



## CANADIAN CADET ORGANIZATIONS

# MILITARY BAND – BASIC MUSICIAN INSTRUCTIONAL GUIDES

(ENGLISH)

Cette publication est disponible en français sous le numéro A-CR-CCP-904/PF-002.

Issued on Authority of the Chief of the Defence Staff





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**2008-07-04**

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

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## FOREWORD AND PREFACE

1. **Issuing Authority.** This Instructional Guide (IG) A-CR-CCP-904/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 to be used by Cadet Summer Training Centres in conjunction with other resources to conduct the Military Band – Basic 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-904/PG-001, *Canadian Cadet Organizations Military Band – Basic 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](mailto:com.dev@cadets.gc.ca). Suggested changes shall be in tabular format with three columns to capture; the page number, the paragraph/sub-paragraph number and suggested text amendment.

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**CHAPTER 1**

**PO S013 – MAINTAIN A PRIMARY INSTRUMENT**





**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 1**

**EO S013.01 – ASSEMBLE, DISASSEMBLE, AND STORE A PRIMARY 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-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.

Divide the cadets into instrument-specific groups (eg, flutes, trumpet, percussion).

Assistant instructors with knowledge of each instrument are required.

Photocopy the appropriate primary instrument handout located at [Annexes A to K](#) for each cadet.

Create posters of instrument and their parts.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

An interactive lecture was chosen for TP 1 to present the parts of the instruments.

Demonstration and performance was chosen for TP 2 as it allows the instructor to explain and demonstrate assembling, disassembling, and storing a primary instrument to the cadet, while providing an opportunity for the cadet to practice the skill under supervision.

---

**INTRODUCTION**

---

**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall be expected to assemble, disassemble and store a primary instrument.

### IMPORTANCE

It is important for cadets to know how to assemble, disassemble and store their instrument as it helps keep their instrument in good condition and helps them understand how their instrument works. This is important as their instrument is the main tool used in various musical activities. It also extends the life of their instrument.

### Teaching Point 1

### Identify the Parts of Instruments

Time: 15 min

Method: Interactive Lecture

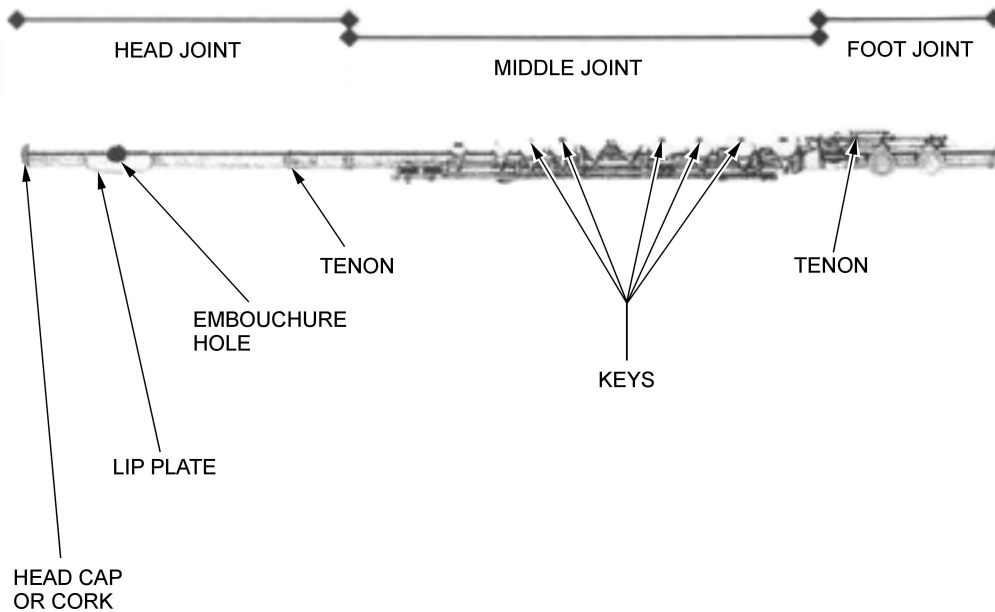


Some cadets will have some previous knowledge of instrument part names. Ask cadets questions such as, "What is this instrument part called?"



Use the musical instrument to help cadets associate the names with the correct parts of the instrument.

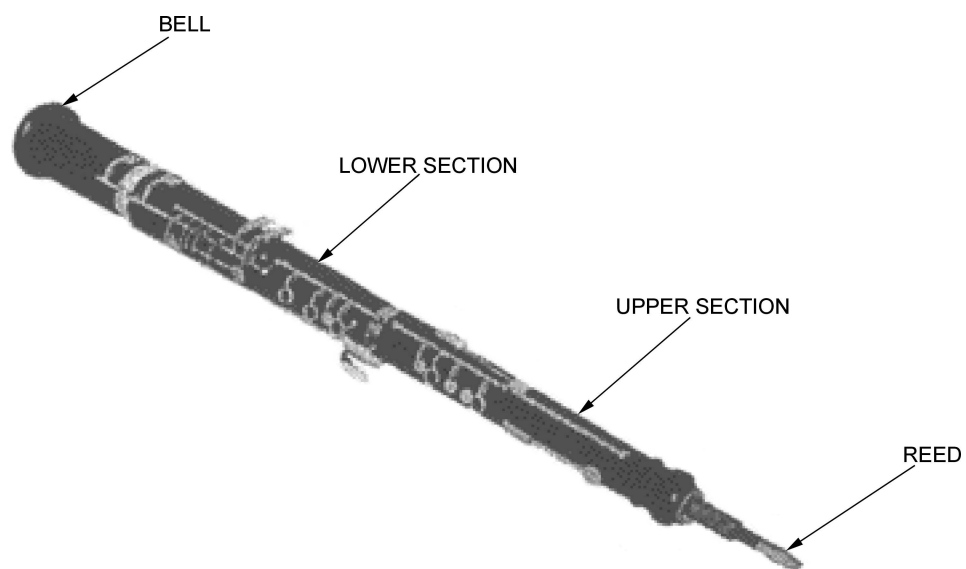
### FLUTE



Director Cadets 3, 2004, Ottawa, ON: Department of National Defence

Figure 1-1-1 The Parts of the Flute

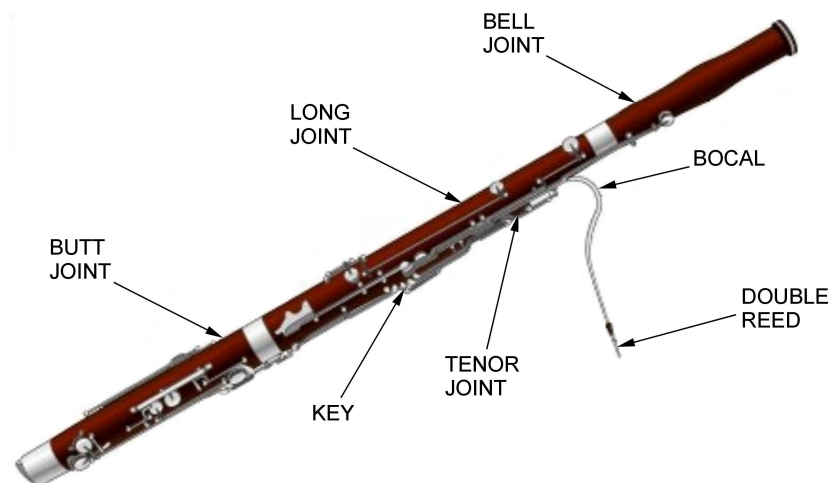
## OBOE



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1-1-2 The Parts of the Oboe

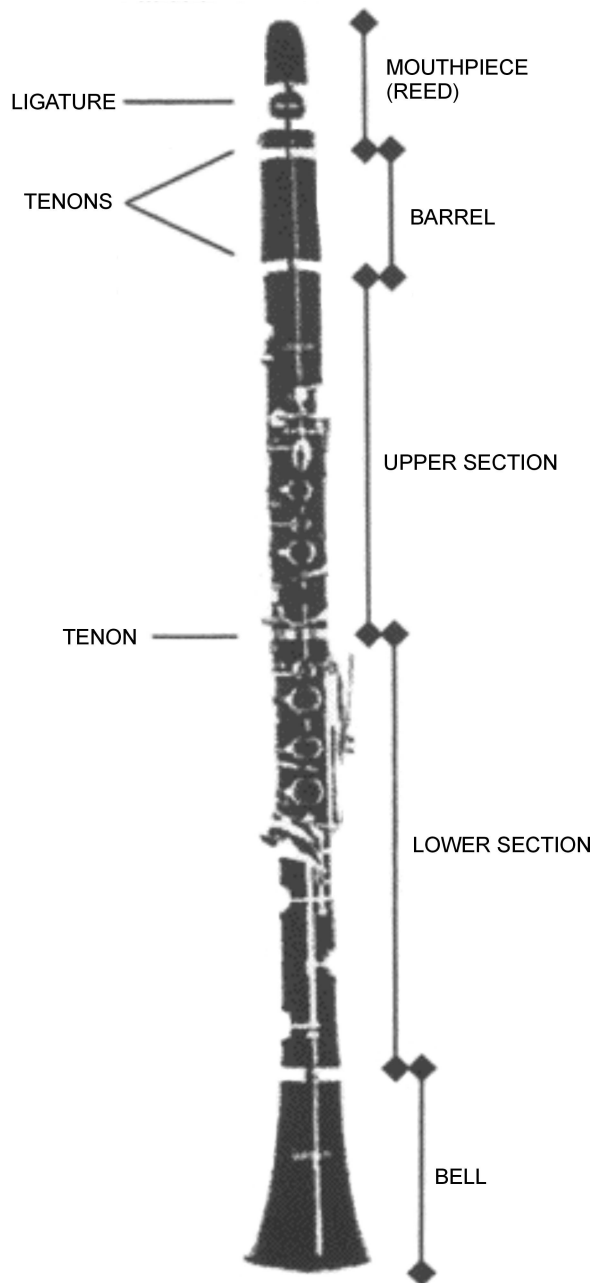
## BASSOON



*Encyclopaedia Britannica Online, Bassoon. Retrieved April 28, 2008 from, <http://www.britannica.com/eb/art-52767/Bassoon>*

Figure 1-1-3 The Parts of the Bassoon

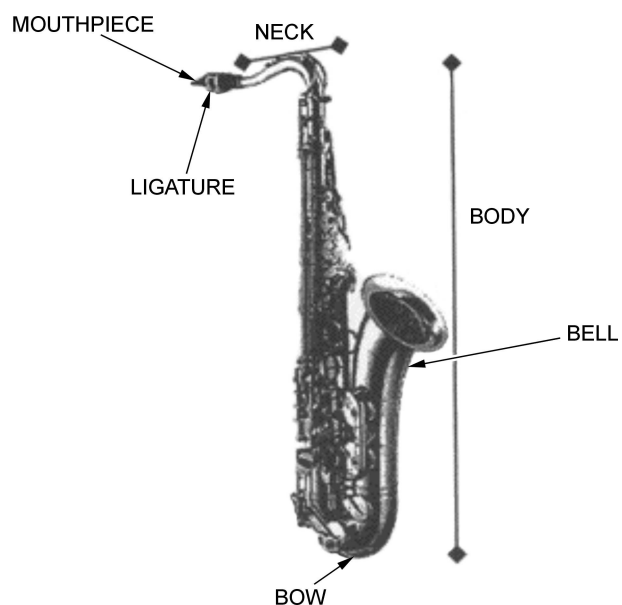
# CLARINET



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1-1-4 The Parts of the Clarinet

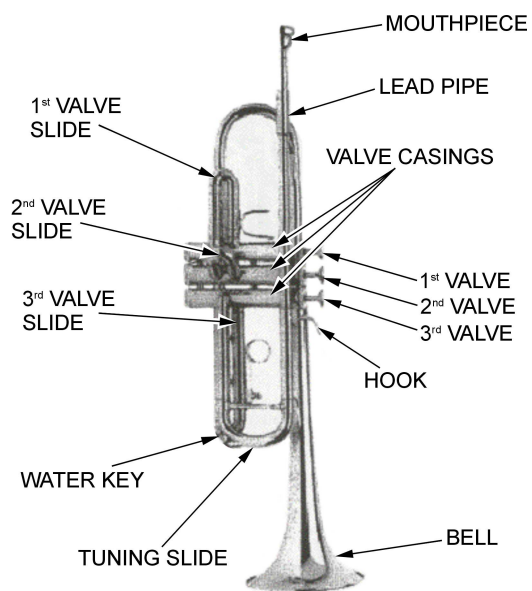
## SAXOPHONE



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1-1-5 The Parts of the Saxophone

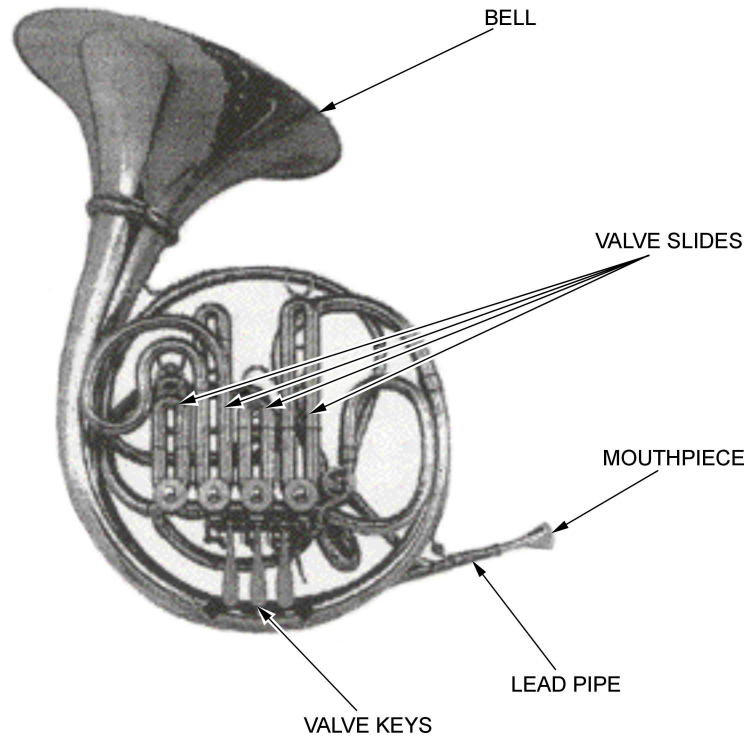
## TRUMPET



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1-1-6 The Parts of the Trumpet

**FRENCH HORN**

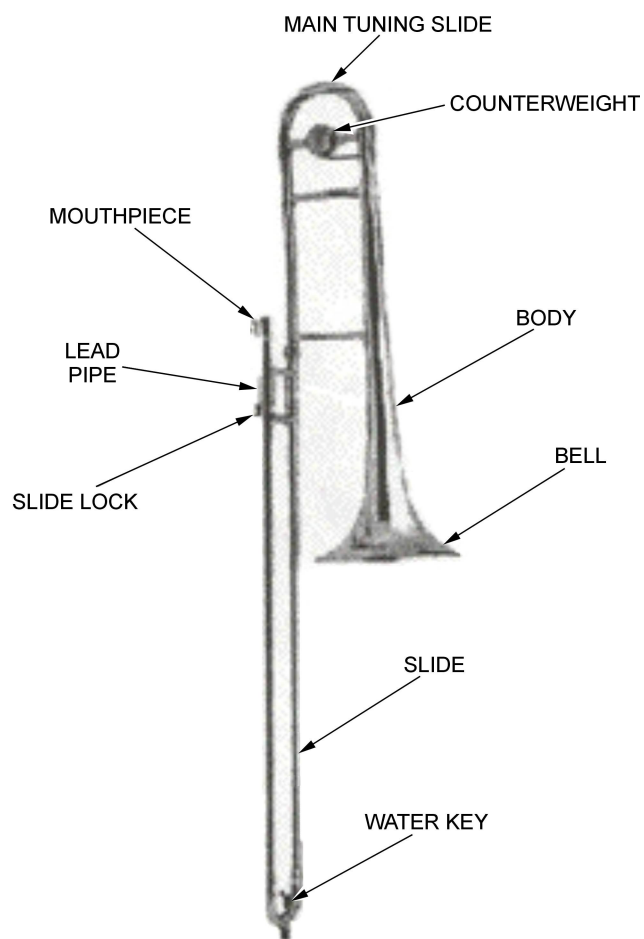


*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1-1-7 The Parts of the French Horn



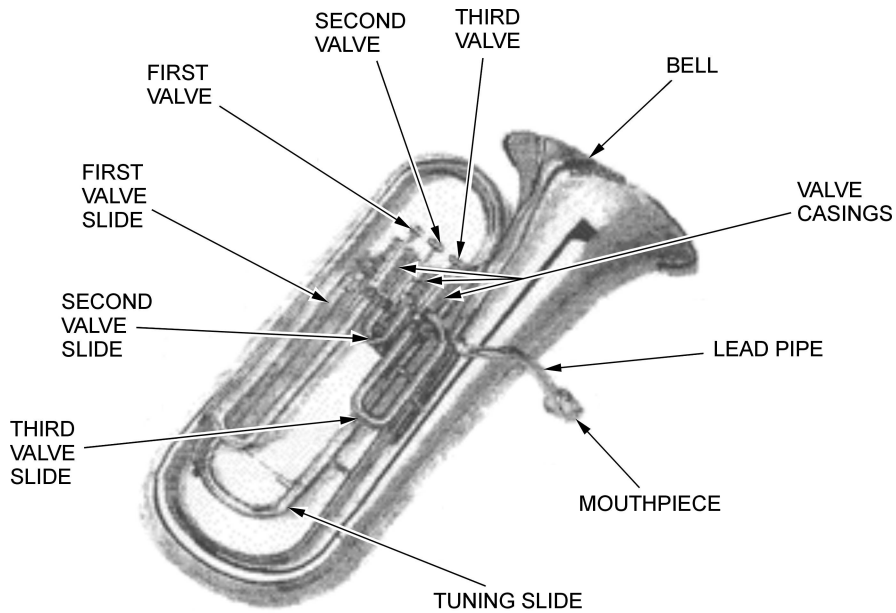
# TROMBONE



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1-1-8 The Parts of the Trombone

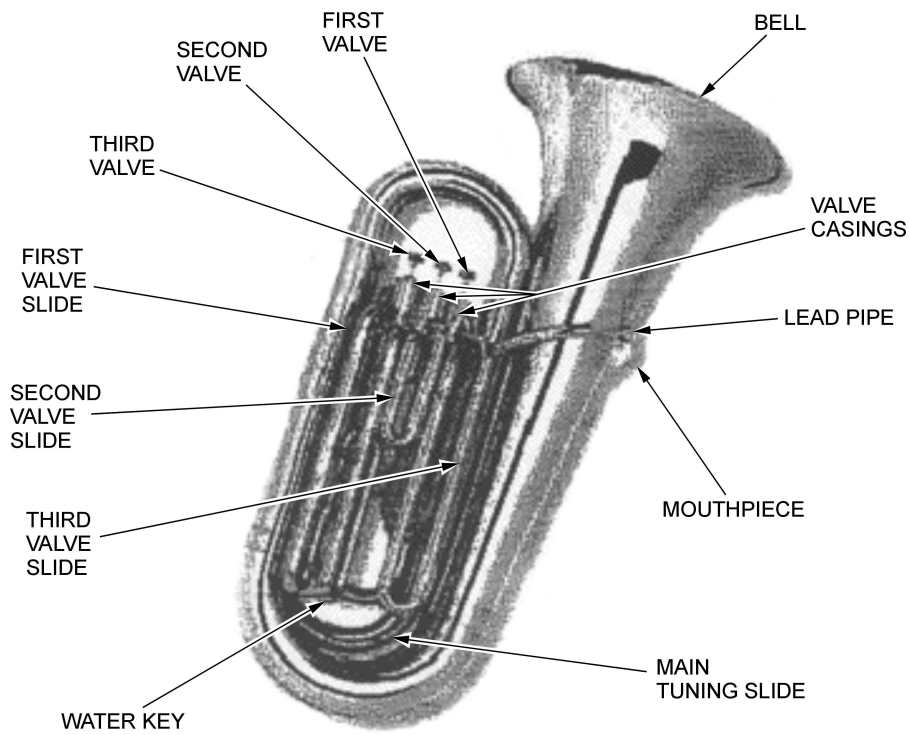
## EUPHONIUM



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1-1-9 The Parts of the Euphonium

## TUBA

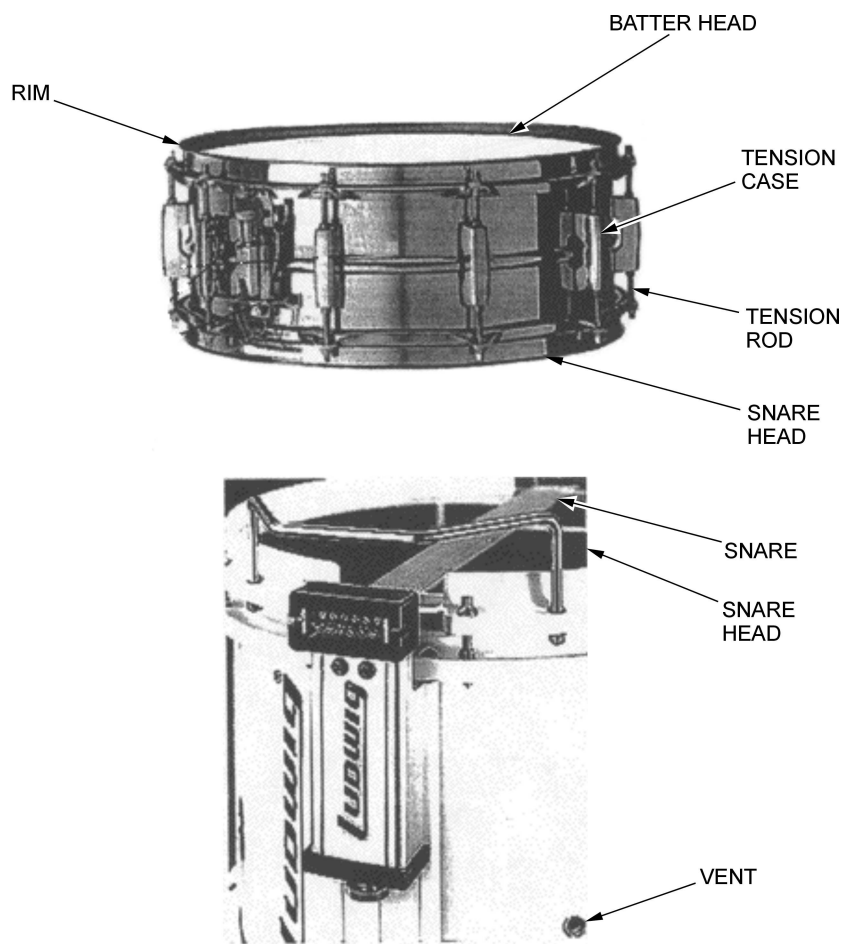


*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1-1-10 The Parts of the Tuba

**PERCUSSION**

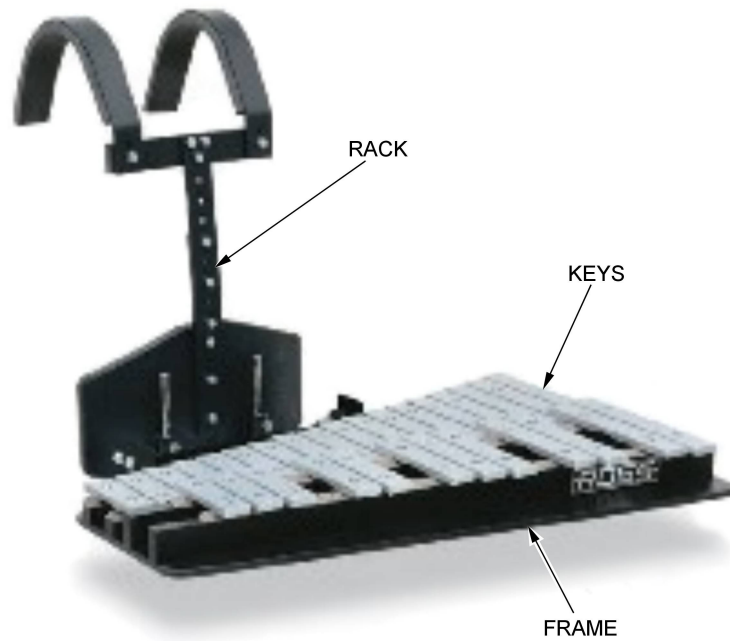
**Snare Drum**



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

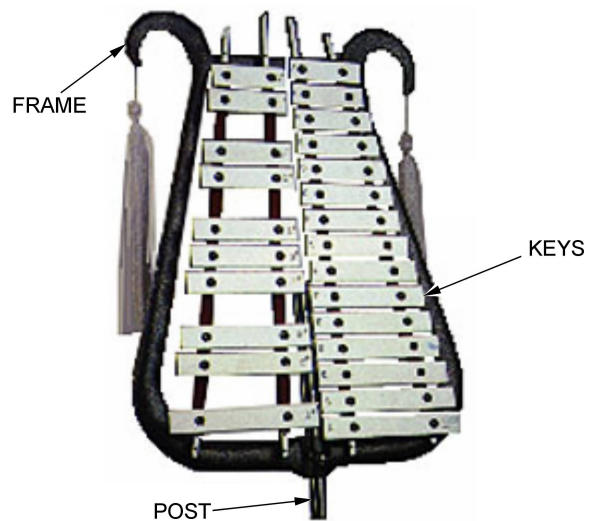
Figure 1-1-11 The Parts of the Snare Drum

## Mallet Percussion



Ross, *Marching Bells*. Retrieved April 16, 2008, from [http://www.majesticpercussion.com/ross\\_marching\\_bell.html](http://www.majesticpercussion.com/ross_marching_bell.html)

Figure 1-1-12 The Parts of the Glockenspiel With Harness



Bell Lyra. Retrieved April 30, 2008, from <http://www.music.vt.edu/musicdictionary/textb/bellyre.html>

Figure 1-1-13 The Parts of the Glockenspiel With Post

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### ACTIVITY

Time: 5 min

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### OBJECTIVE

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

**RESOURCES**

- Sticky notes, and
- Musical instruments.

**ACTIVITY LAYOUT**

N/A.

**ACTIVITY INSTRUCTIONS**

Posters displaying names of instrument parts should be hidden during this activity.

1. Distribute sticky notes and an instrument to each cadet.
2. Have the cadets label the parts of the instrument with the sticky notes.
3. Once the entire class has labelled their instrument, use the posters to correct any errors.

**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**

**Explain, Demonstrate and Have the Cadets Assemble, Disassemble and Store Their Instrument**

Time: 20 min

Method: Demonstration and Performance

**FLUTE**

The flute must be held carefully so undue pressure is not put on the key mechanisms.



Pay special attention to the way the cadets assemble and disassemble their instrument. They must be careful not to damage the key mechanisms by applying too much pressure on them.

**Assembly**

To assemble the flute, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Hold the foot joint in the right hand below the key mechanism. Place the middle joint in the palm of the left hand.

3. Gently push the foot joint and the middle joint together in a twisting motion. Ensure the key rods of the foot joint are aligned with the keys of the middle joint.
4. Hold the head joint with the right hand. Place the middle joint in the palm of the left hand.
5. Gently push the head joint and the middle joint together in a twisting motion. Ensure the embouchure hole is aligned with the keys of the middle joint.



Some flutes have arrows or other symbols on the head joint and middle joint to help line up these joints.

### Disassembly

The disassembly process is the reverse of the assembly process.

### Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most flute cases are designed to fit only the instrument and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

### OBOE

The oboe must be held carefully so undue pressure is not put on the key mechanisms.



Pay special attention to the way the cadets assemble and disassemble their instrument. They must be very careful not to damage the key mechanisms by applying too much pressure on them.

### Assembly

To assemble the oboe, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Apply cork grease to the cork tenons.
3. Hold the bell in the right hand with the thumb closing the pad to keep the bridge key raised. Hold the lower section by the bottom end with the left hand.
4. Gently push the bell and the lower section together in a twisting motion while paying attention to the bridge key. Line up both parts using the bridge key.
5. Hold the upper section in the left hand with the fingers covering the tone holes to raise the bridge keys. Hold the lower section with the right hand and avoid raising the bridge keys.

6. Gently push both sections together in a twisting motion while paying attention to the bridge key. Line up both parts using the bridge key.
7. Moisten the reed by putting the thin end in the mouth or in a container of water.
8. Put the reed all the way into the socket of the upper section. Rotate the reed so the reed is parallel with the teeth.



Cork grease ensures that parts of the instrument fit together easily and helps avoid damage to the cork tenons. Ensure the tenons on the instruments are in good repair.

### Disassembly

The disassembly process is the reverse of the assembly process.

### Storage



Brief the cadets on the CSTC's specific policies and procedures for storage instruments.

Most oboe cases are designed to fit only the instrument, a few reeds and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

### BASSOON

The bassoon must be held carefully so undue pressure is not put on the key mechanisms.



Pay special attention to the way the cadets assemble and disassemble their instrument. They must be very careful not to damage the key mechanisms by applying too much pressure on them.

### Assembly

To assemble the bassoon, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Put the neck strap around the neck or set the chair strap on the chair.
3. Apply cork grease to the cork tenons.
4. Insert the tenor joint into the small opening of the butt joint.
5. Hold the long joint with the right hand and the butt joint with the left hand.
6. Gently push both joints together in a twisting motion while paying attention to the bridge key. Line up the curved portion of the tenor joint with the other hole in the butt.

7. Set the assembled joints in the case.
8. Hold the bell with the right hand and hold the long joint with the left hand.
9. Use the right thumb to raise the bridge key and gently push both joints together in a twisting motion while paying attention to the bridge key.
10. Hold the long joint in the right hand and the butt joint in the left hand.
11. Gently push both joints together in a twisting motion while paying attention to the whisper key.
12. Make sure all the joints are lined up.
13. If the instrument has one, engage the locking mechanism.
14. Place the hand on the hand rest.
15. Use the screw to adjust the hand rest so that the fingers comfortably fall into playing position.
16. Put the neck strap in place and adjust it so it holds the weight of the instrument or adjust the seat strap so that the instrument is positioned comfortably.
17. Grasp the bocal with the thumb and forefinger near the vent and gently push it into place. Adjust the bocal so the pad of the whisper key covers the hole in the bocal.
18. Moisten the reed by putting the thin end in the mouth or in a container of water. Put the reed on the end of the bocal so it covers about 1 cm.
19. Rotate the bocal and the reed so the reed is at a comfortable height to be able to play with the upper body and the neck straight and the reed parallel with the teeth.



Cork grease ensures that parts of the instrument fit together easily and helps avoid damage to the cork tenons. Ensure the tenons on the instruments are in good repair.



On a bassoon with teflon tenons, paraffin should be use instead of cork grease.



In the absence of locking mechanisms, know that the joints are aligned by fitting together the wood projection on the tenor joint and the metal plate under the thumb keys on the lower joint and by aligning the bridge keys.



The bocal is susceptible to bending if too much pressure is put on it or if it is held by the reed end.

## Disassembly

The disassembly process is the reverse of the assembly process.



## Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most bassoon cases are designed to fit only the instrument, some reeds, a chair or neck strap and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## CLARINET

The clarinet must be held carefully so undue pressure is not put on the key mechanisms.



Pay special attention to the way the cadets assemble and disassemble their instrument. They must be very careful not to damage the key mechanisms by applying too much pressure on them.

## Assembly

To assemble the clarinet, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Apply cork grease to the cork tenons.
3. Hold the bell with the right hand and the lower section with the left hand.
4. Gently push the bell and the lower section together in a twisting motion.
5. Hold the lower section with the right hand and the upper section with the left hand.
6. Press down on the rings on the upper section to raise the bridge key. Gently push both sections together in a twisting motion while paying attention to the bridge key. Line up both parts using the bridge key.
7. Hold the upper section with the right hand and the barrel with the left hand.
8. Gently push the upper section and the barrel together in a twisting motion. Remove the ligature and the cap from the mouthpiece.
9. Hold the barrel with the right hand and the mouthpiece with the left hand.
10. Gently push the barrel and the mouthpiece together in a twisting motion.
11. Line up the centre of the flat side of the mouthpiece with the register key on the bottom of the clarinet.
12. Loosen the screws on the ligature.
13. Place the ligature on the mouthpiece.
14. Moisten the reed by putting the thin end in the mouth or a container of water.
15. Holding the reed with the thumb and forefinger, place the reed, stock first, between the mouthpiece and the ligature.

16. Slide the ligature down so the top edge of the ligature is in line with etched guidelines on the mouthpiece. If the mouthpiece does not have guidelines, line up the top edge of the ligature with the bottom of the reed's cut.
17. Align the reed so both the bottom and the top are in line with the mouthpiece.
18. Align the tip of the reed with the end of the mouthpiece so a black hairline is visible behind the reed.
19. Tighten the screws on the ligature to hold the reed firmly in place. Do not tighten the ligature.



Cork grease ensures that parts of the instrument fit together easily and helps avoid damage to the cork tenons. Ensure the tenons on the instruments are in good repair.



Many types of ligatures exist for clarinets. Most are metal with two screws on the bottom of the mouthpiece but some ligatures have their screws on the top of the mouthpiece while others have only one screw or are made of synthetic or real leather.

Before the invention of the modern ligature, clarinet reeds were held in place with a piece of string wound around the mouthpiece.



It is very common for clarinet players to break their reeds by placing the reed on the mouthpiece before placing the ligature on the mouthpiece. The tip of the reed is fragile and it will break if it is out of place as the ligature is placed on the mouthpiece.

## Disassembly

The disassembly process is the reverse of the assembly process.

## Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most clarinet cases are designed to fit only the instrument, a few reeds and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## SAXOPHONE

The saxophone must be held carefully so undue pressure is not put on the key mechanisms.



Pay special attention to the way the cadets assemble and disassemble their instrument. They must be very careful not to damage the key mechanisms by applying too much pressure on them.

## Assembly

To assemble the saxophone, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Put the neck strap or shoulder strap around the neck or shoulders.
3. Apply cork grease to the cork tenons.
4. Hold the neck in the right hand and the mouthpiece in the left hand.
5. Gently push the neck and the mouthpiece together in a twisting motion.
6. Loosen the tension screw on the top of the body.
7. Hold the body by the bell in the right hand and the neck in the left hand.
8. Gently push the body and the neck together in a twisting motion while paying attention to the octave key.
9. Attach the saxophone body to the neck or shoulder strap.
10. Rotate the neck so the mouthpiece is at a comfortable height to be able to play with the upper body and the neck straight. Tighten the screw on the top of the body to the point at which the neck is held firmly in place. Do not tighten the screw beyond this point.
11. Adjust the length of the strap so the mouthpiece lines up to the mouth.
12. Loosen the screws on the ligature. Place the ligature on the mouthpiece.
13. Moisten the reed by putting the thin end in the mouth.
14. Holding the reed with the thumb and the forefinger, place the reed, stock first, between the mouthpiece and the ligature.
15. Slide the ligature down so the top edge of the ligature is in line with etched guidelines on the mouthpiece. If the mouthpiece does not have guidelines, line up the top edge of the ligature with the bottom of the reed's cut.
16. Align the reed so both the bottom and the top are in line with the mouthpiece.
17. Align the tip of the reed with the end of the mouthpiece so a black hairline is visible behind the reed.
18. Tighten the screws on the ligature to hold the reed firmly in place. Do not tighten the ligature.



Cork grease ensures that parts of the instrument fit together easily and helps avoid damage to the cork tenons. Ensure the tenons on the instruments are in good repair.



Many types of ligatures exist for saxophones. Most are metal with two screws on the bottom of the mouthpiece but some ligatures have screws on the top of the mouthpiece while others have only one screw or are made of synthetic or real leather.

## Disassembly

The disassembly process is the reverse of the assembly process.

## Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most saxophone cases are designed to fit only the instrument, a few reeds, a neck or shoulder strap and maintenance supplies. Storing anything else in the case may cause damage to the instrument.



Some saxophones have a plug at the top end of the body. This plug is used to prevent damage to the octave key mechanism. It is important not to lose the plug and to put it back in place when the instrument is stored.

## TRUMPET

### Assembly

To assemble the trumpet, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Gently place the mouthpiece into the receiver and twist it gently to seat it.



It is important to avoid hitting the mouthpiece, even lightly, after it is seated in the receiver as this will likely get the mouthpiece stuck. Do not try to remove a stuck mouthpiece; ask for help from an instructor, as they have tools to do this.

### Disassembly

The disassembly process is the reverse of the assembly process.

## Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most trumpet cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## FRENCH HORN

### Assembly

To assemble the French horn, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Gently place the mouthpiece into the receiver and twist it gently to seat it.



It is important to avoid hitting the mouthpiece, even lightly, after it is seated in the receiver as this will likely get the mouthpiece stuck. Do not try to remove a stuck mouthpiece; ask for help from an instructor, as they have tools to do this.

### Disassembly

The disassembly process is the reverse of the assembly process.

### Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most French horn cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## TROMBONE

### Assembly

To assemble the trombone, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Hold the bell in the left hand and the slide in the right hand.
3. Gently push the bell and the slide together.
4. Twist the slide so it forms a 90-degree angle to the bell.
5. Tighten the bell lock to secure the two sections together.
6. Gently place the mouthpiece into the receiver and twist it gently to seat it.



It is important to avoid hitting the slide with the bell. Even a small dent on the slide could hinder its movement.



It is important to avoid hitting the mouthpiece, even lightly, after it is seated in the receiver as this will likely get the mouthpiece stuck. Do not try to remove a stuck mouthpiece; ask for help from an instructor, as they have tools to do this.

### Disassembly

The disassembly process is the reverse of the assembly process.

## Storage



Brief the cadets on the CSTC's specific policies and procedures for securing instruments.

Most trombone cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## EUPHONIUM

### Assembly

To assemble the euphonium, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Gently place the mouthpiece into the receiver and twist it gently to seat it.



It is important to avoid hitting the mouthpiece, even lightly, after it is seated in the receiver as this will likely get the mouthpiece stuck. Do not try to remove a stuck mouthpiece; ask for help from an instructor, as they have tools to do this.

### Disassembly

The disassembly process is the reverse of the assembly process.

## Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most euphonium cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## TUBA

### Assembly

To assemble the tuba, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Gently place the mouthpiece into the receiver and twist it gently to seat it.



It is important to avoid hitting the mouthpiece, even lightly, after it is seated in the receiver as this will likely get the mouthpiece stuck. Do not try to remove a stuck mouthpiece; ask for help from an instructor, as they have tools to do this.

## Disassembly

The disassembly process is the reverse of the assembly process.

## Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most tuba cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## PERCUSSION



Percussion players are expected to maintain both the snare drum and a mallet percussion instrument.

## Assembly

To assemble percussion instruments, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Put the harness or shoulder strap around the shoulders and attach the instrument to it.
3. Adjust the harness or shoulder strap so that the weight of the instrument is on it and the instrument is at the proper height to be able to play with the upper body and the neck straight.

## Disassembly

The disassembly process is the reverse of the assembly process.

## Storage



Brief the cadets on the CSTC's specific policies and procedures for storing instruments.

Most drum or mallet percussion cases are designed to fit only the instrument, and maintenance supplies. Storing anything else in the case may cause damage to the instrument



Many snare drums or glockenspiels do not have cases. These instruments should be stored with care to avoid damage.

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### CONFIRMATION OF TEACHING POINT 2

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The cadets' assembling, disassembling and storing of their instrument will serve as the confirmation of this TP.

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### END OF LESSON CONFIRMATION

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The cadets' assembling, disassembling and storing of instrument will serve as the confirmation of this lesson.

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### CONCLUSION

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### HOMEWORK/READING/PRACTICE



Give each cadet the handouts appropriate to their instrument.

Each time the cadets use their instruments they shall assemble, disassemble and store their instrument in the manner presented in this lesson.

### 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 A, Appendix 1.

### CLOSING STATEMENT

The cadets shall assemble, disassemble and store their primary instrument on a daily basis. By doing so they will ensure their instrument is kept in good repair. This is important as they need their primary instrument to participate in various musical activities.

### INSTRUCTOR NOTES/REMARKS

For this EO, cadets shall be divided into instrument-specific groups (eg, flute, trumpet, percussion).

Assistant instructors with knowledge of each instrument are required.

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### REFERENCES

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- C0-250 (ISBN 0-697-04392-4) Westphal, Frederick W. (1990). *Guide to Teaching Woodwinds* (5<sup>th</sup> ed). Sacramento, California: McGraw-Hill.
- C0-252 Yamaha Canada Music. (n.d.). *Maintenance Manuals for Brass Instruments*. Retrieved February 20, 2008, from <http://www.yamaha.ca/content/bandorchestra/coolstuff/manuals/index.jsp?from=coolstuff>.





**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 2**

**EO S013.02W – MAINTAIN A PRIMARY WOODWIND INSTRUMENT**

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Total Time:	40 min
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**PREPARATION**

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**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.

Assistant instructors with instrument-specific knowledge are required for TP 2.

Photocopy the appropriate primary instrument handout located at [Annexes L to U](#) for each cadet.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

Demonstration and performance was chosen for TPs 1 and 2 as it allows the instructor to explain and demonstrate maintaining a primary instrument while providing an opportunity for the cadet to practice maintaining a woodwind instrument under supervision.

An interactive lecture was chosen for TP 3 to present care of reeds.

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**INTRODUCTION**

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**REVIEW**

N/A.

**OBJECTIVES**

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

**IMPORTANCE**

It is important for cadets to know how to maintain a primary woodwind instrument to keep their instrument in good repair. It contributes to extending the life of the instrument.

**Teaching Point 1****Explain, Demonstrate, and Have the Cadets Grease Cork Tenons**

Time: 10 min

Method: Demonstration and Performance



For this skill lesson 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.

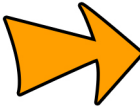
**Note:** Assistant instructors may be used to monitor cadet performance.



Flute players should not use cork grease, but it is important for them to understand the use of cork grease because some models of piccolos have cork joints.

**THE USE OF CORK GREASE**

Cork grease ensures that the parts of the instrument fit together easily and helps avoid damage to the cork tenons. Greasing cork tenons is an important part of instrument maintenance for woodwinds. It should be done on a regular basis.



Cork grease should only be used on cork tenons. Flutes do not have any cork tenons. As such, cork grease should be never applied to flutes.

Some bassoons use non-stick tenons. These are kept lubricated with paraffin.

**APPLYING CORK GREASE**

Ensure cadets take the time to properly grease the cork tenons on their own instrument. Flute players can help other cadets with this task.

Before assembling the instrument, apply a thin coat of cork grease to the cork tenons. The cork grease should be spread evenly across the cork tenon using a finger.



Cork grease comes in two different packages: a small square box and a tube.



Yamaha Canada Music (n.d.), *Maintenance Manuals for Wind Instruments*. Retrieved February 20, 2008, from <http://www.yamaha.ca/content/bandorchestra/coolstuff/manuals/index.jsp?from=coolstuff>

Figure 1-2-1 Applying Cork Grease to a Cork Tenon

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### CONFIRMATION OF TEACHING POINT 1

---

The cadets' greasing of cork tenons will serve as the confirmation of this TP.

---

#### Teaching Point 2

#### Explain, Demonstrate and Have the Cadets Swab the Interior of the Instrument

Time: 15 min

Method: Demonstration and Performance

---



For this skill lesson 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.



For this TP, divide the cadets into instrument-specific groups (eg, flute, clarinet, saxophone).

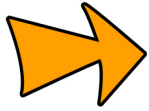
Assistant instructors with knowledge of each instrument will be required.

Removing the moisture from the inside of the instrument by swabbing will help prolong the life of the instrument and maintain its playability. Letting moisture accumulate in a woodwind instrument will provide a place for bacteria to grow.

## FLUTE

Steps to swab a flute:

1. Pull a piece of the cleaning cloth through the hole at the end of the cleaning rod and then wrap it so that the end of the rod is covered.



A wire-handled swab designed specifically for flutes can also be used. It is easier to use, but must not be kept in the flute case until it has dried.

2. Hold the head joint by the tenon and carefully shake the head joint to remove moisture.
3. Gently swab the head joint by passing the cleaning rod through the joint.



The cleaning rod must be inserted gently into the head joint to avoid moving the end plug. The end plug tunes the instrument.



*F. Westphal, Guide to Teaching Woodwinds (5<sup>th</sup> ed.), McGraw-Hill (p. 43)*

Figure 1-2-2 Swabbing the Head Joint of the Flute

4. Hold the body by the upper tenon and carefully shake the body to remove moisture.
5. Gently swab the body by passing the cleaning rod through the joint.



The flute body should always be held with the key mechanism opposing the palm of the hand.



*Cosmo Music Instrument Care Tips. Retrieved February 20, 2008, from <http://www.cosmomusic.ca/frame/mfrepair.htm>*

Figure 1-2-3 Swabbing the Body of the Flute

6. Hold the foot joint by the tenon and carefully shake the foot joint to remove moisture.
7. Gently swab the foot joint by passing the cleaning rod through the joint.



If the tenons do not fit together, use a soft cloth to wipe the inside and the outside of the two connecting tenons. Do not use grease or oil of any kind.

## OBOE

Steps to swab an oboe:

1. Blow air in through the wide end of the reed to remove moisture and place the reed in the storage case.
2. Drop the weighted end of the small swab into the bottom tenon of the upper section and pull the swab through the top tenon.
3. Repeat Step 2, two or three times.



