



COMMON TRAINING
MILITARY BAND – BASIC MUSICIAN COURSE
INSTRUCTIONAL GUIDE



SECTION 1

EO S015.01 – IDENTIFY ELEMENTS OF PITCH

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-904/PG-001, 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.

Prepare the music theory game for TPs 3 and 4.

PRE-LESSON ASSIGNMENT

Cut out game pieces from [Annex A](#) for TPs 3 and 4.

APPROACH

An interactive lecture was chosen for this lesson to present elements of pitch.

INTRODUCTION

REVIEW

N/A.

OBJECTIVES

By the end of this lesson the cadet shall have identified the elements of pitch.

IMPORTANCE

It is important for cadets to know the elements of pitch because it allows the cadets to read music which is the foundation to all practical music training activities.

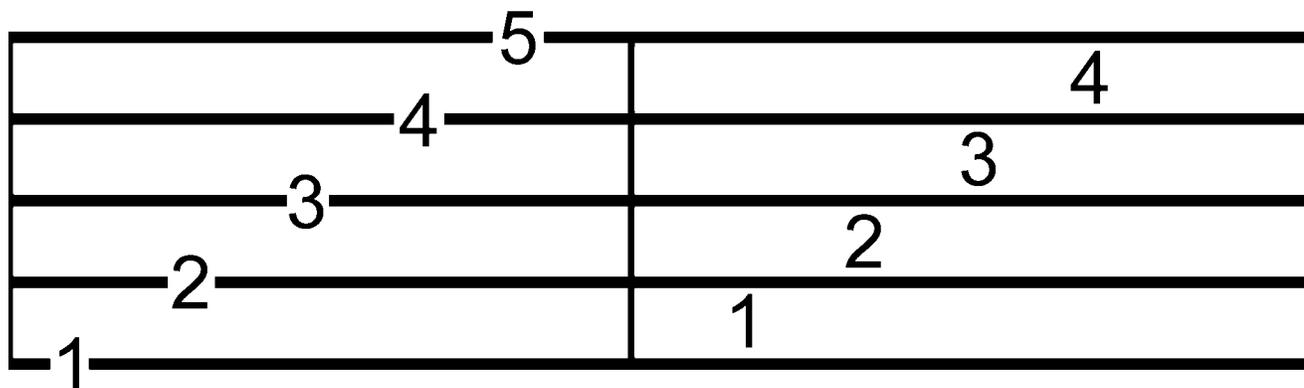
Teaching Point 1**Describe Staves**

Time: 5 min

Method: Interactive Lecture

STRUCTURE

Staves are simply a set of parallel lines. Originally staves were many, many lines, and were reduced for ease of reading the music. The system that is used today is a staff made of five lines and four spaces.



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Figure 2-1-1 Staff

NUMBERING OF LINES AND SPACES

To number the lines, start at the bottom and number them one through five. Do the same with the spaces, starting with the first space above line one; number the spaces one through four.



To help remember the staff use your hand. Hold your hand out with the palm facing you; notice that your thumb and fingers make the five lines of a staff and the spaces are in between.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS**

- Q1. Why were the original staves reduced to present day form?
- Q2. How many lines make a staff?
- Q3. How many spaces make a staff?

ANTICIPATED ANSWERS

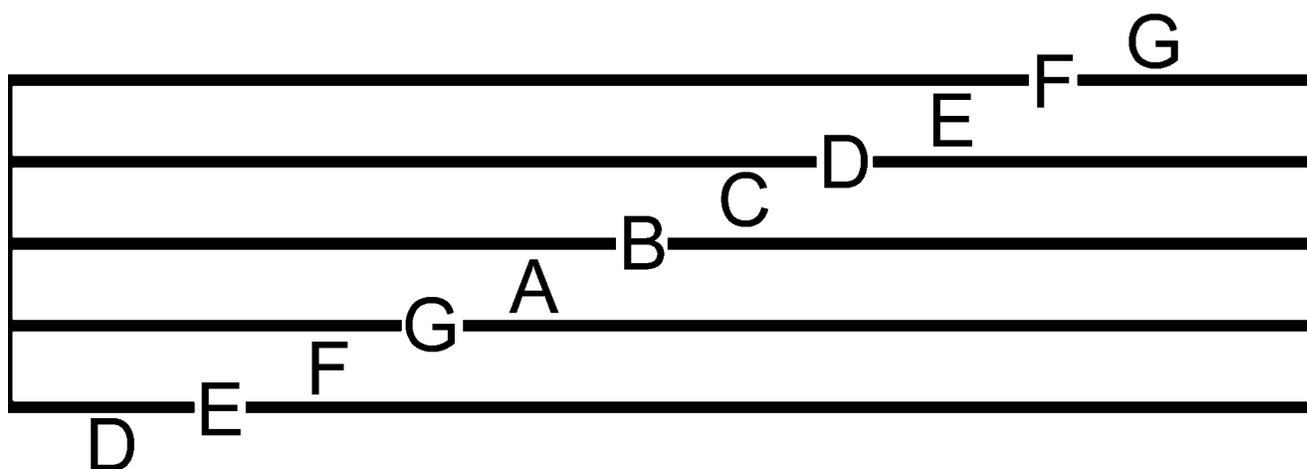
- A1. For ease of reading the music.
- A2. Five.
- A3. Four.

