure 18 C Sharp Major Key Signature on Manuscript Paper

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

4. Write the starting pitch on the manuscript paper.



Figure 19 C Sharp on Manuscript Paper With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

5. Write the remaining seven pitches on alternating lines and spaces.



Figure 20 C Sharp Major With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

ACTIVITY

Time: 30 min

OBJECTIVE

The objective of this activity is to have the cadets write major scales using key signatures.

RESOURCES

- Pencil with eraser,
- Manuscript paper,
- Major Scales With Key Signatures worksheet located at Attachment B, and
- Major Scales With Key Signatures answer key.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

1. Distribute the Major Scales With Key Signatures worksheet, pencil with eraser, and manuscript paper to each cadet.
2. Divide the cadets into pairs.
3. Have the cadets complete the first question on the worksheet. Have the cadets compare their answers.
4. Have the first cadet answer a question on the worksheet. Concurrently, have the second cadet observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
5. Have the second cadet answer a question on the worksheet. Concurrently, have the first cadet observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
6. Repeat Steps 4 and 5 until the worksheet is complete.
7. Collect the Major Scales With Key Signatures worksheet.
8. Distribute the answer key for the Major Scales With Key Signatures worksheet to each cadet.



The answer key will act as a study aid for the cadets.



Review each cadet's results on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

The cadets' completion of the worksheet will serve as the confirmation of this TP.

Teaching Point 4

Review how to find the relative minor of a major scale.

Time: 5 min

Method: Interactive Lecture

The starting pitch of a relative minor scale is found by identifying the submediant of a major scale. The remaining seven notes of the scale are filled in adopting any accidentals that were used in the major scale.

The minor scale and the major scale have a strong relationship and are often referred to as being related; often a minor scale is called the relative minor of a major scale. A minor scale has the same key signature as its relative major scale.



To find the relative minor scale of a major scale, count up six note names. Check the key signature to see if the note is being affected by an accidental (eg, in D Flat major, the sixth note is a B Flat).

To find the relative major scale of a minor scale, count up three note names. Check the key signature to see if the note is being affected by an accidental.

CONFIRMATION OF TEACHING POINT 4

QUESTIONS:

- Q1. What degree of the major scale is the relative minor scale built on?
- Q2. What is the relationship between minor scales and major scales?
- Q3. How do you find the relative minor scale of a major scale?

ANTICIPATED ANSWERS:

- A1. The natural minor scale is built on the 6th scale degree of the major scale, which is also called the submediant.
- A2. Minor scales and major scales are related because they share the same key signature.
- A3. To find the relative minor scale of a major scale, count up six note names.

Teaching Point 5**Demonstrate and have the cadets write natural and harmonic minor scales using key signatures.**

Time: 30 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate each step required to complete the skill.
2. Monitor the cadets' performance as they practice the complete skill during the practical activity.

Note: Assistant instructors may be used to monitor the cadets' performance.



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

To write a minor scale using a key signature and the circle of fifths:

1. Establish the key of the minor scale (eg, B Flat minor).
2. Refer to the circle of fifths to establish the number of sharps or flats in the key signature.

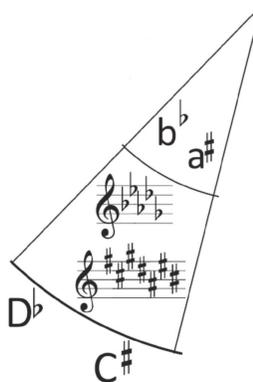


Figure 21 B Flat Minor on Circle of Fifths

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

3. Write the key signature on a piece of manuscript paper.



Figure 22 B Flat Minor Key Signature on Manuscript Paper

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

4. Write the starting pitch on the manuscript paper.

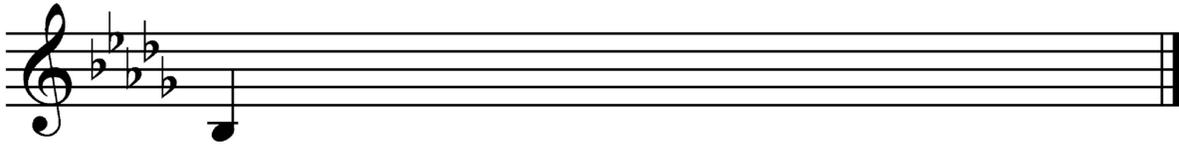


Figure 23 B Flat on Manuscript Paper With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

5. Write the remaining seven pitches on alternating lines and spaces creating the natural minor scale.



Figure 24 B Flat Natural Minor With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

6. If writing the harmonic minor scale, raise the seventh scale degree by a semitone.



Figure 25 B Flat Harmonic Minor With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

To write a minor scale using a key signature and the key signature chart:

1. Establish the key of the minor scale (eg, F Sharp minor).
2. Count up three note names to establish the key of the major scale. Check the note name to be sure that it is not being affected by an accidental (eg, A Sharp major).
3. Refer to the key signature chart to establish the number of sharps or flats in the key signature.

Flats						
▶						
2	3	4	5	6	7 / 0	1
B	E	A	D	G	C	F
5	4	3	2	1	0 / 7	6
◀						
Sharps						

Figure 26 A Major on Key Signature Chart

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

4. Write the key signature on a piece of manuscript paper.

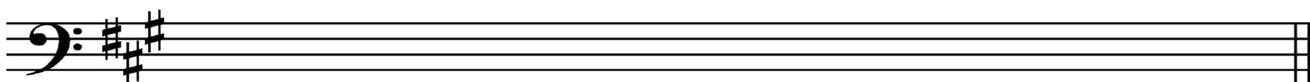


Figure 27 F Sharp Minor Key Signature on Manuscript Paper

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

5. Write the starting pitch of the minor scale on the manuscript paper.

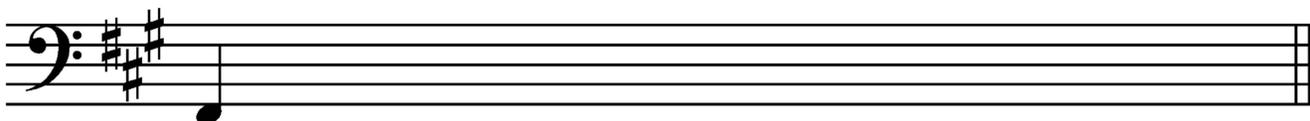


Figure 28 F Sharp on Manuscript Paper With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

6. Write the remaining seven pitches on alternating lines and spaces creating the natural minor scale.



Figure 29 F Sharp Natural Minor With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

7. If writing the harmonic minor scale, raise the seventh scale degree by a semitone.



Figure 30 F Sharp Harmonic Minor With Key Signature

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

ACTIVITY

Time: 20 min

OBJECTIVE

The objective of this activity is to have the cadets write natural and harmonic minor scales using key signatures.

RESOURCES

- Pencil with eraser,
- Manuscript paper,
- Minor Scales With Key Signatures worksheet located at Attachment C, and
- Minor Scales With Key Signatures answer key.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

1. Distribute the Minor Scales With Key Signatures worksheet, pencil with eraser, and manuscript paper to each cadet.
2. Divide the cadets into pairs.
3. Have the first cadet answer a question on the worksheet. Concurrently, have the second cadet observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
4. Have the second cadet answer a question on the worksheet. Concurrently, have the first cadet observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
5. Repeat Steps 3 and 4 until the worksheet is complete.
6. Collect the Minor Scales With Key Signatures worksheet.
7. Distribute the answer key for the Minor Scales With Key Signatures worksheet to each cadet.



The answer key will act as a study aid for the cadets.



Review each cadet's results on the worksheet. Identify cadets who are having difficulty with the material. Worksheets should be used as assessment for learning opportunities.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 5

The cadets' completion of the worksheet will serve as the confirmation of this TP.

Teaching Point 6

Explain the methods of finding a key from a key signature.

Time: 5 min

Method: Interactive Lecture

There are two ways to establish the key of a key signature.

Circle of Fifths / Key Signature Chart

One method would be to find the key signature on the circle of fifths or the key signature chart. Using the circle of fifths, find the key signature. The note on the outside of the key signature is the name of the major key. The note on the inside of the key signature is the name of the minor key. Using the key signature chart, find the number of accidentals in the key signature. The note on either side of the number is the name of the key; above for flat keys and below for sharp keys.

Examining Key Signature

To establish the key of a flat scale, identify the penultimate flat in the key signature. The second to last flat is the name of the key (eg, A key signature has four flats—B Flat, E Flat, A Flat, and D Flat. The second to last flat is A Flat. A Flat is the name of the key.) The only exception is F major, which has only one flat.

To establish the key of a sharp scale, identify the last sharp in the key signature. Raise the pitch of the last sharp by one semitone. That is the name of the key (eg, A key signature has one sharp—F Sharp. Raise F Sharp one semitone to G. G is the name of the key.)

CONFIRMATION OF TEACHING POINT 6

QUESTIONS:

- Q1. What are the two ways to establish the key of a key signature?
- Q2. Explain how to establish the key of a flat scale.
- Q3. Explain how to establish the key of a sharp scale.

ANTICIPATED ANSWERS:

- A1. The two ways to establish the key of a key signature are by locating the key signature on the circle of fifths / key signature chart and by examining the key signature and identifying the second last flat or raising the last sharp by one semitone.
- A2. To establish the key of a flat scale, identify the penultimate flat in the key signature. The second to last flat is the name of the key.
- A3. To establish the key of a sharp scale, identify the last sharp in the key signature. Raise the pitch of the last sharp by one semitone. That is the name of the key.

Teaching Point 7

Have the cadets participate in a game on scales.

Time: 30 min

Method: Game

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets play a game that involves writing scales using key signatures.

RESOURCES

- Circle of Fifths handout located at Attachment A,
- Connect Four Game board located at Attachment D,
- Set of questions located at Attachment D, and
- Markers of different colours.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into pairs.
2. Distribute a game board, set of questions, and two markers of different colour to each pair.
3. Brief the cadets on the rules of the game, to include:
 - a. Each player takes a turn answering a question.
 - b. If the player gets the question right, they get to colour in a space on the game board.
 - c. If the player gets the question wrong, they lose their turn.
 - d. The first player to colour in four spaces in a straight, vertical or horizontal line, on the game board is the winner.
4. Have the cadets play the game.
5. Debrief the cadets on the activity.



Variations of the game could include:

1. increasing the number of spaces needed in each line;
2. changing the shape of the line; or
3. increasing the number of players on each game board.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 7

The cadets' participation in the game will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the game will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets who have been identified as needing additional training / practice should be provided with extra worksheets to practice on their own time.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 2.

CLOSING STATEMENT

The ability to read key signatures and apply them to music is very important. Understanding which scale is associated with a key signature makes playing scales and music easier. In addition, the circle of fifths is a very important tool for future music training activities.

INSTRUCTOR NOTES / REMARKS

This EO shall be broken down into four periods, to include:

1. TPs 1 and 2 as period one,
2. TP 3 as period two,
3. TPs 4 and 5 as period three, and
4. TPs 6 and 7 as period four.

This EO shall be scheduled as two consecutive periods over two days.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

Circle of Fifths—Blank

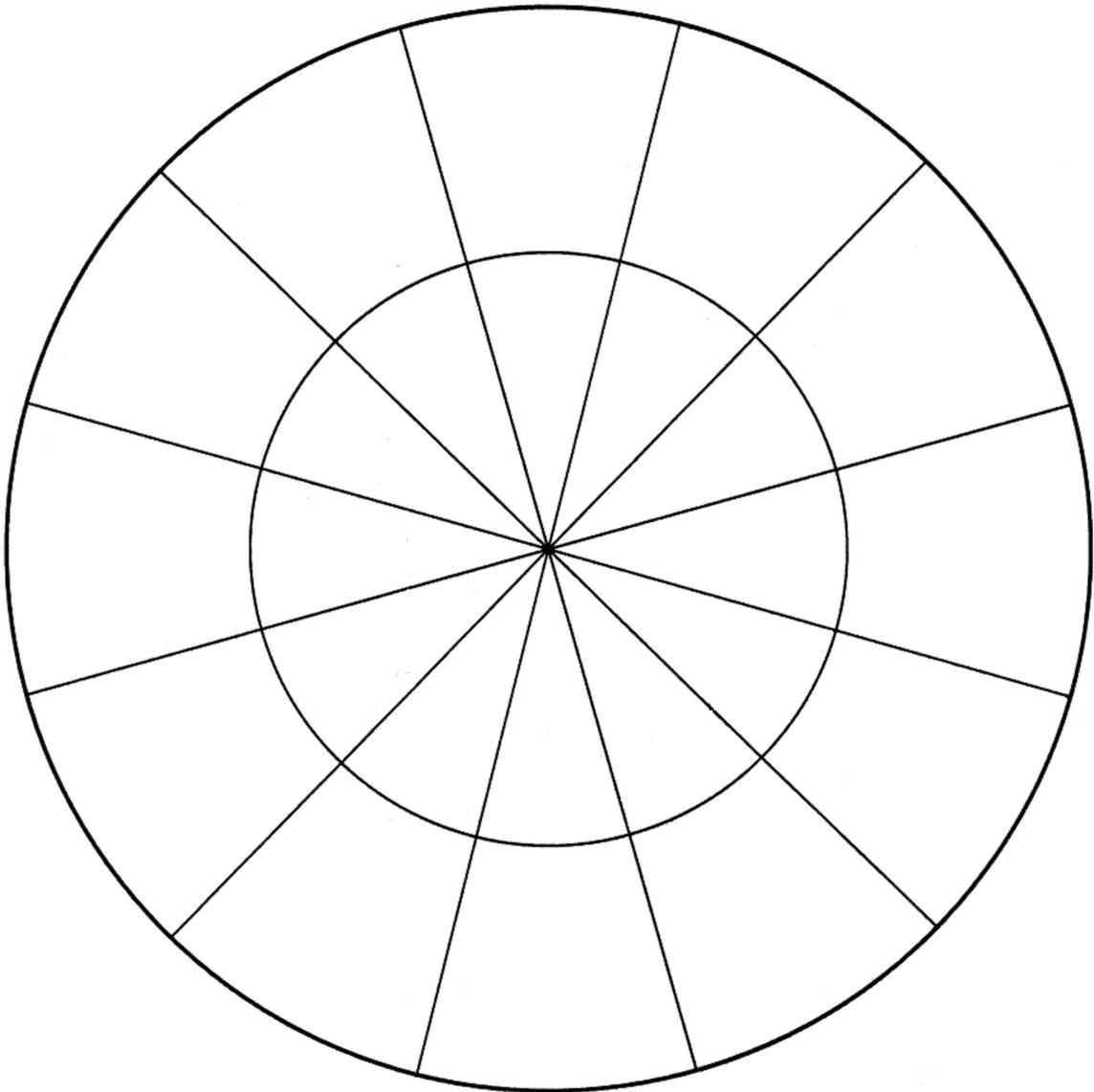


Figure A-1 Circle of Fifths—Blank

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Circle of Fifths

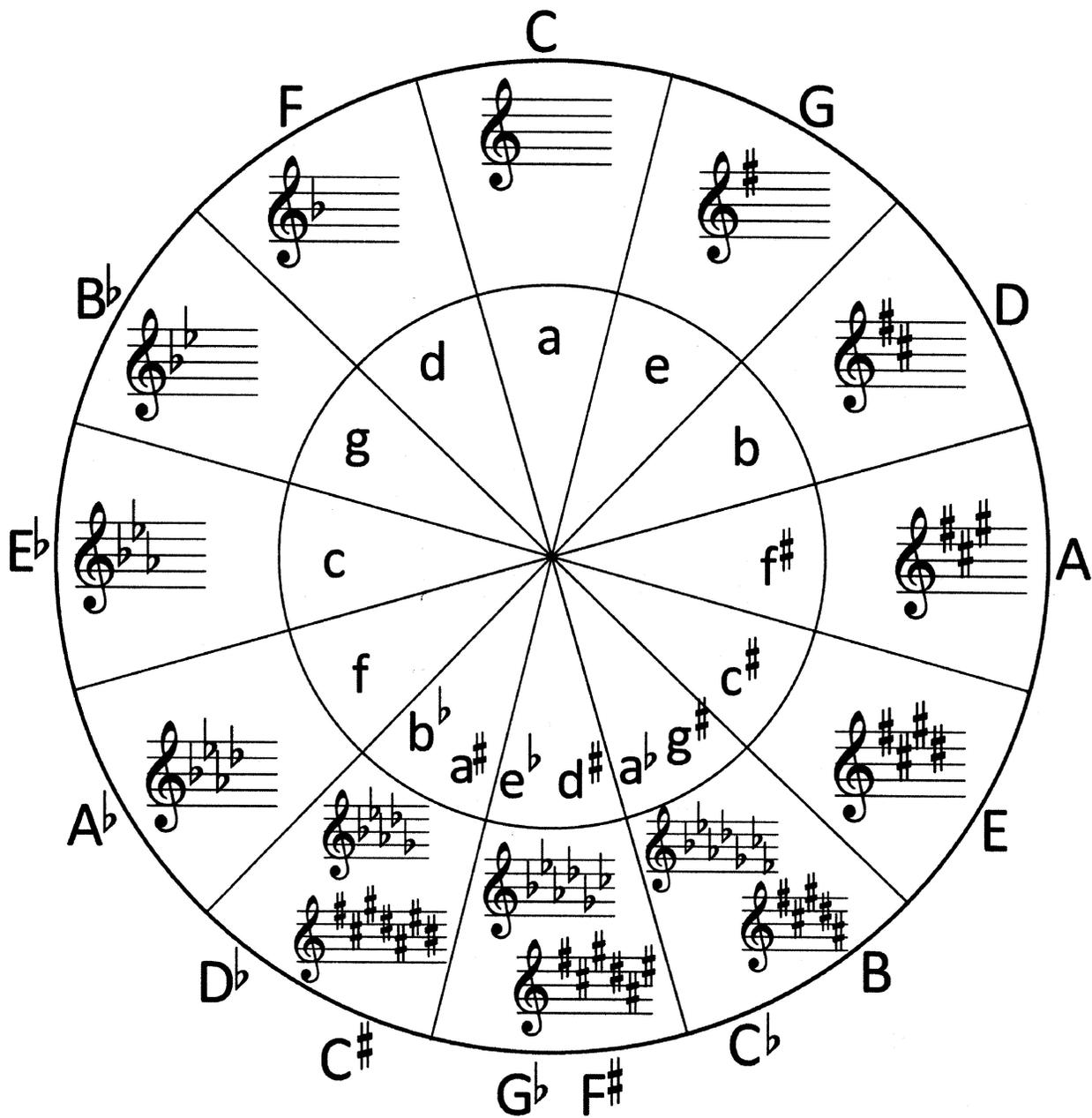
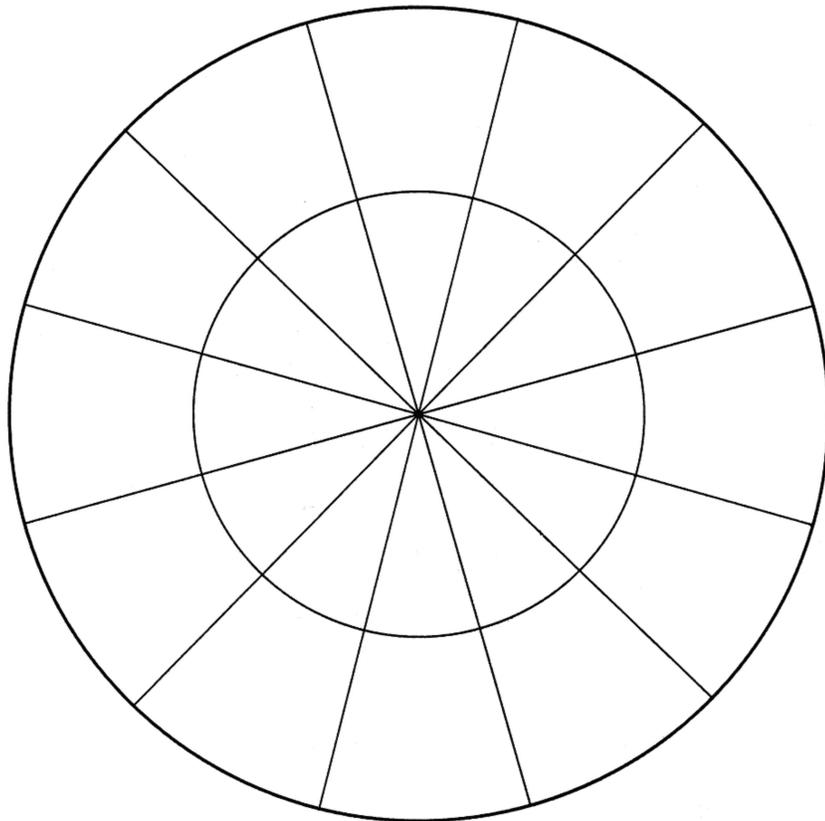


Figure A-2 Circle of Fifths

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Major Scales With Key Signatures

1. Fill in the circle of fifths clearly showing:
 - a. the number of flats,
 - b. the number of sharps,
 - c. major keys,
 - d. relative minor keys, and
 - e. where the enharmonic keys occur.



2. On manuscript paper, write the following major scales:
 - a. G major,
 - b. A major,
 - c. F major,
 - d. E Flat major,
 - e. D major,
 - f. E major,
 - g. B Flat major,
 - h. A Flat major,
 - i. C major,
 - j. B major,
 - k. D Flat major,
 - l. C Flat major,
 - m. C Sharp major,
 - n. F Sharp major, and
 - o. G Flat major.

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Minor Scales With Key Signatures

1. On manuscript paper, write the following natural minor scales:
 - a. F natural minor,
 - b. A Flat natural minor,
 - c. G natural minor,
 - d. E natural minor, and
 - e. C natural minor.

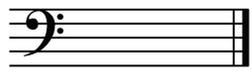
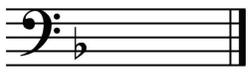
2. On manuscript paper, write the following harmonic minor scales:
 - a. E Flat harmonic minor,
 - b. D harmonic minor,
 - c. G Sharp harmonic minor,
 - d. B harmonic minor, and
 - e. B Flat harmonic minor.

3. On manuscript paper, write the relative minor scales, natural and harmonic, for the following major keys:
 - a. C major,
 - b. F major,
 - c. G major,
 - d. B Flat major, and
 - e. D major.

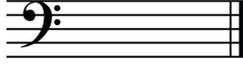
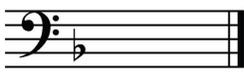
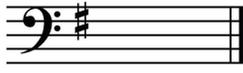
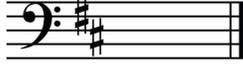
4. Complete the following chart:

Major Scale	Minor Scale	Number of Sharps / Flats	List of Sharps / Flats
C		0	Nil.
B Flat	G		B Flat, E Flat
	C Sharp	4 Sharps	F Sharp, C Sharp, G Sharp, D Sharp
D		2 Sharps	
		1 Sharp	F Sharp
E Flat	C	3 Flats	
B	G Sharp		
F			B Flat
A			
			B Flat, E Flat, A Flat, D Flat

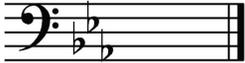
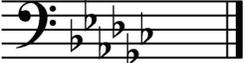
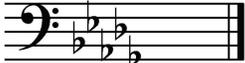
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Question	Question
<p>What is the major key indicated?</p> 	<p>What is the major key indicated?</p> 
Question	Question
<p>What is the major key indicated?</p> 	<p>What is the major key indicated?</p> 
Question	Question
<p>What is the major key indicated?</p> 	<p>What is the major key indicated?</p> 
Question	Question
<p>What is the major key indicated?</p> 	<p>What is the major key indicated?</p> 
Question	Question
<p>What is the major key indicated?</p> 	<p>What is the major key indicated?</p> 

Answer	Answer
C major.	B major.
Answer	Answer
G major.	F major.
Answer	Answer
D major.	B Flat major.
Answer	Answer
A major.	E Flat major.
Answer	Answer
E major.	A Flat major.

Question	Question
<p>What is the minor key indicated?</p> 	<p>What is the major key indicated?</p> 
Question	Question
<p>What is the minor key indicated?</p> 	<p>What is the major key indicated?</p> 
Question	Question
<p>What is the minor key indicated?</p> 	<p>What is the minor key indicated?</p> 
Question	Question
<p>What is the minor key indicated?</p> 	<p>What is the minor key indicated?</p> 
Question	Question
<p>What is the minor key indicated?</p> 	<p>What is the minor key indicated?</p> 

Answer	Answer
D Flat major.	F Sharp minor.
Answer	Answer
G Flat major.	C Sharp minor.
Answer	Answer
A minor.	G Sharp minor.
Answer	Answer
E minor.	D minor.
Answer	Answer
B minor.	G minor.

Question	Question
<p>What is the minor key indicated?</p> 	<p>What is the minor key indicated?</p> 
Question	Question
<p>What is the minor key indicated?</p> 	<p>What is the minor key indicated?</p> 
Question	Question
<p>What is the key signature for A major?</p>	<p>What is the key signature for G major?</p>
Question	Question
<p>What is the key signature for D major?</p>	<p>What is the key signature for E major?</p>
Question	Question
<p>What is the key signature for E Flat major?</p>	<p>What is the key signature for B Flat major?</p>

Answer	Answer
C minor.	F minor.
Answer	Answer
B Flat minor.	E Flat minor.
Answer	Answer
F Sharp.	F Sharp, C Sharp, G Sharp.
Answer	Answer
F Sharp, C Sharp, G Sharp, D Sharp.	F Sharp, C Sharp.
Answer	Answer
B Flat, E Flat.	B Flat, E Flat, A Flat.

Question	Question
What is the key signature for C Flat major?	What is the key signature for A Flat major?
Question	Question
What is the key signature for C Sharp major?	What is the key signature for F Sharp major?
Question	Question
What is the key signature for E minor?	What is the key signature for G minor?
Question	Question
What is the key signature for B minor?	What is the key signature for F minor?
Question	Question
What is the key signature for F Sharp minor?	What is the key signature for C minor?

Answer	Answer
B Flat, E Flat, A Flat, D Flat.	B Flat, E Flat, A Flat, D Flat, G Flat, C Flat, F Flat.
Answer	Answer
F Sharp, C Sharp, G Sharp, D Sharp, A Sharp, E Sharp.	F Sharp, C Sharp, G Sharp, D Sharp, A Sharp, E Sharp, B Sharp.
Answer	Answer
B Flat, E Flat.	F Sharp.
Answer	Answer
B Flat, E Flat, A Flat, D Flat.	F Sharp, C Sharp.
Answer	Answer
B Flat, E Flat, A Flat.	F Sharp, C Sharp, G Sharp.

Question	Question
What is the key signature for G Sharp minor?	What is the key signature for E Flat minor?
Question	Question
What is the key signature for A Sharp minor?	What is the key signature for A minor?
Question	Question
What is the relative minor of B Flat major?	What is the relative minor of C major?
Question	Question
What is the relative major of C minor?	What is the relative minor of D major?
Question	Question
What is the relative major of C Sharp minor?	What is the relative major of F minor?

Answer	Answer
<p>B Flat, E Flat, A Flat, D Flat, G Flat, C Flat.</p>	<p>F Sharp, C Sharp, G Sharp, D Sharp, A Sharp.</p>
Answer	Answer
<p>No sharps or flats.</p>	<p>F Sharp, C Sharp, G Sharp, D Sharp, A Sharp, E Sharp, B Sharp.</p>
Answer	Answer
<p>A minor.</p>	<p>G minor.</p>
Answer	Answer
<p>B minor.</p>	<p>E Flat major..</p>
Answer	Answer
<p>A Flat major.</p>	<p>E major.</p>

Connect Four

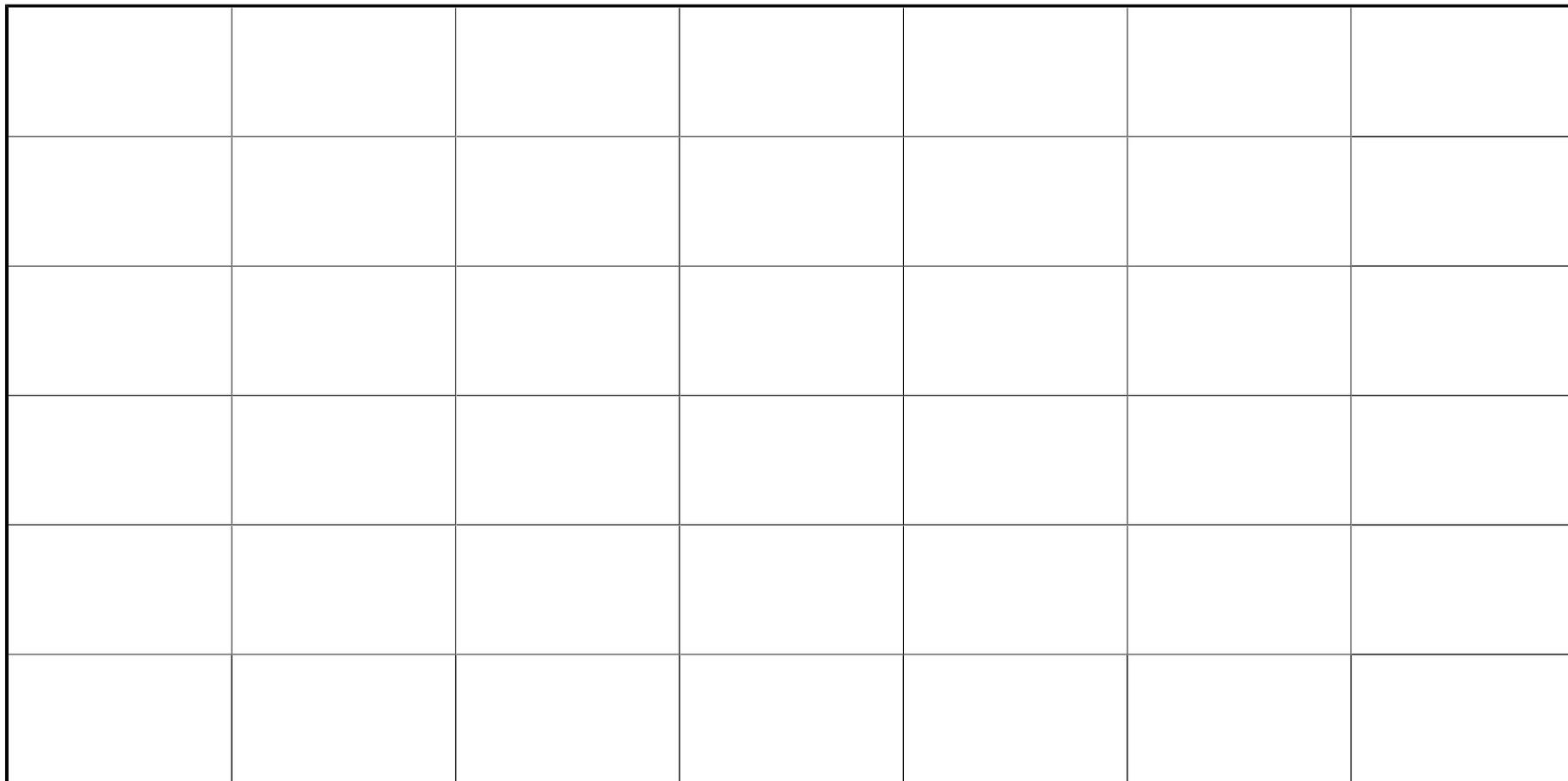


Figure D-1 Game Board

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

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COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 5

EO S215.05 – DEFINE MUSIC SYMBOLS AND TERMS

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Music Symbols and Terms—Definitions cards located at Attachment A; one for each group of two or three cadets. Cut out the individual cards.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way to stimulate interest among cadets of music symbols and terms.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have defined music symbols and terms.

IMPORTANCE

It is important for cadets to define music symbols and terms because they are the directions the composer has provided on how to play the music. Music symbols and terms may be written in languages such as Italian and French therefore cadets need a solid understanding of the definitions.

Teaching Point 1

Conduct an activity where the cadets design a poster to illustrate music symbols and terms.

Time: 40 min

Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets create posters that illustrate music symbols and terms.

RESOURCES

- Music Symbols and Terms—Definition cards located at Attachment A,
- Markers, and
- Construction paper.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into groups of two or three.
2. Distribute a card with a music symbol and term, including the definition, to each group.
3. Distribute construction paper and markers to each group.
4. Have the cadets design and illustrate a poster that defines each music symbol or term on the card using pictures.
5. Have each group of cadets present their poster and define the music symbol or term from the card.
6. Display the posters and have the cadets view each other's posters.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in designing a poster to illustrate music symbols and terms will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 2.

CLOSING STATEMENT

The ability to define music symbols and terms allows the directions the composer has provided on how to play the music to be understood. Even though music symbols and terms are in languages other than English, it is important to be able to read, understand and apply them in order to participate in music training activities.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

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Music Symbols and Terms—Definitions

Term	Definition
ALLEGRETTO	Fairly quick, slightly slower than allegro.
PIU	More.
ANDANTE	Rather slow, at a moderate, walking pace.
TENUTO	Held for full value.

Term	Definition
POCO	Little.
PIU MOSSO	More movement, quicker.
LENTO	Slow.
VIVACE	Lively, brisk.

Term	Definition
POCO A POCO	Little by little.
ADAGIO	Slow (slower than andante but not as slow as largo).
PRESTO	Very fast.



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 6

EO S215.06 – REVIEW MUSIC PROFICIENCY LEVEL TWO THEORY

Total Time:

80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Select one of the theory review activities. Prepare and gather materials for the activity by following the selected activity instruction located at Attachments A–C.

If the placement test is chosen, the Music Proficiency Level Two Theory Assessment, Version A, B, and C is located at A-CR-CCP-910/PX-001, *Military Band—Music Proficiency Levels Theory Assessments*.

Photocopy the Music Proficiency Level Two Theory questions located at Attachment D.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way for the cadets to review Music Proficiency Level Two Theory.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have reviewed Music Proficiency Level Two theory.

IMPORTANCE

It is important for the cadets to review Music Proficiency Level Two theory prior to learning new musical theory concepts in Music Proficiency Level Three as this material is key to understanding music in its entirety. Without a solid understanding of these theory concepts, it will be very difficult for the cadets to progress to the next level.

Teaching Point 1**Have the cadets participate in a Music Proficiency Level Two theory review activity.**

Time: 75 min

Method: In-Class Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets review Music Proficiency Level Two Theory.

RESOURCES

- Pencil with eraser,
- Paper,
- Manuscript paper,
- Proficiency Level Two Theory Assessment, Version A, B, or C from A-CR-CCP-910/PX-001, *Military Band–Music Proficiency Levels Theory Assessments*,
- Theory Assessment–Answer Keys from A-CR-CCP-910/PY-001, *Military Band–Music Proficiency Levels Theory Assessments*,
- Desk, and
- Chair.

ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS

The first 40 minutes shall be used for the theory placement test. One of the other theory review activities may be conducted in the time remaining.



Cadets may ask questions for clarification but the assessor's response should not lead the cadet to the 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 be available to answer any questions.
6. When the assessment is complete, use the applicable Theory Assessment–Answer Key, Version A, B, or C to mark the assessment.



Upon completion of the theory placement test, correct the tests and rate the cadets based on ability level. Make note of cadets who are excelling with the theory material as well as cadets who are experiencing difficulty.

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

SAFETY

Nil.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets review Music Proficiency Level Two Theory.

RESOURCES

- Paper,
- Pencil with eraser,
- Manuscript paper,
- Music Proficiency Level Two Theory questions located at Attachment D, and
- One of the following: Music Q & A located at Attachment A, Trivial Pursuit Game located at Attachment B, or Are You Smarter Than a Level Two Musician Game located at Attachment C.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Project the Music Proficiency Level Two questions on the board.

1. Conduct a Music Proficiency Level Two Theory game, such as:
 - a. Music Q & A,
 - b. Trivial Pursuit, or
 - c. Are You Smarter Than a Level Two Musician.
2. Debrief the cadets on the theory review activity.

SAFETY

Nil.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets review Music Proficiency Level Two Theory.

RESOURCES

- Paper,
- Pencil with eraser,
- Manuscript paper, and
- Music Proficiency Level Two Theory questions located at Attachment D.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Review Music Proficiency Level Two Theory, to include:
 - a. recognizing rhythm, to include:
 - (1) triplets, and
 - (2) compound time signatures;
 - b. identifying intervals by distance;
 - c. writing scales, to include:
 - (1) relative minor of a major scale,
 - (2) natural minor scales by tone–semitone structure, and
 - (3) harmonic minor scales by tone–semitone structure;
 - d. writing scales using key signatures;
 - e. defining the following symbols and terms:
 - (1) allegretto,
 - (2) poco,

- (3) poco a poco,
- (4) piu,
- (5) piu mosso,
- (6) adagio,
- (7) andante,
- (8) lento,
- (9) presto,
- (10) tenuto, and
- (11) vivace; and

2. Ask the cadets the Music Proficiency Level Two Theory questions located at Attachment D.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activity will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Have the cadets review their Music Proficiency Level Two theory notes prior to the S215 PC.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

It is important to review Music Proficiency Level Two theory at the end of the Performance Objective to prepare for the Music Proficiency Level Two Performance Check.

INSTRUCTOR NOTES / REMARKS

This EO shall be scheduled as two consecutive periods.

REFERENCES

C0-257 ISBN 1-55440-011-2 Wharram, B. (2005). *Elementary rudiments of music*. Mississauga, ON: The Frederick Harris Music Co.

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

MUSIC Q & A GAME

RESOURCES

- Bristol board,
- Tape,
- Music Proficiency Level Two Theory questions located at Attachment D,
- Marker, and
- Ruler.

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level Two Theory questions located at Attachment D.
2. Cut out each individual question.
3. On a piece of bristol board, make a table (as in the example below).

Recognize Rhythm	Write Scales using Key Signatures	Write Scales	Identify Intervals	Symbols and Terms
100	100	100	100	100
200	200	200	200	200
300	300	300	300	300
400	400	400	400	400
500	500	500	500	500

Figure A-1 Music Q & A Game

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

4. Assign one question for each dollar amount, based on difficulty.
5. Place one piece of tape on the top of the question to hold it onto the game board. Have the question facing outward, and the answer underneath.
6. Place the dollar amounts over the question using one piece of tape.
7. Decide on a signal for the cadets to answer the question (eg, buzzer, hand signal).
8. Set up three desks at the front of the room.

Game Instructions

1. Divide the cadets into three equal groups.
2. Have each group decide on a team name.
3. Set up a tally chart to record the points.
4. Explain the game to the cadets.

5. Have the cadets select one team member to compete to answer a question. Ensure that every member of the team has the chance to answer a question.
6. Have the three selected team members sit in each of the desks at the front of the room.
7. Randomly select one group to go first.
8. Have each team alternate to choose the category and the dollar amount (eg, Recognize Rhythm for 200).
9. Once a category and amount have been chosen, lift off the dollar amount and read the statement (eg, The name of the clef that is also known as the G clef is known as this?) Show the card to the cadets if necessary.
10. Have the first cadet who buzzes in (eg, hit the desk, ring the bell provided) to give their answer.
 - a. In order for the team to receive the dollar amount assigned to that question, the cadet must give the correct answer (eg, What is a treble clef?)
 - b. If a team member does give the correct answer, that team will lose the dollar amount assigned to that question. Another team may choose to buzz in and attempt to give an answer.
11. Rotate team members and continue to compete until all of the questions have been answered.
12. Add up the dollar amounts for each team. Have each team determine how much they would like to wager on Final Music Q & A. Have the team write this amount onto a piece of paper and hand it in.
13. Read the final question. Each team will listen to the question, confer, and write their answer on a piece of paper. Give the cadets 30 seconds to answer.
14. Reread the question and answers and declare a winner!

TRIVIAL PURSUIT GAME

RESOURCES

- Die (one per group),
- Game board,
- Five markers (per group),
- Music Proficiency Level Two Theory questions located at Attachment D, and
- Game pieces (one per cadet).

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level Two questions for each group.
2. Cut out the review questions and place into five stacks, based on category.
3. Photocopy and construct the die (one per group).
4. Photocopy the game board (one per group), or create a similar game board.

Game Instructions

1. Divide the cadets into groups of four or five.
2. Give each group one die, one game board, five markers, a game piece for each cadet, and one set of the Music Proficiency Level Two Theory questions.
3. Have each cadet select a game piece.
4. Have the cadets colour code the legend on the game board. These colours will be used to colour in the pie chart on the game.
5. Describe the game rules to the cadets, to include:
 - a. The goal of the game is to gain all five pie pieces (flat, sharp, quarter note, half rest and natural signs), and move to the treble clef.
 - b. If a question is answered correctly:
 - (1) the player will roll again for a maximum of three turns, and
 - (2) while the player is on one of the pie pieces, have them colour in the pie piece next to their name.
 - c. If a question is answered incorrectly, the cadet to the left of the player rolls the die.
 - d. Players may not change direction on the board in the same move.
 - e. A player must move their game piece the number of spaces shown on the die. The numbers will be represented by intervals. The cadet will have to figure out the interval and move that many spaces.

- f. Each music category is matched with a symbol, as indicated in the legend on the game board.
 - g. The cadets must roll the exact number on the die to reach the treble clef; if they roll over or under the amount then they answer the question and try again.
6. Have each cadet roll the die; the highest roller goes first.
 7. Have the cadets place their game pieces on the treble clef.
 8. Have a player roll the die and move the game piece that many spaces in any direction.
 9. Have the cadet to the player's right pick up a card from the appropriate category pile and read and / or show the question to the player.
 10. Have the player answer the question.
 11. Have the questioner look at the opposite side of the card to determine whether the answer was right or wrong.
 12. Place the used cards on the bottom of the category piles.
 13. Repeat Steps 8–13 until a player reaches the treble clef with all of the pie pieces filled in.

TRIVIAL PURSUIT PIE PIECES

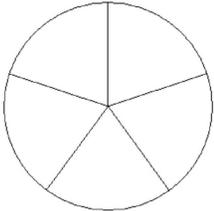
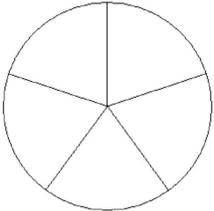
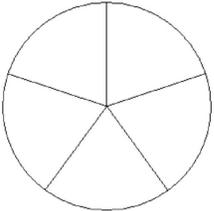
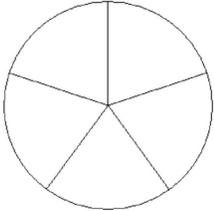
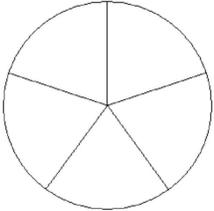
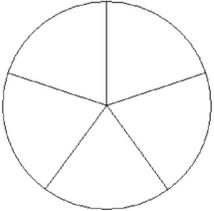
 Name: _____	 Name: _____	 Name: _____
 Name: _____	 Name: _____	 Name: _____

Figure B-1 Trivial Pursuit

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

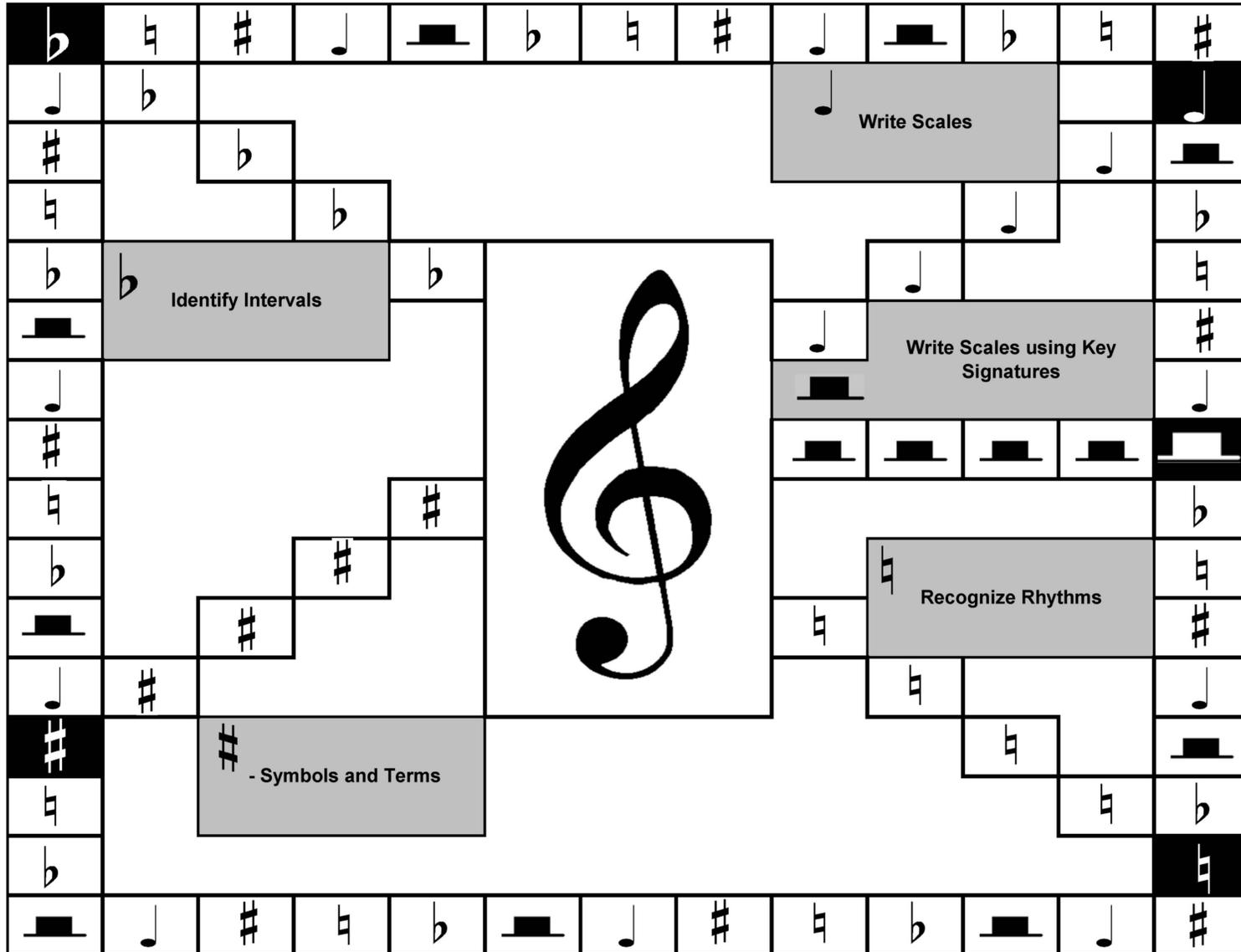


Figure B-2 Trivial Pursuit

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

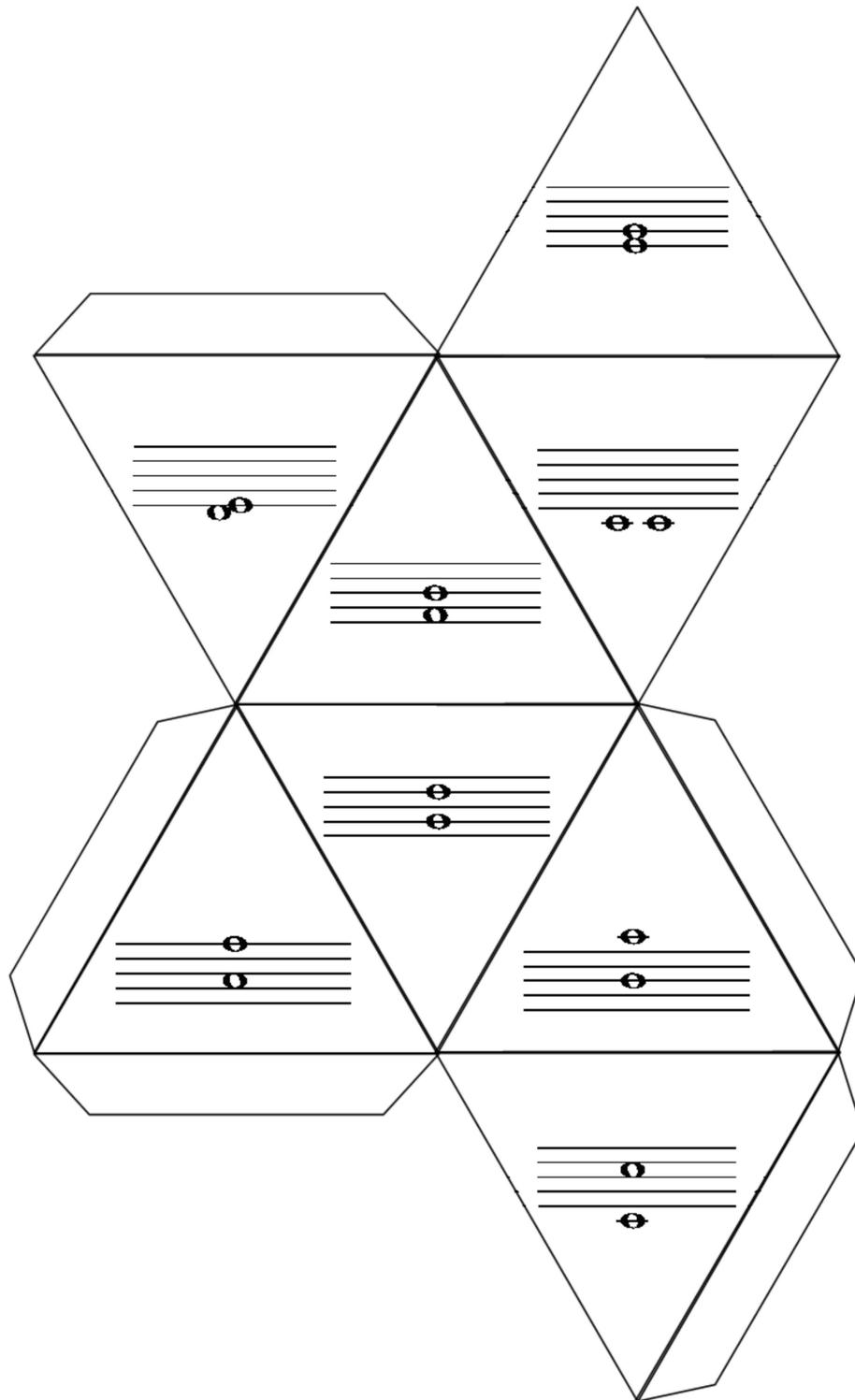


Figure B-3 Number Die Pattern

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

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ARE YOU SMARTER THAN A LEVEL TWO MUSICIAN GAME

RESOURCES

- Music Proficiency Level Two Theory questions located at Attachment D,
- Flipchart,
- Marker,
- Manuscript paper,
- Pencil with eraser, and
- Paper.

ACTIVITY INSTRUCTIONS

Pre-game Instructions

1. Make a double-sided photocopy of the Music Proficiency Level Two Theory questions for each group.
2. Cut out the review questions and place into five stacks, based on category.
3. Prepare a flip chart with dollar amounts, to include:
 - a. \$1 000 000,
 - b. \$500 000,
 - c. \$100 000,
 - d. \$50 000, and
 - e. \$10 000.
4. List the cadets' names on a flip chart to keep track of the rotation order.

Game Instructions

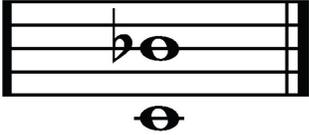
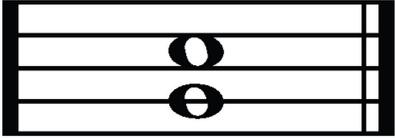
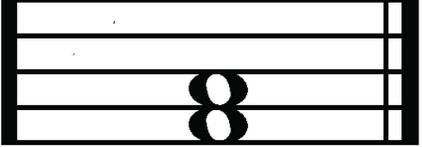
1. From the prepared flip chart, select one cadet to be the contestant, one cadet to be the host and one cadet to assist with the lifelines.
2. Assign the remaining cadets as the Level Two Musicians.
3. Have the contestant answer the questions, as the host reads them aloud.
4. Have the contestant start with a \$10 000 question, and work their way up to the million-dollar question.



The cadet assisting with the lifelines can be used for copy, peek and save, but must write their answers on a piece of paper. If the contestant selects copy, they have to copy and use the answer directly from this cadet. If the contestant chooses to peek, they can look at the cadet's answer and decide if they would like to use it or not. Lastly, the contestant may choose to save, meaning they do not look at the other cadet's answer, but if they get the answer wrong and the other cadet answers it correctly, they continue with the game.

5. Have the other cadets answer each question by writing it on a piece of paper. These cadets will be competing to be the next contestant. To become the contestant, they must have answered the last question correctly.

6. Have the participants in the game use the following rotation order:
 - a. Level Two musicians,
 - b. lifeline,
 - c. contestant, and
 - d. host.
7. Have the cadets rotate through the order, after the contestant answers one question incorrectly or reaches the million-dollar mark.

<p>Level Two Identify Intervals</p> <p>What is the most important note of any scale?</p>	<p>Level Two Identify Intervals</p> <p>The fourth scale degree is called _____.</p>
<p>Level Two Identify Intervals</p> <p>List in order all of the technical names for degrees of the scale.</p>	<p>Level Two Identify Intervals</p> <p>What is the definition of an interval?</p>
<p>Level Two Identify Intervals</p> <p>How is the size of an interval measured?</p>	<p>Level Two Identify Intervals</p> <p>What is the distance of the following interval?</p> 
<p>Level Two Identify Intervals</p> <p>What is the distance of the following interval?</p> 	<p>Level Two Identify Intervals</p> <p>What is the distance of an interval containing four letter names eg, FGAB _____.</p>
<p>Level Two Identify Intervals</p> <p>An interval containing seven letter names –EFGABCD– is a _____.</p>	<p>Level Two Identify Intervals</p> <p>What is the distance of the following interval?</p> 

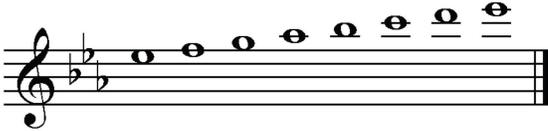
<p>Level Two Identify Intervals</p> <p>Subdominant</p>	<p>Level Two Identify Intervals</p> <p>The tonic first degree of the scale</p>
<p>Level Two Identify Intervals</p> <p>An interval is the distance in pitch between two notes.</p>	<p>Level Two Identify Intervals</p> <p>I) Tonic II) Supertonic III) Mediant IV) Subdominant V) Dominant VI) Submediant VII) Leading Note</p>
<p>Level Two Identify Intervals</p> <p>The interval is a seventh.</p>	<p>Level Two Identify Intervals</p> <p>The size of an interval is measured by the number of letter names contained in the interval, including both the bottom and the top notes.</p>
<p>Level Two Identify Intervals</p> <p>Fourth</p>	<p>Level Two Identify Intervals</p> <p>The interval is a fourth.</p>
<p>Level Two Identify Intervals</p> <p>The interval is a third.</p>	<p>Level Two Identify Intervals</p> <p>Seventh</p>

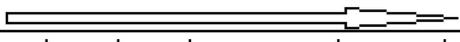
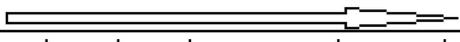
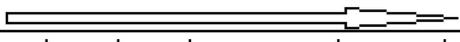
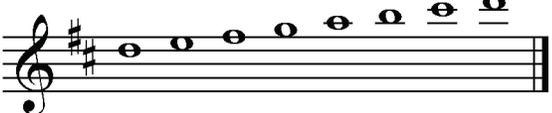
Level Two Symbols and Terms Vivace means _____ and _____.	Level Two Symbols and Terms What term means fairly quick, slightly slower than allegro?
Level Two Symbols and Terms Poco a poco means _____.	Level Two Symbols and Terms Piu means _____.
Level Two Symbols and Terms What term means slow (slower than andante but not as slow as largo)?	Level Two Symbols and Terms The tempo that refers to walking pace is _____.
Level Two Symbols and Terms Lento means very fast. True or False?	Level Two Symbols and Terms What does the term presto mean?
Level Two Symbols and Terms The term that means held for full value is called _____.	Level Two Symbols and Terms List four terms that refer to tempo.