*Yamaha Canada Music Maintenance Manuals for Wind Instruments. Retrieved February 20, 2008, from <http://www.yamaha.ca/content/bandorchestra/coolstuff/manuals/index.jsp?from=coolstuff>*

Figure 1-2-4 Swabbing the Upper Joint of the Oboe

4. Drop the weighted end of the large swab into the bottom tenon of the lower section and pull it through the top tenon.
5. Repeating Step, 4 two or three times.



*Yamaha Canada Music, Maintenance Manuals for Wind Instruments. Retrieved February 20, 2008, from <http://www.yamaha.ca/content/bandorchestra/coolstuff/manuals/index.jsp?from=coolstuff>*

Figure 1-2-5 Swabbing the Lower Joint of the Oboe



Never try to pull a stuck swab out. Further attempts to pull out the swab will eventually wedge it further into the bore. A stuck swab should be removed by moving it in the direction it entered the instrument with a thin stick made of wood or plastic to avoid scratching the interior of the instrument.

6. Drop the weighted end of the large swab into the bottom of the bell and pull it through the tenon.
7. Repeat Step 6, two or three times.



According to Frederick W. Westphal, the traditional way to swab the oboe is with a clean turkey, or pheasant, feather.

## BASSOON

Steps to swab a bassoon:

1. Blow air in through the wide end of the reed to remove moisture and place the reed in the storage case.
2. Carefully shake the bocal to remove moisture from both ends.
3. Blow air through the bocal from the large end to force out additional moisture.
4. Blow air through the bocal button.
5. Swab the long joint with the large wire swab.
6. Swab the bell with the large wire swab.
7. Insert the small wire swab into the larger end of the tenor joint and move it back and forth.



As they are swabbing, make sure cadets do not snag the key which protrudes from the top of the tenor joint.

8. Carefully shake the butt joint to remove moisture from the small end.
9. Insert the small wire swab into the small end of the butt joint and move the small wire swab back and forth.
10. Use the same process for the large end of the butt joint, but use the large wire swab.



Most bassoons come with a small swab and a large swab.

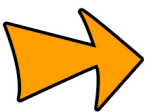


*F. Westphal, Guide to Teaching Woodwinds (5<sup>th</sup> ed.), McGraw-Hill (p. 237)*

Figure 1-2-6 Bassoon Swabs

A special swab with a drop weight, similar to the one used by saxophones, can be used to clean the tenor joint. Drop the weighted end of the swab into the bell and pull it through the bore of the tenor joint. Repeat two or three times.

## CLARINET

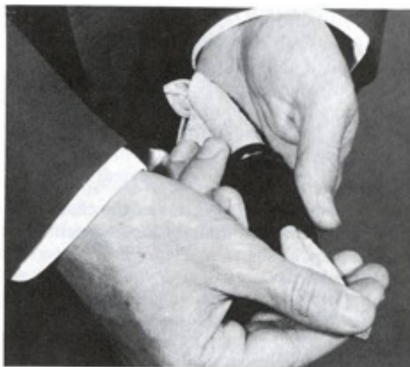


Never try to pull a stuck swab out. Further attempts to pull out the swab will eventually wedge it further into the bore. A stuck swab should be removed by moving it in the direction it entered the instrument with a thin stick made of wood or plastic to avoid scratching the interior of the instrument.

Steps to swab a clarinet:

1. Blow air in through the wide end of the reed to remove moisture and place the reed in the storage case.
2. Remove the mouthpiece and wipe the inside dry with a piece of soft cloth.





*F. Westphal, Guide to Teaching Woodwinds (5<sup>th</sup> ed.), McGraw-Hill (p. 157)*

Figure 1-2-7 Swabbing the Mouthpiece

3. Drop the weighted end of the swab into one end of the barrel and pull it through.
4. Drop the weighted end of the swab into the bottom of the upper section and pull it through.
5. Repeat Steps 3 and 4, two or three times.
6. Drop the weighted end of the swab into the bottom of the lower section and pull it through.
7. Repeat Step 6, two or three times.
8. Wipe the bell with a clean cloth.



*F. Westphal, Guide to Teaching Woodwinds (5<sup>th</sup> ed.), McGraw-Hill (p. 108)*

Figure 1-2-8 Swabbing Clarinet Joints

## SAXOPHONE

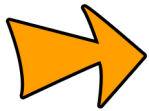


Never try to pull a stuck swab out. Further attempts to pull out the swab will eventually wedge it further into the bore. A stuck swab should be removed by moving it in the direction it entered the instrument with a thin stick made of wood or plastic to avoid scratching the interior of the instrument.

Steps to swab the saxophone:

1. Blow air in through the wide end of the reed to remove moisture and place reed in storage case.
2. Remove the mouthpiece and wipe the inside dry with a piece of soft cloth.

3. Hold the neck and carefully shake the neck to remove moisture.
4. Gently swab the neck with a saxophone neck swab.



Only use a saxophone neck swab to swab the neck of the saxophone. Anything else may get stuck. If this happens, it should be removed by pushing it in the direction it entered the instrument with a thin stick made of wood or plastic to avoid scratching the interior or the neck.



*F. Westphal, Guide to Teaching Woodwinds (5<sup>th</sup> ed.), McGraw-Hill (p. 158)*

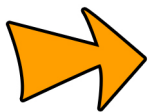
Figure 1-2-9 Swabbing the Saxophone Neck Using a Neck Swab

5. Use a soft cloth to wipe the inside and the outside of the connecting tenons.
6. Drop the weighted end of the saxophone swab into the bell of the saxophone and turn the saxophone over so that the weight drops out the other end and pull the swab through the body.
7. Repeat Step 6, two or three times.



*F. Westphal, Guide to Teaching Woodwinds (5<sup>th</sup> ed.), McGraw-Hill (p. 158)*

Figure 1-2-10 Swabbing the Saxophone Body



A wire handled swab designed specifically for the alto and tenor saxophone can also be used. It is easier to use, but must not be kept in the saxophone case compartment or in the saxophone itself until it has dried.

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## CONFIRMATION OF TEACHING POINT 2

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The cadets' swabbing of their instrument will serve as the confirmation of this TP.

---

### Teaching Point 3

### Discuss Care of Reeds

Time: 10 min

Method: Interactive Lecture

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Combine the cadets into one large group for this TP.

Reeds are the most important part of a clarinet, saxophone, oboe and bassoon, as reed vibration produces the sound. Reeds are disposable and must be replaced often. Keeping them in good condition is important as reed performance will decrease quickly if not properly cared for.

### STORAGE

After every use, remove the reed from the mouthpiece and wipe it clean. Store the reed in a reed case. This helps to keep the reed in good condition.



Avoid leaving the reed on the mouthpiece as the moisture left on the reed and the pressure exerted by the ligature can warp the reed.



According to Frederick W. Westphal, double reeds used by oboes and bassoons should not be stored in air-tight containers as it will prevent them from drying off.

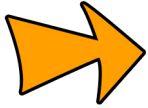


Cadets might ask you why they were told to moisten their reed in EO S013.01 (Assemble, Disassemble, and Store a Primary Instrument, [Section 1](#)) and that they are now told that moisture is harmful to a reed. Moisture helps the reed vibrate properly. However, moisture also quickens the degradation of the reed. That is why cadets are asked to moisten their reed when they assemble their instrument, but to dry before storing.

### REPLACEMENT

Knowing when to change a reed is not an exact science. Signs are:

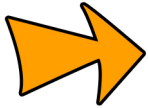
- The reed starts to change colour. Most of the reed becomes pale and for clarinet and saxophone, the underside of the reed darkens and starts to turn gray.
- Tone quality becomes thin.
- Higher notes become difficult to produce.
- Playing requires less breath than usual.
- Part of the reed is broken. This usually happens at the tip of the reed.



Reeds are often damaged while on the mouthpiece. This happens when the mouthpiece is brushed against things such as music stands, chairs or people.

To avoid damaging reeds:

- For clarinets and saxophones, the mouthpiece cover that comes with these instruments should be used when not playing as it helps keep the reed in good shape.
- For oboes and bassoons, reeds should be removed from the instrument when not playing.



The tip of a clarinet or saxophone reed can sometimes appear warped. This gives the tip of the reed a wave-like shape. This can be easily corrected by:

1. moistening the reed;
2. putting the tip on a flat surface (usually the flat part of the mouthpiece); and
3. applying some pressure on it for 15 – 20 seconds.

---

### CONFIRMATION OF TEACHING POINT 3

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#### QUESTIONS

- Q1. Where should a reed be stored?
- Q2. Why should moisture be removed from a reed when it is stored?
- Q3. What are the signs that a reed should be replaced?

#### ANTICIPATED ANSWERS

- A1. In a reed case.
- A2. To prevent the reed from warping.
- A3. The reed changes colour, the tone quality becomes thin, higher notes become difficult to produce, playing requires less breath, or part of the reed is broken.

---

### END OF LESSON CONFIRMATION

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The cadets' daily instrument maintenance will serve as the confirmation of this lesson.

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### CONCLUSION

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#### HOMEWORK/READING/PRACTICE



Give each cadet the handout for their instrument.

**METHOD OF EVALUATION**

This lesson is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 1.

**CLOSING STATEMENT**

Maintaining a primary instrument is an important part to prolonging the life of the musical instrument. By making basic maintenance habits part of your daily routine, you could save yourself some major repairs later.

**INSTRUCTOR NOTES/REMARKS**

For this EO, cadets shall be divided into instrument-specific groups (eg, flute, clarinet). Instrument maintenance is very specific to each type of instrument. Cadets should be divided into instrument-specific groups for this lesson as they need to know how to maintain their own woodwind instrument, not all of them. Use only the portion of this IG that is relevant to the cadets you are teaching to.

Assistant instructors are required for TP 2.

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**REFERENCES**

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- C0-250 (ISBN 0-697-04392-4) Westphal, Frederick W. (1990). *Guide to Teaching Woodwinds* (5<sup>th</sup> ed). Sacramento, CA: McGraw-Hill.
- C0-252 Yamaha Canada Music. (n.d.). *Maintenance Manuals for Wind Instruments*. Retrieved February 20, 2008, from <http://www.yamaha.ca/content/bandorchestra/coolstuff/manuals/index.jsp?from=coolstuff>.

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**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 3**

**EO S013.02B – MAINTAIN A PRIMARY BRASS INSTRUMENT**

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Total Time: 40 min

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**PREPARATION**

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**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.

Instrument maintenance is very specific to each type of instrument. Cadets should be divided into instrument-specific groups for this lesson as they need to know how to maintain their own brass instrument, not all of them. Use only the portions of this IG that are relevant to the cadets you are instructing.

Assistant instructors with instrument-specific knowledge are required.

Photocopy the appropriate primary instrument handout located at [Annexes Q to U](#) for each cadet.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

An interactive lecture was chosen for TP 1 to present types of lubricants.

Demonstration and performance was chosen for TPs 2 to 5 as it allows the instructor to explain and demonstrate maintaining a primary instrument while providing an opportunity for the cadet to practice maintaining a brass instrument under supervision.

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**INTRODUCTION**

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**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall be expected to maintain a primary brass instrument by lubricating the moving parts, removing water, and cleaning the exterior of the instrument.

## IMPORTANCE

It is important for cadets to know how to maintain a primary brass instrument to keep their instrument in good repair. It contributes to extending the life of the instrument.

---

### Teaching Point 1

### Identify Types of Lubricants

Time: 5 min

Method: Interactive Lecture

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Some cadets will have previous knowledge of types of lubricants. Ask the cadets questions such as “What are some different types of lubricants used to maintain brass instruments?”

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 hinder the movement of the part.

**Valve Oil.** A light, often clear, mineral oil used to lubricate piston valves such as those found 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 to the required standard.

**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 for a longer period before requiring reapplication.



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

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

---

## CONFIRMATION OF TEACHING POINT 1

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### QUESTIONS

- Q1. What type of valves require valve oil?
- Q2. A trombone slide requires what kind of lubricant?
- Q3. Between valve oil and rotary valve oil, which one is thicker?



## ANTICIPATED ANSWERS

- A1. Piston valves.  
 A2. Slide cream or slide oil.  
 A3. Rotary valve oil is thicker than valve oil.

### Teaching Point 2

### Explain, Demonstrate and Have the Cadets Remove the Valve/Outer Slide

Time: 5 min

Method: Demonstration and Performance



For this skill lesson 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.



For this TP, divide the cadets into instrument-specific groups (eg, trumpet, trombone, tuba). Assistant instructors with knowledge of each instrument are required.

## 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 the valve 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 into the valve. If there are springs in the valve casing, make sure to place the spring with the correct valve to ensure they are placed in the correct valve casing. Some of the springs could 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. In order 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.

Rotary valves should not be removed by cadets. They 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 the slide. Once the slide is unlocked, remove the outer slide and lay it on a clean, flat surface.



Make sure not to bend or dent either the inner or outer slide as the smallest dent will hinder the proper movement of the slide.

---

## CONFIRMATION OF TEACHING POINT 2

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## QUESTIONS

- Q1. What is the first thing you do before removing piston valves?
- Q2. Where would you lay down the trombone slide?
- Q3. What do you do if there are springs with the piston valves?

## ANTICIPATED ANSWERS

- A1. Number each valve using a piece of masking tape.
- A2. On a clean, flat surface.
- A3. Keep the springs with the piston valve that they belong to.

**Teaching Point 3****Explain, Demonstrate and Have the Cadets Lubricate the Valves/Inner Slide**

Time: 15 min

Method: Demonstration and Performance



For this skill lesson 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.



For this TP, divide the cadets in to instrument-specific groups (eg, trumpet, trombone, tuba). Assistant instructors with knowledge of each instrument are required.



Some cadets will have previous knowledge of lubricating parts. Ask cadets questions such as "How would you lubricate the valves/inner slide?"

**PISTON VALVE**

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, making sure to align 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 to 3 for the remaining valves.

**ROTARY VALVE**

To lubricate rotary valves:

1. Place several drops of rotary valve oil evenly inside each valve slide which leads to the rotary valve.
2. Replace the slides and rotate the French horn to let the oil spread to the valve.
3. Press each valve key two or three times to ensure an even coating.
4. Turn the French horn over so that the back of the rotary valve is face up.
5. Place 1 to 2 drops of oil onto the centre of each valve.
6. Replace the valve caps.

## SLIDE

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 chance 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. Water should also be applied 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.

---

## CONFIRMATION OF TEACHING POINT 3

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## QUESTIONS

- Q1. When placing the valve back in the valve casing, what needs to be aligned?
- Q2. What is the purpose of the spraying water on the slides for trombones?

Q3. When removing or replacing tuning slides, what must be pressed?

### ANTICIPATED ANSWERS

A1. The valve guide and the guide slot need to be aligned.

A2. The water acts as ball bearings and helps with the movement of the slides.

A3. The valves.

### Teaching Point 4

### Explain, Demonstrate and Have the Cadets Remove Water From the Instrument

Time: 5 min

Method: Demonstration and Performance



For this skill lesson 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.



Combine the cadets into one large group for this TP.

Some cadets will have previous knowledge of removing water from their instrument. Ask cadets questions such as, "How do you remove water from your instrument?"

Periodically, water will need to be removed from the instrument. The water builds up over time, from condensation and saliva. The condensation is simply from warm breath cooling on the metal of the instrument. If the water is not removed, the sound quality will be affected and a "gurgling" sound may occur.

To remove the water from the instrument, use the water key. Tilt the instrument so that the water will run toward the water key, press the key and gently blow air through the instrument. If there are multiple water keys, repeat the process for each.



Removing water from an instrument with a water key can be noisy. Avoid doing it when it could detract from a musical performance (eg, during a solo or between movements of a piece of music).

If the instrument does not have a water key, then the tuning slides will have to be removed to remove the water.



If tuning slides need to be removed to remove water, remember to press the valve for that slide before removing and replacing the valve.

Most French horns do not have a water key. To remove water, remove the mouthpiece and slowly spin the French horn counter-clockwise to allow the water to drain.

---

### CONFIRMATION OF TEACHING POINT 4

---

The cadets' removing water from their instrument will serve as the confirmation of this TP.

#### Teaching Point 5

#### Explain, Demonstrate and Have the Cadets Clean the Exterior of the Instrument

Time: 5 min

Method: Demonstration and Performance



For this skill lesson 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.

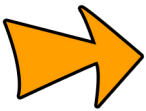
**Note:** Assistant instructors may be used to monitor cadet performance.



Some cadets will have previous knowledge of cleaning the exterior of the instrument. Ask cadets questions such as, "Why do we clean the exterior of the instrument?"

The exterior of brass instruments should be cleaned every day before storage to remove dust and fingerprints from the instrument. Fingerprints have an acid base that can damage the finish.

To clean the exterior of brass instruments, use a polishing cloth to remove the dust and fingerprints. If there is dirt or residue, lukewarm soapy water and a clean soft cloth can be used to wipe down the instrument. Use a clean soft cloth to dry the instrument. Use the polishing cloth once the instrument is dry.



Grease and oil from your hands can be corrosive to the lacquer on an instrument. It is important to ensure the instrument is cleaned to maintain the polish and shine.

---

### CONFIRMATION OF TEACHING POINT 5

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#### QUESTIONS

- Q1. What is used to clean the exterior of a brass instrument?
- Q2. Why clean the exterior of the instrument?
- Q3. When should you clean the exterior of the instrument?

#### ANTICIPATED ANSWERS

- A1. A polishing cloth.
- A2. To remove dust and fingerprints.

A3. At the end of each day, before storage.

---

### END OF LESSON CONFIRMATION

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The cadets' daily instrument maintenance will serve as the confirmation of this lesson.

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### CONCLUSION

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### HOMework/READING/PRACTICE



Give each cadet the handouts on the maintenance steps for their instrument and the maintenance supplies needed for the task.

The cadets shall maintain their instrument each time they use it.

### METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 1.

### CLOSING STATEMENT

Maintaining a primary instrument is an important part to prolonging the life of the musical instrument. By making basic maintenance habits part of your daily routine, you could save yourself major repairs later.

### INSTRUCTOR NOTES/REMARKS

For this EO, cadets shall be divided into instrument-specific groups (eg, trombone, trumpet).

Assistant instructors with instrument-specific knowledge are required.

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### REFERENCES

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- C0-252 Yamaha Canada Music. (n.d.). *Maintenance Manuals for Brass Instruments*. Retrieved February 20, 2008, from <http://www.yamaha.ca/content/bandorchestra/coolstuff/manuals/index.jsp?from=coolstuff>.
- C0-259 (ISBN 0-02-864597-9) Whitner S. (1997). *A Complete Guide to Brass*. New York, NY: Schirmer Books.

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**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 4**

**EO S013.02P – MAINTAIN A PRIMARY PERCUSSION INSTRUMENT**

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Total Time: 40 min

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**PREPARATION**

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**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 percussion maintenance handout located at [Annex V](#) for each cadet.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

An interactive lecture was chosen for TPs 1 and 2 to present the types, selection and maintenance of drumsticks and mallets.

Demonstration and performance was chosen for TPs 3 and 4 as it allows the instructor to explain and demonstrate maintaining a percussion instrument while providing an opportunity for the cadet to practice maintaining percussion instruments under supervision.

---

**INTRODUCTION**

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**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall be expected to maintain a primary percussion instrument by cleaning the drumhead, drumsticks and a mallet percussion instrument with a cleaning cloth.

**IMPORTANCE**

It is important for cadets to know how to maintain a primary percussion instrument to keep their instrument in good repair. It contributes to extending the life of the instrument.

**Teaching Point 1****Explain Types and Selection of Drumsticks**

Time: 20 min

Method: Interactive Lecture



There are several varieties and brands of drumsticks. To play efficiently and effectively, the most appropriate drumstick for the style of music must be selected.

**TYPES OF WOODS USED**

There are three main types of wood used to make drumsticks. When selecting a drumstick, consider the following:

- **Maple.** A lightweight wood that has excellent flexibility and absorbs energy (feel less of the effects of the hit in your hands).
- **Hickory.** The most common and versatile wood with limited energy absorption and flex (drumstick bends slightly when hit).
- **Oak.** A durable wood that is difficult to break and has poor energy absorption.

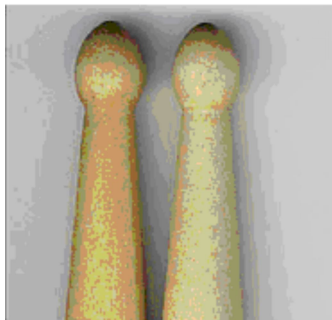


Ensure the drumsticks are labelled with which wood they are made of to avoid selecting ones that are composed of blended wood.

**TYPES OF DRUMSTICK TIPS**

There are two types of tips to choose from. When selecting a drumstick consider the following:

- **Wood.** The most common tip chosen for most applications. This tip may chip after extensive use. Wood-tipped drumsticks are preferred for marching bands.



*Rock Drumming Underground. Retrieved May 1, 2008, from <http://www.rockdrummingsystem.com/underground/drum-articles/choosing-the-right-drumsticks.php>*

Figure 1-4-1 Wood Drumstick Tip

- **Nylon.** A great tip to use on the cymbals, producing brilliant, crisp tones and getting better rebound. This tip is more durable than a wood tip, but may fall off the drumstick.



*Rock Drumming Underground. Retrieved May 1, 2008, from <http://www.rockdrummingsystem.com/underground/drum-articles/choosing-the-right-drumsticks.php>*

Figure 1-4-2 Nylon Drumstick Tip

### SHAPES OF DRUMSTICK TIPS

There are four shapes of tips to choose from. When selecting a drumstick consider the following:

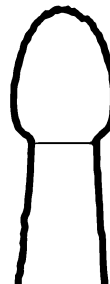
- **Oval.** A rounded tip used for most styles, producing a softer, warmer tone with great bounce and a light feel.



*Rock Drumming Underground. Retrieved May 1, 2008, from <http://www.rockdrummingsystem.com/underground/drum-articles/choosing-the-right-drumsticks.php>*

Figure 1-4-3 Oval Drumstick Tip

- **Mushroom.** A durable, well-balanced stick most commonly used for rock drumming, producing a loud, full sound with good sound response.



*Rock Drumming Underground. Retrieved May 1, 2008, from <http://www.rockdrummingsystem.com/underground/drum-articles/choosing-the-right-drumsticks.php>*

Figure 1-4-4 Mushroom Drumstick Tip

- **Fat.** A very durable and slightly heavy tip, producing a loud, full sound. Used for corps/squadron drumming. This tip is great for cymbal crashing but hard on drumheads.



*Rock Drumming Underground. Retrieved May 1, 2008, from <http://www.rockdrummingsystem.com/underground/drum-articles/choosing-the-right-drumsticks.php>*

Figure 1-4-5 Fat Drumstick Tip

- **Ball.** A weak tip with excellent bounce and response, producing a crisp, bright sound. It is great for cymbals and most commonly used for jazz or snare drumming.



*Rock Drumming Underground. Retrieved May 1, 2008, from <http://www.rockdrummingsystem.com/underground/drum-articles/choosing-the-right-drumsticks.php>*

Figure 1-4-6 Ball Drumstick Tip

## SIZE OF DRUMSTICKS

There are three main drumstick size categories. When selecting a drumstick consider the following:

- **7a.** This is a thin light drumstick meant for a softer sound. This size works great for jazz drumming or younger drummers.
- **5a.** This is the most common drumstick. Medium thickness, allows for both loud and soft play. This size is great for rock drumming.
- **2b and 5b.** These are a thick drumstick. They allow for loud drumming and are ideal for heavy rock and marching bands.



If drumsticks are constantly breaking, check the technique before changing to a heavier drumstick. With proper technique, drumsticks should seldom break.

---

## CONFIRMATION OF TEACHING POINT 1

---

## QUESTIONS

- Q1. What are three types of wood used for drumsticks?
- Q2. What are the four shapes of drumstick tips?

Q3. Which size of stick is used for marching band?

### ANTICIPATED ANSWERS

A1. Maple, hickory, and oak.

A2. Oval, mushroom, fat, and ball.

A3. 2b or 5b.

## Teaching Point 2

## Explain the Maintenance of Drumsticks and Mallets

Time: 5 min

Method: Interactive Lecture

Drumsticks and mallets are essential tools when playing percussion instruments. Contrary to the instruments themselves, drumsticks and mallets wear down and must be replaced regularly. It is important to take care of these tools.

Drumsticks and mallets should be kept clean, dry and properly stored when not in use. As they are round, they are prone to rolling off and falling off tables if left lying around. Drumsticks and mallets are designed to work as pairs. They should be kept together to avoid being mixed up with other drumsticks or mallets.

It is important that drumsticks and mallets are only used to play on the surfaces for which they were designed.

- **Drumsticks.** They should only be used on percussion instruments such as snare drums, tenor drums, cymbals or drum sets as well as practice pads.
- **Mallets.** Most mallets are designed to play on specific instruments (eg, xylophone mallets should not be used on a tympani or bass drum).

Playing on other surfaces could damage the tip of the drumsticks or mallets. Small particles of wood or pebbles could also get stuck on the tip of a drumstick or mallet and damage the surface of the instrument.



It is important to resist the urge to juggle drumsticks or mallets. They may be dropped and break.

## CONFIRMATION OF TEACHING POINT 2

### QUESTIONS

Q1. On what type of surface should mallets be used?

Q2. How can drumsticks damage a drum if they were used on another surface?

Q3. How should drumsticks and mallets be kept when not in used?

### ANTICIPATED ANSWERS

A1. On the instruments that they were designed for.

A2. Small particles of wood or pebbles could lodge themselves in the tip of the drumstick and then damage the drum.

A3. Dry, clean and properly stored.

**Teaching Point 3****Explain, Demonstrate and Have the Cadets Clean the Drumhead With a Cloth**

Time: 5 min

Method: Demonstration and Performance

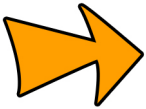


For this skill lesson it is recommended that instruction take the following format:

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.

Modern snare drum batter heads are resilient and little maintenance is required to keep them in good condition. Cadets should only use a cloth to clean the batter head. No other cleaning product should be used.



Traditionally, snare drum batter heads were made of animal skins. Modern snare drum batter heads are made of synthetic materials and are more durable.

To clean a drumhead use a wet damp cloth, and wipe in a circular motion.



It is important not to press too hard while wiping the drumhead. If the drumhead is pressed too firmly it could stretch or become pitted which will have a negative affect on the sound produced.

**CONFIRMATION OF TEACHING POINT 3**

The cadets' cleaning of the snare drumhead will serve as the confirmation of this TP.

**Teaching Point 4****Explain, Demonstrate and Have the Cadets Clean a Mallet Percussion Instrument**

Time: 5 min

Method: Demonstration and Performance



For this skill lesson 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.

Mallet percussion instruments made of durable components such as wood, plastic and metal. They are resilient and little maintenance is required to keep them in good condition. Cadets should only use a cloth to clean the keys and buff the frame. No other cleaning product should be used on the instrument.

To clean a mallet percussion instrument use a wet damp cloth and wipe the keys in a circular motion.

---

#### CONFIRMATION OF TEACHING POINT 4

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The cadets' cleaning of a mallet percussion instrument will serve as the confirmation of this TP.

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#### END OF LESSON CONFIRMATION

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The cadets' daily instrument maintenance will serve as the confirmation of this lesson.

---

#### CONCLUSION

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#### HOMEWORK/READING/PRACTICE



Give each cadet the handout of the maintenance steps and the maintenance supplies needed for the task.

The cadets will properly maintain their instrument each time they use it.

#### METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 1.

#### CLOSING STATEMENT

Maintaining a primary instrument is an important part to prolonging the life of the musical instrument. By making basic maintenance habits part of your daily routine, you could save yourself some major repairs later.

#### INSTRUCTOR NOTES/REMARKS

Instrument maintenance is very specific to each type of instrument but percussion players need to be able to maintain both snare drums and mallet percussion instruments.

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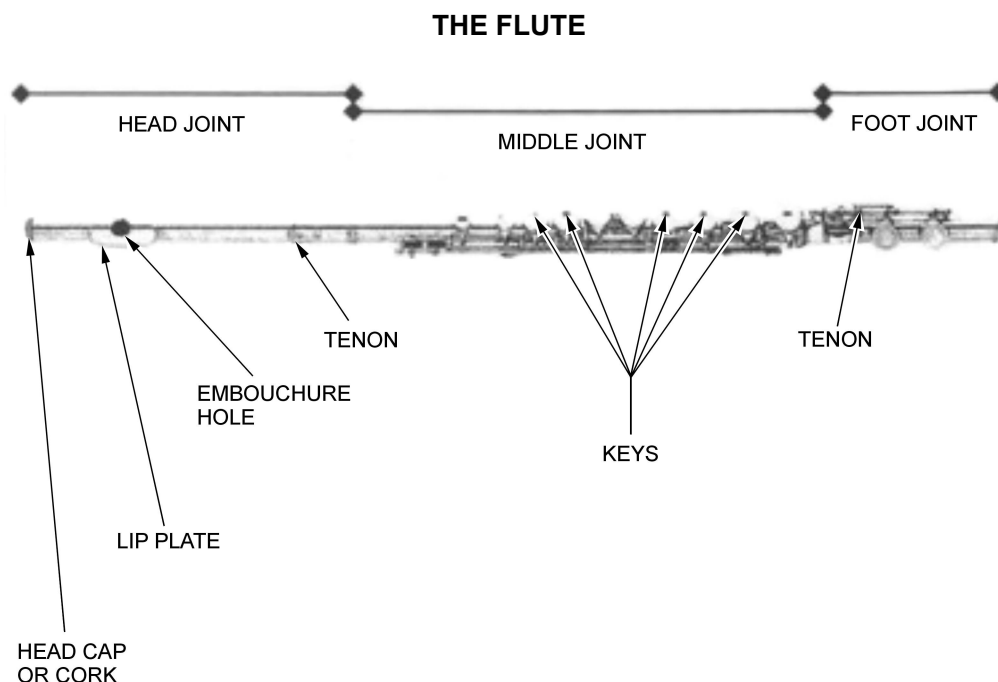
#### REFERENCES

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- C0-305 Rock Drumming Underground. (n.d.) *Choosing the Right Drumstick*. Retrieved May 1, 2008, from <http://www.rockdrummingsystem.com/underground/drum-articles/choosing-the-right-drumsticks.php>

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*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1A-1 The Parts of the Flute

## HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE FLUTE

### Assembly

To assemble the flute, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Hold the foot joint in the right hand below the key mechanism. Place the middle joint in the palm of the left hand.
3. Gently push the foot joint and the middle joint together in a twisting motion. Ensure the key rods of the foot joint are aligned with the keys of the middle joint.
4. Hold the head joint with the right hand. Place the middle joint in the palm of the left hand.
5. Gently push the head joint and the middle joint together in a twisting motion. Ensure the embouchure hole is aligned with the keys of the middle joint.

### Disassembly

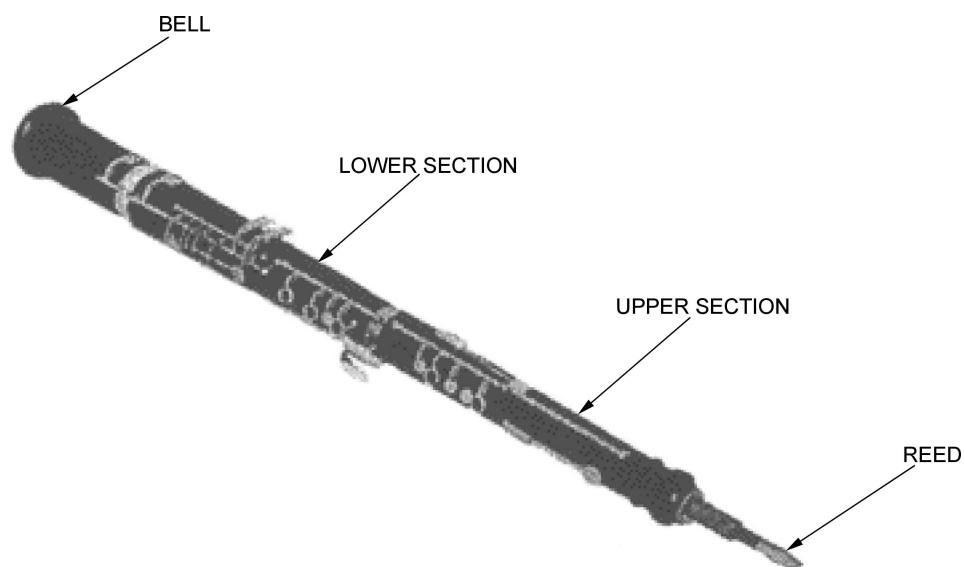
The disassembly process is the reverse of the assembly process.

### Storage

Most flute cases are designed to fit only the instrument and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

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## THE OBOE



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1B-1 The Parts of the Oboe

### HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE OBOE

#### Assembly

To assemble the oboe, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Apply cork grease to the cork tenons.
3. Hold the bell in the right hand with the thumb closing the pad to keep the bridge key raised. Hold the lower section by the bottom end with the left hand.
4. Gently push the bell and the lower section together in a twisting motion while paying attention to the bridge key. Line up both parts using the bridge key.
5. Hold the upper section in the left hand with the fingers covering the tone holes to raise the bridge keys. Hold the lower section with the right hand and avoid raising the bridge keys.
6. Gently push both sections together in a twisting motion while paying attention to the bridge key. Line up both parts using the bridge key.
7. Moisten the reed by putting the thin end in the mouth or in a container of water.
8. Put the reed all the way into the socket of the upper section. Rotate the reed so the reed is parallel with the teeth.

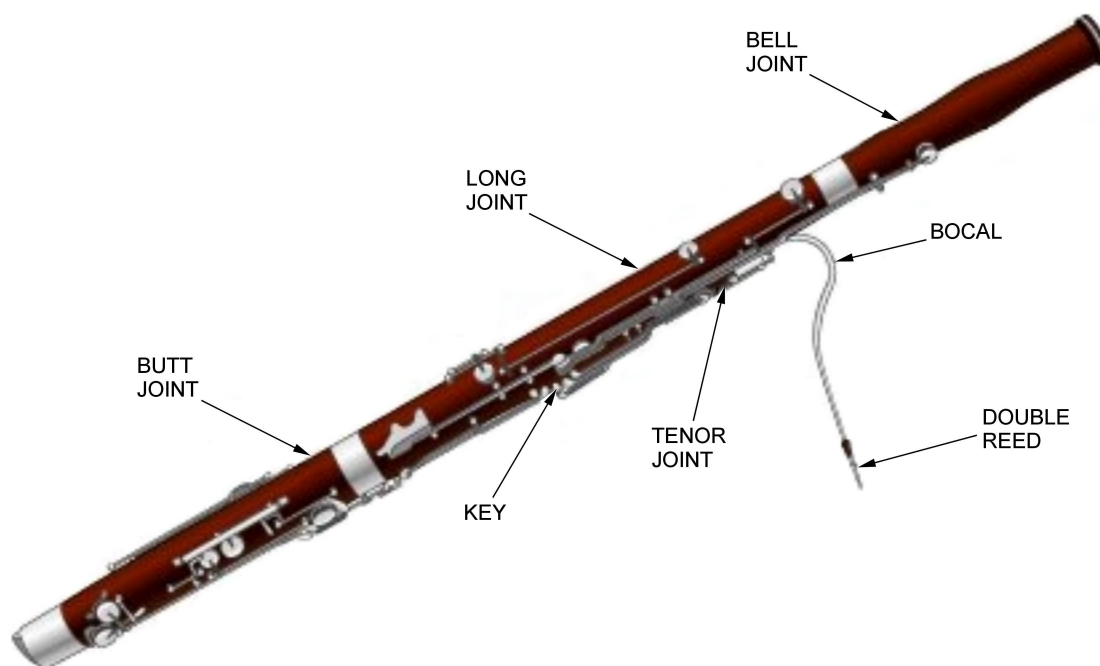
### **Disassembly**

The disassembly process is the reverse of the assembly process.

### **Storage**

Most oboe cases are designed to fit only the instrument, a few reeds and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## THE BASSOON



*Encyclopaedia Britannica Online, Bassoon. Retrieved April 28, 2008 <http://www.britannica.com/eb/art-52767/Bassoon>*

Figure 1C-1 The Parts of the Bassoon

### HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE BASSOON

#### Assembly

To assemble the bassoon, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Put the neck strap around the neck or set the chair strap on the chair.
3. Apply cork grease to the cork tenons.
4. Insert the tenor joint into the small opening of the butt joint.
5. Hold the long joint with the right hand and the butt joint with the left hand.
6. Gently push both joints together in a twisting motion while paying attention to the bridge key. Line up the curved portion of the tenor joint with the other hole in the butt.
7. Set the assembled joints in the case.
8. Hold the bell with the right hand and hold the long joint with the left hand.
9. Use the right thumb to raise the bridge key and gently push both joints together in a twisting motion while paying attention to the bridge key.
10. Hold the long joint in the right hand and the butt joint in the left hand.
11. Gently push both joints together in a twisting motion while paying attention to the whisper key.

12. Make sure all the joints are lined up.
13. If the instrument has one, engage the locking mechanism.
14. Place the hand on the hand rest.
15. Use the screw to adjust the hand rest so that the fingers comfortably fall into playing position.
16. Put the neck strap in place and adjust it so it holds the weight of the instrument or adjust the seat strap so that the instrument is positioned comfortably.
17. Grasp the bocal with the thumb and forefinger near the vent and gently push it into place. Adjust the bocal so the pad of the whisper key covers the hole in the bocal.
18. Moisten the reed by putting the thin end in the mouth or in a container of water. Put the reed on the end of the bocal so it covers about 1 cm.
19. Rotate the bocal and the reed so the reed is at a comfortable height to be able to play with the upper body and the neck straight and the reed parallel with the teeth.

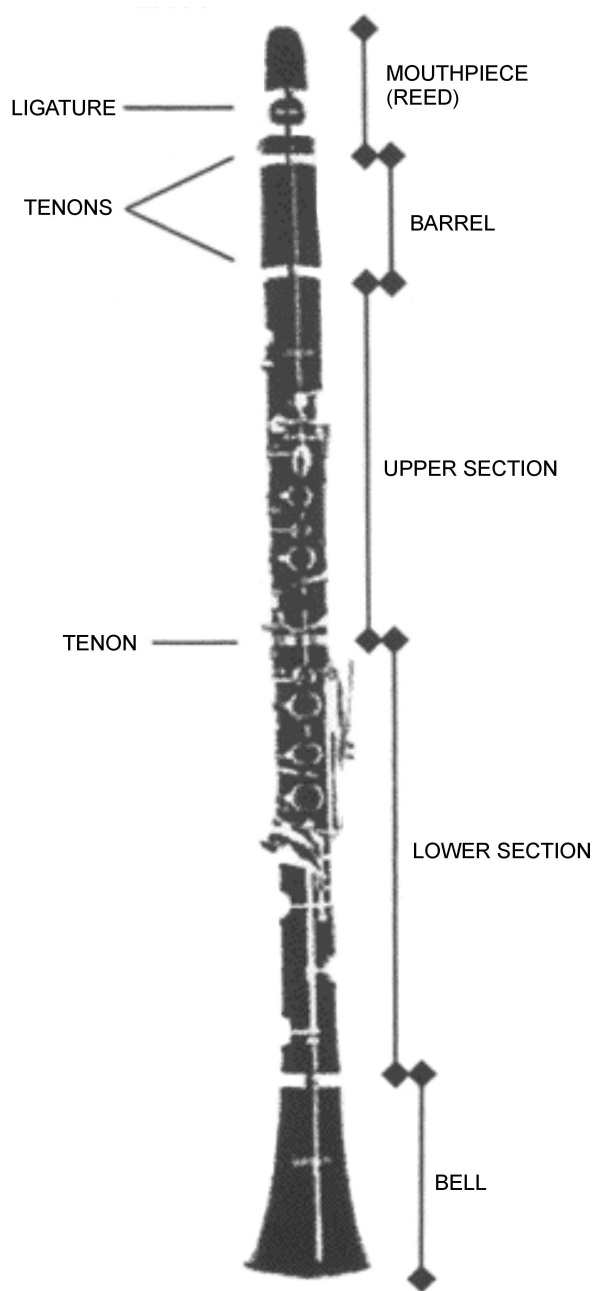
### **Disassembly**

The disassembly process is the reverse of the assembly process.

### **Storage**

Most bassoon cases are designed to fit only the instrument, some reeds, a chair or neck strap and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## THE CLARINET



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1D-1 The Parts of the Clarinet

### HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE CLARINET

#### Assembly

To assemble the clarinet, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Apply cork grease to the cork tenons.

3. Hold the bell with the right hand and the lower section with the left hand.
4. Gently push the bell and the lower section together in a twisting motion.
5. Hold the lower section with the right hand and the upper section with the left hand.
6. Press down on the rings on the upper section to raise the bridge key. Gently push both sections together in a twisting motion while paying attention to the bridge key. Line up both parts using the bridge key.
7. Hold the upper section with the right hand and the barrel with the left hand.
8. Gently push the upper section and the barrel together in a twisting motion. Remove the ligature and the cap from the mouthpiece.
9. Hold the barrel with the right hand and the mouthpiece with the left hand.
10. Gently push the barrel and the mouthpiece together in a twisting motion.
11. Line up the centre of the flat side of the mouthpiece with the register key on the bottom of the clarinet.
12. Loosen the screws on the ligature.
13. Place the ligature on the mouthpiece.
14. Moisten the reed by putting the thin end in the mouth or a container of water.
15. Holding the reed with the thumb and forefinger, place the reed, stock first, between the mouthpiece and the ligature.
16. Slide the ligature down so the top edge of the ligature is in line with etched guidelines on the mouthpiece. If the mouthpiece does not have guidelines, line up the top edge of the ligature with the bottom of the reed's cut.
17. Align the reed so both the bottom and the top are in line with the mouthpiece.
18. Align the tip of the reed with the end of the mouthpiece so a black hairline is visible behind the reed.
19. Tighten the screws on the ligature to hold the reed firmly in place. Do not tighten the ligature.

### **Disassembly**

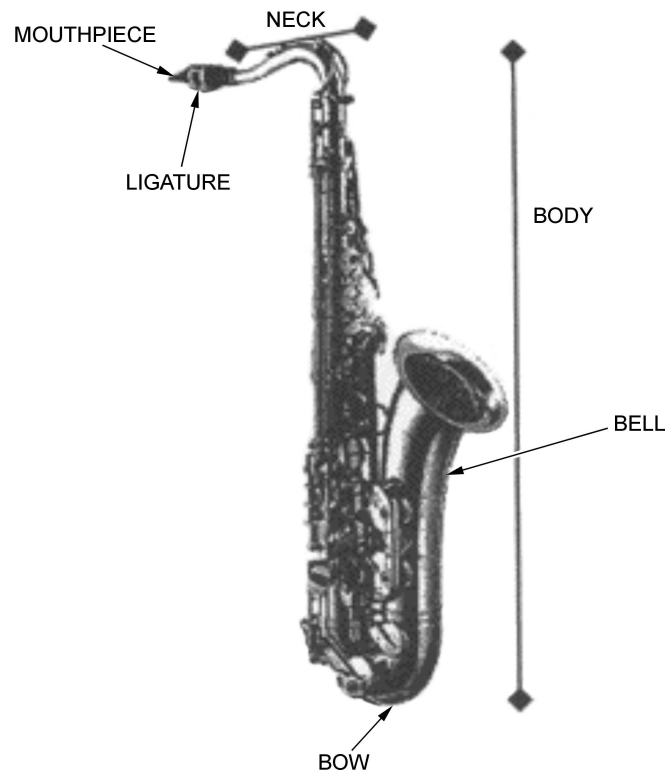
The disassembly process is the reverse of the assembly process.

### **Storage**

Most clarinet cases are designed to fit only the instrument, a few reeds and maintenance supplies. Storing anything else in the case may cause damage to the instrument.



## THE SAXOPHONE



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1E-1 The Parts of the Saxophone

### HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE SAXOPHONE

#### Assembly

To assemble the saxophone, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Put the neck strap or shoulder strap around the neck or shoulders.
3. Apply cork grease to the cork tenons.
4. Hold the neck in the right hand and the mouthpiece in the left hand.
5. Gently push the neck and the mouthpiece together in a twisting motion.
6. Loosen the tension screw on the top of the body.
7. Hold the body by the bell in the right hand and the neck in the left hand.
8. Gently push the body and the neck together in a twisting motion while paying attention to the octave key.
9. Attach the saxophone body to the neck or shoulder strap.
10. Rotate the neck so the mouthpiece is at a comfortable height to be able to play with the upper body and the neck straight. Tighten the screw on the top of the body to the point at which the neck is held firmly in place. Do not tighten the screw beyond this point.

11. Adjust the length of the strap so the mouthpiece lines up to the mouth.
12. Loosen the screws on the ligature. Place the ligature on the mouthpiece.
13. Moisten the reed by putting the thin end in the mouth.
14. Holding the reed with the thumb and the forefinger, place the reed, stock first, between the mouthpiece and the ligature.
15. Slide the ligature down so the top edge of the ligature is in line with etched guidelines on the mouthpiece. If the mouthpiece does not have guidelines, line up the top edge of the ligature with the bottom of the reed's cut.
16. Align the reed so both the bottom and the top are in line with the mouthpiece.
17. Align the tip of the reed with the end of the mouthpiece so a black hairline is visible behind the reed.
18. Tighten the screws on the ligature to hold the reed firmly in place. Do not tighten the ligature.