Teaching Point 2**Describe the Musical Alphabet**

Time: 5 min

Method: Interactive Lecture

Numbering the lines and spaces identifies the different parts of the staff, but can become confusing when talking about a piece of music. There would be a lot of repeating, saying things like “the first note is on the first line, the second note is on the first space, and the third note is on the first line again”. To make things easier, musicians use the musical alphabet. The first seven letters of the alphabet are used, continuously repeating after the seventh letter. For example: ABCDEFGABC. This pattern repeats itself, both forward and backwards. When using the musical alphabet alternate between lines and spaces. If the space is ‘A’, then the line above the space is ‘B’, while the line below the space is ‘G’.



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Figure 2-1-2 Musical Alphabet

CONFIRMATION OF TEACHING POINT 2

QUESTIONS

- Q1. How many letters are in the musical alphabet?
 Q2. What letters are they?

ANTICIPATED ANSWERS

- A1. Seven.
 A2. A, B, C, D, E, F, and G.

Teaching Point 3**Describe the Treble Clef**

Time: 25 min

Method: Interactive Lecture

TREBLE CLEF**Alternate Name**

The treble clef, also known as the G clef as it was originally written as a fancy capital G and it curls around the second line. It crosses the second line four times to fix this line as the G above middle C.



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Figure 2-1-3 Treble Clef

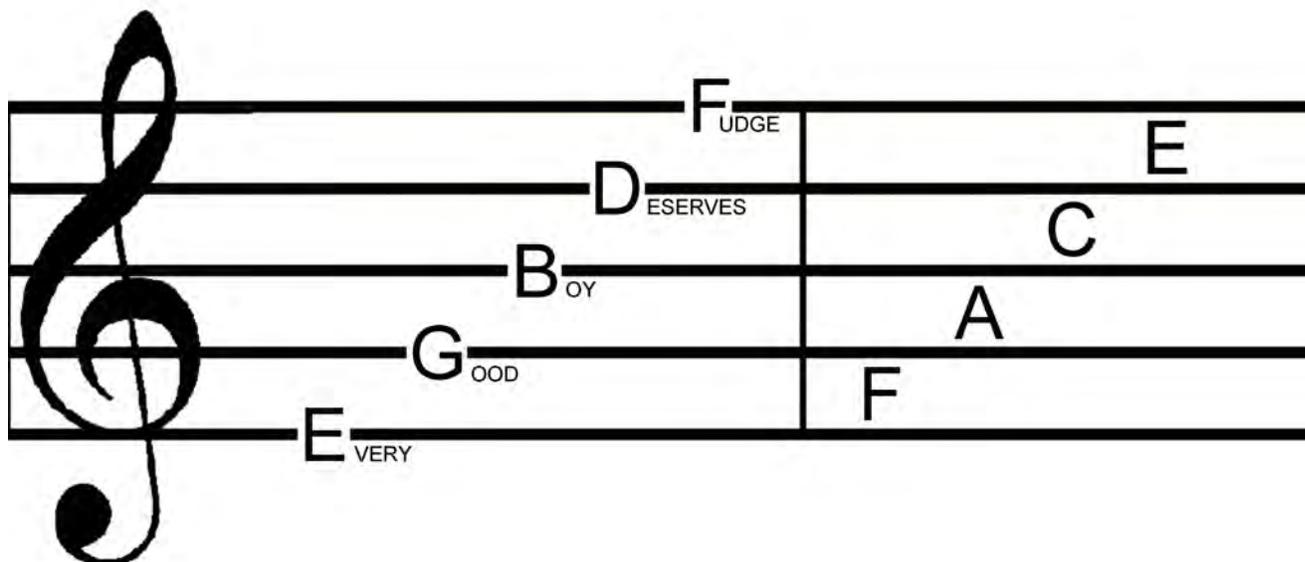
Shape and Location on the Staff

The treble clef curls around the second line. The bottom of the body sits on, but not over, the first line, the top of the treble clef extends above top line, and then comes back down with the tail extending below the first line.

Names of Lines and Spaces

As mentioned, the lines and spaces have letter names associated with them. The first line is E, while the first space is F. Use the musical alphabet, remembering to go back to A after G, to name the rest of the lines and spaces.

The lines of the treble clef are E, G, B, D, and F. There are sayings that can be used to help remember the order of the lines in the treble clef. Two of the sayings are "Every **G**ood **B**oy **D**eserves **F**udge", and "Empty **G**arbage **B**efore **D**ad **F**lips". There are many others that can be used.



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Figure 2-1-4 Treble Clef Lines and Spaces

The spaces of the treble clef are F, A, C, and E. To remember the order of the spaces in the treble clef spell **FACE**, or use the saying "Fat Albert Catches Elephants".

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of the game is for the cadet to identify the notes on the of the treble clef.

RESOURCES

- Whiteboard/chalkboard, and
- Game pieces (located at [Annex A](#)).

ACTIVITY LAYOUT

N/A.

ACTIVITY INSTRUCTIONS

1. Draw a staff on the whiteboard/chalkboard, and place the game pieces in a container.
2. Divide the cadets into two groups.
3. Determine which group will go first.
4. Have a cadet from Group One select a game piece out of the container and place it on the staff. If the piece is placed correctly, then that group receives a point. If the piece is placed incorrectly then the piece is placed back in the container.

5. Have a cadet from Group Two select a game piece and place the piece on the staff. If the piece is placed correctly, then that group receives a point. If the piece is placed incorrectly then the piece is placed back in the container.
6. Repeat steps 4 and 5 until all the pieces are placed correctly on the staff.
7. The team with the most points at the end of the game is the winner.

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 3

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

Teaching Point 4

Time: 25 min

Describe the Bass Clef

Method: Interactive Lecture

BASS CLEF

Alternate Name

The bass clef is also known as the F clef as it was originally an old form of the letter F. The two dots on either side of the fourth line fixes the line as the F below middle C.