<p>Level Two Symbols and Terms</p> <p>Allegretto</p>	<p>Level Two Symbols and Terms</p> <p>Lively and brisk</p>
<p>Level Two Symbols and Terms</p> <p>More</p>	<p>Level Two Symbols and Terms</p> <p>Little by little</p>
<p>Level Two Symbols and Terms</p> <p>Andantae</p>	<p>Level Two Symbols and Terms</p> <p>Adagio</p>
<p>Level Two Symbols and Terms</p> <p>Very fast</p>	<p>Level Two Symbols and Terms</p> <p>False</p>
<p>Level Two Symbols and Terms</p> <p>Largo, larghetto, lento, adagio, andantae, andantino, moderato, allegretto, allegro, presto, prestissimo, con moto, grave, vivace, and comodo.</p>	<p>Level Two Symbols and Terms</p> <p>Tenuto</p>

Level Two Write Scales What is the purpose of the circle of fifths?	Level Two Write Scales How many sharps are in the key signature of A Major?
Level Two Write Scales What key has five sharps?	Level Two Write Scales What is the key signature for D flat?
Level Two Write Scales How many sharps or flats are in the key signature for F?	Level Two Write Scales What sharps are included in the key signature for E?
Level Two Write Scales What key has all seven flats?	Level Two Write Scales What is the order of sharps in a key signature?
Level Two Write Scales Name the key signature. 	Level Two Write Scales Name the key signature. 

<p>Level Two Write Scales</p> <p style="text-align: center;">3</p>	<p>Level Two Write Scales</p> <p style="text-align: center;">The circle of fifths is useful in understanding scales and key signatures. It shows the relationship of one key to another by the number of sharps or flats in the key signature and the order in which the sharps or flats occur.</p>
<p>Level Two Write Scales</p> <p style="text-align: center;">5 flats</p>	<p>Level Two Write Scales</p> <p style="text-align: center;">B Major</p>
<p>Level Two Write Scales</p> <p style="text-align: center;">FCGD</p>	<p>Level Two Write Scales</p> <p style="text-align: center;">One flat</p>
<p>Level Two Write Scales</p> <p style="text-align: center;">FCGDAEB</p>	<p>Level Two Write Scales</p> <p style="text-align: center;">C flat Major</p>
<p>Level Two Write Scales</p> <p style="text-align: center;">D flat Major</p>	<p>Level Two Write Scales</p> <p style="text-align: center;">A Major</p>

<p>Level Two Write Scales</p> <p>Draw and explain an alternate method to using the circle of fifths.</p>	<p>Level Two Write Scales</p> <p>Name the key signature.</p> 
<p>Level Two Write Scales</p> <p>Name the key signature.</p> 	<p>Level Two Write Scales</p> <p>What scale is this?</p> 
<p>Level Two Write Scales</p> <p>What scale is this?</p> 	<p>Level Two Write Scales</p> <p>If a key signature had six flats, what would they be?</p>
<p>Level Two Write Scales</p> <p>Draw the circle of fifths.</p>	<p>Level Two Write Scales</p> <p>If a key signature had four flats, what would they be?</p>
<p>Level Two Write Scales</p> <p>Write a D Major Scale.</p>	<p>Level Two Write Scales</p> <p>Write a B flat Major Scale.</p>

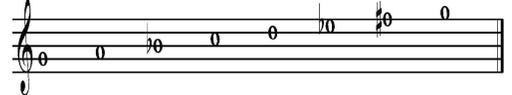
<p>Level Two Write Scales</p> <p>E Major</p>	<p>Level Two Write Scales</p> <table border="1" style="margin: auto;"> <tr> <th colspan="7">Flats</th> </tr> <tr> <td colspan="7"></td> </tr> <tr> <td>2</td> <td>3</td> <td>4</td> <td>5</td> <td>6</td> <td>7 / 0</td> <td>1</td> </tr> <tr> <td>B</td> <td>E</td> <td>A</td> <td>D</td> <td>G</td> <td>C</td> <td>F</td> </tr> <tr> <td>5</td> <td>4</td> <td>3</td> <td>2</td> <td>1</td> <td>0 / 7</td> <td>6</td> </tr> <tr> <th colspan="7">Sharps</th> </tr> </table>	Flats														2	3	4	5	6	7 / 0	1	B	E	A	D	G	C	F	5	4	3	2	1	0 / 7	6	Sharps						
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5	4	3	2	1	0 / 7	6																																					
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<p>Level Two Write Scales</p> <p>G Major</p>	<p>Level Two Write Scales</p> <p>D Major</p>																																										
<p>Level Two Write Scales</p> <p>BEADGC</p>	<p>Level Two Write Scales</p> <p>E flat Major</p>																																										
<p>Level Two Write Scales</p> <p>BEAD</p>	<p>Level Two Write Scales</p> <p>Circle of fifths drawing</p>																																										
<p>Level Two Write Scales</p> 	<p>Level Two Write Scales</p> 																																										

Level Two Write Scales How do you find the relative minor of a major key?	Level Two Write Scales What is the relative minor of F Major?
Level Two Write Scales If B flat is the next to last flat in the key signature, the major key name would be _____.	Level Two Write Scales Write the key signature for D major.
Level Two Write Scales Why do you need to know how to find the relative minor of a major key?	Level Two Write Scales How do you figure out the name of a major key from the key signature?
Level Two Write Scales If C sharp is the last sharp in the key signature, the major key name would be _____.	Level Two Write Scales If E flat major is the relative major of C minor, and C minor is called the relative minor of E flat major. Then they both share the same _____.
Level Two Write Scales What is the relative minor of C Major?	Level Two Write Scales What is the relative minor of G?

<p>Level Two Write Scales</p> <p>D Minor</p>	<p>Level Two Write Scales</p> <p>Up six notes to the sub-mediant</p>
<p>Level Two Write Scales</p> 	<p>Level Two Write Scales</p> <p>B flat major</p>
<p>Level Two Write Scales</p> <p>To figure out the name of a major key from the key signature, go up a half step / semitone from the last sharp.</p>	<p>Level Two Write Scales</p> <p>Every minor has a relative major, in order to write a minor scale it is first necessary to find what that relative major is, and thus to know the key signature.</p>
<p>Level Two Write Scales</p> <p>Key signature</p>	<p>Level Two Write Scales</p> <p>D Major</p>
<p>Level Two Write Scales</p> <p>E minor</p>	<p>Level Two Write Scales</p> <p>A minor</p>

<p>Level Two Recognize Rhythm</p> <p>What is the purpose of the top figure in a time signature?</p>	<p>Level Two Recognize Rhythm</p> <p>What is the purpose of the bottom figure in a time signature?</p>
<p>Level Two Recognize Rhythm</p> <p>List three time signatures that occur in simple time.</p>	<p>Level Two Recognize Rhythm</p> <p>Where does the strong beat accent occur in simple time?</p>
<p>Level Two Recognize Rhythm</p> <p>Give two examples of simple duple time.</p>	<p>Level Two Recognize Rhythm</p> <p>What is a triplet?</p>
<p>Level Two Recognize Rhythm</p> <p>Where should the bar line occur according to the time signature?</p> 	<p>Level Two Recognize Rhythm</p> <p>What are the two basic categories of time signatures?</p>
<p>Level Two Recognize Rhythm</p> <p>What are the three groupings that simple and compound time can be broken into?</p>	<p>Level Two Recognize Rhythm</p> <p>What are two possible time signatures in compound triple time?</p>

<p>Level Two Recognize Rhythm</p> <p>The bottom figure indicates what type of note receives one beat.</p>	<p>Level Two Recognize Rhythm</p> <p>The top figure tells how many beats (or counts) are in each measure.</p>
<p>Level Two Recognize Rhythm</p> <p>On the first beat</p>	<p>Level Two Recognize Rhythm</p> <p>$2/2$, $2/4$, $2/8$, $3/2$, $3/4$, $3/8$, $4/2$, $4/4$, and $4/8$</p>
<p>Level Two Recognize Rhythm</p> <p>A triplet is a group of three equal notes that are meant to be played in the time of two notes of the same value.</p>	<p>Level Two Recognize Rhythm</p> <p>$2/2$, $2/4$, and $2/8$</p>
<p>Level Two Recognize Rhythm</p> <p>Simple and compound</p>	<p>Level Two Recognize Rhythm</p> <p>After the fourth beat</p>
<p>Level Two Recognize Rhythm</p> <p>$9/4$, $9/8$ and $9/12$</p>	<p>Level Two Recognize Rhythm</p> <p>Duple, triple and quadruple</p>

<p>Level Two Write Scales</p> <p>What are the three types of minor scales?</p>	<p>Level Two Write Scales</p> <p>What note is raised in a harmonic minor scale?</p>
<p>Level Two Write Scales</p> <p>What is the name of the following scale?</p> 	<p>Level Two Write Scales</p> <p>What is the name of the following scale?</p> 
<p>Level Two Write Scales</p> <p>What is the tone semitone pattern for a harmonic minor scale?</p>	<p>Level Two Write Scales</p> <p>What is the tone semitone pattern for a natural minor scale?</p>
<p>Level Two Write Scales</p> <p>What is the first note of a C natural minor scale?</p>	<p>Level Two Write Scales</p> <p>In a natural minor scale, between what notes do the semitones occur?</p>
<p>Level Two Write Scales</p> <p>Write a C natural minor scale.</p>	<p>Level Two Write Scales</p> <p>Is the following a natural minor scale or a harmonic minor scale?</p> 

<p>Level Two Write Scales</p> <p>The seventh</p>	<p>Level Two Write Scales</p> <p>Natural, harmonic and melodic.</p>
<p>Level Two Write Scales</p> <p>G Natural Minor</p>	<p>Level Two Write Scales</p> <p>C Natural Minor</p>
<p>Level Two Write Scales</p> <p>T S T T S T T</p>	<p>Level Two Write Scales</p> <p>T S T T S T T1/2</p>
<p>Level Two Write Scales</p> <p>Two and three and between five and six.</p>	<p>Level Two Write Scales</p> <p>C</p>
<p>Level Two Write Scales</p> <p>C minor harmonic scale</p>	<p>Level Two Write Scales</p> 



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SECTION 1

EO SIM16.01 – DEMONSTRATE RHYTHM SKILLS

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Level One and Two Rhythm Sheets located in A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Qualification Standard*, Chapter 2, Annex A, Appendix 2 and Appendix 3, for each cadet. The rhythm sheets given to the cadets must correspond to the Music Proficiency Level qualification they are attempting to attain.

Assistant instructors will be required to accommodate two Music Proficiency Levels.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

A practical activity was chosen for this lesson as it is an interactive way to have the cadets analyze the Music Proficiency Level Rhythm Sheet corresponding to their Music Proficiency Level in a fun and challenging setting.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have demonstrated Music Proficiency Level One or Two rhythms by clapping, tapping, singing or counting them.

IMPORTANCE

It is important for cadets to be able to demonstrate Level One or Two rhythms as rhythm is one of the cornerstones to the structure of music. The rhythms found on the Level One and Two Rhythm Sheets are found in the music pieces the cadets will play at this level. Developing rhythm skills makes a cadet more proficient as a musician.

Teaching Point 1

Have the cadets analyze a Music Proficiency Level Rhythm Sheet and demonstrate rhythm skills.

Time: 35 min

Method: Practical Activity



There are many ways to demonstrate rhythm:

Clapping. The rhythms are clapped while maintaining the pulse. The pulse can be maintained by tapping the foot or using a metronome. The goal is to feel the pulse internally. While clapping, it is often useful to count in your head.

Tapping. The rhythms are tapped on the table or other surface with either a hand or a pair of drumsticks. The pulse can be maintained by tapping the foot or using a metronome. The goal is to feel the pulse internally. While tapping, it is often useful to count in your head.

Singing. The rhythms are sung using syllables such as “lu” or “ta”. The pulse can be maintained by tapping the foot or using a metronome. The goal is to feel the pulse internally. While singing, it is often useful to count in your head.

Counting. The rhythms are counted aloud using the subdivision syllables. The pulse can be maintained by tapping the foot or using a metronome. The goal is to feel the pulse internally.

ACTIVITY
OBJECTIVE

The objective of this activity is to have the cadets analyze Music Proficiency Level One or Two rhythms and to demonstrate rhythm skills by singing, clapping, tapping or counting the rhythms.

RESOURCES

- Music Proficiency Level One Rhythm Sheet,
- Music Proficiency Level Two Rhythm Sheet, and
- Pencil with eraser (one per cadet).

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into two groups by Music Proficiency Level.
2. Distribute a copy of the Music Proficiency Level One or Two Rhythm Sheets to each cadet.
3. Distribute a copy of Attachment A (Note Value Tree and Counting Tables) to assist the cadets with writing the count below the notes.
4. Write the rhythm Exercise # 1 from the Music Proficiency Level One Rhythm Sheet on the board.

5. Examine the time signature by:
 - a. looking at the lower figure in the time signature to establish the pulse note value; and
 - b. looking at the upper figure of the time signature to establish the number of pulses in a measure.
6. Have the cadets write the counting below the rhythm.
7. Have the cadets follow the same process for rhythm Exercises # 2 and # 3.
8. As the cadets are doing this, write these rhythms on the board.
9. Choose a cadet to copy their answer onto the board below the rhythm.
10. Correct as necessary.
11. Have the cadets analyze their Music Proficiency Level Rhythm Sheet by:
 - a. identifying the time signature;
 - b. circling unfamiliar or difficult rhythms; and
 - c. writing the count under the rhythms.
12. Have the cadets attempt to clap, tap, sing or count through rhythm exercise # 1 by sight-reading it.
13. Explain and demonstrate clapping, tapping, singing and counting Exercise #1.
14. Have the cadets practice rhythm Exercise # 1 individually for one to two minutes.
15. Have the cadets alternate clapping, tapping, singing or counting the exercise as a group and individually (once per cadet).
16. Repeat Steps 11–15 for the remaining rhythm exercises.



During EO SIM22.01 (Participate in Individual Practice and Private Instruction), the cadets should continue to practice these rhythms for five minutes each period. The demonstration of rhythm skills on an individual basis will occur during this time.



The Music Proficiency Level Rhythm Sheet used should correspond to the Music Proficiency Level qualification the cadet is attempting to attain.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadet's participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadet's participation in the rhythm activities will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Have the cadets practice the Music Proficiency Level Rhythm Sheets.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 3 and Chapter 3, Annex E, Appendix 3.

CLOSING STATEMENT

Rhythm is one of the cornerstones to the structure of music. The skills of analyzing and sight-reading rhythms are important as the cadet continues to play Music Proficiency Level One or Two music and ensemble music. By gaining confidence demonstrating rhythms independent of the instrument, the cadet may become a better musician.

INSTRUCTOR NOTES / REMARKS

The Music Proficiency Level Rhythm sheet used should correspond to the Music Proficiency Level qualification the cadet is attempting to attain.

The demonstration of rhythm skills individually will occur during EO SIM22.01 (Participate in Individual Practice and Private Instruction).

REFERENCES

A0-100 A-CR-CCP-910/PG-001 Director Cadets 3. (2008). *Military band–Music proficiency level qualification standard*. Ottawa, ON: Department of National Defence.

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NOTE VALUE TREE AND COUNTING TABLES

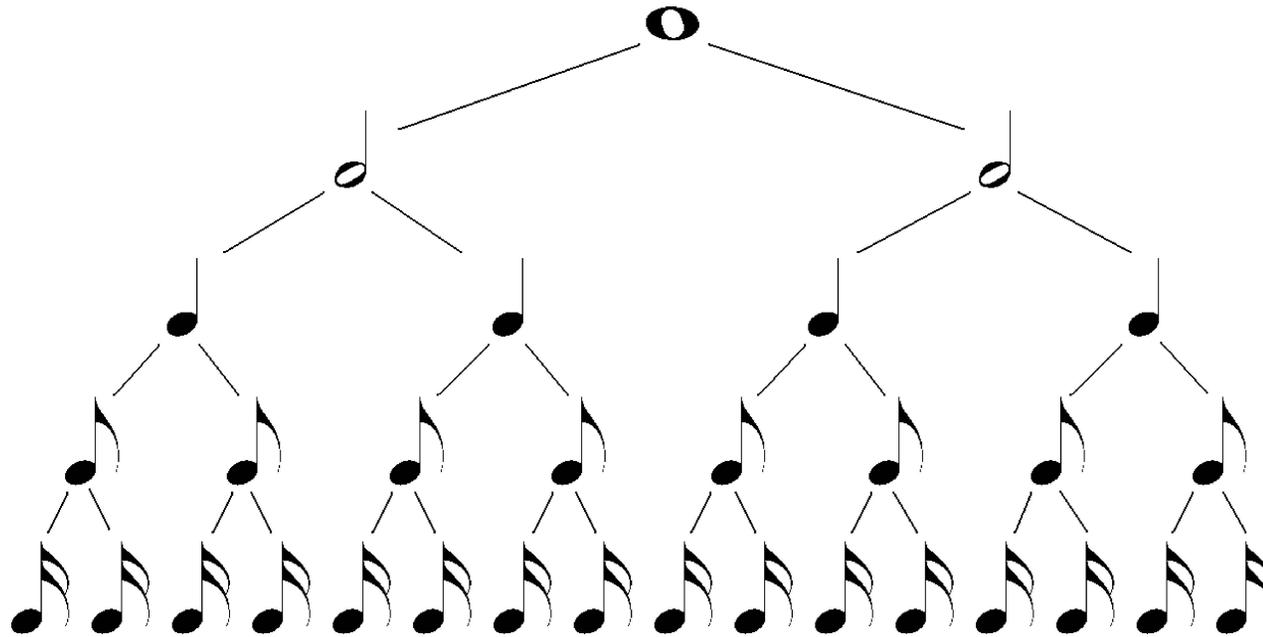


Figure 1 Note Value Note Tree

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Whole Note	Write	1															
	Say	One															
Half Note	Write	1								3							
	Say	One								Three							
Quarter Note	Write	1				2				3				4			
	Say	One				Two				Three				Four			
Eighth Note	Write	1	+		2	+		3	+		4	+					
	Say	One		and	Two		and	Three		and	Four		and				
Sixteenth Note	Write	1	E	+	A	2	E	+	A	3	E	+	A	4	E	+	a
	Say	One	ē	and	ă	Two	ē	and	ă	Thr	ē	and	ă	Fou	ē	and	ă

Figure 2 Subdivision Chart 4/4 Time

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Dotted Half Note	Write	1															
	Say	One															
Quarter Note	Write	1				2				3							
	Say	One				Two				Three							
Eighth Note	Write	1	+		2	+		3	+								
	Say	One		and	Two		and	Three		and							
Sixteenth Note	Write	1	e	+	a	2	e	+	a	3	e	+	a				
	Say	One	ē	and	ă	Two	ē	and	ă	Three	ē	and	ă				

Figure 3 Subdivision Chart 3/4 Time

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Half Note	Write	1															
	Say	One															
Quarter Note	Write	1								2							
	Say	One								Two							
Eighth Note	Write	1	+		2	+											
	Say	One		and	Two		and										
Sixteenth Note	Write	1	e	+	a	2	e	+	a								
	Say	One	ē	and	ă	Two	ē	and	ă								

Figure 4 Subdivision Chart 2/4 Time

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.



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SECTION 2

EO SIM16.02 – REPRODUCE A FIVE-NOTE MELODY

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Practice the melodies on the Solfège Melodies sheet located at Attachment A.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to introduce solfège to the cadets.

A practical activity was chosen for TPs 2 and 3 as it is an interactive way to have the cadets sing or play back a five-note melody in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall reproduce a five-note melody by either singing or playing the melody.

IMPORTANCE

It is important for cadets to be able to reproduce a five-note melody after it has been played or sung to them as this demonstrates aural skills. With strong aural skills, a cadet is able to hear music and reproduce it, which allows them greater success in music training activities.

Teaching Point 1**Explain solfège.**

Time: 10 min

Method: Interactive Lecture

In a scale, each note has a number assigned to it. This number is called the scale degree. The scale degree helps when referencing notes (eg, move from the second scale degree to the fourth scale degree) to make sure that there is no confusion. In addition, each note of the scale has a syllable assigned to it. These syllables are called solfège.

Solfège was created in the 10th century by monks. Guido d'Arezzo was having difficulty teaching his fellow monks the Gregorian Chant for the weekly mass. He developed a system where each note had a position on his hand and a syllable attached to it. By pointing at a position on his hand, he could clearly convey to the monks which notes to sing. This system eventually became known as the Guidonian Hand. In the 16th century, the French adapted Guido d'Arezzo's system to the solfège system used today.

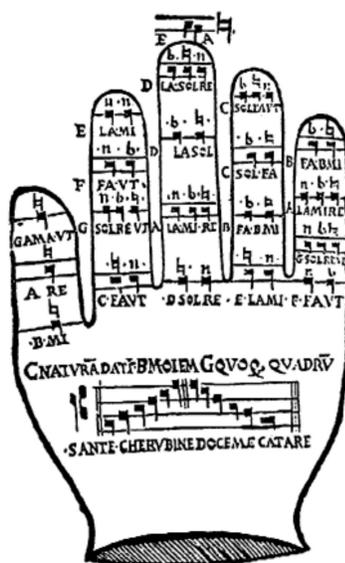
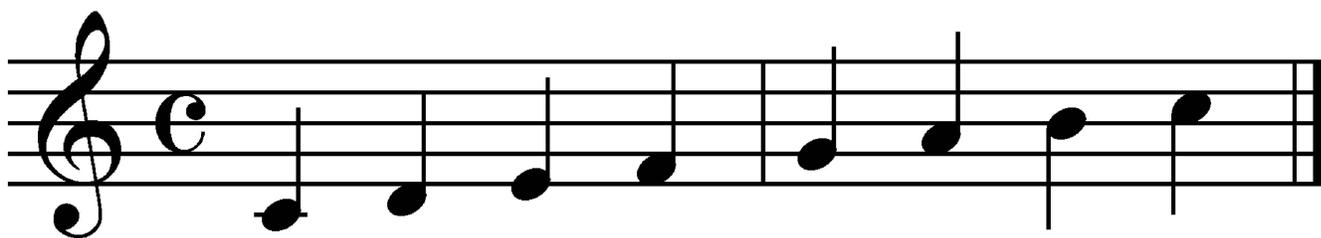


Figure 1 Guidonian Hand

Note. From "Res Facta", by A. Waterman, *Alex Waterman*. Retrieved March 12, 2009, from <http://www.alexwaterman.com/writings/resfactafinally.pdf>

Similar to the musical alphabet, solfège uses seven syllables. The following chart illustrates the C major scale, the seven solfège syllables, and their pronunciation.



Scale Degree	1	2	3	4	5	6	7	8
Solfège Syllable	Do	Re	Mi	Fa	Sol	La	Ti	Do
Pronunciation	"Doh"	"Ray"	"Me"	"Fa"	"Sew"	"La"	"Tea"	"Doh"

Figure 2 Scale Degree, Solfège Syllable, Pronunciation Chart

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.



There are two systems of solfège used.

Fixed Do. In this system of solfège, C is always Do, D is always Re, E is always Mi.

Moveable Do. In this system of solfège, Do changes as the tonic of the scale changes. In the F Major scale, F would be Do and in the C Major scale, C would be Do.

Cadets will use the moveable Do solfège system.

The relationship between the solfège syllable and scale degree always remains the same. This aids in the development of relationships between notes. In moveable Do, Do–Sol is always a fifth. This concept is very important as military band instruments are in a variety of keys; if a flute player tells an alto saxophone player to play Do–Sol there will be no confusion created.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. What was the name of the historic system that evolved into solfège?
- Q2. How many syllables are used in solfège?
- Q3. What is the difference in fixed Do and moveable Do solfège? Which do cadets use?

ANTICIPATED ANSWERS:

- A1. The historic system was called the Guidonian Hand.
- A2. There are seven syllables used in solfège.
- A3. In fixed Do, C is always Do. In movable Do, the tonic of the major scale is Do; Do changes depending on which scale is being used. Movable Do is used in the Cadet Program.

Teaching Point 2

Have the cadets sing back a five-note melody as a group after it has been played or sung.

Time: 10 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets reproduce a five-note melody by singing after it has been played or sung.

RESOURCES

- Solfège Melodies sheet, and
- Keyboard or primary instrument.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Brief the cadets on the conduct of the activity:
 - a. The instructor plays / sings the melody.
 - b. The cadets listen and think about the melody silently.
 - c. The instructor plays / sings the melody a second time.
 - d. The cadets listen and think about the melody silently.
 - e. The cadets sing back the melody.
 - f. The instructor plays / sings the melody a third time.
 - g. The cadets listen and think about the melody silently.
 - h. The cadets sing back the melody.



For practice purposes, play the melody three times and have the cadets reproduce it twice. This models the evaluation process.



Remind the cadets that silence is very important. Noise can disrupt how the melody is heard.

2. Sing Melody 1 from the Solfège Melodies sheet.
3. Give time for the cadets to think about the melody.
4. Sing Melody 1 from the Solfège Melodies sheet a second time.
5. Give time for the cadets to think about the melody.
6. Have the cadets sing back the melody as a group.
7. Sing Melody 1 from the Solfège Melodies sheet a third time.
8. Give time for the cadets to think about the melody.
9. Have the cadets sing back the melody as a group.
10. Repeat Steps 2–9 for remaining melodies on the Solfège Melodies sheet.



Vary the playing method of the melodies: play the melodies on a keyboard, on a primary instrument or sing the melody.

11. Debrief the cadets on their performance.



Remind the cadets that additional practice reproducing five-note melodies will occur during EO SIM22.01 (Participate in Individual Practice and Private Instruction).

Evaluation of this task for cadets attempting to achieve Music Proficiency Level Two will occur during EO SIM22.01 (Participate in Individual Practice and Private Instruction).

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 3

Have the cadets play a five-note melody as a group after it has been played or sung.

Time: 15 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets reproduce a five-note melody by playing it after it has been played or sung.

RESOURCES

- Solfège Melodies sheet,
- Keyboard, and
- Primary instrument.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Brief the cadets on the conduct of the activity:
 - a. The instructor plays / sings the melody.
 - b. The cadets listen and think about the melody silently.
 - c. The instructor plays / sings the melody a second time.
 - d. The cadets listen and think about the melody silently.
 - e. The cadets play back the melody on their primary instrument.
 - f. The instructor plays / sings the melody a third time.
 - g. The cadets listen and think about the melody silently.
 - h. The cadets play back the melody on their primary instrument.



For practice purposes, play the melody three times and have the cadets reproduce it twice. This models the evaluation process.



Remind the cadets that silence is very important. Noise can disrupt how the melody is heard.

2. Sing Melody 1 from the Solfège Melodies sheet.
3. Give time for the cadets to think about the melody.
4. Sing Melody 1 from the Solfège Melodies sheet for a second time.
5. Give time for the cadets to think about the melody.
6. Have the cadets play back the melody as a group on their primary instruments.
7. Sing Melody 1 from the Solfège Melodies sheet for a third time.
8. Give time for the cadets to think about the melody.

9. Have the cadets play back the melody as a group on their primary instruments.
10. Repeat Steps 2–9 for remaining melodies on the Solfège Melodies sheet.



Vary the playing method of the melodies: play the melodies on a keyboard, on a primary instrument or sing the melody.

11. Debrief the cadets on their performance.



Remind the cadets that additional practice reproducing a five-note melody will occur during EO SIM22.01 (Participate in Individual Practice and Private Instruction).

Evaluation of this task for cadets attempting to achieve Music Proficiency Level Two will occur during EO SIM22.01 (Participate in Individual Practice and Private Instruction).



Cadets will have the choice of reproducing the five-note melody by either playing or singing during the evaluation.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activities will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 3.

CLOSING STATEMENT

The development of aural skills greatly increases a cadet's ability to participate in music training activities. The ability to reproduce a five-note melody after it has been played or sung to them develops the cadet's aural skills and musicality.

INSTRUCTOR NOTES / REMARKS

The cadet's performance of a five-note melody as an individual will occur during EO SIM22.01 (Participate in Individual Practice and Private Instruction).

Cadets attempting to achieve a Music Proficiency Level One qualification are not required to complete the assessment of this EO.

REFERENCES

C0-319 ISBN 0-88284-951-4 Surmani, A., Surmani, K., & Manus, M. (1998). *Alfred's complete essentials of music theory*. USA: Alfred Publishing Co.

C0-323 Gunharth, R. (2002). *Introduction to solfège*. Retrieved September 29, 2008, from <http://www.ibreathemusic.com/article/44>

Solfège Melodies

Melody 1



Melody 2



Melody 3



Melody 4



Melody 5



Melody 6



Melody 7



Melody 8



Melody 9



Melody 10





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SECTION 1

EO SIM17.01 – ANALYZE MUSIC PROFICIENCY LEVEL SCALES AND / OR RUDIMENTS

Total Time: 40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Provide a fingering chart for each woodwind, brass and mallet percussion instrument.

Photocopy the applicable Music Proficiency Levels One and Two Scale sheets located in A-CR-CCP-166/PT-006, *Scales and Arpeggios*.

Photocopy the applicable Music Proficiency Levels One and Two Rudiment sheets located in A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 2, Annex B, Appendix 2, and Appendix 3 for each snare drum player.

An assistant instructor will be required for TP 2.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

A practical activity was chosen for TP 1 as it is an interactive way to have the cadets analyze scales and / or rudiments in a fun and challenging way.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate how to play new scales and / or rudiments.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadets shall have analyzed Music Proficiency Level Scales and / or Rudiments.

IMPORTANCE

It is important for cadets to analyze scales and / or rudiments as these techniques are cornerstones of music. Scales and rudiments are the foundation of melody and rhythm, which create music.

Teaching Point 1**Have the cadets analyze scales and / or rudiments.**

Time: 20 min

Method: Practical Activity

ANALYZE A SCALE (MELODIC INSTRUMENTS)**Key Signature**

The key signature is found next to the time signature. The key signature indicates which notes are affected by reoccurring accidentals. If there are two flats in the key signature, it indicates that all of the Bs and Es are flat in the piece of music. This is important because the sharps or flats listed in the key signature will not be indicated in the rest of the music. It is useful to write down the notes that are affected by the key signature.

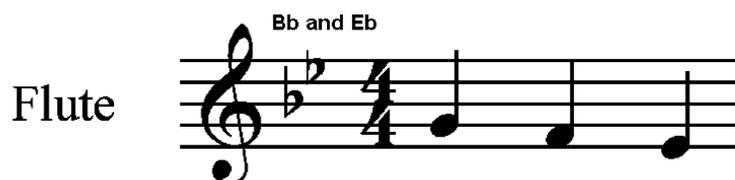


Figure 1 Key Signature

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Accidentals

Accidentals are sharps or flats that only affect a note within the measure. An accidental that occurs on a C, for example, would affect the Cs in the whole measure. At the end of the measure, the accidental is cancelled. Accidentals can happen throughout the piece. When examining a scale for the first time, circle any accidentals that occur.

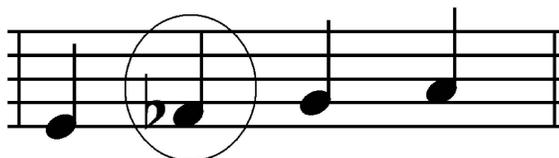


Figure 2 Accidentals

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Rhythms

When examining a scale for the first time, check if there are any rhythms that are unfamiliar or difficult. Again, circling these rhythms will help to identify them as areas to focus on during individual practice.



Figure 3 Rhythm

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Fingerings

When analyzing a scale, look for any notes that have not been seen before (eg, accidentals), circle these notes and write the fingering, or note name, below them.

ANALYZE RUDIMENTS (SNARE DRUMMERS)



Rudiments. Short technical exercises that are combined to create drum music. Rudiments may be applied to any drum.

Sticking Notation

Below each note in the rudiment there is an R or an L. These letters represent right and left to indicate which stick will strike the drum. The motion used to strike the drum comes from the wrist.

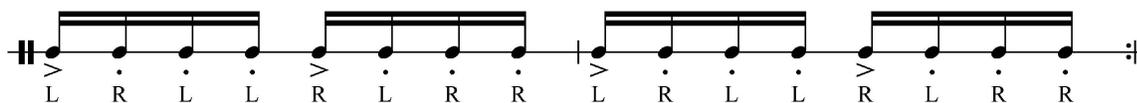


Figure 4 Sticking Notation

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Sticking Techniques

For percussion players, look for any rudiments that have not been seen before and circle them. Also look for any sticking patterns that start on a different stick than what was practiced before. Draw attention to these by circling them.

Rhythms

When examining a rudiment for the first time, it is a good idea to examine if there are any rhythms that are unfamiliar or difficult. Again, circling these rhythms will help to identify them as areas to focus on during individual practice.

ACTIVITY

TIME: 10 min

OBJECTIVE

The objective of this activity is to have the cadets analyze scales and / or rudiments.

RESOURCES

- Music Proficiency Levels One and Two Scale sheets,
- Music Proficiency Levels One and Two Rudiment sheets,
- Instrument fingering charts,
- Pencil with eraser,

- Chair, and
- Music Stand.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into groups based on primary instrument.
2. Give each primary instrument group an instrument fingering chart.
3. Give each cadet the applicable Music Proficiency Level Scale or Rudiment sheet.
4. Have the cadets analyze scales and / or rudiments to include:
 - a. writing down the notes that are affected by the key signature;
 - b. circling accidentals;
 - c. circling unfamiliar or difficult rhythms; and
 - d. determining appropriate fingering or sticking techniques.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 2

Explain and demonstrate how to play the scales and / or rudiments.

Time: 15 min

Method: Demonstration



As each point is explained, demonstrate how to play the applicable scale or rudiment to the cadets.



Divide the cadets into two groups. The first group will consist of snare drummers, and the second group will contain cadets that play melodic instruments.



An assistant instructor will be required for this activity. If extra instructors are available, divide each instrument group again into Music Proficiency Level One and Music Proficiency Level Two.

GROUP 1 – SNARE DRUMMERS



Common Snare Drum Difficulties

1. Be sure that strokes do not become bounces.
2. Cadets need to practice their non-dominant hand in order to get the appropriate bounce.

1. Define rudiments and their importance.
2. Have the cadets take out their rudiment sheet.
3. Explain and demonstrate playing the first rudiment for the cadets.
4. Explain metronome markings with the cadets and have a metronome available for demonstration.
5. Ask the cadets to describe any difficulties that they have identified.
6. Discuss the rudiment with the cadets to include the sticking notation and techniques as well as the rhythms involved.
7. Repeat Steps 3–6 for the remaining rudiments.

MELODIC INSTRUMENTS



Scale. A series of notes arranged alphabetically and consecutively from any note to its octave.



Minor harmonic scale. A scale that raises the 7th tone of the natural minor scale by a half step ascending and descending.



Chromatic scale. A scale consisting of all the twelve notes found between any note and its octave, all a semitone apart and all of equal importance.

Using a Fingering Chart



Fingering chart. A chart that displays the chromatic range of the instrument and the fingerings or slide positions for each note.

Sometimes an instrument fingering chart will list two fingerings for the same note. The fingering on the right is usually an alternative fingering.

When analyzing a scale, it is important to link the fingerings, or slide positions, for each note to the note on the staff. To do this, look at the fingering chart for the instrument. Locate the note of the scale on the staff. Below the note there is a diagram of the fingering used to play that note (as illustrated in Figure 5).

TRUMPET/CORNET FINGERING CHART

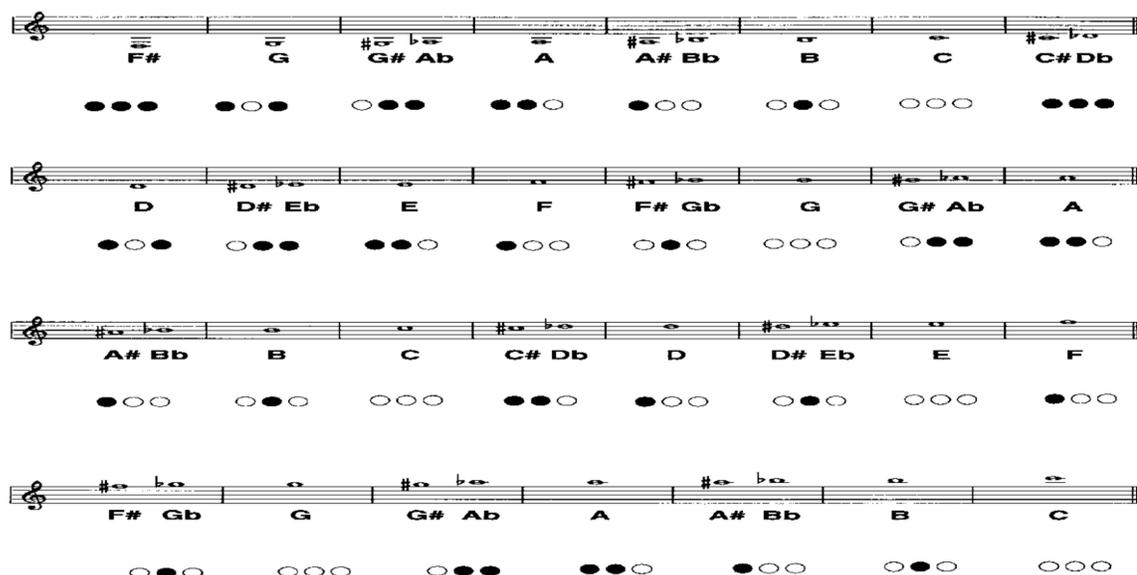


Figure 5 Example of Fingering Chart

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Identifying Notes

For brass players, it is easy to write the fingering, or slide position, for the notes below the notes. For woodwind players, this is more difficult as the instruments have more keys. Woodwind players will have to rely on memory to achieve the correct fingering for each note.



Even if the fingerings are written below the notes, it is important that the cadet read the notes on the staff and not the list of fingerings.

Once the fingerings have been identified, apply the fingerings to the instrument.

It is important to practice the fingerings, or slide positions, independently of playing, to build muscle memory in the fingers and hands. Once each note has been practiced, practice moving from note to note in and out of the sequence of the scale. For example, the first three notes of the scale may be C, D, E, but practice fingering the notes in the order of C, E, D. This encourages muscle memory and helps to ensure that the cadet is not just fingering the pattern, but is aware of each note's fingering.

GROUP 2 – MELODIC INSTRUMENTS

1. Define scales to include chromatic and harmonic minor scales.
2. Have the cadets take out their fingering chart.
3. Explain how to use a fingering chart.
4. Have the cadets look at the first scale.

5. Discuss the key signature, accidentals and appropriate fingering techniques with the cadets.
6. Ask the cadets to describe any difficulties that they have identified.
7. Explain and demonstrate playing the first scale.
8. Explain and demonstrate playing scales using slurred and tongued articulations.
9. Explain metronome markings to the cadets and have a metronome available for demonstration.
10. Repeat Steps 2–7 for the remaining scales.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadet's participation in analyzing Music Proficiency Level Scales and / or Rudiments will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Performing Music Proficiency Level One scales and / or rudiments is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 4.

Performing Music Proficiency Level Two scales and / or rudiments is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 4.

CLOSING STATEMENT

Analyzing scales and / or rudiments is important as these techniques are cornerstones of music. Scales and rudiments are the foundation of melody and rhythm, which create music.

INSTRUCTOR NOTES / REMARKS

The Music Proficiency Level Scales and Rudiments sheets used should correspond to the Music Proficiency Level qualification the cadet is attempting to attain.

REFERENCES

Nil.



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SECTION 1

EO SIM18.01 – EMPLOY SIGHT-READING STRATEGIES

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Select two music pieces for the cadets to sight-read during TP 3. Consult Attachment B to help make a list of musical data from these pieces for the musical data scavenger hunt.

Photocopy the musical data scavenger hunt list for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to introduce the cadets to sight-reading.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate sight-reading techniques.

A practical activity was chosen for TP 3 as it is an interactive way to have the cadets practice sight-reading in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to employ sight-reading strategies.

IMPORTANCE

It is important for cadets to employ sight-reading strategies as sight-reading is an essential skill for musical independence. Sight-reading is one way to acquaint cadets with a wide variety of musical forms, styles and keys. Sight-reading uses all the learned skills: perceptual, aural, technical, and cognitive.

Teaching Point 1**Explain the importance of practicing sight-reading.**

Time: 5 min

Method: Interactive Lecture

Each time a piece of music is played for the first time, the piece of music is sight-read. Sight-reading is the skill of performing a piece of music without time to rehearse it. Sight-reading is a practical application of music theory, aural skills, and technique.

Sight-reading is a skill anyone can learn. It is important to employ sight-reading strategies prior to playing a piece of music to gain a better understanding of the music and to produce better results as a musician.



It is important to be very familiar with different types of scales, as major, minor and chromatic scales along with arpeggios make up music. If musicians know these in advance, they will be better prepared to sight-read.

Practicing reading new music will introduce new musical concepts, rhythms, and terminology, and in turn produce a better musician. Musicians become more proficient at reading and counting complex rhythms and playing in different keys and styles.

The process of preparing for sight-reading is very similar to the process used to analyze a piece of music. The difference is that when sight-reading, musicians are not permitted to play during their preparation.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS:**

- Q1. What is sight-reading?
- Q2. Why is it important to practice sight-reading?
- Q3. What is the difference between analyzing a piece of music and sight-reading?

ANTICIPATED ANSWERS:

- A1. Sight-reading is the skill of performing a piece of music without time to rehearse the music.
- A2. Practicing reading new music will introduce new musical concepts, rhythms, and terminology, and in turn produce a better musician. Musicians become more proficient in reading and counting complex rhythms and playing in different keys and styles.
- A3. The difference is that when sight-reading, musicians are not permitted to play during their preparation.

Teaching Point 2**Explain and demonstrate sight-reading techniques.**

Time: 15 min

Method: Demonstration

SIGHT-READING TECHNIQUES

To sight-read a piece of music:

1. complete an initial scan for:
 - a. the time signature,
 - b. the key signature,

- c. dynamic markings,
 - d. accidentals,
 - e. signs and symbols,
 - f. difficult or unfamiliar rhythms, and
 - g. the tempo;
2. set the tempo by:
 - a. looking for the most difficult musical passage; and
 - b. choosing a tempo where this can be played; and
 3. play the piece while:
 - a. avoiding stopping;
 - b. keeping a steady tempo;
 - c. playing rhythmic patterns with consistency;
 - d. applying counting techniques;
 - e. keeping an accurate pitch; and
 - f. ensuring musical flow.



As each point is explained, apply each sight-reading technique to a piece of sheet music.

When confronted with a new piece of music during a rehearsal, the scanning or “eyes-ahead” technique is necessary after an initial brief analysis period when the key, tempo and other focus areas are considered.

When sight-reading a piece of music, cadets should briefly scan the selection before performing it. Rhythm and tempo are the first elements to be stressed. Cadets may miss notes or fumble in rapid passages but maintaining the musical movement is the most important factor.

Identifying the Time Signature

The time signature is the first thing that is looked at. This indicates the number of pulses in each measure and which note will receive the pulse.

Identifying the Key Signature

The key signature is found next to the time signature. The key signature indicates which notes are affected by reoccurring accidentals. If there are two flats in the key signature, it indicates that all of the Bs and Es are flat in the piece of music. This is important because the sharps or flats listed in the key signature will not be indicated in the rest of the music.

Identifying Dynamic Markings

Dynamics are the volume at which the music is played. Dynamic markings are used throughout a piece of music to direct the performer to express the intent of the composer.

Identifying Accidentals

Accidentals only affect notes within the measure. An accidental that occurs on a C, for example, would affect all the Cs. At the end of the measure the accidental is cancelled.

Identifying Signs and Symbols

Look for the use of any signs and symbols. Repeats, D.S., D.C., fine, and coda are all signs that affect the way the music is to be played.

Identifying Unfamiliar or Difficult Rhythms

Identify rhythms that are unfamiliar or difficult. Cadets should watch for rhythmic patterns that repeat and try to hear the rhythm and pitches of a melody in their head before playing it.

Identifying the Tempo

In order to play the most difficult passage with some accuracy, a tempo that is comfortable for reading the music must be identified.

Applying Counting Techniques

Counting is the process of assigning numbers or syllables to note values.



Figure 1 Counting Sixteenth Notes

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. When sight-reading a piece of music, a musician should scan for what?
- Q2. What should musicians look for in terms of rhythm when sight-reading?
- Q3. When playing a new piece of music, what must musicians do?

ANTICIPATED ANSWERS:

- A1. The time signature, the key signature, accidentals and dynamic markings.
- A2. Repetitive rhythms and unfamiliar or difficult rhythms.
- A3. Avoid stopping, keep a steady tempo, play rhythmic patterns with consistency, apply counting techniques, keep an accurate pitch and ensure musical flow.

Teaching Point 3

Have the cadets practice sight-reading strategies in small groups.

Time: 15 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets practice sight-reading strategies in small groups.

RESOURCES

- A musical data scavenger hunt list (sample located at Attachment B),
- Sheet music, and
- Pencil with eraser.



When selecting sheet music to sight-read, ensure the pieces are one level below the Music Proficiency Level the cadet is trying to attain.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into groups of three or four.
2. Distribute sheet music to each group.
3. Give the cadets two minutes to complete an initial scan of the music.
4. Have the cadets discuss the music in their groups.
5. Clap through the entire piece of music as a class.
6. Discuss the piece of music.
7. Distribute a second piece of music and Repeat Steps 3–6.
8. Distribute a musical data scavenger hunt list to each group.
9. Give the cadets five minutes to individually find as many things on the scavenger hunt list as possible. Have them write the location of the musical symbol next to the item on the list. The musical data can be found in the same two music pieces used in this activity.
10. Review the musical scavenger hunt list and point out the musical data with the cadets.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in practicing sight-reading strategies will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Music Proficiency Level One sight-reading is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 5.

Music Proficiency Level Two sight-reading music is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 5.

CLOSING STATEMENT

It is important to employ sight-reading strategies as sight-reading is an essential skill for musical independence. Sight-reading is one way to experience a wide variety of musical forms, styles and keys. Sight-reading is a skill that anyone can learn. With practice, musicians will gain a better understanding of the music and produce better results.

INSTRUCTOR NOTES / REMARKS

A list of appropriate sight-reading pieces for each Music Proficiency Level is located at Attachment A. These pieces should be used for the evaluation of EO SIM18.02 (Sight-Read Music).

The evaluation of EO SIM18.02 (Sight-Read Music) will occur during EO SIM22.01 (Participate in Individual Practice and Private Instruction).

REFERENCES

C0-325 Teal, K. (1996). *Tips for effective sight-reading*. Retrieved September 30, 2008, from <http://www.kjt.glis.net/tealflutestudio/sightreading.html>

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SUGGESTED SIGHT-READING PIECES

FLUTE

	Title	Book	Page
Level One	Melody Line 1	Rubank Elementary Method	1
	Waltz Melody Line 1	Rubank Elementary Method	3
	Lesson 4 Lightly Row Line 1	Rubank Elementary Method	5
	First Duet Line 1	Rubank Elementary Method	5
Level Two	Blue Bells of Scotland Line 1	Rubank Elementary Method	14
	Folk Melody	Rubank Elementary Method	15
	High Note Study Line 1	Rubank Elementary Method	11

OBOE

	Title	Book	Page
Level One	Lesson 2 Duet Line 10	Rubank Elementary Method	3
	Lesson 4 Quarter Notes Line 3	Rubank Elementary Method	5
	Lesson 6 Key of F Line 5	Rubank Elementary Method	7
	Lesson 6 Key of F Line 6	Rubank Elementary Method	7
Level Two	Duke Street Lines 1–2	Rubank Elementary Method	14
	Duet–In the Gloaming Lines 1–2	Rubank Elementary Method	15
	Blue Bells of Scotland Line 1	Rubank Elementary Method	10

CLARINET

	Title	Book	Page
Level One	Lesson 3 Quarter Notes–Quarter Rests Line 6	Rubank Elementary Method	4
	Lesson 4 Quarter Notes Line 3	Rubank Elementary Method	5
	Lesson 4 Quarter Notes Line 5	Rubank Elementary Method	5
	Lesson 4 Quarter Notes Line 6	Rubank Elementary Method	5
Level Two	Blue Bells of Scotland Measures 1–9	Rubank Elementary Method	14
	There is a Green Hill Far Away Measures 1–9	Rubank Elementary Method	24
	Annie Laurie Measures 1–9	Rubank Elementary Method	44

BASSOON

	Title	Book	Page
Level One	Melody Line 1	Rubank Elementary Method	4
	Duet in F Major Line 1	Rubank Elementary Method	8
	Melody Line 1	Rubank Elementary Method	3
	Chord Study	Rubank Elementary Method	3
Level Two	Petite Gavotte	Rubank Elementary Method	13
	Folk Song the last 2 Lines	Rubank Elementary Method	21
	German Folk Song	Rubank Elementary Method	44
	Alma Mater	Rubank Elementary Method	46

SAXOPHONE

	Title	Book	Page
Level One	Lightly Row Line 1	Rubank Elementary Method	7
	Lesson 4 Quarter Notes Line 11	Rubank Elementary Method	5
	Lesson 4 Quarter Notes Line 3	Rubank Elementary Method	5
	Extending the Range Line 10	Rubank Elementary Method	4
Level Two	Lesson 10 Duet Long Long Ago	Rubank Elementary Method	11
	Lesson 9 Blue Bells of Scotland Lines 1 and 2	Rubank Elementary Method	10
	Duke Street Line 6	Rubank Elementary Method	14
	In the Gloaming Lines 1 and 2	Rubank Elementary Method	15

FRENCH HORN

	Title	Book	Page
Level One	Duet Lesson 3 Line 1	Rubank Elementary Method	5
	Lightly Row	Rubank Elementary Method	8
	Chord Study Bb Major Lesson 8	Rubank Elementary Method	10
Level Two	Sweet and Low Line 1	Rubank Elementary Method	9
	Waltz Line 1	Rubank Elementary Method	28
	A Jig	Rubank Elementary Method	28
	Folk Song	Rubank Elementary Method	47
	Come Thou Almighty King	Rubank Elementary Method	43

TRUMPET

	Title	Book	Page
Level One	Lesson 5 Quarter Notes Line 4	Rubank Elementary Method	7
	Lesson 5 Quarter Notes Line 5	Rubank Elementary Method	7
	Lesson 5 Quarter Notes Line 6	Rubank Elementary Method	7
	Lightly Row Line 1	Rubank Elementary Method	14
	Abide with me Line 1	Rubank Elementary Method	14
Level Two	In the Gloaming Measures 1–8	Rubank Elementary Method	24
	Sweet and Low Line 1	Rubank Elementary Method	41
	Drink to me only with thine eyes	Rubank Elementary Method	41

TROMBONE / EUPHONIUM

	Title	Book	Page
Level One	Lightly Row Lesson 3 Line 1	Rubank Elementary Method	5
	Russian Air Lesson 2	Rubank Elementary Method	4
	Hursley Lesson 5 Line 1	Rubank Elementary Method	7
Level Two	Abide with me Line 1	Rubank Elementary Method	9
	Crambambuli	Rubank Elementary Method	11
	German Folk Song	Rubank Elementary Method	14
	Blue Bells of Scotland first 9 measures	Rubank Elementary Method	20

TUBA

	Title	Book	Page
Level One	Lesson 5 Quarter Notes and Rests Line 2	Rubank Elementary Method	7
	Lesson 4 Line 1	Rubank Elementary Method	6
	Lesson 6 Key of Eb Line 2	Rubank Elementary Method	8
Level Two	Duke Street Line 1	Rubank Elementary Method	44
	Abide with me	Rubank Elementary Method	44
	It came upon a midnight clear	Rubank Elementary Method	46

SNARE DRUM

	Title	Book	Page
Level One	G–H	Chapter 2, Annex E, Appendix 1	4
	M–N	Rubank Elementary Method	4
	Q–R	Rubank Elementary Method	4
	K–L	Rubank Elementary Method	4
	O–P	Rubank Elementary Method	4
Level Two	B Snare Drum Studies	Rubank Elementary Method	18
	H Snare Drum Studies	Rubank Elementary Method	18
	C Snare Drum Studies	Rubank Elementary Method	18
	D Snare Drum Studies	Rubank Elementary Method	18

MALLET PERCUSSION

	Title	Book	Page
Level One	Long, Long Ago (Line 1)	Rubank Elementary Method	8
	Lightly Row (Line 1)	Rubank Elementary Method	8
	Melody (Line 1)	Rubank Elementary Method	9
Level Two	America	Rubank Elementary Method	19
	Melody (line 1)	Rubank Elementary Method	24

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SAMPLE MUSICAL DATA SCAVENGER HUNT LIST

- An accidental,
- A sharp sign,
- 4/4 time signature,
- An accent,
- A crescendo,
- A dynamic marking,
- Tempo marking,
- Repeat sign,
- Composer's name,
- A rest,
- An eighth note,
- Slurred notes,
- Treble clef,
- Key signature,
- A pick-up, and
- A set of four sixteenth notes.

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SECTION 1

EO SIM19.01 – ANALYZE MUSIC PROFICIENCY LEVEL MUSIC

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Organize Music Proficiency Level music for each cadet.

Photocopy the Music Proficiency Level Music sign-up sheet located at Attachment A.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

A practical activity was chosen for TPs 1 and 3 as it is an interactive way to have the cadets select and analyze music in a fun and challenging way.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate the process of analyzing music.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have analyzed Music Proficiency Level Music.

IMPORTANCE

It is important for cadets to analyze Music Proficiency Level music as it will help the cadets with difficulties that they may experience when playing. Music Proficiency Level music combines all aspects of music training of this course into a practical and fun experience.

Teaching Point 1

Have the cadets select pieces from the Music Proficiency Level lists.

Time: 10 min

Method: Practical Activity



Music Proficiency Level music is organized into two categories. Cadets must choose one piece from List A and one piece from List B.

Snare drum players and mallet percussion players also have List C. List C music pieces focus on mallet percussion musical techniques for snare drum players and snare drum musical techniques for mallet percussion players.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets select pieces from the Music Proficiency Level lists.

RESOURCES

- Music pieces from Music Proficiency Level lists, and
- Music Proficiency Level music sign-up sheet.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute a copy of the applicable Music Proficiency Level music to each cadet.
2. Explain to the cadets that they must select pieces from the Music Proficiency Level lists, to include:
 - a. a List A piece,
 - b. a List B piece, and
 - c. a List C piece, if applicable.
3. Allow time for the cadets to examine each Music Proficiency Level piece while observing:
 - a. the time signature,
 - b. the key signature,
 - c. rhythms,
 - d. the tempo,
 - e. signs and symbols, and
 - f. rudiments or notes / accidentals.
4. Have the cadets write down their selections on the Music Proficiency Level Music sign-up sheet located at Attachment A.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 2**Demonstrate the process of analyzing music.**

Time: 15 min

Method: Demonstration



As each point is explained, demonstrate how to analyze the Music Proficiency Level music.



Project a piece of music on the board / wall and demonstrate the process of analyzing music.

ANALYZE MUSIC

It is important to analyze music because it helps in understanding the music when playing it. Examining the music ahead of time gives the player a sense of what is going to happen in the music, advance warning of any potential problem areas, and an overall perspective of the piece of music.

Time Signature

The time signature should be the first thing that is looked at. This indicates the pulse of the music and which note will receive the pulse.

Key Signature

The key signature is found next to the time signature. The key signature indicates which notes are affected by reoccurring accidentals. If there are two flats in the key signature, it indicates that all of the Bs and Es are flat in the piece of music. This is important because the sharps or flats listed in the key signature will not be indicated in the rest of the music. It is useful to write down the notes that are affected by the key signature.