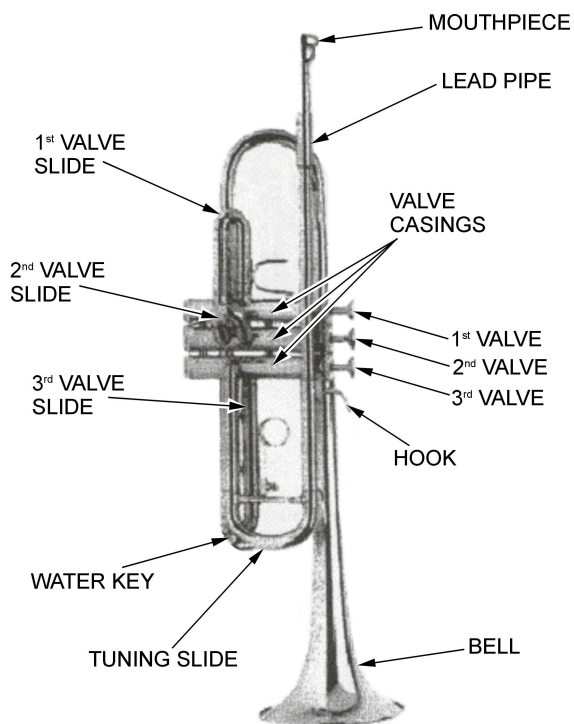
### **Disassembly**

The disassembly process is the reverse of the assembly process.

### **Storage**

Most saxophone cases are designed to fit only the instrument, a few reeds, a neck or shoulder strap and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

## THE TRUMPET



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1F-1 The Parts of the Trumpet

### HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE TRUMPET

#### Assembly

To assemble the trumpet, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Gently place the mouthpiece into the receiver and twist it gently to seat it.

#### Disassembly

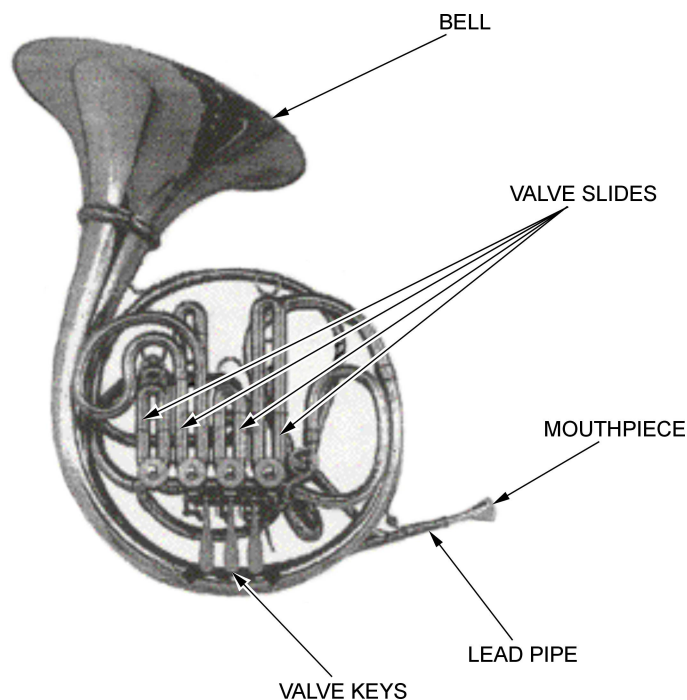
The disassembly process is the reverse of the assembly process.

#### Storage

Most trumpet cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

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## THE FRENCH HORN



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1G-1 The Parts of the French Horn

### HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE FRENCH HORN

#### Assembly

To assemble the French horn, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Gently place the mouthpiece into the receiver and twist it gently to seat it.

#### Disassembly

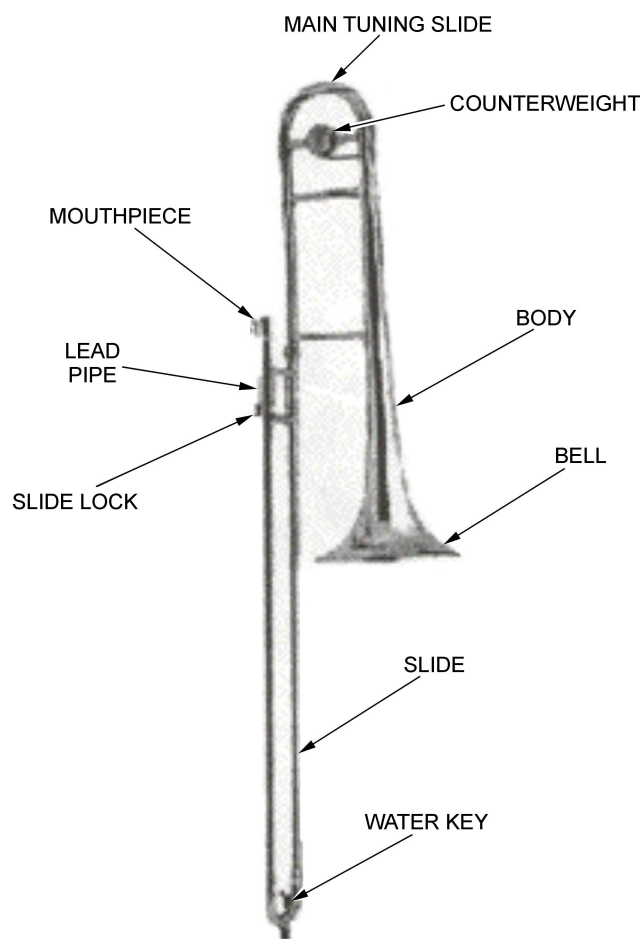
The disassembly process is the reverse of the assembly process.

#### Storage

Most French horn cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

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## THE TROMBONE



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1H-1 The Parts of the Trombone

### HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE TROMBONE

#### Assembly

To assemble the trombone, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Hold the bell in the left hand and the slide in the right hand.
3. Gently push the bell and the slide together.
4. Twist the slide so it forms a 90-degree angle to the bell.
5. Tighten the bell lock to secure the two sections together.
6. Gently place the mouthpiece into the receiver and twist it gently to seat it.

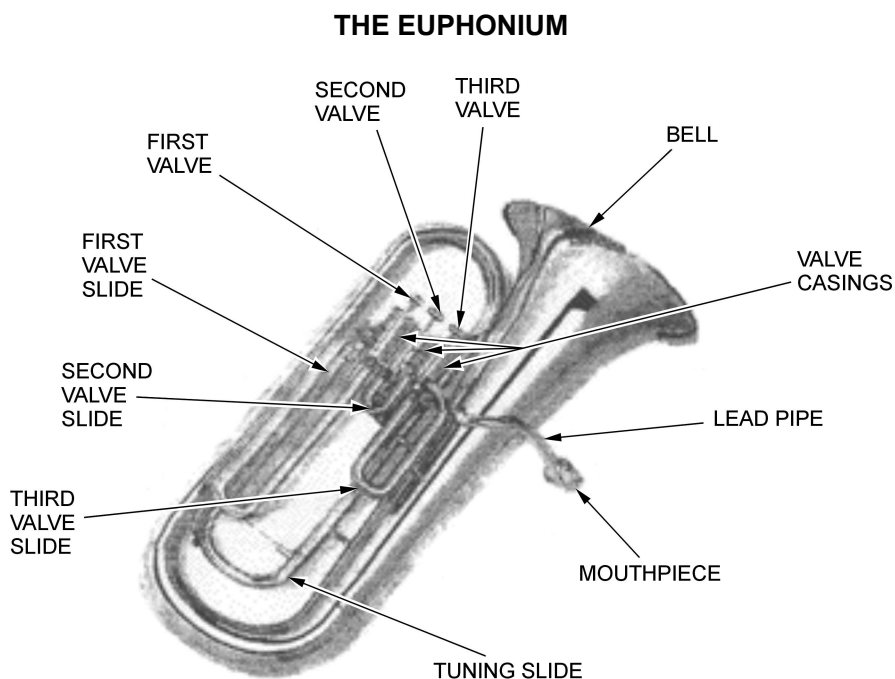
### **Disassembly**

The disassembly process is the reverse of the assembly process.

### **Storage**

Most trombone cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.





*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 11-1 The Parts of the Euphonium

## **HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE EUPHONIUM**

### **Assembly**

To assemble the euphonium, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Gently place the mouthpiece into the receiver and twist it gently to seat it.

### **Disassembly**

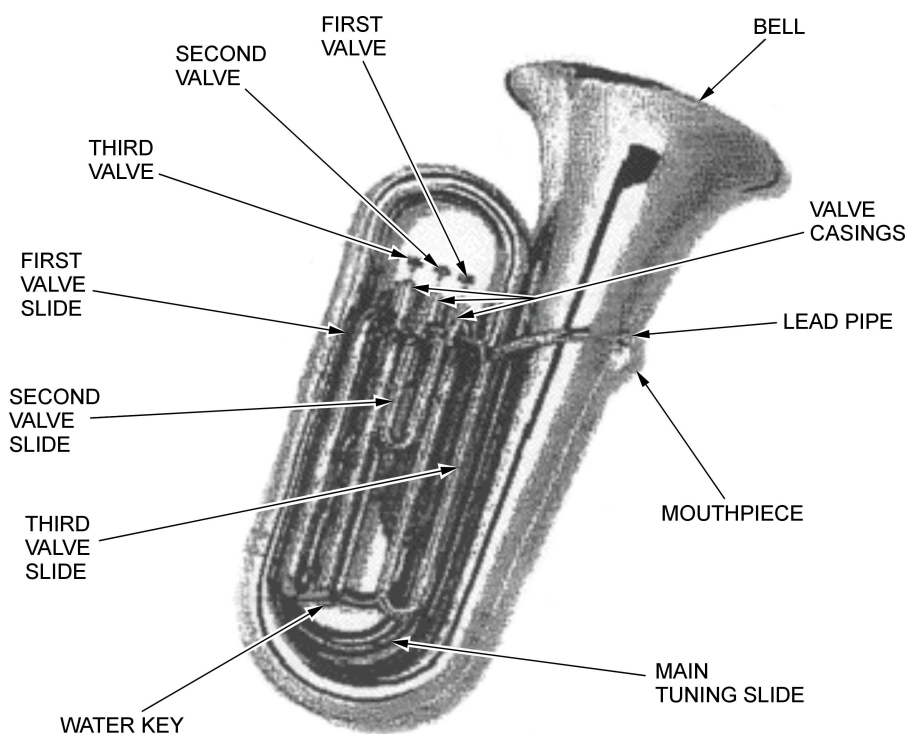
The disassembly process is the reverse of the assembly process.

### **Storage**

Most euphonium cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

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## THE TUBA



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1J-1 The Parts of the Tuba

### HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE TUBA

#### Assembly

To assemble the tuba, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Gently place the mouthpiece into the receiver and twist it gently to seat it.

#### Disassembly

The disassembly process is the reverse of the assembly process.

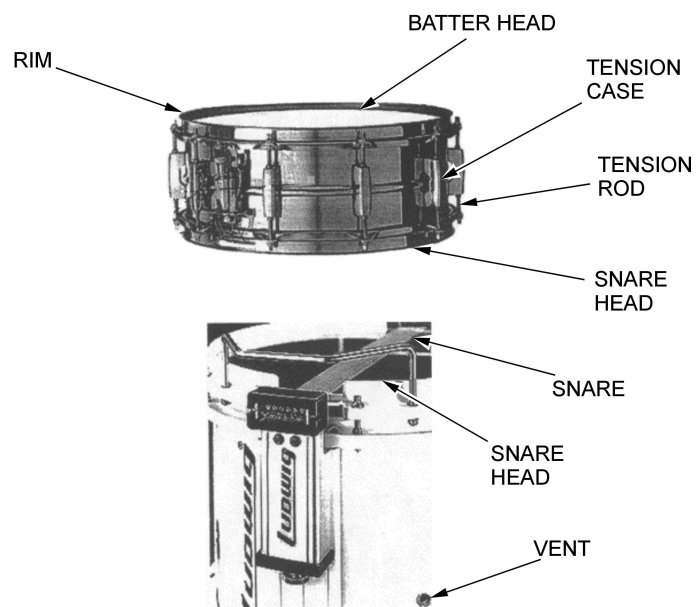
#### Storage

Most tuba cases are designed to fit only the instrument, its mouthpiece and maintenance supplies. Storing anything else in the case may cause damage to the instrument.

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## SNARE DRUM OR Mallet PERCUSSION INSTRUMENTS

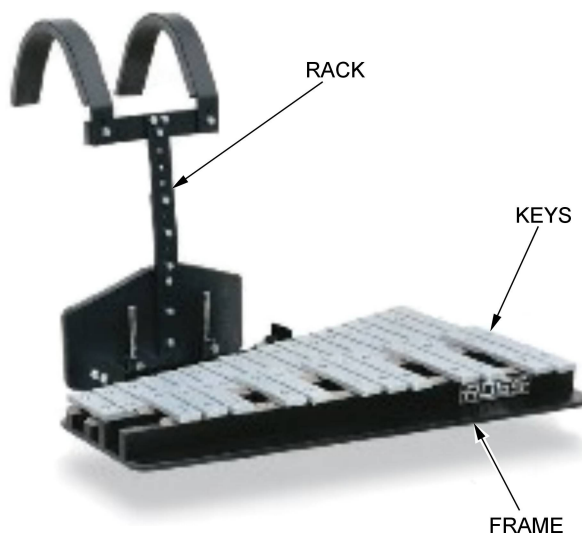
### SNARE DRUM



*Director Cadets 3, 2004, Ottawa, ON: Department of National Defence*

Figure 1K-1 The Parts of the Snare Drum

### Mallet PERCUSSION



*Ross, Marching Bells. Retrieved April 16, 2008, from [http://www.majesticpercussion.com/ross\\_marching\\_bell.html](http://www.majesticpercussion.com/ross_marching_bell.html)*

Figure 1K-2 The Parts of a Mallet Percussion Instrument

## **HOW TO ASSEMBLE, DISASSEMBLE AND STORE THE SNARE DRUM OR A MALLET PERCUSSION INSTRUMENT**

### **Assembly**

To assemble percussion instruments, use the following steps:

1. Set the instrument case on a flat and stable surface. Make sure the case is facing up. The case latches are the best indication to verify this. Open the case.
2. Put the harness or shoulder strap around the shoulders and attach the instrument to it.
3. Adjust the harness or shoulder strap so that the weight of the instrument is on it and the instrument is at the proper height to be able to play with the upper body and the neck straight.

### **Disassembly**

The disassembly process is the reverse of the assembly process.

### **Storage**

Most drum or mallet percussion cases are designed to fit only the instrument, and maintenance supplies. Storing anything else in the case may cause damage to the instrument

## **MAINTENANCE SUPPLIES FOR THE FLUTE**

**Cleaning Rod.** A short rod specially designed to swab the interior of the flute. It has an eye at one end to attach the cleaning cloth.

**Cleaning Cloth.** A piece of soft cloth that is wrapped around the cleaning rod to swab the flute.

### **MAINTENANCE STEPS**

Maintain a flute by:

1. assembling the cleaning rod by pulling a piece of the cleaning cloth through the hole at the end of the cleaning rod and then wrapping it so that the end of the rod is covered;
2. holding the head joint by the tenon and carefully shaking the head joint to remove moisture;
3. gently swabbing the head joint by passing the cleaning rod through the joint;
4. holding the body by the upper tenon and carefully shaking the body to remove moisture;
5. gently swabbing the body by passing the cleaning rod through the joint;
6. holding the foot joint by the tenon and carefully shaking the foot joint to remove moisture; and
7. gently swabbing the foot joint by passing the cleaning rod through the joint.

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## MAINTENANCE SUPPLIES FOR THE OBOE

**Cork Grease.** A grease specially designed to ensure that parts of the instrument fit together easily and helps avoid damage to the cork tenons.

**Large Swab.** A piece of soft cloth with a weighted end used to swab the bell and the lower section.

**Narrow Swab.** A piece of soft cloth with a weighted end used to swab the upper section.

### MAINTENANCE STEPS

Maintain an oboe by:

1. blowing air in through the wide end of the reed to remove moisture and placing reed in storage case;
2. dropping the weighted end of the small swab into the bottom tenon of the upper section and pulling the swab through the top tenon;
3. repeating Step 2, two or three times.
4. dropping the weighted end of the large swab into the bottom tenon of the lower section and pulling it through the top tenon;
5. repeating Step 4, two or three times;
6. dropping the weighted end of the large swab into the bottom of the bell and pulling it through the tenon; and
7. repeating Step 6, two or three times.

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## MAINTENANCE SUPPLIES FOR THE BASSOON

**Cork Grease.** A grease specially designed to ensure that parts of the instrument fit together easily and helps avoid damage to the cork tenons.

**Large Wire Swab.** A long brush used to swab the bell and the lower section.

**Small Wire Swab.** A long brush used to swab the upper section.

### MAINTENANCE STEPS

Maintain a bassoon by:

1. blowing air in through the wide end of the reed to remove moisture and placing reed in storage case;
2. carefully shaking the bocal to remove moisture from both ends;
3. blowing air through the bocal from the large end to force out additional moisture;
4. blowing air through the bocal button;
5. swabbing the long joint with the large wire swab;
6. swabbing the bell with the large wire swab;
7. inserting the small wire swab from the larger end of the tenor joint, then moving it back and forth;
8. carefully shaking the butt joint to remove moisture from the small end;
9. inserting the small wire swab into the small end of the butt joint;
10. moving the small wire swab back and forth; and
11. using the same process for the large end of the butt joint, but with the large wire swab.

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## MAINTENANCE SUPPLIES FOR THE CLARINET

**Cork Grease.** A grease specially designed to ensure that parts of the instrument fit together easily and helps avoid damage to the cork tenons.

**Clarinet Swab.** A piece of soft cloth with a weighted end used to swab the bell, the lower section and the upper section.

### MAINTENANCE STEPS

Maintain a clarinet by:

1. blowing air in through the wide end of the reed to remove moisture and placing reed in storage case;
2. removing the mouthpiece and wiping the inside dry with a piece of soft cloth;
3. dropping the weighted end of the swab into one end of the barrel and pulling it through the other end;
4. dropping the weighted end of the swab into the bottom tenon of the upper section and pulling it through the top tenon;
5. repeating Steps 3 and 4, two or three times;
6. dropping the weighted end of the swab into the bottom tenon of the lower section and pulling it through the top tenon;
7. repeating Step 6, two or three times; and
8. wiping the bell with a clean cloth.

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## MAINTENANCE SUPPLIES FOR THE SAXOPHONE

**Cork Grease.** A grease specially designed to ensure that parts of the instrument fit together easily and helps avoid damage to the cork tenons.

**Saxophone Swab.** A piece of soft cloth with a weighted end used to swab the bell and the body of the saxophone.

**Saxophone Neck Swab.** A short brush used to swab the neck of the saxophone.

### MAINTENANCE STEPS

Maintain the saxophone by:

1. blowing air in through the wide end of the reed to remove moisture and placing reed in storage case;
2. removing the mouthpiece and wiping the inside dry with a piece of soft cloth;
3. holding the neck by the tenon, carefully shaking the neck to remove moisture;
4. gently swabbing the neck with a saxophone neck swab;
5. using a soft cloth, wiping the inside and the outside of the two connecting tenons clean;
6. dropping the weighted end of the saxophone swab into the bell of the saxophone and turning the saxophone over so that the weight drops out the other end and pulling the swab through the body; and
7. repeating Step 6, two or three times.

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## MAINTENANCE SUPPLIES FOR THE TRUMPET

**Valve Oil.** A light, often clear, mineral oil.

**Slide Grease.** A grease very similar in texture to petroleum jelly but often has a reddish brown colour used to lubricate tuning slides.

**Polishing Cloth.** A clean soft piece of cloth used to wipe down the outside of the trumpet.

### MAINTENANCE STEPS

Maintain a trumpet by:

1. oiling the valves by:
  - a. numbering 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 the valve closest to the mouthpiece;
  - b. unscrewing the top valve cap from the first valve casing. Remove the valve by pulling straight out; do not twist the valve;
  - c. holding the valve by the top and applying valve oil, coating the entire valve;
  - d. returning the valve to its casing. When placing a valve back in the valve casing, make sure to align the valve guides with the guide slots. Instruments may have one or two guides;
  - e. tightening the top valve cap and pressing the valve several times to ensure even coating; and
  - f. repeating Steps b. to e. for the remaining valves;
2. greasing tuning slides by:
  - a. pressing the valve which corresponds to the valve tuning slide;
  - b. removing the tuning slide and wiping the slide clean;
  - c. applying the tuning slide grease completely around the slide, about 2 cm from the end; and
  - d. replacing the tuning slide and moving it back and forth while pressing down the valve that corresponds to the valve tuning slide;
3. removing water from the trumpet. When water accumulates in the trumpet, the sound quality will be affected and a “gurgling” sound may occur. To remove the water from the instrument simply use the water key. Tilt the instrument so that the water will run towards the water key, press the lever and gently blow some air through the instrument; and
4. cleaning the exterior of the trumpet. To clean the exterior of the trumpet use a polishing cloth to remove dust and fingerprints. If there is dirt or residue, lukewarm soapy water and a clean soft cloth can be used to wipe down the instrument. Use a clean soft cloth to dry the instrument. Use the polishing cloth once the instrument is dry.

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## MAINTENANCE SUPPLIES FOR THE FRENCH HORN

**Rotary Valve Oil.** A light, often clear, mineral oil used to lubricate rotary valves. It is thicker than valve oil.

**Slide Grease.** A grease very similar in texture to petroleum jelly but often has a reddish brown colour used to lubricate tuning slides.

**Polishing Cloth.** A clean soft piece of cloth used to wipe down the outside of the French horn.

### MAINTENANCE STEPS

Maintain a French horn by:

1. oiling valves by:
  - a. removing each valve slide;
  - b. placing several drops of rotary valve oil evenly into each valve slide;
  - c. replacing the slides and rotating the French horn to let the oil spread to the valve;
  - d. pressing each valve key two or three times to ensure even coating;
  - e. removing the back of the rotor valves by unscrewing the caps;
  - f. placing 1 to 2 drops of oil onto the centre of each valve; and
  - g. replacing the valve caps;
2. greasing the tuning slides by:
  - a. pressing the valve which corresponds to the valve tuning slide;
  - b. removing the tuning slide and wiping the slide clean;
  - c. applying the tuning slide grease completely around the slide, about 2 cm from the end; and
  - d. replacing the tuning slide and moving it back and forth while pressing down the valve that corresponds to the valve tuning slide;
3. removing water from the French horn. Remove the mouthpiece, and slowly spin the French horn counter-clockwise, to allow the water to drain. If the instrument has a water key, tilt the instrument so that the water will run toward the water key, press the lever and gently blow air through the instrument; and
4. cleaning the exterior of the French horn. To clean the exterior of the French horn use a polishing cloth to remove dust and fingerprints. If there is dirt or residue, lukewarm soapy water and a clean soft cloth can be used to wipe down the instrument. Use a clean soft cloth to dry the instrument. Use the polishing cloth once the instrument is dry.

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## MAINTENANCE SUPPLIES FOR THE TROMBONE

**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 to the required standard.

**Slide Oil.** This is a clear mineral oil also used on the inner slide. Slide oil can be found in one step and two step processes. Never mix slide cream with slide oil as it may hinder the proper movement of the slide.

**Slide Grease.** A grease very similar in texture to petroleum jelly but often has a reddish-brown colour used to lubricate tuning slides.

**Polishing Cloth.** A clean soft piece of cloth used to wipe down the outside of the trombone.

## MAINTENANCE STEPS

Maintain a trombone by:

1. lubricating the slide by:
  - a. unlocking the slide and gently removing the outer slide and laying it on a clean, flat surface;
  - b. wiping the inner slide clean with a clean cloth;
  - c. applying a small amount of slide cream or slide oil to the inner slides;
  - d. 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);
  - e. spraying a small amount of water evenly over the inner slides with a spray bottle;
  - f. replacing the outer slide and moving it back and forth; and
  - g. applying water between lubrications to assist with the slide movement;
2. greasing the tuning slides by:
  - a. removing the tuning slide and wiping the slide clean;
  - b. applying the tuning slide grease completely around the slide, about 2 cm from the end; and
  - c. replacing the tuning slide and moving it back and forth;
3. removing water from the trombone. When water accumulates in the trombone, the sound quality will be affected and a “gurgling” sound may occur. To remove the water from the instrument key, gently blow air through the instrument; and
4. cleaning the exterior of the trombone. To clean the exterior of the trombone use a polishing cloth to remove dust and fingerprints. If there is dirt or residue, lukewarm soapy water and a clean soft cloth can be used to wipe down the instrument. Use a clean soft cloth to dry the instrument. Use the polishing cloth once the instrument is dry.

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## MAINTENANCE SUPPLIES FOR THE EUPHONIUM

**Valve Oil.** A light, often clear, mineral oil.

**Slide Grease.** A grease very similar in texture to petroleum jelly but often has a reddish brown colour used to lubricate tuning slides.

**Polishing Cloth.** A clean soft piece of cloth used to wipe down the outside of the euphonium.

### MAINTENANCE STEPS

Maintain a euphonium by:

1. oiling the valves by:
  - a. numbering 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 the valve closest to the mouthpiece;
  - b. unscrewing the top valve cap from the first valve casing. remove the valve by pulling straight out; do not twist the valve;
  - c. holding the valve by the top and applying valve oil, coating the entire valve;
  - d. returning the valve to its casing. When placing a valve back in the valve casing, make sure to align the valve guides with the guide slots. Instruments may have one or two guides;
  - e. tightening the top valve cap and pressing the valve several times to ensure even coating; and
  - f. repeating Steps b. to e. for the remaining valves;
2. greasing the tuning slides by:
  - a. pressing the valve that corresponds to the valve tuning slide;
  - b. removing the tuning slide and wiping the slide clean;
  - c. applying the tuning slide grease completely around the slide, about 2 cm from the end; and
  - d. replacing the tuning slide and moving it back and forth while pressing down the valve that corresponds to the valve tuning slide;
3. removing water from the euphonium. When water accumulates in the euphonium, the sound quality will be affected and a “gurgling” sound may occur. To remove the water from the instrument simply use the water key. Tilt the instrument so that the water will run toward the water key, press the lever and gently blow some air through the instrument; and
4. cleaning the exterior of the euphonium. To clean the exterior of the euphonium use a polishing cloth to remove dust and fingerprints. If there is dirt or residue, lukewarm soapy water and a clean soft cloth can be used to wipe down the instrument. Use a clean soft cloth to dry the instrument. Use the polishing cloth once the instrument is dry.

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## MAINTENANCE SUPPLIES FOR THE TUBA

**Valve Oil.** A light, often clear, mineral oil.

**Slide Grease.** A grease very similar in texture to petroleum jelly but often has a reddish brown colour used to lubricate tuning slides.

**Polishing Cloth.** A clean soft piece of cloth used to wipe down the outside of the tuba.

### MAINTENANCE STEPS

Maintain a tuba by:

1. oiling the valves by:
  - a. numbering 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 the valve closest to the mouthpiece;
  - b. unscrewing the top valve cap from the first valve casing. Remove the valve by pulling straight out; do not twist the valve;
  - c. holding the valve by the top and applying valve oil, coating the entire valve;
  - d. returning the valve to its casing. When placing a valve back in the valve casing, make sure to align the valve guides with the guide slots. Instruments may have one or two guides;
  - e. tightening the top valve cap and pressing the valve several times to ensure even coating; and
  - f. repeating Steps b. to e. for the remaining valves;
2. greasing the tuning slides by:
  - a. pressing the valve that corresponds to the valve tuning slide;
  - b. removing the tuning slide and wiping the slide clean;
  - c. applying the tuning slide grease completely around the slide, about 2 cm from the end; and
  - d. replacing the tuning slide and moving it back and forth while pressing down the valve that corresponds to the valve tuning slide;
3. removing water from the tuba. When water accumulates in the tuba, the sound quality will be affected and a “gurgling” sound may occur. To remove the water from the instrument simply use the water key. Tilt the instrument so that the water will run toward the water key; press the lever and gently blow some air through the instrument; and
4. cleaning the exterior of the tuba. To clean the exterior of the tuba use a polishing cloth to remove dust and fingerprints. If there is dirt or residue, lukewarm soapy water and a clean soft cloth can be used to wipe down the instrument. Use a clean soft cloth to dry the instrument. Use the polishing cloth once the instrument is dry.

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## PERCUSSION MAINTENANCE

### MAINTENANCE SUPPLIES FOR THE SNARE DRUM OR Mallet PERCUSSION INSTRUMENT

**Cleaning Cloth.** A piece of soft cloth used to clean the instrument.

### MAINTENANCE STEPS

**Drumhead.** Use a cleaning cloth to wipe the snare drumhead.

**Mallet Percussion Keys.** Use a cleaning cloth to wipe the mallet percussion keys.

**Mallet Percussion Frame.** Use a cleaning cloth to buff the mallet percussion frame.

**Drumsticks or Mallets.** Avoid dropping the drumsticks or mallets. Use them only on the instrument they were designed for (eg, a snare drum, a glockenspiel, or a practice pad).

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**CHAPTER 2**  
**PO S015 – APPLY MUSIC THEORY**





**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 1**

**EO S015.01 – IDENTIFY ELEMENTS OF PITCH**

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Total Time:

80 min

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**PREPARATION**

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**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.

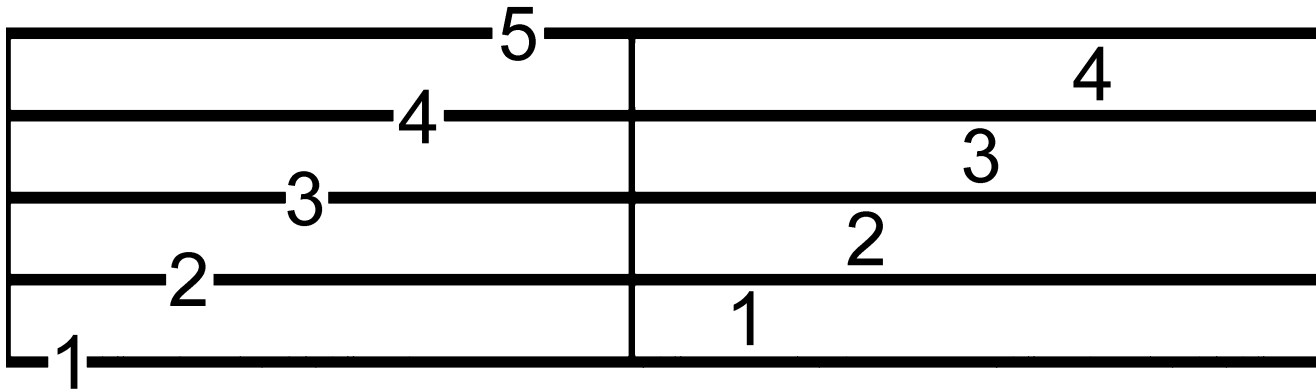
**Teaching Point 1****Describe Staves**

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.

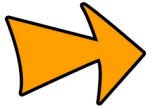


*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

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.

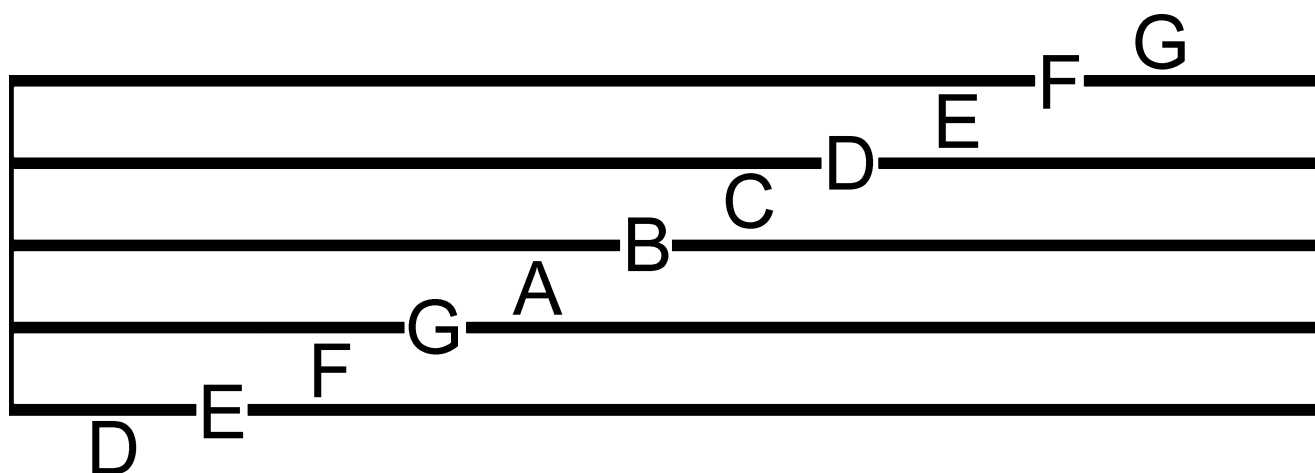


**Teaching Point 2****Describe the Musical Alphabet**

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’.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

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.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

Figure 2-1-3 Treble Clef

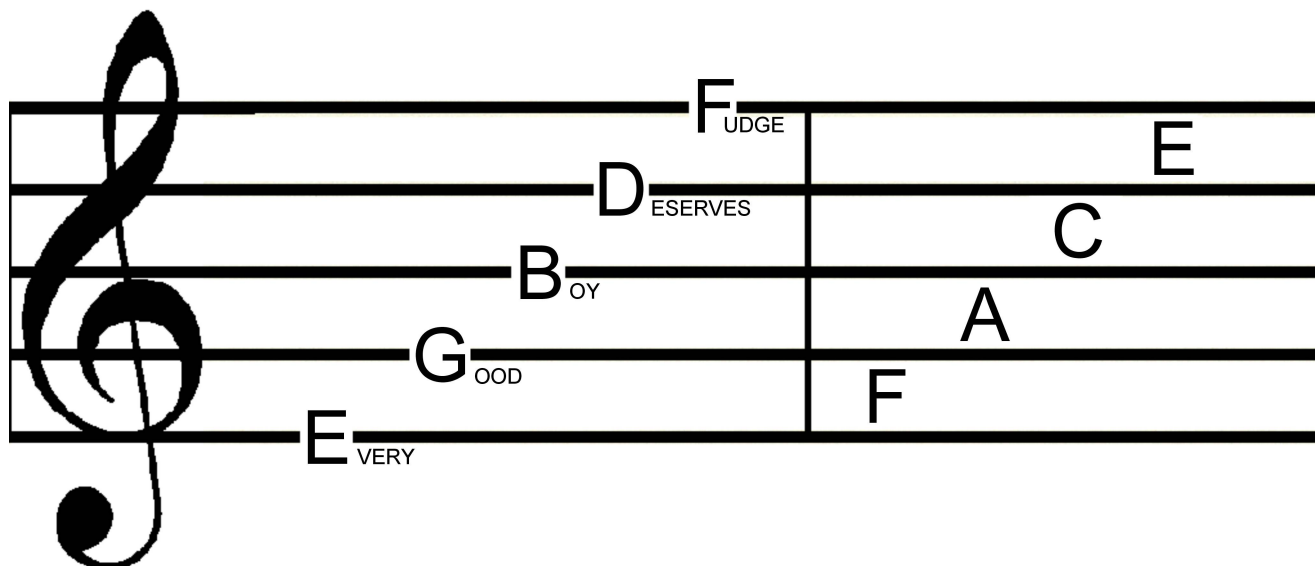
**Shape and Location on the Staff**

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.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

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.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

Figure 2-1-5 Bass Clef

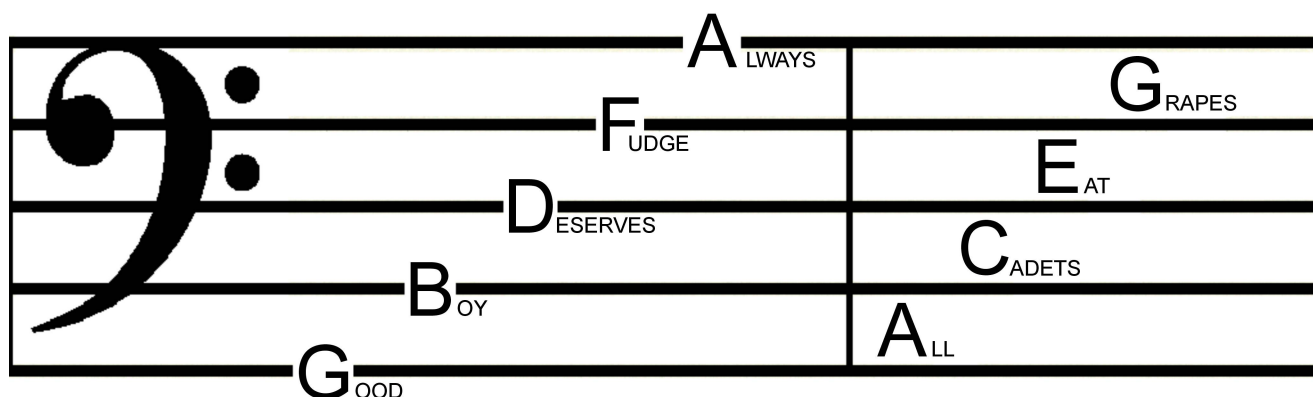
#### **Shape and Location on the Staff**

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.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

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.

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**Teaching Point 5**

**Describe the Relationship Between the Treble Clef and Bass Clef**

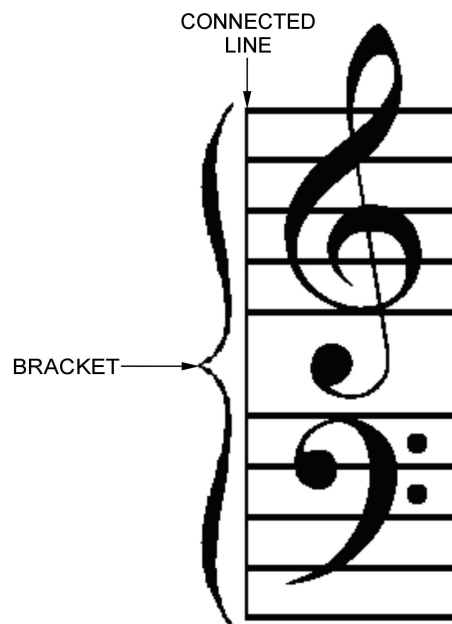
Time: 10 min

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.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

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



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

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.

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**REFERENCES**

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





**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**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.

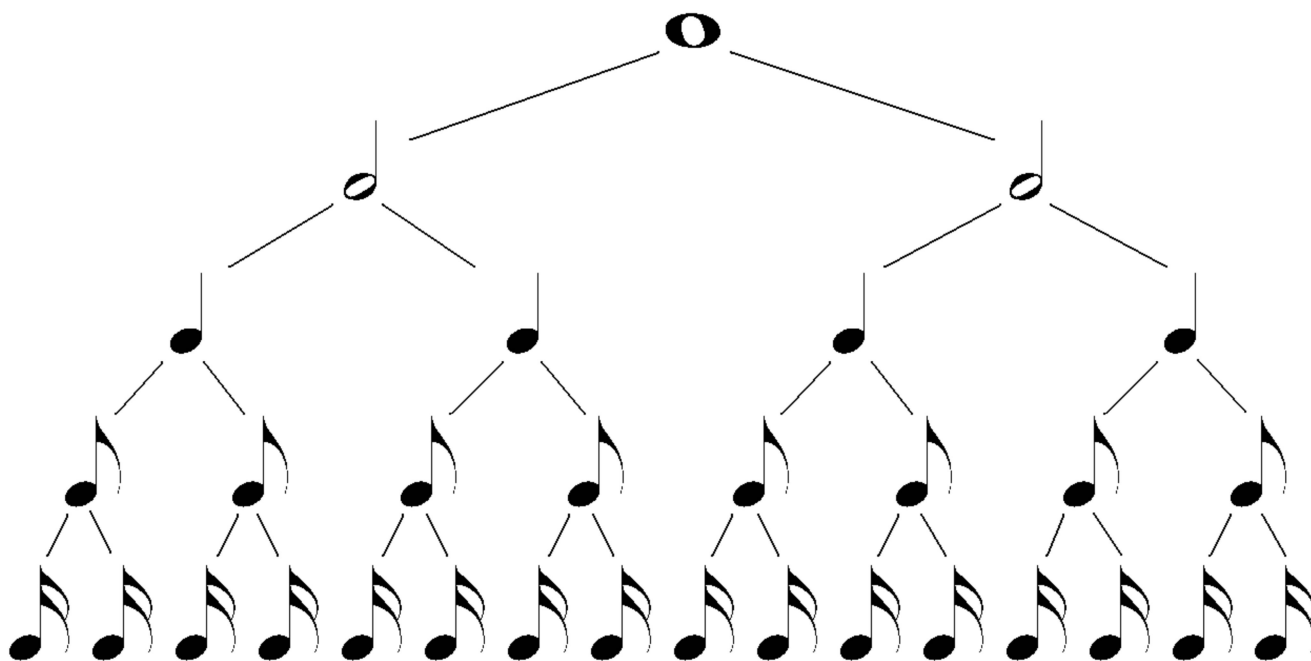
### Teaching Point 1

### 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.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

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**

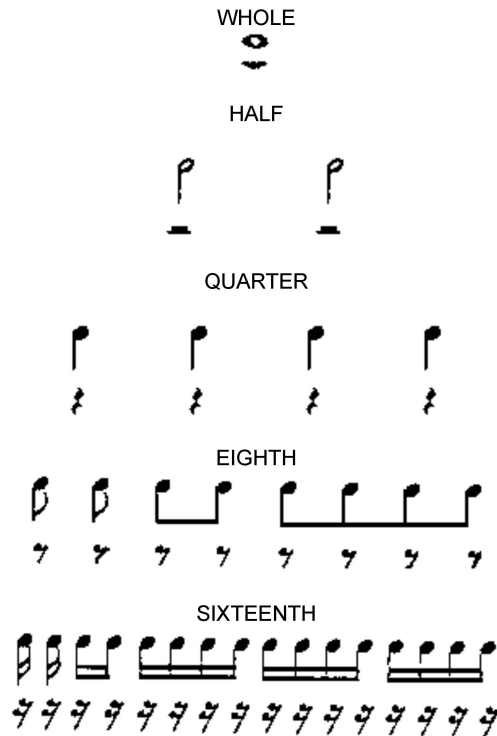
N/A.

**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**

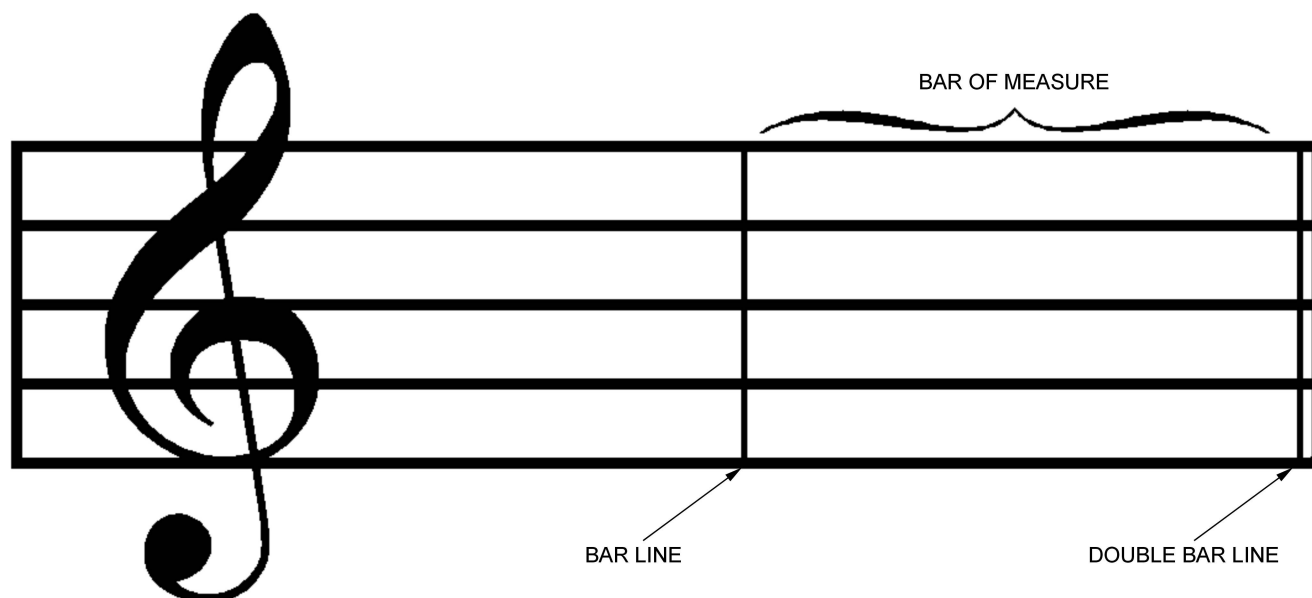
Time: 15 min

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.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

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.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

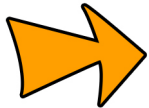
Figure 2-2-4 Time Signatures

### 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**

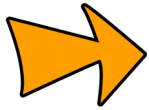
1. Write four bars of quarter notes on the board.
2. Count the beats aloud and have the cadets clap the rhythm, with beat one as the accent beat of each bar, for four bars.
3. Count the beats aloud and have the cadets clap the rhythm, with beat two as the accent beat of each bar, for four bars.
4. Count 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.