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Figure 2-1-5 Bass Clef

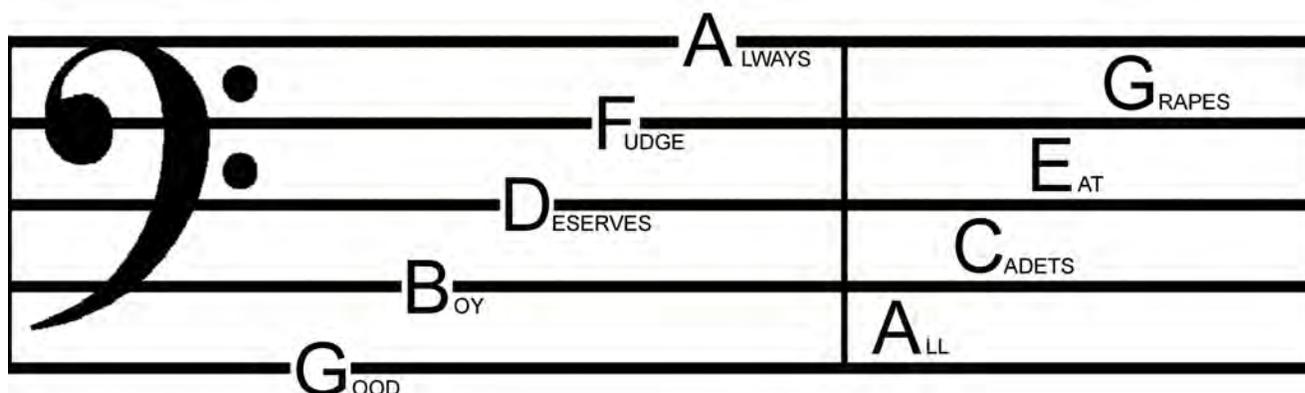
Shape and Location on the Staff

The bass clef curls around the fourth line. The bass clef looks similar to a backwards 'C'. The top touches, but does not cross, the fifth line, the bottom extends just below second line. The two dots are directly to the right, one above and one below the fourth line.

Names of Lines and Spaces

Like the treble clef, the lines and spaces have letter names associated with them. The note names however, are not the same as the treble clef. The first line is G, while the first space is A. Use the musical alphabet, remembering to go back to A after G, to name the rest of the lines and spaces.

The lines of the bass clef are G, B, D, F, and A. There are a few sayings that can be used to help you remember the order of the lines in the bass clef, such as “**G**ood **B**oy **D**eserves **F**udge **A**lways”. There are many others that can be used or created.



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Figure 2-1-6 Lines and Spaces of the Bass Clef

The spaces of the bass clef are A, C, E, and G. There are also a few sayings that can be used to help you remember the order of the spaces in the bass clef, such as “**A**ll **C**adets **E**at **G**rapes”. There are many others that can be used or created.

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of the game is for the cadet to identify the notes on the bass clef.

RESOURCES

- Whiteboard/chalkboard, and
- Game pieces (located at [Annex A](#)).

ACTIVITY LAYOUT

N/A.

ACTIVITY INSTRUCTIONS

1. Draw a staff on the whiteboard/chalkboard, and place the game pieces in a container.
2. Divide the cadets into two groups.
3. Determine which group will go first.
4. Have a cadet from Group One select a game piece and place the piece on the staff. If the piece is placed correctly, then that group receives a point. If the piece is placed incorrectly then the piece is placed back in the container.

5. Have a cadet from Group Two select a game piece and place the piece on the staff. If the piece is placed correctly, then that group receives a point. If the piece is placed incorrectly then the piece is placed back in the container.
6. Repeat steps 4 and 5 until all the pieces are placed correctly on the staff.
7. The team with the most points at the end of the game is the winner.

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 4

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

Teaching Point 5

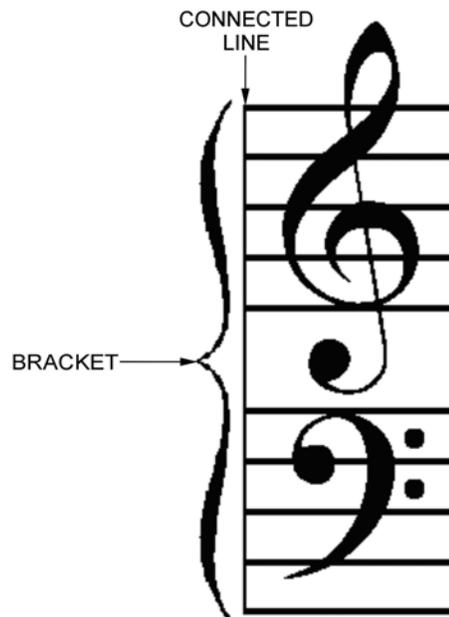
Describe the Relationship Between the Treble Clef and Bass Clef

Time: 10 min

Method: Interactive Lecture

THE GRAND STAFF

The treble clef and bass clef, while different, are connected. If the two clefs are drawn with the treble clef above the bass clef, and the musical alphabet was continued from the bass clef, it would be evident that there are three letter names between the top line of the bass clef and the first line of the treble clef. The note that is found in the middle between the two clefs is C, also know as Middle C. Middle C is one line below the treble clef and one line above the treble clef.



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Figure 2-1-7 Grand Staff

If the treble clef and bass clef are connected by a bracket and a vertical line on the left-hand side they are referred to as the grand staff.

LEDGER LINES



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Figure 2-1-8 Ledger Lines

When the clefs are drawn separately the staff can be extended by drawing short, horizontal lines above or below the staff. The additional lines are called ledger lines. To determine the note name of the ledger continue the musical alphabet.