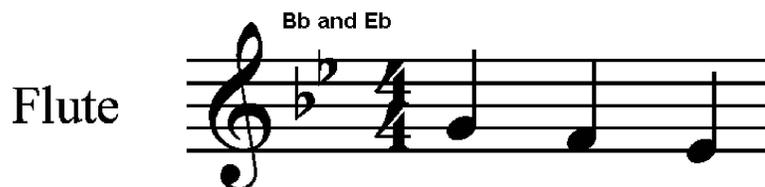


Figure 1 Key Signature

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Accidentals

Accidentals are sharps or flats that only affect a note within the measure. An accidental that occurs on a C, for example, would affect the Cs in the whole measure. At the end of the measure the accidental is cancelled. Accidentals can happen throughout the piece. When examining a piece of music for the first time, circle any accidentals that occur.

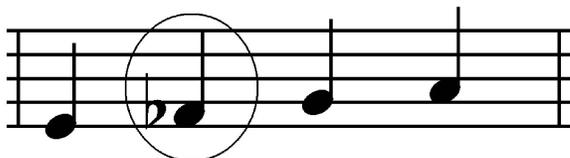


Figure 2 Accidentals

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Rhythms

When examining a piece of music for the first time, it is a good idea to examine if there are any rhythms that are unfamiliar or difficult. Again, circling these rhythms will help to identify them as areas to focus on during individual practice.



Figure 3 Rhythm

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Signs

When analyzing music, look for the use of any signs. Repeats, D.S, D.C., fine, and coda are all signs that affect the way the music is to be played. Make brief notes around signs as a reminder of what needs to be done. For example, if there is a repeat sign and the opposite repeat sign is at measure 4, then write, "to 4" beside the second repeat sign.



Figure 4 Signs

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

Fingerings / Sticking Techniques

When analyzing a piece of music, look for any notes that have not been seen before, circle these notes and write the fingering, or note name, below them. Go back to the notes that were identified with accidentals and do the same.

For percussion players, look for any rudiments that have not been seen before and circle them. Also look for any sticking patterns that start on a different stick than what was practiced before. Draw attention to these by circling them.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in analyzing Music Proficiency Level music will serve as the confirmation of this TP.

Teaching Point 3

Have the cadets analyze the selected Music Proficiency Level music individually.

Time: 10 min

Method: Practical Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets analyze their selected Music Proficiency Level music.

RESOURCES

- Music Proficiency Level music, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Have the cadets analyze the selected Music Proficiency Level pieces by:
 - a. identifying the time signatures;
 - b. writing down the notes that are affected by the key signature;
 - c. circling accidentals;
 - d. circling unfamiliar or difficult rhythms;
 - e. determining appropriate fingering or sticking techniques;and
 - f. identifying signs and symbols.
2. Have the cadets form groups based on the Music Proficiency Level piece chosen.
3. Have the cadets compare their analysis of the Music Proficiency Level piece.
4. Repeat Steps 1–3 for the second Music Proficiency Level piece.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in analyzing Music Proficiency Level music will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Performing Music Proficiency Level One music is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendix 6.

Performing Music Proficiency Level Two music is assessed IAW A-CR-CCP-910/PG-001, *Canadian Cadet Organizations Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 6.

CLOSING STATEMENT

Analyzing Music Proficiency Level music will produce a much better sound, as the cadets will have taken the time to anticipate mistakes and difficult sections in the piece. This leads to playing with confidence which will aid in success as a musician. Developing independent / individual performance skills relate, directly to the confidence needed to play as a member of a band.

INSTRUCTOR NOTES / REMARKS

The Music Proficiency Level music used should correspond to the Music Proficiency Level qualification the cadet is attempting to attain.

REFERENCES

Nil.

MUSIC PROFICIENCY LEVEL MUSIC SIGN-UP SHEET

NAME:	INSTRUMENT:	LIST A:
		LIST B:
		LIST C (if applicable):
NAME:	INSTRUMENT:	LIST A:
		LIST B:
		LIST C (if applicable):
NAME:	INSTRUMENT:	LIST A:
		LIST B:
		LIST C (if applicable):
NAME:	INSTRUMENT:	LIST A:
		LIST B:
		LIST C (if applicable):
NAME:	INSTRUMENT:	LIST A:
		LIST B:
		LIST C (if applicable):
NAME:	INSTRUMENT:	LIST A:
		LIST B:
		LIST C (if applicable):
NAME:	INSTRUMENT:	LIST A:
		LIST B:
		LIST C (if applicable):

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COMMON TRAINING
MILITARY BAND
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INSTRUCTIONAL GUIDE



SECTION 2

EO SIM19.02 – PARTICIPATE IN MASTER CLASSES

Total Time:	200 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Determine how the time will be allocated for this lesson, for a combination of five periods.

Assign assistant instructors to each group based on the Music Proficiency Level pieces and instrument-specific groups.

Determine which instrument-specific topics will be included in the lesson and gather all applicable resource material.

Develop an activity plan guide for the master classes on instrument-specific topics.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way for the cadets to participate in master classes.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have participated in master classes.

IMPORTANCE

It is important for cadets to participate in master classes to develop practical skills on their primary instruments and allow time to practice Music Proficiency Level music in a group setting.

Teaching Point 1

Have the cadets rehearse Music Proficiency Level pieces as a group and participate in master classes on instrument-specific topics.

Time: 35 min

Method: In-Class Activity



The time allocation for this lesson may be conducted in varying ways. For example, one period may be used to rehearse the Music Proficiency Level pieces in a group setting and the other four periods may be used to instruct any instrument-specific topics.

When selecting these activities take into account the needs of the cadets as well as the experiences of instructional staff.

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets rehearse Music Proficiency Level pieces as a group.

RESOURCES

- Primary instrument,
- Music pieces from Music Proficiency Level lists, and
- Instrument fingering charts.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

Assistant instructors will be required for this activity as the cadets will be divided into groups based on Music Proficiency Level pieces.

1. Divide the cadets into groups based on Music Proficiency Level piece.
2. Have the cadets rehearse the first Music Proficiency Level piece in their group.
3. Provide the cadets with feedback on the rehearsal.
4. Demonstrate and explain how to play the Music Proficiency Level piece.
5. Provide the cadets with assistance on any difficult areas of the music.
6. Have the cadets play through the piece as a group two or three more times.
7. Provide the cadets with feedback on the rehearsal.
8. Have the cadets rehearse the second Music Proficiency Level piece as a group.
9. Repeat Steps 3–7.

10. If applicable, have the cadets rehearse the third Music Proficiency Level piece as a group.
11. Repeat Steps 3–7.

SAFETY

Nil.

ACTIVITY

Time: 40 min

OBJECTIVE

The objective of this activity is to have the cadets participate in master classes on instrument-specific topics.

RESOURCES

- Primary instrument, and
- Instrument fingering charts.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



Assistant instructors will be required for this activity as the cadets will be divided into instrument-specific groups.



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

1. Divide the cadets into instrument-specific groups.
2. Have the cadets participate in master classes on instrument-specific topics, such as:
 - a. wind instruments, to include:
 - (1) vibrato,
 - (2) alternate fingerings,
 - (3) double tonguing,
 - (4) extended ranges, and / or
 - (5) articulation;

- b. woodwind instruments, to include:
 - (1) chromatic fingerings,
 - (2) trills,
 - (3) adjusting the head joint on a flute,
 - (4) clarinet break,
 - (5) altissimo range for clarinet and saxophone,
 - (6) fork fingerings for oboe,
 - (7) half holing for oboe, and / or
 - (8) flick fingerings for bassoon;
- c. brass instruments, to include:
 - (1) lip slurs,
 - (2) harmonic series,
 - (3) compensating valve systems for euphonium,
 - (4) glissando for trombone,
 - (5) using slides on a trumpet, and / or
 - (6) double horns for French horn;
- d. percussion instruments, to include:
 - (1) rolls,
 - (2) auxiliary percussion,
 - (3) timpani,
 - (4) reading percussion music,
 - (5) rudiments,
 - (6) multiple mallet technique, and / or
 - (7) drum kit; and / or
- e. military band instruments, to include:
 - (1) posture, position, embouchure, and air,
 - (2) common issues with tone,
 - (3) common issues with technique, and / or
 - (4) musical notation.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activities will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activities will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

It is important to develop practical skills and techniques on your primary instrument in order to progress as a musician.

INSTRUCTOR NOTES / REMARKS

The five periods may be a combination of any of the above topic areas or may include any other instrument-specific topics.

Assistant instructors will be required for this lesson as the cadets are divided into smaller groups.

REFERENCES

Nil.



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SECTION 1

EO SIM20.01 – DESCRIBE THE MILITARY BAND–INTERMEDIATE MUSICIAN COURSE

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Military Band–Intermediate Musician Summary and Time Allocation handout located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 2, Annex A.

Photocopy the Military Band–Intermediate Musician Course training schedule for each cadet.

Photocopy the Intermediate Musician Course Assessment of Learning Plan handout located at Attachment A for each cadet.

Photocopy the following assessment forms located at A-CR-CCP-910/PG-001, *Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex C, Appendices 5 and 6 for each cadet: S118 PC and S119 PC.

Photocopy the following assessment forms located at A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 3, Annex B, Appendices 1–3 for each cadet: SIM20 PC, SIM21 PC, and SIM22 PC.

Photocopy the Military Band–Intermediate Musician Course–Qualification Record located in A-CR-CCP-910/PG-001, *Military Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex D and Annex F for each cadet based on Music Proficiency Level.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for this lesson to introduce the cadets to the training, assessment and qualification of the Military Band–Intermediate Musician course.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to describe the Military Band–Intermediate Musician course.

IMPORTANCE

It is important for cadets to have an understanding of the course expectations and material prior to the start of training to be better prepared to learn and participate in all aspects of the music training and evaluation.

Teaching Point 1**Explain the outline of training for the Military Band–Intermediate Musician course.**

Time: 15 min

Method: Interactive Lecture

THE AIM OF THE MILITARY BAND–INTERMEDIATE MUSICIAN COURSE

The aim of the Military Band–Intermediate Musician course is to develop the music proficiency of cadets and prepare them to support their corps / squadron bands and related music activities.



Distribute the Military Band–Intermediate Musician Summary and Time Allocation handout to the cadets.

PERFORMANCE OBJECTIVES AND ENABLING OBJECTIVES

Performance Objectives (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.

Enabling Objectives (EOs) are a description of the cadet's ability after each unit of learning is complete and constitutes 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.

PO SIM13–Maintain a Primary Instrument

The training within this PO provides knowledge and skills related to maintaining a primary instrument. It also supports music training by providing the skill set to accept personal responsibility and accountability for an assigned resource. EOs within this PO include:

- EO SIM13.01W (Maintain a Primary Woodwind Instrument),
- EO SIM13.01B (Maintain a Primary Brass Instrument),
- EO SIM13.01P (Maintain a Snare Drum), and
- EO SIM13.02 (Identify Instrument Makes and Models).

PO SX15–Apply Music Theory

The training within this PO provides information required to have a theoretical foundation in music that directly relates to all aspects of music. EOs within this PO include:

- EO S115.01 (Review Music Proficiency Level Basic Theory),
- EO S115.02 (Identify Accidentals),
- EO S115.03 (Identify Intervals),
- EO S115.04 (Write Scales),
- EO S115.05 (Identify Key Signatures),

- EO S115.06 (Recognize Rhythm),
- EO S115.07 (Define Music Symbols and Terms),
- EO S115.08 (Review Music Proficiency Level One Theory),
- EO S215.01 (Recognize Rhythms),
- EO S215.02 (Identify Intervals by Distance),
- EO S215.03 (Write Scales),
- EO S215.04 (Write Scales Using Key Signatures),
- EO S215.05 (Define Music Symbols and Terms), and
- EO S215.06 (Review Music Proficiency Level Two Theory).

PO SIM16–Demonstrate Rhythm and Aural Skills

The training within this PO provides information required to demonstrate rhythm and aural skills and also reproduce a five-note melody. EOs within this PO include:

- EO SIM16.01 (Demonstrate Rhythm Skills), and
- EO SIM16.02 (Reproduce a Five-Note Melody).



Music Proficiency Level One cadets are not required to reproduce the five-note melody.

PO SIM17–Play Scales and / or Rudiments

The training within this PO provides information required to play scales and / or rudiments. EOs within this PO include:

- EO SIM17.01 (Analyze Music Proficiency Level Scales and / or Rudiments), and
- EO SIM17.02 (Play Music Proficiency Level Scales and / or Rudiments).

PO SIM18–Sight-Read Music

The training within this PO provides the information and skills required to sight-read music in support of Music Proficiency Level One and Two qualifications. EOs within this PO include:

- EO SIM18.01 (Employ Sight-Reading Strategies), and
- EO SIM18.02 (Sight-Read Music).

PO SIM19–Perform Level Music

The training within this PO provides the information and skills to play the required Music Proficiency Level music associated with Music Proficiency Level One and Two qualifications. EOs within this PO include:

- EO SIM19.01 (Analyze Music Proficiency Level Music),
- EO SIM19.02 (Participate in Master Classes), and
- EO SIM19.03 (Perform Music Proficiency Level Music).

PO SIM20–Perform the Leadership Role of a Military Band–Intermediate Musician

The training within this PO provides the information and skills to practice leadership during naturally occurring leadership opportunities, to include performing the duties of a band section leader. This information and experience is helpful when Military Band–Intermediate Musicians are assigned to assist with band management. EOs within this PO include:

- EO SIM20.01 (Describe the Military Band–Intermediate Musician Course),
- EO SIM20.02 (Perform the Duties of a Band Section Leader),
- EO SIM20.03 (Assist with Band Management), and
- EO SIM20.04 (Practice Self-Assessment).

PO SIM21–Execute Drill as a Member of a Band

The training within this PO provides information required to execute drill as a member of a band and perform the role of a drum major. This information and experience is helpful when Military Band–Intermediate Musicians are assigned to perform as a member of a band for a graduation parade. EOs within this PO include:

- EO SIM21.01 (Execute Band Drill),
- EO SIM21.02 (Perform the Role of a Drum Major), and
- EO SIM21.03 (Perform as a Member of a Band for a Graduation Parade).

PO SIM22–Perform Ensemble Music as a Member of a Band

The training within this PO provides information required to perform ensemble music as a member of a band. This information and experience is helpful when Intermediate Musicians are assigned to perform the duties of a band section leader as well as test their music proficiency level. EOs within this PO include:

- EO SIM22.01 (Participate in Individual Practice and Private Instruction),
- EO SIM22.02 (Participate in Sectional Rehearsals),
- EO SIM22.03 (Participate in Ensemble Rehearsals), and
- EO SIM22.04 (Attend a Musical Performance).

PO SIM23–Describe the History of Military Bands

The training within this PO provides an opportunity to learn the historical foundation of military bands. EOs within this PO include:

- EO SIM23.01 (Describe the History of Military Band Instruments), and
- EO SIM23.02 (Describe the History of Military Bands).

PO SIM25–Participate in Military Band Elective Training

The training within this PO supports music training by providing additional opportunities to develop practical skills of music training and to explore additional areas of music training.

Participate in On-the-Job-Training (OJT)

This training provides an opportunity to apply leadership, instructional techniques and Intermediate Musician Course skills and knowledge in a practical setting. There are two components to this training:

- **OJT–Divisional Petty Officer / Platoon Warrant Officer / Flight Sergeant Duties.** Provides a practical experience that reinforces and builds on the knowledge and skills related to leadership and instructional techniques.
- **OJT–Specialty Duties.** Provides a practical leadership and instructional experience unique to the music specialty.

PO S310–Attain Standard First Aid Qualification

The training within this PO provides the knowledge and skills required to attain a standard first aid qualification.



Distribute and discuss the Military Band–Intermediate Musician course training schedule.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. What is the aim of the Military Band–Intermediate Musician course?
- Q2. List three POs that you will be completing throughout this course.
- Q3. What qualifications will you gain upon completion of this course?

ANTICIPATED ANSWERS:

- A1. The aim of the Military Band–Intermediate Musician course is to develop the music proficiency of cadets and prepare them to support their corps / squadron bands and related music activities.
- A2. The Performance Objectives that will be completed throughout this course include:
 1. SIM13 (Maintain a primary instrument),
 2. SIMX15 (Apply music theory),
 3. SIM16 (Demonstrate rhythm and aural skills),
 4. SIM17 (Play scales and / or rudiments),
 5. SIM18 (Sight-read music),
 6. SIM19 (Perform level music),
 7. SIM20 (Perform the leadership role of an intermediate musician),

8. SIM21 (Execute drill as a member of a band),
9. SIM22 (Perform ensemble music as a member of a band),
10. SIM23 (Describe the history of military bands),
11. SIM25 (Participate in military band elective training), and
12. S310 (Attain standard first aid qualification).

A3. Upon completion of the Intermediate Musician Course cadets will have the Standard First Aid qualification and Music Proficiency Level One or Two qualification.

Teaching Point 2

Explain Military Band–Intermediate Musician assessment.

Time: 15 min

Method: Interactive Lecture

INTERMEDIATE MUSICIAN COURSE ASSESSMENT OF LEARNING PLAN



Distribute and explain the Military Band–Intermediate Musician Course Assessment of Learning Plan handout located at Attachment A to the cadets.



Distribute and explain the assessment forms with the cadets, to include:

- S118 PC,
- S119 PC,
- SIM20 PC,
- SIM21 PC, and
- SIM22 PC.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. What is the overall rating scale for Music Proficiency Level Theory?
- Q2. What performance check is included in PO SIM21 (Execute Drill as a Member of a Band)?
- Q3. What is being assessed in PO SIM20 (Perform the Leadership Role of an Intermediate Musician)?

ANTICIPATED ANSWERS:

- A1. Music Proficiency Level Theory is rated on a scale which includes: Incomplete (a mark less than 60 percent), Completed with Difficulty (a mark between 60 percent and 69 percent), Completed without Difficulty (a mark between 70 percent and 84 percent), and Exceeded Standard (a mark between 85 percent and 100 percent).
- A2. The performance check for PO SIM21 is SIM21 PC–Perform the role of a drum major.
- A3. The SIM20 PC assesses the cadets' ability to perform the duties of a band section leader to include conducting a sectional rehearsal.

Teaching Point 3

Explain the qualification record of the Military Band–Intermediate Musician course.

Time: 5 min

Method: Interactive Lecture

MILITARY BAND–INTERMEDIATE MUSICIAN COURSE–QUALIFICATION RECORD



Distribute and explain the Military Band–Intermediate Musician Course–Qualification Record to the cadets.

CONFIRMATION OF TEACHING POINT 3

QUESTIONS:

- Q1. Which POs are evaluated as complete or incomplete?
- Q2. Which POs are evaluated based on a rating system to include: Incomplete, Completed with Difficulty, Completed without Difficulty and Exceeded Standard?
- Q3. In order to achieve the next Music Proficiency Level, what POs must be successfully completed?

ANTICIPATED ANSWERS:

- A1. History and electives are evaluated as complete or incomplete.
- A2. Leadership, Drill and Ceremonial, and Ensemble music are evaluated based on a rating system.
- A3. In order to attain the next Music Proficiency Level the following POs performance objectives must be successfully completed: SIM16 (Demonstrate Rhythm and Aural Skills), SIM17 (Play Scales and / or Rudiments), SIM18 (Sight-Read Music), and SIM19 (Perform Level Music).

END OF LESSON CONFIRMATION

QUESTIONS:

- Q1. Which Enabling Objectives fall under SIM21 (Execute Drill as a Member of a Band)?
- Q2. Explain what the cadets must do in order to demonstrate rhythm and aural skills.
- Q3. What will the cadets be expected to do for on the job training?

ANTICIPATED ANSWERS:

- A1. The Enabling Objectives that fall under SIM21 include: Execute Band Drill, Perform the Role of a Drum Major, and Perform as a Member of a Band for a Graduation Parade.
- A2. In order to demonstrate rhythm and aural skills the cadets must clap, tap, sing or count the Music Proficiency Level rhythms and reproduce a five-note melody.
- A3. The cadets will be expected to perform the duties of a divisional petty officer / platoon warrant officer / flight sergeant.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

It is important to have an understanding of the course expectations and material prior to the start of training to be better prepared to learn and participate in all aspects of the music training and evaluation.

INSTRUCTOR NOTES / REMARKS

This lesson will be scheduled in the first week of the course.

REFERENCES

A0-100 A-CR-CCP-910/PG-001 Director Cadets 3. (2008). *Military band-Music proficiency level qualification standard*. Ottawa, ON: Department of National Defence

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ASSESSMENT OF LEARNING PLAN

PO SIM13–Maintain a Primary Instrument

The PC for this PO includes S113 PC and S213 PC, which assess the ability to maintain a primary instrument. The assessment checklist is based on observation of an intermediate musician maintaining a primary instrument.

PO SX15–Apply Music Theory

The PC for this PO includes S115 PC and S215 PC, which assess the ability to apply music theory. The assessment is based on knowledge of an intermediate musician applying music theory in the form of a test.

The overall rating for Music Proficiency Levels One and Two Theory will be assessed as:

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

PO SIM16–Demonstrate Rhythm and Aural Skills

The PC for this PO includes S116 PC and S216 PC, which assess the ability to demonstrate rhythm skills. The performance assessment is based on observation of an intermediate musician performing rhythm skills.



Music Proficiency Level One cadets are not required to reproduce a five-note melody.

PO SIM17–Play Scales and / or Rudiments

The PC for this PO includes S117 PC and S217 PC, which assess the ability to play scales and / or rudiments. The performance assessment is based on observation of an intermediate musician playing scales and / or rudiments.

PO SIM18–Sight-Read Music

The PC for this PO includes S118 PC and S218 PC, which assess the ability to sight-read music. The performance assessment is based on observation of an intermediate musician sight-reading a short music piece.

PO SIM19–Perform Level Music

The PC for this PO includes S119 PC and S219 PC, which assess the ability to perform Music Proficiency Levels One and Two music. The performance assessment is based on observation of an intermediate musician performing level music.

PO SIM20–Perform the Leadership Role of an Intermediate Musician

The PC for this PO includes SIM20 PC, which assesses the ability to perform as a band section leader. The performance assessment is based on observation of an intermediate musician performing the role of a band section leader.

PO SIM21–Execute Drill as a Member of a Band

The PC for this PO includes SIM21 PC, which assesses the ability to execute drill as a member of a band and perform as a drum major. The performance assessment is based on observation of an intermediate musician executing drill as a member of a band.

PO SIM22–Perform Ensemble Music as a Member of a Band

The PC for this PO includes SIM22 PC, which assesses the ability to perform ensemble music as a member of a band. The performance assessment is based on observation of an intermediate musician performing ensemble music as a member of a band and participating in individual practice and private instruction, sectional rehearsals and ensemble rehearsals.

PO SIM23–Describe the History of Military Bands

Nil.

PO SIM25–Participate In Military Band Elective Training

Nil.

PO S310–Attain Standard First Aid Qualification

This PO is assessed in accordance with the practices, standards and policies of the first aid training provider.



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SECTION 2

EO SIM20.02 – PERFORM THE DUTIES OF A BAND SECTION LEADER

Total Time:	80 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Responsibilities of a Band Section Leader handout located at Attachment A for each cadet.

Photocopy the Self-Assessment Form: Role of a Band Section Leader handout located at Attachment B for each cadet.

Photocopy the Conductor's Aide-Mémoire handout located at Attachment C for each cadet.

Photocopy the SIM22.02 (Participate in Sectional Rehearsals) instructional guide for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

A group discussion was chosen for TP 1 as it allows the cadets to interact with their peers and share their knowledge, experiences, opinions, and feelings about performing the role of a band section leader.

A demonstration and performance was chosen for TP 2 as it allows the instructor to explain and demonstrate basic conducting techniques while providing an opportunity for the cadets to practice the skill under supervision.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to perform the duties of a band section leader.

IMPORTANCE

It is important for cadets to perform the duties of a band section leader, as this will assist them in supporting their corps / squadron band as well as provide them with a great leadership opportunity.

Teaching Point 1**Discuss the role of a band section leader and associated responsibilities.**

Time: 35 min

Method: Group Discussion

BACKGROUND KNOWLEDGE

The point of the group discussion is to draw the following information from the group using the tips for answering / facilitating discussion and the suggested questions provided.

ROLE OF A BAND SECTION LEADER

Throughout the duration of the course, each cadet will have the opportunity to perform the role of band section leader. The role of the band section leader is to assist the members of the instrumental section through the performance of the music. In general, it is the duty of the section leader to provide support to the conductor for the training and overall proficiency of the instrumental section.

ASSOCIATED RESPONSIBILITIES OF A BAND SECTION LEADER

The cadets will be supervised while performing the duties of a band section leader. When the cadets are performing various duties they will be monitored by staff.

Becoming Familiar With the Music Being Performed

Difficulties in conducting. Determine how the piece of music should sound. Practice conducting the piece before ensemble rehearsal. Pay attention to areas that are difficult to conduct such as fermatas, cutoffs, time changes, and tempo changes.

Difficulties for cadets. Pay attention to technical difficulties that may prevent cadets from interpreting the piece, such as key signature changes, tempo changes, time changes, difficult rhythms, accidentals, or solos.

All conductors must be familiar with the score in order to rehearse it efficiently, and the extent to which the conductor knows the score determines how much can be accomplished. In order to become familiar with the music being performed, the band section leader must:

- identify the key, time signature, tempo and meter changes;
- study the score with the use of a metronome;
- scan the music line by line attempting to hear the song;
- aurally hum or sing lines of the score;
- analyze the score;
- identify the melody;

- identify the counter-melodies; and
- identify any solos.

Distributing Music

The band section leader is responsible for distributing music. This may include:

- assigning parts to each cadet, based upon skill and ability level;
- ensuring the melody is covered by strong players; and
- ensuring an adequate number of cadets are assigned to each part (eg, 1st, 2nd and 3rd).

Managing Music Parts Within the Section

The band section leader is responsible for managing music parts within the section. This may include:

- ensuring the entire section plays together as a group;
- ensuring each individual part is rehearsed (eg, 1st, 2nd and 3rd parts); and
- ensuring that each part has strong players assigned.

Distributing Music Accessories

The band section leader is responsible for distributing music accessories. This may include:

- identifying the need for music accessories based on the score (eg, mutes);
- gathering the required music accessories;
- assigning members of the section the required music accessories;
- distributing the music accessories; and
- providing direction on how to use the music accessories.

Giving Direction to the Section on How to Perform the Music

The band section leader is responsible for giving direction to the section on how to perform the music. This may include:

- counting through the rhythms;
- demonstrating how to play a section of the music;
- describing the tempo, rhythms, music terms and symbols; and
- assisting with fingerings.

Providing Feedback on the Section's Performance

The band section leader is responsible for providing feedback on the section's performance. This may include:

- providing feedback to the section;
- providing feedback to each part (eg, 1st, 2nd and 3rd parts);
- providing the cadets with positive feedback;

- providing the cadets with constructive criticism; and
- determining sections or specific parts that will require further rehearsal during the sectional.

Conducting a Sectional Rehearsal

The band section leader may be responsible for running a sectional rehearsal. This may include:

- establishing and meeting goals for the rehearsal;
- warming up the section;
- discussing the selected music;
- conducting the sectional;
- identifying problem areas;
- rehearsing problem areas;
- providing feedback to the section; and
- assigning tasks for further rehearsal.



To correct errors section by section, isolate difficult parts to be worked on separately. Bring the difficulty to its lowest level and practice the section measure by measure. Technical difficulties should be played slowly at first and the tempo should be gradually increased as cadets start to overcome difficulties.

Supervising Members of the Section

The band section leader is responsible for assisting staff with supervision. This may include supervising:

- in the classroom; and
- during breaks.

The band section leader will be responsible for ensuring the safety and behaviour of cadets while assisting with supervision.

Supervising Members of a Set-up and Tear-Down Crew

The band section leader is responsible for assisting their peers with classroom routine. This may include:

- setting up and tearing down the classroom / concert space;
- ensuring everyone is prepared for class; and
- ensuring everyone is seated and ready for the instructor to begin.

GROUP DISCUSSION



TIPS FOR ANSWERING / FACILITATING DISCUSSION:

- Establish ground rules for discussion, eg, everyone should listen respectfully; don't interrupt; only one person speaks at a time; no one's ideas should be made fun of; you can disagree with ideas but not with the person; try to understand others as much as you hope they understand you; etc.
- Sit the group in a circle, making sure all cadets can be seen by everyone else.
- Ask questions that will provoke thought; in other words avoid questions with yes or no answers.
- Manage time by ensuring the cadets stay on topic.
- Listen and respond in a way that indicates you have heard and understood the cadet. This can be done by paraphrasing their ideas.
- Give the cadets time to respond to your questions.
- Ensure every cadet has an opportunity to participate. One option is to go around the group and have each cadet answer the question with a short answer. Cadets must also have the option to pass if they wish.
- Additional questions should be prepared ahead of time.

SUGGESTED QUESTIONS:

- Q1. What types of responsibilities do you think you will have as a band section leader?
- Q2. How can you prepare for performing the duties of a band section leader?
- Q3. What types of things will you have to do while conducting a sectional rehearsal?
- Q4. What are some important things to consider when providing feedback to the section?



Other questions and answers will develop throughout the group discussion. The group discussion should not be limited to only those suggested.



Reinforce those answers given and comments made during the group discussion, ensuring the teaching point has been covered.



Distribute a copy of the Band Section Leader Responsibilities handout located at Attachment A to each cadet.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the group discussion will serve as the confirmation of this TP.

Teaching Point 2

Demonstrate, explain and have the cadets practice basic conducting techniques.

Time: 35 min

Method: Demonstration and Performance



The duties of a conductor include:

- representing the composer;
- taking on the role as the musical leader of the ensemble;
- making and carrying out certain administrative decisions; and
- inspiring and controlling the ensemble.



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they imitate each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.



Circulate throughout the classroom while this is occurring. Even though cadets will help each other, be available to answer any questions.



Distribute the Conductor's Aide-Mémoire located at Attachment C to each cadet.

CONDUCTING TECHNIQUES

Baton Grip

To achieve the correct position of the arms and hands, extend the arms straight out in front of the body so they are perpendicular to the ground with palms down and shoulder width apart. Allow the elbows to bend slightly. The tip of the baton should be mid-chest level. This allows the performer to see the conductor's face and the baton simultaneously, without having to choose between the two. The baton tip should point slightly to the conductor's left and should look like an extension of the arm.

The baton should always be held in the right hand. Correct baton grip can be achieved by following these steps:

1. Extend the right hand as if ready to shake hands, keeping the fingers and thumb together.
2. Turn the hand so that the palm is facing up.
3. Lay the baton across the palm at an angle with the ball / handle resting in the palm.
4. Lightly roll the ringers around the ball / handle.
5. Turn the hand back over so that the palm is facing down.



Figure 1 Correct Baton Grip

Note. From *Conducting* by Dann Tardiff. Copyright 2009 by Corbis Corporation. Retrieved May 1, 2009, from <http://pro.corbis.com>

The baton is controlled by the thumb and index finger.

The Preparatory Beat

The conductor signals their intentions regarding speed, dynamic, and style in a special motion called the preparatory beat. The speed with which this beat is executed shows the upcoming tempo. The preparatory beat is most often an upward movement because most music begins on Beat One.

It is very important that the conductor start the beat pattern (the preparatory beat) with confidence and a secure preparatory beat. The preparatory beat establishes the tempo. If the ensemble does not understand the tempo, it cannot perform. As a conductor, the tempo must be set in the mind before raising the hand(s) to conduct.

The ensemble must focus on the conductor for the preparatory beat. This can be achieved by assuming the correct stance, raising the arms to the conducting position and making eye contact with the performers. Taking a breath along with the preparatory beat aids the players in the initial sound.

Basic Time-Beating

Time-beating is primarily the task of the right hand. In all time-beating, Beat One is a descending vertical line and the last beat of the pattern is upward. At the bottom of the vertical line, try to feel the tap and rebound of the hand in the wrist as it articulates the beating point. The arm will move through the pattern and the hand will tap each beat as it occurs.

Time-beating in two involves moving the baton straight down, swinging upward to the right, and retracing back to the top. The two-beat pattern is the simplest; being only a downward motion (Beat One) followed by an upward motion (Beat Two). The pattern is usually executed in a backward J shape with a slight outward movement to the conductor's right.

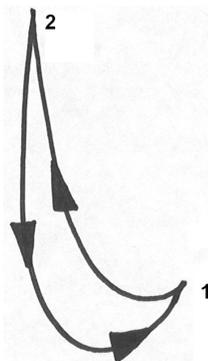


Figure 2 Time-Beating in Two

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Time-beating in three involves moving the right hand down (Beat One), then to the right (Beat Two), and finally up (Beat Three).

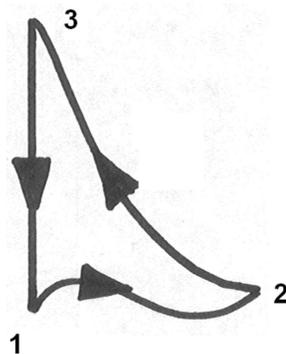


Figure 3 Time-Beating in Three

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Time-beating in four is the most commonly used pattern. The four-beat pattern involves moving the right hand down (Beat One), then to the left (Beat Two), to the right (Beat Three) and finally up (Beat Four).

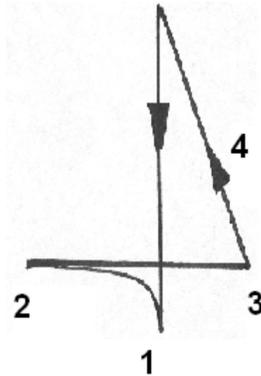


Figure 4 Time-Beating in Four

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Left-Hand Movements

It is very important to develop left-hand movements and be able to use expression with the left hand without disturbing the right hand beating. The left hand is commonly used to express dynamics. When the palm faces downward, it is a signal to get quieter; when it faces upward, the musicians will read it as an indication to increase power or intensity.

Cutoff Gestures

To signal the ensemble to stop playing, the conductor will give a cutoff gesture. Cutoffs are required at the ends of pieces, movements, and frequently on fermatas. Cutoff gestures can be made with either the right hand using a baton or the left hand. While the right-handed (baton) cutoff gesture often looks like a loop, the act itself can take a variety of shapes and sizes.

To execute a cutoff with the right hand:

1. conduct the final beat of the piece; and
2. make a counter-clockwise loop with the baton.

To execute a cutoff with the left hand:

1. extend the hand out in front of the body, palm upward, as though someone were about to place a ball in it (think of holding the sound in that hand); and
2. turn the hand over in a clockwise motion as if dropping the ball.

Warming Up the Section

Conducting a warm-up activity for a sectional shall include having the section:

1. play a scale in the key of the piece;
2. play long tones / rolls;
3. play scales / rudiments;
4. play difficult rhythms from the music; or
5. other similar activities.

ACTIVITY

Time: 20 min

OBJECTIVE

The objective of this activity is to have the cadets practice conducting beat patterns.

RESOURCES

- Conductor's batons (or substitutions),
- Conductor's podium,
- Music scores (one for each time signature of 2/4, 3/4, and 4/4),
- Metronome, and
- March pieces audio example.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS



The music should be given out one per each pair of cadets, or projected onto the board so the cadets can conduct together as a group.

1. Have each cadet hold the baton.
2. Have the cadets conduct the 2/4 piece as a group.
3. Provide feedback to the cadets.
4. Have the cadets conduct the 3/4 piece as a group.
5. Provide feedback to the cadets.
6. Have the cadets conduct the 4/4 piece as a group.
7. Provide feedback to the cadets.
8. Have the cadets conduct to the beat of a piece of music played aurally as a group.
9. Provide feedback to the cadets.

CONFIRMATION OF TEACHING POINT 2

The cadets' conducting beat patterns will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activities will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Cadets are to complete the Self-Assessment Form: Role of a Band Section Leader located at Attachment B during the evening hours of the day they perform the role of peer senior. Each cadet shall complete this form, review it and bring it with them to their feedback session with the directing staff.



The results that a cadet reveals on the Self-Assessment Form: Role of a Band Section Leader shall not affect the results given by the directing staff. This form will be used as a self-assessment tool for reflection and discussion with the directing staff.

METHOD OF EVALUATION

This EO is assessed IAW A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 3, Annex B.

CLOSING STATEMENT

It is important for you to know the responsibilities you will have when filling the role of band section leader. Each of you will have an opportunity to perform this role at some point throughout the duration of the course. You should know from the start of the course what is expected of you.

INSTRUCTOR NOTES / REMARKS

The cadets will assume the role of a Band Section Leader during EO SIM22.02 (Participate in Sectional Rehearsals).

Cadets shall be provided ongoing feedback as well as a debriefing after their scheduled time as a band section leader.

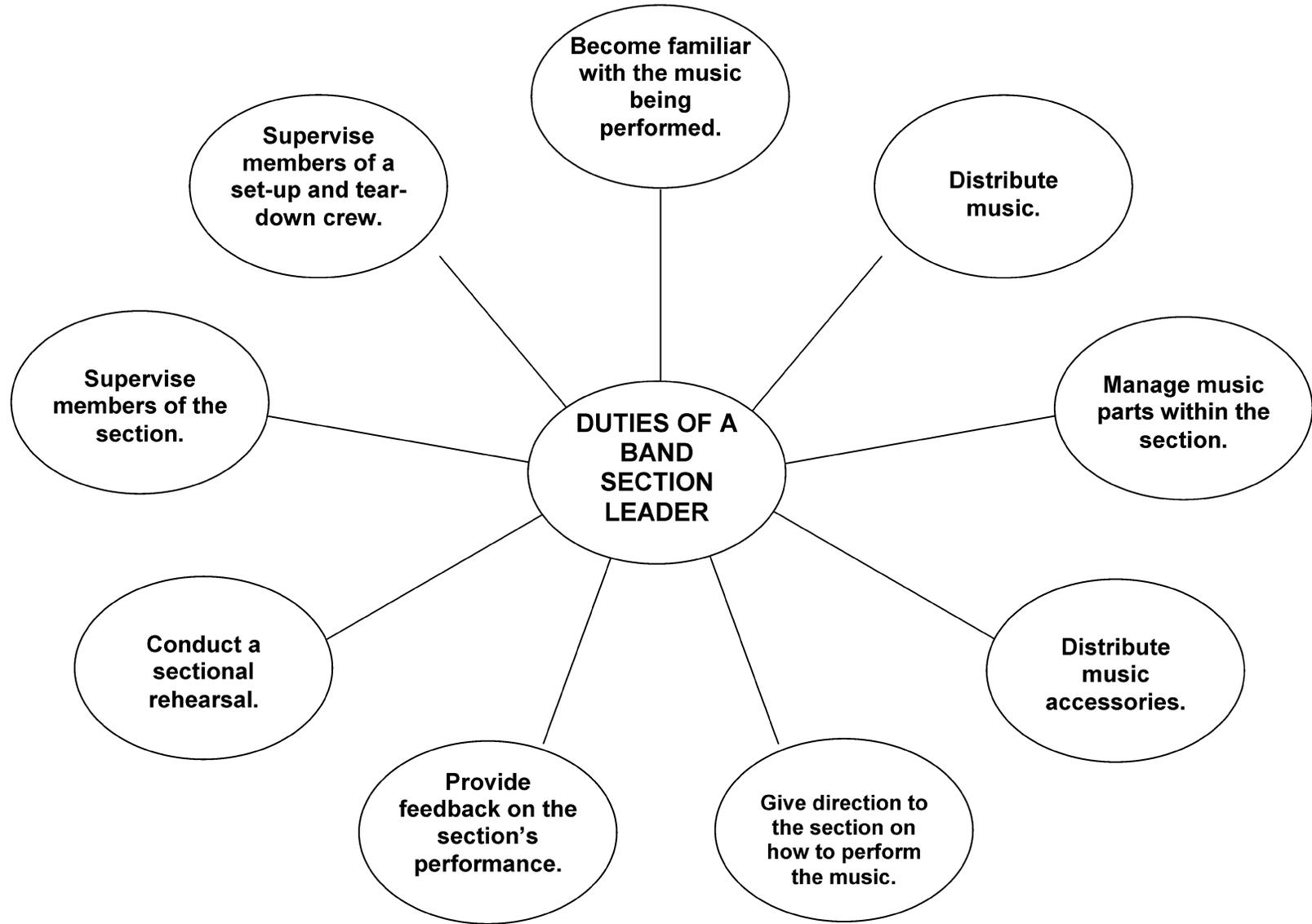
Music that the cadets are expected to lead during EO SIM22.02 (Participate in Sectional Rehearsals) must correspond to the basic conducting skill level.

REFERENCES

C0-361 ISBN 0-13-182656-5 Green, E., & Gibson, M. (2004). *The modern conductor* (7th ed.). New Jersey, NJ: Pearson Education Inc.

C0-372 ISBN 978-0-19-536651-8 Bailey, W. (2009). *Conducting: The art of communication*. NY: Oxford University Press.

BAND SECTION LEADER RESPONSIBILITIES



RESPONSIBILITIES OF A BAND SECTION LEADER

BECOMING FAMILIAR WITH THE MUSIC BEING PERFORMED

Difficulties in conducting. Determine how the piece of music should sound. Practice conducting the piece before ensemble rehearsal. Pay attention to areas that are difficult to conduct such as fermatas, cutoffs, time changes, and tempo changes.

Difficulties for cadets. Pay attention to technical difficulties that may prevent cadets from interpreting the piece, such as key signature changes, tempo changes, time changes, difficult rhythms, accidentals, or solos.

All conductors must be familiar with the score in order to rehearse it efficiently, and the extent to which the conductor knows the score determines how much can be accomplished. In order to become familiar with the music being performed, the band section leader must:

- identify the key, time signature, tempo and meter changes;
- study the score with the use of a metronome;
- scan the music line by line attempting to hear the song;
- aurally hum or sing lines of the score;
- analyze the score;
- identify the melody;
- identify the counter-melodies; and
- identify any solos.

DISTRIBUTING MUSIC

The band section leader is responsible for distributing music. This may include:

- assigning parts to each cadet, based upon skill and ability level;
- ensuring the melody is covered by strong players; and
- ensuring an adequate number of cadets are assigned to each part (eg, 1st, 2nd and 3rd).

MANAGING MUSIC PARTS WITHIN THE SECTION

The band section leader is responsible for managing music parts within the section. This may include:

- ensuring the entire section plays together as a group;
- ensuring each individual part is rehearsed (eg, 1st, 2nd and 3rd parts); and
- ensuring that each part has strong players assigned.

DISTRIBUTING MUSIC ACCESSORIES

The band section leader is responsible for distributing music accessories. This may include:

- identifying the need for music accessories based on the score (eg, mutes);
- gathering the required music accessories;
- assigning members of the section the required music accessories;

- distributing the music accessories; and
- providing direction on how to use the music accessories.

GIVING DIRECTION TO THE SECTION ON HOW TO PERFORM THE MUSIC

The band section leader is responsible for giving direction to the section on how to perform the music. This may include:

- counting through the rhythms;
- demonstrating how to play a section of the music;
- describing the tempo, rhythms, music terms and symbols; and
- assisting with fingerings.

PROVIDING FEEDBACK ON THE SECTION'S PERFORMANCE

The band section leader is responsible for providing feedback on the section's performance. This may include:

- providing feedback to the section;
- providing feedback to each part (eg, 1st, 2nd and 3rd parts);
- providing the cadets with positive feedback;
- providing the cadets with constructive criticism; and
- determining sections or specific parts that will require further rehearsal during the sectional.

CONDUCTING A SECTIONAL REHEARSAL

The band section leader may be responsible for running a sectional rehearsal. This may include:

- establishing and meeting goals for the rehearsal;
- warming up the section;
- discussing the selected music;
- conducting the sectional;
- identifying problem areas;
- rehearsing problem areas;
- providing feedback to the section; and
- assigning tasks for further rehearsal.

SUPERVISING MEMBERS OF THE SECTION

The band section leader is responsible for assisting staff with supervision. This may include supervising:

- in the classroom; and
- during breaks.

The band section leader is responsible for ensuring the safety and behaviour of cadets while assisting with supervision.

SUPERVISING MEMBERS OF A SET-UP AND TEAR-DOWN CREW

The band section leader is responsible for assisting their peers with classroom routine. This may include:

- setting up and tearing down the classroom / concert space;
- ensuring everyone is prepared for class; and
- ensuring everyone is seated and ready for the instructor to begin.

Self-Assessment Form Role of a Band Section Leader

Please rate your performance as a band section leader by checking the appropriate box.

Perform the Role of a Band Section Leader	Not Confident	Confident	Very Confident
How confident were you at providing feedback on the section's performance?			
How confident were you giving direction to the section on how to perform the music?			
How confident were you conducting a sectional rehearsal?			
How confident were you warming up a section?			
How confident were you at performing the role of a band section leader?			

1. How did you feel after performing the role of a band section leader?

2. How did you feel about the teamwork among the members? How did this affect your experience in performing the role of a band section leader?

3. Which aspects did you feel went well while performing the role of a band section leader? Which aspects did you feel did not go so well? Why?

4. What would you do differently if given another opportunity to perform the role of a band section leader?

CONDUCTOR'S AIDE-MÉMOIRE

CONDUCTING TECHNIQUES

Baton Grip

To achieve the correct position of the arms and hands, extend the arms straight out in front of the body so they are perpendicular to the ground with palms down and shoulder width apart. Allow the elbows to bend slightly. The tip of the baton should be mid-chest level. This allows the performer to see the conductor's face and the baton simultaneously, without having to choose between the two. The baton tip should point slightly to the conductor's left and should look like an extension of the arm.

The baton should always be held in the right hand. Correct baton grip can be achieved by following these steps:

1. Extend the right hand as if ready to shake hands, keeping the fingers and thumb together.
2. Turn the hand so that the palm is facing up.
3. Lay the baton across the palm at an angle with the ball / handle resting in the palm.
4. Lightly roll the fingers around the ball / handle.
5. Turn the hand back over so that the palm is facing down.

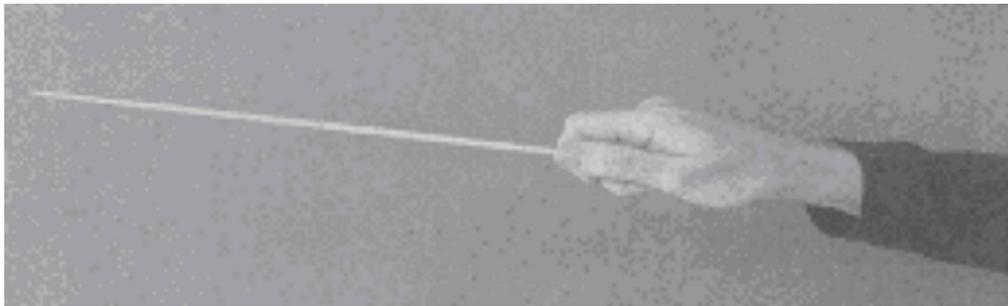


Figure C-1 Correct Baton Grip

Note. From *Conducting: The Art of Communication* (p. 14), by W. Bailey, 2009, NY: Oxford University Press.

The baton is controlled by the thumb and index finger.

The Preparatory Beat

The conductor signals their intentions regarding speed, dynamic, and style in a special motion called the preparatory beat. The speed with which this beat is executed shows the upcoming tempo. The preparatory beat is most often an upward movement because most music begins on Beat One.

It is very important that the conductor start the beat pattern (the preparatory beat) with confidence and a secure preparatory beat. The preparatory beat establishes the tempo. If the ensemble does not understand the tempo, it cannot perform. As a conductor, the tempo must be set in the mind before raising the hand(s) to conduct.

The ensemble must focus on the conductor for the preparatory beat. This can be achieved by assuming the correct stance, raising the arms to the conducting position and making eye contact with the performers. Taking a breath along with the preparatory beat aids the players in the initial sound.

Basic Time-Beating

Time-beating is primarily the task of the right hand. In all time-beating, Beat One is a descending vertical line and the last beat of the pattern is upward. At the bottom of the vertical line, try to feel the tap and rebound of the hand in the wrist as it articulates the beating point. The arm will move through the pattern and the hand will tap each beat as it occurs.

Time-beating in two involves moving the baton straight down, swinging upward to the right, and retracing back to the top. The two-beat pattern is the simplest; being only a downward motion (Beat One) followed by an upward motion (Beat Two). The pattern is usually executed in a backward J shape with a slight outward movement to the conductor's right.

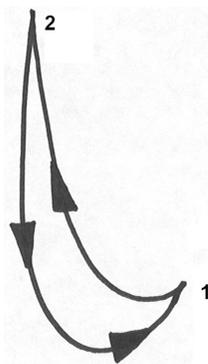


Figure C-2 Time-Beating in Two

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Time-beating in three involves moving the right hand down (Beat One), then to the right (Beat Two), and finally up (Beat Three).

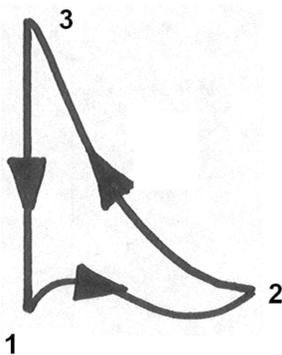


Figure C-3 Time-Beating in Three

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Time-beating in four is the most commonly used pattern. The four-beat pattern involves moving the right hand down (Beat One), then to the left (Beat Two), to the right (Beat Three) and finally up (Beat Four).

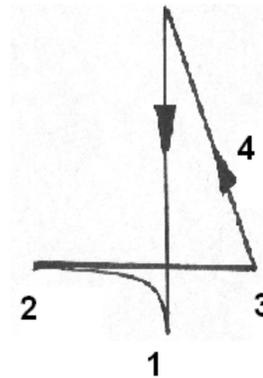


Figure C-4 Time-Beating in Four

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Left-Hand Movements

It is very important to develop left-hand movements and be able to use expression with the left hand without disturbing the right hand beating. The left hand is commonly used to express dynamics. When the palm faces downward, it is a signal to get quieter; when it faces upward, the musicians will read it as an indication to increase power or intensity.

Cutoff Gestures

To signal the ensemble to stop playing, the conductor will give a cutoff gesture. Cutoffs are required at the ends of pieces, movements, and frequently on fermatas. Cutoff gestures can be made with either the right hand using a baton or the left hand. While the right-handed (baton) cutoff gesture often looks like a loop, the act itself can take a variety of shapes and sizes.

To execute a cutoff with the right hand:

1. conduct the final beat of the piece; and
2. make a counter-clockwise loop with the baton.

To execute a cutoff with the left hand:

1. extend the hand out in front of the body, palm upward, as though someone were about to place a ball in it (think of holding the sound in that hand); and
2. turn the hand over in a clockwise motion as if dropping the ball.

Warming Up the Section

Conducting a warm-up activity for a sectional shall include having the section:

1. play a scale in the key of the piece;
2. play long tones / rolls;
3. play scales / rudiments;
4. play difficult rhythms from the music; or
5. other similar activities.

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COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 3

EO SIM20.03 – ASSIST WITH BAND MANAGEMENT

Total Time:

80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the handouts located at Attachments A–E for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for this lesson to define the role of a cadet assisting with band management.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to assist with band management.

IMPORTANCE

It is important for cadets to assist with band management as it is integral to a successful band. By gaining the knowledge of managing a music library, the basics of band scheduling, and the management of music supplies, cadets will be better able to assist with the management of the band at their corps / squadron.

Teaching Point 1**Describe organizing a music library.**

Time: 20 min

Method: Interactive Lecture

CATALOGUING ALPHABETICALLY AND NUMERICALLY

When music is purchased it needs to be catalogued. There are many different ways to catalogue music, although they all should contain the same information about the piece of music. Important information about the music is collected and recorded for future reference. One way to catalogue music is to use a music catalogue card.



Distribute the example of a Music Catalogue Card located at Attachment A to each cadet.

The front side of the Music Catalogue Card contains information about the piece of music including the title, level, style, composer, and arranger. It also has space to record the times that the piece of music is used. Comments can also be added to the card.

The back side of the Music Catalogue Card contains information about the instrumentation the piece of music uses. Comments can also be made about the instrumentation required (eg, solos).

Two ways to organize music are alphabetically and numerically.

To organize music alphabetically, the pieces are placed in alphabetical order by title. Any articles (eg, a, an, the) are placed at the end of the title. For example, "The Thunderer" would be listed as "Thunderer, The".

To organize music numerically, the pieces are filed by catalogue number. The catalogue number is created using a database. When a piece is added to the catalogue, it is assigned a number. Music is then stored in order of catalogue number.

Number	Title	Composer	Arranger	Style	Ensemble	Level
001	Heart Of Oak	Traditional	CPO1 Bloggins	March	Concert	II

Figure 1 Example of a Music Catalogue

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

UNDERSTANDING SCORE ORDER

A sample score order is located at Attachment B.

The instrumental parts of a piece of music are arranged in an order based on how they appear on the score; this is called score order. Each piece will have a different score order, though it is common for a music librarian to reorganize the instrumental pieces into a standardized score order for that library.

The instruments are listed from highest to lowest pitch. Within each instrument group, the parts are also grouped together (eg, 1st Flute, 2nd Flute).

The first group of instruments in score order is the woodwinds instruments. The woodwinds are organized from high to low pitch. The bassoon is an exception to this. Because it is a double reed instrument, it is often located after the oboe. The second group of instruments in the score order is the brass instruments, and the final group of instruments is percussion instruments.



If there is a solo instrument featured in the piece of music, the solo instrument is usually located as the first piece in a score order.

IDENTIFYING SOURCES FOR MUSIC

Music Retailers

The best place to purchase music is through a music retailer. Many music retailers have music in stock and can be examined to find their suitability for a band. Music is often organized by difficulty and genre.

Many music retailers also have music available for purchase online. Music distributors (eg, J. W. Pepper) and publishers (eg, Hal Leonard) have music available for purchase online. They may also have images of the score or audio clips available for the pieces.

Composers

In order to get their name known, some composers make their music available online for free downloading and require the ensemble to inform them of any performances of the pieces.

Local composers may write music specifically for a cadet corps / squadron / CSTC. Often times they will give the pieces to the cadet corps / squadron / CSTC.



It is an infringement of copyright to photocopy music without the direct approval of the copyright holder.

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of this activity is to have the cadets practice using score order by organizing the instrument parts of a chart in score order.

RESOURCES

- Music chart (one for each cadet), and
- Military Band Score Order handout located at Attachment B.



If there are not enough charts for the cadets, pieces of paper with instrument names written on them can be used instead.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Military Band Score Order handout to each cadet.
2. Have the cadets place the instrument parts of a chart in score order.
3. Have the cadets pair up and check each other's work.
4. Debrief the cadets.



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' placing the instrument parts into score order will serve as confirmation of this TP.

Teaching Point 2

Explain band scheduling considerations.

Time: 15 min

Method: Interactive Lecture

When developing a training schedule for a band at a corps / squadron, there are several factors which must be taken into consideration.

THEORY CLASSES

A strong foundation in music theory is an important part of the development of a musician. The outline of music theory training by Music Proficiency Level is contained in A-CR-CCP-910/PG-001, *Military Band–Music Proficiency Level Qualification Standard*. Due to the importance of music theory, instruction of music theory should happen early in the training year. This allows the cadets to use the knowledge gained and apply it to music training activities.

PRIVATE LESSONS

In order for cadets to develop music skills on their primary instrument, private instruction must occur. Working one-on-one with a qualified instructor is a very effective way for a musician to develop important skills. Private music lessons should occur throughout the training year so that cadets can develop the skills to support music training activities.

INDIVIDUAL PRACTICES

Individual practice is time used by cadets to develop skills at their own rate—practice makes perfect. Individual practice will most often occur at home and not during music training activities but time can be set aside periodically. This allows the instructor to circulate and give suggestions on effective practice habits.

SECTIONAL REHEARSALS

Sectional practices allow the smaller pieces of the ensemble to rehearse their parts independent of the rest of the ensemble. Sectional rehearsals allow for specific difficulties to be addressed by a section without taking time during full ensemble practices. Sectional rehearsals should be used as required throughout the training year.