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**REFERENCES**

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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**  
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**INSTRUCTIONAL GUIDE**



**SECTION 3**

**EO S015.03 – DEFINE MUSICAL SYMBOLS AND TERMS**

---

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



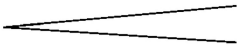
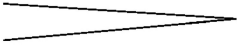
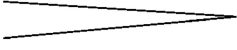
Decrescendo and diminuendo both mean to gradually get softer, but diminuendo was in use before the term crescendo. When crescendo started to be used, the opposite — decrescendo, was introduced. This is why two musical terms that have the same definition.

**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**

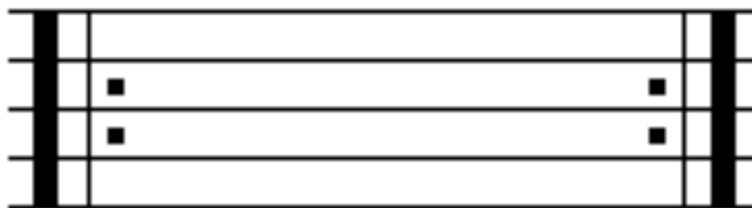
Time: 10 min

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.

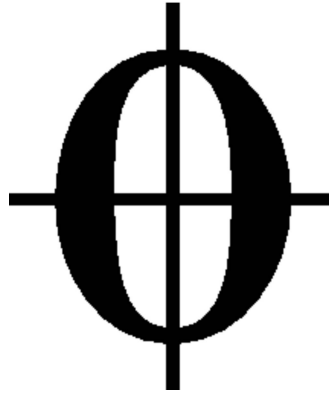


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Figure 2-3-4 D.S. Sign

### **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.

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**REFERENCES**

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- 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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**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.



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**REFERENCES**

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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**



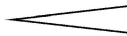



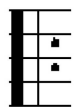



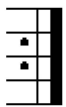

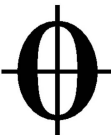






### **Musical Snakes and Ladders**

#### **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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SHEET MUSIC

# HÉRITAGE

Marche des Cadets Royaux de l'Armée Canadienne  
March of the Royal Canadian Army Cadets

Version Simplifiée  
Simplified Version

Major Vincent Lima

**Trompette 1**

Tempo di Marcia ♩ = 120

The musical score for Trompette 1 is written in G major and 2/4 time. It begins with a tempo marking of 'Tempo di Marcia' and a quarter note equal to 120 beats per minute. The score is divided into several sections: Section A (measures 1-8), Section B (measures 9-16), Section C (measures 17-24), and Section D (measures 25-32). The piece concludes with a Coda section (measures 33-36). Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Performance instructions include 'To Coda' and 'D.S. al coda'. The score is marked as a 'Simplified Version'.

Regional Cadet Support Unit (Eastern), by Lima, V. (n.d.), *Musique Partitions – Héritage*. Retrieved March 10, 2008, from [http://www.cadets.net/est/commun/mus/musique/heritage/heritage\\_e.asp](http://www.cadets.net/est/commun/mus/musique/heritage/heritage_e.asp)

Figure 2D-1 Sheet Music

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**CHAPTER 3**

**PO S016 – DEMONSTRATE RHYTHM SKILLS**







**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**EO S016.01 – 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-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 Level Basic Rhythms sheet located in A-CR-CCP-910/PG-001, Chapter 2, Annex A, Appendix 1, for each cadet.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

Demonstration and performance was chosen for this lesson as it allows the instructor to explain and demonstrate rhythms while providing an opportunity for the cadets to practice the skill under supervision.

---

**INTRODUCTION**

---

**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall have demonstrated Level Basic rhythms by clapping, tapping, singing or counting.

**IMPORTANCE**

It is important for cadets to be able to demonstrate Level Basic rhythms as rhythm is one of the cornerstones to the structure of music. The rhythms found on the Level Basic Rhythm sheets are found in the music pieces the cadets will play at this level. Developing rhythm skills will make a cadet more proficient as a musician.

**Teaching Point 1****Explain, Demonstrate and Have the Cadet Analyze Level  
Basic Rhythms**

Time: 20 min

Method: Demonstration and Performance

**TIME SIGNATURE**

As was discussed in music theory, the pulse of the music is grouped together in groups of two, three, or four. These pulse groups form measures of music. Depending on the number of pulses in each group, and the note value which receives the pulse, a particular time signature is produced.

If four quarter notes are grouped together in a measure, the time signature of 4/4 is indicated. Remember that the upper figure in the time signature indicates how many pulses there are in a measure and the lower figure indicates which note value gets the pulse. The upper figure can be any value. Usually the value of the top figure is limited to a value below "10" because it becomes increasingly difficult to count the number of pulses if the number is too high. If the value of the lower figure is "8" then the eighth note would get the pulse; if the lower figure is "2" then the half note would get the pulse.



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

1 = whole note,

2 = half note,

4 = quarter note,

8 = eighth note, and

16 = sixteenth note.

**SUBDIVISION**

As you instruct the class, copy [Figures 3-1](#) to [3-7](#) onto the board.

The value a note receives becomes very important when analyzing rhythms.

In 4/4 time, there are four quarter notes and the quarter note gets the pulse. To keep track of the number of pulses a counting system has been developed. Each quarter note is counted until the number of pulses in the bar is reached. In the example, [Figure 3-1](#), there is a bar of 4/4 time with four quarter notes. To count this, each quarter note would be given a number starting at one until four is reached.




**Counting.** The process of assigning numbers or syllables to note values.

When counting rhythms, write the number of the pulse underneath the pulse to which it belongs. The first quarter note would have a number "1" written below it, and the second would have a number "2" written, and so on.

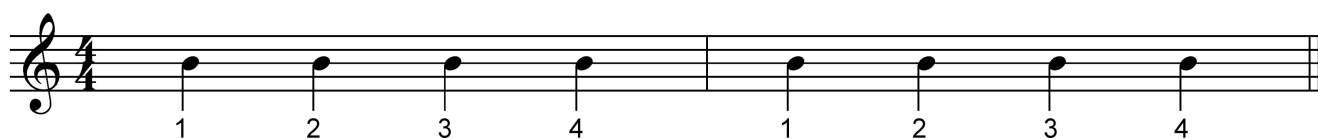


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Figure 3-1 Counting Quarter Notes

 **Barline.** A vertical line from line one to line five of the staff which indicates the end of a measure.

When more than one measure exists the process is the same. Start by counting quarter notes from one to four until the end of the bar (indicated by a barline). When the next pulse occurs, the counting starts back at one.

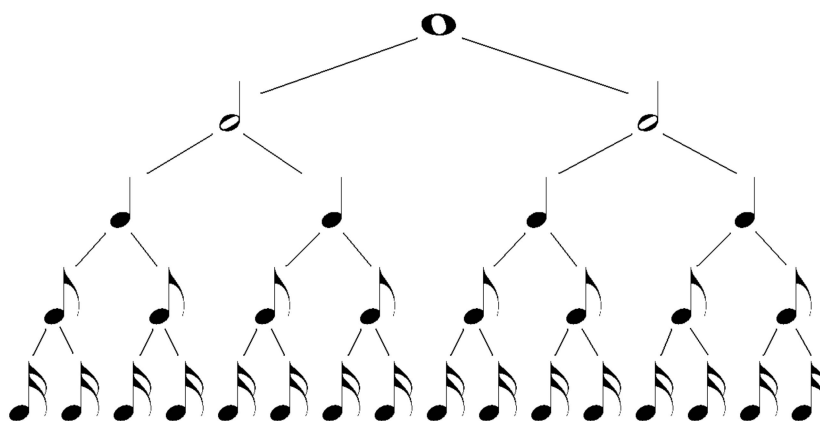


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Figure 3-2 Counting Over a Barline


Rhythms are made by combining whole notes, half notes, quarter notes, eighth notes, and sixteenth notes. Some complex rhythms can be produced, adding more to the process of counting rhythms.

In music theory, the relationships between note values were discussed. The following chart was used:

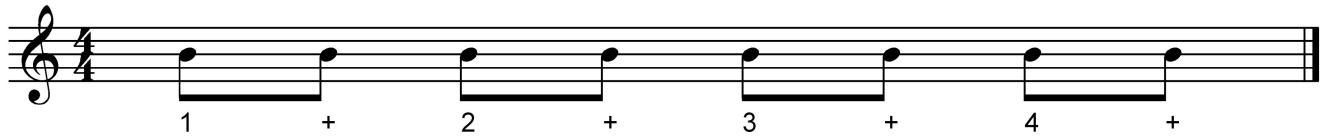


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Figure 3-3 Note Value Note Tree

 **Subdividing.** Breaking a pulse into smaller parts.

Using the chart it is easy to see that there are two eighth notes in every quarter note. Previously it was stated that in 4/4 time, the quarter note received the pulse. Knowing that a quarter note can be divided into two eighth notes, means that the pulse can also be divided. In a bar of 4/4 time with eight eighth notes, the first in the group of two eighth notes would be counted as quarter notes were, writing one, two, three, or four. The second eighth note would be written with the new symbol of “+”—when saying the symbol use the syllable “and”.



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Figure 3-4 Counting Eighth Notes

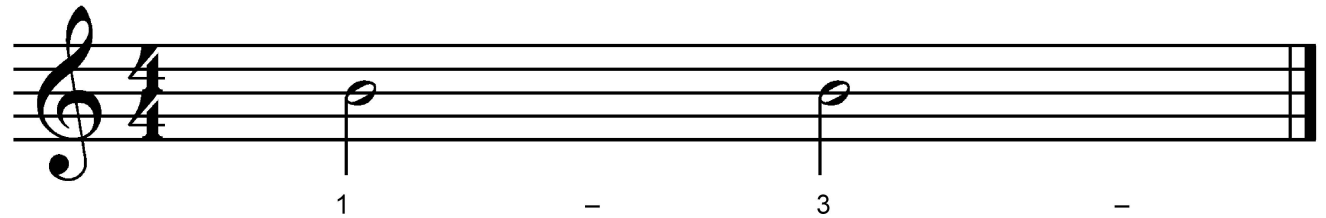
There are four sixteenth notes in every quarter note, meaning the pulse can also be evenly split. The quarter note is divided into two eighth notes, and then each eighth note is divided into two sixteenth notes. In a bar of 4/4 time with 16 sixteenth notes in it, the first of every group of four sixteenth notes would be counted as quarter notes were, writing one, two, three, or four. The third sixteenth note would be counted as the eighth note was written “+” (and). The second sixteenth note will be counted as “e” (ē) and the fourth sixteenth will be counted as “a” (ä). Subdivide the first group of four sixteenth notes “1 e + a”. The next group would be “2 e + a” and so on.



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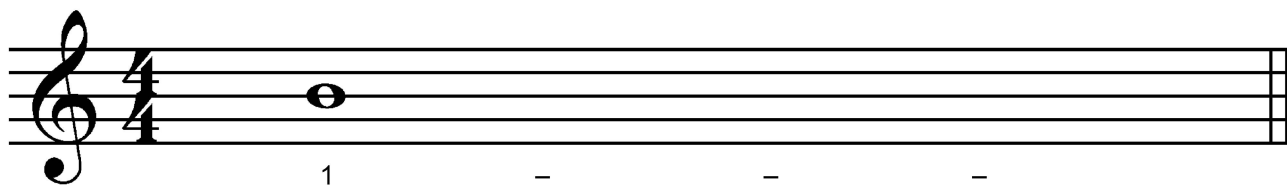
Figure 3-5 Counting Sixteenth Notes

A half note has twice the value of a quarter note and has two pulses. There is no syllable used when the value of the note exceeds the value of the pulse. Instead, the second pulse is omitted from the counting and a pause is inserted. The omitted pulse is written with a hyphen below the note. Two half notes are counted as “one (pause) three (pause)” and written as “1 – 3 –”. The same process is used to count a whole note. The whole note contains four quarter note pulses and the counting is “one (pause) (pause) (pause)” and written as “1 – – –”.



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Figure 3-6 Counting Half Notes



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Figure 3-7 Counting Whole Notes

The following charts (Figures 8–10) outline the subdivision of 4/4, 3/4, and 2/4 time.

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	ä	Two	ē	and	ä	Three	ē	and	ä	One	ē	and	ä

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Figure 3-8 Subdivision Chart 4/4 Time

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	ä	Two	ē	and	ä	Three	ē	and	ä				

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Figure 3-9 Subdivision Chart 3/4 Time

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	ä	Two	ē	and	ä

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Figure 3-10 Subdivision Chart 2/4 Time

Subdivision is also used to count rest values. When the symbol is used it is enclosed in a set of parentheses. For example, an eighth note rest, on the second half of the pulse would be written as “(+”).

### ACTIVITY

Time: 10 min

#### OBJECTIVE

The objective of this activity is to have the cadets analyze Level Basic rhythms.

#### RESOURCES

- Level Basic Rhythm Sheet (one per cadet), and
- Pencil/pen.

#### ACTIVITY LAYOUT

N/A.

#### ACTIVITY INSTRUCTIONS

1. Hand out a copy of the Level Basic Rhythm sheet to each cadet.
2. Write the rhythm exercise #1 from the Level Basic Rhythm sheet on the board.
3. 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 number of pulses in a measure.
4. Write the counting below the rhythm.
5. Have the cadets follow the same process for rhythm exercise #2.
6. As the cadets are doing this write the second rhythm on the board.
7. Choose a cadet to copy their answer onto the board below the rhythm.

8. Correct if necessary.
9. Have the cadets repeat Steps 4 to 7 for the remaining rhythms.

### SAFETY

N/A.

### CONFIRMATION OF TEACHING POINT 1

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

### Teaching Point 2

### Explain, Demonstrate and Have the Cadets Clap, Tap, or Count Level Basic Rhythms

Time: 15 min

Method: Demonstration and Performance

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 through the use of a metronome. The goal is for the pulse to be felt internally. While clapping, it is often useful to say the counting 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 through the use of a metronome. The goal is for the pulse to be felt internally. While tapping, it is often useful to say the counting 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 through the use of a metronome. The goal is for the pulse to be felt internally. While singing, it is often useful to say the counting in your head.

**Counting.** The rhythms are counted aloud using the subdivision syllables. The pulse can be maintained by tapping the foot or through the use of a metronome. The goal is for the pulse to be felt internally.

### ACTIVITY

#### OBJECTIVE

The objective of this activity is to have the cadets demonstrate Level Basic rhythms.

#### RESOURCES

- Level Basic Rhythm Sheet (one per cadet), and
- Pencil/pen.

#### ACTIVITY LAYOUT

N/A.

#### ACTIVITY INSTRUCTIONS

1. Using the Level Basic Rhythm sheet, have the cadets analyze the music and identify:
  - a. the time signature,
  - b. the phrases,

- c. the rhythms, and
  - d. the tempo.
2. Have the cadets attempt to clap, tap, sing or count through rhythm exercise #1 by sight reading it.
  3. Demonstrate the exercise.
  4. Give a detailed explanation of rhythm exercise #1.
  5. Have the cadets practice rhythm exercise #1 individually for one to two minutes.
  6. Have the cadets alternate clap, tap, sing or count the exercise as a group and individually (once per cadet).
  7. Repeat Steps 1 to 6 for the remaining rhythm exercises.

**SAFETY**

N/A.

---

**CONFIRMATION OF TEACHING POINT 2**

---

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**

N/A.

**METHOD OF EVALUATION**

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

**CLOSING STATEMENT**

Rhythm is one of the cornerstones to the structure of music. The skills of analyzing and sight-reading rhythms prove to be very important as the cadet moves to play Level Basic music and ensemble music. By gaining confidence demonstrating rhythms independent of the instrument, the cadet may become more proficient during rehearsals and individual practice.

**INSTRUCTOR NOTES/REMARKS**

N/A.

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**REFERENCES**

---

N/A.



**CHAPTER 4**

**PO S017/S019 – PLAY A SCALE OR LEVEL BASIC RUDIMENTS AND PERFORM LEVEL BASIC MUSIC**





**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**EO S017.01/S019.01 – PLAY A SCALE OR LEVEL BASIC  
 RUDIMENTS AND PERFORM LEVEL BASIC 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 applicable scale fingering chart for each woodwind, brass and mallet percussion player, located at [Annex A](#).

Photocopy [Annex B](#) for the assistant instructor(s).

Photocopy the Music Proficiency Level Basic rudiments located in A-CR-CCP-910/PG-001, Chapter 2, Annex B, Appendix 1, for each snare drum player.

An assistant instructor will be required for TP 1 of EO 017.01.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

An in-class activity was chosen for this lesson as it is an interactive way to present the content and the learning objects of analyzing a scale or rudiments and analyzing Music Proficiency Level Basic music.

---

**INTRODUCTION**

---

**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall be expected to play a scale or rudiments, and perform Level Basic music.

## IMPORTANCE

It is important for cadets to be able to analyze a scale or rudiment as these techniques are cornerstones of the structure of music. Scales and rudiments are the foundation of melody and rhythm which create music.

It is important for cadets to be able to analyze Music Proficiency Level Basic music as playing music is the ultimate goal of any musician. Music Proficiency Level Basic music combines all aspects of music training of this course into a practical and fun experience.



TP 1 of EO S017.01M/G/D has been divided into TP 1A and TP 1B of this IG. TP1A is for woodwind players, brass players and mallet percussion players. TP 1B is for snare drum players. Only instruct the TP that applies to the group.

TP 1A and TP 1B are taught concurrently.

Assistant instructors are required for TP 1A/B.

---

### Teaching Point 1A

### Explain How to Analyze a Scale

Time: 15 min

Method: In-Class Activity

---

## ANALYZE A SCALE



**Scale.** An arrangement of notes in ascending or descending order.

### 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.

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 ([Figure 4-1](#)).

## TRUMPET/CORNET FINGERING CHART

The chart displays four rows of notes on a treble clef staff. Each note is accompanied by a set of four dots representing the fingers (1-4) used to play it. A black dot indicates a fingered note, and a white dot indicates an open valve.

Note	Fingering (1-4)
F#	●●●●
G	●○●●
G# Ab	○●●●
A	●●●○
A# Bb	●○○○
B	○○●○
C	○○○○
C# Db	●●●●
D	●○○●
D# Eb	○●●●
E	●●●○
F	●○○○
F# Gb	○○●○
G	○○○○
G# Ab	○●●●
A	●●●○
A# Bb	●○○○
B	○○●○
C	○○○○
A# Bb	●○○○
B	○○●○
C	○○○○
C# Db	●●●○
D	●○○○
D# Eb	○○●○
E	○○○○
F	●○○○
F# Gb	○○●○
G	○○○○
G# Ab	○●●●
A	●●●○
A# Bb	●○○○
B	○○●○
C	○○○○

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Figure 4-1 Example of Fingering Chart.



It is important for the cadet to be aware if the note is affected by an accidental. Although a Basic Musician may not be aware of how an accidental affects a note, it is important for them to realise that it affects fingerings and slide positions. The trumpet and tenor saxophone are the only instruments that do not have an accidental as part of their scale.



Sometimes an instrument fingering chart will list two fingerings for the same note. The fingering on the right is usually an alternative fingering.

### 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.



Some instruments have fingering difficulties and are outlined in [Annex B](#).

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 instead is aware of each note's fingering.

---

## ACTIVITY

Time: 10 min

---

### OBJECTIVE

The objective of this activity is to have the cadets to use a fingering chart to establish the fingerings for the notes of the scale they are required to play and then apply the fingerings to their primary instrument. They will then create a scale fingering chart which may be used during individual practice time.

### RESOURCES

- Primary instrument,
- Instrument fingering chart,
- Music Proficiency Level Basic Scale Sheet (located at [Annex A](#)),
- Scale fingering chart, and
- Coloured pencils.

### ACTIVITY LAYOUT

N/A.

### ACTIVITY INSTRUCTIONS

1. Divide the cadets into primary instrument groups.
2. Give each primary instrument group an instrument fingering chart.
3. Give each cadet a scale fingering chart.
4. Have the cadets use the instrument fingering chart to fill in the scale fingering chart by:
  - a. finding the first note of the scale on the instrument fingering chart;
  - b. looking below the note to see the fingering of that note;
  - c. copying the fingering of that note onto the scale fingering chart using the coloured pencils (mallet percussion players should write the scale degree of the note on the applicable bar and colour in the bar);

- d. repeating steps a through c until all fingerings have been copied; and
  - e. checking each other's work.
5. Have the cadets assemble their primary instrument.
  6. With the instrument in hand, have the cadets apply the fingerings by:
    - a. fingering each note of the scale while being aware of how each finger, or the slide, moves from note to note; and
    - b. saying the name of the note as they place the fingers in the correct fingering.



Cadets are not to play the notes. They are just practicing fingering/moving the slide for each note.

## SAFETY

N/A.

---

## CONFIRMATION OF TEACHING POINT 1A

---

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

---

## Teaching Point 1B

## Explain how to Analyze Rudiments

Time: 15 min

Method: Interactive Lecture

---

## ANALYZE RUDIMENTS



**Rudiments.** Short technical exercises that are combined to create drum music. Rudiments may be applied to any drum.

## Gripping Techniques

There are two ways that drumsticks can be held:

**Traditional Grip.** This grip is used when playing a snare drum while using a sling. The right and left hands hold the drumsticks using different grips. The right hand uses an overhand grip; the drumstick is below the hand when looking from above. The left hand uses an underhand grip; the drumstick is above the hand when looking from above (as illustrated in [Figure 4-2](#)).



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Figure 4-2 Traditional Grip

**Matched Grip.** This grip is used when playing a snare drum using a harness or a snare drum stand. Both hands hold the drumsticks with the same grip, an overhand grip. The drumstick is held by placing the drumstick in the curve of the index and middle fingers. The thumb is placed on the top side of the drumstick, pointing towards the tip. Rotate the wrist so that the palm is facing down (as illustrated in [Figure 4-3](#)).



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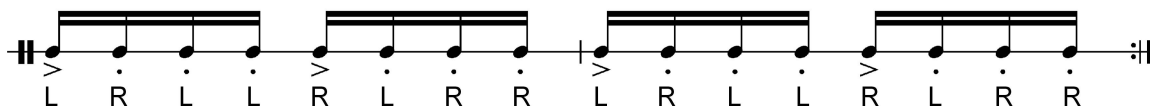
Figure 4-3 Matched Grip



The matched grip should be used whenever the snare drum is parallel to the ground. Some snare drum stands can be tilted so the traditional grip may be used.

### 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.



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Figure 4-4 Sticking Notation





When striking the drum while using a matched grip, the wrists should move up and down. All fingers should be touching the drumstick but the drumstick is only gripped with the index finger and the thumb.

When striking the drum while using a traditional grip, the wrist of the right hand should move in an up and down motion. The wrist of the left hand rotates from left and right. On the right hand, all fingers should be touching the drumstick but the drumstick is only gripped with the index finger and the thumb. With the left hand, the drumstick is controlled by the thumb, index, and middle fingers.



### **Common Snare Drum Difficulties**

Be sure that strokes do not become bounces.

---

## **ACTIVITY**

Time: 10 min

---

### **OBJECTIVE**

The objective of this activity is to have the cadets analyze sticking notation of rudiments.

### **RESOURCES**

Music Proficiency Level Basic Rudiment sheet located in A-CR-CCP-910/PG-001, Chapter 2, Annex B, Appendix 1 (one per cadet).

### **ACTIVITY LAYOUT**

N/A.

### **ACTIVITY INSTRUCTIONS**

1. Distribute the Music Proficiency Level Basic Rudiment sheet.
2. Have the cadets look at the first rudiment.
3. Have the cadets, as a group, say the sticking for the first rudiment.
4. Have the cadets individually practice the sticking of the first rudiment by tapping the sticking on their laps.
5. Have the cadets tap the sticking of the first rudiment, as a group.
6. Repeat Steps 2 to 5 for the remaining rudiments.

### **SAFETY**

N/A.

---

## **CONFIRMATION OF TEACHING POINT 1B**

---

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

**Teaching Point 1 of S019.01****Explain How to Analyze Level Basic Music**

Time: 20 min

Method: Interactive Lecture

**ANALYZE MUSIC**

It is important to analyze music because it will help understand the music when playing it. Examining the music ahead of time will give the player a sense of what is going to happen in the music, give advanced warning of any potential problem areas, and give 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 which are affected by the key signature.

FLUTE

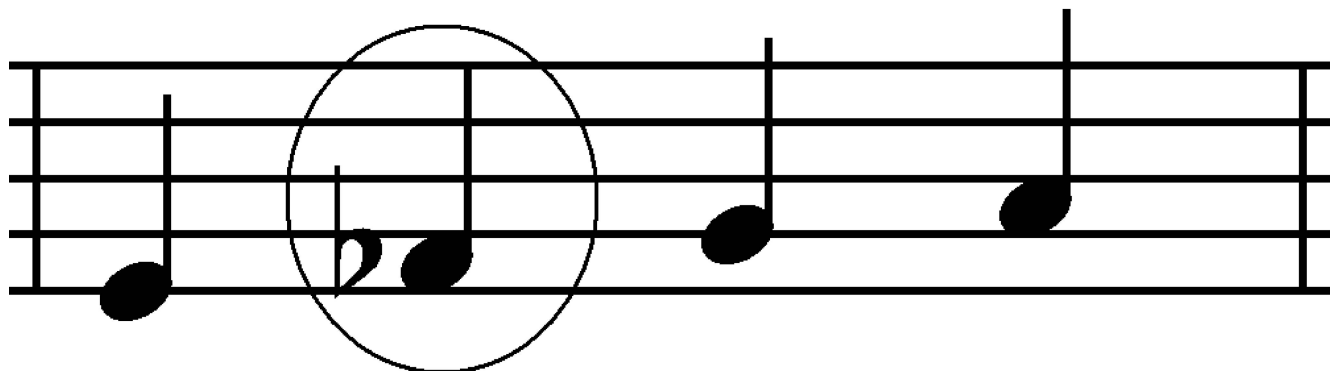
The image shows a musical staff for a flute. On the left, the word "FLUTE" is written vertically. The staff begins with a treble clef. To the right of the clef, there are two flats: one on the B line and one on the E space. Above these flats, the text "Bb and Eb" is written. To the right of the key signature is a 4/4 time signature. The staff contains three quarter notes: the first is on the G line, the second is on the Bb space, and the third is on the D line.

*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

Figure 4-5 Key Signature

**Accidentals**

Accidentals are sharps or flats which only affect a note within the measure. An accidental which 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.



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Figure 4-6 Accidentals

### Rhythms

When examining a piece of music for the first time, it is a good idea to examine if there are any rhythms which are unfamiliar or difficult. Again, circling these rhythms will help to identify them as areas to focus on during individual practice.



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

Figure 4-7 Rhythm

### 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.



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Figure 4-8 Signs

### Fingerings/Sticking Techniques

When analyzing a piece of music, look for any notes which 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.

---

**ACTIVITY**

Time: 10 min

---

**OBJECTIVE**

The objective of this activity is to have the cadets analyze Level Basic Music.

**RESOURCES**

- Music Proficiency Level Basic piece, and
- Pencil.

**ACTIVITY LAYOUT**

N/A.

**ACTIVITY INSTRUCTIONS**

1. Have the cadets select a Level Basic piece from the Level Basic Music list.
2. Have the cadets analyze the Level Basic piece chosen by examining:
  - a. time signature,
  - b. key signature,
  - c. accidentals,
  - d. rhythms,
  - e. signs, and
  - f. fingering/sticking techniques.
3. Have the cadets form groups based on the Level Basic piece chosen.
4. Have the cadets compare their analysis of the Level Basic piece they chose.

**SAFETY**

N/A.

---

**CONFIRMATION OF TEACHING POINT 1 OF S019.01**

---

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**

N/A.

**METHOD OF EVALUATION**

Playing a scale or Level Basic rudiments is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 4.

Performing Level Basic music is assessed IAW A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 5.

**CLOSING STATEMENT**

Practicing scales or rudiments are important as these techniques are cornerstones of the structure of music. Scales and rudiments are the foundation of melody and rhythm which create music.

Practicing Level Basic music leads to playing with confidence which will aid in success as a musician. Developing independent/individual performance skills relates directly to the confidence needed to play as a member of a band.

**INSTRUCTOR NOTES/REMARKS**

Additional time to practice these skills will be allotted during EO SBM22.01 (Chapter 7, [Section 1](#)).

---

**REFERENCES**

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N/A.

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SCALE FINGERING CHARTS

The chart displays the fingering for the F major scale on the flute. The notes and their corresponding fingerings are as follows:

- Bb:** 1, 2, 3, 4, 5, 6; T
- G#:** 1, 2, 3, 4, 5, 6; T
- F:** 1, 2, 3, 4, 5, 6; T
- Eb:** 1, 2, 3, 4, 5, 6; T
- D:** 1, 2, 3, 4, 5, 6; T
- C:** 1, 2, 3, 4, 5, 6; T
- Bb:** 1, 2, 3, 4, 5, 6; T
- G#:** 1, 2, 3, 4, 5, 6; T
- F:** 1, 2, 3, 4, 5, 6; T
- Eb:** 1, 2, 3, 4, 5, 6; T
- D:** 1, 2, 3, 4, 5, 6; T
- C:** 1, 2, 3, 4, 5, 6; T

Below the scale is a diagram of the flute with arrows pointing to the specific keys used for each note: Bb (B-flat key), G# (F-sharp key), F (F key), Eb (E-flat key), D (D key), C (C key), Bb (B-flat key), G# (F-sharp key), F (F key), Eb (E-flat key), D (D key), and C (C key).

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Figure 4A-1 Flute F Scale Fingering Chart

The chart illustrates the fingering for the B-flat scale on an oboe. On the left, a photograph of the oboe shows fingerings for notes B, A, G#, LOW B, LOW Bb, F#, E, D, and ALTERNATE C. Labels include THUMB OCTAVE, SIDE OCTAVE, TRILL, and ALTERNATE. On the right, a musical staff shows the scale notes with arrows pointing to the corresponding fingering diagrams. The diagrams are organized into two columns: the left column shows fingerings for notes B, A, G#, F, E, D, and ALTERNATE C; the right column shows fingerings for notes G#, F, E, D, C, and ALTERNATE C. Each diagram includes labels for THUMB OCTAVE, SIDE OCTAVE, TRILL, and ALTERNATE, along with specific fingering numbers (1-4) and notes (G#, F, E, D, C, C#).

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Figure 4A-2 Oboe B Flat Scale Fingering Chart



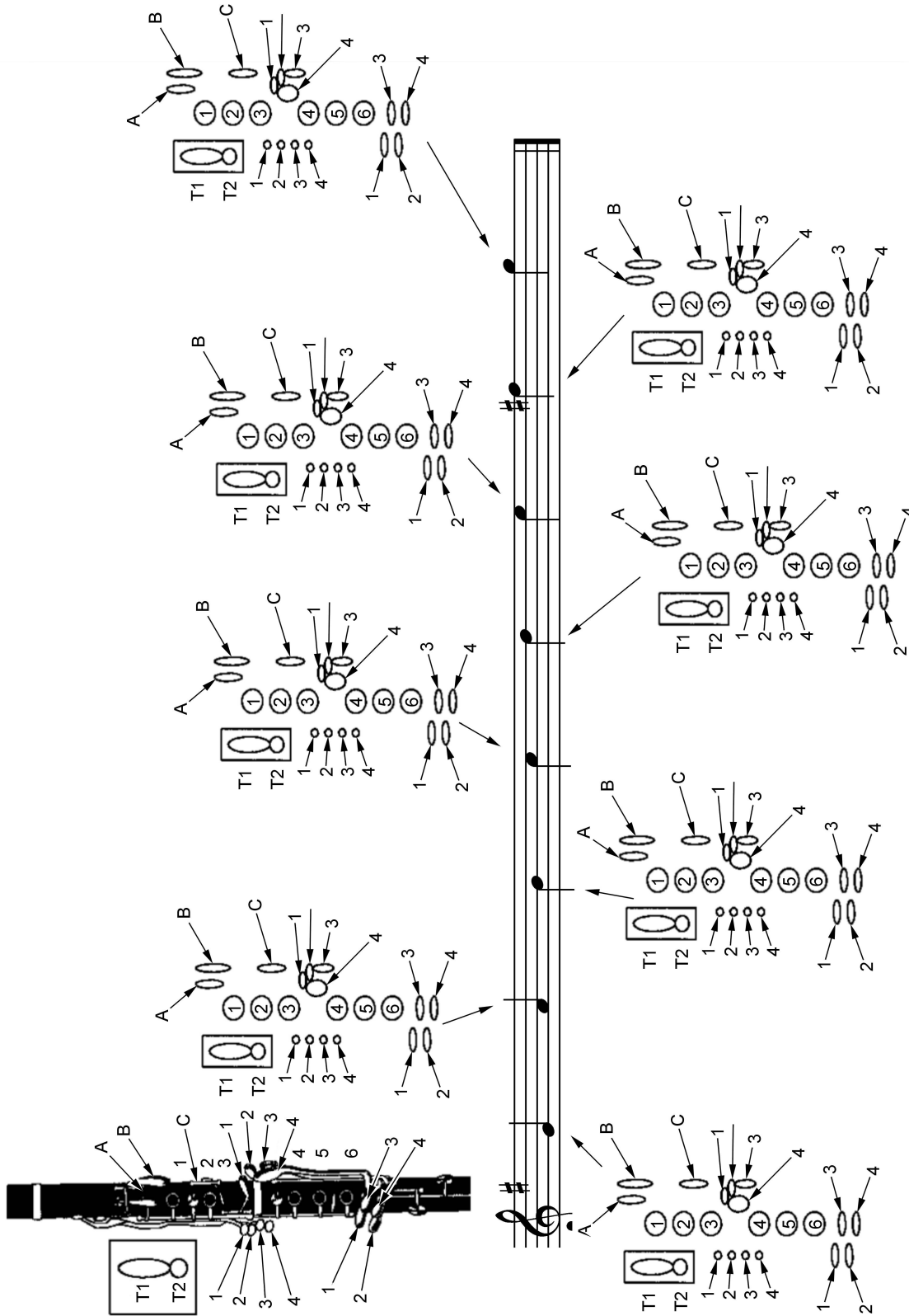
The chart displays a scale on a bassoon staff with the following notes and fingerings:

- Bb:** LOW Bb
- B:** LOW B
- C:** LOW C
- C#:** LOW C#
- D:** LOW D
- Eb:** Eb TRILL
- E:** F# TRILL
- F:** F# TRILL
- F#:** ALT. F#
- Ab:** ALT. Ab
- Bb:** Bb TRILL
- C#:** C# TRILL
- D:** D
- E:** E
- F:** F
- F#:** F#

Additional labels include HIGH E, LOW E, and LOW F. The diagram shows the instrument's keys and finger positions for each note, with arrows indicating the direction of finger movement.

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Figure 4A-3 Bassoon B Flat Scale Fingering Chart



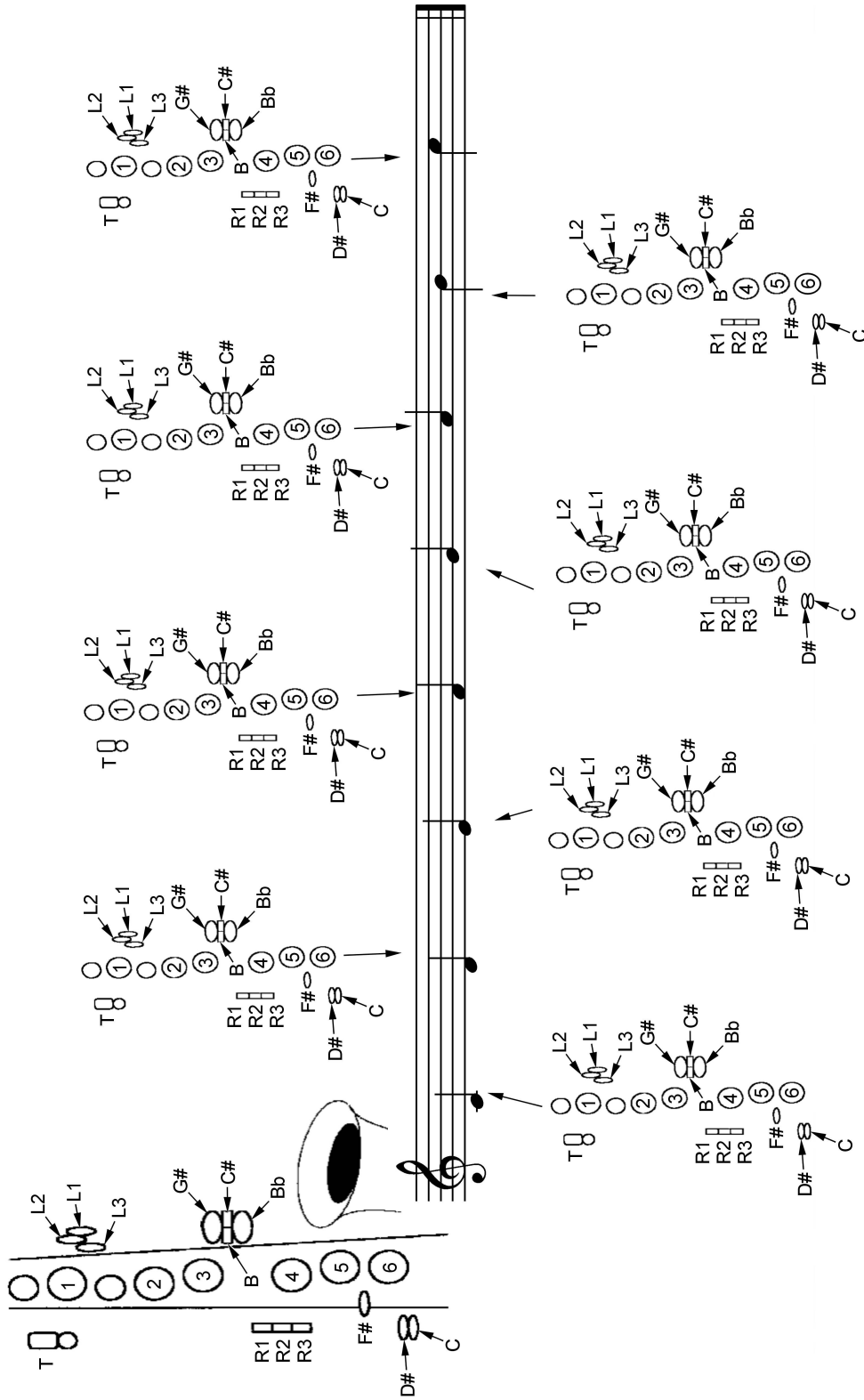
Director Cadets 3, 2008, Ottawa ON: Department of National Defence

Figure 4A-4 Clarinet G Scale Fingering Chart

The diagram illustrates the G scale fingering for an alto saxophone. It features a central five-line staff with a treble clef and a key signature of one sharp (F#). The scale notes are G, A, B, C, D, E, F#, and G. Each note is accompanied by a fingering diagram showing the placement of fingers (L1, L2, L3 for the left hand; R1, R2, R3 for the right hand) on the keys. The G key uses fingers 2, 3, and 4. The A key uses fingers 1, 2, and 3. The B key uses fingers 1, 2, and 3. The C key uses fingers 1, 2, and 3. The D key uses fingers 1, 2, and 3. The E key uses fingers 1, 2, and 3. The F# key uses fingers 1, 2, and 3. The final G key uses fingers 2, 3, and 4. The diagram also includes a small illustration of the saxophone mouthpiece and reed.

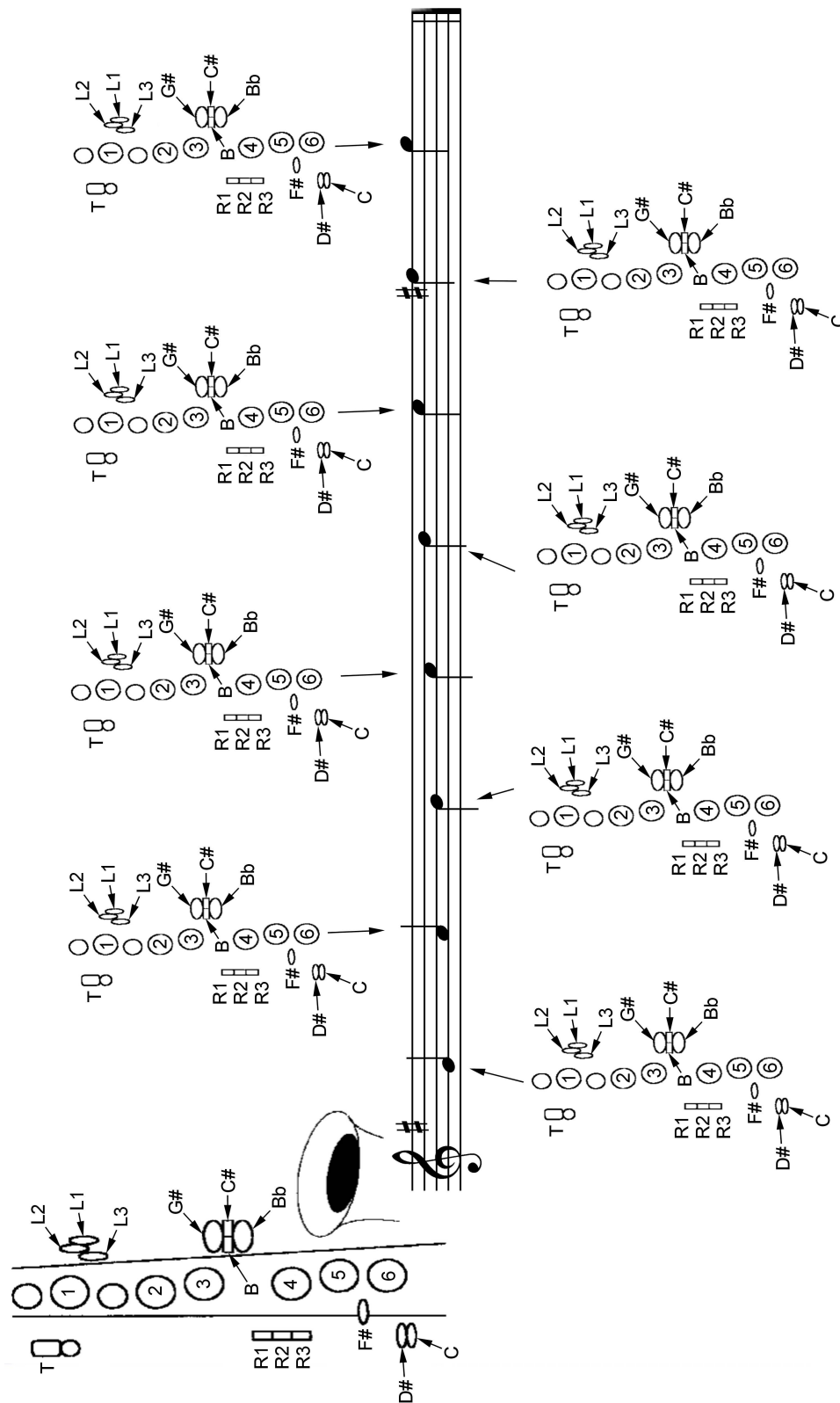
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Figure 4A-5 Alto Saxophone G Scale Fingering Chart



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Figure 4A-6 Tenor Saxophone C Scale Fingering Chart



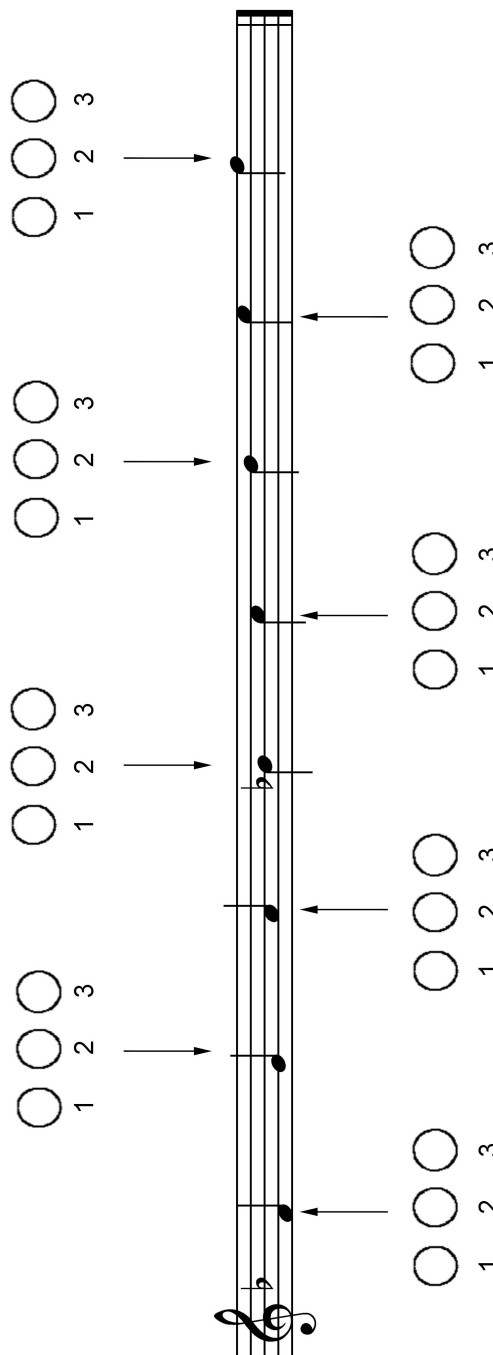
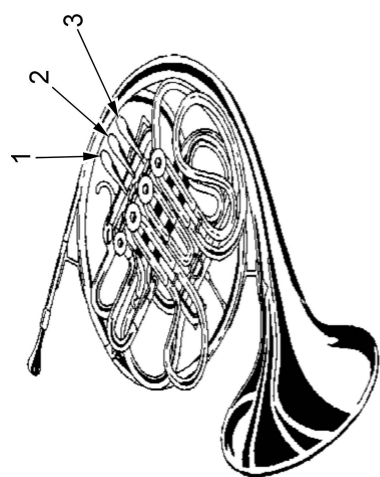
Director Cadets 3, 2008, Ottawa ON: Department of National Defence

Figure 4A-7 Baritone Saxophone G Scale Fingering Chart

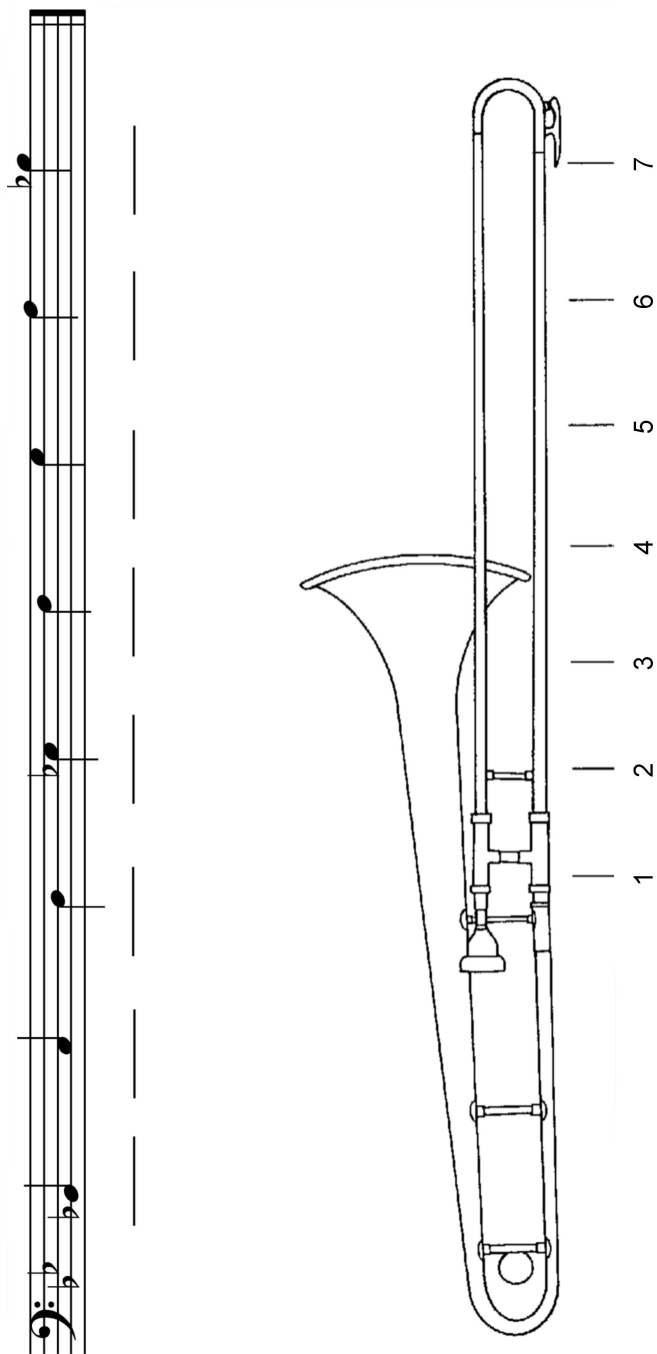
The image displays a trumpet on the left and a C scale fingering chart on the right. The trumpet has three valves labeled 1, 2, and 3. The chart consists of a five-line staff with a treble clef. The notes of the C scale are placed on the staff: C (first space), D (second space), E (third space), F (third line), G (fourth space), A (fifth space), B (first line), and C (second space). For each note, there are three circles representing valves, with numbers 1, 2, and 3 below them. Arrows point from these circles to the corresponding notes on the staff. The fingerings are: C (1), D (1), E (1), F (1 2), G (1 2), A (1 2 3), B (1 2 3), and C (1 2 3).