Remember, when naming notes on ledger lines to count the area between each line as a space the same as in the staff.

CONFIRMATION OF TEACHING POINT 5

QUESTIONS

- Q1. Which note is in the middle between the treble clef and bass clef?
- Q2. If the treble clef and bass clef are connected by a bracket and a vertical line, what are they referred to as?
- Q3. What is the note name one ledger line above the staff in the treble clef.

ANTICIPATED ANSWERS

- A1. Middle C.
- A2. The grand staff.
- A3. A.

END OF LESSON CONFIRMATION

QUESTIONS

- Q1. How many lines and spaces are there in a staff?
- Q2. What is the alternate name for the treble clef?

Q3. What is the alternate name for the bass clef?

ANTICIPATED ANSWERS

A1. Five lines and four spaces.

A2. The G clef.

A3. The F clef.

CONCLUSION

HOMEWORK/READING/PRACTICE

N/A.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 2.

CLOSING STATEMENT

This lesson is an introduction to musical theory. The information is the basis of the rest of the theory that will be used in all practical music training activities. The better you understand the information from today's lesson, the easier it will be for you to read music.

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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



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SECTION 2

EO S015.02 – RECOGNIZE RHYTHM

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-904/PG-001, 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 cut-outs of notes and rest, to include:

- one whole note/rest,
- two half notes/rests,
- four quarter notes/rests,
- eight eighth notes/rests,
- sixteen sixteenth notes/rests.

PRE-LESSON ASSIGNMENT

N/A.

APPROACH

An interactive lecture was chosen for TPs 1 and 3 to present basic rhythm.

An in-class activity was chosen for TPs 2 and 4 as it is an interactive way to provoke thought and stimulate interest among the cadets.

INTRODUCTION

REVIEW

N/A.

OBJECTIVES

By the end of this lesson the cadet shall have recognized simple time signatures, and note and rest values.

IMPORTANCE

It is important for cadets to understand rhythm and time signatures because they are the parts of music that create the beat of the music. The beat of the music is what gives motion to the music. It helps the cadets know when the left foot should be touching the ground when marching and helps when dancing.

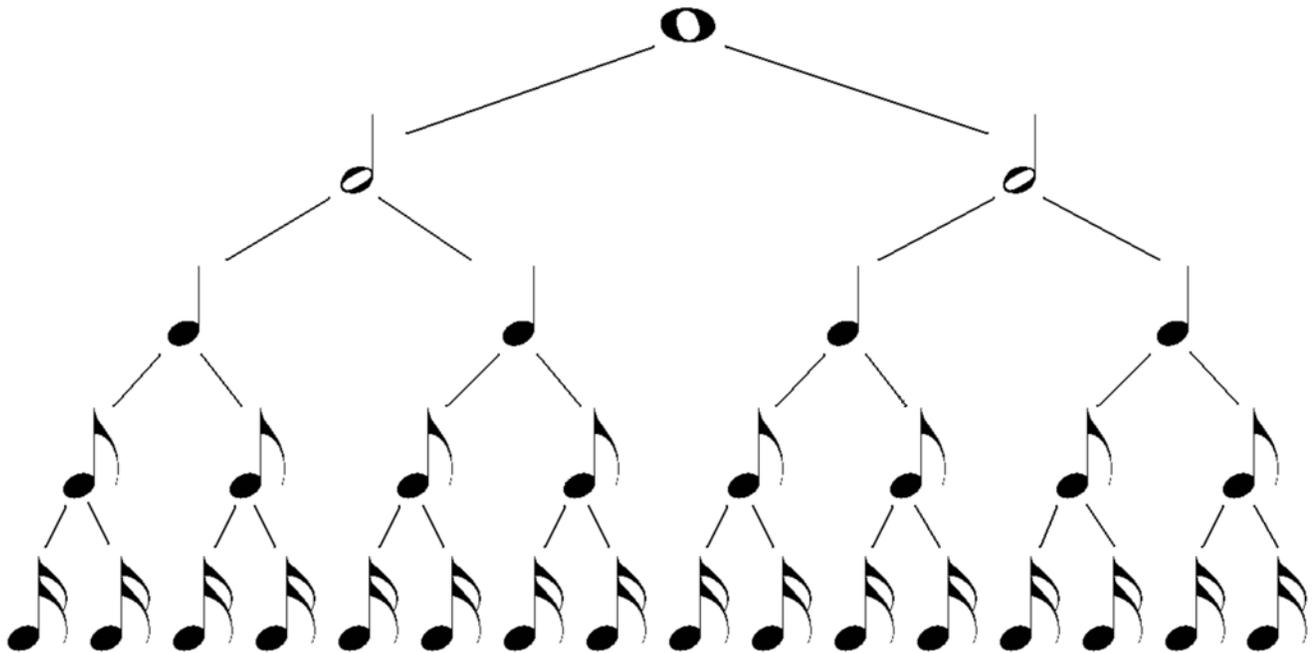
Teaching Point 1

Discuss Note Values

Time: 20 min

Method: Interactive Lecture

In music, the duration of sounds are written as notes of different shapes. The longest note value is the whole note. From here the values reduce by half. There are two half notes in a whole note, two quarter notes in a half note, two eighth notes in a quarter note, and two sixteenth notes in an eighth note.



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Figure 2-2-1 Note Value Tree



Discuss different combinations of note values (eg, eight sixteenth notes in a half note).



Using cut-outs of the notes, create a note value tree on a flip chart. It can be used in TP 2, and become a poster for the class wall.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS

- Q1. How many half notes are in a whole note?
Q2. How many sixteenth notes are in a half note?
Q3. Eight eighth notes are how many half notes?