ENSEMBLE REHEARSALS

Ensemble rehearsals are where all of the pieces of music training are put together and sections combine to create the ensemble. A majority of time during the training year is devoted to ensemble rehearsals. Ensemble rehearsals can take two forms: concert formation rehearsal and band drill rehearsal.

Concert formation rehearsal. When the band is seated in concert formation and working on rehearsing the music. A conductor leads the rehearsal and the focus of the rehearsal is blending the sounds of each section to form a unified sound and to balance the sections so that one section is not over-powering another section. The conductor rehearses sections of the music, working out difficulties as required and identifying areas of the music which will be practiced during sectional rehearsals and individual practice.

Band drill rehearsals. The focus of the rehearsal is to develop the sound of a band while in parade formation and to develop the skill of marching and playing. The conductor and drum major will lead the rehearsal. The focus of this rehearsal is band drill and performance of the music while executing band drill. Band drill rehearsals require space and are weather dependant. Schedule accordingly.

PARADES AND PERFORMANCES

The corps / squadron band will perform throughout the training year. Performances may consist of weekly parade nights, community events, or parades / ceremonies. Whenever possible, parades and performances should be considered when planning a yearly music training schedule (eg, the band often performs as part of an Annual Ceremonial Review (ACR); the time prior to the ACR should be dedicated to band drill rehearsals as opposed to theory instruction).

REGIONALLY DIRECTED ACTIVITIES

The Regional Cadet Support Unit (RCSU) for each region authorizes activities for music training. These activities may take the form of music clinics, music concentrations, level testing clinics, honour bands, or band and drill competitions. Music training at the corps / squadron should be scheduled to support these regionally directed activities (eg, prior to a level testing weekend, all theory should be taught).



A weekly band training activity should consist of a mix of theory classes, sectional rehearsals, and ensemble rehearsals. Other activities, such as private lessons and individual practice, should be used as required to ensure the members of the band are developing as musicians.

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of this activity is to have the cadets develop a basic yearly training plan for a corps / squadron band.

RESOURCES

- Band Training Plan located at Attachment C,
- Band Training Schedule located at Attachment D, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into groups of three.
2. Distribute a Band Training Plan and Band Training Schedule to each group.
3. Have the groups use the information on the Band Training Plan to complete the Band Training Schedule by establishing a first, second and third priority for training during each month. The choices for training are:
 - a. theory class,
 - b. private lesson,
 - c. individual practice,
 - d. sectional rehearsal, and
 - e. ensemble rehearsals, to include:
 - (1) concert formation rehearsal, and
 - (2) band drill rehearsal.
4. Have the groups pair up with another group.
5. Have the cadets from each group present their training plan to the cadets in the other groups.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 3**Explain how to issue and return music inventory.**

Time: 35 min

Method: Interactive Lecture

The control of band inventory is very important. Music instruments, accessories, and supplies are expensive and often times the instruments used by a cadet corps / squadron belong to either the unit sponsor or the RCSU.

Music inventory can be broken into two broad categories: consumable and returnable.

Consumable items are not returned to supply. Music supplies that are consumable include reeds, lubricants and cleaning swabs.

Returnable items are items which need to be accounted for. These items usually have a high value and can be reused several times. Music supplies that are returnable are items such as instruments, mouthpieces, neck straps, drumsticks and drum pads.



Lubricants are sometimes treated as a returnable item because they come in quantities that are large enough to last for a long time.

COMPLETING A DND 638—TEMPORARY ISSUE TO AN INDIVIDUAL (Temporary Loan Card)

Distribute the Sample Temporary Loan Card located at Attachment E.

A DND 638 (Temporary Loan Card) is a form used to track supplies which have been issued. The Temporary Loan Card is made up of three sections.

Personal Information

 National Défense Defence nationale			
TEMPORARY ISSUE TO AN INDIVIDUAL – PRÊT DE MATÉRIEL À UN PARTICULIER			
		SURNAME – NOM DE FAMILLE	RANK – GRADE PRI / SN – CIDP / NM
UNIT – UNITÉ	LOCATION – ENDROIT		TELEPHONE NO. – N° DE TÉLÉPHONE
STOCK NUMBER		QUANTITY – QUANTITÉ	

Figure 2 Personal Information Portion of Temporary Loan Card

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The top portion of the Temporary Loan Card contains the personal information of the borrower.



A Temporary Loan Card is filled out using blue / black ink.

Surname. The last name of the borrower; the borrower's initials or first name may also be included.

Rank. The borrower's rank.

PRI / SN. The borrower's personnel record identifier (PRI) or service number (SN). The PRI / SN is a number assigned to individuals who work for the Department of National Defense; PRI is used for civilians and the SN is used for military personnel.

 In cases where a cadet does not have a PRI / SN, this section is left blank. An alternate record identifier number, such as the Cadet Unique Identifier (CUID) may be used.

Unit. The borrower's unit.

Location. The location that the borrower is receiving supplies from.

Telephone No. A contact phone number for the borrower.

Inventory

STOCK NUMBER NUMÉRO DE NOMENCLATURE	DESCRIPTION – DÉSIGNATION	QUANTITY – QUANTITÉ									
		1	2	3	4	5	6	7	8	9	10

Figure 3 Inventory Portion of Temporary Loan Card

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The middle portion of the temporary loan card contains a listing of all the items the borrower is receiving.

Stock number. The North Atlantic Treaty Organization (NATO) stock number for the item being loaned. If an item does not have a NATO stock number, or if the NATO stock number is not known, this section is left blank.

Description. A brief description of the loan item. The description should provide as much detail about the item as possible but remain brief. If an item has a serial number, it is recorded in the description box.

Quantity. The number of each loan item. Each vertical column corresponds to an issue / reissue of supply items. The columns are filled out starting on column number one. On the next issue / reissue of supply items, column number two would be filled out.

STOCK NUMBER NUMÉRO DE NOMENCLATURE	DESCRIPTION – DÉSIGNATION	QUANTITY – QUANTITÉ									
		1	2	3	4	5	6	7	8	9	10
	Yamaha B Flat Trumpet Serial Number 123456	1	1	1							
	Trumpet Valve Casing Brush	/	1	/							
	Valve Oil	/	/	1							
		/	/	/							
		/	/	/							
		/	/	/							
		/	/	/							

Figure 4 Completed Inventory Portion of Temporary Loan Card

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

In the above example, on the first visit to supply, a B Flat trumpet was lent to an individual. The number one was written in the first column of the quantity box in the same row as the information about the B Flat trumpet.

At a later visit, the individual needed to borrow a trumpet-valve casing brush. The number one was written in the second column of the quantity box in the same row as the information about the trumpet-valve casing brush. Since the individual was keeping the B Flat trumpet, a one was also written in the second column of the quantity box in the same row as the information about the B Flat trumpet.

On a third visit to supply, the individual returned the valve casing brush but needed valve oil. The number one was written in the third column of the quantity box in the same row as the information about the valve oil. A diagonal line is placed in the third column of the quantity box in the row with the information about the valve casing brush to indicate that it had been returned. Again, the individual was keeping the B Flat trumpet, the number one was also written in the third column of the quantity box in the same row as the information about the B Flat trumpet.

In each column of the quantity box, the box below the last item being issued is filled in using a diagonal line. The last box in each column is also filled in with a diagonal line. The two diagonal lines are connected at their centres using a straight line. This is done to block out the quantity column and shows that no other items were issued.



The diagonal and vertical lines used to block out the quantity column are completed using red ink IAW A-LM-007-014/AG-001, *Canadian Forces Supply Manual*.

Acknowledgement of Receipt of Stores

ACKNOWLEDGEMENT BY INDIVIDUAL OF RECEIPT OF STORES LISTED IN: – ACCUSÉ DE RÉCEPTION DES MARCHANDISES INDIQUÉES À LA :					
COL	SIGNATURE	DATE	COL	SIGNATURE	DATE
1			6		
2			7		
3			8		
4			9		
5			10		

DND 638 (5-76) 7530-21-874-0213 (OVER – AU VERSO) Design: Forms Management 993-4050 (03-03) Conception : Gestion des formulaires 993-4062

Figure 5 Acknowledgement of Receipt of Stores Portion of Temporary Loan Card

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The bottom portion of the Temporary Loan Card contains the acknowledgement by the individual of receipt of stores. In this section, the borrower signs for the items they are being issued. Each row is divided into two sections; each corresponding to a quantity column from the middle portion of the Temporary Loan Card.

Col. The quantity column number.

Signature. The signature of the borrower.

Date. The date of issue. The items on a Temporary Loan Card can only be issued for six months. After six months the borrower is required to sign for the items again.

When all items listed on a Temporary Loan Card are returned, the Temporary Loan Card is returned to the borrower to be destroyed.

RECOGNIZING THE NEED FOR SUPPLIES

It is important to keep track of inventory so that there are always supplies available on hand. Perform periodical checks of the supplies held by the cadets in the band (eg, reeds and lubricants) to ensure that they have what they need. This is especially important prior to parades or concerts where it is difficult to replace supplies quickly.

As the inventory of supplies diminishes, it is important to inform the band officer so that more supplies can be ordered.

It is also important to not over order supplies. If a band has no baritone saxophones, for example, then there is no need to order baritone saxophone reeds. Also if a band only uses three reeds a month, then it is impractical to order ten reeds a month.

KNOWING WHERE TO FIND BAND SUPPLIES



Brief the cadets on local suppliers of music supplies such as music retailers, music training schools, and music repair shops.

ACTIVITY

Time: 15 min

OBJECTIVE

The objective of this activity is to have the cadets complete a Temporary Loan Card.

RESOURCES

- Temporary Loan Card located at Attachment E,
- Blue / black pen (one for each cadet), and
- Red pen (one for each cadet).

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute a Temporary Loan Card, blue / black pen, and red pen to each cadet.
2. Divide the cadets into pairs.



Circulate throughout the classroom while this activity is occurring. Even though cadets will help each other, be available to answer any questions.

3. Have the cadets complete the top portion of a Temporary Loan Card by:
 - a. filling out the personal information portion of the Temporary Loan Card for their partner;
 - b. filling in the unit as the CSTC; and
 - c. filling in the location as the lender's supply (eg, Bloggin's Supply).
4. Have the cadets complete the Temporary Loan Card by:
 - a. issuing items which are readily available (eg, pieces of paper, pens, hats);
 - b. completing the Temporary Loan Card's middle and bottom portions;
 - c. recording items which have been returned;
 - d. completing the Temporary Loan Card's middle and bottom portions.
5. Debrief the cadets on the activity.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

The cadets' completion a Temporary Loan Card will serve as confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activities will serve as confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Understanding the basics of managing a music library, band scheduling, and music supplies will be beneficial when assisting with the band. This may lead to corps / squadron bands being more successful.

INSTRUCTOR NOTES / REMARKS

This EO will be scheduled after PO SIM13 (Maintain a Primary Instrument).

Cadets may practice these skills during the on-the-job training portion of the course.

REFERENCES

C0-362 ISBN 0-13-020689-X Colwell, J., & Goolsby, T. (2002). *The teaching of instrumental music* (3rd ed.). New Jersey, USA: Pearson Education Inc.

Front

Title:		Catalogue #:	
Style:		Level:	
Composer:			
Arranger:			
Date Used:			
Comments:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>		

Back

	Complete Score		Alto Saxophone 2		Baritone (Treble)
	Condensed Score		Tenor Saxophone 1		Euphonium
	Piccolo		Tenor Saxophone 2		Tuba
	Flute 1		Baritone Saxophone		Percussion 1
	Flute 2		Trumpet 1		Percussion 2
	Oboe		Trumpet 2		Percussion 3
	Bassoon		French horn 1		Snare Drum
	Clarinet 1		French horn 2		Mallet Percussion
	Clarinet 2		Trombone 1		Percussion
	Alto Saxophone 1		Trombone 2		Tympani
Comments:					
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Figure A-1 Example of a Music Catalogue Card

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

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Military Band Score Order

Piccolo
Flute 1
Flute 2
Oboe
Bassoon 1
Bassoon 2 *
E Flat Clarinet *
Clarinet 1
Clarinet 2
Bass Clarinet *
Soprano Saxophone *
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone 1
Tenor Saxophone 2
Baritone Saxophone
Cornet 1 *
Cornet 2 *
Trumpet 1
Trumpet 2
Trumpet 3
French Horn 1
French Horn 2
French Horn 3 *
French Horn 4 *
Trombone 1
Trombone 2
Trombone 3 *
Bass Trombone *
Baritone (Treble)
Euphonium
Tuba
Percussion 1
Percussion 2
Percussion 3
Snare Drum
Mallet Percussion
Tympani
Piano *

* items marked with (*) are not always included as an instrumental part.

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Band Training Plan

September

- COs Parade (3rd week)

October

- COs Parade (3rd week)

November

- Remembrance Day Parade
- COs Parade (3rd week)

December

- Christmas Dinner
- Santa Claus Parade

January

- COs Parade (3rd week)
- Music Concentration Weekend (RDA)

February

- COs Parade (3rd week)

March

- St Patrick's Day Parade
- COs Parade (3rd week)

April

- COs Parade (3rd week)
- Music Level Testing (RDA)

May

- COs Parade (3rd week)
- Band Competition (RDA)

June

- Annual Ceremonial Review

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Band Training Schedule

1	September		1	February
2			2	
3			3	
1	October		1	March
2			2	
3			3	
1	November		1	April
2			2	
3			3	
1	December		1	May
2			2	
3			3	
1	January		1	June
2			2	
3			3	

Figure D-1 Band Training Schedule Priority List

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Band Training Activities

Complete the Band Training Schedule by selecting a first, second and third priority of training for each month. Refer to the Band Training Plan and schedule. Plan the training to support the band requirements for the year. Band training activities include:

1. theory class,
2. private lesson,
3. individual practice,
4. sectional rehearsal, and
5. ensemble rehearsals, to include:
 - a. concert formation rehearsal, and
 - b. band drill rehearsal.

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SECTION 4

EO SIM20.04 – PRACTICE SELF-ASSESSMENT

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician, Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy Attachments A, B and C for each cadet.

Obtain the Cadet Interview Form from each cadet's file for use in the in-class activity in TP 3.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to define reflection and self-assessment.

An in-class activity was chosen for TPs 2 and 3 as an interactive way to provoke thought, to stimulate an interest among cadets, to conduct self-assessments and to review and update personal goals.

A group discussion was chosen for TP 4 as it allows the cadets to interact with their peers and share their knowledge, experiences, opinions and feelings about the benefits of seeking feedback and assistance.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to practice self-assessment.

IMPORTANCE

It is important for cadets to practice self-assessment as it is an excellent form of reflection to identify their progress as well as areas for self-improvement. Without reflection, an individual has a series of unconnected experiences and does not have time to plan for self-improvement. Self-assessment is a cornerstone of assessment for learning. It enables cadets and staff to ensure individual and program / organizational goals are being met.

Teaching Point 1**Define reflection and self-assessment.**

Time: 5 min

Method: Interactive Lecture



Reflection and self-assessment will be used in many performance objectives of the cadet program to enable you and your staff to track your development and progress in acquiring different skills and knowledge.

Reflection. Long and careful consideration. Reflection can take place at any time and does not necessarily have to be about oneself. Usually reflection takes place directly after an action is taken.

Self-assessment. Assessment or evaluation of oneself, or one's actions, attitudes or performance. In order to perform self-assessment correctly, reflection about oneself must take place before the self-assessment.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS:**

- Q1. Define reflection.
- Q2. Define self-assessment.
- Q3. In order to perform self-assessment correctly, when must reflection take place?

ANTICIPATED ANSWERS:

- A1. Long and careful consideration.
- A2. Assessment or evaluation of oneself, or one's actions, attitudes or performance.
- A3. Reflection about oneself must take place before the self-assessment.

Teaching Point 2**Have the cadet conduct self-assessment activities.**

Time: 10 min

Method: In-Class Activity



Reflection and self-assessment, in all their forms, are enhanced by providing context for each activity. The objective of this particular reflection and self-assessment is to have cadets find a baseline level of their core leadership qualities and their positive team dynamics.

Providing the time, environment and opportunity for reflection and self-assessment allows the cadet to complete an assessment for learning and should be the spark that lights the fire of learning.

Ask cadets to reflect on their time and experiences in the program before completing the self-assessment forms.

ACTIVITY

OBJECTIVE

The objective of this activity is to have cadets conduct self-assessment activities.

RESOURCES

- Self-assessment checklist for core leadership qualities located at Attachment A, and
- Self-assessment checklist for positive team dynamics located at Attachment B.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the self-assessment checklists located at Attachments A and B to each cadet.
2. Explain that each cadet should reflect on each category on the checklist before completing it.
3. Have the cadets complete the two checklists.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in the in-class activity will serve as the confirmation of this TP.

Teaching Point 3

Review and update personal goals set during the initial interview.

Time: 10 min

Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have cadets review and update the personal goals set during their initial interviews.

RESOURCES

- Cadet Interview Form, and
- Personal Goals Update form located at Attachment C.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute each cadet's Cadet Interview Form and a Personal Goals Update form located at Attachment C.
2. Explain that each cadet will review and reflect upon the goals they set during their initial interview and will update their goals as required. Updated goals should reflect the progress the cadets have made since their initial interviews and any changes in their interests and attitudes.
3. Give the cadets eight minutes to complete the activity.
4. Have the cadets take their Personal Goals Update forms with them and place them somewhere safe so they can take them to their final interviews for further reflection and discussion with staff.
5. Collect the Cadet Interview Forms and return them to the cadets' files.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

The cadets' participation in the in-class activity will serve as the confirmation of this TP.

Teaching Point 4

Conduct a group discussion on how and when to seek feedback and assistance.

Time: 10 min

Method: Group Discussion

BACKGROUND KNOWLEDGE



The point of the group discussion is to draw the following information from the group using the tips for answering / facilitating discussion and the suggested questions provided.

Seeking feedback after self-assessment may be necessary. Feedback from others, in the form of advice, should give the cadet ideas to help improve their performance.

Assistance after self-assessment may be necessary. Assistance from others, in the form of collaboration, should help the cadet improve their performance.

Feedback and assistance should guide the cadet to ensure all goals, both personal (eg, improving minor scales) and professional (eg, developing conducting skills), are being met.

GROUP DISCUSSION



TIPS FOR ANSWERING / FACILITATING DISCUSSION:

- Establish ground rules for discussion, eg, everyone should listen respectfully; don't interrupt; only one person speaks at a time; no one's ideas should be made fun of; you can disagree with ideas but not with the person; try to understand others as much as you hope they understand you; etc.
- Sit the group in a circle, making sure all cadets can be seen by everyone else.
- Ask questions that will provoke thought; in other words avoid questions with yes or no answers.
- Manage time by ensuring the cadets stay on topic.
- Listen and respond in a way that indicates you have heard and understood the cadet. This can be done by paraphrasing their ideas.
- Give the cadets time to respond to your questions.
- Ensure every cadet has an opportunity to participate. One option is to go around the group and have each cadet answer the question with a short answer. Cadets must also have the option to pass if they wish.
- Additional questions should be prepared ahead of time.

SUGGESTED QUESTIONS:

- Q1. Should you seek feedback after completing self-assessment? Why or why not?
- Q2. When is a good time to seek feedback? Why?
- Q3. Should you seek assistance after completing self-assessment? Why or why not?
- Q4. When is a good time to seek assistance? What may seeking assistance look like?
- Q5. Is seeking assistance different than seeking feedback? If it is different, how is it different?



Other questions and answers will develop throughout the group discussion. The group discussion should not be limited to only those suggested.



Reinforce the answers given and comments made during the group discussion, ensuring the teaching point has been covered.

CONFIRMATION OF TEACHING POINT 4

The cadets' participation in the group discussion will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the group discussion will serve as the confirmation of this lesson.



Advise cadets to take their self-assessment rubrics with them and place them somewhere safe so they can refer back to them in order to track their progress.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Self-assessment is one method to help improve leadership skills. Regular practice of reflection and self-assessment will assist the cadet in measuring and tracking improvement of skills and knowledge. Self-assessment also helps cadets set, strive for and maintain goals.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

C0-237 ISBN 0-19-541816-6 Barber, K. (Ed.). (2004). *Canadian Oxford dictionary* (2nd ed.). Don Mills, ON: Oxford University Press Canada.

C0-242 ISBN 978-0-9682160-2-1 Gregory, K., Cameron, C., & Davies, A. (2000). *Knowing what counts: Self-assessment and goal setting*. Courtenay, BC: Building Connections Publishing Inc.

C0-258 ISBN 978-1-59869-450-5 Nigro, N. (2008). *The everything coaching and mentoring book*. (2nd ed.). Avon, MA: F+W Publications Company.

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SELF-ASSESSMENT FOR CORE LEADERSHIP QUALITIES OF A CADET

Name: _____

Date: _____

Please rate your core leadership qualities by checking the correct box.

Core Leadership Quality	Never	Seldom	Often	Always
I am honest.				
I am dependable.				
I am loyal.				
I am collaborative.				
I am determined.				
I am courageous.				
I am analytical.				
I am positive.				
I am respectful.				
I am considerate.				
I am sympathetic.				

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SELF-ASSESSMENT FOR POSITIVE TEAM DYNAMICS

Name: _____

Date: _____

Please rate your positive team dynamics by checking the correct box.

Positive Team Dynamics	Never	Seldom	Often	Always
I follow the team leader.				
I include all participants.				
I encourage team members.				
I contribute to team morale and esprit de corps.				
I contribute to the accomplishment of team goals.				
I contribute to group decisions.				
I trust the team.				
I support team members.				
I appreciate team members.				
I celebrate team success.				

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PERSONAL GOALS UPDATE

Name: _____ Date: _____

1. Review your responses to question five of your Cadet Interview Form from your initial interview.
2. Based on the experiences you have had and the progress you have made since your interview, update your answers to reflect changes in your interests and attitudes.

What are some areas you would like to improve for the remainder of the course?

What personal goals would you like to establish for the remainder of the course?

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SECTION 1

EO SIM21.01 – EXECUTE BAND DRILL

Total Time:	280 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Basic Military Band Drill References located at Attachments A–L for each cadet based on their primary instrument.

Photocopy Band Drill Movements located at Attachment M for each cadet.

Photocopy the Band Drill Reflection form located at Attachment N for each cadet.

Assistant instructors may be required to perform the mace signals and bass drum commands.

Cadets may act as a drum major during this lesson in support of EO SIM21.02 (Perform the Role of a Drum Major).

Assign each cadet a position in the band.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

A practical activity was chosen for TPs 1 and 4 as it is an interactive way to allow cadets to experience band drill in a safe, controlled environment. This activity contributes to the development of band drill in a fun and challenging setting.

A demonstration and performance was chosen for TPs 2 and 3 as it allows the instructor to explain and demonstrate slow marching while providing an opportunity for the cadets to practice slow marching under supervision.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have executed band drill, to include:

- performing instrument drill in the carrying and playing positions;
- falling in to military band formation;
- playing while on the march;
- maintaining band dressing; and
- slow marching.

IMPORTANCE

It is important for cadets to execute band drill as it will be used during ceremonial events. Drill requires cadets to work together as a team and promotes discipline, alertness, precision, pride, steadiness and cohesion.



Develop and use a vocabulary of short, concise words to impress on the cadets that the movements must be performed smartly. For example, the words "crack", "drive", "seize", and "grasp" suggest the degree of smartness required. Profanity or personal sarcasm will never be used.

Proper drill movements shall be combined with a professional demeanour throughout this lesson.

Check for faults and correct them immediately as they occur.



Capitalization indicates the command for each movement.

Cadence is to be maintained when completing movements.

Teaching Point 1**Review band drill.**

Time: 35 min

Method: Practical Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets review band drill.

RESOURCES

- Primary instrument,
- Military Band Drill References located at Attachments A–L,
- Band Drill Movements located at Attachment M,
- Words of command,
- Mace,
- Mace signals,
- Bass drum,
- Bass drum signals,
- Glockenspiel slings,
- Drum slings,
- Neck straps,
- Music lyres, and
- March pack with music.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Have the cadets perform instrument drill in the carrying and playing positions.
2. Have the cadets execute band drill by responding to voice commands.
3. Have the cadets execute band drill by responding to mace signals.
4. Have the cadets execute band drill by responding to bass drum commands.
5. Repeat Steps 2–4, changing the order of the drill movements, for the remaining time.
6. Distribute the Military Band Drill Reference located at Attachments A–L to each cadet based on their primary instrument.
7. Distribute Band Drill Movements located at Attachment M to each cadet.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching Point 2

Demonstrate, explain, and have the cadets fall in to military band formation and execute dressing.

Time: 35 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.



Bands shall be formed up in three or more files. When the depth of a band exceeds the frontage by more than three ranks, the frontage will normally be increased by one file to maintain a balanced rectangular formation.

In general, military band formations shall be designed for balanced sound projection from all instruments. In corps of drums and naval bands with drum ranks, it is customary for the drummers to form the front ranks.

FALL IN TO MILITARY BAND FORMATION

On the command BAND, FALL—IN, the cadet shall:

1. on the first movement, come to attention; and
2. on the second movement, march to the assigned position within the band formation.



Timing for this movement is "one-two-three, left-right-left".

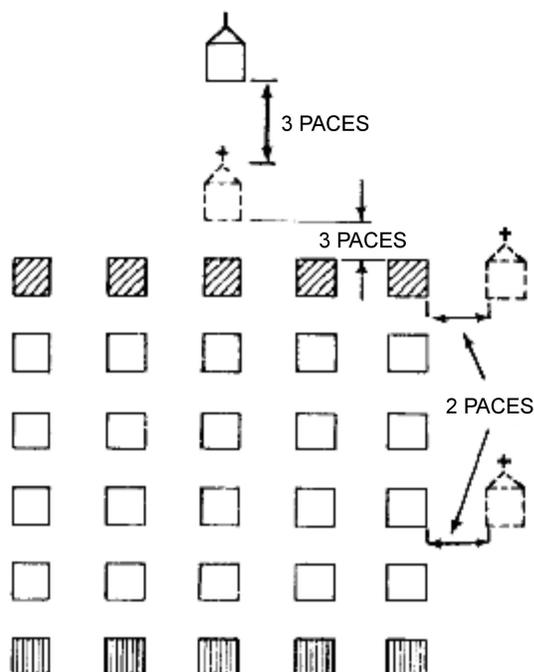


Figure 1 Basic Band Formation

Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-3-3), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

EXECUTE DRESSING



The centre dress is normally completed when there is an odd number of files. The right dress is normally completed when there is an even number of files.

On the command BAND, CENTRE (RIGHT)—DRESS, the cadet shall:

1. on the first movement, sharply turn their head toward the centre (right) file;
2. on the second movement, shuffle to adjust dressing; and
3. on the third movement, wait to be dressed by the drum major.



Timing for this movement is “one”.



Once the band members complete the centre dress, the drum major will dress the band by pacing out the files and ranks. There are three paces between the files and two paces between the ranks.

CONFIRMATION OF TEACHING POINT 2

The cadets' execution of fall in, and centre (right) dress will serve as the confirmation of this TP.

Teaching Point 3

Demonstrate, explain, and have the cadets practice slow marching, marking time in slow march, forwarding and halting in slow march, changing to slow march from quick march and changing to quick march from slow march.

Time: 70 min

Method: Demonstration and Performance

SLOW MARCH

For this TP it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.



The slow march develops balance and good carriage and is traditionally part of Canadian Forces ceremonial drill.



The slow march is derived from the normal cadence used by former soldiers, who had to manoeuvre over uneven battlefields, and from formal parade steps. The slow march is now used only on ceremonial occasions and its style has evolved slightly to emphasize dignity and stateliness.

On the command, **BY THE LEFT, SLOW—MARCH**, the cadet shall:

1. maintain the head and body erect and square to the front, arms steady at the sides, the neck firmly in the back of the collar;
2. shoot the left foot forward smoothly, with the toes just clear of the ground turned out slightly and pointing downwards; and
3. without hesitation, complete a gliding half pace, with the ball of the left foot coming to the ground first.



All subsequent paces are of standard length and accomplished in the same manner as above. There is no hesitation between the shooting and gliding motions. The leg that is forward is straightened as much as possible.



The slow march may be taught by having the squad stroll along at a rate of 60 paces per minute with arms held behind the back and toes pointed down, making sure consecutive movements of the feet are smooth and without hesitation. Once balance and coordination are achieved, the arms shall be held at the sides until the slow march is perfected.

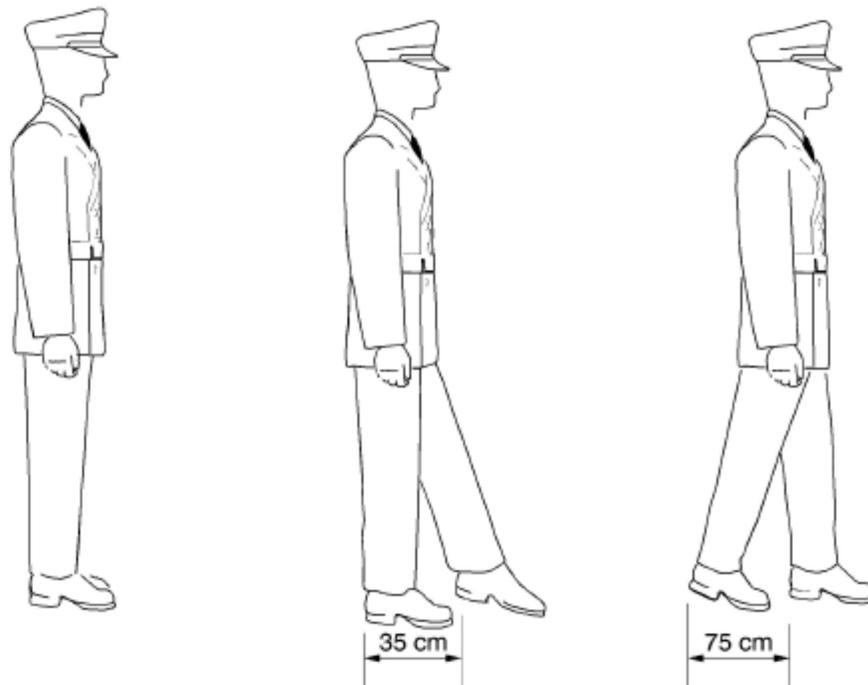


Figure 2 Slow Marching

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-11), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.



The standard lengths of pace are:

1. slow march—75 cm;
2. half pace in slow time—35 cm;
3. stepping out in slow time—85 cm; and
4. stepping short in slow time—55 cm.

MARK TIME IN SLOW MARCH



Marking time in slow time is carried out at the same cadence as slow march. Only the legs are moved and the upper portion of the body remains in the position of attention with arms at the side.

The mark time command is given on the left foot.

In slow time, on the command SLOW MARK TIME, the cadet shall:

1. take a half pace with the left foot, placing the foot flat on the ground naturally;
2. maintain the same cadence, bring the right foot in to the left in a straight leg manner, not scraping the ground, and assume the position of attention;
3. bend the left knee so the thigh is parallel to the ground and the foot is at a natural angle;

4. place the toe on the ground before the heel as the leg is lowered; and
5. continue to mark time until the command FOR—WARD or HALT is given.



Timing for this movement is “left, right, left” in slow time.

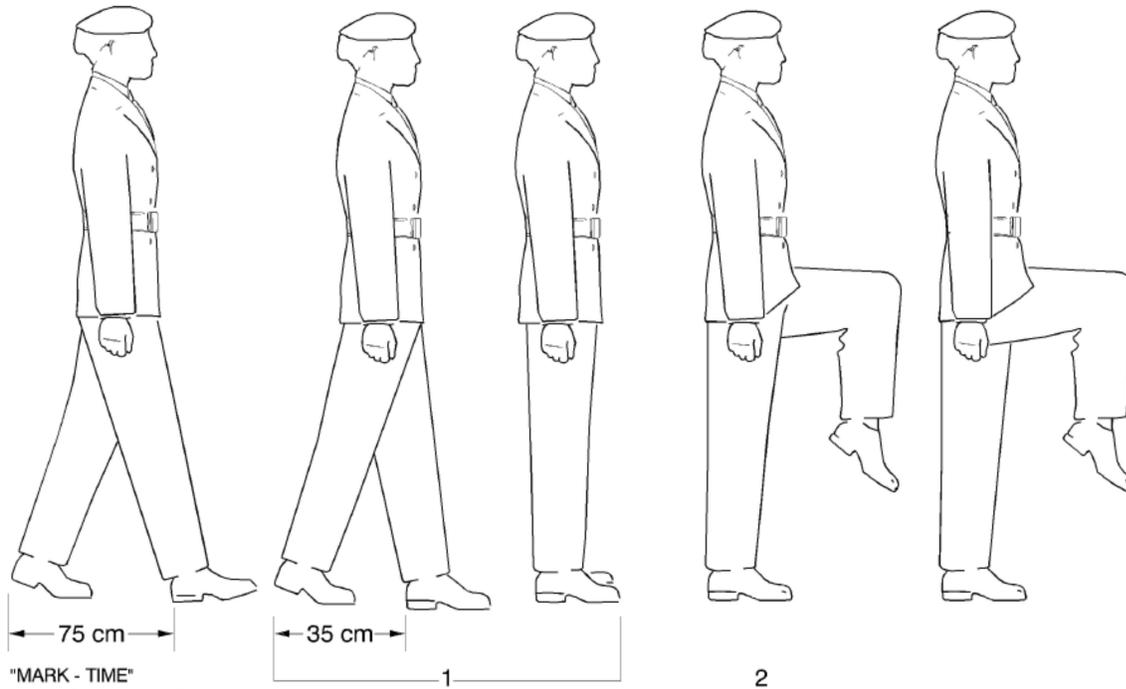


Figure 3 Mark Time in Slow Time

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-15), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

FORWARD AND HALT IN SLOW MARCH

In slow time, the commands FOR—WARD and HALT are given on the left foot.

In slow time, on the command FOR—WARD, the cadet shall:

1. maintain the same cadence, straighten the right leg and assume the position of attention; and
2. shoot the left foot forward a half pace, with the toe just clear of the ground, and continue marching in slow time.

HALT FROM MARK TIME

In slow time, on the command BAND—HALT, the cadet shall straighten the right leg in quick time and assume the position of attention.



When halting from slow time, the cadets shall take a further half pace with the left foot in slow time; and bend the right knee and bring the right foot forward in quick time and assume the position of attention.



In slow time, the timing for the halt is counted as “one” in quick time.

CHANGE TO SLOW TIME FROM QUICK TIME

The command to change to slow time from quick time is given on the right foot.

In quick time, on the command CHANGE TO SLOW TIME, SLOW—MARCH, the cadet shall:

1. on the first movement, take one half pace with the left foot, with the right arm forward and the left arm to the rear;
2. on the second movement:
 - a. cut the arms to the side, if they are not playing;
 - b. bring the right foot forward in double time;
 - c. bend the right knee;
 - d. place the right foot smartly beside the left; and
 - e. as the right foot strikes the ground, shoot the left foot forward a half pace just above the ground with the toe pointing down, as in slow time; and
3. on the third movement, carry on marching in slow time.

On the command CHANGE TO SLOW TIME, SLOW—MARCH, the three movements are combined. Timing for this movement is “left, right, left” in double time.

CHANGE TO QUICK TIME FROM SLOW TIME



Quick time can be maintained for long periods of time and is the standard for routine duty.

The command CHANGE TO QUICK TIME, QUICK—MARCH, is given on the right foot.

On the command CHANGE TO QUICK TIME, QUICK—MARCH, the cadet shall:

1. on the first movement, step forward with the left foot in quick time, swinging the right arm forward and the left arm to the rear; and
2. on the second movement, carry on marching in quick time.



On the command CHANGE TO QUICK TIME, QUICK—MARCH, the two movements are combined. Timing for this movement is “left, right, left” in quick time.

RESPOND TO MACE SIGNALS IN SLOW TIME

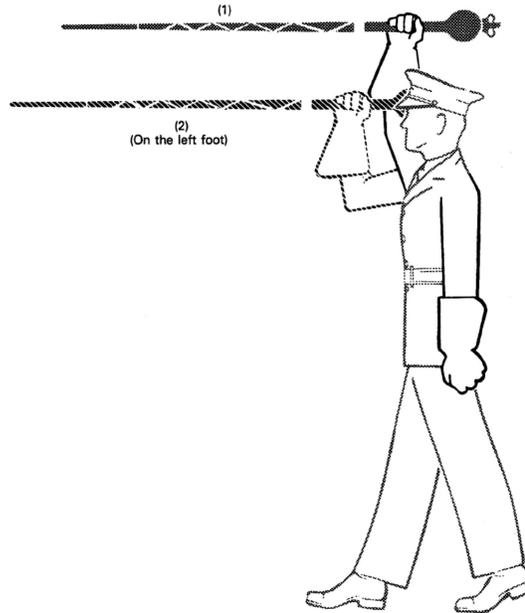


Figure 4 Mace Signal—Change From Slow Time to Quick Time and Change From Quick Time to Slow Time

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-15), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.



Change from slow time to quick time, or vice versa, is a rehearsed movement. A band would never change from slow time to quick time at random.

The signal will be given by the drum major fully extending the right hand over the head, with the fingers gripping the mace at the point of balance. The drum major will raise the mace while stepping on the right foot so it is parallel to the ground. On the left foot the right arm will be bent to a 90-degree angle, bringing the mace down to eye level (as illustrated in Figure 4). As the mace is brought to the second position, the bass drummer will signal the command (as illustrated in Figure 6 changing from quick time to slow time and Figure 6 changing from slow time to quick time).



Figure 5 Bass Drum Command—Change From Quick Time to Slow Time

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-5-4), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

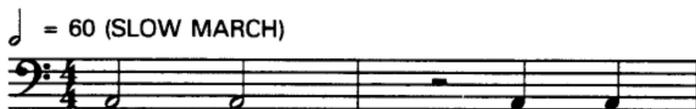


Figure 6 Bass Drum Command—Change From Slow Time to Quick Time

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-5-4), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

Changing to Slow Time From Quick Time

To change to slow time from quick time, the cadet shall:

1. on the first movement, observe the drum major signal;
2. on the second movement, listen to the bass drum command;
3. on the third movement:
 - a. cut the arms to the side, if they are not playing;
 - b. bring the right foot forward in double time;
 - c. bend the right knee;
 - d. place the right foot smartly beside the left;
 - e. as the right foot strikes the ground, shoot the left foot forward in a half pace just above the ground with the toe pointing down as in slow march; and
4. on the fourth movement, complete a half pace with the left foot and carry on marching in slow time.



The signal to change to slow time is given on the right foot.

Changing to Quick Time From Slow Time

To change to quick time from slow time, the cadet shall follow the same instructions for changing from quick time to slow time, with the same signals, but in slow time.

CONFIRMATION OF TEACHING POINT 3

The cadets' execution of slow time, marking time in slow time, forwarding and halting in slow time, changing to slow time from quick time and changing to quick time from slow time will serve as the confirmation of this TP.

Teaching Point 4

Have the cadets practice band drill.

Time: 105 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets practice band drill in support of a graduation parade.

RESOURCES

- Primary instrument,
- Words of command,
- Mace signals,
- Mace,

- Bass drum commands,
- Glockenspiel slings,
- Drum slings,
- Neck straps,
- March pack with music,
- Music lyres, and
- Bass drum.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

Have the cadets practice for a graduation parade that includes:

1. a march on routine, to include:
 - a. stepping off;
 - b. playing a march;
 - c. marching into position;
 - d. marking time;
 - e. cutting off;
 - f. halting; and
 - g. executing a centre dress;
2. playing at the halt, to include:
 - a. General Salute,
 - b. a concert piece as an inspection piece,
 - c. a march past piece, and
 - d. the advance;



Although O Canada is not a required musical piece for a graduation parade, it is very common and may need to be added into the sequence for playing at the halt.

3. executing a band march past, to include:
 - a. stepping off;
 - b. playing a march;
 - c. executing wheels;

- d. executing countermarches;
 - e. marking time;
 - f. cutting off;
 - g. halting; and
 - h. executing a centre dress; and
4. a march off routine, to include:
- a. stepping off;
 - b. playing a march;
 - c. marching to a designated area outside the drill hall or parade square;
 - d. marking time;
 - e. cutting off;
 - f. halting; and
 - g. dismissing.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 4

The cadets' practicing band drill will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' practicing band drill will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Distribute the Band Drill Reflection form and have the cadets complete the first section. Have the cadets bring the Band Drill Reflection form to EO SIM21.03 (Perform as a Member of a Band for a Graduation Parade).

METHOD OF EVALUATION

This EO is assessed IAW A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 3, Annex B, SIM21 PC.

CLOSING STATEMENT

All band members must be able to perform band drill. Drill develops many qualities such as patience and determination through self-discipline and practice. Drill that is well-rehearsed, closely supervised and precise is an exercise in obedience and alertness that promotes teamwork.

INSTRUCTOR NOTES / REMARKS

TP 2 may be conducted in a classroom for the explanation and moved to the parade square for the demonstration and performance.

TP 4 should be scheduled as three separate periods.

TP 4 will be used to instruct and prepare the cadets IAW EO SIM21.03 (Perform as a Member of a Band for a Graduation Parade).

Cadets are encouraged to assume the role of a drum major in support of EO SIM21.02 (Perform the Role of a Drum Major).

Assistant instructors may be required to perform the drum major and bass drum signals.

REFERENCES

A0-002 A-PD-201-000/PT-000 Director History and Heritage 3-2. (2005). *The Canadian Forces manual of drill and ceremonial*. Ottawa, ON: Department of National Defence.

A0-031 A-PD-202-001/FP-000 Director Ceremonial. (1993). *Canadian Forces military bands and marches: Band instructions*. Ottawa, ON: Department of National Defence.

MILITARY BAND DRILL REFERENCE FLUTE

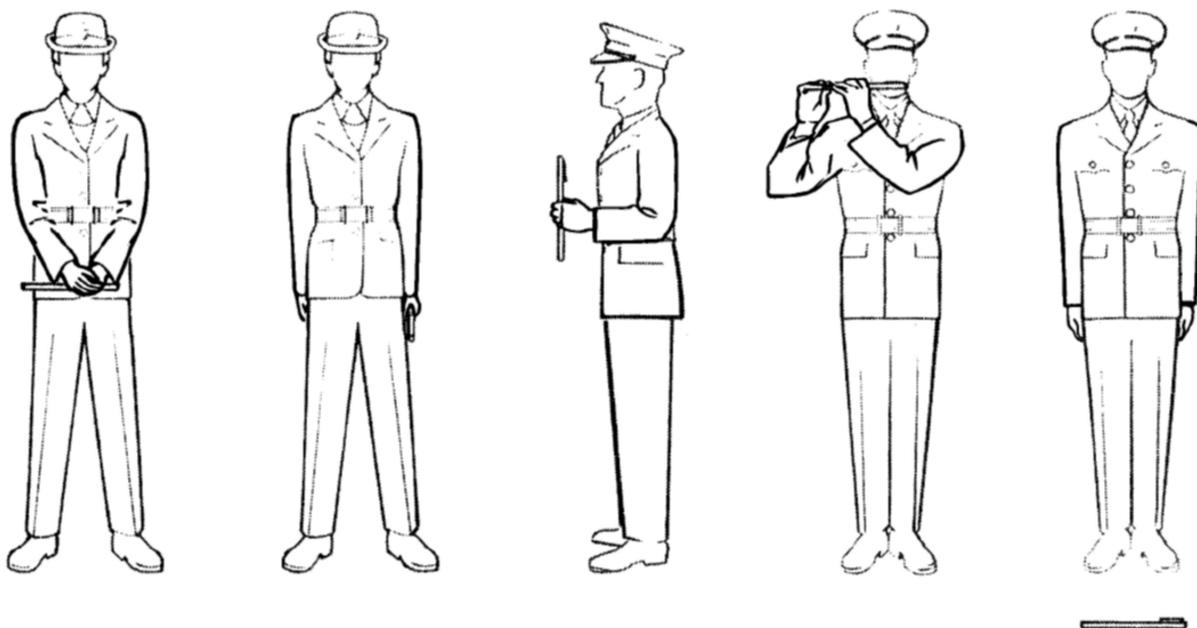


Figure A-1 Flute Positions

Note. From The Canadian Forces Manual of Drill and Ceremonial (p. 3-2-3), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

FLUTE				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
The flute is held in front of the body with both hands and parallel to the ground. The legs are shoulder width apart.	The flute is held parallel to the ground, in the left hand. The legs are shoulder width apart.	The flute is held perpendicular to the ground with the left elbow close to the body at a 90-degree angle. The left hand holds the flute with the fingers wrapped around the instrument, as if playing.	The flute is held parallel to the ground and perpendicular to the body. The left hand is placed closest to the mouth piece.	The flute is placed on the ground directly in front of the body, with the head of the flute facing left.

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MILITARY BAND DRILL REFERENCE OBOE

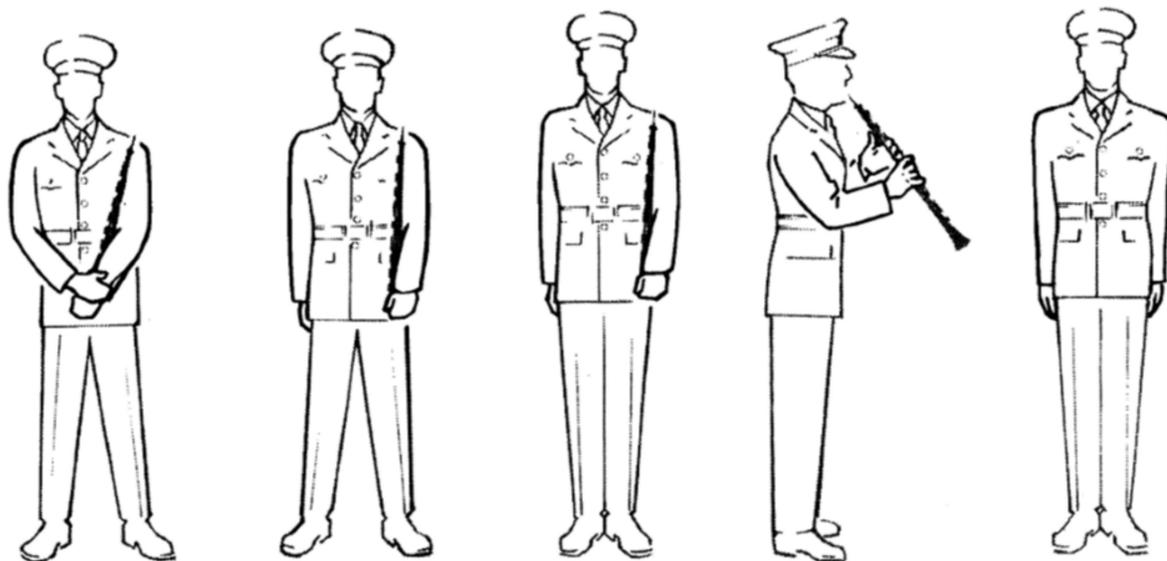


Figure B-1 Oboe Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-4), by
 Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

OBOE				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
<p>The left hand supports the bell of the oboe with the left arm cradling it on the left side of the body. The mouthpiece leans against the left shoulder. The legs are shoulder width apart and the arms are crossed in front of the body.</p>	<p>The left hand supports the bell of the oboe with the left arm cradling it on the left side of the body. The mouthpiece leans against the left shoulder. The legs are shoulder width apart.</p>	<p>The left hand supports the bell of the oboe with the left arm cradling it on the left side of the body. The mouthpiece leans against the left shoulder.</p>	<p>The oboe is held out from the body at a 45-degree angle.</p>	<p>The oboe is placed on the ground directly in front of the body, with the bell of the oboe facing right.</p>

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MILITARY BAND DRILL REFERENCE BASSOON



Figure C-1 Bassoon Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-9), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

BASSOON				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
The bassoon is held with both hands in front of the body and is rested perpendicular to the ground.	The bassoon is attached to a neck strap and sloped across the body with the neck of the instrument near the left shoulder. The left hand is in the same position as if playing. The legs are shoulder width apart, with the right arm straight down the right-hand side of the body.	The bassoon is attached to a neck strap and sloped across the body with the neck of the instrument near the left shoulder. The left hand is in the same position as if playing.	The bassoon is held out from the body so that the instrument is not touching the body and is on an angle across the body.	The bassoon is placed on the ground directly in front of the body, with the mouthpiece of the bassoon facing left.

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MILITARY BAND DRILL REFERENCE CLARINET

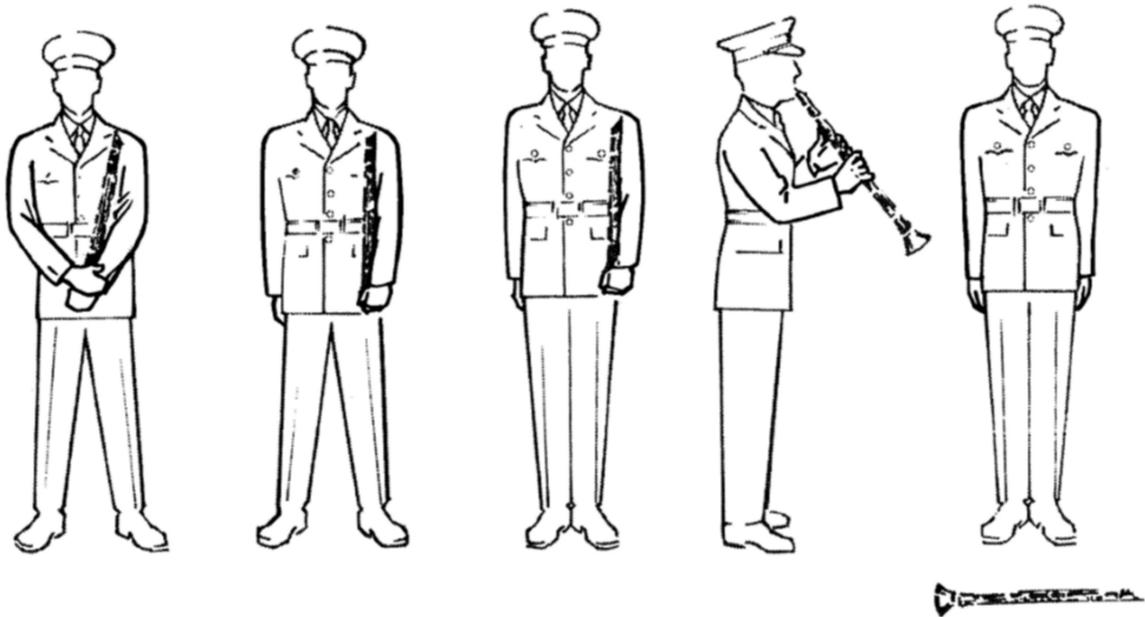


Figure D-1 Clarinet Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-5), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

CLARINET				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
The left hand supports the bell of the clarinet with the left arm cradling it on the left side of the body. The mouthpiece leans against the left shoulder. The legs are shoulder width apart and the arms are crossed in front of the body.	The left hand supports the bell of the clarinet with the left arm cradling it on the left side of the body. The mouthpiece leans against the left shoulder. The legs are shoulder width apart, with the right arm straight down the right-hand side of the body.	The left hand supports the bell of the clarinet with the left arm cradling it on the left side of the body. The mouthpiece leans against the left shoulder.	The clarinet is held out from the body at a 45-degree angle.	The clarinet is placed on the ground directly in front of the body, with the bell of the clarinet facing right.

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MILITARY BAND DRILL REFERENCE SAXOPHONE

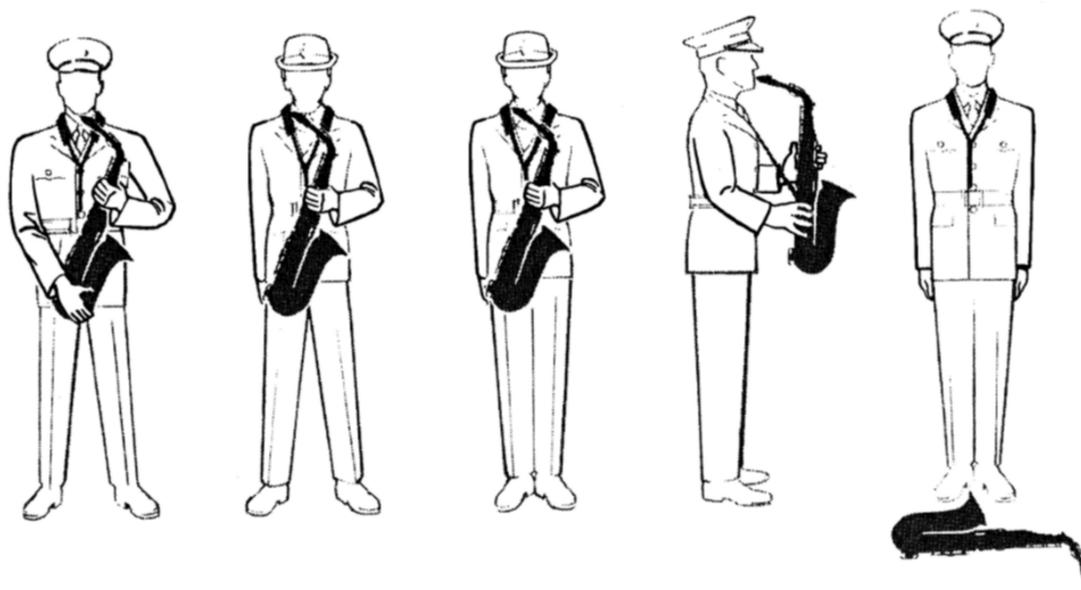


Figure E-1 Saxophone Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-4), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

SAXOPHONE				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
The saxophone is attached to a neck strap and sloped across the body with the neck of the instrument near the left shoulder. The left hand is in the same position as if playing. The legs are shoulder width apart, with the right arm gripping the bottom of the saxophone.	The saxophone is attached to a neck strap and sloped across the body with the neck of the instrument near the left shoulder. The left hand is in the same position as if playing. The legs are shoulder width apart.	The saxophone is attached to a neck strap and sloped across the body with the neck of the instrument near the left shoulder. The left hand is in the same position as if playing.	The saxophone is held in front of the body so that the instrument is perpendicular to the ground and not touching the body.	The saxophone is placed on the ground directly in front of the body, with the bell of the saxophone facing right and towards the player.

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MILITARY BAND DRILL REFERENCE TRUMPET

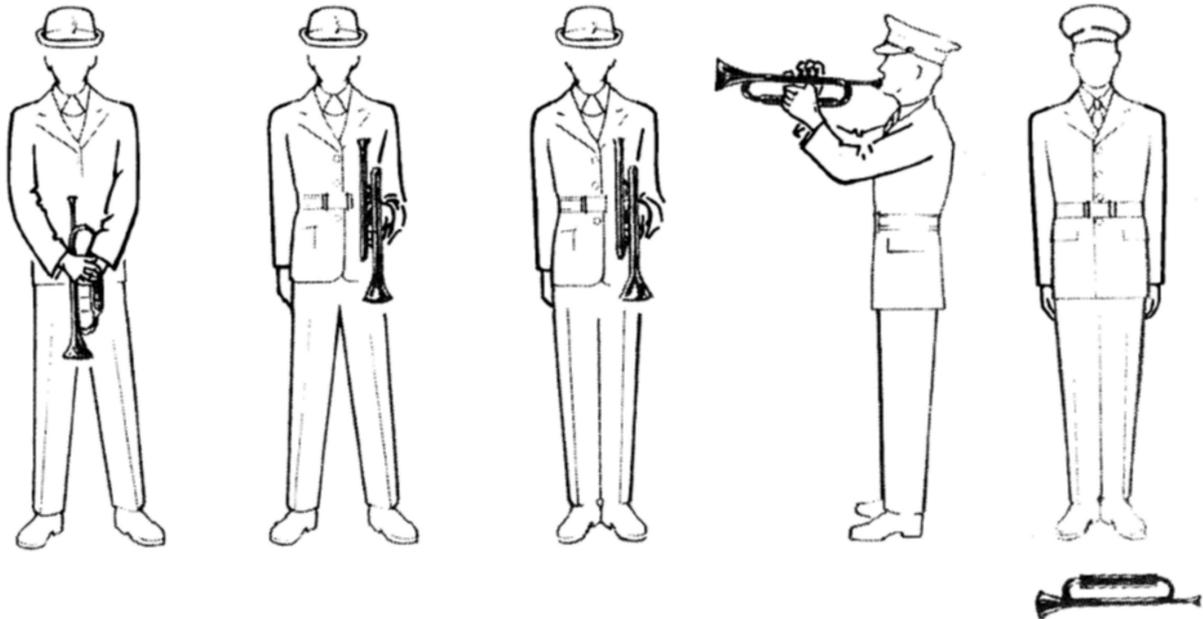


Figure F-1 Trumpet Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-12), by
 Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

TRUMPET				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
The trumpet is held in front of the body with both hands. The legs are shoulder width apart.	The trumpet is held perpendicular to the ground with the left elbow close to the body at a 90-degree angle. The left hand holds the trumpet around the valve casings as if playing. The legs are shoulder width apart.	The trumpet is held perpendicular to the ground with the left elbow close to the body at a 90-degree angle. The left hand holds the trumpet around the valve casings as if playing.	The trumpet is held parallel to the ground and perpendicular to the body.	The trumpet is placed on the ground directly in front of the body, with the bell of the trumpet facing right.