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Figure 4A-8 Trumpet C Scale Fingering Chart



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Figure 4A-9 French Horn F Scale Fingering Chart



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Figure 4A-10 Trombone F Scale Slide Chart





The image contains two parts. On the left is a detailed illustration of a tuba B flat. Three numbered arrows point to the valves: '1' points to the first valve, '2' to the second valve, and '3' to the third valve. On the right is a musical scale fingering chart. It features a single staff with a bass clef and a key signature of one flat (B-flat). The scale consists of the following notes: B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat. Above the staff, arrows indicate the direction of the scale: upward arrows for the first six notes (B-flat to F) and downward arrows for the last six notes (B-flat to B-flat). To the left of the staff, there are three groups of three circles, each with the numbers '1', '2', and '3' below them, representing fingerings for the first, second, and third valves respectively. To the right of the staff, there are three groups of three circles, each with the numbers '1', '2', and '3' below them, representing fingerings for the first, second, and third valves respectively. The first group of circles is aligned with the first three notes (B-flat, C, D), the second group with the next three notes (E-flat, F, G), and the third group with the final three notes (A, B-flat, C).

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Figure 4A-12 Tuba B Flat Scale Fingering Chart

The image displays a fingering chart for a B-flat scale on a mallet percussion instrument. On the left, a series of horizontal bars represent the scale notes, with their lengths and positions indicating the specific mallet strokes and fingerings required for each note. On the right, a vertical musical staff shows the corresponding scale notes in a B-flat key signature, with a treble clef at the bottom. The notes are placed on the staff lines to show their pitch and the placement of flats.

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Figure 4A-13 Mallet Percussion B Flat Scale Fingering Chart

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## COMMON INSTRUMENT SPECIFIC FINGERING DIFFICULTIES

### Flute

When a third space C to fourth line D is played, the fingering shift may be difficult for the cadet to play at first. It is important that the cadet raises the first finger on the left hand as well as the pinky finger on the right hand to play D.

When playing B flat, the cadet should not rely on the use of the thumb B flat key.

### Oboe

When a third space C to fourth line D is played, the cadet must remember to half hole the first finger on the left hand.

As the cadet moves from fourth line D to fourth space E flat, they must maintain the half hole on the left hand.

When moving to fifth line F, have the cadet avoid using forked F; instead, have the cadet move from half holing the first finger on the left hand to fully covering it, add the octave key and use the regular F fingering.

When the cadet moves from G to A, the cadet must switch from the first octave key on the back to the side octave key by using the first finger knuckle on the left hand.

Continue to use the side octave key while fingering the high Bb.

### Bassoon

When the cadet moves from fourth line F to fourth space G, have them half hole the first finger on the left hand as well as use the G flick key on the left thumb.

G, A, and Bb must use appropriate flick keys by the left thumb.

### Clarinet

When the cadet moves from fourth space E to fifth line F sharp, have them use the first finger on the left hand.

### Saxophone

When the cadet moves from third line B to third space C, the first finger on the left hand switches to the second finger on the left hand.

The switch from third space C to fourth line D can be tricky as the cadet needs to have all fingers down while also pressing the octave key.

### Trumpet

When the cadet plays the D below the staff, they should employ the third finger slide on the right hand.

### French Horn

Although there are not fingering issues with the French horn, pitching can be a problem. Cadets will need a strong reference point (eg, chromatic tuner, piano, or another instrument giving the desired pitch) to accurately achieve the pitch of each note.

### Trombone

It is very important that the slide is placed accurately in order to achieve the correct pitch. Establish landmarks (eg, slide brace in line with the bell for third position) to help the cadet do this.

### **Euphonium/Tuba**

Pitching the lower notes can be difficult for the euphonium and tuba. Have the cadet use slow air (eg, as if they are warming their hands on a cold day) and lower the jaw. This will slow down the air and allow the lower pitched notes to sound.

### **Mallet Percussion**

It is important for the mallet percussion to hit the middle of the key for natural notes and on the lower edge of the key for notes affected by accidentals.

**CHAPTER 5**

**PO SBM20 – PERFORM THE LEADERSHIP ROLE OF A BASIC MUSICIAN**







**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 1**

**EO SBM20.01 – PERFORM THE ROLE OF A PEER SENIOR**

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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-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 handout of Peer Senior Responsibilities located at [Annex A](#) for each cadet.

Photocopy the Self-Assessment Form located at [Annex B](#) for each cadet.

Ensure a copy of the peer senior schedule is available prior to the start of this lesson.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

A group discussion was chosen for TP 1 as it allows the cadets to interact with their peers and share knowledge, experiences, opinions and feelings about peer senior leadership assignments.

An interactive lecture was chosen for TPs 2 and 3 to give an overview of the requirements for a peer senior.

---

**INTRODUCTION**

---

**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall be expected to perform the role of a peer senior.

**IMPORTANCE**

It is important for cadets to know the responsibilities they will have when in the role of peer senior. Each cadet will have an opportunity to perform this role at some point throughout the duration of the course. The cadets should know from the start of the course what is expected of them in order to successfully complete the course.

---

**Teaching Point 1**

**Discuss the Role of a Military Band – Basic Musician Peer Senior and Associated Responsibilities**

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.

**ROLE OF A MILITARY BAND – BASIC MUSICIAN PEER SENIOR**

Throughout the duration of the course, each cadet will have the opportunity to perform the role of peer senior. In this role, the cadets, under supervision, will be expected to lead a group of their peers in various tasks.

**ASSOCIATED RESPONSIBILITIES OF A MILITARY BAND – BASIC MUSICIAN PEER SENIOR**



It is important to remember that the cadets will at no time be on their own while performing the duties of peer senior. When the cadets are performing various duties they will be monitored by staff and will often only be assisting the staff.



Distribute a copy of the Peer Senior Responsibilities handout located at [Annex A](#) to each cadet.

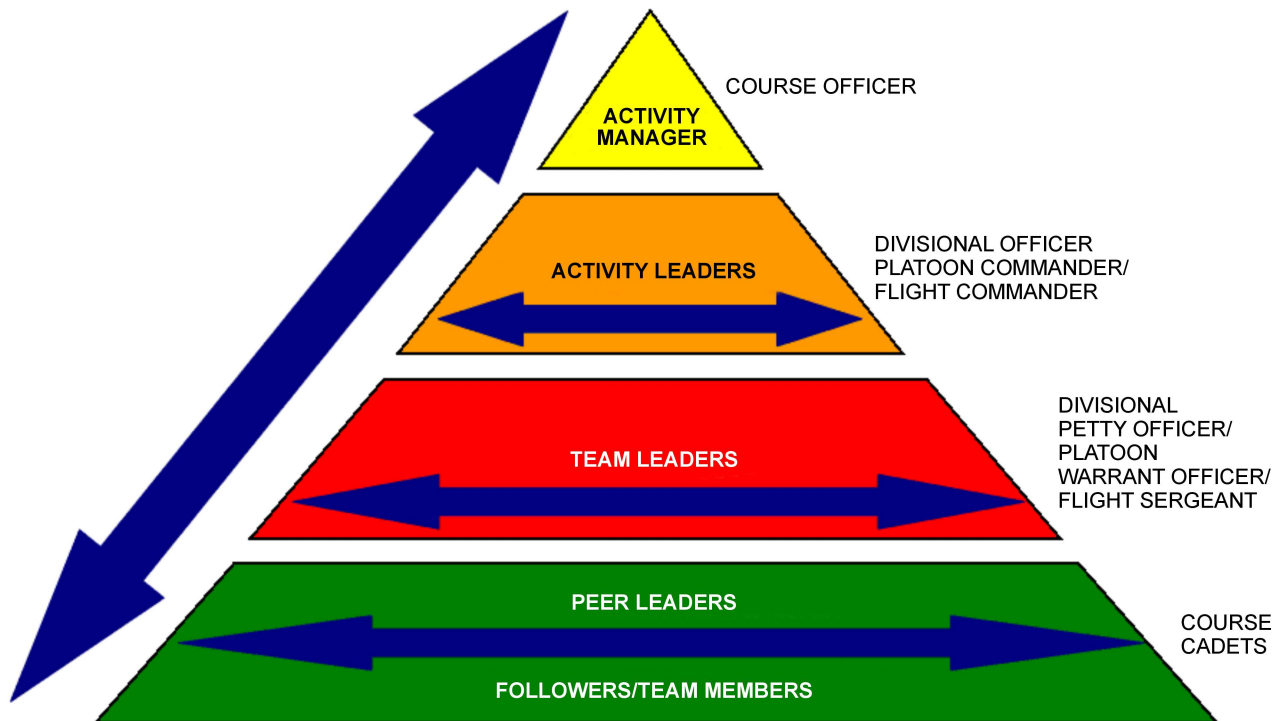
The following responsibilities are associated with the role of peer senior:

**Communicate Effectively Within the Leadership Team**

As the peer senior, the cadets will have to communicate on different levels. The peer senior will have to communicate laterally with their peers and up and down the chain of command with their team leaders, activity leaders and activity managers. Some of the people the peer senior will communicate within the chain are:

- the divisional/platoon/flight staff cadet(s),
- the divisional/platoon/flight officer(s), and
- the course officer.

The peer senior will be responsible for passing information to their peers from their divisional/platoon/flight staff (eg, times to fall in, personal kit requirements required to be brought with them to activities, etc). As well, the peer senior will be responsible for informing their divisional/platoon/flight staff about any problems they encounter and for passing along information from their peers.



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Figure 5-1-1 Communication Within the Divisional/Platoon/Flight Leadership Team at a CSTC

### **Prepare Peers for Inspections as Required**

The peer senior may be required to prepare the division/platoon/flight for inspection. For uniform inspections, it will be the responsibility of the peer senior to ensure all cadets are dressed in the proper uniform. For inspection of quarters, it will be the responsibility of the peer senior to ensure the quarters are clean and tidy and all cadets are fallen in and ready for the inspection. At this time, the peer senior will not be required to inspect the cadets, rather to ensure they are prepared for the divisional/platoon/flight staff to inspect.

### **Prepare Peers for Scheduled Activities**

The peer senior will be responsible for ensuring all cadets are prepared for scheduled activities. They are to ensure the cadets are wearing the proper dress and have all required kit for the scheduled activities they are going to participate in (eg, if cadets are to participate in a recreational swim in the afternoon, the peer senior must ensure that all cadets have swimwear, towels, etc).

### **Move a Squad to Scheduled Activities as Required**

The peer senior may be required to move a squad to scheduled activities. The peer senior will be responsible to ensure that cadets arrive at the location for the scheduled activities in a timely and efficient manner as directed by divisional/platoon/flight staff.

### **Assist Staff With Supervision as Required**

The peer senior may be responsible for assisting staff with supervision. This may include supervising in the following situations:

- in the classroom,
- during breaks between classes,

- during meal hours in the mess hall and in the quarters,
- during recreational activities, and
- in the quarters during evening and morning hours.

The peer senior will be responsible for ensuring the safety and behaviour of cadets while assisting with supervision.

#### **Assist Peers With Morning/Evening Routine as Required**

The peer senior may be responsible for assisting peers with morning/evening routine. This may include:

- organizing cleaning stations;
- assisting with the organization and supervision of recreational activities; and
- assisting with the organization and supervision of uniform preparedness, etc.

#### **Assist Peers With Classroom Routine as Required**

The peer senior may be responsible for assisting peers with classroom routine. This may include:

- setting up the classroom;
- ensuring everyone is prepared for class with paper and pens/pencils if required; and
- ensuring everyone is seated and ready for the instructor to begin.

#### **Assist Members of a Set-Up and Tear-Down Crew**

The peer senior may be responsible for assisting peers as members of a set-up and tear-down crew. This may include:

- preparing music equipment for transport;
- loading and unloading a transport vehicle;
- setting up and tearing down a rehearsal space; and
- setting up and tearing down a musical performance space.

---

## 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 the peer senior?
- Q2. How would you communicate with others as the peer senior? Who would you have to communicate with?
- Q3. What types of things would you have to do in the morning to get the cadets ready for scheduled activities for the day? What is done in the quarters, while falling in, etc?
- Q4. What kind of supervisory role would you play while performing the role of peer senior? Who would you have to supervise? When would the cadets have to be supervised?



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.

---

### CONFIRMATION OF TEACHING POINT 1

---

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

---

**Teaching Point 2****Discuss Communicating Information Effectively as a Peer Senior Within the Leadership Team**

Time: 10 min

Method: Interactive Lecture

---

**COMMUNICATING EFFECTIVELY AS A PEER SENIOR WITHIN THE LEADERSHIP TEAM**

Communicating effectively will be one of the most important responsibilities a peer senior will have. The communication process is developed around an individual, the sender, sending a message which will be received by the receiver. The receiver goes through the process of receiving, interpreting and responding to the message.

**Receiving**

As the peer senior, a great deal of information will be passed on from the leadership team, including the team leader, the activity leader and peers. The majority of this information may need to be passed on to the other cadets. Therefore, it is very important that attention is paid to the details of the information being received.



While performing the role of peer senior it is a good idea to carry paper and a pen/pencil at all times for recording information received from the team leader.

**Interpreting**

Successful communication will depend on the sender and receiver having mutual understanding. If the receiver does not interpret the message in the same manner as the sender intended, there will be a breakdown in the communication process. Therefore, it is very important that the peer senior ensures they understand the intent of the sender.

**Responding**

There will be times when the peer senior simply needs to respond to the sender of the message. At other times, the appropriate response will be passing on information to their peers.

---

**CONFIRMATION OF TEACHING POINT 2**

---

**QUESTIONS**

- Q1. What is the process the receiver follows when communicating?
- Q2. As the peer senior, from whom may you receive information?
- Q3. When interpreting a message, how will the communication be successful?

**ANTICIPATED ANSWERS**

- A1. The receiver will receive, interpret and respond to a message.

- A2. The peer senior may receive information from members of the leadership team, to include:
- the team leader,
  - the activity leader, and
  - their peers.
- A3. Communication is successful when the sender and receiver have mutual understanding of the intent of the message.

### Teaching Point 3

### Explain the Responsibilities Associated With Preparing Peers for Scheduled Activities

Time: 20 min

Method: Interactive Lecture

## RESPONSIBILITIES ASSOCIATED WITH PREPARING PEERS FOR SCHEDULED ACTIVITIES

### Fall the Cadets In

The peer leader will be responsible for ensuring the cadets are fallen in at a given time and in proper formation. This will require them to get everyone out of the facility they were in, fall them in and get them ready to move to the next activity.

### Ensure All Cadets Are Accounted For

Once the cadets are fallen in, each cadet must be accounted for. If a cadet is attending sick parade, this must be noted and passed on to the divisional/platoon/flight staff.

### Prepare for Inspection (if required)

The peer senior may be required to prepare the division/platoon/flight for inspection. For uniform inspections, it will be the responsibility of the peer senior to ensure all cadets are dressed in the proper uniform. This may include:

- reminding cadets of the dress of the day;
- falling the cadets in for inspection;
- doing a quick check to see if everyone looks prepared for the day; and
- having cadets check each other to make sure they are not missing any parts of their uniforms (eg, belt, hat, canteen, etc).

For inspection of quarters, it will be the responsibility of the peer senior to ensure the quarters are clean and tidy and all cadets are fallen in and ready for the inspection. This may include:

- organizing cleaning stations;
- reviewing the quarters to ensure all cleaning has been completed; and
- falling the cadets in for inspection.

At this time, the peer senior will not be required to inspect the cadets, rather to ensure they are prepared for the divisional/platoon/flight staff to inspect.

### **Ensure the Cadets Are Dressed in Appropriate Attire and Have All Required Kit for Scheduled Activities**

The peer senior will be responsible for ensuring all cadets are prepared for scheduled activities. They are to ensure the cadets are wearing the proper dress and have all required kit for the scheduled activities. This may include:

- reviewing schedules;
- ensuring all the cadets are aware of what activities are scheduled;
- informing all the cadets of the dress of the day according to the divisional/platoon/flight staff; and
- ensuring cadets have required kit for the scheduled activities (eg, notebooks and pens/pencils for classroom activities, swimwear and towels for a recreational swim, gym equipment for recreational sports, etc).

### **Move the Squad to the Next Scheduled Activity**

The peer senior may be required to move a squad to scheduled activities. This may include:

- ensuring the safety of the cadets at all times;
- marching a squad, to include:
  - falling in a squad;
  - marching a squad from Point A to Point B following designated marching routes;
  - paying compliments as required; and
  - dismissing a squad; and
- preparing a squad to move via provided transportation, to include:
  - marching a squad to the pick-up location;
  - ensuring all cadets are accounted for on the bus; and
  - dismissing all cadets from the bus upon arrival at the location.

The peer senior will be responsible for ensuring that cadets arrive at the location for the scheduled activities in a timely and efficient manner.

---

### **CONFIRMATION OF TEACHING POINT 3**

---

#### **QUESTIONS**

- Q1. What are the responsibilities associated with preparing peers for scheduled activities?
- Q2. What responsibilities are associated with falling the cadets in?
- Q3. What responsibilities are associated with ensuring cadets are prepared for scheduled activities?

#### **ANTICIPATED ANSWERS**

- A1. The responsibilities associated with preparing peers for scheduled activities are:
- falling the cadets in;
  - ensuring all cadets are accounted for;



- preparing for inspection (if required);
  - ensuring the cadets are dressed in appropriate attire and have all required kit for scheduled activities; and
  - preparing the squad to move to the next scheduled activity.
- A2. The peer leader will be responsible for ensuring the cadets are fallen in at a given time and in proper formation.
- A3. The peer leader will be responsible for ensuring the cadets are dressed in appropriate attire, have the required kit with them for the scheduled activities and arrive at the location for the scheduled activities in a timely and efficient manner.

### END OF LESSON CONFIRMATION

#### QUESTIONS

- Q1. As the peer senior with whom will you have to communicate?
- Q2. As the peer senior in what supervisory role will you participate?
- Q3. What is the responsibility of a peer senior in preparing cadets for a uniform inspection?

#### ANTICIPATED ANSWERS

- A1. The peer senior will have to communicate with their peers, the team leader and the activity leader.
- A2. The peer senior will have to assist the divisional/platoon/flight staff with supervision throughout all activities the division/platoon/flight is participating in.
- A3. The peer senior will be responsible for preparing peers for a uniform inspection by:
- reminding cadets of the dress of the day;
  - falling the cadets in for inspection;
  - doing a quick check to see if everyone looks prepared for the day; and
  - having cadets check each other to make sure they are not missing any parts of their uniforms (eg, belt, hat, canteen, etc).

### CONCLUSION

#### HOMework/READING/PRACTICE



Distribute the Self-Assessment Form located at [Annex B](#) to each cadet prior to the end of this lesson. The form can be reviewed with the cadets at this time.

Cadets are to complete the Self-Assessment Form located at [Annex 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 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**

N/A.

#### **CLOSING STATEMENT**

It is important for you to know the responsibilities you will have when in the role of peer senior. 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 in order to successfully complete the course.

#### **INSTRUCTOR NOTES/REMARKS**

Time will be scheduled for cadets to perform the role of a peer senior throughout the course. Staff should consider the activities involved in the assignment and the abilities of the cadets when creating the schedule.

Cadets shall be provided ongoing feedback as well as a debriefing after their scheduled time as peer senior.

---

#### **REFERENCES**

---

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**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 2**

**EO SBM20.02 – PRACTICE SELF-ASSESSMENT**

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 [Annexes C](#) and [D](#) 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**

N/A.

**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**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall have practiced self-assessment.

**IMPORTANCE**

It is important for cadets to practice self-assessment as it is an excellent form of reflection to identify areas for self-improvement and assessment for learning. Without reflection, an individual has a series of experiences that

are unconnected and ineffective in changing how they learn. 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 of 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 rubric for core leadership qualities, and
- Self-assessment rubric for positive team dynamics.

**ACTIVITY LAYOUT**

N/A.

**ACTIVITY INSTRUCTIONS**

1. Distribute the self-assessment rubrics located at [Annex C](#) to each cadet.
2. Explain that each cadet should reflect on each category on the rubric before completing it.
3. Have the cadets complete the two rubrics.

**SAFETY**

N/A.

---

## 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

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## ACTIVITY

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**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.

**ACTIVITY LAYOUT**

N/A.

**ACTIVITY INSTRUCTIONS**

1. Distribute each cadet's Cadet Interview Form and a Personal Goals Update form located at [Annex D](#).

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**

N/A.

---

**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

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**BACKGROUND KNOWLEDGE**

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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 performance.

Assistance after self-assessment may be necessary. Assistance from others, in the form of collaboration, should help the cadet improve performance.

Feedback and assistance should guide the cadet to ensure all goals, both personal (eg, improving PACER time) and professional (eg, developing leadership skills), are being met.

---

## GROUP DISCUSSION

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### 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.

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### CONFIRMATION OF TEACHING POINT 4

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

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### END OF LESSON CONFIRMATION

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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.

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### CONCLUSION

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#### HOMEWORK/READING/PRACTICE

N/A.

#### METHOD OF EVALUATION

N/A.

#### 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

N/A.

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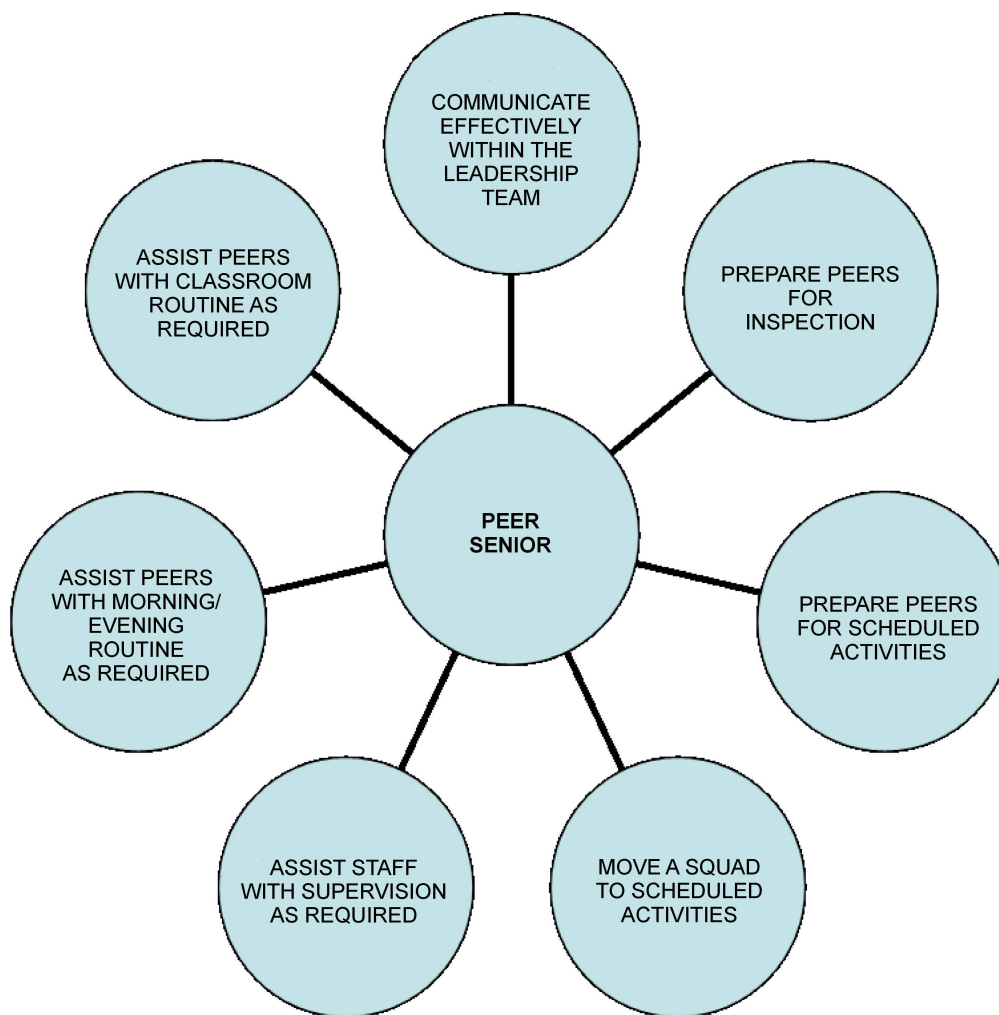
### REFERENCES

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- C0-237 (ISBN 0-19-541816-6) Barber, K. (Ed.). (2004). *Canadian Oxford Dictionary* (2<sup>nd</sup> 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*. (2<sup>nd</sup> ed.). Avon, MA: F+W Publications Company.



### PEER SENIOR RESPONSIBILITIES



*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

Figure 5A-1 Peer Senior Responsibilities

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**SELF-ASSESSMENT FORM – ROLE OF PEER SENIOR**

Please rate your performance as a peer senior by checking the correct box.

<b>Performing the Role of a Peer Senior</b>	<b>Never</b>	<b>Seldom</b>	<b>Often</b>	<b>Always</b>
I communicated effectively within the leadership team.				
I ensured all the cadets were prepared for scheduled activities.				
I encouraged and motivated team members.				
I assisted staff whenever possible.				
I felt comfortable performing the role of a peer senior.				

1. How did you feel after performing the role of peer senior?

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2. How did you feel about the teamwork among the members? How did this affect your experience in performing the role of peer senior?

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3. Which aspects did you feel went well while performing the role as peer senior? Which aspects did you feel did not go so well? Why?

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4. What would you do differently if given another opportunity to perform as peer senior?

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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.

<b>Core Leadership Quality</b>	<b>Never</b>	<b>Seldom</b>	<b>Often</b>	<b>Always</b>
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.				

### SELF-ASSESSMENT FOR POSITIVE TEAM DYNAMICS

Name: \_\_\_\_\_

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

Please rate your positive team dynamics by checking the correct box.

<b>Positive Team Dynamics</b>	<b>Never</b>	<b>Seldom</b>	<b>Often</b>	<b>Always</b>
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.				

### 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.

<b>What are some areas you would like to improve for the remainder of the course?</b>

<b>What personal goals would you like to establish for the remainder of the course?</b>

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**CHAPTER 6**

**PO SBM21 – EXECUTE DRILL AS A MEMBER OF A BAND**





**COMMON TRAINING**  
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**INSTRUCTIONAL GUIDE**



**SECTION 1**

**EO SBM21.01 – EXECUTE BAND DRILL AT THE HALT**

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Total Time:

80 min

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**PREPARATION**

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**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.

Assistant instructors may be required to perform the drum major and bass drum signals.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

Demonstration and performance was chosen for this lesson as it allows the instructor to demonstrate and explain band drill at the halt while providing an opportunity for the cadets to practice under supervision.

---

**INTRODUCTION**

---

**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall have executed band drill at the halt, to include:

- carrying position,
- attention,
- stand at ease from attention,
- stand easy from stand at ease,
- stand at ease from stand easy,
- playing position,

- commence play,
- cease play,
- fall in,
- centre and right dress,
- dismiss,
- ground instruments, and
- take up instruments.

## IMPORTANCE

It is important for cadets to execute band drill at the halt as it will be used for every ceremonial event that a band attends. In general, drill requires that cadets move together as one, which promotes discipline, alertness, precision, pride, steadiness and cohesion, which in turn helps develop teamwork.



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.



Each TP shall be conducted as follows:

1. Have the cadets fall in, in an effective formation (eg, band formation, hollow square, semicircle, single rank or single file).
2. Demonstrate and explain each movement, as time allows.
3. Give signals for each movement and have the cadets perform them as a band.



Capitalization indicates the command or signal for each movement.

Cadence is to be maintained when completing movements.



The oboe and bassoon are rarely on parade, due to the nature of the instruments. Oboe and bassoon players may fill roles of percussion players when on parade.

---

**Teaching Point 1****Demonstrate, Explain, and Have the Cadets Practice the Carrying Position, Attention, Stand at Ease and Stand Easy**

Time: 15 min

Method: Demonstration and Performance

---

**CARRYING POSITION**

The carrying position is the position at which the instrument is held when not playing, whether marching or at the position of attention.

When at attention and in the carrying position, the right arm is straight by the side with the thumb along the seam of the pants. The exceptions to this are the baritone saxophone and the tuba where both hands are required to support the instrument.

When in the carrying position while marching, the right arm (when it is not required to support the instrument) is to be swung breast pocket high.

**Flute.** The instrument 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.

**Oboe.** The left hand supports the bell of the instrument with the left arm cradling it on the left side of the body. The mouthpiece leans against the left shoulder.

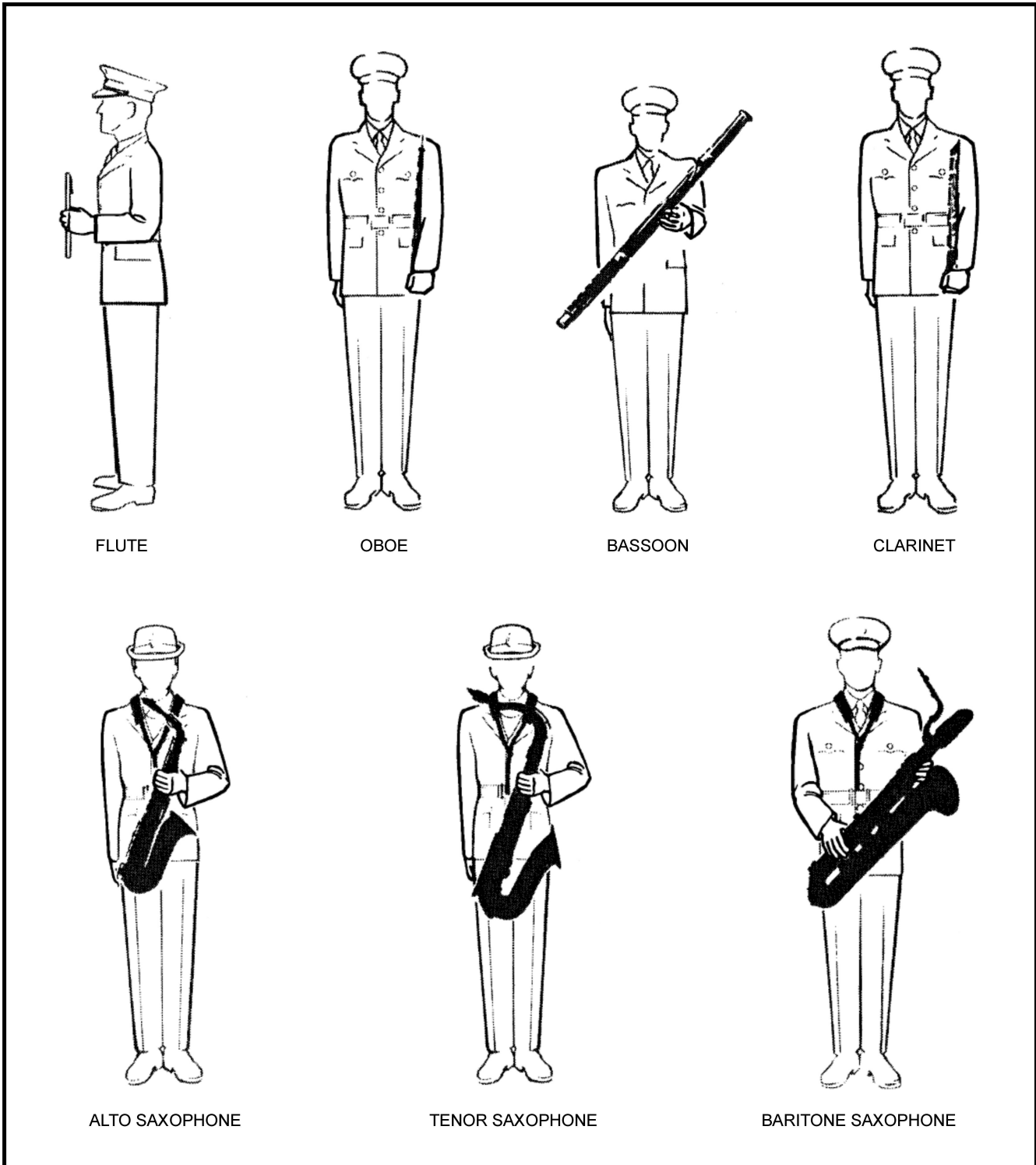
**Bassoon.** The instrument is attached to a neck strap and sloped across the body with the neck of the instrument near the left shoulder. The left hand is in the same position as if playing.

**Clarinet.** The left hand supports the bell of the instrument with the left arm cradling it on the left side of the body. The mouthpiece leans against the left shoulder.

**Alto Saxophone.** The instrument 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.

**Tenor Saxophone.** The instrument 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.

**Baritone Saxophone.** The instrument is attached to support strap and sloped across the body with the mouthpiece near the left shoulder. It is supported with both hands because of its size. The hands are in the same position as if playing.



*A-PD-202-001/FP-000, Director Ceremonial, Canadian Forces Military Bands and Marches: Band Instructions, Department of National Defence (pp. 3-2-3 to 3-2-9)*

Figure 6-1-1 Carrying Woodwind Instruments

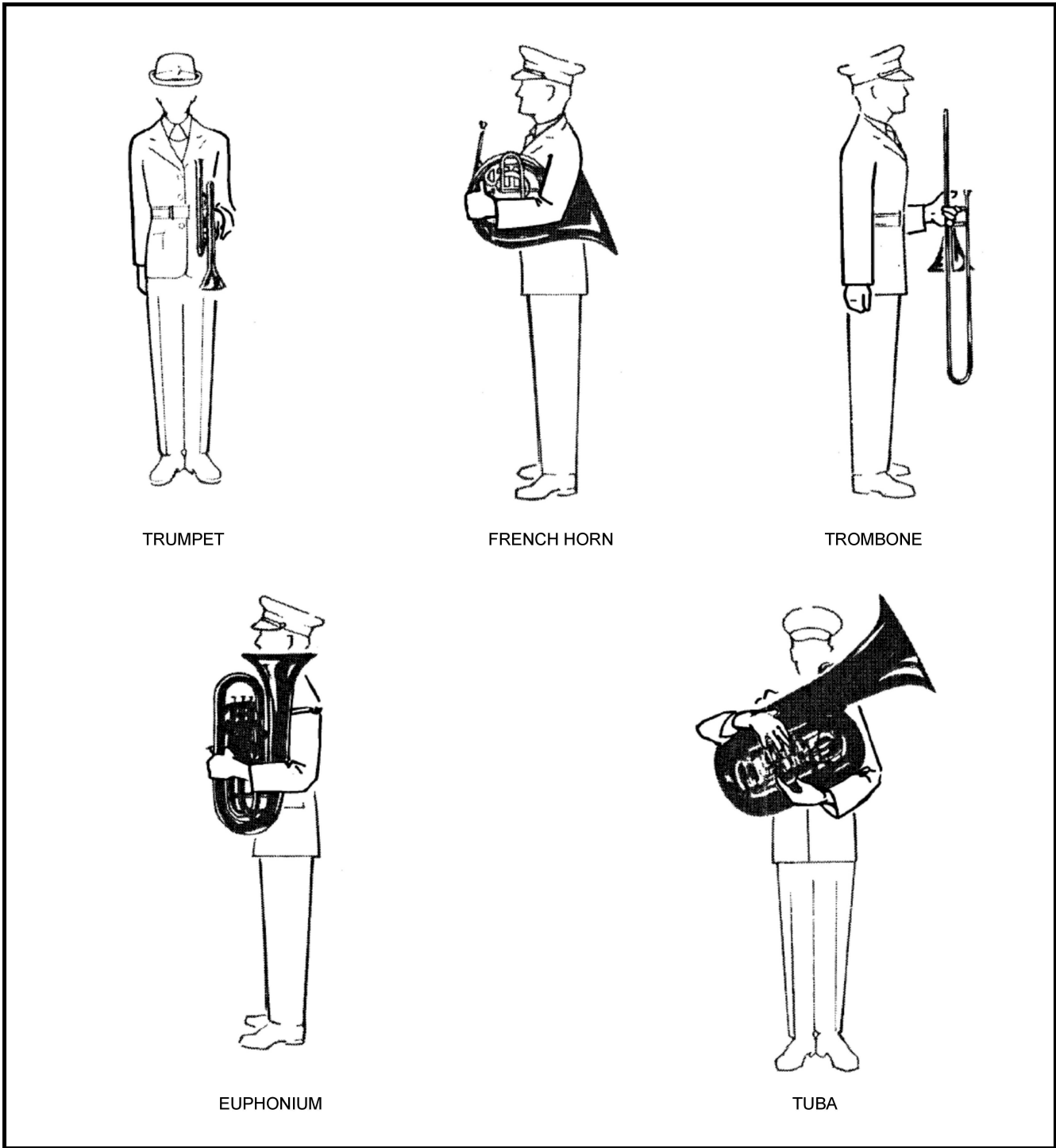
**Trumpet.** The instrument is held perpendicular to the ground with the left elbow close to the body at a 90-degree angle. The left hand holds the trumpet around the valve casings as if playing.

**French Horn.** The instrument 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.

**Trombone.** The instrument 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.

**Euphonium.** The instrument 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.

**Tuba.** The instrument is attached to support strap and sloped across the body with the mouthpiece near the left shoulder. It is supported with both hands because of its size. The hands are in the same position as if playing.



*A-PD-202-001/FP-000 (pp. 3-2-10 to 3-2-14)*

Figure 6-1-2 Carrying Brass Instruments

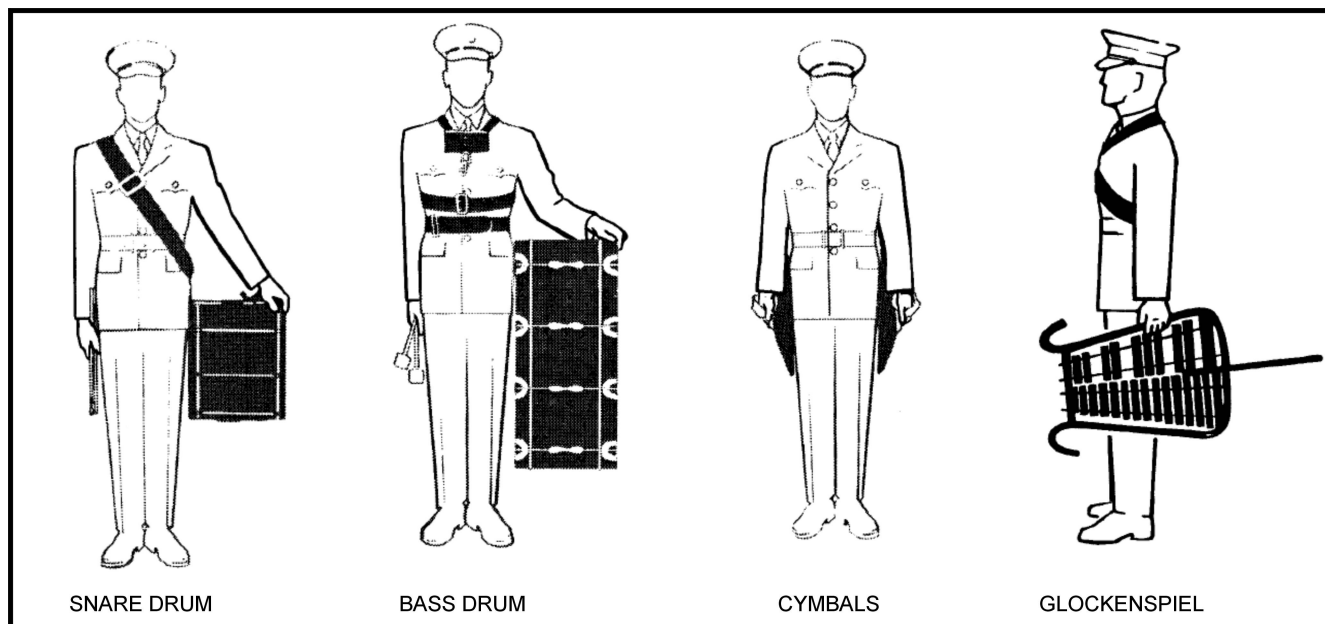


**Snare Drum.** The instrument is held on the left side of the body with the left arm, with the batter head resting on the left side of the body. Both drumsticks are held in the right hand, tips facing the ground.

**Bass Drum.** The instrument is held on the left side of the body with the left arm, with the left drumhead resting on the left side of the body. Both mallets are held in the right hand, heads facing the ground.

**Cymbals.** Each cymbal is held with a fully extended arm, flat to the body. Both arms are in the position of attention.

**Glockenspiel.** The instrument is held with the left arm fully extended with the left hand holding the frame. Both arms are in the position of attention.



*A-PD-202-001/FP-000 (pp. 3-2-15 to 3-2-20)*

Figure 6-1-3 Carrying Percussion Instruments



If the bass drum is going to be held in the carrying position for a long period of time, it may be laid on the ground.



When marching or playing, the glockenspiel, snare drum, bass drum and cymbals will be held in the playing position.

## ATTENTION

When standing at attention, band members shall:

- stand erect with the heels together and feet turned out to form an angle of 30 degrees, while balancing and distributing the weight of the body evenly on both feet;
- adopt the applicable carrying position, as illustrated in [Figure 6-1-3](#); and
- hold the head erect, with the neck touching the back of the collar, eyes steady, looking straight to the front.



When adopting the position of attention, the timing is “one”.

## STAND AT EASE FROM ATTENTION

The stand at ease position is an intermediate position between attention and stand easy. It does not allow relaxation but can be maintained without strain for a longer time than the position of attention.