ANTICIPATED ANSWERS

- A1. Two.
A2. Eight.
A3. Two.

Teaching Point 2**Conduct a Game on Rest Values**

Time: 15 min

Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is for the cadets to identify rest values by constructing a rest value tree.

RESOURCES

- Whiteboard/chalkboard,
- Activity pieces,
- Container, and
- Note value tree flip chart from TP 1.

ACTIVITY LAYOUT

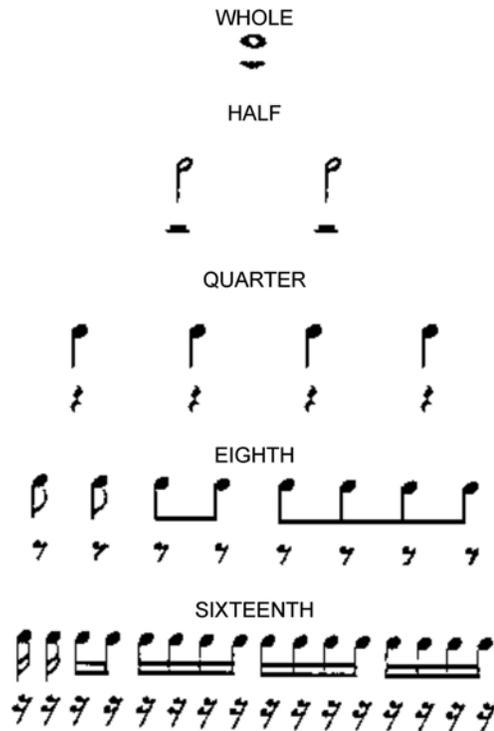
N/A.

ACTIVITY INSTRUCTIONS

1. Have each cadet pick an activity piece from the container and place it under the note of the same value.
2. Repeat until the rest value tree is complete.



Once the activity has been completed, the note and rest tree should look similar to the image below.



“Lesson Tutor”, by E. E. Schneider and J. Mikola, 2008, Elements of Music Notation: Note Values. Retrieved February 29, 2008, from <http://www.lesstutor.com/eesmusic4.html>

Figure 2-2-2 Note and Rest Value Tree

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS

- Q1. How many half rests are in a whole rest?
- Q2. How many sixteenth rests are in a quarter rest?
- Q3. How many quarter rests are in a whole rest?

ANTICIPATED ANSWERS

- A1. Two.
- A2. Four.
- A3. Four.

Teaching Point 3**Discuss Time Signatures**

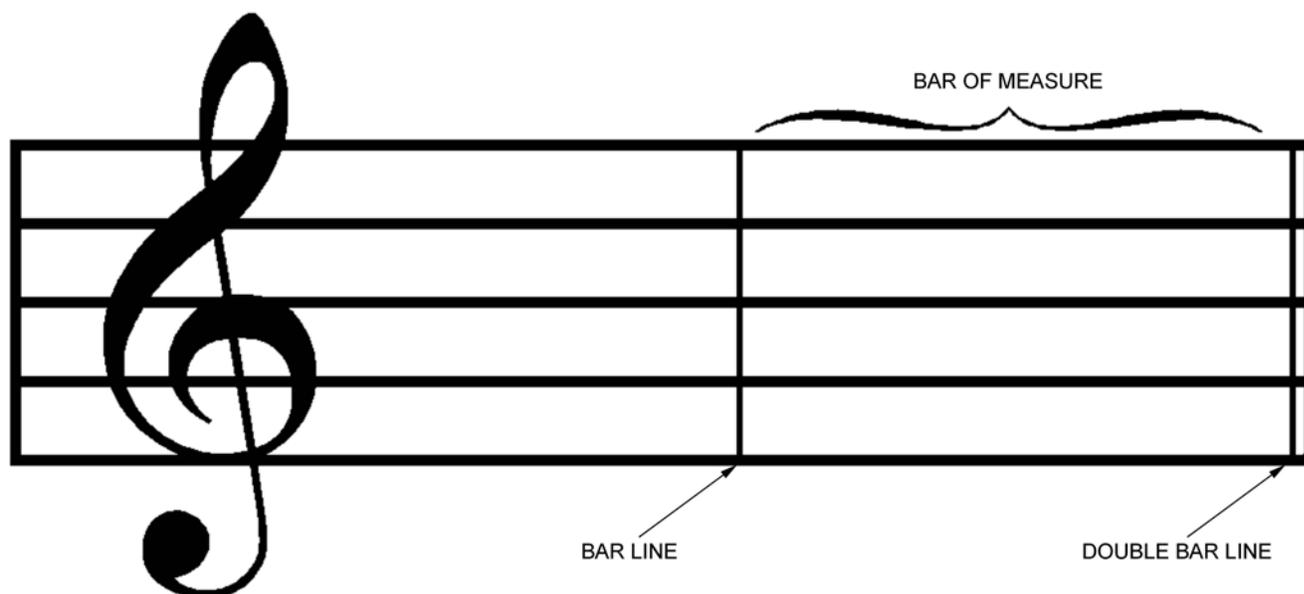
Time: 15 min

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 bar, or 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 the piece of music.



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Figure 2-2-3 Bar Lines and Measures

Meter (Time). Measuring music as beats with recurring accents.

Unless a change is indicated, the number of beats in each measure will remain the same throughout a piece of music. A time signature (which has two numbers, one above the other) is placed at the beginning of the music and indicates the number of beats.



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Figure 2-2-4 Time Signatures

The Function of the Upper Figure

The upper figure of the time signature indicates the number of beats in a measure. In simple time the upper figure is usually 2, 3, or 4.