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MILITARY BAND DRILL REFERENCE FRENCH HORN

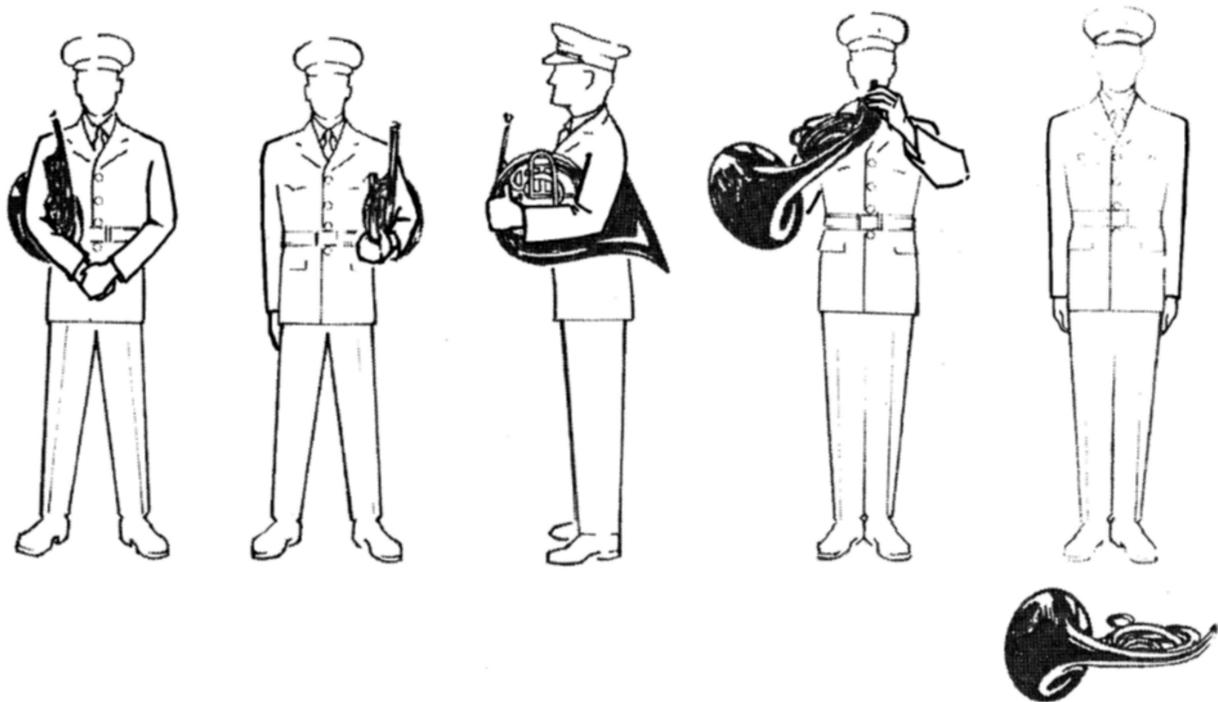


Figure G-1 French Horn Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-10), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

FRENCH HORN				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
The French horn is held against the body with the right arm so that the lead pipe is perpendicular to the ground. The arms are crossed directly in front of the body, with the legs shoulder width apart.	The French horn is held against the body with the left arm so that the lead pipe is perpendicular to the ground. The left hand is in the same position as if playing. The legs are shoulder width apart.	The French horn is held against the body with the left arm so that the lead pipe is perpendicular to the ground. The left hand is in the same position as if playing.	The French horn is held away from the body with the lead pipe pointed slightly toward the ground.	The French horn is placed on the ground directly in front of the body, with the bell of the instrument facing right.

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MILITARY BAND DRILL REFERENCE TROMBONE

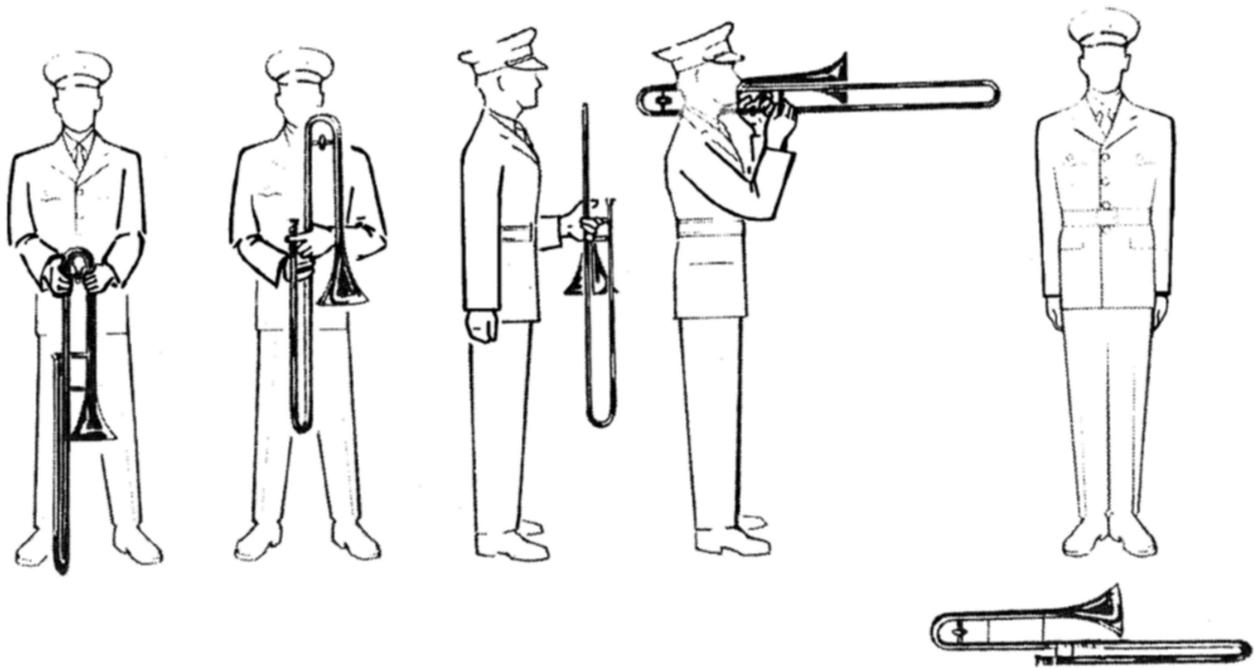


Figure H-1 Trombone Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-13), by
 Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

TROMBONE				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
<p>The trombone is held with two hands in front of the body holding the main tuning slide. The instrument is resting lightly on the ground.</p>	<p>The trombone is held with two hands in front of the body. The left hand supports the first slide brace and the right hand supports the second slide brace. The legs are shoulder width apart.</p>	<p>The trombone is held perpendicular to the ground with the left elbow close to the body at a 90-degree angle. The left hand holds the trombone around both slide braces.</p>	<p>The trombone is held parallel to the ground and perpendicular to the body.</p>	<p>The trombone is placed on the ground directly in front of the body, with the bell of the instrument facing left.</p>

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MILITARY BAND DRILL REFERENCE EUPHONIUM

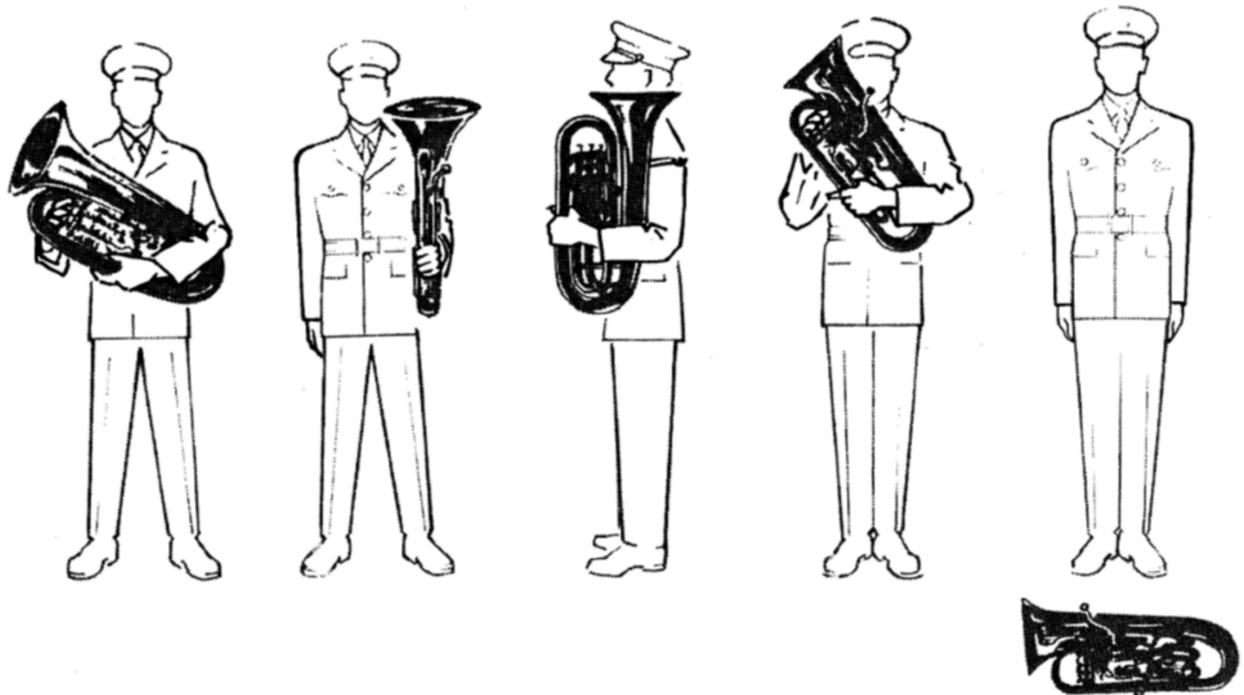


Figure I-1 Euphonium Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-11), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

EUPHONIUM				
Stand easy	Stand at ease	Carrying position	Playing position	Ground instrument
The euphonium is held away from the body, angled to the right.	The euphonium is held against the body with the left elbow close to the body at a 90-degree angle. The left hand is in the same position as if playing. The legs are shoulder width apart.	The euphonium is held against the body with the left elbow close to the body at a 90-degree angle. The left hand is in the same position as if playing.	The euphonium is held away from the body, angled to the right.	The euphonium is placed on the ground directly in front of the body, with the bell of the instrument facing right.

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MILITARY BAND DRILL REFERENCE TUBA

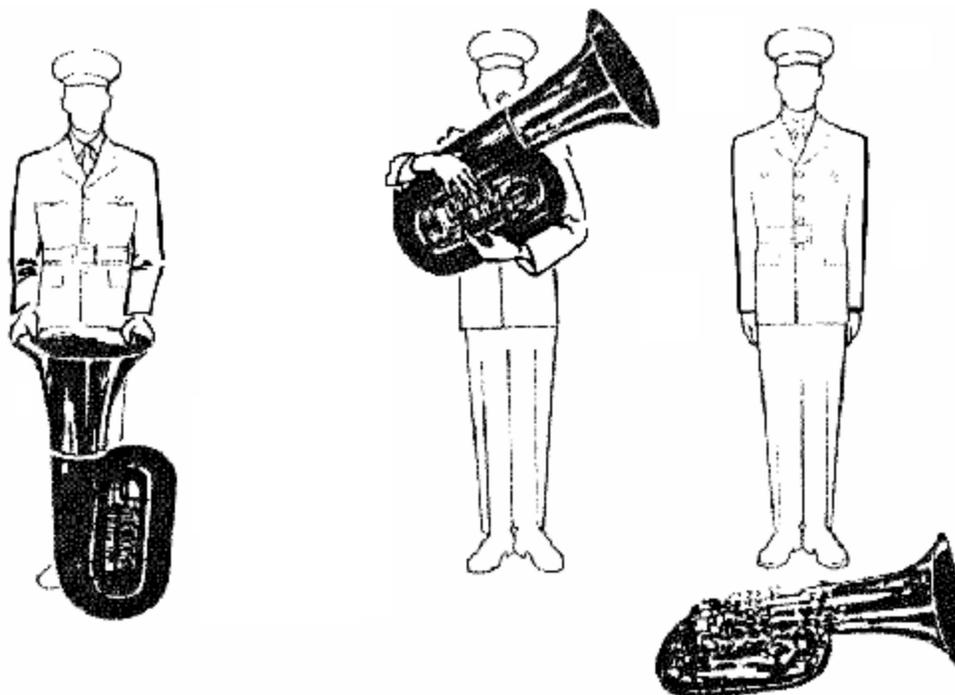


Figure J-1 Tuba Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-12), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

TUBA		
Stand at ease / easy	Carrying position / Playing position	Ground instrument
The tuba is placed on the ground and held around the bell with both hands.	The tuba is attached to a support strap and sloped across the body with the mouthpiece near the left shoulder and is supported with both hands. The hands are in the same position as if playing.	The tuba is placed on the ground directly in front of the body, with the bell of the instrument facing left.

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MILITARY BAND DRILL REFERENCE SNARE DRUM

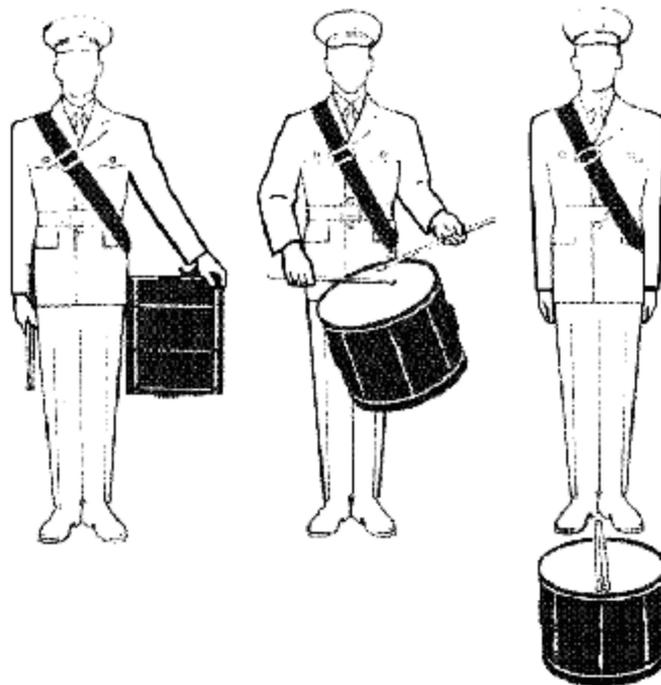


Figure K-1 Snare Drum Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-17), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

SNARE DRUM		
Stand easy / Stand at ease / Carrying position	Playing position	Ground instrument
<p>The snare drum is held with the left arm on the left side of the body, with the batter head resting on the side of the body. Both drumsticks are held in the right hand, the tips facing the ground.</p>	<p>Snare drum with sling. The snare drum is supported by a sling and sloped across the body. The leg rest rests on the left leg. When not playing, the left drumstick will rest across the batter head, pointing toward the right and the right drumstick will be held in the right hand at the position of attention.</p> <p>Snare drum with harness. The snare drum is held on the body with the harness over both shoulders. When not playing, the left drumstick will rest across the batter head, pointing toward the right and the right drumstick will be held in the right hand at the position of attention (not illustrated).</p>	<p>The snare drum is placed directly in front of the body, with the drum sticks laying on top of the drum perpendicular to the player.</p>

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MILITARY BAND DRILL REFERENCE GLOCKENSPIEL

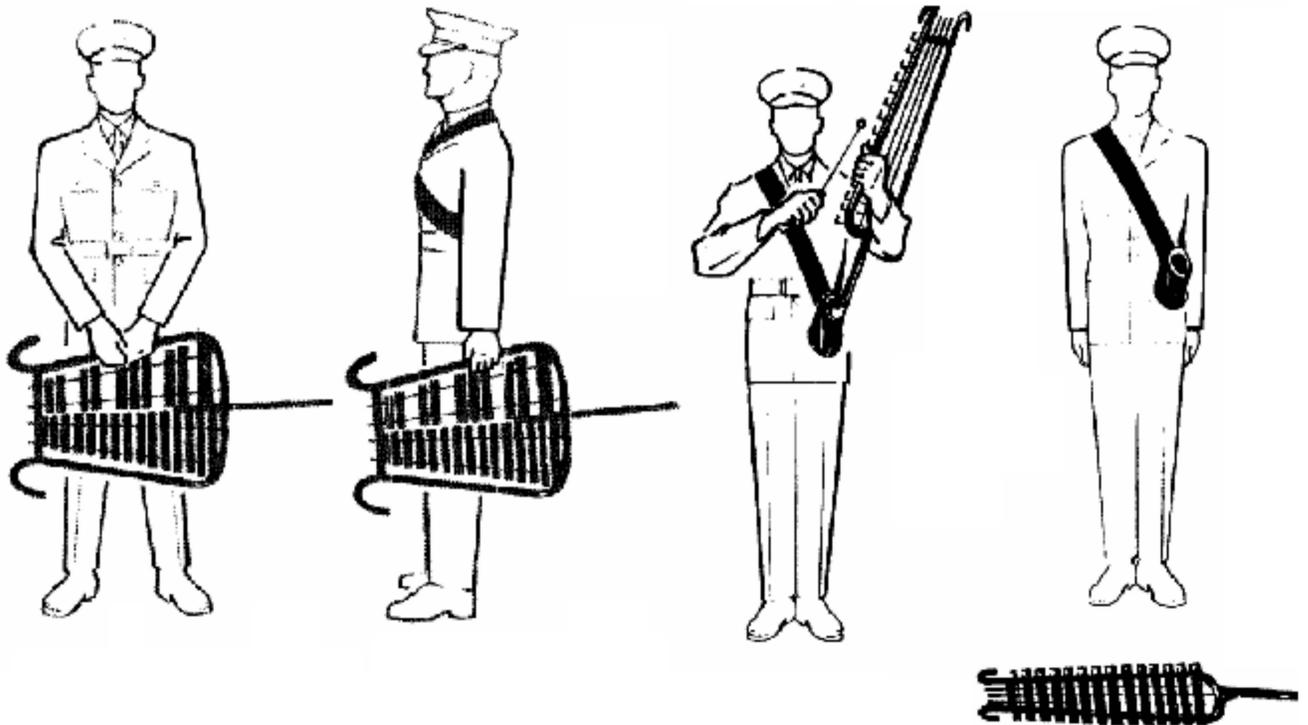


Figure L-1 Glockenspiel Positions

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-2-16), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

GLOCKENSPIEL			
Stand easy / Stand at ease	Carrying position	Playing position	Ground instrument
The glockenspiel is held parallel to the ground directly in front of the body and by the instrument's frame with both hands.	The glockenspiel is held with the left arm fully extended and the left hand holding the frame. Both arms are in the position of attention.	The glockenspiel is supported by a sling and sloped across and out from the body. A right-handed cadet will hold the frame with the left hand and a left-handed cadet will hold the frame with the right hand.	The glockenspiel is placed directly in front of the body on the ground with the pole facing left and the keys facing up.

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BAND DRILL MOVEMENTS

FALL IN

On the command BAND, FALL—IN, band members shall:

1. come to attention; and
2. march to the assigned position within the band.

Timing for this movement is “one-two-three, left-right-left”.

CENTRE AND RIGHT DRESS

On the command BAND, CENTRE (RIGHT)—DRESS, band members shall:

1. sharply turn their heads towards the centre (right) file; and
2. wait to be dressed by the drum major.

Timing for this movement is “one”.

DISMISS

On the command DIS—MISS, band members shall:

1. observe the standard pause; and
2. march off independently, in quick time.

Timing for this movement is “two-three, left-right-left”.

There shall be no turn in a band dismissal. If a commissioned officer is on parade, all members shall salute.

GROUND INSTRUMENTS

On the command GROUND—INSTRUMENTS, band members shall:

1. take a half pace forward with the left foot and adopt a squatting position with most of the weight on the right foot;
2. place the instrument on the ground; and
3. assume the position of attention by bending the left knee and bringing the left foot smartly back to the right foot to stand erect.

Timing for this movement is “one-two-three, one-two-three, one”.

This timing may be extended for larger instruments that require more time to be grounded.

TAKE UP INSTRUMENTS

On the command TAKE UP—INSTRUMENTS, band members shall:

1. take a half pace forward with the left foot and adopt a squatting position with most of the weight on the right foot;
2. look down and pick up the instrument so as to readily take up the carry position; and
3. assume the position of attention by bending the left knee and bringing the left foot smartly back to the right foot to stand erect.

Timing for this movement is “one-two-three, one-two-three, one”.

This timing may be extended for larger instruments that require more time to be taken up.

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BAND DRILL REFLECTION

AFTER PRACTICING FOR THE GRADUATION PARADE

What went well during the practice?

What could have been done differently to improve the effectiveness of the practice?

What concerns do you have about performing in the graduation parade?

How important are team dynamics when practicing for a graduation parade?

AFTER PERFORMING IN THE GRADUATION PARADE

What went well during the performance?

If you were to perform in the graduation parade again, what would you do differently? What would you want the team to do differently?

Describe the team dynamics that were displayed while performing in the graduation parade.



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 2

EO SIM21.02 – PERFORM THE ROLE OF A DRUM MAJOR

Total Time:

120 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the handouts located at Attachments A–D for each cadet.

Three assistant instructors will be required for this lesson.

PRE-LESSON ASSIGNMENT

Distribute the Cadet Drum Major’s Guide Book located at Attachment D to each cadet at least two days before this lesson is conducted. Prior to the lesson, the cadets will review the guide book with a focus on the parts of the mace, the carry, trail, centre, and intermediate positions.

Distribute the Drum Major Assessment Form located at Attachment A to each cadet prior to this lesson being conducted. Have the cadets review the form.

APPROACH

A demonstration and performance was chosen for TPs 1–4 as it allows the instructor to explain and demonstrate mace signals, verbal commands and bass drum commands while providing an opportunity for the cadets to practice these skills under supervision.

A practical activity was chosen for TP 5 as it is an interactive way for all the cadets to experience performing as drum major in a safe, controlled environment. This activity contributes to the development of drum major skills and knowledge in a fun and challenging setting.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall perform the role of a drum major.

IMPORTANCE

It is important for cadets to perform the role of a drum major as it gives them a better understanding of band drill and provides them with a valuable leadership opportunity within the band.



Divide the cadets into two groups. The first group of cadets will be taught TPs 1–2. Concurrently, the second group will be taught TPs 3–4.

Each of these two groups will be further divided in half to accommodate for the number of maces and bass drums available. An instructor will be required to teach each group, for a total of four instructors. There should be approximately 7 cadets in each group with one instructor.

Obtain four maces and four bass drums for this lesson. Broomsticks or dowels may be used to represent the mace. Snare drums with the snare turned off may be used to fill the role of the bass drum.

During the second period, the two groups will switch so that group one will be taught TPs 3–4, while group two is taught TPs 1–2.

During TP 5 the cadets will be in 4 groups of 6–8 cadets.

Teaching Point 1**Explain, demonstrate and have the cadets practice giving mace signals.**

Time: 25 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.



The cadets will be familiar with the mace signals as they would have had to respond to them on numerous occasions, such as EO SIM21.01 (Execute Band Drill).



The bass drum commands must be given along with the mace signals. If no bass drum is available, a tenor or snare drum may be used, or the use of verbal bass drum commands.



The drum major is responsible for controlling the musical action and the drill movements of a band during parades.

STEP OFF

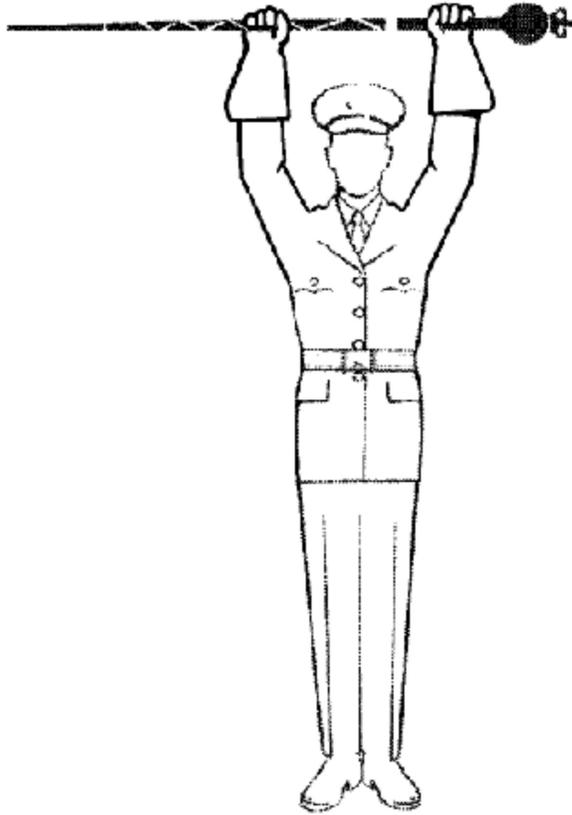


Figure 1 Step Off Signal

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

When at the halt or while marking time, band members may be required to step off and move forward.

To execute the step off movement, the drum major will:

1. move the mace from the carry position to the centre position;
2. rotate the left hand to grasp the point of balance, thumb pointing down;
3. move the right hand down the staff of the mace;
4. raise the mace over the head, with the arms fully extended; and
5. hold the mace with both hands facing outward at the point of balance and partway down the staff with the head pointing to the left.

When the drum major gives the signal to step off, the bass drummer will respond. The drum major will return the mace to the carrying position as soon as the bass drummer finishes the signal and the band steps off.

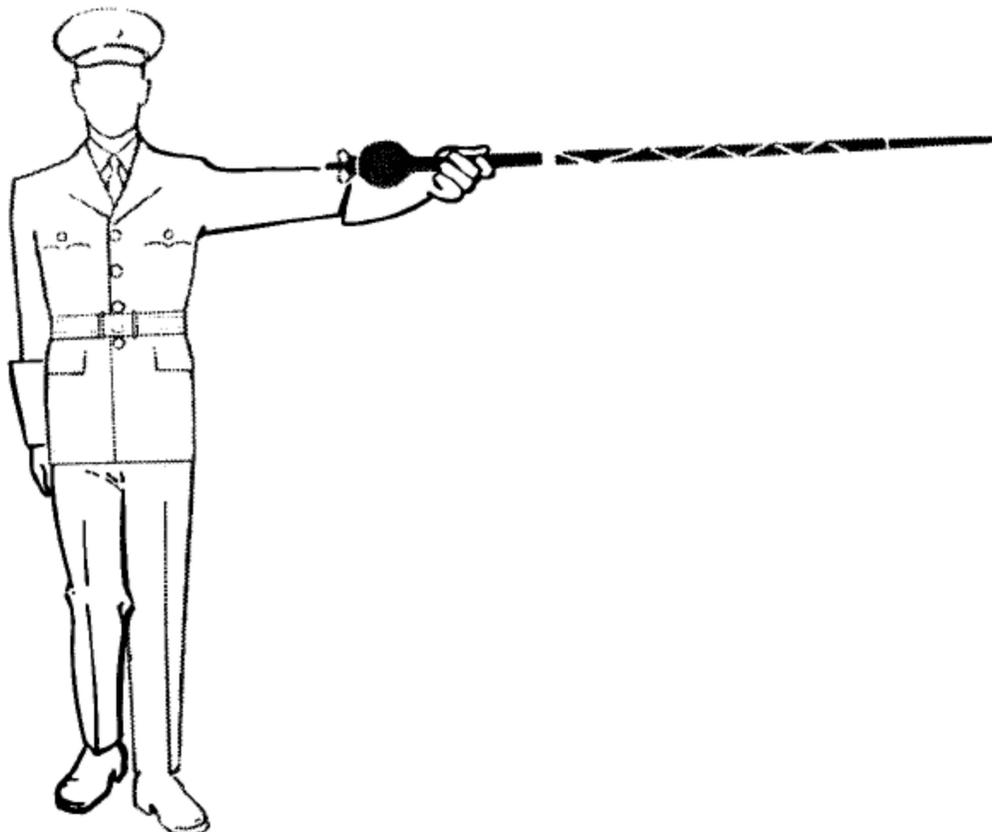
LEFT WHEEL

Figure 2 Left Wheel Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-8),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

A left wheel will be required in order to change the direction of the band to the left less than 180 degrees. A left wheel maintains the orientation of the files of the band.

To execute a left wheel signal, the drum major will:

1. move the mace to the centre position;
2. rotate the left hand to grasp the point of balance, thumb pointing down;
3. release the mace with the right hand and move the left arm out to the side of the body;
4. hold the mace between the head and point of balance, parallel to the ground, with the left arm fully extended; and
5. complete a left wheel.

Once the drum major completes the wheel, the mace is returned to the carry or trail position.

RIGHT WHEEL

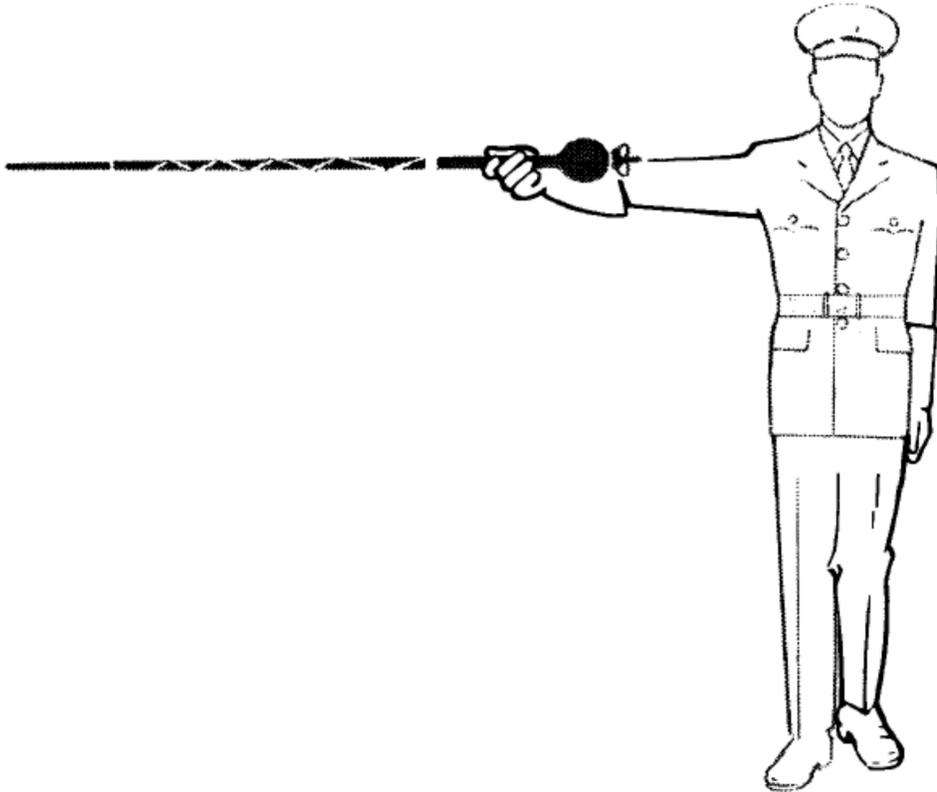


Figure 3 Right Wheel Signal

Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-4-8), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

A right wheel will be required in order to change the direction of the band to the right less than 180 degrees. A right wheel maintains the orientation of the files of the band.

To execute a right wheel signal, the drum major will:

1. move the mace to the centre position;
2. rotate the right hand to grasp the point of balance, thumb pointing down;
3. release the mace with the left hand and move the right arm out to the side of the body;
4. hold the mace between the head and the point of balance, parallel to the ground, with the right arm fully extended; and
5. complete a right wheel.

Once the drum major completes the wheel, the mace is returned to the carry or trail position.

COMMENCE PLAY



Figure 4 Commence Play Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-11), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

Commence play is the signal for musicians to begin playing. Commence play is also known as the knock-on or roll-off.

To execute the commence play signal, the drum major will:

1. move the mace to the centre position;
2. rotate the right hand to grasp the point of balance, thumb pointing down;
3. swing the mace forward and up;
4. ensure the mace is upside down, with the ferrule facing up and the head of the mace facing the ground; and
5. move the left arm down to the side.

When the drum major moves the mace to the centre position, the percussion section will bring their instruments to the playing position. The signal is played by the entire percussion section.

Upon the completion of the bass drum command, the mace is moved back to the centre position and returned to the carry position.

CEASE PLAY

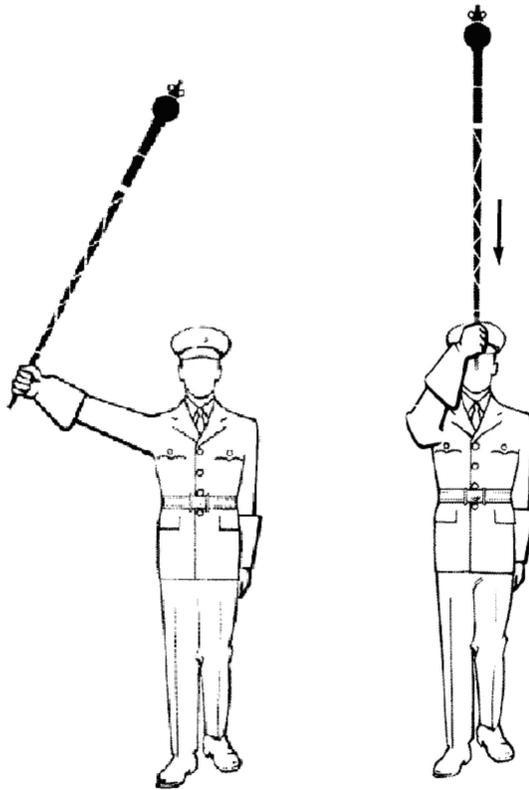


Figure 5 Cease Play Signal

Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-4-12), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

Cease play is the signal for the musicians to stop playing. Cease play is also known as the cut-off.

To execute the cease play signal, the drum major will:

1. move the mace to the centre position;
2. move the mace to the intermediate position;
3. move the right hand to grip the ferrule of the mace; and
4. move the right arm out to the right side of the body with the mace at a 45-degree angle so that the head of the mace is directly above the head.

The cease play signal is a cue to the bass drummer to play the cease play command at a moment in the music that makes sense for the music to end. The drum major moves the mace to the centre of the face in time with the last beat of the bass drum.

Upon the completion of the command, the mace is moved back to the centre position and returned to the carry position.

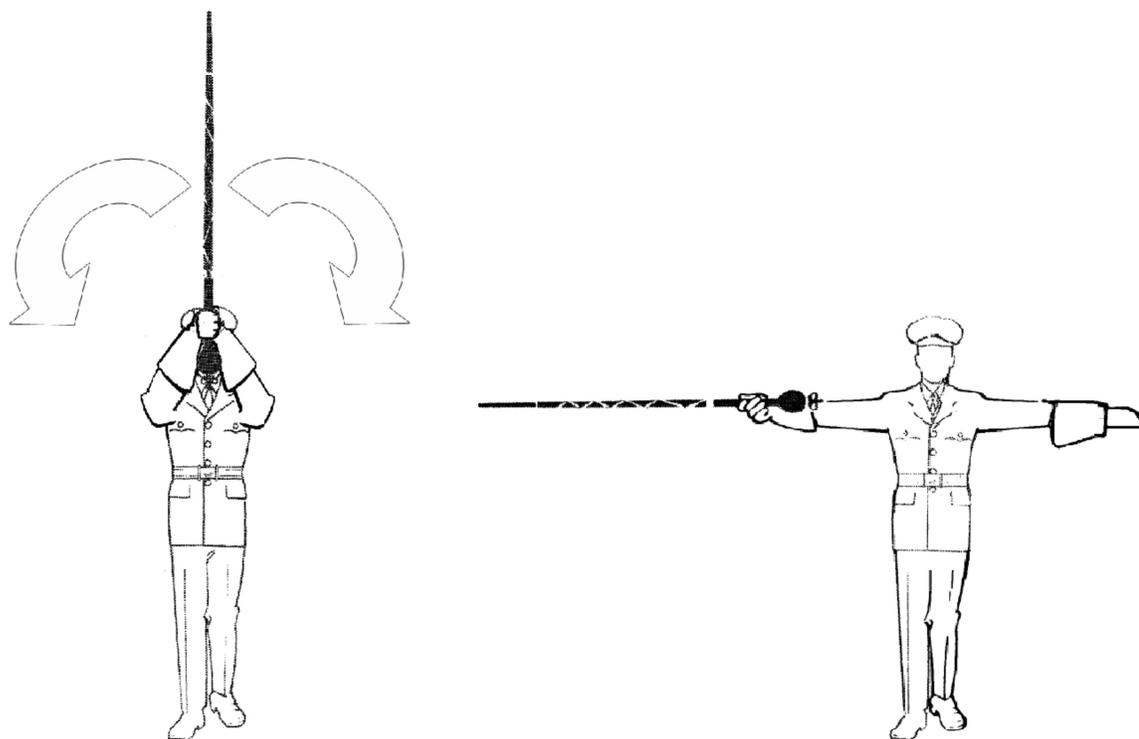
MARK TIME

Figure 6 Mark Time Signal

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The mark time signal is used to stop the forward movement of a band and is given on the left foot.

To execute the mark time signal, the drum major will:

1. move the mace to the centre position;
2. rotate the right hand to grasp the point of balance, thumb pointing down;
3. release the mace with the left hand;
4. move the mace forward and up, over the head, with arms fully extended;
5. grasp the mace with the left hand at the point of balance, over the right hand;
6. separate the arms slowly while marching with the mace held in the right hand at the point of balance;
7. separate the arms over five paces until they are parallel to the ground;
8. bring the right foot in toward the left foot in a straight leg manner;
9. continue to mark time;
10. move the mace back to the centre position; and
11. return to the carry position.

Once the band is marking time, the step off signal or halt signal may be given.

HALT



Figure 7 Halt Signal

Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-4-7), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The drum major gives the halt signal when the band is required to stop marching.

To execute the halt signal, the drum major will:

1. move the mace to the centre position;
2. move the right hand down to grip the mace at the top of the ferrule; and
3. release the mace with the left hand as the mace is raised above the head by the right arm until the right arm is at head level.

Once the bass drum command is given, the drum major completes the drill for the halt with the band while moving the mace to centre position and then to the carry position or the position of attention.

STANDARD COUNTERMARCH

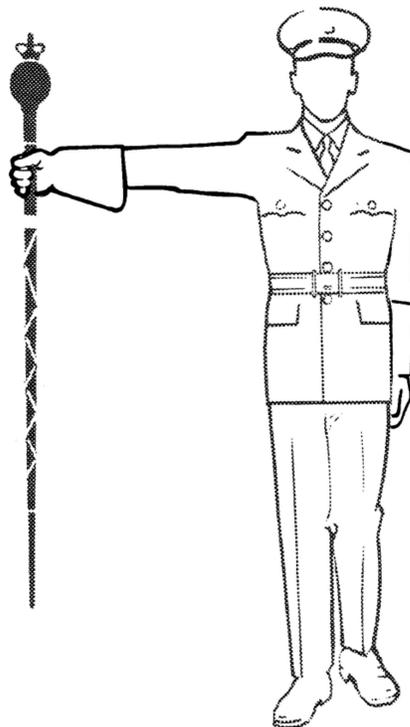


Figure 8 Standard Countermarch Signal

Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-4-9), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The standard countermarch is used when a band is required to change direction 180 degrees. A standard countermarch does not maintain the orientation of the files of the band.

To execute the standard countermarch signal, the drum major will:

1. move the mace to the centre position;
2. grasp the mace with the right hand at the point of balance;
3. fully extend the right arm parallel to the ground;
4. wheel to the right changing direction by 180 degrees;
5. march through the files of the band;
6. hold the mace in the centre position until passing the rear rank of the band; and
7. assume the carry or trail position.

When the band consists of an even number of files, the drum major wheels 180 degrees to the right and moves down a path between the two centre files of the band.

When the band consists of an odd number of files, the drum major wheels 180 degrees to the right and moves down a path to the left of the musicians in the centre file.

SPIRAL COUNTERMARCH



Figure 9 Spiral Countermarch Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-10),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The spiral countermarch is used when a band is required to turn 180-degrees while maintaining the original directing flanks and rank positions.

To execute the spiral countermarch signal, the drum major will:

1. move the mace to the centre position;
2. move the mace to the intermediate position;
3. grasp the mace at the ferrule with the right hand;
4. raise the mace over the head until the right hand is at eye level;
5. move the left arm to the side;
6. rotate the mace in a counter-clockwise motion;
7. wheel to the right changing direction by 180 degrees;
8. march through the ranks of the band;
9. keep the mace in the centre position until passing the rear rank of the band; and
10. assume the carry or trail position.

CONFIRMATION OF TEACHING POINT 1

The cadets' practicing mace signals will serve as the confirmation of this TP.

Teaching Point 2

Explain, demonstrate and have the cadets practice delivering drill commands.

Time: 10 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.



Remind the cadets of the importance of an effective drill voice which shall include: volume, projection, distinctness, inflection, snap, accuracy, confidence, correct posture and breathing control.



Capitalization indicates the drill command.



The cadets shall be divided further into groups of 3–4 for this TP to allow each cadet adequate practice time delivering drill commands. Each cadet shall practice delivering the drill commands, while the other cadets perform the movements.

DRILL COMMANDS**Fall In**

BAND, FALL—IN

Attention

BAND, ATTEN—TION

Stand at ease

BAND, STAND AT—EASE

Stand easy

BAND, STAND—EASY

Centre and Right Dress

BAND, CENTRE—DRESS or BAND, RIGHT—DRESS

The centre dress is normally completed when there is an odd number of files. The right dress is normally completed when there is an even number of files.



Once the band members complete the centre dress, the drum major will dress the band by pacing out the files and ranks. There are to be three paces between the files and two paces between the ranks.

Ground Instruments

BAND, GROUND—INSTRUMENTS

Take Up Instruments

BAND, TAKE UP—INSTRUMENTS

Dismiss

BAND, DIS—MISS



If the playing position is to be assumed, the direction will be included in the cautionary command (eg, TO THE PLAYING POSITION, TAKE UP—INSTRUMENTS).

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in delivering drill commands will serve as the confirmation of this TP.

Teaching Point 3

Explain, demonstrate and have the cadets practice bass drum commands.

Time: 20 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.



The cadets must learn to play the bass drum commands in response to the mace signals; therefore a drum major must be present during this lesson. It is recommended that the remainder of the cadets rotate through the position of drum major.



The bass drummer is responsible for establishing and maintaining cadence. The bass drummer will also use drum commands as cautionary and executive commands when the volume of the band precludes voice commands.

STEP OFF



The bass drum command begins as the left foot hits the ground, when the band is marking time.



Stepping off from mark time is completed in the same manner as the movement FORWARD.

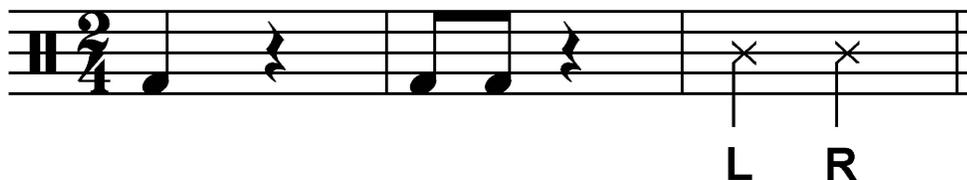


Figure 10 Step Off Command

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-5-6), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

COMMENCE PLAY

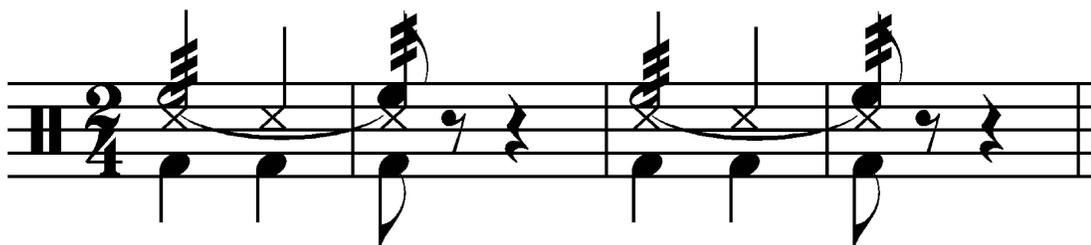


Figure 11 Commence Play Command—Bass and Snare Drummers

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-5-5), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.



In addition to the bass drum, the snare drummer(s) will simultaneously perform two three-beat rolls.

CEASE PLAY



Figure 12 Cease Play Command

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-5-5), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

HALT



The bass drum command will begin as the left foot hits the ground.

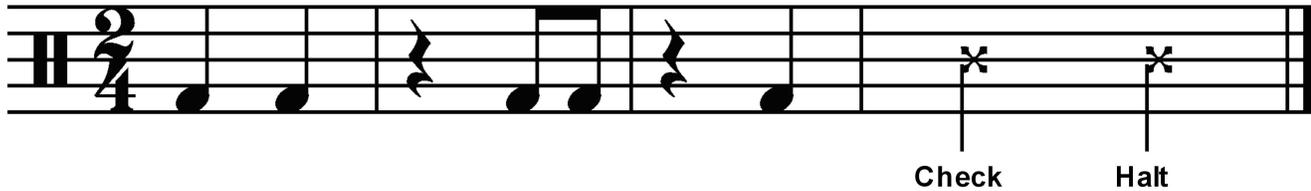


Figure 13 Halt Command

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-5-6), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 3

The cadets' participation in playing bass drum commands will serve as the confirmation of this TP.

Teaching Point 4

Explain, demonstrate and have the cadets practice saluting at the halt and on the march.

Time: 15 min

Method: Demonstration and Performance



For this skill it is recommended that instruction take the following format:

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they copy each step.
3. Monitor the cadets' performance as they practice the complete skill.

Note: Assistant instructors may be used to monitor the cadets' performance.

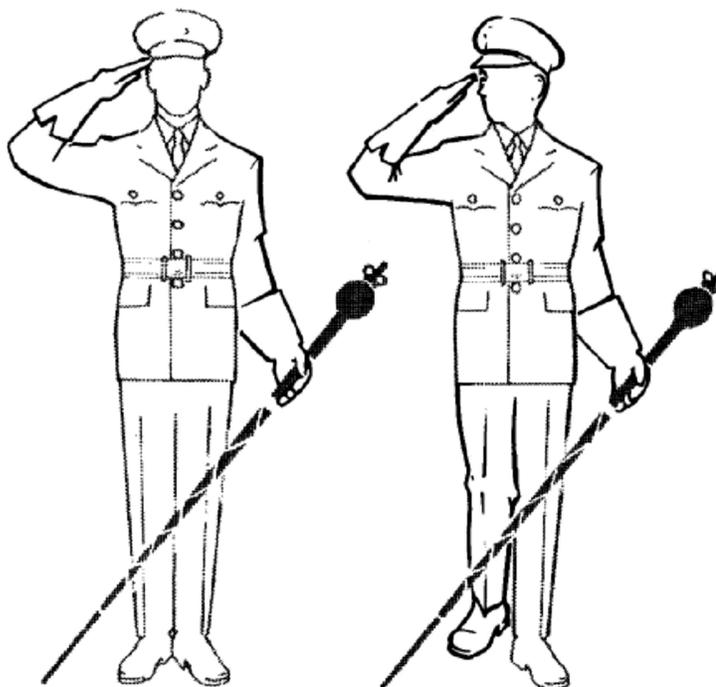


Figure 14 Saluting at the Halt and on the March

Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-5-6), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

To execute a salute at the halt, the drum major will:

1. move the mace to the carry position;
2. curl the index and middle fingers around the point of balance on the mace;
3. ensure the rest of the body is at the position of attention;
4. move the left arm down to the side of the body;
5. hold the mace diagonally across the body, from the left shoulder to the right hip;
6. bring the right arm up at a 45-degree angle, palm facing downward on the left foot; and
7. salute to the front with the right arm at a 45-degree angle, palm facing downward.

To execute a salute on the march, the drum major will:

1. move the mace to the carry position;
2. curl the index and middle fingers around the point of balance on the mace;
3. ensure the rest of the body is at the position of attention;
4. move the left arm down to the side of the body;
5. hold the mace diagonally across the body, from the left shoulder to the right hip;
6. bring the right arm up at a 45-degree angle, palm facing downward on the left foot;

7. hold the salute up to the right for five paces (as demonstrated in Figure 15); and
8. bring the right arm down on the right foot and continue to march.

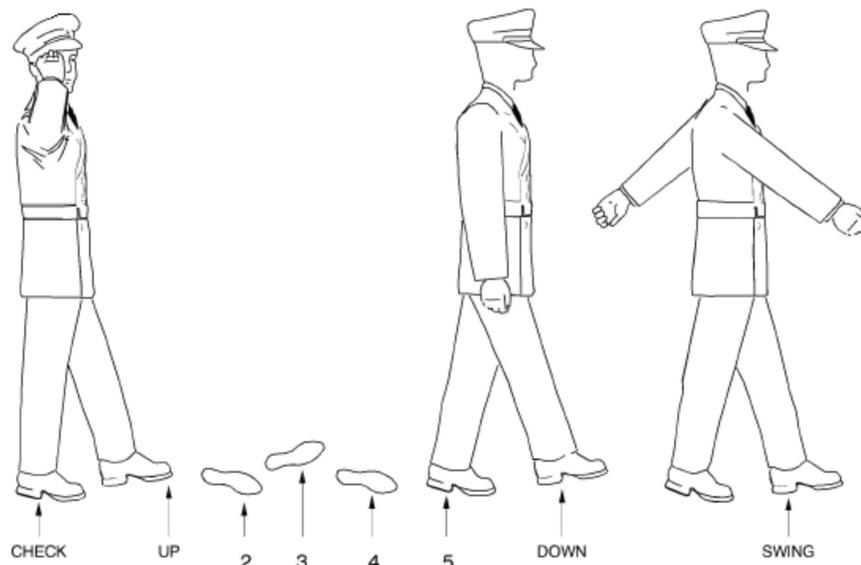


Figure 15 Saluting on the March

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-24), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.



Saluting is a traditional demonstration of respect.

PAYING COMPLIMENTS AT THE HALT

When a band is at the halt and compliments must be paid, the drum major shall:

1. bring the band to attention; and
2. salute.

When cadets are in civilian dress and compliments must be paid, the drum major shall:

1. bring the band to attention;
2. remove headdress, if worn; and
3. turn the head and offer a polite greeting.

When paying compliments to an officer in civilian clothing, the drum major shall:

1. bring the band to attention; and
2. pay the following compliments as appropriate:
 - a. if in uniform, salute; and
 - b. if in civilian dress, remove headdress, if worn, turn the head and offer a polite greeting.

CONFIRMATION OF TEACHING POINT 4

The cadets' saluting at the halt and on the march with a mace will serve as the confirmation of this TP.

Teaching Point 5

Have the cadets perform the role of a drum major.

Time: 35 min

Method: Practical Activity



The drum major routine located at Attachment B will be given to the cadets at least two days before this lesson for review.



The instructor assigned to each group will complete the assessment form located at Attachment A for each cadet.



The cadets shall be divided into four groups, with a mace and a bass drum for each group. Broomsticks or dowels may be used to represent the mace. Tenor or snare drums may be used to represent the bass drum.

Assign one cadet to assume the role of bass drummer for each rotation.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets perform the role of a drum major.

RESOURCES

- Drum Major Assessment Form located at Attachment A,
- Drum Major Reflection Form located at Attachment C,
- Bass drum (one per group),
- Bass drum harness,
- Primary instrument,
- March pack with music,
- Neck straps,
- Glockenspiel slings,
- Drum slings,
- Music lyres,

- Bass drum mallets, and
- Mace (one per group).

ACTIVITY LAYOUT

Each group of cadets must have adequate space to complete drill movements on the march.

ACTIVITY INSTRUCTIONS

1. Have each cadet individually perform the role of a drum major, to include:
 - a. falling the band in;
 - b. bringing the band to attention;
 - c. calling the command for centre dress;
 - d. calling the command for eyes front;
 - e. giving the signal for step off;
 - f. giving the signal for commence play;
 - g. giving the band a combination of left and right wheels, standard countermarches, and spiral countermarches;
 - h. saluting on the march;
 - i. giving the signal for mark time;
 - j. giving the signal for cease play;
 - k. giving the signal for halt;
 - l. standing the band at ease;
 - m. standing the band easy; and
 - n. dismissing the band.
2. Have the cadets complete the Drum Major Reflection Form located at Attachment C.



If the cadets do not complete a specific mace signal or verbal command during this teaching point, ask the cadet to demonstrate the mace signal or call the voice command on a separate occasion. This may be demonstrated in another drill class or at any time during this lesson.

Additional time for assessment of the cadets performing the role of a drum major can be found during SIM21.01 (Execute Band Drill).

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 5

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' performing the role of a drum major will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This EO is assessed IAW A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 3, Annex B, SIM21 PC.

CLOSING STATEMENT

The drum major plays a vital role in a marching band, and is a position that is required for all bands at the corps / squadron and the CSTC. While performing the role of a drum major you will gain a better understanding and appreciation of the position.

INSTRUCTOR NOTES / REMARKS

Four instructors will be required for this lesson.

TPs 1–4 must be taught concurrently. TPs 1–2 will be taught together in the first period of instruction and TPs 3–4 will be taught together in the second period of instruction.

During TP 5, it is recommended that the band be split into several smaller bands with a cadet performing the role of a drum major.

Additional time for cadets to perform the role of a drum major can be found during EO SIM21.01 (Execute Band Drill).

REFERENCES

A0-031 A-PD-202-001/FP-000 Director Ceremonial. (1993). *Canadian Forces military bands and marches: Band instructions*. Ottawa, ON: Department of National Defence.

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DRUM MAJOR ASSESSMENT FORM

Cadet's Name:	Division / Platoon / Flight:
Instrument:	Date:

Task	Did Not Achieve Standard	Baseline Proficiency		Enhanced Proficiency
	Incomplete	Completed With Difficulty	Completed Without Difficulty	Exceeded Standard

Verbal Commands

Fall In				
Attention				
Stand at Ease				
Stand Easy				
Centre (Right) Dress				
Dismiss				

Comments:

Mace Signals

Step Off				
Commence Play				
Left & Right Wheel				
Standard Countermarch				
Spiral Countermarch				
Mark Time				
Cease Play				
Halt				
Salute - March				

Comments:

Bass Drum Commands

Step Off				
Commence Playing				
Cease Playing				
Halt				

Comments:

Assessor's Name:	Position:
Assessor's Signature:	Date:

This form shall be reproduced locally.