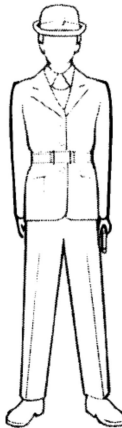
On the command BAND, STAND AT—EASE, band members shall:

- raise the left foot 15 cm (6 inches) and place it smartly on the ground 25 cm (10 inches) to the left;
- simultaneously, if applicable, move the instrument to the stand at ease position; and
- keep the right arm straight at the side in the position of attention.



The stand at ease position is the same as the carrying position with the exception of the three following instruments:

- **Flute.** The instrument is held parallel to the ground, with the fingers wrapped around the centre of the instrument. The left arm is fully extended, as in the position of attention.



*A-PD-202-001/FP-000 (p. 3-2-3)*

Figure 6-1-4 Flute Stand at Ease Position

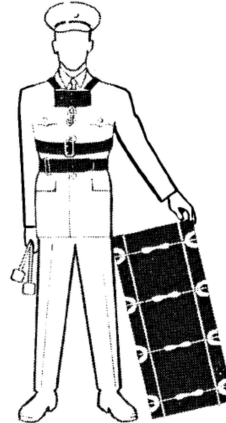
- **Trombone.** The instrument is held with two hands in the centre of the body. The left hand supports the first slide brace and the right hand supports the second slide brace.



*A-PD-202-001/FP-000 (p. 3-2-13)*

Figure 6-1-5 Trombone Stand at Ease Position

- **Bass drum.** The instrument is removed from the sling and held on the left side of the body with the left arm. The left drumhead rests against the body and the bottom of the drum rests on the ground. Both mallets are held in the right hand, heads facing the ground.



*A-PD-202-001/FP-000 (p. 3-2-18)*

Figure 6-1-6 Bass Drum Stand at Ease Position



Timing for this movement is "one".

## STAND EASY FROM STAND AT EASE

The position of stand easy is ordered when the band is permitted to relax and will only be ordered when the band is at the position of stand at ease.

On the command BAND, STAND—EASY, band members shall:

- with a quick movement of the left arm, bring the instrument to the centre of the body, with both hands in a relaxed position, as illustrated in [Figures 6-1-7](#), [6-1-8](#) and [6-1-9](#); and
- observe the standard pause and relax the body.



Larger instruments (eg, tenor saxophone, baritone saxophone, bassoon, trombone and tuba) will rest on the ground, while being supported at the top of the instrument.

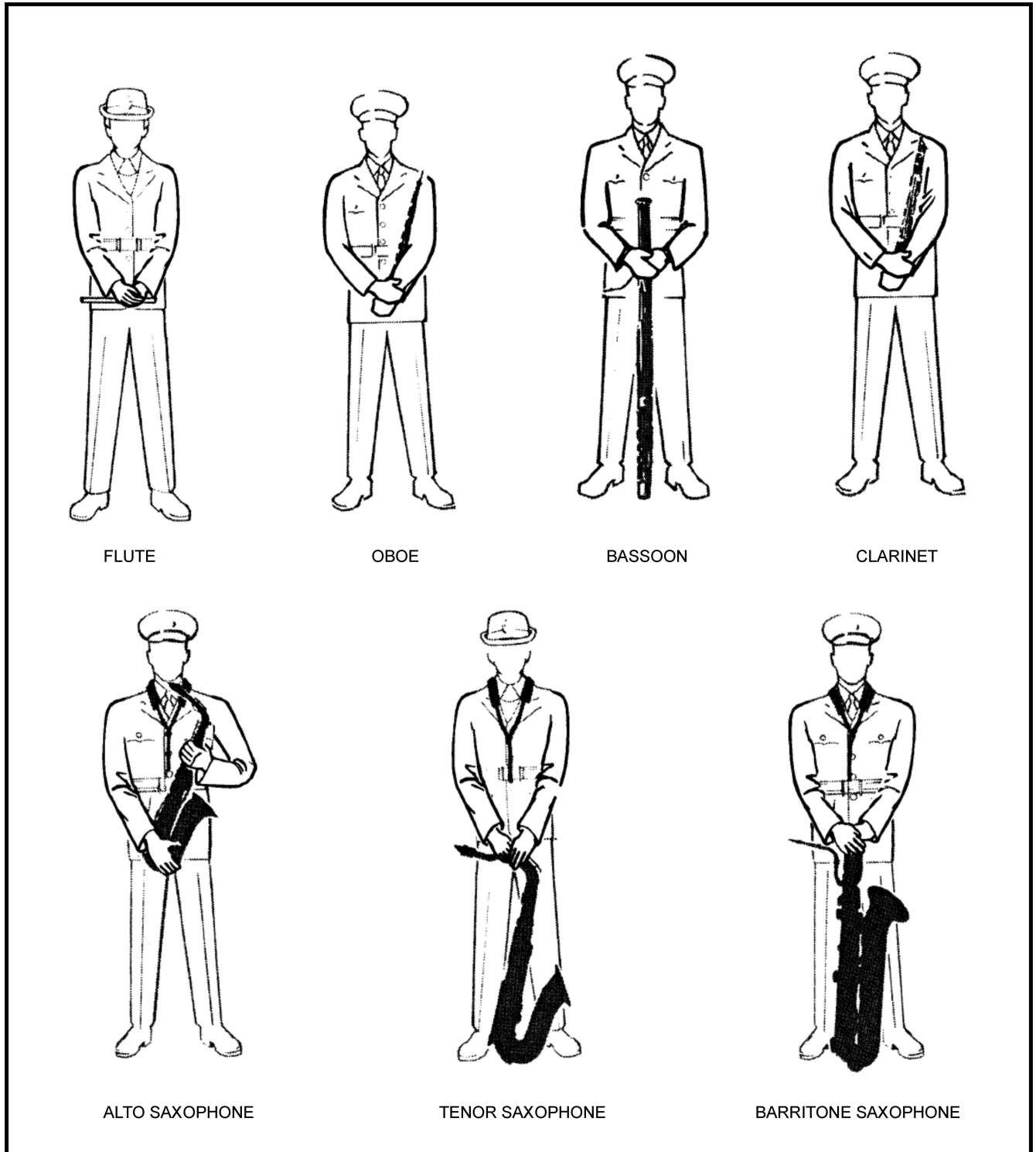


Snare and bass drums will remain at the position of stand at ease.

If required to stand at ease for a long period of time, drummers may be commanded to ground instruments.

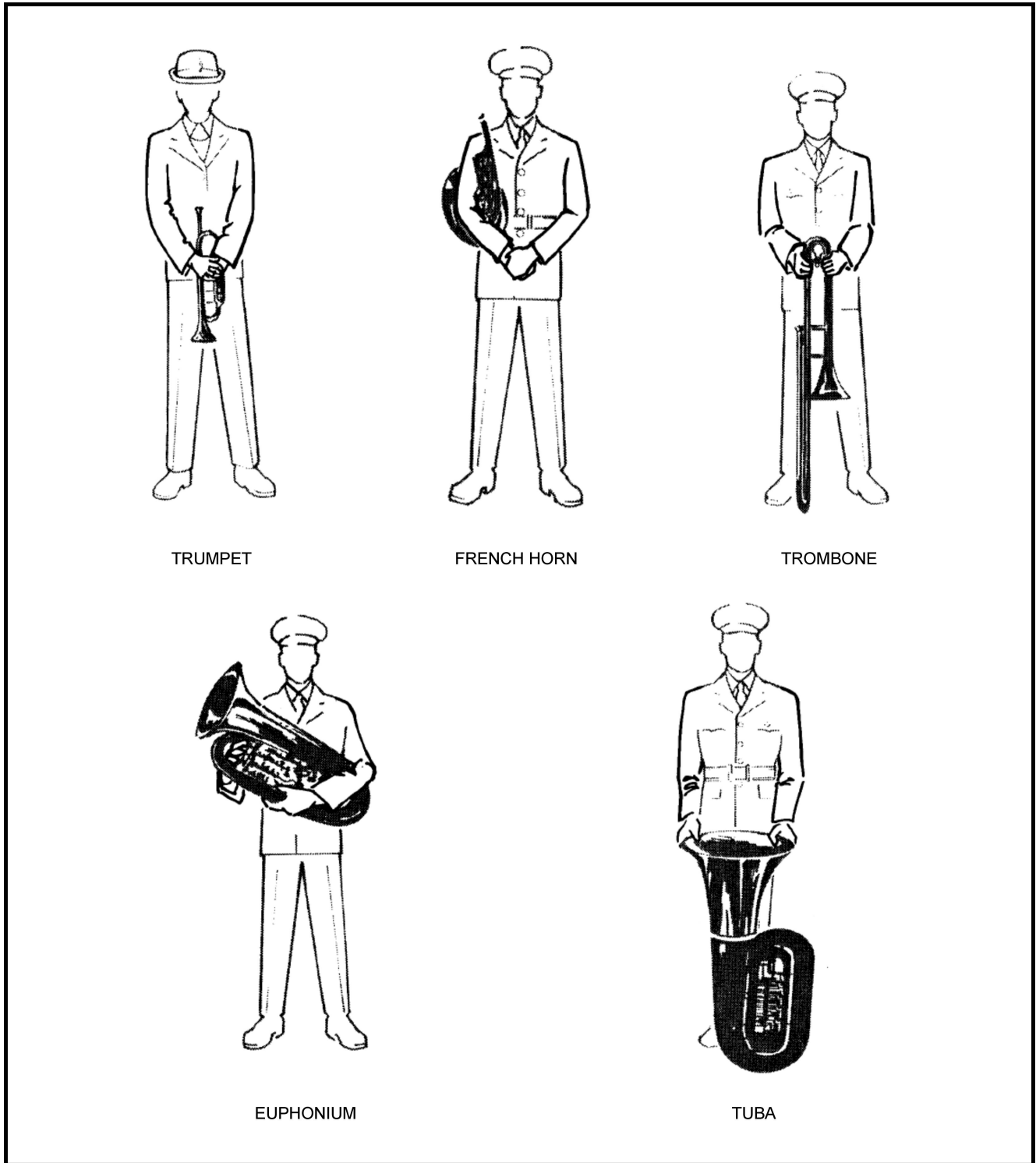


Timing for this movement is “one”.



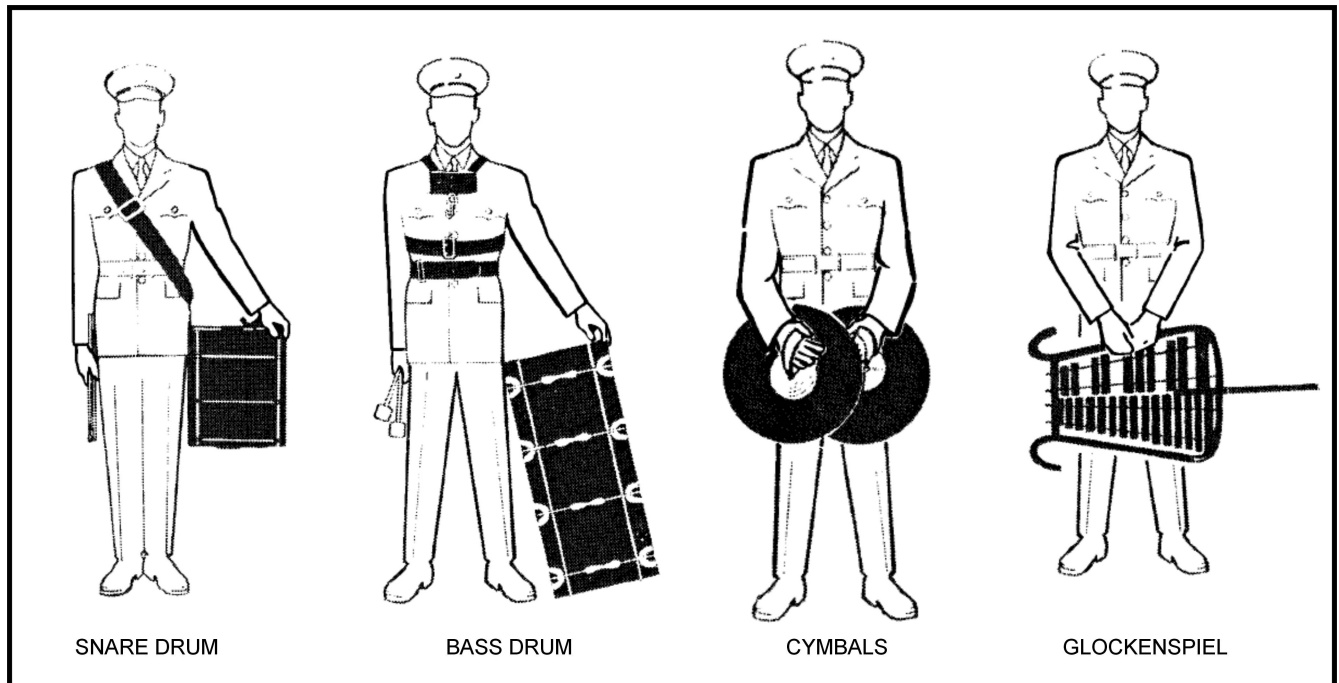
A-PD-202-001/FP-000 (pp. 3-2-3 to 3-2-9)

Figure 6-1-7 Stand Easy With Woodwind Instruments



*A-PD-202-001/FP-000 (pp. 3-2-10 to 3-2-14)*

Figure 6-1-8 Stand Easy With Brass Instruments



*A-PD-202-001/FP-000 (pp. 3-2-15 to 3-2-20)*

Figure 6-1-9 Stand Easy With Percussion Instruments

### STAND AT EASE FROM STAND EASY

On the command, BAND, band members shall assume the position of stand at ease.



Timing for this movement is "one".

---

### CONFIRMATION OF TEACHING POINT 1

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The cadets' participation in adopting the positions of attention, stand at ease and stand easy will serve as the confirmation of this TP.

### Teaching Point 2

**Demonstrate, Explain, and Have the Cadets Practice Playing Position, Commence Play and Cease Play**

Time: 20 min

Method: Demonstration and Performance

### PLAYING POSITION

The playing position is the position in which the instrument is held when playing, whether marching or at the position of attention.

The playing position will be adopted when the bass drummer plays the commence play signal. This will occur on the march or when the conductor raises the baton.

**Flute.** The instrument is held parallel to the ground and perpendicular to the body.

**Oboe.** The instrument is held out from the body at a 45-degree angle.

**Bassoon.** The instrument is held out from the body so that the instrument is not touching the body and is on an angle across the body.

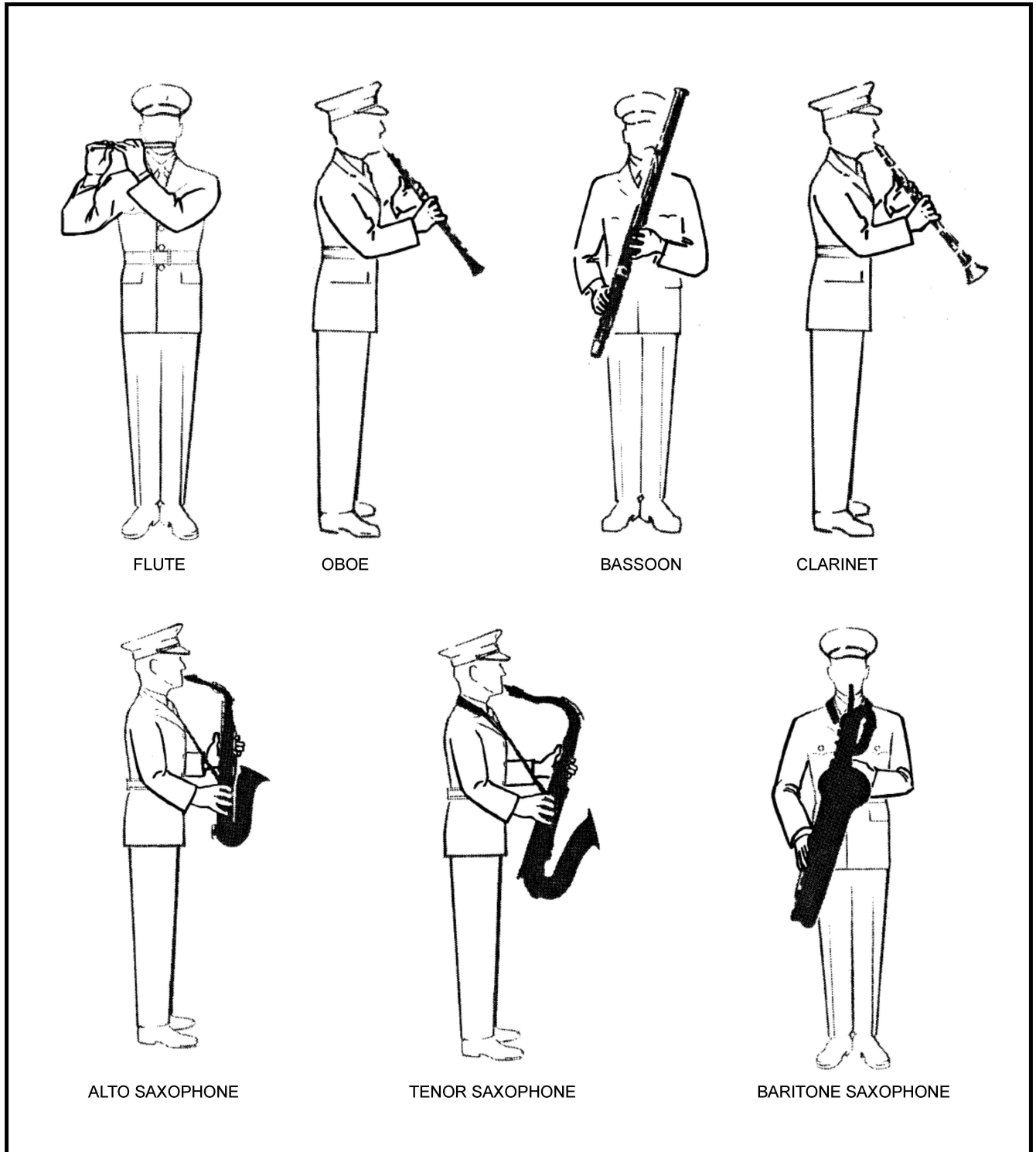
**Clarinet.** The instrument is held out from the body at a 45-degree angle.

**Alto Saxophone.** The instrument is held in front of the body so that the instrument is not touching the body.

**Tenor Saxophone.** The instrument is held in front of the body so that the instrument is not touching the body. It may be held slightly to the right side, depending on individual comfort.

**Baritone Saxophone.** The instrument is held so that the instrument is not touching the body. The bottom of the saxophone shall be by the back of the right leg.





*A-PD-202-001/FP-000 (pp. 3-2-3 to 3-2-9)*

Figure 6-1-10 Playing Position With Woodwind Instruments

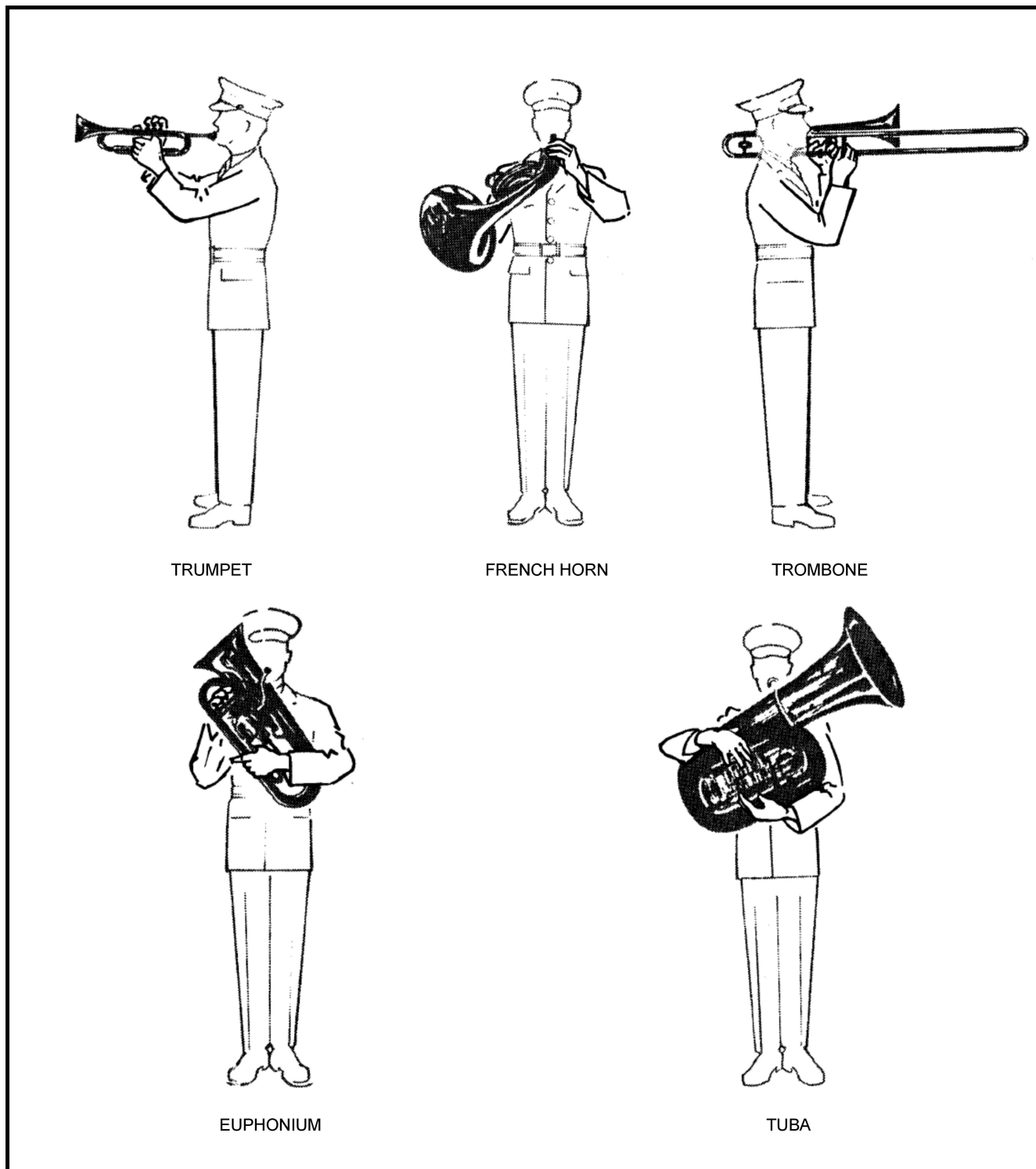
**Trumpet.** The instrument is held parallel to the ground and perpendicular to the body.

**French horn.** The instrument is held away from the body with the lead pipe pointed slightly toward the ground.

**Trombone.** The instrument is held parallel to the ground and perpendicular to the body.

**Euphonium.** The instrument is held away from the body, angled to the right.

**Tuba.** The instrument is sloped across the body with the bell towards the left shoulder. It is not practical to hold the instrument out from the body because of its size.



TRUMPET

FRENCH HORN

TROMBONE

EUPHONIUM

TUBA

*A-PD-202-001/FP-000 (pp. 3-2-10 to 3-2-14)*

Figure 6-1-11 Playing Position With Brass Instruments

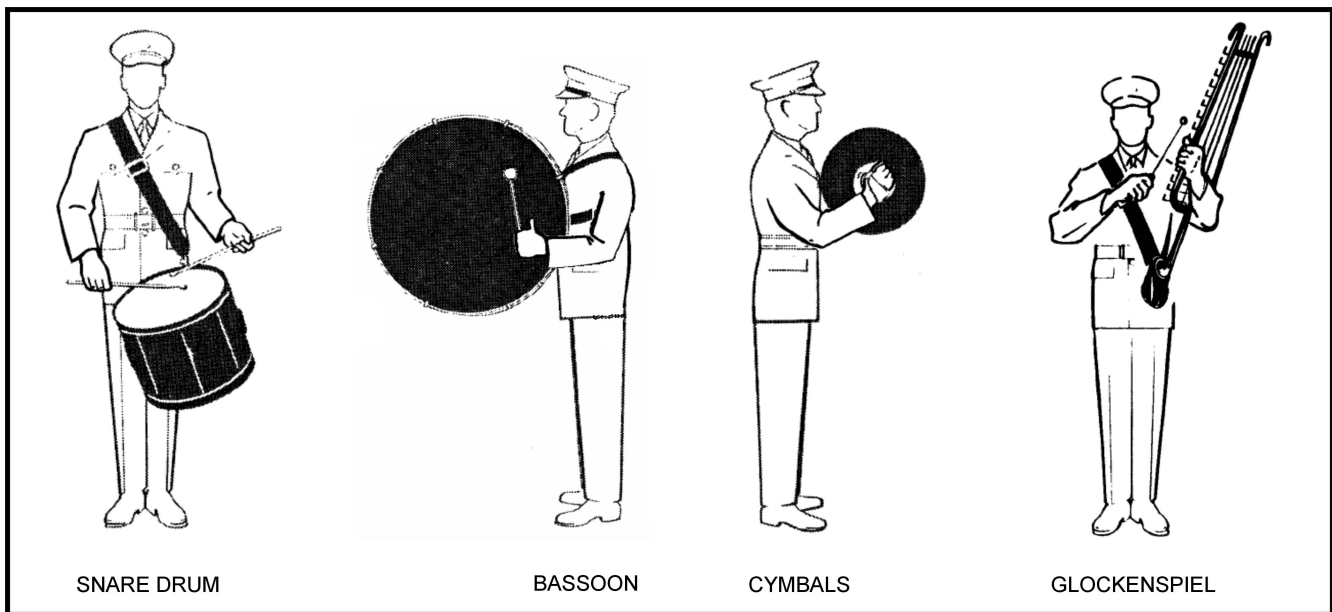
**Snare Drum With Sling.** The instrument is supported by a sling and sloped across the body. The leg rest rests on the left leg. When not playing, the left-hand drumstick will rest across the batter head, pointing toward the right and the right-hand drumstick will be held in the right hand at the position of attention.

**Snare Drum With Harness.** The instrument is held on the body with the harness over both shoulders. When not playing, the left-hand drumstick will rest across the batter head, pointing toward the right and the right-hand drumstick will be held in the right hand at the position of attention.

**Bass Drum.** The instrument is supported by a sling or harness at the centre of the body. The drumsticks will be held in both hands resting on both drumheads, with the arms bent.

**Cymbals.** The instrument is held with both hands in front of the body. They should not rest on the body.

**Glockenspiel.** The instrument 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.



*A-PD-202-001/FP-000 (pp. 3-2-15 to 3-2-20)*

Figure 6-1-12 Playing Position With Percussion Instruments

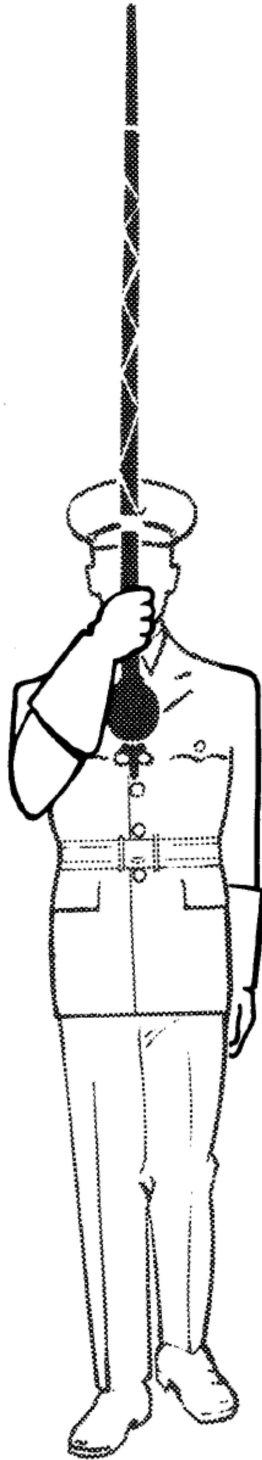
## COMMENCE PLAY

Commence play is the signal for musicians to begin playing. There are two ways in which it can occur:

- The signal can be given by the conductor to bring instruments to the playing position and commence playing. The signal will consist of a large sweeping motion, with both hands moving in a circular pattern coming in to the body.
- The signal can also be given by the drum major to the bass drummer to perform the commence play signal. On the bass drum signal, band members will bring their instruments to the playing position and commence playing.



Band members will assume the playing position during the first rest of the signal.



*A-PD-202-001/FP-000 (p. 3-4-11)*

Figure 6-1-13 Commence Play Signal—Mace



*A-PD-202-001/FP-000 (p. 3-5-3)*

Figure 6-1-14 Commence Play Signal–Bass and Snare Drummers



In addition to the bass drum, the snare drummer(s) will simultaneously perform two three-beat rolls.

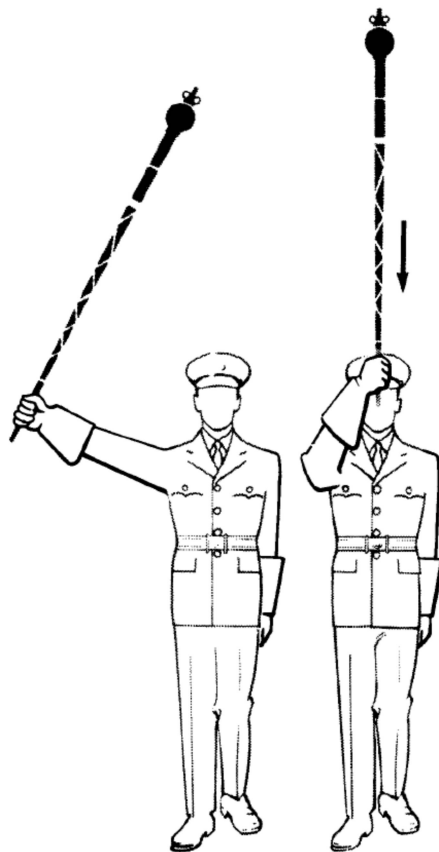
### CEASE PLAY

Cease play is the signal for the musicians to stop playing. There are two ways to signal the cease play:

- The signal can be given by the conductor to stop playing and lower instruments to the carry position.
- The signal can also be given by the drum major to the bass drummer to perform the cease play signal. On the bass drum signal, band members will stop playing and lower their instruments to the carry position.

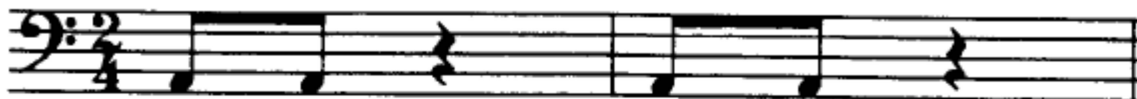


Band members will continue playing until the last beat of the signal and then lower their instruments to the carry position.



A-PD-202-001/FP-000 (p. 3-4-12)

Figure 6-1-15 Cease Play Signal–Mace



A-PD-202-001/FP-000 (p. 3-5-5)

Figure 6-1-16 Cease Play Signal–Bass Drum



Have the cadets respond to the mace and drum signals by signalling to commence play and having them play a sustained note. Give the cease play signal. Repeat two to three times.

---

### CONFIRMATION OF TEACHING POINT 2

---

The cadets' participation in executing commence play and cease play will serve as the confirmation of this TP.



**Teaching Point 3****Demonstrate, Explain, and Have the Cadets Practice Falling In, Centre and Right Dress and Dismissing**

Time: 20 min

Method: Demonstration and Performance

**FALLING IN**

Assign each cadet a position in the band, depending on their instrument and the band formation for the CSTC. Have the cadets fall in at the carry position and the approximate dressing for a band.

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**

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, 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”.



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.

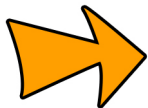
**DISMISSING**

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. Timing for this movement is “two-three, one-two-three, one-two-three, left-right-left”.

---

### CONFIRMATION OF TEACHING POINT 3

---

The cadets' participation in practicing falling in, centre and right dress and dismissing will serve as the confirmation of this TP.

---

#### Teaching Point 4

#### Demonstrate, Explain, and Have the Cadets Practice Ground Instruments and Take Up Instruments

Time: 15 min

Method: Demonstration and Performance

---

#### GROUND INSTRUMENTS

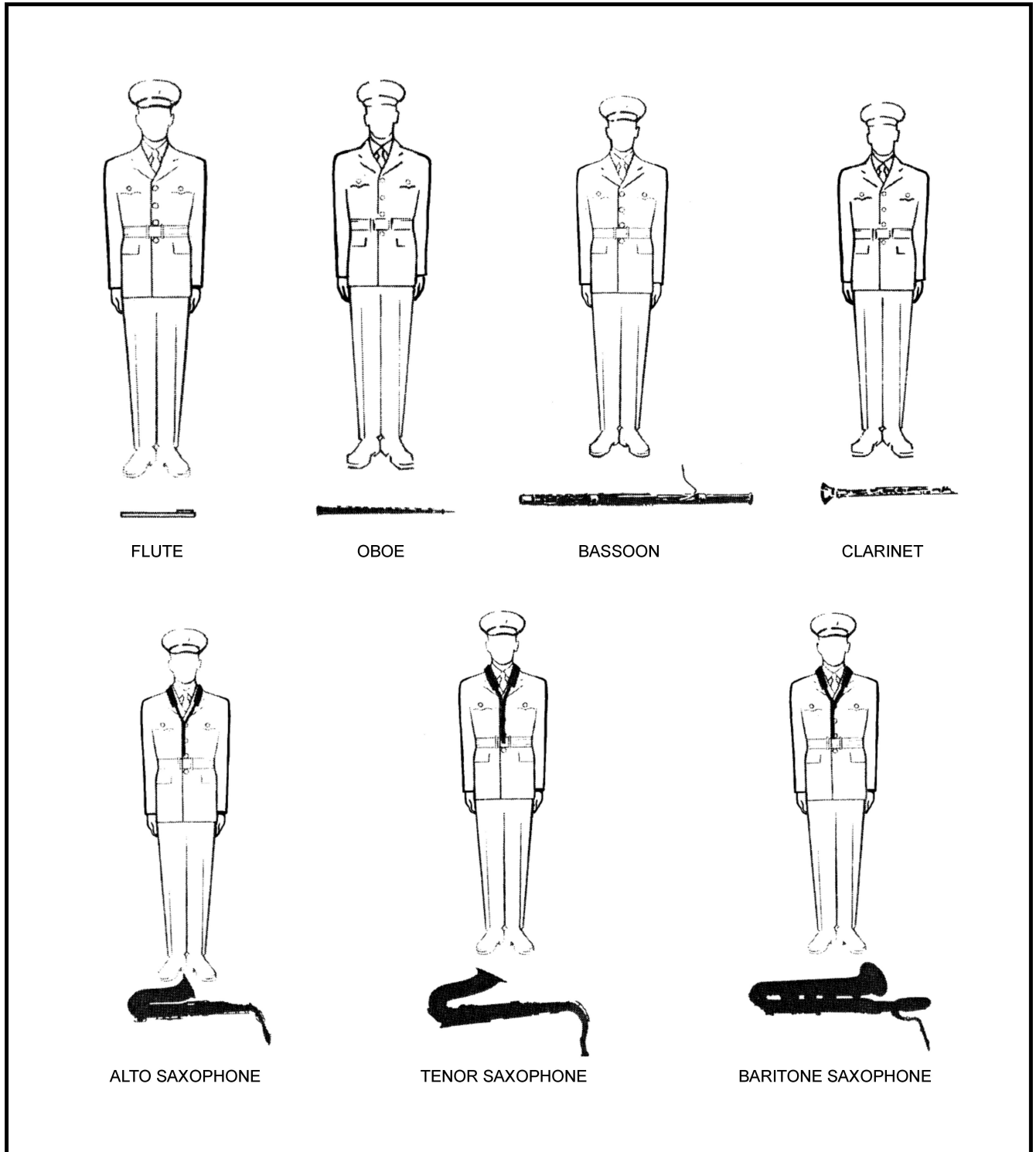
On the command GROUND—INSTRUMENTS, band members shall:

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 as shown in the appropriate diagram, as illustrated in Figures 17–19; and
3. assume the position of attention by standing erect, bending the left knee and bringing the left foot smartly back to the right foot.



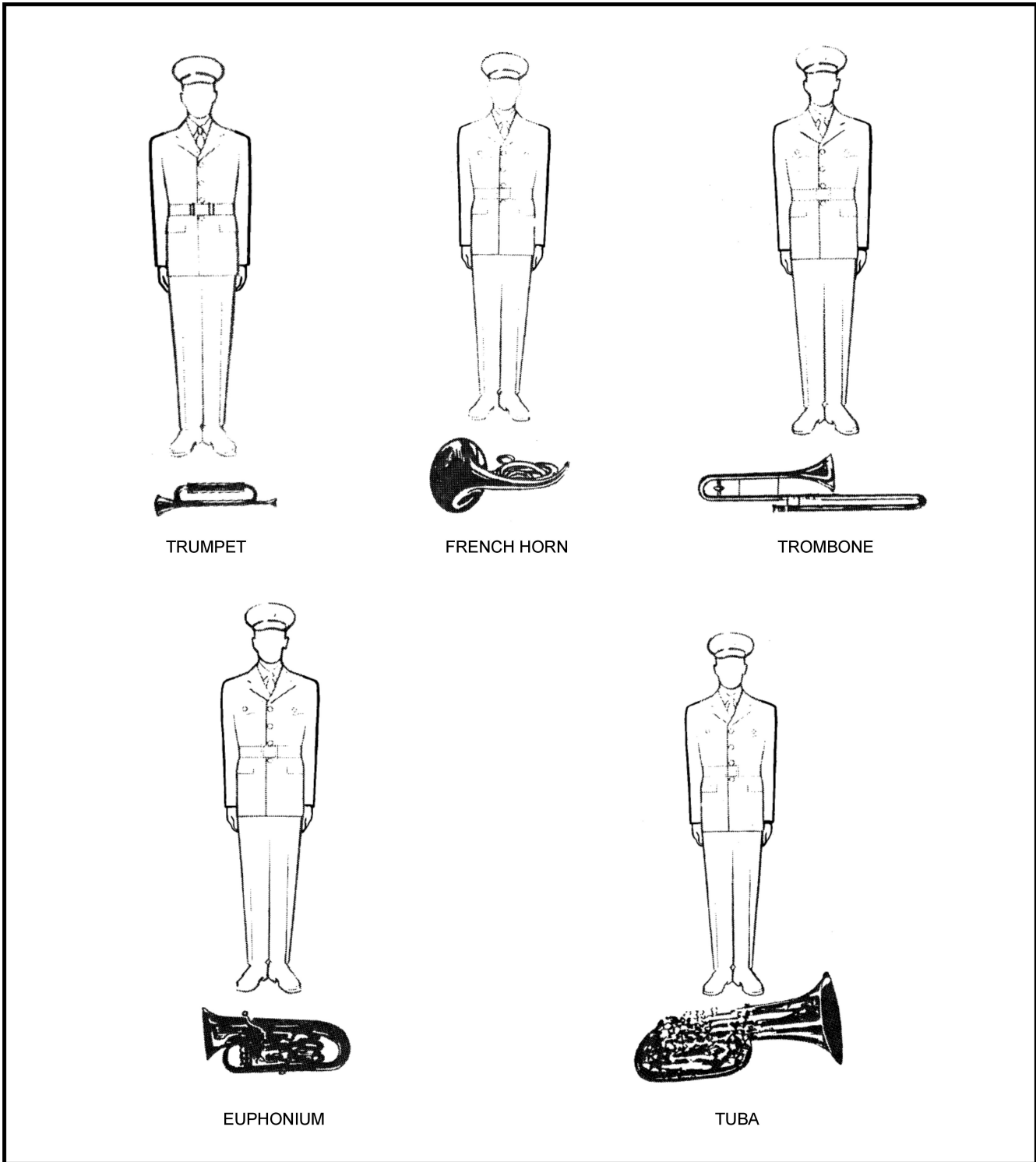
Timing for this movement is “one-two-three, one-two-three, one”.

This timing may be extended for larger instruments that require more time to be grounded.



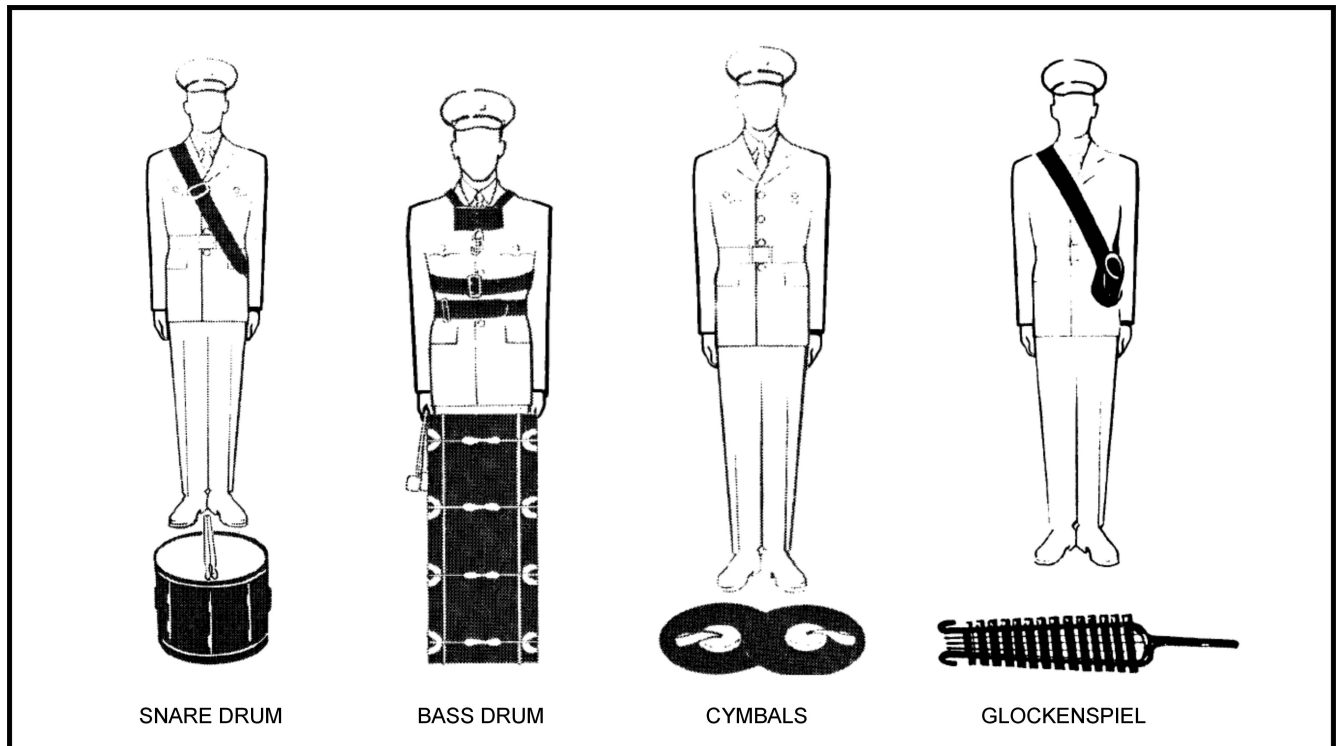
A-PD-202-001/FP-000 (pp. 3-2-3 to 3-2-9)

Figure 6-1-17 Ground Instruments—Woodwinds



*A-PD-202-001/FP-000 (pp. 3-2-10 to 3-2-14)*

Figure 6-1-18 Ground Instruments—Brass



*A-PD-202-001/FP-000 (pp. 3-2-15 to 3-2-20)*

Figure 6-1-19 Ground Instruments—Percussion

### 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 standing erect, bending the left knee and bringing the left foot smartly back to the right foot.



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.



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).



If a cadet is called out of formation to receive an award, the cadet will ground the instrument, step back one pace, turn right and march to the award area. The cadet will re-enter the rank from the left, wheel into position, halt and take up their instrument.

---

**CONFIRMATION OF TEACHING POINT 4**

---

The cadets' participation in executing ground instruments and take up instruments will serve as the confirmation of this TP.

---

**END OF LESSON CONFIRMATION**

---

Practice the movements while emphasizing any movements that the cadets had difficulty with during the lesson.

---

**CONCLUSION**

---

**HOMEWORK/READING/PRACTICE**

N/A.

**METHOD OF EVALUATION**

N/A.

**CLOSING STATEMENT**

Band drill at the halt includes the foundation movements which all band members must be able to perform. 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 creates teamwork.

**INSTRUCTOR NOTES/REMARKS**

N/A

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**REFERENCES**

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- 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.



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**SECTION 2**

**EO SBM21.02 – EXECUTE BAND DRILL ON THE MARCH**

---

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.

Assistant instructors may be required to perform the drum major and bass drum signals.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

Demonstration and performance was chosen for this lesson as it allows the instructor to demonstrate and explain band drill on the march while providing an opportunity for the cadets to practice under supervision.

---

**INTRODUCTION**

---

**REVIEW**

The review for this lesson will be from EO SBM21.01 (Execute Band Drill at the Halt, [Section 1](#)), to include:

- carrying position,
- playing position,
- commence play,
- cease play,
- fall in,
- centre and right dress,

- dismiss,
- ground instruments, and
- take up instruments.

## OBJECTIVES

By the end of this lesson the cadet shall have executed band drill on the march.