The Function and Limits of the Lower Figure

The lower figure indicates what kind of note receives one beat. For Level Basic the time signatures that are covered are simple time. 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 most common time signature for Level Basic will have a 4 as the lower figure of the time signature, eg, 2/4, 3/4, or 4/4.



The lower figure will always be equal to a note value.

1 = whole note

2 = half note

4 = quarter note

8 = eighth note

16 = sixteenth note

CONFIRMATION OF TEACHING POINT 3

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. Where do you find the time signature in a piece of music?

ANTICIPATED ANSWERS

- A1. The number of beats in a bar.
- A2. A quarter note.
- A3. At the beginning.

Teaching Point 4

Discuss Strong and Weak Beats in Time Signatures

Time: 20 min

Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets understand the natural occurrence of strong and weak beats.

RESOURCES

Whiteboard/chalkboard.

ACTIVITY LAYOUT

N/A.

ACTIVITY INSTRUCTIONS**3/4 Time Signature**

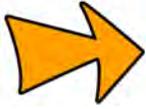
1. Write four bars of quarter notes on the board.
2. Count the beats aloud and have the cadets clap the rhythm, with beat one as the accent beat of each bar, for four bars.
3. Count the beats aloud and have the cadets clap the rhythm, with beat two as the accent beat of each bar, for four bars.
4. Count the beats aloud and have the cadets clap the rhythm, with beat three as the accent beat of each bar, for four bars.
5. Discuss how it felt when clapping on the weak beats (beats two and three) rather than the strong beat (beat one).
6. Discuss the beat pattern for 2/4 time (strong, weak, weak).

2/4 Time Signature

1. Write four bars of quarter notes on the board.
2. Count the beats aloud and have the cadets clap the rhythm, with beat one as the accent beat of each bar, for four bars.
3. Count the beats aloud and have the cadets clap the rhythm, with beat two as the accent beat of each bar, for four bars.
4. Discuss how it felt when clapping on the weak beat (beat two) rather than the strong beat (beat one).
5. Discuss the beat pattern for 2/4 time (strong, weak).

4/4 Time Signature

1. Write four bars of quarter notes on the board.
2. Count the beats aloud and have the cadets clap the rhythm, with beat one as the accent beat of each bar, for four bars.
3. Count the beats aloud and have the cadets clap the rhythm, with beat two as the accent beat of each bar, for four bars.
4. Count the beats aloud and have the cadets clap the rhythm, with beat three as the accent beat of each bar, for four bars.
5. Count the beats aloud and have the cadets clap the rhythm, with beat four as the accent beat of each bar, for four bars.
6. Discuss how it felt when clapping on the weak beats (beats two, three, and four) rather than the strong beat (beat one).
7. Discuss the beat pattern for 4/4 time (strong, weak, medium, weak).



Point out that when marching the strong beat is on the left foot and the weak beat is on the right foot. When performing drill the cadets will know if they are in step with the music.

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 4

QUESTIONS

- Q1. What is the beat pattern for 3/4?
- Q2. What is the beat pattern for 4/4?
- Q3. When marching, what foot is the weak beat on?

ANTICIPATED ANSWERS

- A1. Strong, weak, weak.
- A2. Strong, weak, medium, weak.
- A3. The right foot.

END OF LESSON CONFIRMATION

QUESTIONS

- Q1. How many sixteenth notes are in two half notes?
- Q2. What does the upper figure of the time signature indicate?
- Q3. When marching, the left foot is on which beat?

ANTICIPATED ANSWERS

- A1. 16.
- A2. The number of beats per measure.
- A3. The strong beat.

CONCLUSION

HOMEWORK/READING/PRACTICE

N/A.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 2.

CLOSING STATEMENT

This lesson is an introduction to rhythms. It is the basis for learning the more difficult rhythms that are used in practical music training activities. The beat pattern information is very useful when marching with a band.

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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

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SECTION 3

EO S015.03 – DEFINE MUSICAL 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-904/PG-001, 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

N/A.

APPROACH

An interactive lecture was chosen for this lesson to introduce musical symbols and terms.

INTRODUCTION

REVIEW

N/A.

OBJECTIVES

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

IMPORTANCE

It is important for cadets to know the meaning of musical terms and symbols to ensure they can play the music in the manner that the composer intended. The terms describe the musical phrasing, articulations, and techniques of the piece.

Teaching Point 1**Describe Dynamics**

Time: 15 min

Method: Interactive Lecture



When describing dynamics change the volume of your voice to correspond with the dynamic.

The volume at which the music is played is referred to as dynamics. The words that are used for the dynamics are referred to as musical terms.

Dynamics are used throughout a piece of music to direct the performer to express the intent of the composer. The dynamics contribute to the “mood” of the music. Think of a scary part of a movie with the music playing very softly (pianissimo). If that same piece of music was played at a loud volume (forte), then the section of the movie would not have the same effect.

Another example of how dynamics affect the music is how it energizes people. It could be played very loud (fortissimo), to get the group motivated. If the same piece of music was played at a soft dynamic (piano), the music would not have the same effect.

Pianissimo	<i>pp</i>	Very soft
Piano	<i>p</i>	Soft
Mezzo piano	<i>mp</i>	Moderately soft
Mezzo forte	<i>mf</i>	Moderately loud
Forte	<i>f</i>	Loud
Fortissimo	<i>ff</i>	Very Loud

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Figure 2-3-1 Dynamics Chart



Mention to the cadets that soft and quiet are the same thing when referring to dynamics.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS

- Q1. The volume at which music is played is referred to as what?
- Q2. What is the definition of mezzo forte?
- Q3. What is the abbreviation for pianissimo?