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DRUM MAJOR ROUTINE

1. Fall the band in;
2. Bring the band to attention;
3. Call the command for centre dress;
4. Call the command for eyes front;
5. Give the signal for step off;
6. Give the signal for commence play;
7. Give the band a combination of left and right wheels, standard countermarches, and spiral countermarches;
8. Salute on the march;
9. Give the signal for mark time;
10. Give the signal for cease play;
11. Give the signal for halt;
12. Stand the band at ease;
13. Stand the band easy; and
14. Dismiss the band.

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DRUM MAJOR REFLECTION FORM

	Very Confident (VC)	Confident (C)	Not Confident (NC)	
1.	How confident are you performing mace signals? (Circle one)			VC C NC
2.	How confident are you delivering drill commands? (Circle one)			VC C NC
3.	How confident are you playing the bass drum? (Circle one)			VC C NC
4.	Which part of this lesson did you find the most difficult? (Circle one) Explain.			
	Bass drum commands	Voice commands	Mace signals	

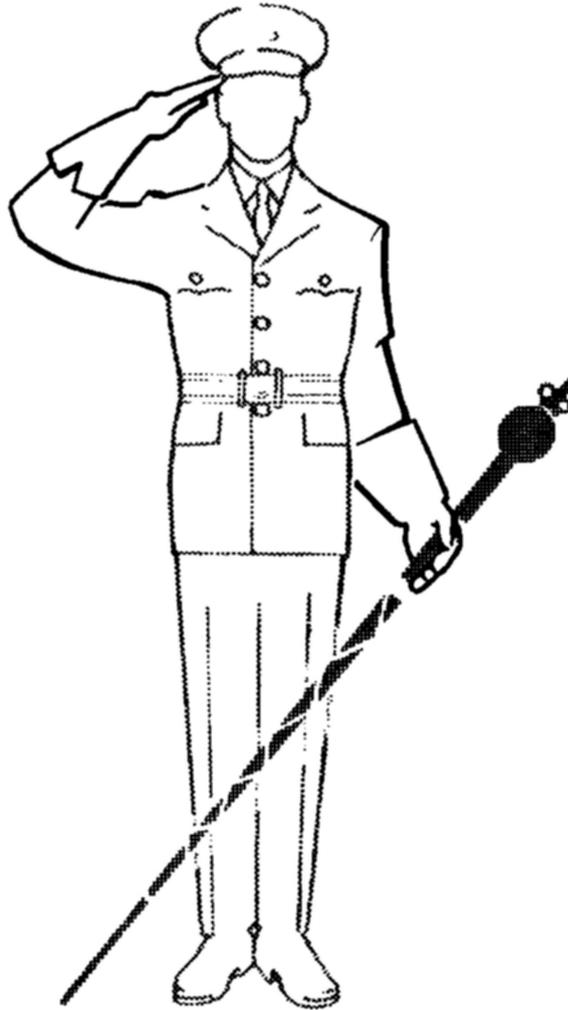
5. Which part of this lesson did you enjoy the most? Why?

6. Would you like to assume the role of a bass drummer or a drum major at some point? Why or why not?

7. How does knowing the role of a drum major assist in performing as a member of a marching band?

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Cadet Drum Major's Guide Book



Mace Signals and Bass Drum Commands

The mace is not moved when the drum major stands at ease or easy. When the drum major stands easy, the body is relaxed in place.

The mace is trailed to begin the state walk.

Movement of the mace from one position to another usually shall be by the most direct route.

Bugle majors of light infantry and rifle regiment bands may use a drill (parade) cane in lieu of a mace. Positions and visual signals remain unchanged except for the trail when the cane is carried with the ferrule forward.

All of the movements of the mace must be done gracefully. Only the halt signal and the cease playing signal involve an abrupt movement.

Depending on custom and occasion, the drum major may flourish the mace while marching in quick time. Among the recognized flourishes are spinning in either hand and tossing the mace in the air. Any flourishes should not distract from the drum major's primary role of issuing instructions to the band members and should not create confusion in mace signals. Mace flourishes shall not be executed while leading massed bands.

PARTS OF A MACE

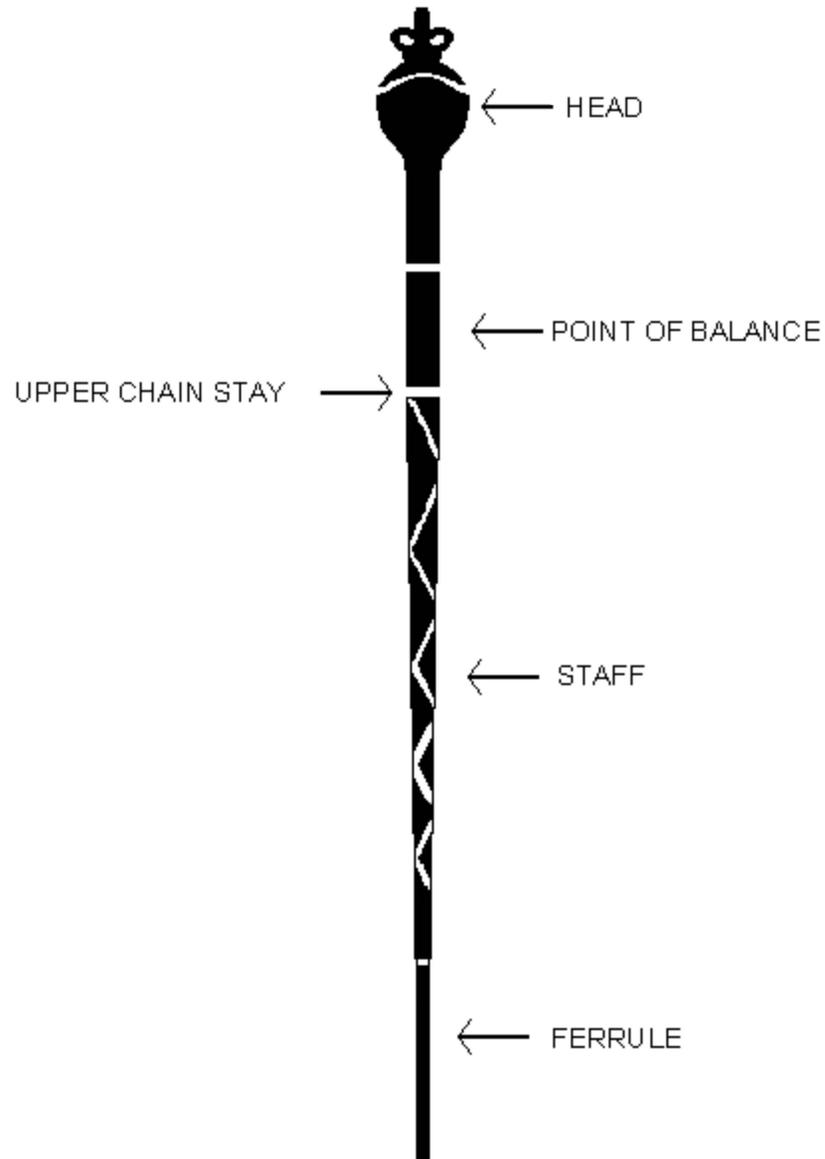


Figure D-1 Parts of a Mace

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-3),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

POSITION OF ATTENTION



Figure D-2 Position of Attention

*Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-4-4),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.*

To execute the position of attention, the drum major will:

1. hold the mace in the right hand just under the head; and
2. bend the right arm slightly with the tip of the mace placed on the ground directly next to the right foot on a 30-degree angle.

The carry positions may also be used when standing at attention.

The mace is not moved when the drum major stands at ease or easy. When the drum major stands easy, the body is relaxed in place.

CARRY POSITION



Figure D-3 Carry Positions

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-4),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The carry position may be used when the band is marching while playing.

The two variants of the carry position are in front and under the arm.

To execute the carry position in front, the drum major will:

1. place the left arm in front of the stomach;
2. curl the index and middle fingers around the point of balance on the mace;
3. ensure the rest of the body is at the position of attention; and
4. hold the mace diagonally across the body, from the left shoulder to right hip.

To execute the carry position under the arm, the drum major will:

1. hold the left arm up at a 45-degree angle;
2. grip the point of balance on the mace with the palm of the left hand; and
3. face the head of the mace upward, with the staff and ferrule on a 45-degree angle to the ground behind the drum major.

TRAIL POSITION

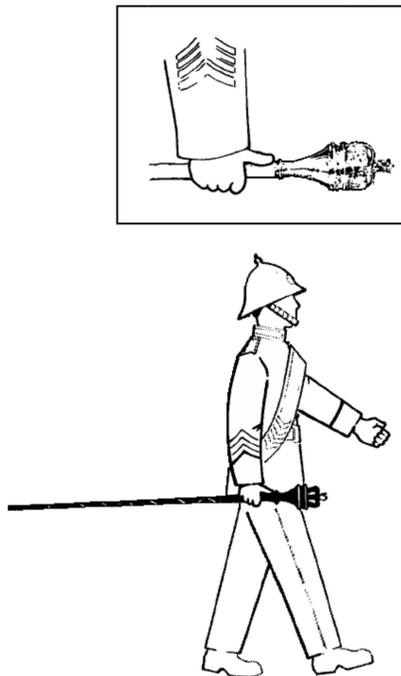


Figure D-4 Trail Position

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-4),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The mace is in the trail position to begin the state walk.

To execute the trail position, the drum major will:

1. hold the mace in the right hand at the point of balance, parallel to the ground; and
2. swing the arm in quick time. In slow time, the left arm remains stationary.

CENTRE POSITION

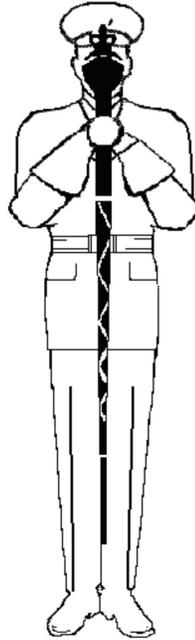


Figure D-5 Centre Position

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

The centre position is used to move the mace into and out of the carry position.

The mace is moved to the centre of the body, with the right hand at the point of balance and the left hand immediately below the right hand, at chest level.

INTERMEDIATE POSITION

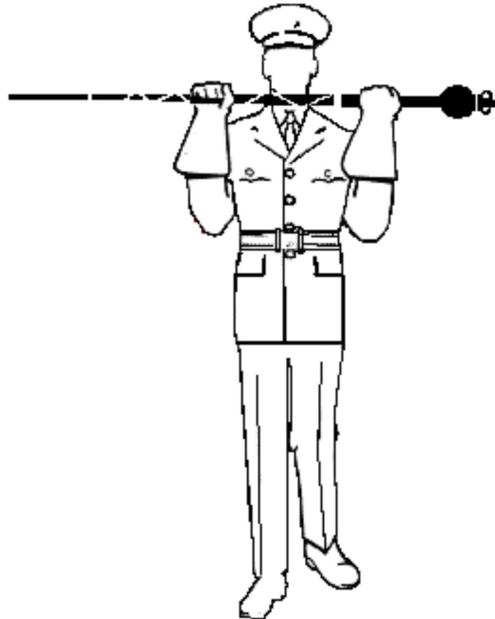


Figure D-6 Intermediate Position

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-6),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The intermediate position is used prior to giving the signal for cease play or spiral countermarch.

To execute the intermediate position, the drum major will:

1. move the mace to the centre position;
2. grip the point of balance with the left hand in toward the body;
3. grip the mace at the staff with the right hand; and
4. move the mace to chin level perpendicular to the body, with the head of the mace facing left.

When the mace is to be raised above the shoulders, a neater movement will result if, when on the march, the mace is brought first to the carry position and if necessary changed to the other hand or raised to the intermediate position. The intermediate position is not used to return the mace to the carry position or for the halt signal.

STEP OFF SIGNAL

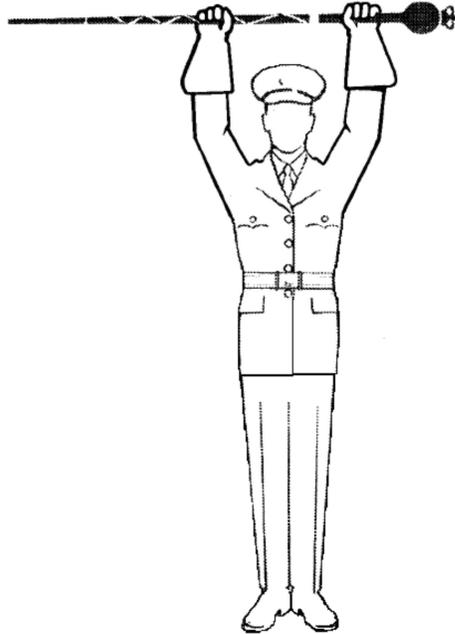


Figure D-7 Step Off Signal

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-5),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

When at the halt or while marking time, band members may be required to step off and move forward.

To execute the step off movement, the drum major will:

1. move the mace from the carry position to the centre position;
2. rotate the left hand to grasp the point of balance, thumb pointing down;
3. move the right hand down the staff of the mace;
4. raise the mace over the head, with the arms fully extended; and
5. hold the mace with both hands facing outward at the point of balance and partway down the staff with the head pointing to the left.

When the drum major gives the signal to step off, the bass drummer will respond. The drum major will return the mace to the carrying position as soon as the bass drummer finishes the signal and the band steps off.

LEFT WHEEL SIGNAL

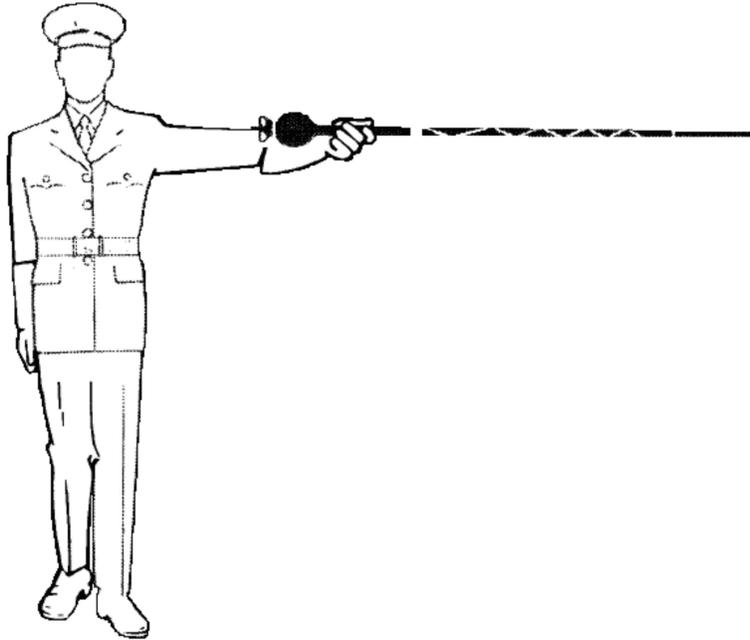


Figure D-8 Left Wheel Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-8),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

A left wheel will be required in order to change the direction of the band to the left less than 180 degrees. A left wheel maintains the orientation of the files of the band.

To execute a left wheel signal, the drum major will:

1. move the mace to the centre position;
2. rotate the left hand to grasp the point of balance, thumb pointing down;
3. release the mace with the right hand and move the left arm out to the side of the body;
4. hold the mace between the head and point of balance, parallel to the ground, with the left arm fully extended; and
5. complete a left wheel.

Once the drum major completes the wheel, the mace is returned to the carry or trail position.

RIGHT WHEEL SIGNAL

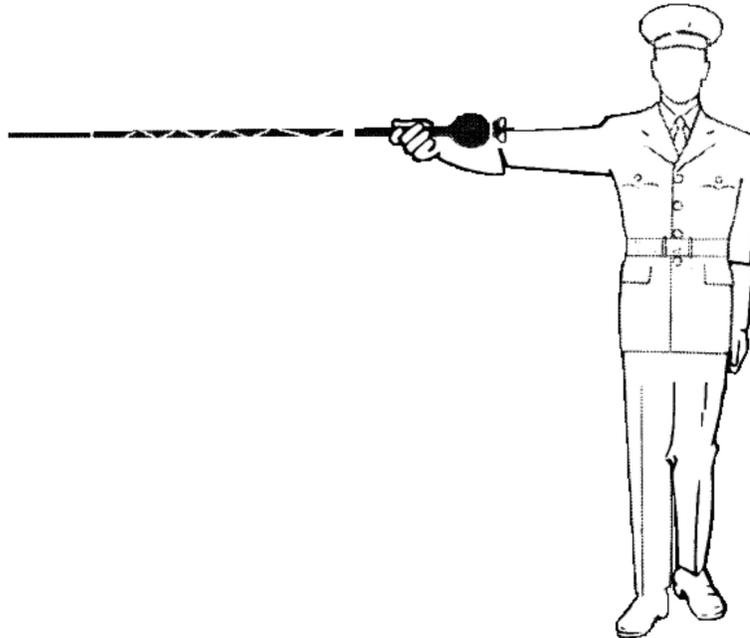


Figure D-9 Right Wheel Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-8),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

A right wheel will be required in order to change the direction of the band to the right less than 180 degrees. A right wheel maintains the orientation of the files of the band.

To execute a right wheel signal, the drum major will:

1. move the mace to the centre position;
2. rotate the right hand to grasp the point of balance, thumb pointing down;
3. release the mace with the left hand and move the right arm out to the side of the body;
4. hold the mace between the head and the point of balance, parallel to the ground, with the right arm fully extended; and
5. complete a right wheel.

Once the drum major completes the wheel, the mace is returned to the carry or trail position.

COMMENCE PLAY SIGNAL



Figure D-10 Commence Play Signal

*Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-4-11),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.*

Commence play is the signal for musicians to begin playing. Commence play is also known as the knock-on or roll-off.

To execute the commence play signal, the drum major will:

1. move the mace to the centre position;
2. rotate the right hand to grasp the point of balance, thumb pointing down;
3. swing the mace forward and up;
4. ensure the mace is upside down, with the ferrule facing up and the head of the mace facing the ground;
and
5. move the left arm down to the side.

When the drum major moves the mace to the centre position, the percussion section will bring their instruments to the playing position. The signal is played by the entire percussion section.

Upon the completion of the bass drum command, the mace is moved back to the centre position and returned to the carry position.

CEASE PLAY SIGNAL

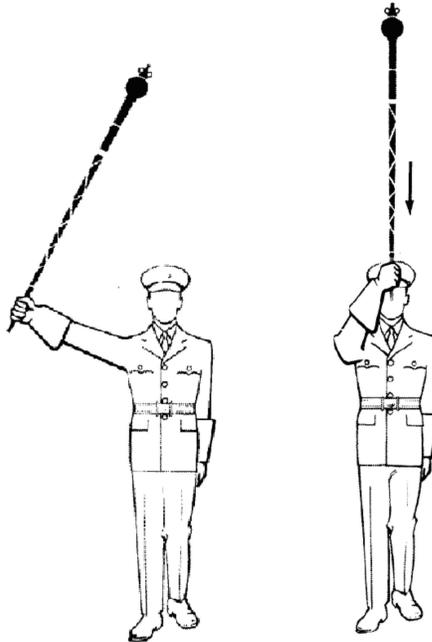


Figure D-11 Cease Play Signal

Note. From Canadian Forces Military Bands and Marches: Band Instructions (p. 3-4-12), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

Cease play is the signal for the musicians to stop playing. Cease play is also known as the cut-off.

To execute the cease play signal, the drum major will:

1. move the mace to the centre position;
2. move the mace to the intermediate position;
3. move the right hand to grip the ferrule of the mace; and
4. move the right arm out to the right side of the body with the mace at a 45-degree angle; so that
5. the head of the mace is directly above the head.

The cease play signal is a cue to the bass drummer to play the cease play command at a moment in the music that makes sense for the music to end. The drum major moves the mace to the centre of the face in time with the last beat of the bass drum.

Upon the completion of the command, the mace is moved back to the centre position and returned to the carry position.

MARK TIME SIGNAL

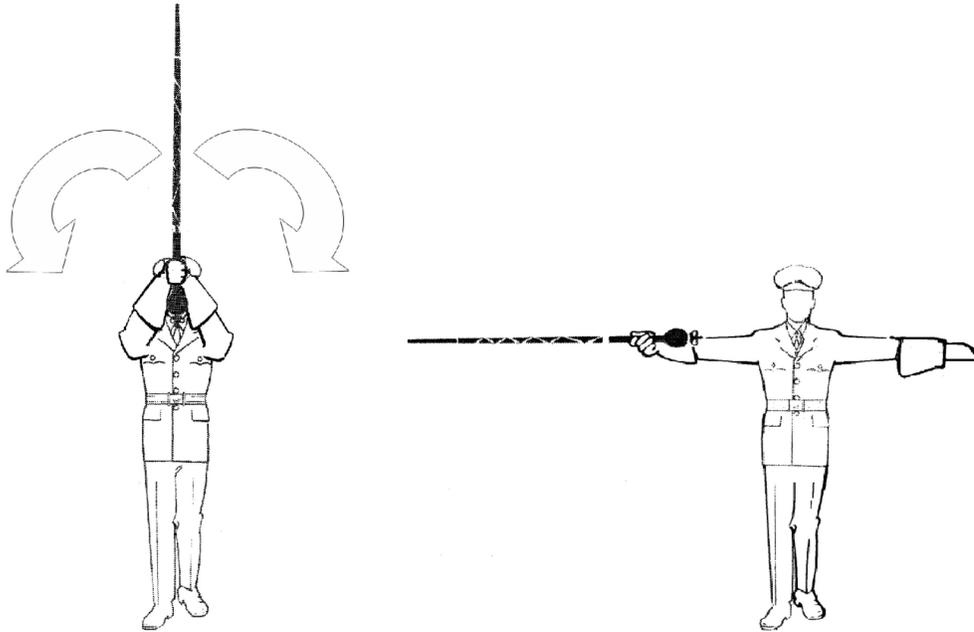


Figure D-12 Mark Time Signal

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-5),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The mark time signal is used to stop the forward movement of a band and is given on the left foot.

To execute the mark time signal, the drum major will:

1. move the mace to the centre position;
2. rotate the right hand to grasp the point of balance, thumb pointing down;
3. release the mace with the left hand;
4. move the mace forward and up, over the head, with arms fully extended;
5. grasp the mace with the left hand at the point of balance, over the right hand;
6. separate the arms slowly while marching with the mace held in the right hand at the point of balance;
7. separate the arms over five paces until they are parallel to the ground;
8. bring the right foot in toward the left foot in a straight leg manner;
9. continue to mark time;
10. move the mace moved back to the centre position; and
11. return to the carry position.

Once the band is marking time, the step off signal or halt signal may be given.

HALT SIGNAL



Figure D-13 Halt Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-7),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The drum major gives the halt signal when the band is required to stop marching.

To execute the halt signal, the drum major will:

1. move the mace to the centre position;
2. move the right hand down to grip the mace at the top of the ferrule; and
3. release the mace with the left hand as the mace is raised above the head by the right arm until the right arm is at head level.

Once the bass drum command is given, the drum major completes the drill for the halt with the band while moving the mace to centre position and then to the carry position or the position of attention.

STANDARD COUNTERMARCH SIGNAL

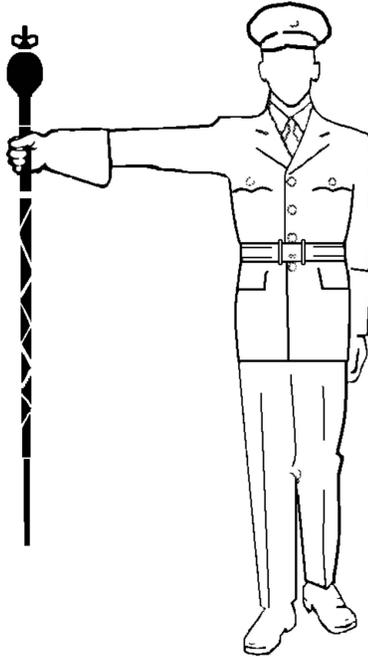


Figure D-14 Standard Countermarch Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-9),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The standard countermarch is used when a band is required to change direction 180 degrees. A standard countermarch does not maintain the orientation of the files of the band.

To execute the standard countermarch signal, the drum major will:

1. move the mace to the centre position;
2. grasp the mace with the right hand at the point of balance;
3. fully extend the right arm parallel to the ground;
4. wheel to the right changing direction by 180 degrees;
5. march through the files of the band;
6. hold the mace in the centre position until passing the rear rank of the band; and
7. assume the carry or trail position.

When the band consists of an even number of files, the drum major wheels 180 degrees to the right and moves down a path between the two centre files of the band.

When the band consists of an odd number of files, the drum major wheels 180 degrees to the right and moves down a path to the left of the musicians in the centre file.

SPIRAL COUNTERMARCH SIGNAL



Figure D-15 Spiral Countermarch Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-10),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

The spiral countermarch is used when a band is required to turn 180-degrees while maintaining the original directing flanks and rank positions.

To execute the spiral countermarch signal, the drum major will:

1. move the mace to the centre position;
2. move the mace to the intermediate position;
3. grasp the mace at the ferrule with the right hand;
4. raise the mace over the head until the right hand is at eye level;
5. move the left arm to the side;
6. rotate the mace in a counter-clockwise motion;
7. wheel to the right changing direction by 180 degrees;
8. march through the ranks of the band;
9. keep the mace in the centre position until passing the rear rank of the band; and
10. assume the carry or trail position.

SALUTING AT THE HALT AND ON THE MARCH

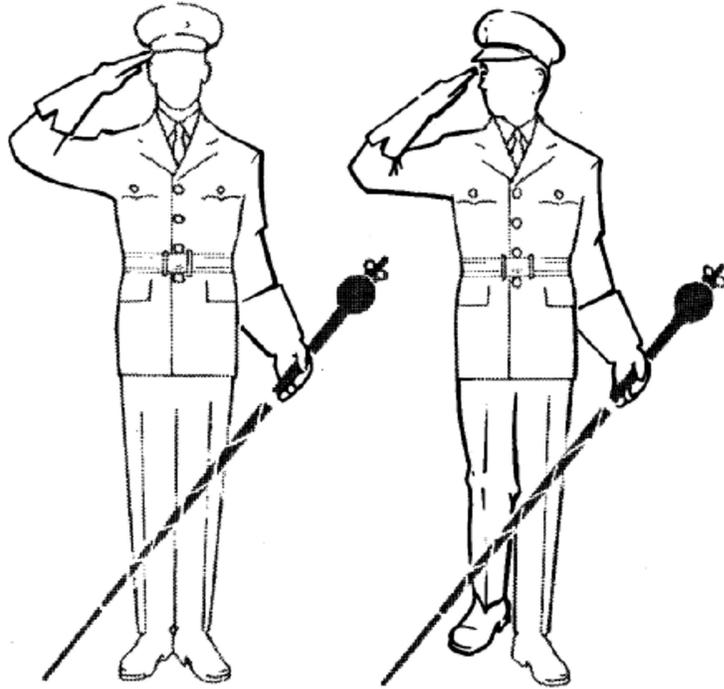


Figure D-16 Saluting at the Halt and on the March

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-5-6),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

To execute a salute at the halt, the drum major will:

1. move the mace to the carry position;
2. curl the index and middle fingers around the point of balance on the mace;
3. ensure the rest of the body is at the position of attention;
4. move the left arm down to the side of the body;
5. hold the mace diagonally across the body, from the left shoulder to the right hip;
6. bring the right arm up at a 45-degree angle, palm facing downward on the left foot; and
7. salute to the front with the right arm at a 45-degree angle, palm facing downward.

To execute a salute on the march, the drum major will:

1. move the mace to the carry position;
2. curl the index and middle fingers around the point of balance on the mace;
3. ensure the rest of the body is at the position of attention;
4. move the left arm down to the side of the body;
5. hold the mace diagonally across the body, from the left shoulder to the right hip;
6. bring the right arm up at a 45-degree angle, palm facing downward on the left foot;
7. hold the salute up to the right for five paces (as demonstrated in Figure 15); and
8. bring the right arm down on the right foot and continue to march.

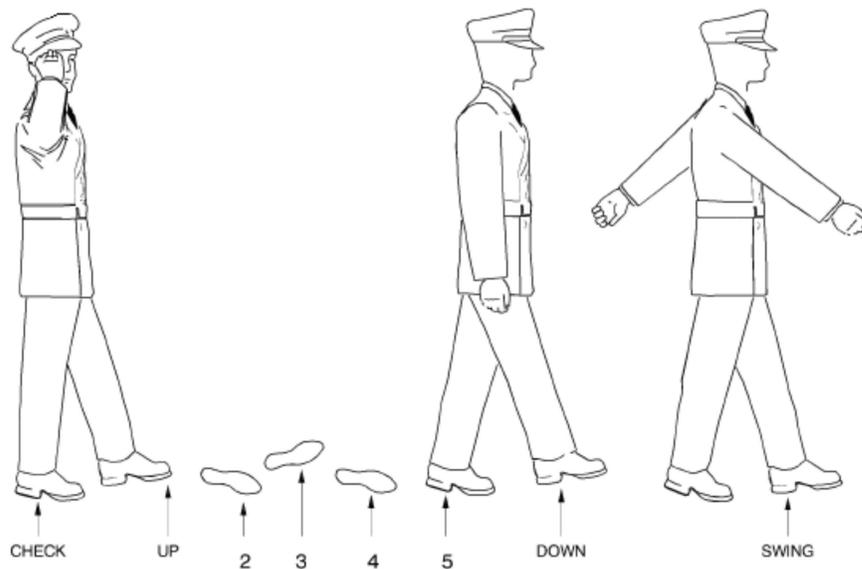


Figure D-17 Saluting on the March

Note. From *The Canadian Forces Manual of Drill and Ceremonial* (p. 3-24), by Director History and Heritage 3-2, 2005, Ottawa, ON: Department of National Defence.

REPORTING FOR THE BAND

Prior to the reviewing party arriving for the inspection, the drum major shall bring the band to the position of attention. The command is ATTEN—TION.

The drum major will then turn left and march to a position three paces in front of the band left marker, halt and await the arrival of the reviewing party. Upon the arrival of the reviewing party, the drum major will salute (if an officer is inspecting) and report the band.

Sample reports:

- "Good morning, Sir. Cadet Bloggins reporting for Okanagan band, 22 cadets mustered and ready for inspection. Would you care to inspect, Sir?"
- "Good evening, Ma'am. Cadet Bloggins reporting for Okanagan band, 24 cadets on parade. Do you wish to inspect, Ma'am?"

The drum major may escort the reviewing party through the inspection, depending on the wishes of the staff.

Upon completion of the inspection, the drum major shall report the inspection completed, salute and return to their position in front of the band.

A sample report is "Inspection complete, Sir. Request permission to carry on."

CHANGE OF TIME SIGNAL

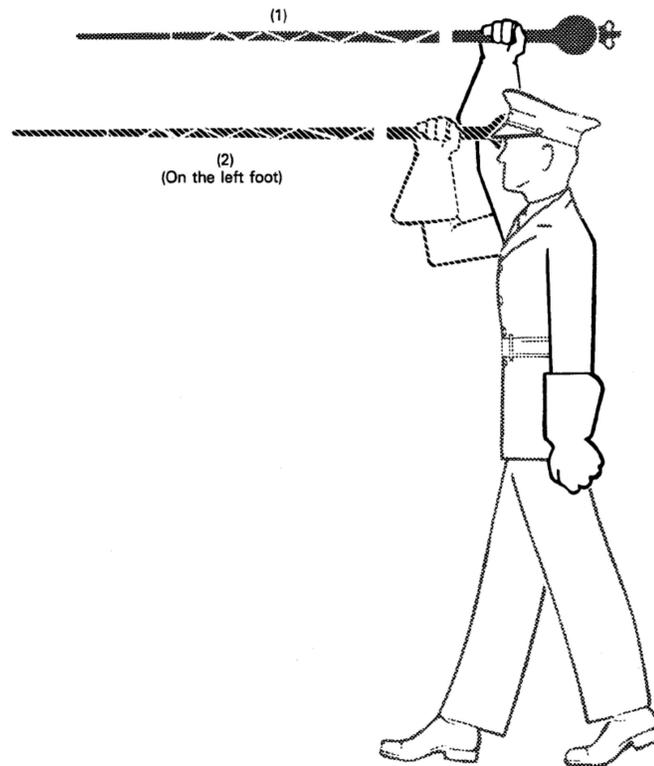


Figure D-18 Change of Time Signal

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-15),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

To execute the change of time signal, the drum major will:

1. fully extend the right hand over the head;
2. curl the fingers around the point of balance on the mace;
3. raise the mace while stepping on the right foot so it is parallel to the ground; and
4. bend the right arm to a 90-degree angle, on the left foot, bringing the mace down to eye level.

As the mace is brought to the second position, the bass drummer will signal the command.

BASS DRUM COMMANDS

Commence Playing

2/4



Stepping Off

2/4

Left Right Left Right

4/4

Left Right Left Right

Cut Time

Left Right Left Right

6/8

Left Right Left Right

Tempo:

- Slow – 60 beats per minute
- Quick – 120 beats per minute
- Double – 180 beats per minute
- Funeral – 60 beats per minute

3/4 (slow time—dotted half note = 60 bpm)

Left Right Left Right

Change of Time

2/4



4/4



Cut Time



6/8



Tempo:

- Slow – 60 beats per minute
- Quick – 120 beats per minute
- Double – 180 beats per minute

3/4 (slow time—dotted half note = 60 bpm)

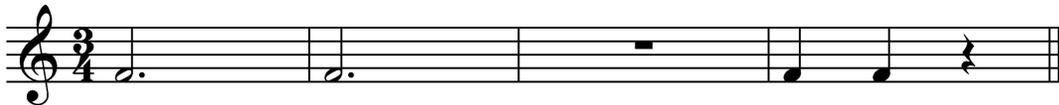


Figure D-19 Bass Drum Commands.

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-5-3),
by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

THE STATE WALK

The state walk may be used in slow or quick time to add flourish to ceremonial occasions.

To execute the state walk, the drum major will:

1. bring the mace to the trail position for six paces;
2. on the next pace, bring the mace forward so that the tip is placed on the ground at the same time as the right foot comes to the ground;
3. on the next pace, bring the mace across the body with a circular movement so that it is in front of the left breast as the left foot reaches the ground;
4. on the next pace, bring the mace into the trail position by:
 - a. carrying the mace out so that it is at the full extent of the right arm as the next right pace is completed; and
 - b. bringing the mace to the trail position;
5. carry the mace in the trail position for two paces; and
6. repeat Steps 2–5.

No pause will be made between the movements. It is essential that all movements are made with a continuous and graceful flourish.

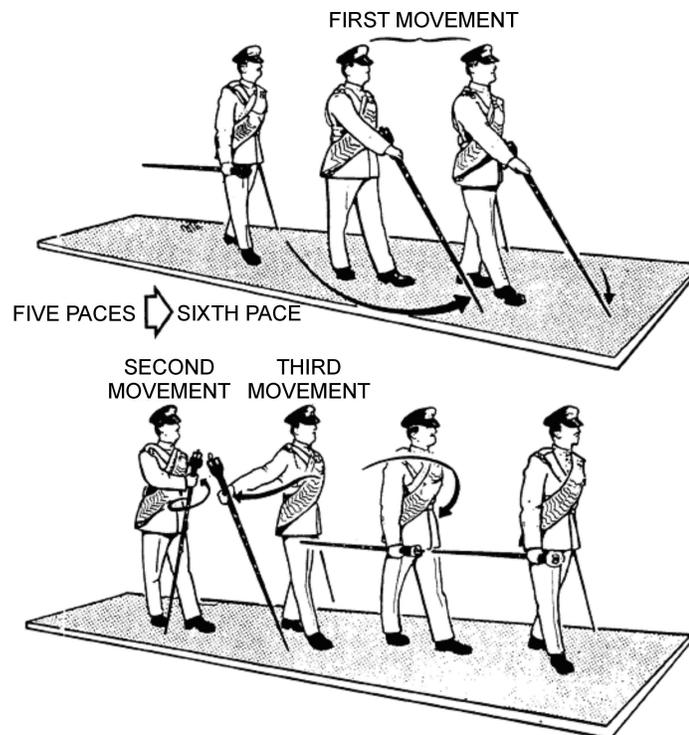


Figure D-20 The State Walk

Note. From *Canadian Forces Military Bands and Marches: Band Instructions* (p. 3-4-15), by Director Ceremonial, 1993, Ottawa, ON: Department of National Defence.

WALKING THE MACE

Walking the mace is completed in quick time and is very similar to the state walk. In order to walk the mace, the drum major will swing the left arm and complete the first three movements of the state walk as demonstrated in Figure D-20.

1. On the first movement, the drum major will bring the mace forward so that the tip is placed on the ground at the same time as the right foot comes to the ground.
2. On the second movement, the drum major will bring the mace across the body with a circular movement so that it is in front of the left breast as the left foot reaches the ground.
3. On the third movement, the drum major will bring the mace back to the side of the body and then forward to place the tip on the ground as in the first movement.

These movements are continuous while the drum major is marching. The complete movement takes four paces in quick time, and the trail position is never used.



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 3

EO SIM21.03 – PERFORM AS A MEMBER OF A BAND FOR A GRADUATION PARADE

Total Time:

80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Select two cadets within the band to fill the positions of drum major and bass drummer for the graduation parade, in support of EO SIM21.02 (Perform the Role of a Drum Major).

PRE-LESSON ASSIGNMENT

Have the cadets bring the band drill reflection sheet from EO SIM21.01 with the first section completed.

APPROACH

A practical activity was chosen for this lesson as it contributes to the development of band drill in a fun and challenging setting.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have performed as a member of a band for a graduation parade.

IMPORTANCE

It is important for cadets to play in a graduation parade because it allows the band to showcase talent and highlight drill learned throughout the course. Participating in a graduation parade as a member of a band emphasizes the development of teamwork by promoting discipline, alertness, precision, pride, steadiness and cohesion to complete drill movements.

Teaching Point 1

Have the cadets perform as a member of a band for a graduation parade.

Time: 70 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets perform as a member of a band for a graduation parade.

RESOURCES

- Mace,
- Bass drum,
- Bass drum harness,
- Drill and ceremonial equipment, as required,
- Primary instrument for each cadet,
- Glockenspiel slings,
- Drum slings,
- Neck straps,
- Bass drum signals,
- Mace signals,
- Words of command,
- Music lyres, and
- March pack with music.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Brief the cadets on the band's role during the graduation parade, to include:
 - a. the march on,
 - b. the General Salute,
 - c. the inspection,
 - d. the march past,
 - e. the advance,

- f. the General Salute, and
 - g. the march off.
2. Have the cadets perform as a member of a band for a graduation parade.
 3. Debrief the cadets by providing feedback based on the graduation parade.



If the cadets are performing for their own graduation parade, these two periods may be used for supplementary drill practices in support of EO SIM21.01 (Execute Band Drill).

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the graduation parade will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Have the cadets complete the second section of the Band Drill Reflection sheet. Have the cadets turn in the Band Drill Reflection sheet once it is complete.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

The band plays a vital role in all ceremonial parades and there will be many opportunities for band members to participate in ceremonial parades at the corps or squadron and at the CSTC. Music heard throughout a graduation parade is pleasing to both cadets and spectators. It also maintains cadence during the parade. Through participating in graduation parades, cadets develop an appreciation for teamwork, group discipline, alertness, precision, pride, steadiness and cohesion.

INSTRUCTOR NOTES / REMARKS

Correspond with the parade officer / drill and ceremonial officer of the CSTC to ensure full understanding of the expectation of the band, parade format and any other applicable tasks or information for the graduation parade.

REFERENCES

A0-002 A-PD-201-000/PT-000 Director History and Heritage 3-2. (2005). *The Canadian Forces manual of drill and ceremonial*. Ottawa, ON: Department of National Defence.

A0-031 A-PD-202-001/FP-000 Director Ceremonial. (1993). *Canadian Forces military bands and marches: Band instructions*. Ottawa, ON: Department of National Defence.



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 1

EO SIM22.01 – PARTICIPATE IN INDIVIDUAL PRACTICE AND PRIVATE INSTRUCTION

Total Time:	1440 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician, Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Time-Management Strategies handout at Attachment A for each cadet.

Photocopy the Individual Practice and Private Instruction Plan handout located at Attachment B for each cadet. This handout will be completed throughout every Individual Practice and Private Instruction period, therefore the cadets will need numerous copies of this handout in their folder.

Photocopy the Individual Practice and Private Instruction handout instructions located at Attachment C for each cadet.

Cadets tend to practice more enthusiastically when an assistant instructor is present. Have as many assistant instructors as possible supervising individual practice time.

Photocopy and organize cadet folders, to include assessment forms to support EO SIM16.01, EO SIM16.02, EO SIM17.02, EO SIM18.02 and EO SIM19.03.

PRE-LESSON ASSIGNMENT

Cadets should bring the Individual Practice and Private Instruction Plan handout with them to class. The cadets should fill out the handout prior to the lesson by taking points from the action plan in the previous lesson and transferring them to the focus area on the handout. Some of these points may be taken from ensemble and sectional rehearsals where the instructor writes points for individual practice on the board.

APPROACH

A self-study was chosen for individual practice as it allows the cadet to prepare for the next stage of learning at their own learning pace. This encourages the cadet to become more self-reliant and independent by focusing on their own learning.

A tutorial was chosen for private instruction as it provides a one-on-one learning opportunity for the cadet and allows the instructor to deliver individualized instruction.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet will have practiced as an individual and received private instruction.

IMPORTANCE

It is important for cadets to develop the skills of individual practice because as they progress as musicians, the majority of development will occur on their own time away from an instructor. By being able to develop skills that relate to effective individual practice, cadets increase their effectiveness when working with a private instructor or within an ensemble.

Teaching Point 1**Have the cadet participate in individual practice and receive private instruction.**

Time: 40 min

Method: Self-study / Tutorial

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets participate in individual practice and receive private instruction.

RESOURCES

- Primary instrument,
- Concert percussion, to include:
 - bass drum,
 - crash cymbals,
 - concert snare drum, and
 - any other necessary instrument needed for a piece of music;
- Chair (one per cadet),
- Music stand (one per cadet),
- Ceremonial pieces, to include
 - March on the Flags,
 - national anthem(s),
 - General Salute, and
 - Advance;
- March music,
- Music Proficiency Rhythm sheet,
- Music Proficiency Scale sheet,
- Music Proficiency Level music,
- Ensemble music,
- Time Management Strategies handout located at Attachment A,
- Individual Practice and Private Instruction Plan handout (with the Focus and Objectives columns completed) located at Attachment B,
- Tips on Supervising Individual Practice located at Attachment D,
- Tuner,

- Metronome, and
- Pencil with eraser.

ACTIVITY LAYOUT

Ensure the cadets are spread out to avoid distracting each other.

ACTIVITY INSTRUCTIONS

1. Discuss Attachment A (Time Management Strategies) and Attachment B (Individual Practice and Private Instruction Plan handout) with the individual cadet during the first private instruction.
2. Have the cadets do a short warm-up.
3. Have the cadets practice Music Proficiency Level Scales and / or Rudiments.
4. Have the cadets practice Level One or Two rhythms.
5. Have the cadets practice Level One or Two Music Proficiency Level music.
6. Have the cadets practice ensemble music.



After each section of individual practice, the cadet should complete the Individual Practice and Private Instruction Plan handout. This form is filled out by the instructor during private instruction.

1. Have the cadets complete the Action Plan column of the Individual Practice and Private Instruction Plan handout.
2. Have the cadets submit the completed Individual Practice and Private Instruction Plan handout.



Cadets should be completing one Music Proficiency Level at a time; however, as the cadets finish one level the time for individual practice and private instruction shall be used to progress to the next Music Proficiency Level.



Supervise cadets by circulating among them to motivate them and to help them with difficulties. Refer to Attachment D for more details on supervising individual practice.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in individual practice and private instruction will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in individual practice and private instruction will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

As cadets progress as musicians, the majority of development will occur on their own time away from an instructor. Therefore, it is important for cadets to develop the skills of self-study, self-assessment and time-management to be effective when practicing as an individual.

INSTRUCTOR NOTES / REMARKS

Instructors should actively supervise and provide feedback to the cadets during the self-study time.

Additional time for tutorial may be re-allocated from the self-study time.

Tutorials may be scheduled as one 40-minute period a week or as two 20-minute sessions.

During the first period of tutorial, the instructor should conduct a discussion on the time-management strategies, to include:

1. setting small, achievable goals;
2. prioritizing tasks;
3. making a schedule;
4. focusing on one task at a time;
5. being flexible; and
6. recognizing and dealing with distractions.

Individual practice will consist of six 40-minute private lessons and 30 periods of self-study.

Assessment of PO SIM16 (Demonstrate Rhythm and Aural Skills), PO SIM17 (Play Scales and / or Rudiments), PO SIM18 (Sight-Read Music), and PO SIM19 (Perform Level Music) will occur during the Private Instruction sessions of this EO.

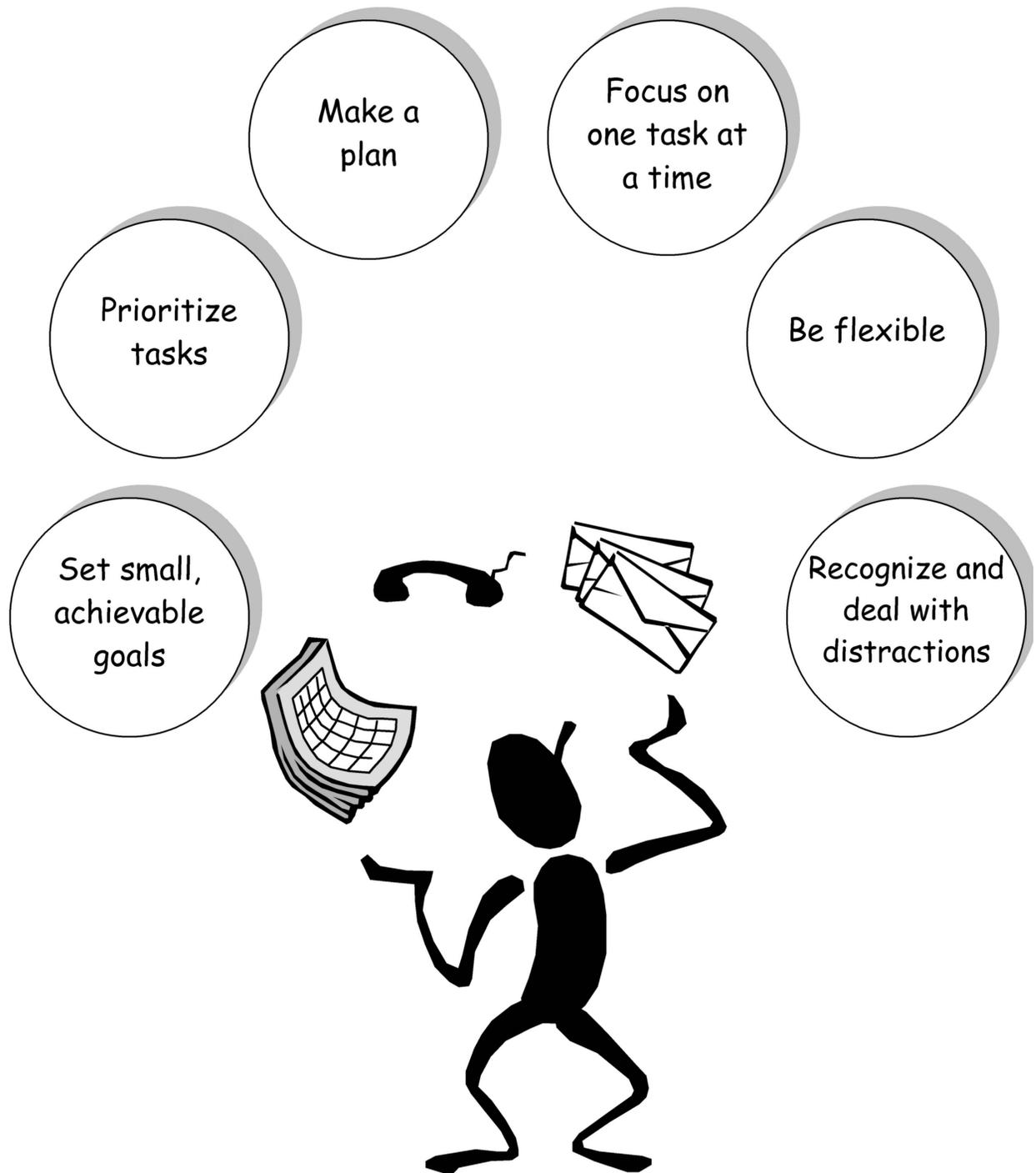
An assessment folder should be created for use during the Private Instruction sessions of this EO. The assessment folder should include: 116 PC and 216 PC (Rhythm Assessment Checklist), 117 PC and 217 PC (Scale and Rudiment Assessment Checklist), 118 PC and 218 PC (Sight-reading Rubric), and 119 PC and 219 PC (Level Music Checklist).

REFERENCES

C0-245 ISBN 1-58062-513-4 Adams, B. (2001). *The everything leadership book*. Avon, MA: Adams Media Corp.

C0-246 ISBN 1-58062-578-9 Adamson, E. (2002). *The everything stress management book*. Avon, MA: Adams Media Corp

Time-Management Strategies



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INDIVIDUAL PRACTICE AND PRIVATE INSTRUCTION PLAN			
Cadet:	Date:	<input type="checkbox"/> Individual practice <input type="checkbox"/> Private instruction	
Instrument:			
Instructor:	Time:		

	FOCUS	OBJECTIVES	OBSERVATIONS	ACTION PLAN
Warm-up				
Scale or rudiments				

	FOCUS	OBJECTIVES	OBSERVATIONS	ACTION PLAN
Rhythm				
Level One or Two Music Proficiency Level music				
Ensemble Music				

Individual Practice and Private Instruction Plan Handout Instructions

1. **Focus.** In the focus column, identify specific measures or exercises that need to be worked on during the individual practice or private lesson. Often, practice needs to be focused on only one or two measures as opposed to the whole piece.
2. **Objectives.** In the objectives column, set specific goals for the practice. Write details of what needs to be practiced.
3. **Observations.** In the observations column, describe what happened during each music task of the individual practice. For example, you may indicate that the focus area is no longer a challenge, or that more practice is needed. You may also relay information about any new issues or concerns that may have arisen during the practice session.
4. **Action Plan.** In the action plan column, develop an action plan based on the observations made during the individual practice or private lesson. This could include practicing a particular skill in advance of the next individual practice, demonstrating to the music instructor that a particular challenge has been overcome, establishing a new goal for the next individual practice, conducting a self-assessment on a particular skill in advance of a Performance Check, or in some cases no action is required.

Individual Practice Breakdown Schedule

Warm-up	5 min
Practice Music Proficiency Level Scales or Rudiments	5 min
Practice Music Proficiency Level One or Two rhythms	5 min
Practice Music Proficiency Level One or Two music	10 min
Practice ensemble music	15 min

Cadet: J. Bloggins	Date: 24 July 2009	<input checked="" type="checkbox"/> Individual practice <input type="checkbox"/> Private instruction
Instrument: Snare Drum		
Instructor: Captain Crunch	Time: 1400 hrs	

	FOCUS	OBJECTIVES	OBSERVATIONS	ACTION PLAN
Warm-up	Rolls	Practice the five-stroke roll.	I practiced the five-stroke roll in open and closed position. Noticed that left hand is weaker than right hand.	During the next individual practice start with the five-stroke roll and continue with the nine-stroke roll focusing on my left hand.
Scale or rudiments	Triplets	Practice playing triplets with focus on the left hand.	I worked on triplets and left hand movement for the entire five minutes. I practiced three different exercises which focused on left hand movement.	Continue to practice left hand movement exercises to improve all rudiments.
Rhythm	Counting rhythms	Take four rhythms and write the count under them. Say the count out loud while clapping these rhythms.	Objectives complete. I had trouble keeping the tempo while clapping the rhythms.	Ask Captain Crunch for a metronome for my next practice and continue to work on clapping rhythms while keeping a steady beat.

	FOCUS	OBJECTIVES	OBSERVATIONS	ACTION PLAN
Level One or Two Music Proficiency Level music	Measures 4–9 of Piece A.	Play through these measures three times with a focus on the triplets.	I played through these measures and played the triplets in time. I still need to focus on playing with my left hand.	Continue to do exercises to develop my left hand.
Ensemble Music	Heart of Oak	Play through the entire song without stopping.	I completed the song without stopping but I have to remember to watch for the repeat signs and other symbols. I circled these symbols so that I do not forget in the future.	Spend the first five minutes of ensemble time during individual practice working on Heart of Oak.

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TIPS ON SUPERVISING PRACTICE

Supervising Individual Practice

1. **Before the individual practice.** Review the completed Individual Practice and Private Instruction Plan handout from the previous individual practice for the cadets being supervised. If possible, meet with each cadet to establish objectives for every part of the lesson. If not, either have the cadets establish objectives for every part of the lesson before the individual practice and review them or complete this section of the Individual Practice and Private Instruction Plan handout.
2. **During the individual practice.** Circulate among cadets and observe them practice. Stop to help cadets that are having difficulties. Help the cadet overcome the difficulties by concentrating on each objective one at a time. Help them record progress and other observations in the observation section of the handout and motivate them to continue their good work.
3. Move on to help another cadet.

Supervising a Private Lesson

1. **Before the individual practice.** Review the completed Individual Practice and Private Instruction Plan handouts from the previous individual practice for the cadet receiving the private lesson. If possible, meet with the cadet to establish objectives for every part of the lesson. If not possible, either have the cadet establish objectives for every part of the lesson before the individual practice and review them or complete this section of the Individual Practice and Private Instruction Plan handout and provide it to the cadet in advance of the private lesson.
2. **During the individual practice the following format is suggested.**
 - a. Greet the cadet and have them assemble their instrument and warm up.



A private lesson can be stressful for cadets, as they must play alone in front of an instructor. Take the time to put them at ease and motivate them as they do this.

- b. Have the cadet play the scale or the rudiments without interruption to establish the level of their proficiency.
- c. Note any difficulties in the observation section of the handout.
- d. Help the cadet practice the scale or the rudiment by concentrating on each objective.
- e. Record progress and other observations in the observation section of the handout.
- f. Repeat Steps 3 and 4 for rhythm, Music Proficiency Level One or Two Level music and ensemble music.
- g. Have the cadet disassemble and store their instrument.
- h. Review the objectives, observations (difficulties and progress) made during the lesson and establish an action plan with the cadet.
- i. Have the cadet incorporate the action plan items into the objectives section of the Individual Practice and Private Instruction Plan handout for their next individual practice session.

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INSTRUCTIONAL GUIDE



SECTION 2

EO SIM22.02 – PARTICIPATE IN SECTIONAL REHEARSALS

Total Time:	480 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

The pieces of music that are selected for EO SIM22.03 (Participate in Ensemble Rehearsals) should be the same music used in this lesson.

Additional instructors will be required to instruct each section of the ensemble. Cadets shall lead sectional rehearsals in support of EO SIM20.02 (Perform the Duties of a Band Section Leader).

Study the scores for the pieces selected to determine the sections the cadets may have difficulty with. Coordinate with the ensemble conductor so that sections identified during ensemble that the cadets are having difficulty with, can be focused on during sectional rehearsal.



STUDYING THE SCORE

Difficulties in conducting. Determine how you want the piece of music to sound. Practice conducting the piece before ensemble rehearsal. Pay attention to areas that are difficult to conduct and practice these areas before rehearsals.

Difficulties for cadets. Pay attention to technical difficulties that may prevent cadets from interpreting the piece. These may include:

- time signature,
- key signature,
- accidentals,
- rhythms,
- signs,
- fingerings / stickings,
- balance between sections, and
- solos.

Use the Rehearsal Plan Form, located at Attachment A, to develop a plan for the sectional rehearsal. Plan how to assist cadets in mastering any technical difficulties and how much time will be allocated for them.

Review the tips for an effective rehearsal located at Attachment B.

PRE-LESSON ASSIGNMENT

Have the cadets bring their Individual Practice and Private Instruction Plan handout.