## IMPORTANCE

It is important for cadets to execute band drill on the march in order to move together as a band. In general, drill requires that cadets move together as one, which promotes discipline, alertness, precision, pride, steadiness and cohesion, which in turn helps develop teamwork.



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.



Each TP shall be conducted as follows:

1. Have the cadets fall in, in an effective formation (eg, band formation, hollow square, semicircle, single rank or single file).
2. Demonstrate and explain each movement, as time allows.
3. Give signals for each movement and have the cadets perform them as a band.



Capitalization indicates the command or signal for each movement.

Cadence is to be maintained when completing movements.

---

## Teaching Point 1

## Demonstrate, Explain, and Have the Cadets Practice Marking Time

Time: 5 min

Method: Demonstration and Performance

---

## MARK TIME



Mark time signal is given on the march as the right foot hits the ground.

The signal to mark time will be given by the drum major. The drum major will raise the mace over the head, with the arms fully extended. All band members will mark time.



When marching and given the signal to MARK TIME, band members shall:

1. take a half pace (35 cm [14 inches]) forward with the left foot, placing the foot flat on the ground naturally;
2. bring the right foot to the left foot in a straight leg manner, not scraping the ground;
3. simultaneously, cut the right arm to the side and assume the position of attention;
4. raise the left foot 15 cm (6 inches) off the ground by bending the left knee;
5. place the toe on the ground before the heel as the leg is lowered; and
6. continue to mark time until the signal for STEP OFF or HALT is given.

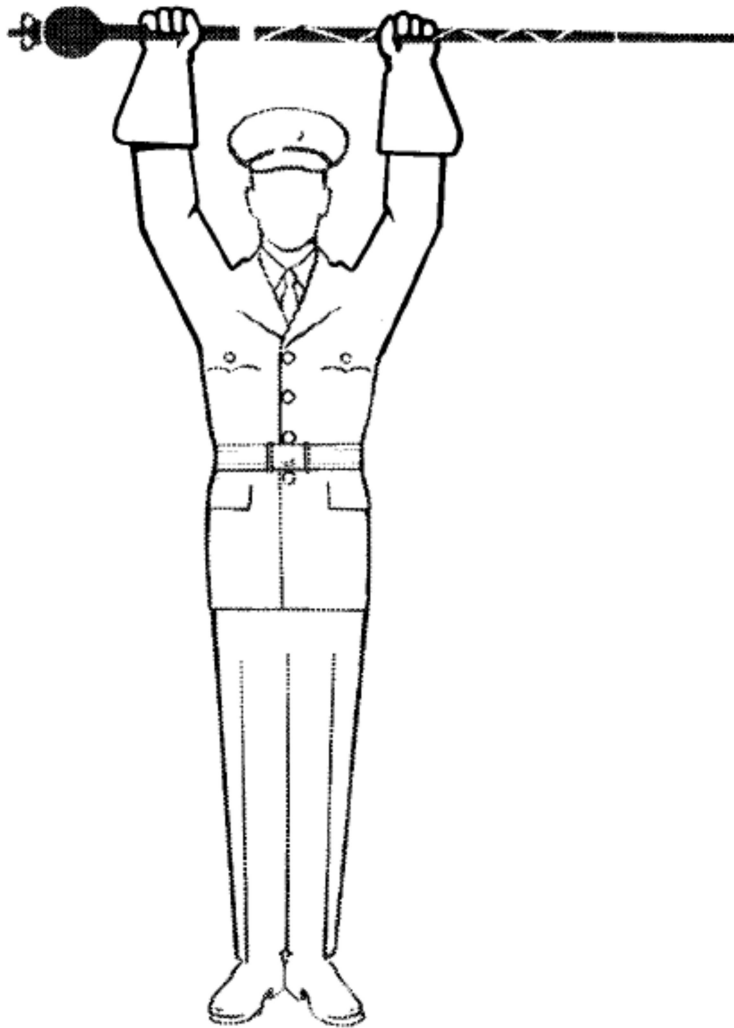


Timing for this movement is “left-right-left”.



At this point, the cadets will not be aware of the signals for stepping off or halt. Issue these commands verbally in order for the band to cease marking time.

The commands FOR—WARD and HALT are given on the left foot.



A-PD-202-001/FP-000 (p. 3-4-5)

Figure 6-2-1 Mark Time–Mace Signal

---

### CONFIRMATION OF TEACHING POINT 1

---

The cadets' participation in practicing marking time will serve as the confirmation of this TP.

---

#### Teaching Point 2

**Demonstrate, Explain, and Have the Cadets Practice Halting**

Time: 15 min

Method: Demonstration and Performance

---

#### HALT



The HALT will only be given when the band is marking time.

The signal to halt will be given by the drum major. The drum major will begin the movement by raising the mace over the head with the right hand grasping the ferrule. The head of the mace will be the furthest from the body.

On receipt of the visual signal to halt given by the drum major, the bass drummer shall play the halt signal. All band members shall respond by halting.



The bass drum signal will begin as the left foot hits the ground.

When marking time and given the signal to HALT, band members shall:

1. continue marking time through the six beats of the bass drum signal;
2. raise the left foot 15 cm (6 inches) off the ground by bending the left knee;
3. raise the right foot 15 cm (6 inches) off the ground by bending the right knee and straightening it in double time, to the position of attention.



Timing for this movement after the completion of the bass drum signal is “one, two”.



*A-PD-202-001/FP-000 (p. 3-4-7)*

Figure 6-2-2 Halt–Mace Signal



*A-PD-202-001/FP-000 (p. 3-5-6)*

Figure 6-2-3 Halt–Bass Drum Signal

---

**CONFIRMATION OF TEACHING POINT 2**

---

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

**Teaching Point 3****Demonstrate, Explain, and Have the Cadets Practice Stepping Off**

Time: 15 min

Method: Demonstration and Performance

**STEPPING OFF**

When at the halt or while marking time, band members may be required to step off and move forward. The drum major signal for stepping off is the same as the mark time. The drum major will raise the mace over the head, with the arms fully extended.

On receipt of the visual signal given by the drum major, the bass drummer shall play the step off signal. All band members shall respond by stepping off in quick time.



The bass drum signal begins as the left foot hits the ground.

**Step Off From the Halt**

When at the halt and given the signal to STEP OFF in conjunction with the bass drum signal, band members shall:

1. listen to the four beats of the bass drum signal;
2. take a half pace (35 cm [14 inches]) with the left foot, placing it flat on the ground;
3. simultaneously, swing the right arm forward (as required), breast pocket high;
4. take a standard pace (75 cm [30 inches]) with the right foot, placing it flat on the ground; and
5. continue bringing the legs forward successively in a straight line while swinging the right arm (as required) breast pocket high.



Timing for this movement is "left-right-left".


**Step Off From Mark Time**

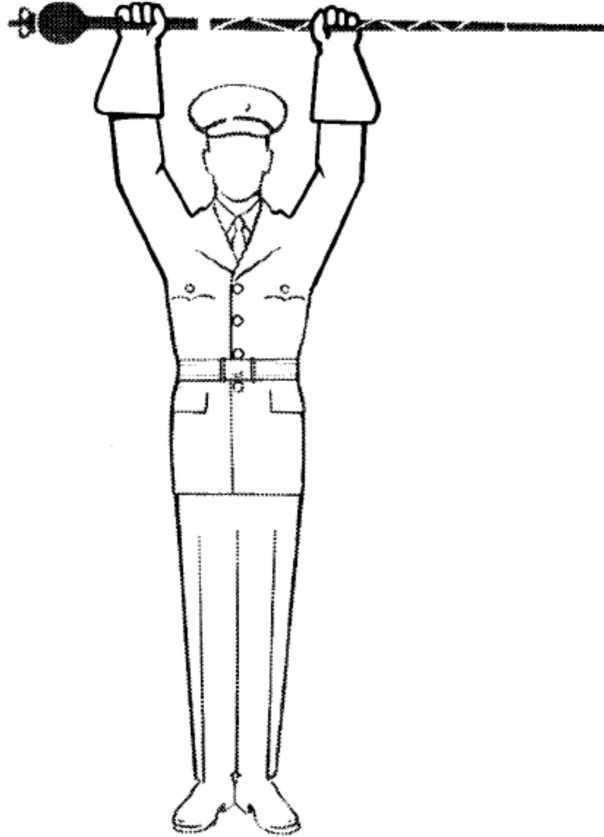
When marking time and given the signal to STEP OFF in conjunction with the bass drum signal, band members shall:

1. continue marking time while listening to the four beats of the bass drum signal;
2. straighten the right leg, as in the position of attention;
3. shoot the left foot forward one half pace (35 cm [14 inches]), placing it flat on the ground; and
4. continue bringing the legs forward successively in a straight line while swinging the right arm (as required) breast pocket high.




Timing for this movement is "one, left-right-left".

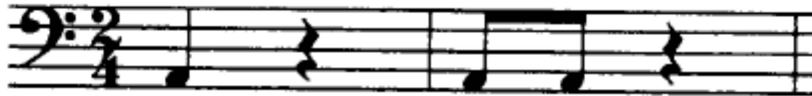
 Stepping off from mark time is completed in the same manner as the movement FORWARD.



A-PD-202-001/FP-000 (p. 3-4-5)

Figure 6-2-4 Stepping Off–Mace Signal

 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 steps off with the band.



A-PD-202-001/FP-000 (p. 3-5-6)

Figure 6-2-5 Stepping Off–Bass Drum Signal

---

**CONFIRMATION OF TEACHING POINT 3**

---

The cadets' participation in practicing stepping off will serve as the confirmation of this TP.

---

**Teaching Point 4****Demonstrate, Explain, and Have the Cadets Practice Left and Right Wheels**

Time: 35 min

Method: Demonstration and Performance

---

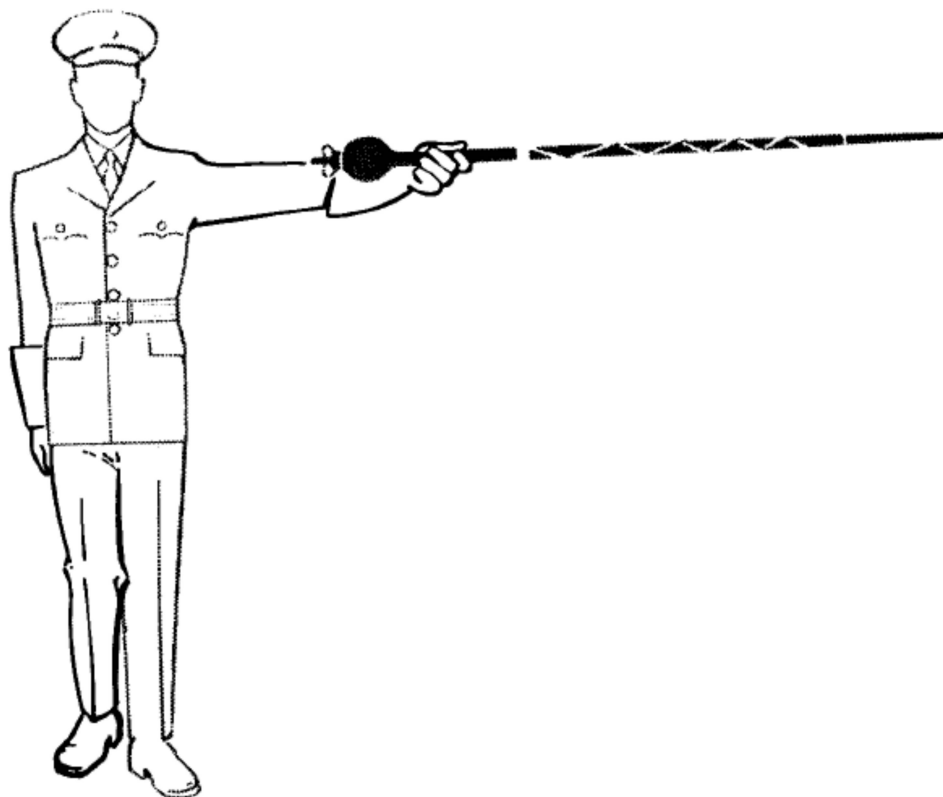
In order to change direction, a band will be required to perform left and right wheels.

**LEFT WHEEL**

To signal a left wheel, the drum major will fully extend the left arm parallel to the ground, while holding the mace between the head and the point of balance. When given this signal, band members shall wheel to the left, at the point where the signal was given.

When given the LEFT WHEEL signal:

1. the leading rank will wheel to the left, changing direction by 90 degrees;
2. the centre files will maintain the normal length of pace, the files to the left will step short and the files to the right will step out, without altering the cadence;
3. the speed and dressing of the wheel will be taken from the outside file; and
4. the remaining ranks will follow the leading rank, wheeling at the exact same point.



*A-PD-202-001/FP-000 (p. 3-4-8)*

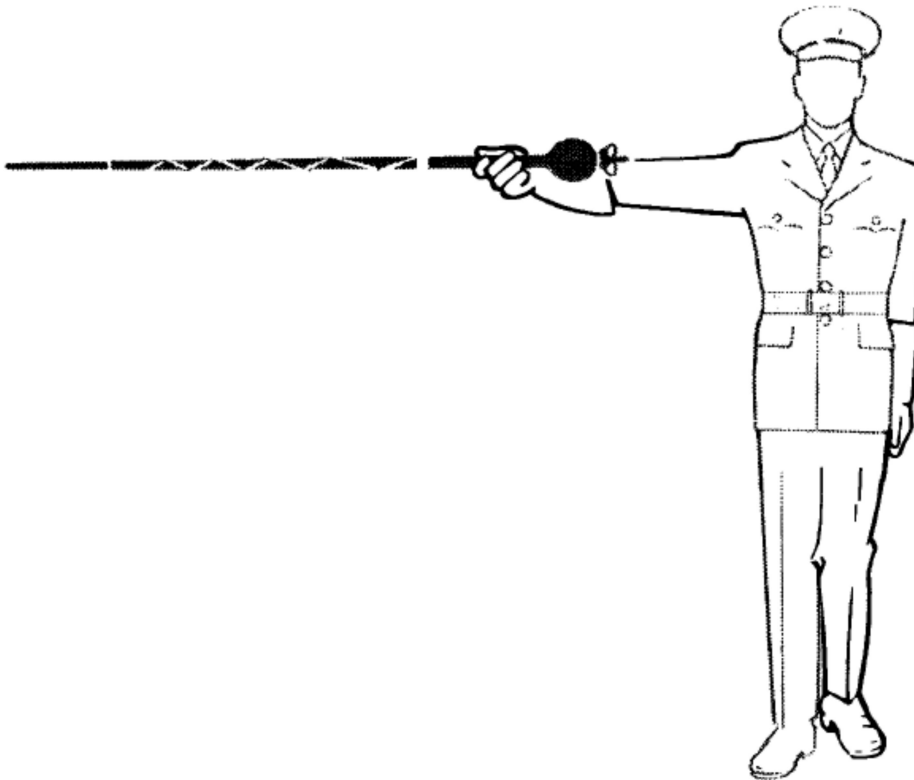
Figure 6-2-6 Left Wheel–Mace Signal

## RIGHT WHEEL

To signal a right wheel, the drum major will fully extend the right arm parallel to the ground, while holding the mace between the head and the point of balance. When given this signal, band members shall wheel to the right, at the point where the signal was given.

When given the RIGHT WHEEL signal:

1. the leading rank will wheel to the right, changing direction by 90 degrees;
2. the centre files will maintain the normal length of pace, the files to the right will step short and the files to the left will step out, without altering the cadence;
3. the speed and dressing of the wheel will be taken from the outside file; and
4. the remaining ranks will follow the leading rank, wheeling at the exact same point.



*A-PD-202-001/FP-000 (p. 3-4-8)*

Figure 6-2-7 Right Wheel—Mace Signal

---

### CONFIRMATION OF TEACHING POINT 4

---

The cadets' participation in practicing left and right wheels will serve as the confirmation of this TP.

---

### END OF LESSON CONFIRMATION

---

Practice all of the movements from this lesson. Emphasize any movements that the cadets had difficulty with during the lesson.



---

**CONCLUSION**

---

**HOMEWORK/READING/PRACTICE**

N/A.

**METHOD OF EVALUATION**

N/A.

**CLOSING STATEMENT**

Band drill on the march is a fundamental aspect required of all bands. 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 creates teamwork.

**INSTRUCTOR NOTES/REMARKS**

N/A.

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**REFERENCES**

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- 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.

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**SECTION 3**

**EO SBM21.03 – EXECUTE COUNTERMARCHES**

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.

Assistant instructors may be required to perform the drum major signals.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

Demonstration and performance was chosen for this lesson as it allows the instructor to demonstrate and explain executing countermarches while providing an opportunity for the cadets to practice under supervision.

**INTRODUCTION**

**REVIEW**

The review for this lesson is from EO SBM21.02 (Execute Band Drill on the March, [Section 2](#)), to include:

- marking time,
- halting,
- stepping off, and
- left and right wheels.

**OBJECTIVES**

By the end of this lesson the cadet shall have executed standard and spiral countermarches.

## IMPORTANCE

It is important for cadets to be able to execute countermarches as a band in order to change direction. In general, drill requires that cadets move together as one, which promotes discipline, alertness, precision, pride, steadiness and cohesion, which in turn helps develop teamwork.



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.



Each TP shall be conducted as follows:

1. Have the cadets fall in, in an effective formation (eg, band formation, hollow square, semicircle, single rank or single file).
2. Demonstrate and explain each movement, as time allows.
3. Give signals for each movement and have the cadets perform them as a band.



Capitalization indicates the command or signal for each movement.

Cadence is to be maintained when completing movements.

---

### Teaching Point 1

### Demonstrate, Explain, and Have the Cadets Practice a Standard Countermarch

Time: 35 min

Method: Demonstration and Performance

---

## STANDARD COUNTERMARCH

The standard countermarch is used when a band is required to turn 180 degrees.

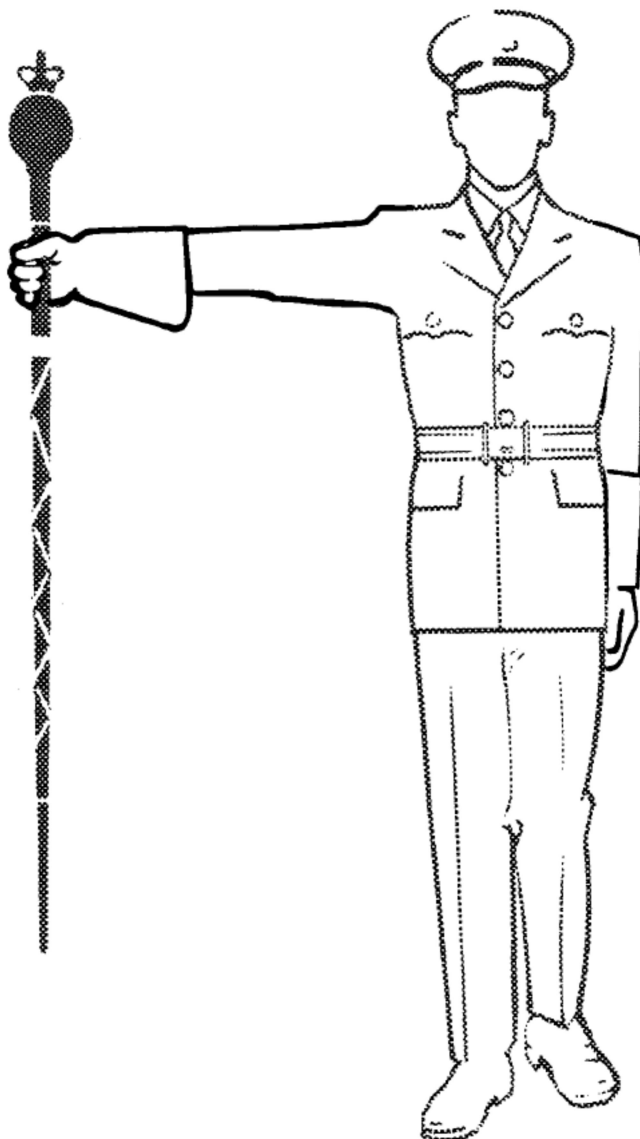
The signal for the standard countermarch is given by the drum major. The drum major will fully extend the right arm to the right and parallel to the ground, holding the mace at the point of balance. When the drum major brings the arm into the centre of the body, the countermarch will begin.

When the signal to complete a STANDARD COUNTERMARCH is given:

- the drum major will wheel to the right, changing direction by 180 degrees;
- the leading rank will wheel to the right at the exact same point, changing direction by 180 degrees;
- the remaining ranks will follow the leading rank, wheeling at the exact same point; and
- the director of music or conductor will wheel to the left on the outside of all of the band members.

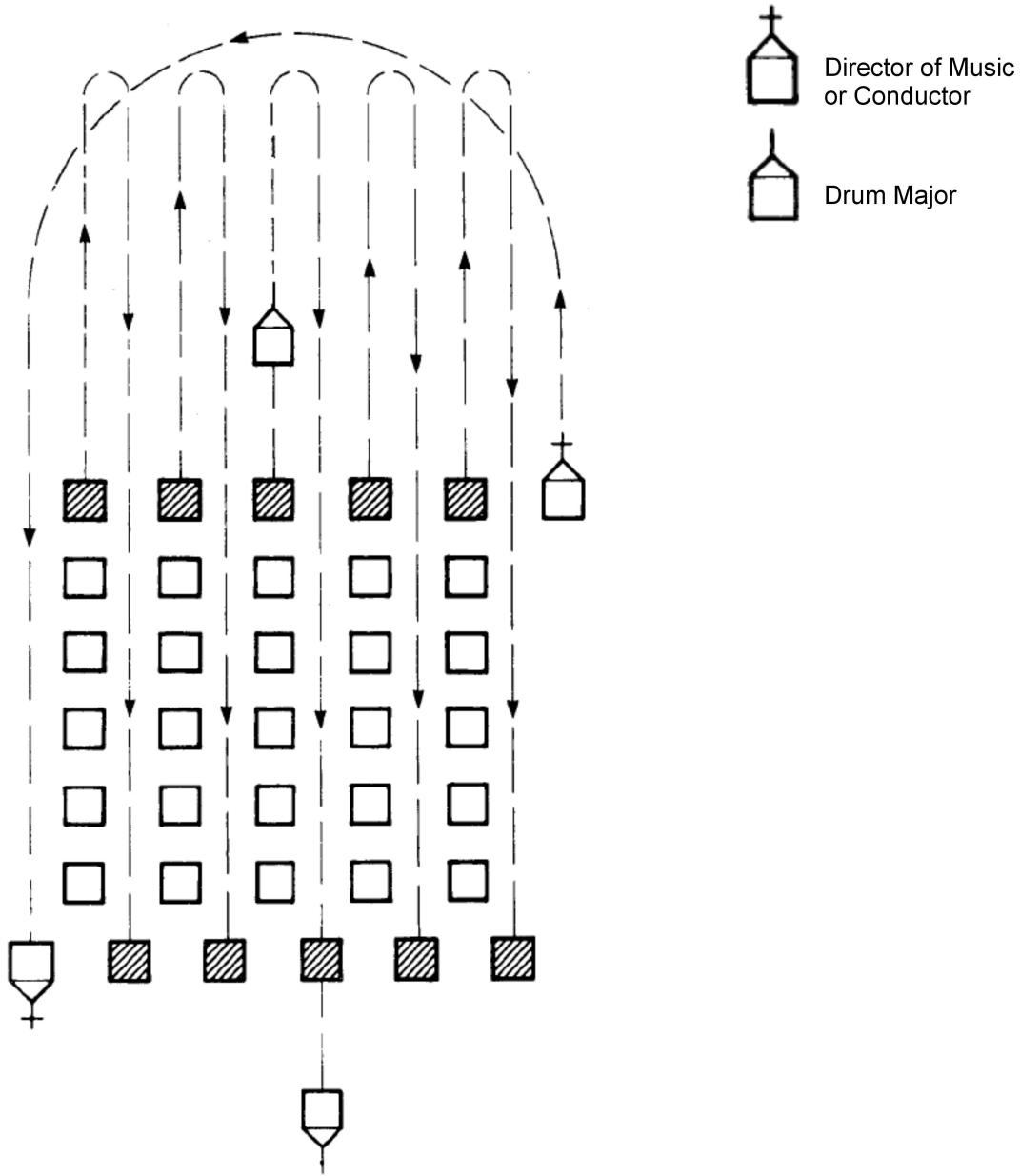


When not playing and completing a standard countermarch, the right arm shall be checked, as in the position of attention (left arm for the drum major). The arm will be checked by each cadet as soon as they meet another cadet in the countermarch. The arm will swing again when completely out of the countermarch.



*A-PD-202-001/FP-000 (p. 3-4-9)*

Figure 6-3-1 Standard Countermarch—Mace Signal



A-PD-202-001/FP-000 (pp. 3-3-5/3-3-6)

Figure 6-3-2 Standard Counter-march



Switch leading rank positions to ensure that all cadets get a turn initiating the standard counter-march.

---

**CONFIRMATION OF TEACHING POINT 1**

---

The cadets' participation in practicing the standard counter-march will serve as the confirmation of this TP.

**Teaching Point 2****Demonstrate, Explain, and Have the Cadets Practice a Spiral Countermarch**

Time: 35 min

Method: Demonstration and Performance

**SPIRAL COUNTERMARCH**

The spiral countermarch is used when a band is required to turn 180 degrees while maintaining the original directing flanks and rank positions.

The signal for the spiral countermarch is given by the drum major. The drum major will raise the mace over the head with the right hand grasping the ferrule, while rotating the mace in a circular motion as illustrated in [Figure 6-3-3](#).

When the signal to complete a SPIRAL COUNTERMARCH is given:

- the drum major will wheel to the right, changing direction by 180 degrees;
- the leading rank will initiate the spiral countermarch at the point where the signal was given;
- in bands with an even number of files, the files right of the drum major will move to the left and the files right of the drum major will move to the right, as illustrated in [Figure 6-3-4](#). In bands with an odd number of files, the same procedure is followed but with the centre file moving to the right, as illustrated in [Figure 6-3-5](#); and
- each file will pass between two files moving in the opposite direction, with the exception of the inner and outer most files.



When not playing and completing a spiral countermarch, the right arm shall be checked, as in the position of attention (left arm for the drum major). The arm will be checked by each cadet as soon as they meet another cadet in the countermarch. The arm will swing again when completely out of the countermarch.



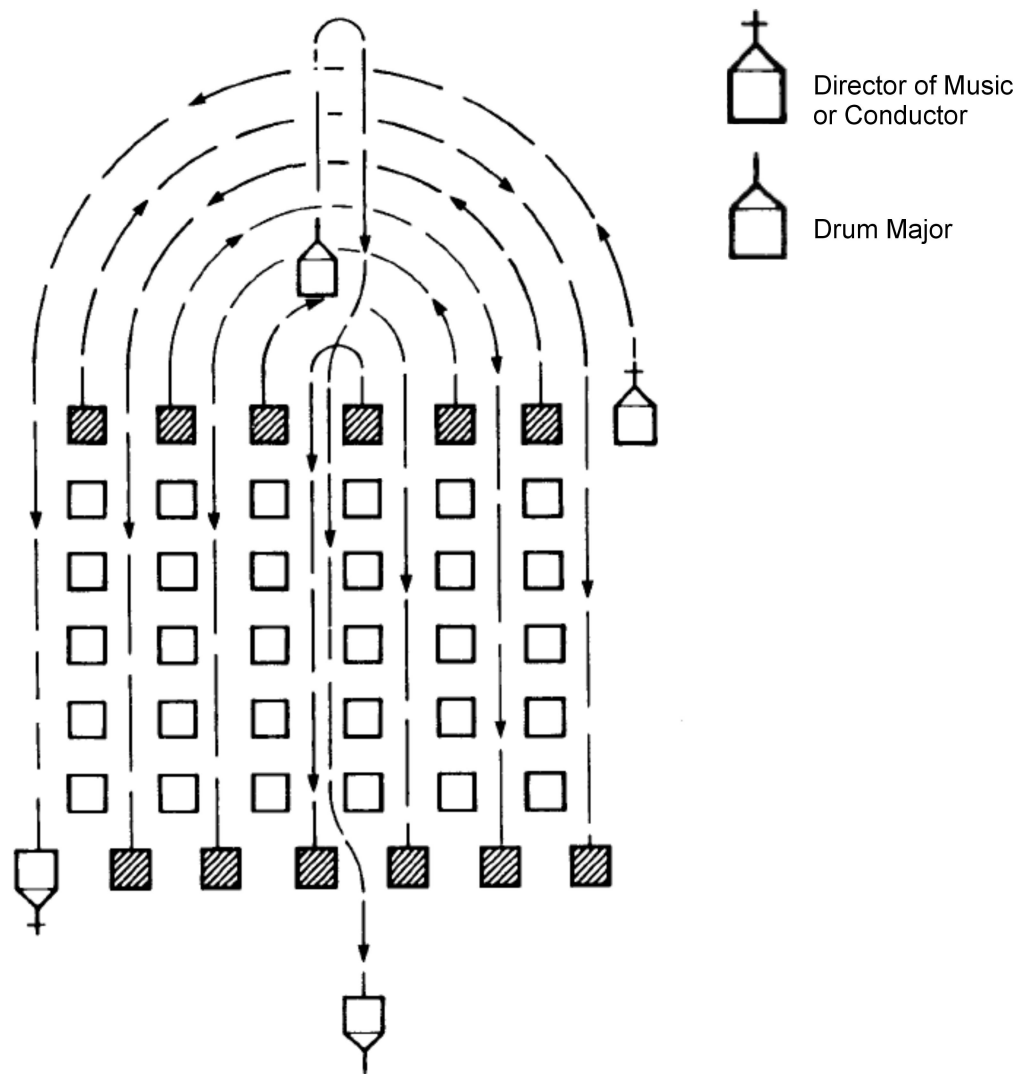
Dressing shall be taken off the outer files when executing a spiral countermarch.



*A-PD-202-001/FP-000 (p. 3-4-10)*

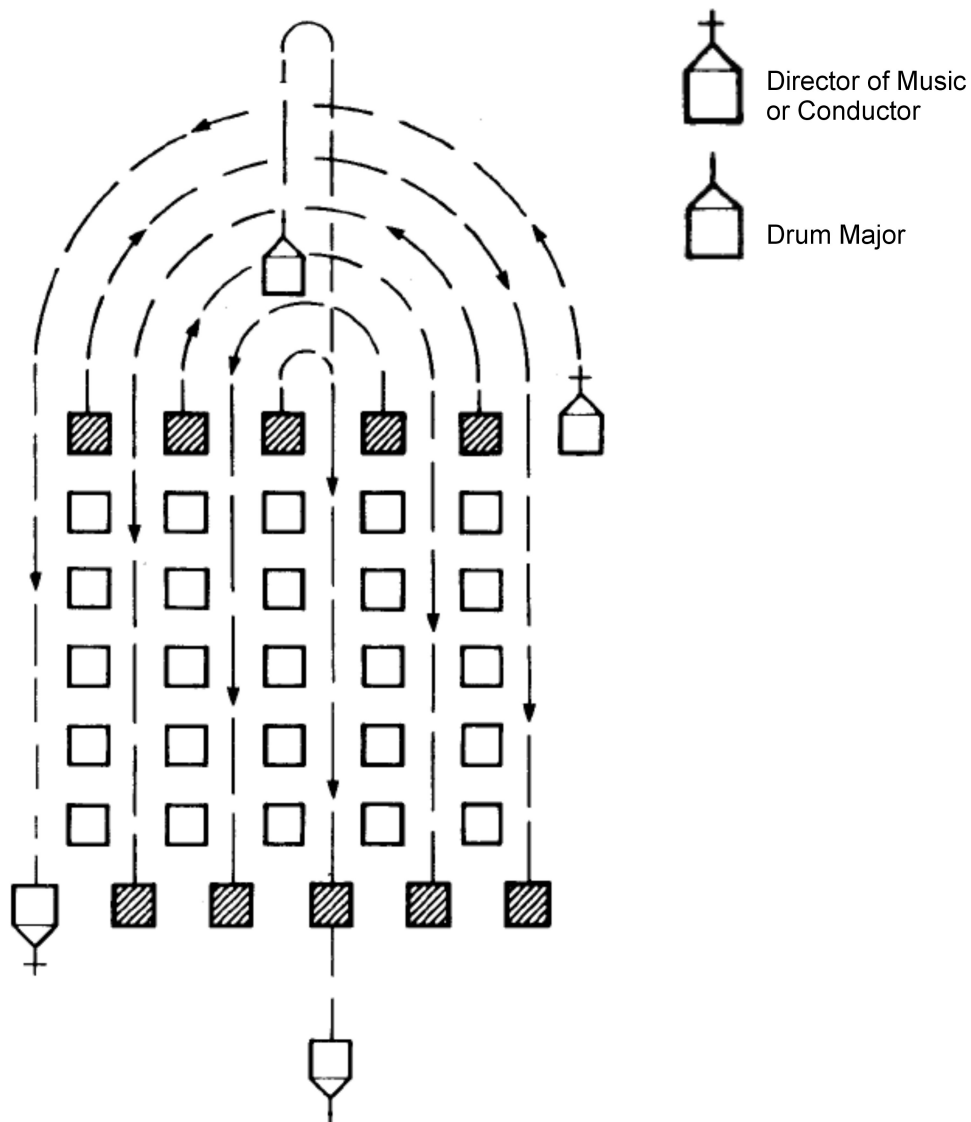
Figure 6-3-3 Spiral Countermarch–Mace Signal





A-PD-202-001/FP-000 (p. 3-4-6)

Figure 6-3-4 Spiral Countermarch—Even Number of Files



A-PD-202-001/FP-000 (p. 3-3-5/3-3-6)

Figure 6-3-5 Spiral Counter-march—Odd Number of Files



Switch leading rank positions to ensure that all cadets get a turn initiating the spiral counter-march.

**CONFIRMATION OF TEACHING POINT 2**

The cadets' participation in practicing the spiral counter-march will serve as the confirmation of this TP.

---

**END OF LESSON CONFIRMATION**

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The cadets' participation in practicing standard and spiral countermarches will serve as the confirmation of this lesson.

---

**CONCLUSION**

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**HOMEWORK/READING/PRACTICE**

N/A.

**METHOD OF EVALUATION**

N/A.

**CLOSING STATEMENT**

Countermarches allow bands to change direction a full 180 degrees. 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 creates teamwork.

**INSTRUCTOR NOTES/REMARKS**

N/A.

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**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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**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 4**

**EO SBM21.04 – EXECUTE BAND DRILL AS PART OF A CEREMONIAL EVENT**

Total Time:

320 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.

Ceremonial events may be:

- a graduation parade,
- a Commanding Officer's parade,
- a morning parade,
- a parade for visiting dignitaries, or
- a parade for a community service event.

The steps within each activity may have to be altered, depending on the requirements of the CSTC.

TP 5 should be scheduled as three separate periods.

Assistant instructors may be required to perform the drum major and bass drum signals.

Photocopy the Band Drill Reflection form located at [Annex A](#) for each cadet.

**PRE-LESSON ASSIGNMENT**

N/A.

**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

N/A.

### OBJECTIVES

By the end of this lesson the cadet shall have executed band drill as part of a ceremonial event.

### IMPORTANCE

It is important for cadets to be involved in a ceremonial event because it allows the band to showcase talent and highlight drill learned throughout the course. Participating in a ceremonial event 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 Practice Marching on for a Ceremonial Event

Time: 40 min

Method: Practical Activity

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---

## ACTIVITY

---

### OBJECTIVE

The objective of this activity is for the cadets to practice marching on for a ceremonial event.

### RESOURCES

- Primary instrument for each cadet,
- March pack with music, and
- Drill and ceremonial equipment, as required.

### ACTIVITY LAYOUT

N/A.

### ACTIVITY INSTRUCTIONS

1. Have the cadets fall in, in band formation, at a designated area outside the drill hall or parade square.
2. Outline the routine to march on, to include:
  - a. playing a march;
  - b. stepping off;
  - c. marching into position;
  - d. marking time;
  - e. cutting off;
  - f. halting; and

- g. executing a centre dress.
3. Have the cadets practice marching on for a ceremonial event to a designated parade position by giving the signals to:
  - a. play a march;
  - b. step off;
  - c. march into position;
  - d. mark time;
  - e. cut off;
  - f. halt; and
  - g. execute a centre dress.
4. Debrief the cadets by providing feedback based on the practice.

**SAFETY**

N/A.

---

**CONFIRMATION OF TEACHING POINT 1**


---

The cadets' participation in practicing marching on for a ceremonial event will serve as the confirmation of this TP.

**Teaching Point 2****Have the Cadets Practice Playing at the Halt for a Ceremonial Event**

Time: 40 min

Method: Practical Activity

---

**ACTIVITY**


---

**OBJECTIVE**

The objective of this activity is for the cadets to practice playing at the halt for a ceremonial event.

**RESOURCES**

- Primary instrument for each cadet,
- March pack with music, and
- Drill and ceremonial equipment, as required.

**ACTIVITY LAYOUT**

N/A.

**ACTIVITY INSTRUCTIONS**

1. Have the cadets fall in, in band formation, at the designated band parade position.

2. Outline the routine for playing at the halt for a ceremonial event, to include playing:
  - a. O Canada,
  - b. General Salute,
  - c. a concert piece as an inspection piece,
  - d. a march past piece, and
  - e. the advance.
3. Have the cadets practice playing at the halt for a ceremonial event, to include playing:
  - a. O Canada,
  - b. General Salute,
  - c. a concert piece as an inspection piece,
  - d. a march past piece, and
  - e. the advance.
4. Debrief the cadets by providing feedback based on the practice.

**SAFETY**

N/A.

---

**CONFIRMATION OF TEACHING POINT 2**

---

The cadets' participation in practicing playing at the halt for a ceremonial event will serve as the confirmation of this TP.

---

**Teaching Point 3**

**Have the Cadets Practice Executing a March Past for a Ceremonial Event**

Time: 40 min

Method: Practical Activity

---

**ACTIVITY**

---

**OBJECTIVE**

The objective of this activity is for the cadets to practice executing a march past for a ceremonial event.

**RESOURCES**

- Primary instrument for each cadet,
- March pack with music, and
- Drill and ceremonial equipment, as required.

**ACTIVITY LAYOUT**

N/A.



**ACTIVITY INSTRUCTIONS**

1. Have the cadets fall in, in band formation, at the designated band parade position.
2. Outline the routine for executing a band march past for a ceremonial event, to include:
  - a. playing a march;
  - b. stepping off;
  - c. executing wheels;
  - d. executing countermarches;
  - e. marking time;
  - f. cutting off;
  - g. halting; and
  - h. executing a centre dress.
3. Have the cadets practice executing a band march past for a ceremonial event by giving the signals to:
  - a. play a march;
  - b. step off;
  - c. execute wheels;
  - d. execute countermarches;
  - e. mark time;
  - f. cut off;
  - g. halt; and
  - h. execute a centre dress.
4. Debrief the cadets by providing feedback based on the practice.

**SAFETY**

N/A.

---

**CONFIRMATION OF TEACHING POINT 3**

---

The cadets' participation in executing a march past for a ceremonial event will serve as the confirmation of this TP.

---

**Teaching Point 4****Have the Cadets Practice Marching Off for a Ceremonial Event**

Time: 40 min

Method: Practical Activity

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**ACTIVITY**

---

**OBJECTIVE**

The objective of this activity is for the cadets to practice marching off for a ceremonial event.

**RESOURCES**

- Primary instrument for each cadet,
- March pack with music, and
- Drill and ceremonial equipment, as required.

**ACTIVITY LAYOUT**

N/A.

**ACTIVITY INSTRUCTIONS**

1. Have the cadets fall in, in band formation, at a designated band parade position.
2. Outline the routine to march off, to include:
  - a. playing a march;
  - b. stepping off;
  - c. marching to a designated area outside the drill hall or parade square;
  - d. marking time;
  - e. cutting off;
  - f. halting; and
  - g. dismissing.
3. Have the cadets practice marching off for a ceremonial event to a designated parade position by giving the signals to:
  - a. play a march;
  - b. step off;
  - c. march into a designated area outside the drill hall or parade square;
  - d. mark time;
  - e. cut off;
  - f. halt; and
  - g. dismiss.

4. Debrief the cadets by providing feedback based on the practice.

### SAFETY

N/A.

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### CONFIRMATION OF TEACHING POINT 4

---

The cadets' participation in practicing marching off for a ceremonial event will serve as the confirmation of this TP.

---

### Teaching Point 5

### Have the Cadets Practice for the Ceremonial Event

Time: 120 min

Method: Practical Activity

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Become familiar with the outline for the ceremonial event prior to beginning the practice.

### OBJECTIVE

The objective of this activity is to practice band drill required for the ceremonial event.

### RESOURCES

- Primary instrument for each cadet,
- March pack with music,
- Drill and ceremonial equipment, as required,
- Band Drill Reflection form located at [Annex A](#), and
- Pens/pencils.


### ACTIVITY LAYOUT

N/A.

### ACTIVITY INSTRUCTIONS

1. Brief the cadets by :
  - a. stating the objective of the ceremonial event; and
  - b. outlining the sequence of the event.
2. Lead the cadets through the band drill required for the ceremonial event, such as:
  - a. marching on;
  - b. playing at the halt;
  - c. executing a march past;
  - d. playing the advance; and

- e. executing a march off.
3. Distribute a copy of the Band Drill Reflection form to each cadet. Allow five minutes for the cadets to complete the first section of the form.



Ensure that the first section of the Band Drill Reflection form is completed only once.

4. Debrief the cadets by providing feedback based on their responses on the reflection form.

### SAFETY

N/A.

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<b>Teaching Point 6</b>	<b>Have the Cadets Execute Band Drill as Part of a Ceremonial Event</b>
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Time: 40 min

Method: Practical Activity

---

### ACTIVITY

---

### OBJECTIVE

The objective of this activity is for the cadets to execute band drill as part of a ceremonial event.

### RESOURCES

- Primary instrument for each cadet,
- March pack with music,
- Drill and ceremonial equipment, as required,
- Band Display Reflection Form located at [Annex A](#), and
- Pens/pencils.

### ACTIVITY LAYOUT

N/A.

### ACTIVITY INSTRUCTIONS

1. Brief the cadets by :
  - a. stating the objective of the ceremonial event; and
  - b. outlining the sequence of the event.
2. Lead the cadets through the ceremonial event.
3. Distribute a copy of the Band Drill Reflection form to each cadet. Allow five minutes for the cadets to complete the second section of the form.

4. Debrief the cadets by providing feedback based on their responses on the reflection form.

#### **SAFETY**

N/A.

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#### **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 the ceremonial event will serve as the confirmation of this lesson.

---

#### **CONCLUSION**

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#### **HOMEWORK/READING/PRACTICE**

N/A.

#### **METHOD OF EVALUATION**

N/A.

#### **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 the CSTC. Music heard throughout a ceremonial event is pleasing to both other cadets and spectators. It also provides the parade with a way of maintaining cadence. Through participating in ceremonial events, cadets develop an appreciation for teamwork, group discipline, alertness, precision, pride, steadiness and cohesion.

#### **INSTRUCTOR NOTES/REMARKS**

TP 5 should be scheduled as three separate periods.

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#### **REFERENCES**

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- 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.

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### **BAND DRILL REFLECTION**

#### **AFTER PRACTICING FOR THE CEREMONIAL EVENT**

What went well during the practice?

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What could have been done differently to improve the effectiveness of the practice?

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What concerns do you have about performing in the ceremonial event?

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How important are team dynamics when practicing for a ceremonial event?

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#### **AFTER PERFORMING IN THE CEREMONIAL EVENT**

What went well during the performance?

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If you were to perform in the ceremonial event again, what would you do differently? What would you want the team to do differently?

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Describe the team dynamics that were displayed while performing in the ceremonial event.

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**CHAPTER 7**

**PO SBM22 – PERFORM ENSEMBLE MUSIC AS A MEMBER OF A BAND**





**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 1**

**EO SBM22.01 – PARTICIPATE IN INDIVIDUAL PRACTICE**

---

Total Time:

760 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 Time-Management Strategies handout at [Annex A](#) for each cadet.

Photocopy the Individual Practice Form located at [Annex B](#) for each cadet.

Photocopy the handout located at [Annex C](#) for all assistant instructors that will supervise individual practice or private lessons.

**PRE-LESSON ASSIGNMENT**

Cadets should bring the Individual Practice Form with them to class. The cadets should fill out the form prior to the lesson by taking key points from the action plan in the previous lesson and transferring them to the focus area of the form. Some of these points may be taken from ensemble and sectional rehearsals where the instructor writes points for individual practice on the board.

**APPROACH**

An interactive lecture was chosen for TPs 1, 2 and 3 to give an overview of how to sight-read and practice individually.

A practical activity was chosen for TP 4 as it provides the cadets an opportunity to participate in individual practice.

---

**INTRODUCTION**

---

**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet will have practiced as an individual.

## 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, they increase their effectiveness when working with a private instructor or within an ensemble.

---

### Teaching Point 1

### Describe How to Sight-Read

Time: 10 min

Method: Interactive Lecture

---

Every 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 the music. Sight-reading is a practical application of the music theory, aural skills, and technique.

When sight-reading, the acronym STARS can be used to help remind what to look for before beginning to play a piece.

**S – Sharps and Flats in the Key Signature.** Look at the key signature of the piece. Identify which notes are affected by either a flat or a sharp. If the note is affected by a sharp, it is raised by a semi-tone and if it is affected by a flat, it is lowered by a semi-tone; check a fingering chart to ensure the correct fingerings are used. If possible identify which key the piece of music is in.