ANTICIPATED ANSWERS

- A1. Dynamics.
- A2. Moderately loud.
- A3. pp.

Teaching Point 2

**Describe Crescendo, Decrescendo (Diminuendo),
Fortepiano, and Sforzando**

Time: 10 min

Method: Interactive Lecture



When describing the variations in volume, use your voice to demonstrate the different terms.

DYNAMIC VARIATIONS

While the dynamics are a steady volume, there are musical terms that allow for variations in volume. These terms are placed throughout the music to provide effects and to create a smooth transition between dynamics.

Crescendo

Crescendo is when the music gradually becomes louder. Usually there are dynamic markings indicating the volume at the beginning and the end of the crescendo. If no dynamic markings are indicated then the increase in volume is one dynamic level.

Decrescendo (Diminuendo)

Decrescendo, or diminuendo, is when the music gradually becomes softer. Usually there will be dynamic markings indicating the volume at the beginning and the end of the crescendo. If no dynamic markings are indicated then the decrease in volume is one dynamic level.



Decrescendo and diminuendo both mean to gradually get softer, but diminuendo was in use before the term crescendo. When crescendo started to be used, the opposite — decrescendo, was introduced. This is why two musical terms that have the same definition.

Fortepiano

Fortepiano is when the music gets loud and then immediately soft. For example, when thunder cracks, it is loud and then immediately soft and rumbles for a few seconds.

Sforzando

Sforzando, means a sudden loudness. Sforzando effects a single note.

Term	Written	Graphic	Definition
Crescendo	cresc.		Gradually get louder
Decrescendo	decresc.		Gradually get softer
Diminuendo	dim. or dimin.		Gradually get softer
Fortepiano	<i>fp</i>		Loud, then immediately soft
Sforzando	<i>sf</i> or <i>sfz</i>		Sudden loudness

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Figure 2-3-2 Volume Variations Chart

CONFIRMATION OF TEACHING POINT 2

QUESTIONS

- Q1. What is the definition of crescendo?
- Q2. What term means a sudden loudness?
- Q3. What is the abbreviation for fortepiano?

ANTICIPATED ANSWERS

- A1. Gradually get louder.
- A2. Sforzando.
- A3. fp.

Teaching Point 3

**Describe Repeat Signs, Da Capo (D.C.), Dal Segno (D.S.),
Coda, and Fine**

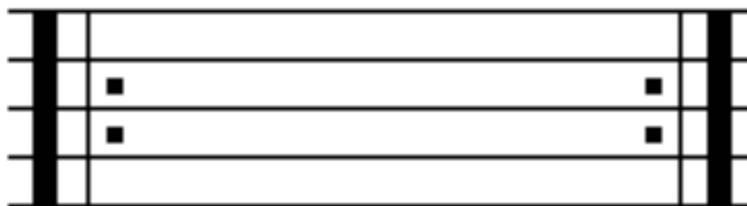
Time: 10 min

Method: Interactive Lecture

In music there are terms and symbols that navigate musicians through the music. These terms and symbols help form the road map though the music.

REPEAT SIGNS

Repeat signs are double bar lines: one thick and one thin, with two dots. There is one dot in the second space of the staff and one in the third space. If the dots are right of the bar line, it indicates the start of a section and the point to repeat back to when the next repeat sign is reached. If the dots are to the left of the double bar line it indicates the end of the section to be repeated. If there is not a repeat sign indicating the beginning of a section, then go back to the beginning of the piece.



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Figure 2-3-3 Repeat Sign

D.C.

D.C. means from the beginning. When this term is used in a piece of music it means to play from the beginning.

D.S.

D.S. means from the sign. When this term is used in a piece of music it means to play from the sign. The sign looks like a slanted “S” with a percentage sign going through it. The sign will be located above the staff at the beginning of the measure.

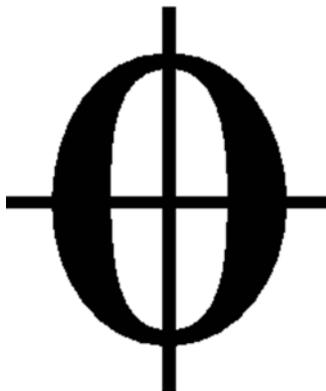


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Figure 2-3-4 D.S. Sign

CODA

The coda is an addition to the standard form or design of the music, and occurs after the main structure of a piece or melody has been completed. The coda is often written below the main body of the piece. The sign for the coda looks like a zero with a vertical and a horizontal line crossing in the middle of it.



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Figure 2-3-5 Coda Sign

FINE

Fine means the end. This is often used with “al”, forming the term “al fine”, which is used in combination with D.S. and D.C. The term “al fine” indicates to play to the place marked “fine.”

While the term “fine” is used on it’s own to indicate the end of a piece, it is also used in the term “D.S. al fine” which indicates to repeat from the sign and play until “fine” is reached. The term “al fine” is also used in “D.C. al fine”, which indicates to return to the beginning of the piece and play until “fine” is reached.

The term “al fine” can be replaced with the term “al coda”, which would indicate to play until the term “to coda” or the coda sign, and then play the coda.

CONFIRMATION OF TEACHING POINT 3

QUESTIONS

- Q1. What is the definition of fine?
- Q2. What term means from the beginning?
- Q3. Describe what repeat signs look like.

ANTICIPATED ANSWERS

- A1. The end of the piece.
- A2. D.C.
- A3. Repeat signs are double bar lines: one thick and one thin, with two dots. There is one dot in the second space of the staff and one in the third space.