APPROACH

A practical activity was chosen for this lesson as it allows the cadets to experience sectional rehearsals in a safe, controlled environment. This activity contributes to the development of music performance skills and knowledge in a fun and challenging setting.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have participated in sectional rehearsals.

IMPORTANCE

It is important for cadets to participate in sectional rehearsals as it provides them with a fun and challenging opportunity to play an instrument in a group setting. Sectional rehearsals allow the ensemble to play more difficult repertoire and promote the spirit of the sections, while addressing particular needs of the ensemble. They also combine the skills learned in PO SIM13.01W/B/P (Maintain a Primary Instrument), PO S115 and PO S215 (Apply Music Theory), PO SIM16 (Demonstrate Rhythm Skills and Aural Skills), PO SIM17M/G/D (Play Scales and / or Rudiments) and PO SIM19 (Perform Level Music). Sectional rehearsals also prepare them for EO SIM21.03 (Perform as a Member of a Band for a Graduation Parade) and EO SIM22.03 (Participate in Ensemble Rehearsals).

Teaching Point 1**Have the cadets participate in sectional rehearsals.**

Time: 35 min

Method: Practical Activity

SECTIONAL REHEARSALS

Sectional rehearsals are for cadets to work as a group to solve technical difficulties that are particular to a section. It also provides an opportunity to work on the rhythmic precision, the accuracy of pitch and the sound balance in a section. The section has the opportunity to concentrate on their own part without impeding the progress of other cadets. Sectional rehearsals are lead by the section leader or an instructor.



Cadets will participate in a total of 12 sectional rehearsals.

ACTIVITY**OBJECTIVE**

The objective of this activity is to have cadets practice music in a sectional rehearsal.

RESOURCES

- Primary instrument,
- Concert percussion, to include:
 - bass drum,
 - crash cymbals,
 - concert snare drum, and
 - any other instruments, required for a piece of music;
- Music stand (one stand for every two cadets per section),
- Chair (one per cadet),
- Conductor's baton,
- Conductor's podium,
- Music score,
- Tuner,
- Metronome,
- Ceremonial pieces (score and parts), to include:
 - March on the Flags,
 - national anthem(s),

- General Salute, and
- Advance;
- March pieces (score and parts),
- Concert pieces (score and parts),
- Pencil with eraser, and
- Music folders (one per stand).

ACTIVITY LAYOUT

Place the chairs in a semicircle so that the musicians are facing the instructor.

ACTIVITY INSTRUCTIONS

1. Establish objectives for the lesson and link it to the previous sectional and ensemble rehearsals. Have the cadets assemble their instruments, put their music pieces in order and start to warm up individually.
2. Conduct a warm-up activity, which may include:
 - a. long tones / rolls,
 - b. scales / rudiments, or
 - c. other similar activities.
3. Tune the section. Refer to Attachment C for an ensemble tuning process example.



To tune their instrument, wind players must shorten their instrument for the pitch to go up (sharp) or lengthen their instrument for the pitch to go down (flat).



It is important to adopt the same playing posture for tuning as for playing.

4. Have the cadets practice repertoire by:
 - a. reading the piece, respecting the tempo, dynamics, terms and stylistic markings;
 - b. correcting errors section by section. Isolate difficult parts to be worked on separately. Bring the difficulty to its lowest level and practice the section measure by measure. Technical difficulties should be played slowly at first and the tempo should be gradually increased as cadets start to overcome difficulties. Cadets should be able to play a difficult section correctly many times before they can move on; and
 - c. reminding the cadets of the problem areas and playing the piece of music again without interruption, observing the style, dynamics, balance, and tempo.
5. Give the cadets feedback on the rehearsal. Share the observations made on the Rehearsal Plan Form and have the cadets copy this information onto their Individual Practice and Private Instruction Plan handout.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in sectional rehearsals will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in sectional rehearsals will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Sectional rehearsals are fun opportunities for cadets to play their instrument with their peers. It is when the skills that are practiced throughout the course (instrument maintenance, music theory, rhythm skills, scales and rudiments) come together. These rehearsals also prepare cadets for musical performances at the CSTC and at their corps / squadron.

INSTRUCTOR NOTES / REMARKS

Cadets shall act as assistant instructors during this lesson to fulfill EO SIM20.02 (Perform the Duties of a Band Section Leader).

REFERENCES

C0-354 ISBN 0-9624308-0-3 Lisk, E. (1991). *The creative director: Alternative rehearsal techniques*. USA: Meredith Music Publications.

C0-359 ISBN 0-634-03044-2 Lisk, E (2001). *The creative director: Beginning and intermediate levels*. Milwaukee, WI: Meredith Music Publications.

C0-360 ISBN 1-57999-261-7 Chevallard, C. (2003). *Teaching music through performing marches* (R. Miles, Eds.). Chicago, IL: GIA Publications, Inc.

REHEARSAL PLAN FORM				
INSTRUCTOR:			DATE:	
REHEARSAL TYPE:		<input type="checkbox"/> Ensemble Rehearsal <input type="checkbox"/> Sectional Practice	TIME:	
PIECE	FOCUSED MEASURES	DIFFICULTIES	OBSERVATIONS	ACTION PLAN
First Piece:				
Sight-reading / Second Piece:				

PIECE	FOCUSED MEASURES	DIFFICULTIES	OBSERVATIONS	ACTION PLAN
Third Piece:				
Fourth Piece:				
Miscellaneous Notes for Cadets:				
Final Piece:				

REHEARSAL PLAN FORM				
INSTRUCTOR: Captain Crunch			DATE: 12 August 2012	
REHEARSAL TYPE:		<input type="checkbox"/> Ensemble Rehearsal <input checked="" type="checkbox"/> Sectional Practice	TIME: 1400 hrs	
PIECE	FOCUSED MEASURES	DIFFICULTIES	OBSERVATIONS	ACTION PLAN
First Piece: General Salute	Measures 1–3	Entry is weak. Cadets are not together.	Worked on issue. Cadets could not count with the conductor and did not know when to enter. This is now understood by all cadets.	Entry is now solid. Suggest to cadets to work on increasing the speed of the piece during Individual Practice (IP).
Sight-reading / Second Piece: Maple Leaf Forever	Measures 9–16	There are multiple errors in pitch. Cadets are playing wrong notes consistently.	Had the cadets circle the accidentals throughout the piece. Many errors were fixed but cadets still not showing confidence playing in the key of the piece.	Suggest cadets practice G Major during individual practice to become more confident playing in that key.

Rehearsal Plan Form Instructions

1. The Rehearsal Plan Form is used by the instructor to plan section and ensemble rehearsals. It will be available for every sectional rehearsal and ensemble rehearsal to help track difficulties and develop a plan for improvement. Instructors of sectional and ensemble rehearsals should communicate and coordinate with each other so that difficulties can be identified and worked on appropriately.
2. **Piece.** List the name of the piece of music that was practiced during the rehearsal.
3. **Focus.** Identify specific measures or sections to be practiced during the rehearsal.
4. **Difficulties.** Write down the obvious difficulties encountered. Try to identify the root of the problem (eg, key, rhythm, syncopation).
5. **Observations.** Describe what happened during the rehearsal of the section. For example, indicate that the focus area is no longer a challenge or that more work needs to be spent practicing. You may also relay information about any new issues or concerns that may have arisen during the rehearsal. This is the section used to communicate to the sectional / ensemble rehearsal instructors on what needs additional practice.
6. **Action Plan.** Develop an action plan based on the observations made during the rehearsal. This could include practicing a particular skill during individual practice. This is the section used to communicate to the sectional / ensemble rehearsal instructors on what needs additional practice. Items in the action plan form the focus of the next rehearsal (sectional or ensemble) and guide the cadets for individual practice / private instruction.

Sectional Rehearsal Breakdown

The breakdown of sectional rehearsal time depends on time allocation, the music proficiency of the participants, and the difficulty of the repertoire. Two possible sectional rehearsal breakdowns are:

Sectional Rehearsal Breakdown	20-min Rehearsal	40-min Rehearsal
Introduction (set-up, establish objectives)	3 min	5 min
Warm-up	2 min	3 min
Tune the section	2 min	2 min
Practice a piece of music	10 min	25 min
Conclusion (tear down, feedback)	3 min	5 min

TIPS FOR AN EFFECTIVE REHEARSAL

1. Be organized. It is not the energy used while playing that exhausts musicians, but rather the long periods not playing, the loss of time due to inadequate organization and the lack of enthusiasm by the conductor.
2. A good habit is to have the cadets stop talking and focus on the conductor upon arrival at the podium. This will minimize the need to raise your voice to get the cadets' attention.
3. Make sure instructions given either by a gesture or words also include eye contact. Train the ensemble to watch you. When your arms assume the starting position to conduct, insist that all instruments come to the ready position and embouchures are formed. When you stop conducting, insist that cadets stop playing and pay attention to what is said. Do not adopt a conducting stance if you intend to talk; adopt it only when ready to start.
4. Conduct the style and tempo of the music even when working with a group of beginners. Cadets will learn to respond to you regardless of your conducting style but you will eventually need to develop a more musical conducting style. Do not be afraid to focus conducting on particular sections of the ensemble to give them more focused support (eg, if a section has a difficult part to play).
5. Difficult parts should be isolated and practiced separately. It is better to work on one measure at a time in a difficult musical phrase than to continuously replay the same phrase. Always try to bring the difficulty to its most basic element (eg, if the difficulty is rhythmic, have the section lay down their instruments to clap the rhythm before having them play it on their instruments) and practice them measure by measure. Technical difficulties should be played slowly at first and tempo should be gradually increased as cadets start to overcome difficulties. Cadets should be able to play a difficult section correctly many times before they can determine they have overcome it.
6. Always alternate section work with ensemble work. If you work with four sections for five minutes each, some musicians are not playing for twenty minutes. When you are working with one section, give work to the other sections (eg, have the other ensemble members finger the music silently).
7. Having the musicians listen to a recording of a piece of music they are practicing is a good way to help them establish a clear idea of how the piece of music should sound. When using recordings, realize that:
 - a. the way a piece of music sounds on a recording can be different than the way the conductor would like the piece to sound; and
 - b. if cadets are exposed to a recording before they have the opportunity to practice the piece, they lose the opportunity to apply their knowledge of music theory, demonstrate rhythm skills or practice sight-reading skills.

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TUNING AN ENSEMBLE

Tune an ensemble by:

1. choosing a cadet with a stable tone to be the reference so all the musicians are tuned with the same reference;
2. having the reference sustain a B flat concert note. Listen to that note for one or two seconds;
3. asking another cadet to play the same note; if you do not hear waves between the sounds, the cadet is on pitch; if you hear waves between the sounds, the cadet is not on pitch. The faster the waves you hear the more off pitch the cadet is. It is easiest to determine if the cadet is sharp or flat in the first second the tone is produced;
4. having the instrument adjusted by the cadet accordingly and repeating Steps 2 and 3 until the cadet is tuned; and
5. repeating Steps 2–4 until all the cadets are tuned.



Although a tuner may be used, it is encouraged to tune by ear.

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SECTION 3

EO SIM22.03 – PARTICIPATE IN ENSEMBLE REHEARSALS

Total Time:

1520 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Select and photocopy a minimum of three march pieces and three concert pieces to be played from the available music scores in the music library. Additional music scores may be available from the music library of other CSTCs or the Region Cadet Music Advisor (RCMA). A list of appropriate marches and concert pieces for intermediate musicians is located at Attachment F.

The pieces of music should be selected:

- based on the collective music proficiency of the band (appropriate for cadets attempting the Intermediate Musician qualification);
- so that they provide an appropriate, realistic and interesting challenge to all cadets; and
- to support EO SIM21.03 (Perform as a Member of a Band for a Graduation Parade) and OJT (Participate in Military Band Performances).

Place the applicable parts for the march pieces and concert pieces in the cadets' music folders.

Ensure the cadets' music folders include their Individual Practice and Private Instruction Plan handout, Rhythm sheet, Music Proficiency Level Music, Music Proficiency Level Scales and / or Rudiments, Ensemble Music and any other applicable handouts.

Study the scores for the pieces and determine the sections the cadets may have difficulty with.



STUDYING THE SCORE

Difficulties in conducting. Determine how you want the piece of music to sound. Practice conducting the piece before ensemble rehearsal. Pay attention to areas that are difficult to conduct and practice these areas before rehearsals.

Difficulties for cadets. Pay attention to technical difficulties that may prevent cadets from interpreting the piece. These may include:

- time signature,
- key signature,
- accidentals,
- rhythms,
- signs,
- fingerings / stickings,
- balance between sections, and
- solos.

Use the Rehearsal Plan Form, located at Attachment D, to develop a plan for ensemble rehearsal. Plan how to assist cadets in mastering any technical difficulties and how much time will be allocated for them. Read and follow the Rehearsal Plan Form Instructions located at Attachment E.

Review the tips for an effective rehearsal, located at Attachment A.



Cadets will participate in a total of 38 ensemble rehearsals.

PRE-LESSON ASSIGNMENT

Have the cadets bring their Individual Practice and Private Instruction Plan handout.

APPROACH

A practical activity was chosen for this lesson as it allows the cadets to experience ensemble rehearsals in a safe, controlled environment. This activity contributes to the development of music performance skills and knowledge in a fun and challenging setting.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have participated in ensemble rehearsals.

IMPORTANCE

It is important for cadets to participate in ensemble rehearsals as it provides them with a fun and challenging opportunity to play their instrument in a group setting. They combine the skills learned in PO SIM13.01W/B/P (Maintain a Primary Instrument), PO S115 and PO S215 (Apply Music Theory), PO SIM16 (Demonstrate Rhythm and Aural Skills), PO SIM17 (Play Scales and / or Rudiments), PO SIM18 (Sight-read Music) and PO SIM19 (Perform Level Music). Ensemble rehearsals also prepare the cadets for EO SIM21.03 (Perform as a Member of a Band for a Graduation Parade).

Teaching Point 1

Have the cadets participate in ensemble rehearsals.

Time: 35 min

Method: Practical Activity

ACTIVITY

Time: 35 min

OBJECTIVE

The objective of this activity is to have cadets practice music in an ensemble rehearsal.

RESOURCES

- Primary instrument,
- Concert percussion, to include:
 - bass drum,
 - crash cymbals,
 - concert snare drum, and
 - any other instruments, required for a piece of music;
- Chair (one per cadet),
- Music stand (one stand for every two cadets per section),
- Conductor's stand,
- Conductor's podium,
- Conducting baton,
- Ceremonial pieces (score and parts), to include
 - March on the Flags,
 - national anthem(s),
 - General Salute, and
 - Advance;
- March pieces (score and parts),
- Concert pieces (score and parts),
- Pencil with eraser (one per cadet),
- Tuner,
- Metronome,
- Rehearsal Plan Form, and
- Music folders (one per stand).

ACTIVITY LAYOUT

Set up a series of semicircular rows so that all the musicians are facing the conductor. Refer to Attachment B for an example of an ensemble set-up.



Set up the rehearsal space with the clock behind the musicians. This allows the conductor to be aware of time during the rehearsal and does not distract the cadets.

Attachment E details possible ensemble rehearsal time breakdowns.

ACTIVITY INSTRUCTIONS

1. Brief the cadets about personal conduct during a rehearsal and the function of instrument groups within a band, using the guidelines at Attachment G.
2. Inform the cadets of the ensemble rehearsal order, its objectives and the material that they will need. Link the ensemble rehearsal to the previous one and motivate the cadets. Have the cadets assemble their instruments, put their music pieces in order and start to warm up individually. Have the percussion players organize the instruments that are needed during the rehearsal.
3. Write the ensemble rehearsal program on the board.
4. Conduct a warm-up activity, which may include:
 - a. long tone / rolls,
 - b. scales / rudiments, or
 - c. other similar activities.
5. Tune the ensemble. Refer to Attachment C for an ensemble tuning process example.



To tune their instruments, wind players must shorten their instrument for the pitch to go up (sharp) or lengthen their instrument for the pitch to go down (flat).



It is important to adopt the same playing posture for tuning as for playing.

6. Conduct the first piece of music. If possible, the piece should be played without interruption observing the style, dynamics, balance, and tempo. Record any observations, both positive and negative, on the rehearsal plan. This information can be used when planning future ensemble rehearsals, sectional rehearsals, and individual cadet practice.



This first piece is an extension of the warm-up and prepares the cadets for the ensemble rehearsal atmosphere.

7. Have the cadets sight-read a piece of music. If possible, the piece should be played without interruption observing the style, dynamics, balance, and tempo. Focus on:
 - a. rhythmic precision—playing the correct rhythms, playing together and following the tempo given by the conductor;
 - b. the execution of the appropriate sounds—playing the right notes at the right time; and
 - c. respecting the phrasing and dynamics.



Pieces of music selected for sight-reading should be pieces that the ensemble will work on in later ensemble rehearsals or short and easy pieces selected for the purpose of this exercise only. The first few ensemble rehearsals will include more sight-reading as it is the first step to establishing repertoire.

8. Have the cadets practice repertoire by:
 - a. reading the piece; respecting tempo, dynamics, terms and symbols;



Musicians look forward to playing a piece and listening to it from beginning to end. The first reading should be done by respecting the right tempo, the dynamics, terms and stylistic markings such as the accelerando and the ritardando.

- b. correcting errors section by section. Isolate difficult parts to be worked on separately. Bring the difficulty to its most basic element and practice the section measure by measure. Technical difficulties should be played slowly at first and the tempo should be gradually increased as cadets start to overcome difficulties. Cadets should be able to play a difficult section correctly many times before they can move on; and
 - c. reminding the cadets of problem areas and conducting the piece of music again without interruption observing the style, dynamics, balance, and tempo. Record any observations, both positive and negative, on the rehearsal plan. This information can be used when planning future ensemble rehearsals, sectional rehearsals, and individual cadet practice.
9. Give the cadets feedback on the rehearsal. Share the observations made on the Rehearsal Plan Form and have the cadets copy this information onto their Individual Practice and Private Instruction Plan handout.
10. Conduct a piece that the cadets know and like. The piece should be played without interruption observing the style, dynamics, balance, and tempo.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in ensemble rehearsals will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Ensemble rehearsals are fun opportunities for cadets to play their instruments with their peers. It is when the skills that are practiced throughout the course (instrument maintenance, music theory, rhythm skills, scales and rudiments) come together. These rehearsals also prepare cadets for musical performances at the CSTC and at their corps / squadron.

INSTRUCTOR NOTES / REMARKS

Additional pieces may be selected once the cadets have completed the requirements of this EO.

Excerpts from the following pieces may be used as the ceremonial music for the advance:

- a. British Grenadiers,
- b. Heart of Oak, and
- c. Royal Canadian Air Force (RCAF) March Past.

REFERENCES

C0-354 ISBN 0-9624308-0-3 Lisk, E. (1991). *The creative director: Alternative rehearsal techniques*. USA: Meredith Music Publications.

C0-359 ISBN 0-634-03044-2 Lisk, E (2001). *The creative director: Beginning and intermediate levels*. Milwaukee, WI: Meredith Music Publications.

C0-360 ISBN 1-57999-261-7 Chevallard, C. (2003). *Teaching music through performing marches*. R. Miles, (Ed.). Chicago, IL: GIA Publications, Inc.

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TIPS FOR AN EFFECTIVE REHEARSAL

1. Be organized. It is not the energy used while playing that exhausts musicians, but rather the long periods not playing, the loss of time due to inadequate organization and the lack of enthusiasm by the conductor.
2. A good habit is to have the cadets stop talking and focus on the conductor upon arrival at the podium. This will minimize the need to raise your voice to get the cadets' attention.
3. Make sure instructions given either by a gesture or words also include eye contact. Train the ensemble to watch you. When your arms assume the starting position to conduct, insist that all instruments come to the ready position and embouchures are formed. When you stop conducting, insist that cadets stop playing and pay attention to what is said. Do not adopt a conducting stance if you intend to talk; adopt it only when ready to start.
4. Conduct the style and tempo of the music even when working with a group of beginners. Cadets will learn to respond to you regardless of your conducting style but you will eventually need to develop a more musical conducting style. Do not be afraid to focus conducting on particular sections of the ensemble to give them more focused support (eg, if a section has a difficult part to play).
5. Difficult parts should be isolated and practiced separately. It is better to work on one measure at a time in a difficult musical phrase than to continuously replay the same phrase. Always try to bring the difficulty to its most basic element (eg, if the difficulty is rhythmic, have the section lay down their instruments to clap the rhythm before having them play it on their instruments) and practice them measure by measure. Technical difficulties should be played slowly at first and tempo should be gradually increased as cadets start to overcome difficulties. Cadets should be able to play a difficult section correctly many times before they can determine they have overcome it.
6. Always alternate section work with ensemble work. If you work with four sections for five minutes each, some musicians are not playing for twenty minutes. When you are working with one section, give work to the other sections (eg, have the other ensemble members finger the music silently).
7. Having the musicians listen to a recording of a piece of music they are practicing is a good way to help them establish a clear idea of how the piece of music should sound. When using recordings, realize that:
 - a. the way a piece of music sounds on a recording can be different than the way the conductor would like the piece to sound; and
 - b. if cadets are exposed to a recording before they have the opportunity to practice the piece, they lose the opportunity to apply their knowledge of music theory, demonstrate rhythm skills or practice sight-reading skills.

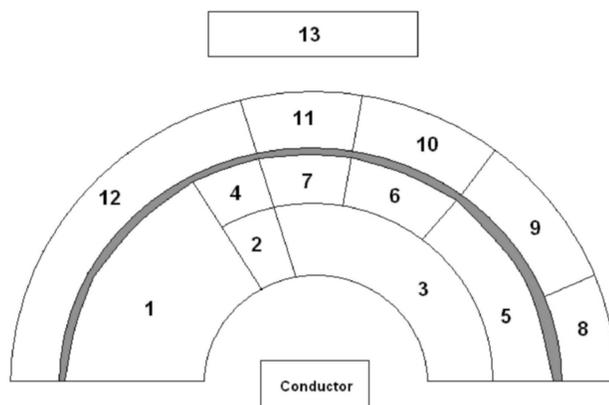
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ENSEMBLE SET-UP

Principles of ensemble set-up. The goal of the set-up is to group together the instruments of the same tone or similar role in the ensemble (eg, bass clarinet, tenor saxophone, baritone saxophone, baritone or French horn, alto saxophone).

Various set-up possibilities. There are different ways to set up the ensemble depending on the requirements of the ensemble. For example, if you are performing a section of the concert with a stage band, you may want to place the saxophones more in the centre, or keep the drum set in the middle of the stage. The instrumentation of the ensemble will also impact the set-up. In an ensemble with 15 trumpet players and only 4 clarinets, you may have to place the trumpet players in 2 rows.

Space between musicians. In an ensemble setting, there should be approximately 50 cm between each chair. There should be a space of approximately 1 m in front of trombone and trumpet players and in front of the percussion section. This will allow for the sound generated by each instrument to resonate further and will make it easier for cadets to hear what the other sections are playing.



Number	Instrument	Number	Instrument	Number	Instrument
1	Flute	6	Tenor Saxophone	11	Tuba
2	Oboe	7	Baritone Saxophone	12	Trumpet
3	Clarinet	8	French Horn	13	Percussion
4	Bassoon	9	Trombone		
5	Alto Saxophone	10	Euphonium		

Figure B-1 Example of an Ensemble Set-Up

Note. Created by Director Cadets 3, 2008, Ottawa, ON: Department of National Defence.

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TUNING AN ENSEMBLE

Tune an ensemble by:

1. choosing a cadet that has a stable tone so all the musicians are tuned with the same reference; (Traditionally, an oboe or clarinet player is chosen.)
2. having the reference sustain a B flat concert note. Listen to that note for one or two seconds;
3. asking another cadet to play the same note; if you do not hear waves between the sounds, the cadet is on pitch; if you hear waves between the sounds, the cadet is not on pitch. The faster the waves you hear the more off pitch the cadet is. It is easiest to determine if the cadet is sharp or flat in the first second the tone is produced;
4. having the instrument adjusted by the cadet accordingly and repeating Steps 2 and 3 until the cadet is tuned; and
5. repeating Steps 2–4 until all the cadets are tuned.



Do not expect pitch to be perfect for musicians. If possible, avoid using an electronic tuner to tune the ensemble. Using your own ear will encourage cadets to use theirs.

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REHEARSAL PLAN FORM				
INSTRUCTOR:			DATE:	
REHEARSAL TYPE:		<input type="checkbox"/> Ensemble Rehearsal <input type="checkbox"/> Sectional Practice	TIME:	
PIECE	FOCUSED MEASURES	DIFFICULTIES	OBSERVATIONS	ACTION PLAN
First Piece:				
Sight-reading / Second Piece:				

PIECE	FOCUSED MEASURES	DIFFICULTIES	OBSERVATIONS	WHEN
Third Piece:				
Fourth Piece:				
Miscellaneous Notes for Cadets:				
Final Piece:				

REHEARSAL PLAN FORM				
INSTRUCTOR: Captain Crunch			DATE: 12 August 2012	
REHEARSAL TYPE:		<input checked="" type="checkbox"/> Ensemble Rehearsal <input type="checkbox"/> Sectional Practice	TIME: 1400 hrs	
PIECE	FOCUSED MEASURES	DIFFICULTIES	OBSERVATIONS	ACTION PLAN
First Piece: General Salute	Measures 1–3	Entry is weak. Cadets are not together.	Worked on issue. Cadets could not count with the conductor and did not know when to enter. This is now understood by all cadets.	Entry is now solid. Suggest to cadets to work on increasing the speed of the piece during Individual Practice (IP).
Sight-reading / Second Piece: Maple Leaf Forever	Measures 9–16	There are multiple errors in pitch. Cadets are playing wrong notes consistently.	Had the cadets circle the accidentals throughout the piece. Many errors were fixed but cadets still not showing confidence playing in the key of the piece.	Suggest cadets practice G Major during individual practice to become more confident playing in that key.

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Rehearsal Plan Form Instructions

1. The Rehearsal Plan Form is used by the instructor to plan section and ensemble rehearsals. It will be available for every sectional rehearsal and ensemble rehearsal to help track difficulties and develop a plan for improvement. Instructors of sectional and ensemble rehearsals should communicate and coordinate with each other so that difficulties can be identified and worked on appropriately.
2. **Piece.** List the name of the piece of music that was practiced during the rehearsal.
3. **Focus.** Identify specific measures or sections to be practiced during the rehearsal.
4. **Difficulties.** Write down the obvious difficulties encountered. Try to identify the root of the problem (eg, key, rhythm, syncopation).
5. **Observations.** Describe what happened during the rehearsal. For example, indicate that the focus area is no longer a challenge or that more work needs to be spent practicing. You may also relay information about any new issues or concerns that may have arisen during the rehearsal. This is the section used to communicate to the sectional / ensemble rehearsal instructors on what needs additional practice.
6. **Action Plan.** Develop an action plan based on the observations made during the rehearsal. This could include practicing a particular skill during individual practice. This is the section used to communicate to the sectional / ensemble rehearsal instructors what needs additional practice. Items in the action plan form the focus of the next rehearsal (sectional or ensemble) and guide the cadets for individual practice / private instruction.

Ensemble Rehearsal Time Breakdown

The breakdown of ensemble rehearsal time depends on time allocation, the music proficiency of the participants, and the difficulty of the repertoire. Two possible ensemble rehearsal breakdowns are:

Ensemble Rehearsal Breakdown	40-min Rehearsal	80-min Rehearsal
Introduction (establish objectives)	2 min	2 min
Warm-up	5 min	5 min
Tune the ensemble	5 min	5 min
Play a first piece of music	3 min	3 min
Sight-read a piece of music	Nil	5 min
Practice repertoire	20 min	20 min
Break between periods	Nil	
Practice repertoire	Nil	35 min
Conclusion (Give feedback to the cadets)	2 min	2 min
Play a piece that the cadets choose	3 min	3 min

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Intermediate Musician Course Appropriate Ensemble Music



Music may be found and purchased through the following websites:

- [www.rowloff productions \(marching percussion music\)](http://www.rowloff productions (marching percussion music))
- www.studio-music.co.uk/
- www.alfred.com
- www.halleonard.com
- www.jwpepper.com
- www.audiosparkx.com

MILITARY BAND			
TITLE	COMPOSER	ARRANGER	PUBLISHER
MARCHES			
Sandy Bay March	West		Ludwig
Kingsbury March	Elledge	Pearson	Kjos
Pathfinders March	Philip Sparke		de Haske
Manhattan Beach	Sousa	Story	Alfred
Raiders March	Williams	Lopez	Alfred
Gladiator March	Sousa	Balent	Carl Fischer
The Great Escape		Smith	Alfred
Colonel Bogey	Alford	Williams	Alfred
On the Quarterdeck	Alford	Edmondson	Kjos
Voice of the Guns	Alford	Gore	Harold Gore

CONCERT PIECES			
Processional Overture	Philip Sparke		Studio Music
Amazing Grace		Williams	Alfred
Petty Harbour Bait Skiff		Duff	Alfred
William Tell Overture	Rossini	Burton	Studio Music
Newfoundland Folk Song		Duff	Alfred
Siyahamba		Marlatt	Eighth Note
Three Czech Folk Songs		Vinson	Hal Leonard
Donkey Riding		Coakley	Eighth Note
Pueblo	Higgins		Hal Leonard
Greenwillow Portrait	Williams		Alfred
MARCHING PERCUSSION BAND			
TITLE	COMPOSER	ARRANGER	PUBLISHER
MARCHES			
Toy Soldiers	Chris Brooks		Rowloff productions
Xylophobia	Matt Putnam		Rowloff productions
Tequila	Chuck Rio	Chris Crockarell	Rowloff productions
Will William Tell	Chris Brooks		Rowloff productions
Walkin' on the Sun	Chris Brooks–McDonald		Rowloff productions
Walk the Walk	Glenn Ceglia		Rowloff productions
The Twist	Hank Ballard	Crockarell–Dawson	Rowloff productions
Tootsie Bop	Chris Crockarell		Rowloff productions
Big Yellow Mambo	David Steinquest		Rowloff productions
Bavarian Strut	Beethoven	Brooks–McDonald	Rowloff productions
Any way you want it	Perry–Schon	Cockarell–Dawson	Rowloff productions

CONCERT PIECES			
Children's magic box			Rowloff productions
Dance of the Swans	Chris Brooks (rhythmsicles)		Rowloff productions
Babby–Q Blues	Brian S. Mason		Rowloff productions
Viva Los Mazos	Paul Jebe		Rowloff productions
Festival Snare Solos	Marty Hurley		Rowloff productions
Rock N roll it	Michael Reineking		Rowloff productions
Why Not	Camillo-Elgenberg and Koski	Chris Brooks	Rowloff productions

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PERSONAL CONDUCT DURING A REHEARSAL

Contribute to the accomplishment of ensemble. Ensemble goals are established by the conductor (eg, have O Canada ready for the upcoming parade or have the concert piece ready for the ensemble's concert). Cadets should set their own personal goals in line with these broader goals so that they contribute to the success of the ensemble.

Follow the conductor. A conductor or section leader is necessary for musicians to perform as an ensemble or section. A knowledgeable, dedicated and inspiring leader provides goals for the musicians and helps them reach these goals.

Appreciate the ensemble. Every musician should appreciate the unique contribution their peers bring to the pieces of music performed by the ensemble.

Encourage the ensemble. Playing music can sometimes be difficult. When faced with such challenges, encouragement from peers can give cadets the extra motivation and confidence needed to overcome difficulties while negative comments can have the opposite effect.

Trust the ensemble. Cadets must be willing to say what they think and admit to mistakes.

Respect the concentration of other musicians and their contribution to the piece of music. It is important to be quiet while other musicians are performing as playing music requires every musician's concentration. One section may rehearse a melody while another section is waiting their turn to play. Avoid disturbing other musicians with noisy or distracting gestures (eg, dropping drumsticks, talking, whispering, laughing, sighing or yawning).

THE FUNCTION OF INSTRUMENT GROUPS WITHIN THE BAND

Each instrument in the ensemble has a register similar to singers. They are placed into five groups:

Soprano. The highest voices in an ensemble. They often play the melody.

Alto. The second highest voices in an ensemble. They often play the melody, countermelody or long tones.

Tenor. The second lowest voices in an ensemble. They often play countermelody or long tones.

Bass. The lowest voices in an ensemble. They often play long tones.

Percussion. Most percussion instruments are non-melodic; they keep the tempo or add colour to the other voices. The melodic percussion instruments are members of the other groups (eg, the glockenspiel is soprano and the tympani is a bass).



In addition to belonging to a specific group, each instrument has a unique tone quality. Composers and conductors will use these different tone qualities to compose or conduct music like painters use different colours to paint a canvas.



Some instruments are in more than one group because they have a wide range (such as the bassoon) or simply fall between two groups (such as the baritone saxophone).

Below is an example of the instruments grouped according to their role in pieces of music that are likely to be played by cadets on the Military Band–Intermediate Musician course.

Soprano	Alto	Tenor	Bass	Percussion
Piccolo	Alto	Tenor	Tuba	Snare Drum
Flute	Saxophone	Saxophone	Baritone	Bass Drum
Clarinet	French Horn	Trombone	Saxophone	Cymbals
Glockenspiel		Baritone		Triangle
Trumpet				Tambourine

Figure G-1 Group Breakdown

Note. Created by Director Cadets 3, 2006, Ottawa, ON: Department of National Defence.



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 4

EO SIM22.04 – ATTEND A MUSICAL PERFORMANCE

Total Time:

80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the Attend a Musical Performance handout located at Attachment A for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

A field trip was chosen for this lesson as attending a musical performance will reinforce the cadets' knowledge of the production of a concert and concert etiquette.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have discussed concert etiquette and attended a musical performance.

IMPORTANCE

It is important for cadets to attend a musical performance as it will allow them to observe a performance routine, the conduct of the ensemble and the stage hands involved. It is also an opportunity for cadets to learn concert etiquette which is very important as the behaviour of the audience can have an impact on the performers.

Teaching Point 1**Have the cadets attend a musical performance.**

Time: 70 min

Method: Field Trip



Discuss concert etiquette with the cadets before the musical performance.



Some cadets will have some previous knowledge of concert etiquette. Ask cadets questions such as "What are the things one should do or avoid doing at a musical performance?" After answers are given, lead cadets through the following information.

CONCERT ETIQUETTE

The rules of etiquette presented here are not specific to the cadet movement and people should observe them in any concert.

Behaviour

Nine things to remember when attending a concert:

1. Arrive before the performance starts. If late, wait for the end of a piece to enter.
2. Refrain from talking during a music piece. Concert halls have excellent acoustics; even whispering can be heard.
3. Do not kick or bump the seat in front of you.
4. Singing, clapping or tapping fingers or feet with the music should only be done if the conductor or musicians encourage it.
5. Turn off all electronic devices that may make noise at any time (eg, cell phones and watch alarms).
6. Avoid handling noisy items (eg, manipulating Velcro, unwrapping candy or shuffling through a bag).
7. Concentrate on the music and avoid doing anything else (eg, reading a book or listening to an mp3 player).
8. Do not take pictures or record or film the performance without asking permission. If it is permitted, avoid flash photography.
9. Do not get up or leave during a music piece, unless it is necessary.

Applauding

At a musical performance requiring a high level of decorum from the audience (eg, a symphony orchestra performance, a piano recital or a jazz performance in a concert hall), expressing approval should be enthusiastic, and should include applauding only.

When to applaud. Applauding should only be done:

- when the conductor comes on stage;
- when the musicians come on stage all at once;
- at the end of a piece of music;
- at the end of a solo in a jazz concert; and
- at the end of the performance.



Many pieces of classical music are made up of different movements. As these movements are not pieces of music themselves, it is customary not to applaud between them.

Some tips to know when a piece of music has movements:

- The program indicates which pieces of music have movements.
- The conductor will usually keep the baton up between movements; lowering it only at the end of the last movement to finally face the audience.

Duration of applause. Applause usually lasts only a few seconds, but it may last longer. The length of applause indicates the level of praise for the performance. After some performances, applause may last many minutes.

PERSONNEL INVOLVED IN THE PERFORMANCE

The following personnel are usually involved in a musical performance and may be observed by the cadets:

- conductor,
- musicians,
- soloists,
- sections of the ensemble,
- master of ceremonies,
- stage hands; and
- set-up and tear down crew.

ACTIVITY

Time: 60 min

OBJECTIVE

The objective of this activity is to have the cadets attend a musical performance and observe:

- the conduct of the personnel involved with the musical performance, and
- the performance routine.

RESOURCES

- Attend a Musical Performance handout located at Attachment A, and
- Pen / pencil.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Attend a Musical Performance handout to each cadet. Have the cadets read the questions. Answer any questions the cadets may have about the handout.
2. Have the cadets record their observations about the ensemble involved in the musical performance by completing Section A of the handout.
3. Have the cadets record their observations about stage hands involved in the musical performance by completing Section B of the handout.
4. Have the cadets record their observations about the performance routine by completing Section C of the handout.
5. Have the cadets participate in a group discussion about their observations.

GROUP DISCUSSION



TIPS FOR ANSWERING / FACILITATING DISCUSSION:

- Establish ground rules for discussion, eg, everyone should listen respectfully; don't interrupt; only one person speaks at a time; no one's ideas should be made fun of; you can disagree with ideas but not with the person; try to understand others as much as you hope they understand you; etc.
- Sit the group in a circle, making sure all cadets can be seen by everyone else.
- Ask questions that will provoke thought; in other words avoid questions with yes or no answers.
- Manage time by ensuring the cadets stay on topic.
- Listen and respond in a way that indicates you have heard and understood the cadet. This can be done by paraphrasing their ideas.
- Give the cadets time to respond to your questions.
- Ensure every cadet has an opportunity to participate. One option is to go around the group and have each cadet answer the question with a short answer. Cadets must also have the option to pass if they wish.
- Additional questions should be prepared ahead of time.

SUGGESTED QUESTIONS:

- Q1. What kind of warm-up did the musicians do before the performance?
- Q2. Name instruments that were played during the musical performance.
- Q3. Give examples of things the conductor did to lead the musicians.
- Q4. What was your favourite piece of music? Why?
- Q5. What was done to draw attention to soloists during their solos?
- Q6. How did the musicians behave during the musical performance?
- Q7. What have you observed that you would like to have in your own musical performance?
- Q8. What did you dislike about the musical performance?
- Q9. What tasks did the stage hands execute?



Other questions and answers will develop throughout the group discussion. The group discussion questions should not be limited to only those suggested.



Reinforce those answers given and comments made during the group discussion, ensuring the question has been covered.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' completion of the Attend a Musical Performance handout and the group discussion will serve as the confirmation of this lesson.

CONCLUSION**HOMEWORK / READING / PRACTICE**

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Attending a musical performance is a fun and interactive way to practice concert etiquette and to observe and experience the practical application of the basic theory and knowledge.

INSTRUCTOR NOTES / REMARKS

The Attend a Musical Performance handout is to be handed in to ensure completion by the cadets.

REFERENCES

C0-260 The National Association for Music Education. (n.d.). *The ten rules of concert etiquette*. Retrieved February 26, 2008, from <http://www.menc.org/guides/etiquette/students.pdf>

C0-261 Winnipeg Symphony Orchestra. (2007). Attending the concert: What you need to know. Retrieved February 26, 2008, from <http://www.wso.mb.ca/attend.asp>

ATTEND A MUSICAL PERFORMANCE HANDOUT

Name: _____

Date: _____

Musical performance attended: _____

SECTION A

1. How many musicians were involved in the performance and what instruments did they play?

2. Was someone playing the same instrument as you? Yes / No

If yes, how did you like what they played?

3. Was there a conductor? Yes / No

If yes, how did the conductor lead the band? If no, were the musicians receiving direction from someone else?

4. Were there any soloists? Yes / No

If yes, how was attention drawn to them during solos?

5. How did the musicians behave during the performance?

SECTION B

1. Was there a master of ceremonies (MC)? Yes / No

If yes, how did the MC present the musicians and the music pieces?

2. Were there stage hands? Yes / No

If yes, list tasks that they did.

3. Was there a set-up and tear down crew? Yes / No

If yes, list tasks that they did.

SECTION C

1. Was there a warm-up conducted before the performance began? Yes / No

If yes, how did the musicians warm up?

2. What type of music was played?

3. In what order were the pieces of music organized?



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 1

EO SIM23.01 – DESCRIBE THE HISTORY OF A MILITARY BAND INSTRUMENT

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy the history of instrument information sheets located at Attachments A–L for each cadet based on their primary instrument.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way to confirm the cadets' comprehension of the history of their primary instrument.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall describe the history of their primary military band instrument.

IMPORTANCE

It is important for cadets to understand the history of their primary instrument as this will provide them with a better understanding of how the instrument works.

Teaching Point 1

Have the cadets describe the history of their primary military band instrument.

Time: 40 min

Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets create learning stations to present the history of their primary military band instrument.

RESOURCES

- History of instrument information sheets located at Attachments A–L,
- 11 inch by 14 inch white paper,
- Markers,
- Flip chart paper, and
- Pencil / pen.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Brief the cadets on the activity.
2. Divide the cadets into groups of two or three cadets of the same primary instrument.
3. Distribute the history of instrument information sheets based on primary instrument.
4. Have the cadets read the history of instrument information sheets aloud. This can be done by selecting one person to read it in its entirety or having each member take turns.
5. Have each group create a learning station for the history of their primary instrument, which may include:
 - a. handouts / worksheets,
 - b. pictures / images,
 - c. posters,
 - d. timelines, and
 - e. examples of instruments.
6. Debrief the cadets on the completion of the activity, to include:
 - a. the history of their primary instrument, and
 - b. how the information may be presented differently.



The learning stations may be used to present information to the General Training cadets in support of PO S114, or cadets on the Military Band–Basic Musician course.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in creating a learning station will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activity will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Musical instruments have a long history and are used by people all over the world. Having an understanding of history of the instruments will give a better understanding of how the instrument works.

INSTRUCTOR NOTES / REMARKS

The learning stations may be used to present information to the General Training cadets in support of PO S114, or cadets on the Military Band–Basic Musician course.

REFERENCES

C0-067 ISBN 1-844-77190-3 Wade-Matthews, M., & Thompson, W. (2005). *The encyclopedia of music: Instruments of the orchestra and the great composers*. London, England: Hermes House.

C0-356 ISBN 1-57999-476-9 Hansen, R. (2005). *The American wind band—A cultural history*. Chicago, IL: GIA Publications, Inc.

C0-358 ISBN 0-19-861459-4 Kennedy, M. (2006). *The Oxford dictionary of music*. New York, NY: Oxford University Press.

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FLUTE



Figure A-1 Flute

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 144), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

Notable flute players: Charles Nicholson, William Kincaid, James Galway, and Harvey Sollberger.

Related instruments: Piccolo, alto flute, bass flute, boehm flute, panpipes, recorder, m'at, n'ay, dragon flute, Japanese shakuhachi, flageolet, and fife.

Materials: Cane, metal, animal bones (reindeer horn, or sheep's tibia), boxwood, glass, silver, gold, and platinum.

Important inventors: Jean Hotteterre, Michael Danican Philidor, and Theobald Boehm.

Any pipe with finger holes and a blow end or hole can be called a flute, but the name is usually given only to instruments that sound by being blown across a hole. Other than percussion, the flute is arguably the oldest musical instrument known and ancient examples have been found all over the world. Early flutes were end blown (vertical) and were made of animal bones, such as a reindeer horn or sheep's tibia, pierced with a blow hole and several finger holes.

Egyptian flutes known as m'ats, were made of cane or metal and dated back to at least 2 000 BC. These early forms of flute had two to six finger holes and were played by being blown across the top end of the tube.

The earliest reference to the use of the transverse (side-blown) flute in western Europe occurred in the mid 12th century. During the 14th century, the flute spread to most parts of Europe, especially Spain, France and Flanders.

Although the main material used for making flutes was boxwood, some were made of other materials such as silver. Henry VIII had three flutes made of glass, a material that was still being used by certain French makers in the early 19th century. As international trade grew in the 19th century, flutes began to be made of harder woods. Wood is now rarely used, as silver and even gold or platinum are considered to enable the player to produce a more expressible tone.

Theobald Boehm introduced a large-holed instrument that overcame the acoustic deficiencies inherent in earlier flutes. Boehm's changes were revolutionary, as they changed the closed keys into open keys controlled by rings. By 1847, he had increased the size of the toneholes so much that they had to be closed by padded covers and worked by keys that both operated independently and interacted with others. It is this type of flute that is played today.



Figure A-2 Whistles Made of Reindeer Toe Bones

Note. From *Eyewitness Music* (p. 10), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure A-3 Recorder

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 149), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

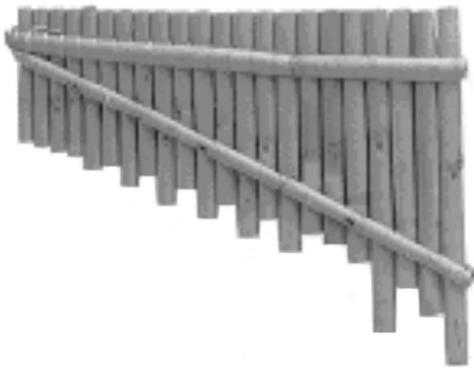


Figure A-4 Panpipes

Note. From *Eyewitness Music* (p. 10), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure A-5 Japanese Shakuhachi

Note. From *Eyewitness Music* (p. 10), by N. Ardley, 2004, New York, NY: DL Publishing.

CLARINET



Figure B-1 Clarinet

Note. From The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers (p. 154), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

Notable clarinet players: Anton and Johann Stadler, Heinrich Baermann, Benny Goodman, Fredrick Thurston, Gervase de Peyer, Woody Herman, Jack Brymer, and Alan Hacker.

Related instruments: Chalumeau and bass clarinet.

Materials: Boxwood, rosewood, African blackwood, ebonite, and plastic.

Important inventors: Johann Christoph Denner, Ivan Muller, Hyacinthe Elenore Klose, and Louis-August Buffet.

The clarinet was invented by Johann Christoph Denner during the first few years of the 18th century. It was the first reed-blown instrument to have a cylindrical rather than a conical bore.

The clarinet was a modification of the chalumeau, a small woodwind instrument with seven holes. It had no mouthpiece, and the reed was cut as a part of the body of the instrument. The range of the chalumeau was limited to about an octave.

Around 1690, Johann Denner solved the problem of extending the range through the use of a speaker (register) key which produced notes a twelfth higher than the lower notes of the chalumeau. He also bridged the gap of notes in the middle range (A and B on the staff) by adding two keys operated by the first finger on the left hand.

During the classical period, the instrument contained only three to five keys; an instrument with only five keys can play in a limited number of keys. During the 19th century, many instrument makers experimented with adding keys to enable performance.

In 1809, Ivan Muller produced a thirteen key model that solved the problem and became the standard instrument for the next hundred years. He was the first inventor to use pads over the toneholes and in 1817 he invented the metal ligature.

At first it was common practice to play with the reed against the top lip. The modern style of placing it on the lower lip was adopted by the Paris Conservatoire in 1831, but it did not become universal for many years.

The clarinet fingering system of the present day is based on the principles developed by Theobald Boehm in producing the modern flute. The final major modification of the clarinet occurred between 1839 and 1843 when the clarinetists Hyacinthe Eleonore Klose and Louis-August Buffet simplified the fingering system using the ring-keys Boehm had developed for the flute. Boehm had changed closed keys into open keys controlled by rings. Buffet had developed the needle spring for articulating ring keys together and the "sleeve", permitting reverse-action keys to be mounted together. It was these inventions that made the Boehm-system clarinet possible.



Figure B-2 Chalumeau–The
First True Single Reed Instrument

Note. From *The Chalumeau–Ancestor of the Clarinet*. Retrieved March 26, 2009, from http://www.woodwindandbrass.co.uk/acatalog/buffet_chalumeau.jpg



Figure B-3 Bass Clarinet

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 155), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure B-4 Modern Clarinet

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 154), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

OBOE



Figure C-1 Oboe

Note. From *Eyewitness Music* (p. 13), by N. Ardley, 2004, New York, NY: DL Publishing.

Notable oboe players: Jacques Hotteterre, Johann Christian Fischer, Leon Goossens, Pierre Pierlot and Heinz Holliger.

Related instruments: Shawm, cor anglais or English horn, oboe d'amore, baritone oboe, alghaita, and heckelphone.

Materials: African blackwood, boxwood, and plastic.

Important inventors: Fredric Triebert.

The oboe is descended from the shawm, a simple pipe with a double reed played in folk music. Its name derives from *hautbois*, the French name for the shawm, which means "high wood". The oboe is known for its high, sad tones, but it can also sound harsh in the low register. The oboe differed from the shawm in that it was made in three sections connected by tenon-and-socket joints where the shawm was a one-piece instrument.

It is not known who actually invented the oboe, but it was being played in Paris by 1670 and within ten years had spread to other European cities. It was developed as a woodwind instrument that could provide a tone quality suitable for indoor music, as opposed to the shrill sound of the shawm, which was regarded as fit only for open-air performances. The first oboes were generally made of boxwood and had three keys.

By the early 18th century, almost every European band and orchestra included a pair of oboes. By the 1750s, players had begun to hold the instrument with the left hand above the right, as is the standard today. The oboe was the main melody instrument in early military bands, until it was succeeded by the clarinet.

During the 19th century, the original three keys were increased to eight and an octave key was introduced. Frederic Triebert contributed to the development of the oboe by narrowing the instrument's bore, which resulted in a much more refined tone. The reed was made narrower and thinner, and the position and size of the finger-holes changed. Triebert and his sons devised a series of increasingly complex and functional key systems.

Minor improvements to the bore and key work have continued through the 20th century, but there has been no fundamental change to the general characteristics of the instrument for several decades. The modern oboe is most commonly made of African blackwood.



Figure C-2 Three-Keyed Fruit Wood Oboe

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 153), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure C-3 Algita—A Type of Oboe Played in West Africa, Made From a Single Piece of Wood Covered in Leather

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 151), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure C-4 The Oboe D'amore—
The Alto Member of the Oboe Family

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 153), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure C-5 Oboe

Note. From *Eyewitness Music* (p. 13), by N. Ardley, 2004, New York, NY: DL Publishing.

BASSOON



Figure D-1 Bassoon

Note. From The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers (p. 158), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

Notable bassoon players: Paolo Besozzi, Felix Rheiner, Georg Wenzel Ritter, James Mackintosh, Archie Camden, and Simon Kovar.

Related instruments: Bass shawm, contrabassoon, curtal, phagotus, dolcian, faggottini, and French bassoon.

Materials: Maple, rosewood, or pearwood.

Important inventors: Afranio of Ferrara, Carl Almenrader, Martin Hotteterre, and Johann Heckel.

The bassoon was built by Afranio of Ferrara in the early 16th century. The earliest form of the bassoon was the dulcian which had a double reed fitted to a metal crook with tone holes drilled into a single block of wood, and a conical bore. It initially had eight finger-holes but by the mid 16th century was available in eight different sizes.

Another early form of the bassoon was the curtal, or short wood, which was about 40 inches long. The curtal had a reed similar to that used today and its primary function was as an accompanying instrument, used in the church as the bass with cornets and trombones.

The bassoon had a very unstable pitch and could be played in tune only by the most skillful players. It did not become widely used until after 1825 when Carl Almenrader made improvements on it; increasing to fifteen keys and extending the range to nearly four octaves. Johann Heckel later improved the bassoon to include 18 keys and a chromatic range over four octaves. The Heckel bassoon appeared in the early part of the 19th century and is still made by the Heckel family.

Many attempts have been made to refine the bassoon further, but all have resulted in a destruction of the tone quality. Unlike other woodwind instruments, the bassoon has not undergone key system improvements. The bassoon has defied mechanical development, and the mechanism and technique remain awkward in comparison to the other woodwinds.

Today there are two rival fingering systems in use—the French and German—differing greatly both mechanically and in tone quality produced. French system bassoons are easily distinguished from the German type as they have fewer keys, especially on the boot joint. The bassoon was perfected in the Heckel factory in Germany through several generations, since the beginning of the company in 1831. Instruments using the Heckel system mechanism are made by many manufacturers.

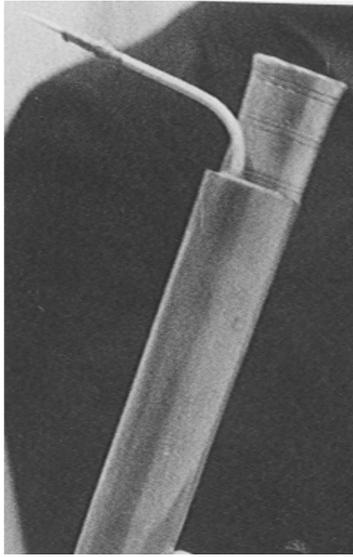


Figure D-2 Curtal

Note. From The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers (p. 159), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure D-3 Contrabassoon

Note. From The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers (p. 158), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

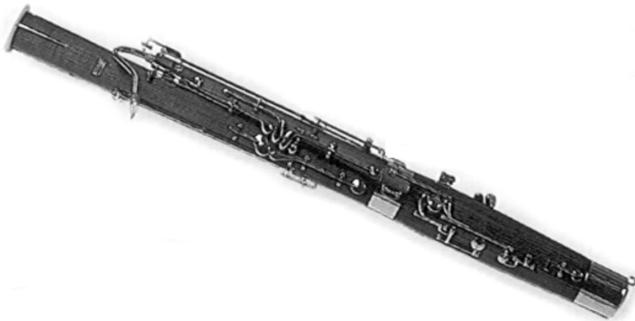


Figure D-4 Fagottini

Note. From The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers (p. 159), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure D-5 Bassoon

Note. From The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers (p. 158), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

SAXOPHONE



Figure E-1 Saxophone

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 156), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

Notable saxophone players: Sidney Bechet, Marcel Mule, Johnny Hodges, Coleman Hawkins, Lester Young, Charlie Parker, John Coltrane and Stan Getz.

Related instruments: Clarinet, tenoroon, and oboe.

Materials: Brass, plastic, and ebonite.

Important inventors: Miekle, Deshontenelles, Lazarus, and Adolphe Sax.

The saxophone differs from the other instruments in that it did not gradually evolve, but was deliberately invented. When Deshontenelles produced a clarinet with a bent mouthpiece in 1807, and Lazarus a tenoroon in 1820, they created the closest predecessors to the saxophone.

The saxophone was invented by Adolphe Sax in 1846. It is far younger than other instruments, being little more than 150 years old, compared to the 400-year evolution of other instruments. The craftsman of Brussels set out to combine a woodwind mouthpiece with a brass body that would have woodwind fingering. The saxophone was the result; only minor alterations, additions, and improvements have been made to its basic mechanism since its introduction.

The holes are opened and closed by keys, levers, and pads, like other woodwind instruments. The saxophone is made of brass and was intended for military bands, but it became a popular jazz band instrument. Adolphe Sax combined a clarinet mouthpiece with oboe key work and fixed them into a cone-shaped brass tube with a slightly flared bell. He invented the saxophone to boost the strength of the sound produced by woodwind instruments in military bands.

The mouthpiece, which is fitted with a single reed, was originally made of wood, but is now commonly of ebonite, rubber, or sometimes brass. The fingering of the saxophone is a combination of that of the oboe, and is very similar to the flute or the upper register of the clarinet.

A radical development was the plastic saxophone, in which all but the keys and mountings are moulded from synthetic materials; this instrument has not been enthusiastically adopted by players.

With the exception of the flute, the saxophone is the most perfect of the woodwind instruments from the standpoint of its mechanism and acoustics. Due to its extreme dynamic range and the possibility for producing a very personal, intimate, and sentimental tone quality, it is well suited to many kinds of music. Its original popularity has not faded.

With its big beefy sound, the tenor sax is the most played of all the saxophones. Adolphe Sax made saxophones in 14 sizes, but only four are now common—the soprano, alto, tenor, and baritone saxes.



Figure E-2 Clarinet—The Mouthpiece for the Saxophone was Designed After the Clarinet

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 154), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure E-3 Modern Oboe—The Key Work for the Saxophone was Designed From the Oboe

Note. From *Eyewitness Music* (p. 13), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure E-4 Soprano Saxophone

Note. From *Eyewitness Music* (p. 15), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure E-5 Modern Saxophone

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 156), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

PERCUSSION (DRUMS)



Figure F-1 Snare Drum

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 193), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

Notable drummers: Buddy Rich, James Blades, Stomp, and Nexus.

Related instruments: Tabor, bass drum, bongo, timbales, tabla, congas, steel drums, drum kit, tom toms, tambourine, and timpani.

Materials: Animal skin, calfskin, rope, leather, wood, steel, plastic, polyester film, and metal.

A drum is any hollow body over which a membrane, or head, is stretched. When the head is hit, the vibrations are amplified by the body. Thousands of different drums—both pitched and unpitched—have evolved all over the world, to provide a rhythmic foundation for music and dance, to send signals, work magic or stir up emotions in battle. Long before the drum became a musical instrument, its noise-making qualities had the power to make thunder, chase away devils, and frighten the enemy. Ever since their invention, drums have been used in rituals. Some were classed as sacred objects, while others were status symbols and emblems of royalty. Drums and bells are probably the oldest of all instruments. In Africa and China, drums were being used thousands of years ago to send messages.

An early version of the side drum was the French tabor of the 12th century. Tabors were used to keep time in dancing, and were a small and light cylinder drum, which was buckled to the chest or left arm. It had a single gut snare strung across the bottom, often played with a fife or pipe, and the player would play both.

The first drum heads were made of hide, but animal skin reacts strongly to changes in humidity, so today artificial materials such as plastics are used. The invention of the plastic drum head is credited to Marion Evans in 1956. Early side drum heads were tensioned with ropes drawn into V-shapes. The leather buffs, at the point of each V were drawn to tighten the ropes and thus increase the tension. Other methods such as rods with screw nuts were introduced later. Until World War Two, most drums were single-tensioned, with one screw working on both heads. However, as most players prefer to have one head tighter than the other, double-tensioning was introduced, whereby each head is separately controlled by rods that screw into blocks halfway down the shell.

The side drum gets its name from its playing position in the military bands, where it is slung from the shoulder and worn on an angle at the player's side. The military side drum is covered with a head of either calfskin or plastic. The snare drum is now carried with either a sling or a harness.



Figure F-2 Tabor

Note. From *Eyewitness Music* (p. 50), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure F-3 Military Marching Drum

Note. From *Eyewitness Music* (p. 50), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure F-4 Egyptian Darabuka

Note. From *Eyewitness Music* (p. 50), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure F-5 Snare Drum

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 193), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

PERCUSSION (BELLS)

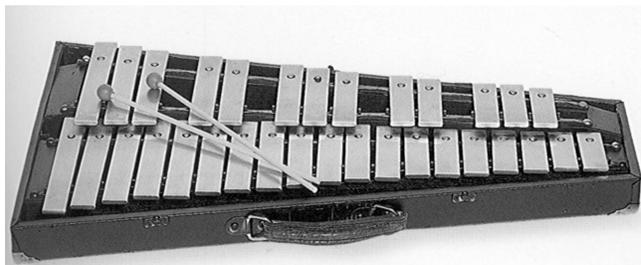


Figure G-1 Orchestra Bells

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 213), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

Notable players: Evelyn Glennie, Claire Omar Musser, and Lionel Hampton.

Related instruments: Xylophone, marimba, glockenspiel, vibraphone, mokkin, pattala, and metallophone.

Materials: Wood, egg cases of spiders, ox-horn, wax pellets, logs, rosewood, and metal.

Important inventors: Hermann Winterhof, and Auguste Mustel.

The xylophone is a set of tuned wooden percussion blocks which are laid in a row parallel to one another and are played by being hit with sticks or knobbed beaters. Tuning is achieved by reducing the length of the block to raise the pitch, or filing the underside at the centre of the block to lower it. As no vibrations occur at the ends of the blocks, they are either placed on straw ropes or pierced and fixed to a frame.

Wooden bars were originally seated on a series of hollow gourds, which generated the resonating notes that are produced on modern instruments by metal tubes. For centuries, xylophone makers struggled with methods of tuning the wooden bars. Old methods consisted of arranging the bars on tied bundles of straw, and in a ladder-like layout. Some xylophones, such as those in West Africa have hollow gourds with small holes in the sides covered with membranes made from the egg cases of spiders under the wooden bars. The membranes add a “buzz” to the sound of the xylophone.

The latest known model is from the 12th century in southwest Asia, but there is a model of a hanging wood instrument, dated to 2 000 BC in China. In the 1500s the marimba evolved in Central and South America. It is similar to the xylophone but is pitched an octave deeper, giving it a characteristic mellow sound.

The modern xylophone owes much to the work of Hermann Winterhof, who, in 1927, invented the arcuate notch. This is an arc cut on the underside of each key, both to improve the quality of tone and to give great definition of pitch. Modern instruments are built in various sizes capable of playing up to four octaves, with rosewood keys arranged in two rows like those on a piano keyboard.

There are many versions of the xylophone including metallophones in Indonesia, the mokkin of Japan, and the patella of Myanmar. The patella has up to 23 keys, which are finely tuned by fixing wax pellets to the undersides. In the Democratic Republic of the Congo and other central African countries, xylophones are made by placing logs sliced into increasing sizes over a base of two long logs. Nigeria has a small portable version of the xylophone which has resonators made from ox-horn.

The portable glockenspiel (bell-lyra) was designed in the 19th century specifically for German marching bands. The original vibraphone was invented in the United States in 1921. Later Henry Schluter was asked to develop a similar instrument, however he introduced using aluminum bars rather than steel for a more mellow tone, as well as the introduction of a damper bar controlled by a foot pedal enabling it to be played with more expression.



Figure G-2 Xylophone Made From Logs
in the Democratic Republic of the Congo

Note. From *The Encyclopaedia of Music: Instruments of The Orchestra and the Great Composers* (p. 207), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

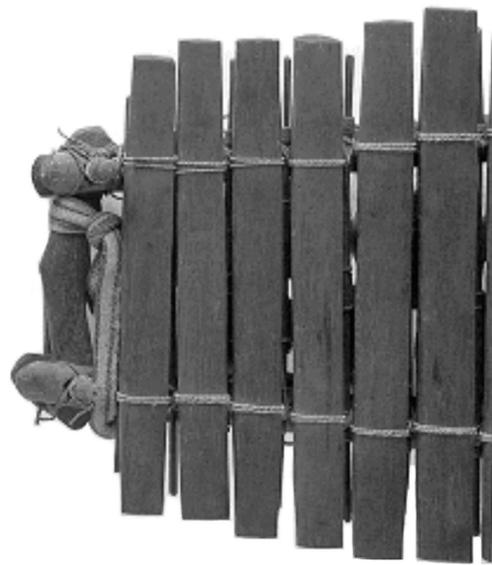


Figure G-3 Xylophone From Sierra Leone
With Small Holes in the Sides Covered
With Membranes Made From the Egg
Cases of Spiders, to Add a Buzz Sound

Note. From *Eyewitness Music* (p. 55), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure G-4 Vibraphone

Note. From *The Encyclopaedia of Music: Instruments of The Orchestra and the Great Composers* (p. 213), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

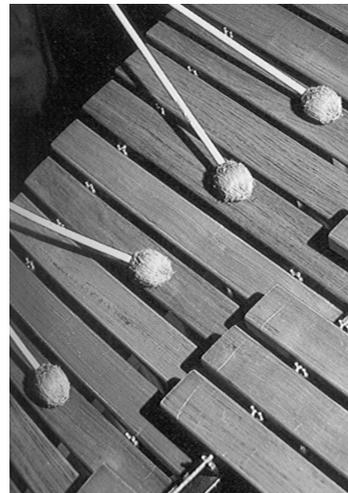


Figure G-5 Modern Xylophone

Note. From *The Encyclopaedia of Music: Instruments of The Orchestra and the Great Composers* (p. 207), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

TRUMPET

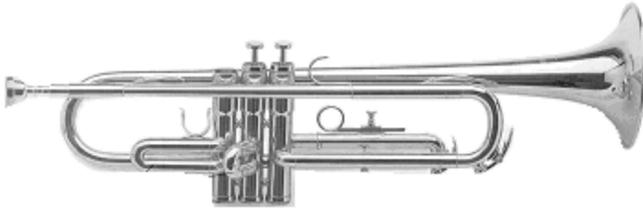


Figure H-1 Trumpet

Note. From *Eyewitness Music* (p. 23), by N. Ardley, 2004, New York, NY: DL Publishing.

Notable players: Louis Armstrong, Miles Davis, Giovanni Pellegrino Brandi, Valentine Snow, Dizzy Gillespie, Maurice Andre, and Wynton Marsalis.

Related instruments: Cornet, shell, elephant horn, zink, serpent, ophicleide, keyed bugle, alphon, nfir (trompeta morisca), littuus, buisine, and slide trumpet.

Materials: Wood, leather coating, brass, silver, and bronze.

Important inventors: Kolbel, Henrich Stolzel, Muller, Joseph Felix Riedel, and John Hyde.

Trumpets are among the oldest musical instruments, dating back to at least 1500 BC. The trumpet can be viewed as related to the first lip-voiced instruments such as a shell or elephant horn of the prehistoric era. Trumpets were generally connected with war, royalty or ceremonial events and were considered heroic.

The ancient Egyptians used metal trumpets made of silver or bronze; they were sacred and were played only for worship. In Etruria, the littuus evolved from a curved animal horn attached to a slender wooden cylindrical tube with an upturned bell. The Spanish used a straight-tubed instrument, which they called the trompeta morisca.

Natural trumpets began with a single-coiled tube without valves. The trumpet was slow to adapt the modern valves which were invented around the mid 1830s. The first instrument that could be fingered was the cornett or zink traced. It was a cone-shaped instrument with a cup mouthpiece and holes in the body comparable to the clarinet of today.

The slide trumpet was created when the trumpet began to be played in ensembles with other instruments, because of the problems with pitch. The slide trumpet allowed the trumpeter to adjust the pitch easily, and also to play a chromatic scale. The slide of the trumpet had an elongated mouthpiece that was held in the left hand, and the right hand moved the slide in and out like a trombone.

A variation of the slide trumpet was designed in the late 18th century by John Hyde. This trumpet was in the key of F and had a U-shaped slide that could be pulled out when needed and returned by a spring.

The keyed bugle was invented by Kolbel in 1760, and was later replaced in 1815 by an instrument with a piston valve. A third valve was added in 1830 by Muller so that the scale was complete.

Many attempts were made to improve the trumpet by altering the pitch with circular turning bits and crooks, but this only raised the pitch of the entire instrument. Joseph Felix Riedel created a 15-keyed trumpet, which was popular in Austrian and Italian military bands. It was soon overtaken by the valved trumpet which began to appear in the 1820s.

The trumpet has undergone fewer major changes in design than any other instrument, and only the addition of the valve has had any lasting effect upon its basic design. Trumpets are now made in many keys, but the B Flat trumpet is preferred.



Figure H-2 A Late 16th-Century Curved Cornett

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 174), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

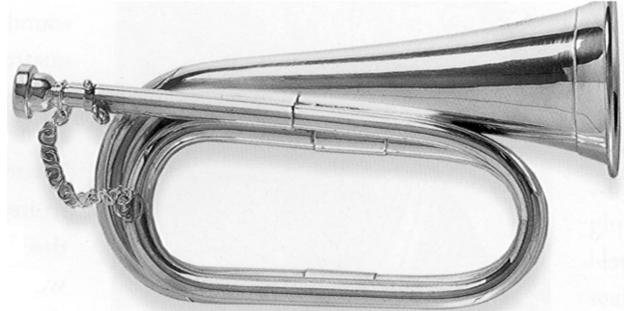


Figure H-3 A Silver-Plated Bugle

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 176), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure H-4 19th-Century Brass Bugle

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 176), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

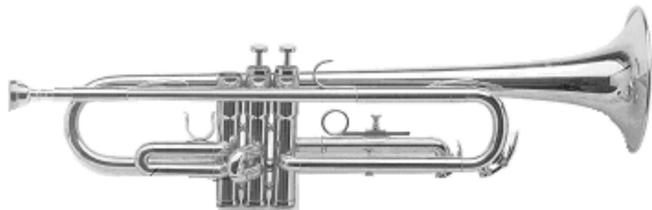


Figure H-5 Modern Trumpet

Note. From *Eyewitness Music* (p. 23), by N. Ardley, 2004, New York, NY: DL Publishing.

TROMBONE



Figure I-1 Trombone

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 164), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

Notable players: Arthur Pryor, C.T. Queisser, F.A. Belcke, A.G. Dieppo, Glenn Miller, Tommy Dorsey, Albert Mangelsdorff, and Christian Lindberg.

Related instruments: Alto trombone, bass trombone, tenor trombone, trompette-saïqueboute, sackbut, posauene, and the valved trombone.

Important inventors: Hans Schreiber, Issac Ehe, Francois Riedlocker, and Jan Brueghel.

The trombone is an instrument that has changed little over the years. Since the 15th century, the trombone has only been altered by making a wider bell. The first trombones were a development of the large S-shaped trumpets that were being built, and were originally called the push pull trumpet. The word trombone in Italian means large trumpet. Different countries had many names for the instrument which included the sackbut in England, the trombone in Italy and the posauene in Germany. The trombone has a slide to make the deeper notes, which are produced by the valves in other brass instruments.

The sackbut was a useful instrument because it could play the chromatic scale—strange at the time for a wind instrument. In the early 1500s, the fifth semitone was added, which made the complete scale available except for a couple lower tones in the bottom range.

In 1615, Hans Schreiber produced a larger trombone that was twice as long as the tenor and pitched an octave lower. In Germany, Isaac Ehe and Jan Brueghel built other contemporary contrabass trombones. A double-slide trombone was built to obtain all seven positions with greater ease by diminishing by half the distance between positions. It appeared in Nuremberg in the early 17th century but was impractical and it was impossible to make the tube airtight.

The bass trombone was so long that the slide had to be operated by a wooden handle. The F trombone that was built consisted of a B flat tenor instrument with an F attachment, was made of coiled tubing, and was played by a rotary valve operated by the player's left thumb.

By the 17th century, trombones were being made in three sizes: alto in F, tenor in B flat and bass in E flat. In 1818, the valved trombone was produced but was not able to compete with the slide trombone.

The trombone did not become a conventional part of the orchestra until the late 18th century. The first classical composer to score for the trombone regularly was Beethoven, who used it for the first time in his Fifth Symphony in 1808.

Francois Riedlocker designed the tuning slide during the 19th century to adjust intonation. Numerous changes in construction have occurred during the 20th century, including the use of different materials; the increase in mouth pieces and bore and bell dimensions; new valve types; and different mute types. Today, the trombone is made with one of three bores: France prefers a narrow bore; England a medium bore; and the United States and Germany a wide bore. The wider the bore, the warmer and richer the sound.



Figure I-2 Valved Trombone

Note. From A complete Guide to Brass: Instruments and Technique 3rd ed (p.116), by S. Whitener, 2007, Belmont, CA: G & S Book Services.

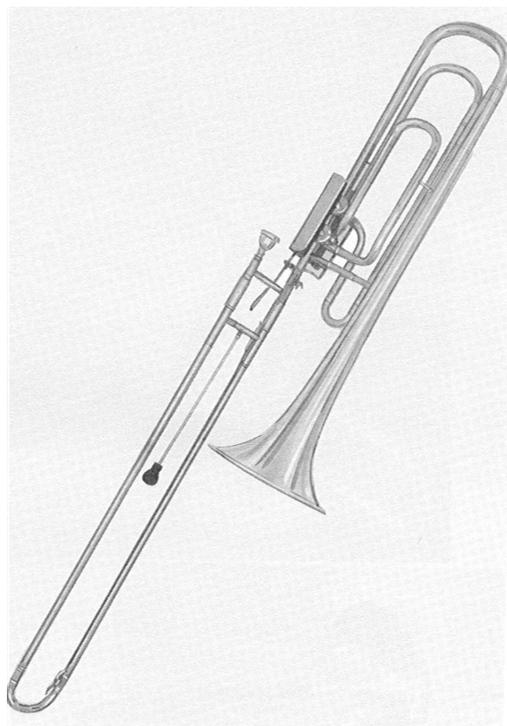


Figure I-3 Bass Trombone

Note. From A complete Guide to Brass: Instruments and Technique 3rd ed (p.118), by S. Whitener, 2007, Belmont, CA: G & S Book Services.



Figure I-4 Modern Trombone

Note. From The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers (p. 164), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

BARITONE / EUPHONIUM



Figure J-1 Euphonium

Note. From A Complete Guide to Brass: Instruments and Technique 3rd ed (p.88), by S. Whitener, 2007, Belmont, CA: G & S Book Services.

Notable players: Dr. Brian Bowman, Leonard Flacone, Adam Frey, and Steven Mead.

Related instruments: bass flugel horn, kleine bass, baryton, fliconino basso, and baritone.

Materials: Brass, fiberglass, and carbon-fiber.

Important inventors: Joseph Halliday, Adolphe Sax, and Sommer of Weimar.

In 1590, an instrument made of wood and covered in leather was created in France. The inventor was Edme Guillaume. The mouthpiece was usually made from wood, bone, ivory, or oxhorn. The instrument was a long conical tube that twisted back and forth several times and had six holes, which changed the pitch. The instrument was held horizontally and called a serpent. The serpent was used as a bass accompaniment for religious music. Later it was brought to Britain where it was used as the bass member of military wind bands.

In 1810, in Ireland, Joseph Halliday created a bass-keyed bugle. This new instrument was a bass version of what would become the cornet, and was called the ophicleide. This instrument was made of brass and had a shape similar to what would become the saxophone. The instrument was held vertically and had several keys. The ophicleide moved away from being a religious instrument and was incorporated into the orchestra. It had a clear distinct sound, which could be heard easily over the strings, woodwinds, and other brass instruments of the orchestra.

In 1844, Adolphe Sax, a maker of ophicleides in Paris, presented a new series of instruments at the Paris Industrial Exhibition. He had attempted to create a series of instruments to cover the entire range of brass instruments. He created a single design, which could be made in various sizes to achieve lower and high pitches. This new instrument, called the Saxhorn, now had the traditional baritone shape and incorporated valves instead of keys. It was eagerly accepted into orchestras and military bands because unlike the ophicleide, the saxhorn was more precise in its pitch.

Around the same time, Sommer of Weimar created an instrument called the euphonion, which in Greek means sweet voiced. The instrument was very similar to the saxhorn but had a conical shape as opposed to a cylindrical one.

The biggest advance in the euphonium was the development of the compensating valve system. The compensating valve system was designed in the 1850s to correct intonation by adding extra tubing. The euphonium is in the key of B Flat and has three or, if it has a compensating valve system, four valves.

A variation of the euphonium is the double-belled baritone. The double-belled baritone was invented in the United States of America and included a second smaller bell. The smaller bell had a sound like a trombone.

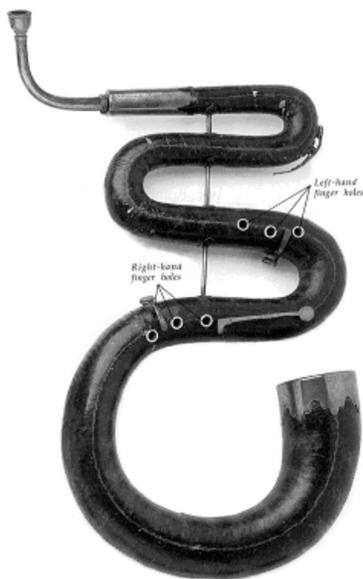


Figure J-2 Serpent

Note. From *Eyewitness Music* (p. 21), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure J-3 Fugelhorn

Note. From *A complete Guide to Brass: Instruments and Technique 3rd ed* (p.113), by S. Whitener, 2007, Belmont, CA: G & S Book Services.



Figure J-4 Baritone

Note. From *A complete Guide to Brass: Instruments and Technique 3rd ed* (p.88), by S. Whitener, 2007, Belmont, CA: G & S Book Services.



Figure J-5 Ophicleide

Note. From "Ophicleide—History and playing", Retrieved March 26, 2009, from <http://en.wikipedia.org/wiki/Ophicleide>

TUBA



Figure K-1 Tuba

Note. From The Encyclopaedia of Music: Instruments of The Orchestra and the Great Composers (p. 1664), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.

Notable players: William Bell, Howard Johnson, Philip Catelinet, Arnold Jacobs, John Griffiths, John Fletcher and Roger Bobo.

Related instruments: Ophicleide, serpent, bombardon, hélicon, and sousaphone.

Materials: Brass, fiberglass, and carbon-fiber.

Important inventors: Joseph Halliday, Wilhelm Friedrich Wirprecht, Adolphe Sax, Johann Gottfried Moritz , and John Philip Sousa.

In 1590, an instrument made of wood and covered in leather was created in France. The inventor was Edme Guillaume. The mouthpiece was usually made from wood, bone, ivory, or oxhorn. The instrument was a long conical tube that twisted back and forth several times and had six holes, which changed the pitch. The instrument was held horizontally and called a serpent. The serpent was used as a bass accompaniment for religious music. Later it was brought to Britain where it was used as the bass member of military wind bands.

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In 1844, Adolphe Sax, a maker of ophicleides in Paris, presented a new series of instruments at the Paris Industrial Exhibition. He had attempted to create a series of instruments to cover the entire range of brass instruments. He created a single design which could be made in various sizes to achieve lower and high pitches. This new instrument, called the saxhorn, now had the traditional tuba shape and incorporated valves instead of keys. It was eagerly accepted into orchestras and military bands because unlike the ophicleide, the saxhorn was more precise in its pitch.

In 1845, the helicon was invented in Russia. The helicon is a bass instrument designed specifically for marching bands. The instrument is circular in designed and meant to be worn over the shoulder. The helicon design was later adapted by John Philip Sousa who had Conn Instrument Manufactures build the sousaphone. The difference between the helicon and the sousaphone is the helicon's bell points up and the sousaphone's bell points forward.

In 1835, Prussian Bandmaster Wilhelm Wieprecht and German instrument-builder Johann Gottfried Moritz patented the tuba. The modern tuba comes in a number of keys including BB Flat, CC, E Flat, and F and has been adopted by orchestras and military bands. The modern tuba has three to five valves and is made from brass which is sometimes coated in silver or gold.



Figure K-2 Sousaphone

Note. From *Eyewitness Music* (p. 25), by N. Ardley, 2004, New York, NY: DL Publishing.

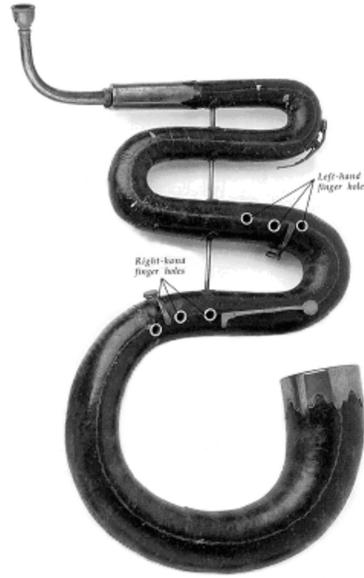


Figure K-3 Serpent

Note. From *Eyewitness Music* (p. 21), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure K-4 Ophicleide

Note. From "Ophicleide—History and playing", Retrieved March 26, 2009, from <http://en.wikipedia.org/wiki/Ophicleide>

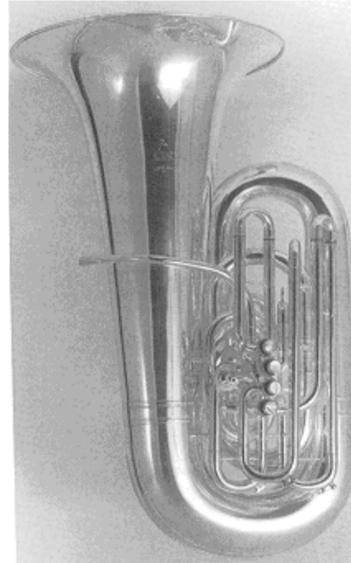


Figure K-5 Five-Piston-Valve Tuba

Note. From *A complete Guide to Brass: Instruments and Technique 3rd ed* (p.100), by S. Whitener, 2007, Belmont, CA: G & S Book Services.

FRENCH HORN



Figure L-1 French Horn

Note. From *Eyewitness Music* (p. 24), by N. Ardley, 2004, New York, NY: DL Publishing.

Notable players: Hermann Baumann, Dennis Brain, Dale Clevenger, Vincent DeRosa, Philip Farkas, Giovanni Punto, David Pyatt, Barry Tuckwell, and Radovan Vlatkovic.

Related instruments: Shofar, jagertrommet, trompe de chasse, waldhorn, natural horn, single horn, valved horn, hand horn, F horn, B flat horn, double horn, mellophone, marching horn, Vienna horn, and triple horn.

Materials: Animal horn (antelope or cattle horn), brass, nickel silver, and German silver.

Important inventors: Anton Joseph Hampel, Giovanni Punto, Fritz Kruspe, Johann Werner, and Knopf.

The early horns were much simpler than modern horns, consisting of brass tubes with a slightly flared opening wound around a few times. These horns were used for hunting. One of the oldest types of horn is the Jewish shofar, or ram's horn, which is still used today in Jewish ceremony. The jagertrommet was another one of the earliest used to call the hound dogs on the hunt, mainly because it sounded like a human voice, but it carried further.

The horn originally had little to do with music and was not used in the orchestra because of its incomplete scale. Although it had good tone quality, it had no valves or keys at this time, and was limited to those pitches that could be produced by lip alterations. A horn without valves is known as a natural horn. To increase its pitch possibilities, crooks were added around 1718 by Johann Werner. Crooks are sections of tubing of differing length that, when inserted, altered the length of the instrument and thus its pitch.

Anton Joseph Hampel contributed to the instrument in 1750 by introducing the hand-stopping technique which muted the tone and also changed the pitch. Giovanni Punto refined this technique and introduced it in Europe.

In 1815, pistons, and later rotary valves, were introduced to overcome problems with changing crooks during a performance. The invention of valves revolutionized the horn, allowing the player to alter the length of the tubing by moving a finger.

In the early 1970s, when corps-style marching bands began to emerge, there was a need for mid-range brass instruments, so the mellophone was used.

The orchestra wanted an instrument with higher power and range so the B Flat horn was created. Fritz Kruspe, a German horn maker created the first double horn in 1897, which was designed to have the advantages of both F and B flat horns.

The current French horn is a brass instrument consisting of about 12 feet of tubing wrapped into a coil with a flared bell and rotary valves that are operated by a lever.



Figure L-2 Natural Horn Made From Gazelle Horn

Note. From *Eyewitness Music* (p. 20), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure L-3 Serpent

Note. From *Eyewitness Music* (p. 21), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure L-4 The Shofar

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 161), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure L-5 This Horn Contains a Detachable Crook to Lengthen the Tube

Note. From *Eyewitness Music* (p. 21), by N. Ardley, 2004, New York, NY: DL Publishing.



Figure L-6 An 18th-Century German Post-Horn Made in Three Coils of Tubing

Note. From *The Encyclopedia of Music: Instruments of The Orchestra and the Great Composers* (p. 161), by M. Wade-Matthews & W. Thompson, 2005, London, England: Hermes House, Anness Publishing Ltd.



Figure L-7 French Horn

Note. From *Eyewitness Music* (p. 24), by N. Ardley, 2004, New York, NY: DL Publishing.



COMMON TRAINING
MILITARY BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 2

EO SIM23.02 – DESCRIBE THE HISTORY OF MILITARY BANDS

Total Time:

40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-905/PG-001, *Military Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

A jigsaw is a form of group work, where the cadets learn by sorting through information presented. When setting up expert teams, ensure there is enough room for each cadet to be comfortable, and adequate space for writing down information. When the cadets join with their expert teams, all information needed shall already be available. These groups should be placed closely together to minimize time for movement, but far enough apart to avoid interruptions from other groups. For this lesson, choose and set up six groups.

Photocopy as many of each Period of Military Band information sheets located at Attachment A as there are cadets in each expert team (eg, if there are six cadets in each expert team, photocopy six of each Period of Military Band History information sheet).

Photocopy the History of Military Band Worksheet located at Attachment B for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way to confirm the cadets' comprehension of the history of military bands.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to describe the history of military bands.

IMPORTANCE

It is important for cadets to understand the history of military bands because it helps give the cadets perspective on the role of the band in the military. The band has always been an important tool in building esprit de corps and morale and is an important part of many military ceremonies. Canadian military bands have played an important part in the development of Canadian identity.

Teaching Point 1**Conduct an activity to describe the history of military bands.**

Time: 35 min

Method: In-Class Activity



A cooperative learning strategy called a jigsaw structure will be used for this activity.

A jigsaw structure allows each cadet, as a member of a team, to become an "expert" in their part of the assignment. They do this by developing communication strategies that will allow them to interpret information they receive, both on their own and as a contributing member of a team, and by presenting the information as a response.

The cadets form an expert team whose purpose is to master the ideas in their part and to develop strategies for communicating what they have learned to the other cadets in their jigsaw team.

Cadets must work together to accomplish a common goal, which means that each cadet's part, and each cadet, is essential. This structure encourages teamwork and it requires the cadets to be actively engaged in the process of communication. Furthermore, it allows cadets to work on skills such as active listening and managing the barriers to effective communication.

There are high expectations and responsibilities placed on each cadet in the jigsaw structure; therefore, sufficient time should be taken to explain the process and requirements before beginning the activity, as some cadets may find it to be complex.



For the purpose of this activity, there will be two sets of teams formed (as described in the activity instructions):

- expert teams, and
- jigsaw teams.

Refer to Figure 1 for a visual representation of the format for these teams using six cadets per jigsaw team.

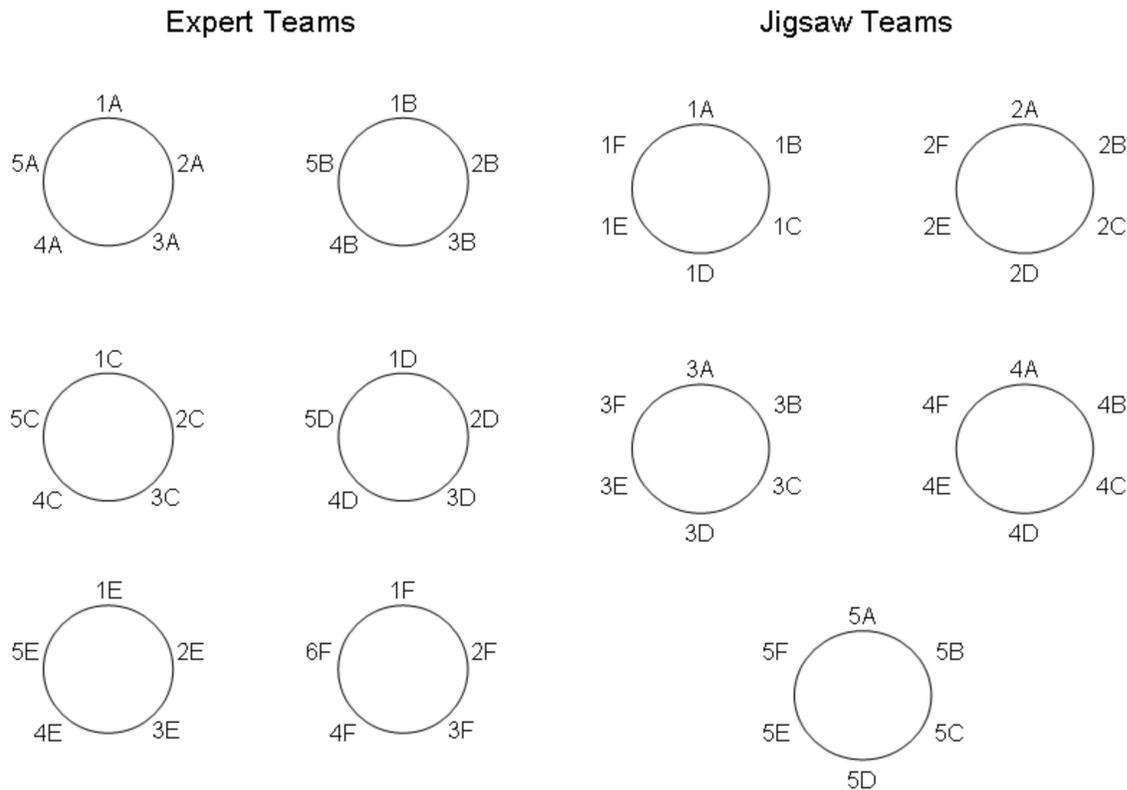


Figure 1 Format of Jigsaw Activity Groups

Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets describe the history of military bands.

RESOURCES

- Period of Military Band History Information sheets located at Attachment A,
- History of Military Band Worksheet located at Attachment B,
- Highlighter (one per cadet), and
- Pen / pencil (one per cadet).

ACTIVITY LAYOUT

Arrange the classroom for group work.

ACTIVITY INSTRUCTIONS

1. Explain the following to the cadets:
 - a. they will be participating in a jigsaw activity about military band history in which each member of their team will be responsible for a different piece of information to be combined with the others at the end, much like pieces of a puzzle;

- b. cadets will form expert teams based on periods of military band history;
 - c. expert teams will work through the procedure and questions outlined on the worksheet to interpret the information from their period of military band history and will prepare the information they will present to their jigsaw teams; and
 - d. cadets will return to their jigsaw teams and take turns presenting information from their period of military band history and will note key points while other members are presenting.
2. Divide the cadets into equal expert teams of four to six, creating six teams. Groups should be as diverse as possible in terms of ability.
 3. Distribute a Period of Military Band History Information sheet to each cadet in the expert team.
 4. Allow 10 minutes for cadets to complete Part A of their worksheets with their expert team members. These questions should focus their conversations and prepare them for presenting the information they have reviewed to their jigsaw team members.



It is not uncommon in jigsaw activity for a confident cadet to dominate the conversation or try to control the group; ensure all cadets are contributing.

5. Circulate among the groups and assist the cadets as necessary, offering suggestions and advice for improvement. Cadets should focus on using strategies to facilitate their interactions as they work through the process of communication.
6. Assign each cadet in the expert team a letter from A–F. Group like-lettered cadets into jigsaw teams.
7. Allow 15 minutes for the teams to complete Part B of their worksheet by having each team member present the information on their period of military band history. During each presentation, the remaining team members shall engage in active listening and by the end of the presentation shall have written two key pieces of information and one question they have about what was presented by each team member.
8. Use the remaining 10 minutes to ask questions and get feedback from the cadets. The following questions may be asked:
 - a. What did you find challenging about the activity?
 - b. Did you encounter any barriers to communication? If so, what strategies did you use to overcome them?
 - c. What was presented in your group that you thought was interesting?
 - d. What was presented in your group that you already knew?

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the activity will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Military bands play an important part in the development of the Canadian identity. Through the development of esprit de corps and morale, and their participation in many military ceremonies, military bands have established themselves as an integral part of the Canadian military.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

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C0-356 ISBN 1-57999-476-9 Hansen, R. (2005). *The American wind band—A cultural history*. Chicago, IL: GIA Publications, Inc.

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PERIOD OF MILITARY BAND HISTORY

Pre-World War I (Prior to 1914)

After 1759, British regiments in what would become Canada often had fife-and-drum corps; the fife is a small flute-like instrument. Trumpets were also used with mounted units. In 1783, musicians began to be enlisted, unofficially, into regimental units. The pay for these musicians was provided by the officers of the garrison. As British regiments were drafted for service in Upper and Lower Canada, they brought with them their regimental bands. These bands had increased instrumentation, which included flutes, oboes, clarinets, horns, and bassoons; trumpets and trombones were added soon after.

The regimental bands were very popular at this time, as they were used not only for parades and mess dinners, but also to support theatre productions, to form the core of orchestras, and for church services. Regimental bands also provided public concerts in the summer months; the result being that regimental bands became the backbone of cultural activity.

With the departure of British regiments prior to Confederation, part-time musicians began to be associated with reserve units. The Band of the Royal Regiment of Canada has the distinction of being the longest serving band in Canadian history. The band was established on July 9, 1863, when the regiment was presented its colours. After Confederation, in 1867, many militia units made the decision to start a regimental band. As it had been in England, the cost of running the band was a burden placed on the officers of the unit.

Military bands became very important to militia units as they helped to build morale and develop esprit de corps. During the African Boer War, in 1900, Canadian military bands played a key role in building strong regimental spirit. In one example, Douglas Williams, a bugler with the Queen's Own Rifles of Canada, sounded the Canadian Regimental Call before the charge.

In 1899, the first full-time military band was formed in Ottawa. Its task was to provide music for public occasions in Ottawa and other cities of the Dominion. The band was attached to the Royal Canadian Artillery Garrison (RCGA). The RCGA was also the first full-time military unit in the newly formed Permanent Force. The bandmaster of the RCGA Band was Joseph Vezina who would become the father of military bands in the regular forces. The band played concerts for the troops at both Petawawa and Valcartier, as well as concerts in Ottawa. By the start of World War I, a second artillery band, the Royal Canadian Horse Artillery (RCHA) Band, stationed in Kingston, Ontario was formed.

The first infantry band, the Royal Canadian Regiment (RCR) Band was formed on June 21, 1905, in Halifax. The RCR Band had a core group of musicians who were retired English regimental musicians. In 1908, the band, under the direction of Warrant Officer Michael Ryan, played for the Tercentenary of Quebec celebrations on the Plains of Abraham along with hundreds of other military musicians. In 1911, the RCR Band was chosen to represent Canada at the Coronation of King George V.

The strength of military bands in Canada prior to World War I can be attributed to the traditions of the British military and the musicians therein.

PERIOD OF MILITARY BAND HISTORY

World War I (1914–1918)

With the start of World War I in 1914, the Canadian Army stood at 3100 members. Within the first few months, that number grew to over 32 000 members. The Canadian Expeditionary Force (CEF) was formed to represent Canada overseas in the war effort. Although the CEF did not have any established musician positions, many regiments requested, and were approved to take their bands overseas.

As the CEF contingent assembled at Camp Valcartier, both permanent artillery bands, the Royal Canadian Horse Artillery (RCHA) and the Royal Canadian Garrison Artillery (RCGA), played at the camp. Several members of the RCHA band requested to be placed with the troops being sent overseas but were told that their patriotism in volunteering for active service had been noted but that their services were of more value in their present appointments.

In England, the problem of how to entertain the Canadian troops who were undergoing training, during the evening hours, existed. The decision was made to create a concert program which not only entertained the troops, but gave the musicians serving overseas live audiences for whom to perform. On July 30, 1915, the first overseas service band was created.

Military band musicians who had transferred from their bands to serve on the front lines were being recognized for their duty. The highest award in the Commonwealth, the Victoria Cross, was awarded to Walter Lloyd Algie, a euphonium player.

Back in Canada, many militia units had difficulty maintaining manpower in their bands as many of the men volunteered to serve overseas. The Governor General's Foot Guard Band did not face this issue as many of its members were too old to serve or were civil servants working in Ottawa.

In 1916, Camp Borden was formed near Barrie, Ontario. Forty thousand men were stationed at Camp Borden, living under canvas. At night the sounds of regimental marches could be heard throughout the camp. In August of 1916, the first tattoo was held at Camp Borden. With the approach of nightfall, the bands of each regiment gathered by torchlight and at the appointed time marched into position playing their regimental march. As each new band approached the formation area, the bands already in position took up the marching band's march. In all, 28 bands formed up on parade and they played "O Canada" and "We'll Never Let the Old Flag Fall".

Bands like the RCGA Band were kept busy to help foster the spirit of loyalty and patriotism by performing for crowds, playing for departing soldiers, and partaking in parades in support of the war.

In 1916, Newfoundland, which was not part of Canada, was urged to form a band attached to its regiment. Through the work of bandmaster L. L. Worthington, who later received the Royal Victorian Order, the band gained great notoriety. In 1917, the Newfoundland Regimental Band was invited to London, England, in celebration of Newfoundland Week.

Canadian military bands played an active role in encouraging patriotism and morale during the First World War.

Period of Military Band History

Between World Wars (1918–1939)

After the First World War, funding for military activities was greatly reduced. Not only did this affect the size of the Canadian Forces, but also limited the size of bands that were attached to each unit. The bandmasters and officers of each unit had to decide how to maintain the manpower and instrumentation of each band. Some of the suggestions were to send bandmasters to England to recruit or to allow military musicians to be assigned other duties to try and alleviate the shortage of manpower through the forces.

The shortage of manpower in the military bands was especially felt in 1919, when the Prince of Wales visited Canada. The Royal Canadian Horse Artillery (RCHA) Band was requested to play for the arrival of the Prince, but a lack of membership in the band put the ceremony in jeopardy.

1919 was also the year the Royal Canadian Regiment (RCR) returned to Canada from overseas. The band, under the direction of bandmaster Michael Ryan, was originally posted to Halifax. Bandmaster Ryan tried to recruit musicians from England, but was denied because the Canadian Government would have to pay relocation expenses. It was not until after the band was posted to London, Ontario and Bandmaster Ryan convinced the regiment's canteen to grant \$500 to the band, to help pay for relocation costs of musicians from England, that the band began to increase in size. This allowed the RCR Band to partake in important ceremonies such as the dedication of the Cross of Sacrifice, at the Arlington National Cemetery, in recognition of American soldiers who served with Canadian forces during the Great War.

Restructuring also occurred with many military units. For example, the Royal Canadian Garrison Artillery was restructured to form the Royal 22^e Regiment (R22R), creating the "Van Doos" band. The Royal 22^e Regiment is one of the few regiments to have its name published in French (that is why it is not the Royal 22nd Regiment). The Regimental Band of the R22R was the last Permanent Force band created after World War I. The R22R Band quickly gained notoriety in Quebec and the rest of Canada through performances, concerts and radio broadcasts. The band played for President Franklin Roosevelt in 1936 and in 1937 represented Canada at the coronation of King George VI, in London, England.

Many of the militia and permanent force bands played key roles in many public performances and ceremonies. The Royal Regiment Band won the Dominion Championship for Class A Bands at the Canadian National Exhibition (CNE) and played for the opening of Maple Leaf Gardens. The Governor General's Foot Guard (GGFG) Band played for the introduction of the National Hockey League in New York and the dedication of the National War Memorial.

Military bands, during this time, helped maintain the patriotism created during the Great War.

Period of Military Band History

World War II (1939–1945)

With the outbreak of World War II in 1939, many bandsmen were moved into the fighting units of the Canadian Permanent Forces. Permanent Force regiments and militias were not originally authorized to send bands overseas; however, Highland regiments were authorized to send six pipers. This changed when the important part bands played in creating and maintaining morale was realized.

Until this time, the military band was strictly an army idea. With the start of World War II, the Royal Canadian Air Force and the Royal Canadian Navy began plans to start military bands. This impacted the success of the army bands, because now there was competition for the musicians of the forces. Greater difficulties were created when the air force and the navy offered a higher daily rate of pay for musician members: \$1.85 per day in the navy and \$1.55 per day in the air force, as opposed to \$1.30 per day in the army. The army later added an additional \$0.25 per day for musician members.

1939 saw the creation of the first naval band. The Stadacona band was attached to HMCS STADACONA in Halifax. The band was started by Alfred Zeally who later came to be known as the Father of Canadian Navy Bands because he went on to train and develop 15 naval bands across Canada. In 1942, the Royal Canadian Navy School of Music was formed at HMCS YORK. The school was a place of transition for semi-professional and professional musicians who did not need to learn how to play, necessarily, but needed to learn how to be a member of the Royal Canadian Navy. The school was also used to train future bandmasters. In 1940, the HMCS NADEN Band was formed in Esquimalt, British Columbia.

In 1939, during the visit of King George VI and Queen Elizabeth, a special grant was used to purchase brass and reed instruments for the formation of a band at Royal Canadian Air Force (RCAF) Station Trenton. The band was a volunteer band. Members of the RCAF band were classified as standard general duty and were required to be employed at the station in general duties with the exceptions of two two-hour practice periods a week. In 1941, the RCAF Central Band was created in RCAF Station Rockcliffe near Ottawa. The RCAF Central Band was the first full-time air force band.

In 1940, the Chief of General Staff, Lieutenant General A. G. L. McNaughton, authorized the creation of bands to serve overseas. There was difficulty in completing this task, not only because many military members preferred to serve in a fighting capacity, but also due to a lack of bandmasters. Eventually, three artillery bands were formed: the No. 1 Canadian Infantry Band, the Royal Canadian Artillery (Overseas) Band, and the Royal Canadian Army Service Corps Band. The musicians who were playing in the overseas bands were very highly trained and proficient on a variety of instruments; because of this, many of the bands formed dance bands, which were very popular. By 1944, there were 10 full-time bands serving overseas, and 33 full-time bands serving in Canada.

In 1941, the position of Inspector of Bands for Canada was created. Major Frank Coleman was responsible for developing and standardizing the musical requirements for the trade and introduced the bandsmen badge to the uniform.

As the units serving overseas were moved to the frontlines, several of the bands moved with them. Military bandsmen were put to work assisting with administration and helping out at the hospitals. The bands still maintained a very active performance schedule, playing for church parades, dances, and concerts.

Permanent Force and militia bands at home in Canada were also very active during this time. The bands were used to increase morale and patriotism. Bands like the Princess Patricia's Canadian Light Infantry (PPCLI) Band toured across Canada performing many concerts and parades. In 1943, under the direction of Bandmaster Nadia Svarich, the Canadian Women's Army Corps (CWAC) Band was formed. The band, made up entirely of women, toured across Canada performing a number of concerts. In 1945, the band was posted overseas and played concerts in Belgium and Holland.

After Victory Europe (VE) Day in 1945, most Canadian units were disbanded, including their bands. The hundreds of musicians who served overseas looked back at their service with great pride and felt they did great service for their country and fellow soldiers.

Period of Military Band History

1946–1997

The period following World War II was a period of transition for the Canadian military and the military bands associated with it. Post-war, the navy and the air force did not have a problem retaining musicians as the army did. The lure of the sea and an affinity for the ceremonial aspects of the navy meant that there were always musicians willing to serve; and the air force attracted many musicians because famous musicians from the war-time bands elected to stay on as bandmasters.

The army made great strides to fill vacancies within its bands when, in 1952, a deal was struck with the government of The Netherlands to allow Dutch musicians to emigrate to Canada. It is rumoured that when Canada withdrew from the Netherlands, handing over much of its equipment and supplies, the Dutch defense minister asked what Canada wanted in return; the reply was, "Musicians." From 1952–1967, two-hundred fifty Dutch musicians joined Canadian military bands.

At the point of the unification of Canada's military into one force (Canadian Forces), there were 17 military bands in Canada, including three naval bands, twelve army bands, and two air force bands. In total, over 1000 musicians were employed by the Canadian Forces.

Navy Bands

The three naval bands were established at HMCS STADACONA in Halifax, HMCS NADEN in Victoria, and HMCS CORNWALLIS in Cornwallis. The Stadacona Band was very active, performing for many Royal Canadian Navy (RCN) shows in Halifax and area. In addition to this, the Stadacona Band provided ship's bands to the HMCS WARRIOR, HMCS MAGNIFICENT, and HMCS BONAVENTURE, Canada's aircraft carriers.

The Cornwallis Band performed for the naval reserve community and also provided support for the training of naval and forces troops trained at HMCS CORNWALLIS.

The Naden Band served the west coast of Canada and provided support for the training of naval troops. In 1954, the band was featured as part of the British Empire Games in Vancouver and in 1955, played for the half-time show of the Grey Cup football game.

Army Bands

There were twelve army bands active during the early part of this period which include The Royal Canadian Horse Artillery (RCHA) Band—one of the longest running bands, The Royal Canadian Artillery (RCA) Band—toured throughout the world representing Canada, The Royal Canadian Dragoons (RCD) Band, The Lord Strathcona's Horse (LSH) Band—formed using members of the Princess Patricia's Canadian Light Infantry (PPCLI) Band, The Royal Canadian Engineers (RCE) Band—played a large role in the development of music in British Columbia, The Royal Canadian Corps of Signals (RCCS) Band—participated in ceremonies honouring Queen Elizabeth's coronation in 1953, The Royal Canadian Ordinance Corps (RCOC) Band, The Black Watch (Royal Highland Regiment)—the most consistent band during this time, only losing eight members from 1954–1968, The Canadian Guards Band, The Royal 22^e Regiment (R22R) Band, and The Royal Canadian Regiment (RCR) Band—played on Omaha Beach to commemorate the tenth anniversary of D-Day.

Air Force Bands

The Royal Canadian Air Force (RCAF) Training Command Band started off as the Northwest Air Command Band, later becoming the Tactical Air Group Band before gaining the RCAF Training Command Band name. The RCAF is famous for making tours to parts of the country where other bands would not go, like Whitehorse, Yellowknife, and Fort Churchill.

The Central Band of the RCAF was formed in 1940. The Central Band toured throughout the Maritimes, central Canada, the United States and overseas.

In celebration of the centennial of Canada, a massive demonstration that would link the success of the country to the military was coordinated. A massive tattoo that would showcase most of the military bands of Canada was planned. The first performance of the Tattoo occurred on March 31, 1967, in Peterborough, Ontario. The tour started on April 8 and stopped at thirty-seven communities as an indoor show. On May 25, in Victoria, BC, the first outdoor show was held; in total, over 1000 musicians performed as part of the outdoor show.

After the unification of the Canadian Forces, in 1968, the number of military bands was greatly reduced; the end of the three service concept of the Canadian military lead to the disbandment of 17 bands, leaving 9 remaining. Women were integrated into the music branch in 1971. The great showcase of the CF Tattoo of 1967 was no longer possible though the navy did celebrate its 75th Anniversary with a cross-Canada tour. The longest standing military band exhibition is the Halifax Tattoo.

Period of Military Band History

Today (1997–Present)

Currently, there are six full-time regular force bands within the Canadian Forces. Each element of the forces is represented by two bands. These bands are spread across Canada.

Stadacona Band of Maritime Forces Atlantic

The Stadacona Band's 35 musicians can be found performing on a parade square, in a concert hall, at the dockyard welcoming naval vessels or performing for Maritime charitable organizations to support their campaigns. Over the past 68 years, the band's performances have been enjoyed by the Royal Family, the Prime Minister, since 1940, military officials and the Canadian public. Whenever possible, the Stadacona Band makes its resources available to support other units of the military, thus fulfilling their mandate to "provide musical support, fostering high morale, esprit de corps, and thus operational effectiveness."

Naden Band of Maritime Forces Pacific

The Naden Band has been part of naval tradition on the West Coast since 1940 and is based out of Victoria, British Columbia. Formed during World War II, the Naden Band kept up both civilian and military morale with concerts, dances and hundreds of radio broadcasts, and played for base ceremonies, monthly church parades and public parades through the streets of Victoria and Vancouver. The band also assisted the government in raising money for the war effort through countless War Bond Drives in Western Canada. The band has represented the Navy throughout Canada at events such as the Beating Retreat Ceremonies in Ottawa, the International Military Band Festival in Quebec City and the Memorial Cup in Kelowna, BC.

The Royal Canadian Artillery Band

The Royal Canadian Artillery Band traces its roots to Quebec City, but is now based out of Edmonton Alberta. In 1879, the "B" Battery band of the Royal Canadian Artillery became the first permanent military band based in Canada. This band, composed of many professionally trained musicians from England and France, has been re-formed three times—1947, 1968, and 1994. Active in both World Wars and the Korean conflict, the band has seen service in many parts of the world. In 1994–95, the band participated in the "Canada Remembers" program, which commemorated Canada's contribution to World War II. This took the band to Asia, England, Holland and Belgium.

The Band of the Royal 22^e Regiment

Royal 22^e Regiment Band is the regimental band of the 'Van Doos'. It was formed in Quebec City in 1922 from the 20 members of the former Royal Canadian Garrison Artillery Band and employed the same director, Capt Charles O'Neill.

During World War II the ensemble gave concerts primarily to encourage recruiting. It played during the Korean conflict, 1950–1953, and received medals from South Korea and the United Nations. Concerts under the stars at the Citadel, Quebec City, began in 1961 and became a tradition that survived until 1990.

The Central Band

The first Royal Canadian Air Force Band was organized in 1939 at RCAF Station Trenton to perform for the Royal Visit of King George VI. The station band in Trenton was relocated to RCAF Station Rockliffe (Ottawa) and was named the Central Band of the RCAF. The primary purpose of this band was to stimulate recruiting, to bolster and maintain morale in the service and to aid in basic training of the RCAF. Over the past decades, the bands have gone through many changes such as unification in 1966 and restructuring to suit defence budgets. The Central Band is based out of Ottawa, Ontario.

The Air Command Band

In 1946, Carl Friberg, a wartime bandmaster, was invited to form a professional band for the Royal Canadian Air Force No. 2 Training Command. This thirty-piece band was operational by the next year and was soon transferred to Edmonton as the North West Air Command Band. The group's first high profile engagement was to accompany Viscount Alexander, the Governor General, on his 1948 tour of Western Canada.

Air Command Band was formed in 1975, with an establishment of 35 musicians based out of Winnipeg, Manitoba. With the re-organization of the Canadian Forces Band Branch in 1994, the band was increased to 45. The focus is now on small ensembles, including a show band, a small wind group, a brass group, and several other pop-music ensembles. Additionally, a new pipes and drums section has been added to the unit.

Reserve Force Bands

In addition to the six regular force bands, there are many reserve force bands across Canada. The reserve force bands are the only place where musicians in the Canadian Forces can receive training. Reserve force bands play an important role in local music scenes and are active fundraisers for non-profit organizations. One of the most famous reserve force bands is the Band of the Ceremonial Guard, which is only active during the summer and plays for the changing of the guard for Parliament Hill.

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Military Band History Worksheet

PERIOD OF MILITARY BAND HISTORY: _____

Name: _____

Date: _____

Part A

On your own (2 minutes)

1. Read the information sheet on your own. As you are reading, do the following:
 - a. highlight the information you believe to be essential to the presentation you will be making to your jigsaw team; and
 - b. underline in pencil the information that might be nice to present but you would like to wait to discuss it with your expert team before you decide.

With your expert team (8 minutes)

2. Read the history aloud. You may do this by selecting one person to read it in its entirety or each member may take turns.
3. Using the information each team member has highlighted and underlined as a starting point, discuss the information that your team feels is important enough to be presented to your jigsaw teams. Consider the following questions to help guide your discussion:
 - a. Is it essential information or is it supporting information?
 - b. Is it interesting?
 - c. Is there a connection to what you have learned on this course?
 - d. Does the information mean the same thing to all team members?
 - e. What impact does the information have on team members?

Select a team member to write down questions or unresolved issues that the team has while the discussion is taking place. These may be discussed with your instructor as time allows.

4. Use the chart on the back of this page to record the decisions made by your team as to what is to be presented to your jigsaw teams.
5. When the team's charts are complete, use the remaining time to practice how you will present your information.

Information to Present	Information to Present if Time Allows

Part B

With your jigsaw team (15 minutes)

6. Take turns with your team members presenting the information about your period of military band history. Ensure that you are actively listening during the presentations made by other team members.
7. During other team members' presentations, complete the chart on the following page. By the end of each presentation you should have written two things that you found interesting or noteworthy and one question that you have, based on what was presented. Be prepared to discuss what you have learned following the presentations.

During the presentations made by your team members, complete the following charts where:



Indicates something you heard in the presentation that you found to be interesting or significant.



Indicates a question you have based on the information you heard in the presentation.

Period of Military Band History:	Presented by:
	
	
	

Period of Military Band History:	Presented by:
	
	
	

Period of Military Band History:	Presented by:
	
	
	

Period of Military Band History:	Presented by:
	
	
	

Period of Military Band History:	Presented by:
	
	
	

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