END OF LESSON CONFIRMATION

QUESTIONS

- Q1. What is the definition of mezzo piano?
- Q2. What is the definition of diminuendo?
- Q3. What is the definition of D.S.?

ANTICIPATED ANSWERS

- A1. Moderately soft.
A2. Gradually get softer.
A3. From the sign.

CONCLUSION

HOMEWORK/READING/PRACTICE

Study the terms and symbols taught, as they are in the music covered throughout this course.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 2.

CLOSING STATEMENT

Terms and symbols help form the road map to guide a musician through music. They are what composers use to let the performers know the volume and direction they intend. Without these terms the performer may play the piece completely different than what was intended, greatly changing the effect of the piece.

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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

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COMMON TRAINING
MILITARY BAND – BASIC MUSICIAN COURSE
INSTRUCTIONAL GUIDE



SECTION 4

EO S015.04 – ANALYZE SHEET 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-904/PG-001, 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 game board located at [Annex C](#) (one per four cadets).

Bring dice for the game (one die per game board).

Photocopy the sheet music located at [Annex D](#) for each cadet.

PRE-LESSON ASSIGNMENT

Bring a small item as a game piece (eg, a coin or a lucky charm).

APPROACH

A game was chosen for TP 1 as it is a fun and challenging way to introduce analyzing sheet music and practice the skills taught in the lesson.

A practical activity was chosen for TP 2 as it is an interactive way to allow the cadets to analyze sheet music.

INTRODUCTION

REVIEW

The review for this lesson will be from EO S015.03 (Define Musical Symbols and Terms, [Section 3](#)), to include:

- dynamics,
- crescendo,
- decrescendo (diminuendo),
- fortepiano,
- sforzando (sforzato),

- repeat signs,
- da capo (D.C.),
- dal segno (D.S.),
- coda, and
- fine.

OBJECTIVES

By the end of this lesson the cadet shall have analyzed sheet music using musical terms and symbols.

IMPORTANCE

It is important for cadets to be able to analyze sheet music by looking for the terms and symbols to ensure they understand how to play the music in the manner that the composer intended.

Teaching Point 1

Conduct a Game to Describe the Functions of Repeat Signs, D.C., D.S., Coda, and Fine

Time: 25 min

Method: Game

ACTIVITY

OBJECTIVE

The objective of this activity is for the cadets to practice following musical terms and symbols.

RESOURCES

- Game instructions located at [Annex B](#),
- Game board located at [Annex C](#), (one per four cadets), and
- Die (one per game board).

ACTIVITY LAYOUT

N/A.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into groups of no more than four.
2. Give each group a board and a die.
3. Read the instructions and ask if there are any questions.
4. Have the cadets play the game for 20 minutes.

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 1

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

Teaching Point 2

Have the Cadets Analyze Sheet Music

Time: 10 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is for the cadets to analyze sheet music using musical terms and symbols.

RESOURCES

Sheet music located at [Annex D](#) (one for each cadet).

ACTIVITY LAYOUT

N/A.

ACTIVITY INSTRUCTIONS

1. Distribute a copy of the sheet music to each cadet.
2. Have the cadets look over the music and analyze the different terms and symbols.
3. After five minutes, go through the music with the class, discussing each term and symbol.

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 2

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

END OF LESSON CONFIRMATION

QUESTIONS

- Q1. Where do you go when you see D.C. al coda?
- Q2. What does fine indicate?
- Q3. Where do you go when you see D.S. al fine?

ANTICIPATED ANSWERS

- A1. The beginning.
- A2. The end.
- A3. The sign.

CONCLUSION

HOMEWORK/READING/PRACTICE

Review all of Level Basic theory as this is the end of the theory lessons and the assessment will follow.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 2.

CLOSING STATEMENT

Music should always be analyzed before trying to play it. By looking for the terms and symbols prior to starting the piece you give yourself the musical road map that the composer intended. Knowing the map prior to starting will make the piece easier to play.

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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

ACTIVITY PIECES

TREBLE CLEF ACTIVITY PIECES		BASS CLEF ACTIVITY PIECES	
E	F	G	A
G	A	B	C
B	C	D	E
D	E	F	G
F		A	

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Figure 2A-1 Activity Pieces

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MUSICAL SNAKES AND LADDERS GAME INSTRUCTIONS

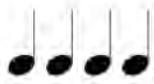
Musical Snakes and Ladders

Game Instructions

1. Have the cadets roll the die to determine who will go first. The player that rolls the highest number goes first.
2. Have each player place their game piece at the start, Measure 1.
3. Have the cadets follow the measure numbers, the first square of each line indicates the measure for that square.
4. Have Player 1 roll the die and move their game piece the corresponding spaces.
5. Have Player 1 follow the directions in the square.
6. Have the player to the right of Player 1 take a turn.
7. Play continues clockwise until a player reaches fine (measure 42).
8. The player who reaches measure 42 first is the winner.

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MUSICAL SNAKES AND LADDERS

START Measure 1			<i>mp</i>	<i>mp</i>	<i>mp</i>
Measure 7	 Go to forte		Roll again	<i>f</i>	<i>ff</i>
Measure 13	<i>ff</i>	 Go to piano	 Miss a turn	Roll the die <i>Two more times</i>	<i>p</i>
Measure 19	sfz, return to piano (<i>p</i>)			To coda, skip to coda	
Measure 25	<i>ff</i>		<i>mf</i>	Second ending, <i>Skip three spaces</i>	
Measure 31		D.C. al coda, go back to start	 Coda		
Measure 37	 		D.S. al fine, go back to the sign		FINE Measure 42

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