**T – Time Signature and Tempo Markings.** Look at the time signature of the piece of music. Think of the metric accents that the time signature has. Think about how the metric accent can be used to keep a steady tempo as you play the piece for the first time. Look at the tempo that is indicated. The tempo will indicate if the piece of music is to be played fast or slow. When sight-reading a fast piece of music, it is not important to play the piece of music as fast as it is indicated but it is important to play the piece of music with a steady tempo from start to finish.

**A – Accidentals.** Scan the piece of music and seek out any accidentals which may be used. If the note is affected by a sharp, it is raised by a semi-tone and if it is affected by a flat, it is lowered by a semi-tone; check a fingering chart to ensure the correct fingerings are used.

**R – Rhythm.** Scan the piece of music and identify any rhythms which are difficult, hard to read, or in combinations which have not been seen before. Take a moment to think through the rhythm by counting the rhythm out. Clap or tap the rhythm while paying attention to the metric accent of the time signature.

**S – Signs (Repeats, DC, DS, etc.).** Look for any signs which indicate how the piece is to be played. Look for indication on where the Sign and Coda are, if they are used.

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, you are not permitted to play during your preparation.

---

## CONFIRMATION OF TEACHING POINT 1

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### QUESTIONS

- Q1. What is the acronym that may be used to assist in sight-reading?
- Q2. What do the letters in the acronym STARS stand for?
- Q3. What is the difference between analyzing a piece of music and sight-reading?

## ANTICIPATED ANSWERS

- A1. STARS.
- A2. Sharps and flats, Time signatures and tempos, Accidentals, Rhythms, Signs.
- A3. When sight-reading, you may not play your instrument in preparation.

### Teaching Point 2

### Explain Time-management Strategies

Time: 5 min

Method: Interactive Lecture



Ask cadets to think about what is difficult about getting all their tasks completed and why they may struggle with time management at the summer training centre or at home.



Distribute the handout at [Annex A](#) before beginning the interactive lecture.

## TIME MANAGEMENT

Time is something there never seems to be enough of and that can cause stress and anxiety. More time cannot actually be created, but time-management skills can be learned so that cadets can fit in all the things they need to do in order to accomplish their goals. Good time management takes practice, but there are certain strategies that will help.

### Set Small, Achievable Goals

Having too many goals with high expectations is setting oneself up for failure. Break large tasks down into smaller, more manageable parts. Begin with a few small steps and progressively add more as tasks are completed.

### Prioritize Tasks

Rank the thing that must be completed first after each task's importance and urgency has been taken into account. Remember that not everything important is urgent and not everything urgent is important. A balance must be found between the two by deciding which tasks require attention first.

### Make a Plan

Writing down and following a time-management plan will work far better than simply having an idea of what must be done and when it must be completed. Poorly planned time is often time wasted. Having a tangible list or schedule will create a visual reminder of priorities and responsibilities allowing progress to be tracked.

### Focus on One Task at a Time

Attempting to focus time and attention in too many places at once will result in tasks that do not receive the attention they need to be successfully completed. By focusing on only one task at a time, it is less likely that details will get overlooked and more likely that the results will be more satisfying.

**Be Flexible**

Not everything always goes as planned; therefore prepare for interruptions and changes to priority lists. When making schedules, allow time for dealing with those unplanned issues or tasks that may arise during the day.

**Recognize and Deal With Distractions**

One of the main reasons some cadets have trouble with time management is that there are so many things and people to distract them from tasks that need to be accomplished. If cadets know what distracts them, steps can be taken to avoid those situations.

---

**CONFIRMATION OF TEACHING POINT 2**


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**QUESTIONS**

- Q1. What is it called when the importance and urgency of tasks are examined and ranked?
- Q2. What time-management strategy should you use knowing that not everything goes as planned?
- Q3. Why is it important to recognize distractions?

**ANTICIPATED ANSWERS**

- A1. Prioritizing tasks.
- A2. Be flexible.
- A3. If it is known what distracts a cadet, steps can be taken to avoid those unwanted situations.

**Teaching Point 3****Describe How to Practice Individually**

Time: 20 min

Method: Interactive Lecture

**INDIVIDUAL PRACTICE BREAKDOWN**

When planning what to do during individual practice, it is important to make a list of all items that need to be practiced and to divide the time among the tasks.

Figure 7-1-1 outlines a list of tasks that need to be completed during individual practice and a recommended amount of time that should be associated with each task.

<b>Individual Practice Breakdown</b>	<b>40 Min Practice</b>
Warm-up	5 min
Practice a scale or rudiments	5 min
Practice Level Basic rhythms	5 min
Practice Level Basic music	10 min
Practice ensemble music	15 min

*Director Cadets 3, 2008. Ottawa, ON: Department of National Defence*

Figure 7-1-1 Individual Practice Breakdown

The time allotment may be adjusted as the needs of individual practice change. For example, if individual practice is focused on passing a Music Proficiency Level Basic assessment, but scales have already been completed, that time may be used in support of practicing Level Basic music.

## THE INDIVIDUAL PRACTICE PLAN



Distribute the Individual Practice Plan Form at [Annex B](#).

Cadets will use the Individual Practice Plan Form to organise their individual practice. At the top of the Individual Practice Plan Form is the cadet's information. Also indicated at the top of the Individual Practice Plan Form is whether the practice is individual practice or a private lesson. The rest of the Individual Practice Plan Form is divided into the five tasks with four columns. The four columns are:

**Focus.** In the focus column, the instructor and/or the cadet will 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.

**Objectives.** In the objectives column, the instructor and/or cadet will set specific objectives of the practice. This is where details of what needs to be practiced are written out.

**Observations.** In the observations column, the cadet describes what happened during each music task of the individual practice. This can be used as a communication box for the cadet to relay back to the instructor how the individual practice went. The cadet may indicate that the focus area is no longer a challenge, or that more work needs to be spent practicing. The cadet may also relay back information about any new issues or concerns that may have arisen during the practice session.

**Action Plan.** In the action plan column, the cadet and/or instructor would 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.



The Individual Practice Plan Form should be completed with the assistance of the private music instructor. Cadets who are first learning need direction and assistance when making decisions on how to practice as an individual. As a cadet develops as a musician, more responsibility can be given to them to plan his or her own individual practice.



The Individual Practice Plan Form may be used for both individual practice and private instruction. The same process can be used in terms of planning for the activity. The cadet will receive a minimum of three 40-minute private lessons during the course.

---

## CONFIRMATION OF TEACHING POINT 3

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### QUESTIONS

Q1. What are the five tasks that should be practiced during individual practice?

Q2. Why would time allotment be adjusted during private practice?

Q3. What are the four columns on the Individual Practice Plan Form?

**ANTICIPATED ANSWERS**

A1. Warm-up, Scales or rudiments, Rhythm, Level Basic Music, and Ensemble Music.

A2. Time allotment may be adjusted to meet the needs of the individual practice. As aspects of a Music Proficiency Level assessment are completed, for example, more time can be used for the other incomplete aspects.

A3. Focus, Objectives, Observations, and Action Plan.

---

**Teaching Point 4**

**Have the Cadet Participate in Individual Practice**

Time: 40 min

Method: Practical Activity

---

**ACTIVITY**

---

**OBJECTIVE**

The objective of this activity is for the cadets participate in individual practice.

**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),
- Part for ceremonial pieces, to include
  - O Canada,
  - General Salute, and
  - Advance;
- Part for a march piece,
- Part for a concert piece,
- Individual Practice Plan Form (with the Focus and Objectives columns completed), and
- Pencil.



**ACTIVITY LAYOUT**

Cadets should have enough space in which to practice without distracting other cadets.

**ACTIVITY INSTRUCTIONS**

1. Have the cadets do a short warm-up.
2. Have the cadet note key observations on the Individual Practice Plan Form.
3. Have the cadets practice a scale or rudiments.
4. Have the cadet note key observations on the Individual Practice Plan Form.
5. Have the cadets practice Level Basic rhythms.
6. Have the cadet note key observations on the Individual Practice Plan Form.
7. Have the cadets practice Level Basic music.
8. Have the cadet note key observations on the Individual Practice Plan Form.
9. Have the cadets practice ensemble music.
10. Have the cadet note key observations on the Individual Practice Plan Form.
11. Have the cadets complete the Action Plan column of the Individual Practice Plan Form.
12. Have the cadets submit the completed Individual Practice Plan Form.

**SUPERVISION OF INDIVIDUAL PRACTICE**

Instructors should supervise cadets by circulating among them to motivate them and to help them with difficulties. Refer to [Annex C](#) for more details on supervising individual practice.

**SAFETY**

N/A.

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**CONFIRMATION OF TEACHING POINT 4**


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The cadet's participation in individual practice will serve as the confirmation of this TP.

---

**END OF LESSON CONFIRMATION**


---

The cadet's participation in individual practice will serve as the confirmation of this lesson.

---

**CONCLUSION**


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**HOMEWORK/READING/PRACTICE**

N/A.

**METHOD OF EVALUATION**

N/A.

## **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**

Individual practice will consist of three 40-minute private lessons and 15 periods of self-study.

Assessment of PO S016 (Demonstrate Rhythm Skills, Chapter 3), PO S017 (Play a Scale or Level Basic Rudiments, Chapter 4), and PO S019 (Perform Level Basic Music, Chapter 4) 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: 016 PC (Rhythm Assessment Checklist, A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 3), 017 PC (Scale and Rudiment Assessment Checklist, A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 4), and 019 PC (Level Music Rubric, A-CR-CCP-910/PG-001, Chapter 3, Annex A, Appendix 5).

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## **REFERENCES**

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- 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.



**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 2**

**EO SBM22.02 – PERFORM ENSEMBLE MUSIC AS A MEMBER OF A BAND**

Total Time:

1160 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 and cut out the instrument names located at [Annex D](#) for five groups.

Photocopy the applicable music parts for O Canada, Canadian Forces General Salute and Advance (British Grenadiers) located on the Ceremonial Music Card located at [Annex E](#) for all cadets and place them in the cadets' music folders.

Select the march piece and concert piece 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).



The pieces of music should be selected:

- based on the collective music proficiency of the band (appropriate for Basic Musicians),
- so that they provide an appropriate, realistic and interesting challenge to all cadets, and
- keeping in mind EO SBM21.04 (Execute Band Drill as Part of a Ceremonial Event, Chapter 6, [Section 4](#)) and EO SBM22.04 (Perform in a Concert, [Section 4](#)).

Place the applicable parts for the march piece and concert piece selected in the cadets' music folders.



Cadet music folders should include the Individual Practice Plan Form, Rhythm Sheet, Music Proficiency Level Music, Music Proficiency Levels Scales and/or Rudiments, Ensemble Music and any other applicable handouts.



Additional pieces may be selected once the cadets have completed the requirements of this EO.

Study the scores for the pieces and determine difficulties that will need to be practiced.



### STUDYING THE SCORE

**Difficulties in Conducting.** Determine how you want the piece of music to sound. Practice conducting the pieces before ensemble rehearsal. Pay attention to areas that are difficult to conduct and solve difficulties outside of rehearsals.

**Difficulties for Cadets.** Pay attention to technical difficulties that may hinder cadets from interpreting the piece. These may include:

- time signature,
- key signature,
- accidentals
- rhythms,
- signs,
- fingerings/stickings,
- balance between sections, and
- solos.

Common difficulties for O Canada, Canadian Forces General Salute and Advance (British Grenadiers) are located in [Annex F](#).

Develop a rehearsal plan for the ensemble and sectional rehearsal activities in TP 4 including setting the rehearsal objectives for the pieces that will be practiced. Plan how you will help cadets master these technical difficulties and how much time you will allocate for them.



Music Instructors are encouraged to use the Rehearsal Plan Form located at [Annex G](#) for each ensemble/sectional rehearsal and review the tips for an effective rehearsal located at [Annex H](#).

### PRE-LESSON ASSIGNMENT

N/A.

### APPROACH

An interactive lecture was chosen for TP 1 to orient the cadets to rehearsals and to give an overview of the types of rehearsals.

An in-class activity was chosen for TP 2 as it is an interactive way to provoke thought and stimulate interest among cadets and present the function of instrument groups within the ensemble.

A group discussion was chosen for TP 3 as it allows the cadets to interact with their peers and share their knowledge, experiences, opinions, and feelings about personal conduct during a rehearsal. This helps develop rapport by allowing the instructor to evaluate the cadets' responses in a non-threatening way while helping them refine their ideas. A group discussion also helps the cadets improve their listening skills and develop as members of a team.

A practical activity was chosen for this TP 4 as it is an interactive way to allow the cadets to experience performing in a rehearsal space.

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## INTRODUCTION

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### REVIEW

N/A.

### OBJECTIVES

By the end of this lesson the cadet shall be expected to perform music as a member of an ensemble.

### IMPORTANCE

It is important for cadets to perform music as a member of an ensemble as it provides them with a fun and challenging opportunity to play on their own instrument in a group. It combines the skills learned in PO S013W/B/P (Maintain a Primary Instrument, Chapter 1), PO S015 (Apply Music Theory, Chapter 2), PO S016 (Demonstrate Rhythm Skills, Chapter 3), PO S017M/G/D (Play a Scale or Rudiments, Chapter 4) and PO S019 (Perform Level Basic Music, Chapter 4). It also prepares them for EO SBM22.03 (Perform in a Concert, Chapter 6).

---

### Teaching Point 1

### Describe Types of Rehearsals

Time: 10 min

Method: Interactive Lecture

---

There are three types of rehearsals to prepare ensemble music: individual practice, sectional rehearsal, and ensemble rehearsal.

### INDIVIDUAL PRACTICE

Each musician contributes to the musical performance like a puzzle piece contributes to a whole picture. When practicing individually, cadets should concentrate on their part of the music by analyzing and practicing the following elements:

- time signature,
- key signature,
- accidentals,
- rhythm,
- signs, and
- fingerings/sticking.



In individual practice, cadets should avoid playing a piece of music over and over again. They should concentrate on problem areas by isolating them. Always try to bring the difficulty to its lowest denominator (eg, if the difficulty is rhythmic, clap the rhythm before playing it on the instrument) and practice it 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 determine they have overcome it.

Cadets shall use the Individual Practice Plan Form to guide their individual practices.

If the cadet's individual part of the puzzle is not ready, the whole picture cannot come together. Individual practice provides the cadets the opportunity to concentrate on their own part without having others wait for them. Individual practice is a form of self-study.

### SECTIONAL REHEARSAL

Sectional rehearsals are an occasion 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 rhythmic precision, accuracy of pitch and the sound balance in a section. The section has the opportunity to concentrate on their own part without having the other cadets from the other sections wait for them. Sectional rehearsals are lead by the section leader or an instructor.

### ENSEMBLE REHEARSAL

Ensemble rehearsals are where the whole ensemble plays the same piece of music at the same time. The focus of the rehearsal is to work on rhythmic precision, accuracy of pitch and the sound balance between sections. Ensemble rehearsals are lead by the conductor.

---

## CONFIRMATION OF TEACHING POINT 1

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### QUESTIONS

- Q1. What elements should a musician concentrate on in individual practice?
- Q2. Who leads a sectional?
- Q3. In which type of rehearsal do musicians work on balance between sections?

### ANTICIPATED ANSWERS

- A1. Time signature, key signature, accidentals, rhythm, signs, and fingerings/sticking.
- A2. The section leader or an instructor.
- A3. Ensemble rehearsal.

---

### Teaching Point 2

### Describe the Function of Instrument Groups Within the Band

Time: 15 min

Method: In-Class Activity

---

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 a soprano and the tympani is 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.

---

## ACTIVITY

Time: 10 min

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### OBJECTIVE

The objective of this activity is to have the cadets classify the instruments of the ensemble into the five instrument groups.

### RESOURCES

- Instrument names located at [Annex D](#),
- Five large pieces of bristol board or five flipchart pages, and
- Adhesive putty.

### ACTIVITY LAYOUT

N/A.

### ACTIVITY INSTRUCTIONS

1. Divide the cadets into five groups.
2. Give each group a set of instrument names, adhesive putty and a piece of bristol board or a flip chart sheet.
3. Assign each group one of the instrument groups (soprano, alto, tenor, bass, and percussion).
4. Each group must select the instruments that they believe fit into their assigned group and attach them to their bristol board or flipchart sheet.
5. Once each group is finished, retrieve the five pieces of bristol or flipchart sheets.
6. Correct any mistakes and discuss the categories with the cadets.



Some instruments are in more than one group because they have wide ranges (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 – Basic Musician course.

Soprano	Alto	Tenor	Bass	Percussion
Piccolo Flute Clarinet Glockenspiel Trumpet	Alto Saxophone French Horn	Tenor Saxophone Trombone Baritone	Tuba Baritone Saxophone	Snare Drum Bass Drum Cymbals Triangle Tambourine

*Director Cadets 3, 2006, Ottawa, ON: Department of National Defence*

Figure 7-2-1 Group Breakdown

**SAFETY**

N/A.

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**CONFIRMATION OF TEACHING POINT 2**

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

**Teaching Point 3**

**Discuss Personal Conduct During a Rehearsal**

Time: 10 min

Method: Group Discussion

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**BACKGROUND KNOWLEDGE**

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The purpose 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.

As members of an ensemble, cadets must contribute a positive rehearsal dynamic by:

**Contributing to the Accomplishment of Ensemble and Section Goals.** 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.

**Following the Conductor and Section Leader.** 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 if the musicians pay attention to the leader’s instructions and follow them.

**Appreciating Ensemble and Section Members.** Every musician should appreciate the unique contribution their peers bring to the pieces of music performed by the ensemble.



**Encouraging Ensemble and Section Members.** 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.

**Trusting the Ensemble or Section.** Cadets must be willing to say what they think and admit to mistakes.

**Respecting 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 to concentrate. One section might rehearse a melody while another section is waiting for their turn to play. Avoid disturbing other musicians with noisy or distracting gestures (eg, dropping drumsticks, talking, whispering, laughing, sighing or yawning).

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## GROUP DISCUSSION

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### 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 might prevent you from understanding what the conductor has to say?
- Q2. What may distract a musician while they play?
- Q3. How would you feel if a whole section was talking and laughing while you were playing a solo?
- Q4. How would you feel if the rehearsal kept stopping because some of the musicians were not paying attention?



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.

---

### CONFIRMATION OF TEACHING POINT 3

---

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

---

#### Teaching Point 4

#### Conduct an Ensemble/Sectional Rehearsal

Time: 35 min

Method: Practical Activity



Cadets will participate in individual practice, sectional and ensemble rehearsals. A total of 28 rehearsals, consisting of ensemble and sectional rehearsals, shall be conducted. Music Instructors are encouraged to use the Rehearsal Plan Form located at [Annex G](#) for the remaining ensemble/sectional rehearsals.

---

### 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 necessary instrument needed 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:
  - O Canada,

- Canadian Forces General Salute, and
- Advance;
- March piece (score and parts),
- Concert piece (score and parts),
- Pencil,
- Blank Individual Practice 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 [Annex I](#) 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 while the rehearsal occurs and removes the clock as a distraction for the cadets.

[Annex J](#) details possible ensemble rehearsal time breakdowns.

### ACTIVITY INSTRUCTIONS

1. Inform the cadets of the ensemble rehearsal order, its objectives and the material that they will need. Link the ensemble rehearsal to the last 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.
2. Write the ensemble rehearsal program on the board.
3. Conduct a warm-up activity, which may include:
  - a. long tone/rolls,
  - b. scales/rudiments, or
  - c. other similar activities.
4. Tune the ensemble. Refer to [Annex K](#) 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 for cadets to adopt the same playing posture while they tune as when they will play.

5. Play 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.

6. 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.



Sight-reading will be done in ensemble rehearsals that are more than 40 min. The first few ensemble rehearsals will include more sight-reading as it is the first step to establishing repertoire. Sight-reading gives the group the technique needed to achieve greater ease in playing, and it also widens their repertoire. In sight-reading, a wrong note at the right time is better than the right note at the wrong time.

7. 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. This excitement over the piece is not a reason for putting less effort into it. 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 lowest denominator and practice them 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 determine they have overcome it; and
  - c. reminding the cadets of the problem areas and conducting the piece of music one more time 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.
8. Give the cadets feedback on the rehearsal. Share the observations made on the rehearsal plan and have the cadets copy this information onto an Individual Practice Plan Form.
9. Play a piece that the cadets know and like. The piece should be played without interruption observing the style, dynamics, balance, and tempo.

**SAFETY**

N/A.

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**ACTIVITY**Time: 35 min

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**OBJECTIVE**

The objective of this activity is to have cadets practice music in a sectional rehearsal. Sectional rehearsals promote the spirit of the section while addressing particular needs and allowing the ensemble to play a more difficult repertoire.

**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 stand for every two cadets per section),
- Ceremonial pieces (score and parts), to include:
  - O Canada,
  - Canadian Forces General Salute, and
  - Advance;
- March piece (score and parts),
- Concert piece (score and parts),
- Pencil,
- Blank Individual Practice Plan Form, and
- Music folders (one per stand).

**ACTIVITY LAYOUT**

Place the chairs in a semicircle so that the musicians are facing the instructor.

## ACTIVITY INSTRUCTIONS



The breakdown of sectional rehearsal time depends on its duration, the music proficiency of the participants, and the difficulty of the repertoire to study. Two possible breakdowns of a sectional rehearsal are:

Sectional Rehearsal Breakdown	20 min Rehearsal	40 min Rehearsal
Introduction (establish objectives)	2 min	2 min
Warm-up	3 min	3 min
Tune the section	3 min	3 min
Practice a piece of music	10 min	25 min
Conclusion (Give feedback to the cadets.)	2 min	2 min

1. Establish objectives for the sectional rehearsal, link the sectional rehearsal to the last one and motivate the cadets. 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 ensemble. Refer to [Annex K](#) 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 for cadets to adopt the same playing posture while they tune as when they will play.

4. 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 denominator and practice them 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 determine they have overcome it; and
  - c. reminding the cadets of the problem areas and play the piece of music one more time 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 and have the cadets copy this information onto and Individual Practice Plan Form.

**SAFETY**

N/A.

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**CONFIRMATION OF TEACHING POINT 4**

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The cadet's participation in the activities will serve as the confirmation of this TP.

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**END OF LESSON CONFIRMATION**

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The cadet's participation in ensemble and sectional rehearsals will serve as the confirmation of this lesson.

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**CONCLUSION**

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**HOMEWORK/READING/PRACTICE**

N/A.

**METHOD OF EVALUATION**

N/A.

**CLOSING STATEMENT**

Ensemble and sectional rehearsal are fun opportunities for cadets to play their instrument with their peers. It is when the skills that are practiced through 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.

Rehearsals shall consist of a mix of ensemble and sectional rehearsals.

Individual practice will consist of three 40-minute tutorials (private lessons) and 16 periods of self-study.

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**REFERENCES**

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N/A.

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**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 3**

**EO SBM22.03 – 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-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 attend a musical performance handout located at [Annex L](#) for each cadet.

**PRE-LESSON ASSIGNMENT**

N/A.

**APPROACH**

A field trip was chosen for this lesson as it will reinforce the cadets' knowledge of the production of a concert and concert etiquette by attending a musical performance.

**INTRODUCTION**

**REVIEW**

N/A.

**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 personnel and the stage crew personnel involved. This will help them build on the knowledge and skills acquired in EO SBM22.02 (Perform Music as a Member of an Ensemble, [Section 2](#)) and help them prepare for their own musical performance in EO SBM22.04 (Perform in a Concert, [Section 4](#)). 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 on 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, tapping fingers or feet with the music should only be done if the musicians or the conductor encourage(s) 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, 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 (including soloists),
- 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 [Annex L](#), and
- Pen/pencil.

## ACTIVITY LAYOUT

N/A.

## 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 ensemble personnel involved in the musical performance by completing Section A of the handout.
3. Have the cadets record their observations about stage crew personnel 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

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### 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

N/A.

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### CONFIRMATION OF TEACHING POINT 1

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

---

### END OF LESSON CONFIRMATION

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The cadets' completion of the observation handout and the group discussion will serve as confirmation of this lesson.

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### CONCLUSION

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### HOMEWORK/READING/PRACTICE

N/A.

### METHOD OF EVALUATION

N/A.

### 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 from EO SBM22.02 (Perform Ensemble Music as a Member of a Band, [Section 2](#)) and to lead cadets to EO SBM22.04 (Perform in a Concert, [Section 4](#)).

### INSTRUCTOR NOTES/REMARKS

The musical performance observation handout is to be handed in to ensure completion by the cadets.

---

**REFERENCES**

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- 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.menc.org/guides/etiquette/students.pdf>.



**COMMON TRAINING**  
**MILITARY BAND – BASIC MUSICIAN COURSE**  
**INSTRUCTIONAL GUIDE**



**SECTION 4**

**EO SBM22.04 – PERFORM IN A CONCERT**

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Total Time:	120 min
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**PREPARATION**

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**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 Perform in a Concert handout located at [Annex M](#) for each cadet.

Choose the music that will be played during the concert. Refer to [Annex O](#) for additional information.

Establish the concert schedule. Refer to [Annex P](#) for additional information.

**PRE-LESSON ASSIGNMENT**

Have the cadets prepare a music folder by placing all music pieces in order.

Prepare the music through ensemble rehearsals, sectional rehearsals, and individual practice.

Have the master of ceremonies (MC) prepare their script.

Invite the audience to the concert.

Ask dignitaries in advance if you would like them to speak during the closing of the concert.

**APPROACH**

A practical activity was chosen for this lesson as it is a dynamic way to allow the cadets to experience playing in a concert.

---

**INTRODUCTION**

---

**REVIEW**

N/A.

**OBJECTIVES**

By the end of this lesson the cadet shall have performed in a concert.

## IMPORTANCE

It is important for cadets to perform in a concert as it provides them with a fun and challenging opportunity to play as an ensemble. The cadets can demonstrate the progress they have made on their instrument in a public setting through a practical application of all the skills learned during this course.

---

### Teaching Point 1

### Perform in a Concert

Time: 110 min

Method: Practical Activity

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## ACTIVITY

---

### OBJECTIVE

The objective of this activity is for cadets to perform in a concert.

### RESOURCES

- Primary instrument,
- Concert percussion, to include:
  - bass drum,
  - crash cymbals,
  - concert snare drum, and
  - any other instrument needed for selected music pieces;
- 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:
  - O Canada,
  - Canadian Forces General Salute, and
  - Advance;
- March piece (score and parts),
- Concert piece (score and parts),
- Pencil,
- Music folder (one per stand), and
- Perform in a Concert handout located at [Annex M](#).



## ACTIVITY LAYOUT

Set up the chairs in a series of semicircular rows. Refer to [Annex R](#) for further information on the ensemble set-up.

## ACTIVITY INSTRUCTIONS

1. Distribute the Perform in a Concert handout to each cadet. Have the cadets read the questions. Answer any questions the cadets may have about the handout.
2. Brief the cadets on setting up the concert.
3. Have the cadets set up the concert by:
  - a. assembling the music stands (if required);
  - b. having the percussion players arrange their instruments;
  - c. having the rest of the cadets arrange chairs; and
  - d. arranging the music stands.
4. Conduct a warm-up which may include long-tones/rolls, scales/rudiments or other similar warm-up exercises.
5. Tune the ensemble. Refer to [Annex Q](#) for additional information.



To tune their instrument, cadets 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 for cadets to adopt the same playing posture for tuning as for playing as their body is a part of their instrument.

6. Motivate the cadets to work as a team, to have fun playing and to communicate that fun to the audience.
7. Have the MC present the concert welcome script.
8. Have the cadets perform the pieces of music after the MC introduces the pieces.
9. Have the MC conclude the performance.
10. Brief the cadets on the concert tear down.
11. Have the cadets tear down the concert by:
  - a. cleaning, disassembling and storing their instruments;
  - b. removing the music stands from the performance area;
  - c. disassembling and storing the music stands; and
  - d. removing chairs from the performance area and storing them.
12. Have the cadets record their observations about the performance routine by completing the handout.
13. Have the cadets participate in a group discussion about the performance.

---

## 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 went well during the concert set-up? What should be done differently?
- Q2. What went well during the concert tear down? What should be done differently?
- Q3. What do you think of the ensemble's performance?
- Q4. Which piece of music did not sound as good as you would have liked? Why?
- Q5. Which piece of music sounded the best? Why?
- Q6. What did your musical performance have in common with other performances you may have attended?
- Q7. What would you change if you had to do the performance again?



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**

While setting up and tearing down the concert, ensure cadets lift and set down heavy objects carefully to avoid back or foot injuries. When possible, heavy objects should be moved by more than one cadet.

If the concert is held outdoors, during the day ensure the cadets drink fluids and wear sunscreen.

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**CONFIRMATION OF TEACHING POINT 1**


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

---

**END OF LESSON CONFIRMATION**


---

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

---

**CONCLUSION**


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**HOMEWORK/READING/PRACTICE**

N/A.

**METHOD OF EVALUATION**

N/A.

**CLOSING STATEMENT**

Performing in a concert provides cadets with a fun and challenging opportunity to play as an ensemble. The cadets demonstrate the progress they have made on their instrument in a public setting through a practical application of all the skills learned during this course.

**INSTRUCTOR NOTES/REMARKS**

Many aspects of planning a concert fall outside the scope of this training document (eg, transportation reservations for outside concerts, lighting and decorations in concert halls, creation and distribution of souvenir programs).

Cadets from the General Training course are the ideal audience for a Military Band – Basic Musician concert. Other course cadets, members of the CSTC staff or an outside audience may be invited as well. Members of the senior staff, especially the Commanding Officer, should be invited to the concert.

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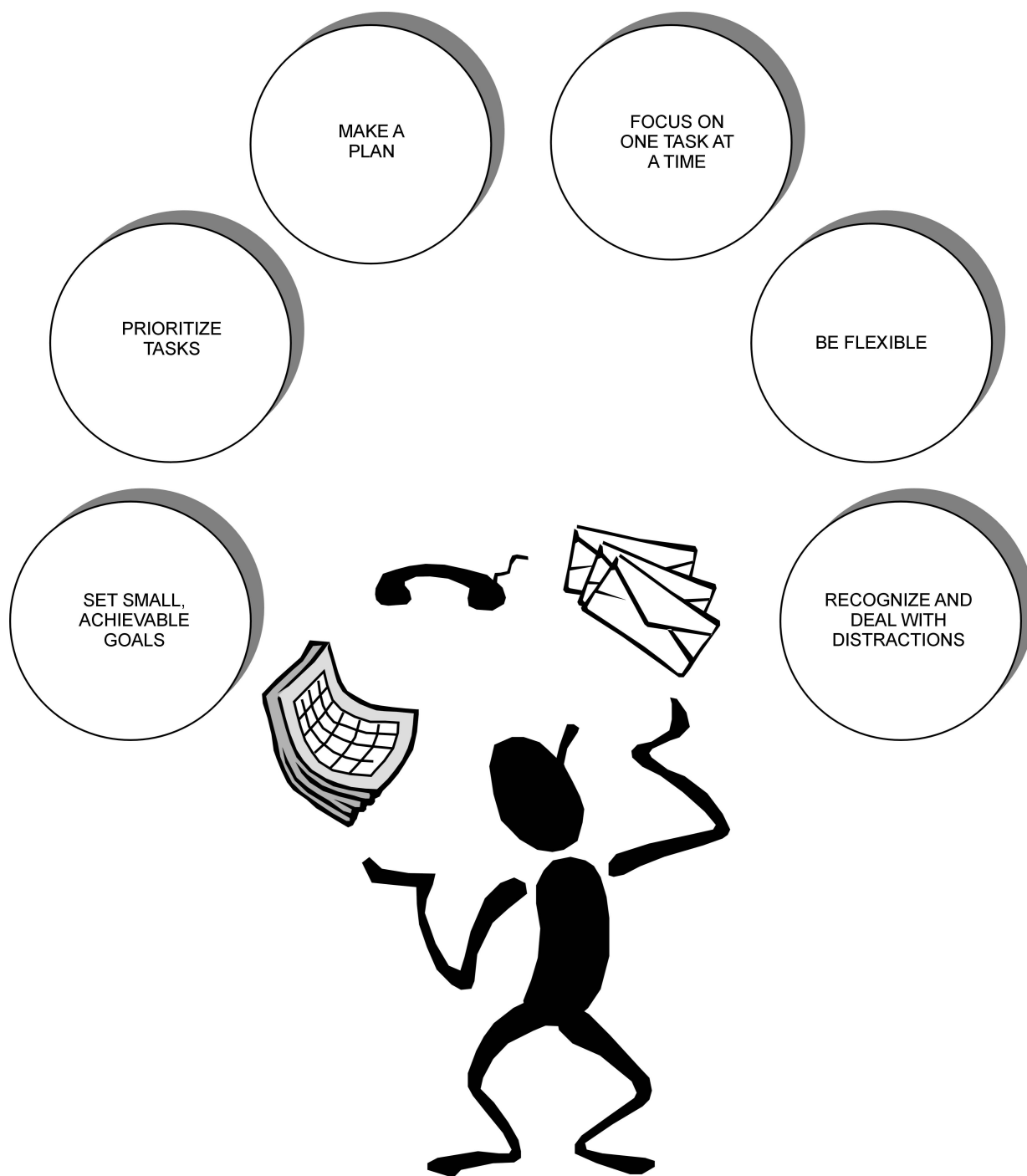
**REFERENCES**


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N/A.

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### TIME-MANAGEMENT STRATEGIES



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**INDIVIDUAL PRACTICE FORM**

<b>INDIVIDUAL PRACTICE FORM</b>			
<b>Cadet:</b>	<b>Date:</b>	<input type="checkbox"/> <b>Individual Practice</b>	
<b>Instrument:</b>	<b>Time:</b>	<input type="checkbox"/> <b>Private Instructions</b>	
<b>Instructor:</b>			

	OBJECTIVES	OBSERVATIONS	ACTION PLAN
<b>Warm-Up</b>			
<b>Scale or Rudiments</b>			

ACTION PLAN			
OBSERVATIONS			
OBJECTIVES			
FOCUS			
Rhythm		Music Proficiency Level Basic Music	Ensemble Music



<b>INDIVIDUAL PRACTICE FORM</b>	
<b>Cadet:</b> J. Bloggins <b>Instrument:</b> Snare Drum <b>Instructor:</b> Captain Crunch	<div style="display: flex; justify-content: space-between;"> <div style="width: 60%;"> <b>Date:</b> 24 July 2009   <b>Time:</b> 1400 hrs           </div> <div style="width: 35%; text-align: center;"> <input checked="" type="checkbox"/> <b>Individual Practice</b>   <input type="checkbox"/> <b>Private Instructions</b> </div> </div>

	FOCUS	OBJECTIVES	OBSERVATIONS	ACTION PLAN
<b>Warm-Up</b>	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.
<b>Scale or Rudiments</b>	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.

	FOCUS	OBJECTIVES	OBSERVATIONS	ACTION PLAN
<b>Rhythm</b>	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.
<b>Music Proficiency Level Basic Music</b>	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.
<b>Ensemble Music</b>	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.

## TIPS ON SUPERVISING PRACTICE

### Supervising Individual Practice



Cadets tend to practice more enthusiastically when an assistant instructor is present. Have as many assistant instructors as possible supervising individual practice time.

1. **Before the Individual Practice.** Review the completed Individual Practice Plan Forms from the previous individual practice for the cadets that are being supervised. If possible, meet with each cadet to establish objectives for every part of the lesson. If not possible, 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 Plan Forms and provide them to the cadets in advance of the individual practice.
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.



Instructors should not contradict the tips that were given by other instructors to the cadets. If you disagree with what has been told to a cadet, go talk to the instructor who gave that tip to the cadet.

### Supervision a Private Lesson

1. **Before the Individual Practice.** Review the completed Individual Practice Plan Forms 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 Plan Form and provide it to the cadet in advance of the private lesson.
2. **During the Individual Practice.** Greet the cadet; have them assemble their instrument and warm-up. A private lesson can be stressful for them, 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.
3. Have the cadet play the scale or the rudiments without interruption to establish the level of their proficiency. Note any difficulties in the observation section of the handout.
4. Help the cadet practice the scale or the rudiment by concentrating on each objective one at a time. Record progress and other observations in the observation section of the handout.
5. Repeat steps three and four for rhythm, Basic Level music and ensemble music.
6. Have the cadet disassemble and store their instrument. Put them at ease and motivate them as they do this. Review the objectives, observations (difficulties and progress) made during the lesson and establish an action plan with the cadet.
7. Have the cadet incorporate the action plan items into the objectives section of the Individual Practice Plan Form for their next individual practice session.

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INSTRUMENT NAMES

**Flute**

**Clarinet**

**Alto  
Saxophone**

**Tenor  
Saxophone**

**Baritone  
Saxophone**

**Trumpet**

**French Horn**

**Trombone**

**Baritone**

**Tuba**

**Piccolo**

**Snare Drum**

**Bass Drum**

**Cymbals**

**Glockenspiel**

**Triangle**

**Tambourine**

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# CEREMONIAL MUSIC CARDS

## CEREMONIAL CARD

Score

Advance, General Salute, and O Canada

Traditional

Advance (British Grenadiers)                      General Salute

Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Alto Sax.  
Tenor Sax.  
Baritone Sax.  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Horn in F 1  
Horn in F 2  
Tenor Trombone 1  
Tenor Trombone 2  
Baritone (T.C.)  
Euphonium  
Tuba  
Percussion  
Glockenspiel

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### CEREMONIAL CARD

2

O Canada

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
A. Sx.  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn. 1  
Hn. 2  
T. Tbn. 1  
T. Tbn. 2  
Bar.  
Euph.  
Tuba  
Perc.  
Glk.  
Piano

Section A: *ff*  
Section B: *mp*

Dynamics: *ff*, *mp*, *p*

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CEREMONIAL CARD

The musical score is arranged in a standard orchestral format. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into two systems. The first system includes Flute 1 and 2, Oboe, Bassoon, Clarinet 1 and 2, Saxophone Alto and Tenor, and Saxophone Bass. The second system includes Trumpet 1 and 2, Horn 1 and 2, Trombone 1 and 2, Baritone, Euphonium, Tuba, Percussion, and Glockenspiel. A grand staff for piano is located at the bottom. The score features various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *ff* (fortissimo) dynamic marking.

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### CEREMONIAL CARD

4

The musical score is for a piece titled "Ceremonial Card" and is marked with the number "4". It is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is arranged for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, A. Sax., T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2, T. Tbn. 1, T. Tbn. 2, Bar., Euph., Tuba, Perc., and Glk. The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. Chord markings for F and G are placed above the staves in the first system. The percussion part features a rhythmic pattern of eighth notes with a triplet of eighth notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the ensemble.

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### CEREMONIAL CARD

Flute 1

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written on a single staff in G major (one flat) and 2/4 time. The piece consists of a single melodic line with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending concludes the piece.

#### General Salute

Musical notation for the second piece, 'General Salute'. It is written on a single staff in G major (one flat) and 4/4 time. The piece features a melodic line with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending concludes the piece.

#### O Canada

Musical notation for the third piece, 'O Canada'. It is written on seven staves in G major (one flat) and 4/4 time. The notation includes dynamic markings: *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). The piece is divided into sections labeled A through G. Section A is the first line, B is the second line, C is the third line, D is the fourth line, E is the fifth line, F is the sixth line, and G is the seventh line. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

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### CEREMONIAL CARD

Flute 2

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in 2/4 time and B-flat major. The melody consists of eighth and quarter notes. It features a first ending (1.) and a second ending (2.), both marked with repeat signs.

#### General Salute

Musical notation for the second piece, 'General Salute'. It is written in 4/4 time and B-flat major. The melody features a mix of eighth, quarter, and half notes. It includes a first ending (1.) and a second ending (2.) with repeat signs.

#### O Canada

Musical notation for the third piece, 'O Canada'. It is written in 4/4 time and B-flat major. The score is divided into seven systems, each labeled with a letter in a box: A, B, C, D, E, F, and G. Dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). The melody is primarily composed of quarter and eighth notes with some slurs.

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### CEREMONIAL CARD

Oboe

Advance, General Salute, and O Canada

Traditional

Advance (British Grenadiers)

1. 2.

The first staff of music is for the piece 'Advance (British Grenadiers)'. It is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. There are two first endings, labeled '1.' and '2.', which lead to a final cadence.

General Salute

1. 2.

The second staff of music is for the piece 'General Salute'. It is written in a treble clef with a key signature of two flats and a 4/4 time signature. The melody features a mix of quarter, eighth, and sixteenth notes. It includes two first endings, labeled '1.' and '2.', which conclude the piece.

O Canada

A B C D E F G

*ff* *mp* *p*

The third section of the score is for the national anthem 'O Canada'. It consists of seven staves of music, each labeled with a letter from A to G. The music is written in a treble clef with a key signature of two flats and a 4/4 time signature. The dynamics are marked as *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). The melody is simple and consists of quarter and half notes.

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### CEREMONIAL CARD

Bassoon

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in bass clef, B-flat major, and 2/4 time. The piece consists of two measures, each with a first and second ending. The first ending is a quarter note followed by a quarter rest, and the second ending is a quarter note followed by a quarter rest.

#### General Salute

Musical notation for the second piece, 'General Salute'. It is written in bass clef, B-flat major, and 4/4 time. The piece consists of two measures, each with a first and second ending. The first ending is a quarter note followed by a quarter rest, and the second ending is a quarter note followed by a quarter rest.

#### O Canada

Musical notation for the third piece, 'O Canada'. It is written in bass clef, B-flat major, and 4/4 time. The piece consists of seven measures, each with a lettered section (A through G). The dynamics are marked as *ff* (fortissimo) for sections A, B, F, and G, and *mp* (mezzo-piano) for section C, which also includes a crescendo and decrescendo hairpin. Section D is marked *p* (piano). Section E is marked *ff* (fortissimo). The piece ends with a double bar line.



### CEREMONIAL CARD

Clarinet in B $\flat$  1

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in 2/4 time with a key signature of one flat (B $\flat$ ). The melody consists of eighth and sixteenth notes. The piece concludes with two first endings: the first ending leads back to the beginning, and the second ending ends with a fermata.

#### General Salute

Musical notation for the second piece, 'General Salute'. It is written in 4/4 time with a key signature of one flat (B $\flat$ ). The melody features a mix of quarter, eighth, and sixteenth notes. Like the first piece, it has two first endings: the first ending repeats the beginning, and the second ending concludes with a fermata.

#### O Canada

Musical notation for the third piece, 'O Canada'. It is written in 4/4 time with a key signature of one flat (B $\flat$ ). The piece is divided into eight measures, each labeled with a letter in a box (A through G). Measure A starts with a fortissimo (*ff*) dynamic. Measure B is marked mezzo-piano (*mp*). Measure C ends with a piano (*p*) dynamic. Measure F is marked fortissimo (*ff*). The notation includes various note values, rests, and slurs.

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### CEREMONIAL CARD

Clarinet in B $\flat$  2

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in 2/4 time with a key signature of one flat (B $\flat$ ). The melody consists of eighth and quarter notes. The piece concludes with a double bar line and two first/second endings.

#### General Salute

Musical notation for the second piece, 'General Salute'. It is written in 4/4 time with a key signature of one flat (B $\flat$ ). The melody features a mix of eighth, quarter, and half notes. Like the first piece, it ends with a double bar line and two first/second endings.

#### O Canada

Musical notation for the third piece, 'O Canada'. It is written in 4/4 time with a key signature of one flat (B $\flat$ ). The piece is divided into seven measures, each labeled with a letter in a box (A through G). Dynamic markings include *ff* (fortissimo) at the beginning of measure B, *mp* (mezzo-piano) at the start of measure C, and *p* (piano) at the end of measure C. The notation includes various note values, rests, and slurs.

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### CEREMONIAL CARD

Alto Sax

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first section, 'Advance (British Grenadiers)'. It is written in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

#### General Salute

Musical notation for the second section, 'General Salute'. It is written in 4/4 time with a key signature of one sharp (F#). The melody features a mix of eighth and sixteenth notes. Like the first section, it includes first and second endings.

#### O Canada

Musical notation for the third section, 'O Canada', presented in seven staves labeled A through G. The music is in 4/4 time with a key signature of one sharp (F#). It includes dynamic markings: *ff* (fortissimo) at the beginning of staff B, *mp* (mezzo-piano) at the start of staff C, and *p* (piano) at the end of staff C. The notation includes various note values, rests, and phrasing slurs.

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### CEREMONIAL CARD

Tenor Sax

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in 2/4 time with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. It features a first ending (1.) and a second ending (2.), both marked with repeat signs.

#### General Salute

Musical notation for the second piece, 'General Salute'. It is written in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter and eighth notes. It features a first ending (1.) and a second ending (2.), both marked with repeat signs.

#### O Canada

Musical notation for the third piece, 'O Canada'. It is written in 4/4 time with a key signature of one flat (Bb). The piece is divided into seven measures, each labeled with a letter in a box: A, B, C, D, E, F, and G. Dynamic markings include *ff* (fortissimo) at the beginning of measure B, *mp* (mezzo-piano) at the beginning of measure C, and *p* (piano) at the end of measure C. Slurs are used to connect notes across measures B-C, D-E, and F-G.

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### CEREMONIAL CARD

Baritone Sax

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in 2/4 time on a single staff. The melody consists of quarter and eighth notes. There are two first endings, labeled '1.' and '2.', which lead to a double bar line.

#### General Salute

Musical notation for the second piece, 'General Salute'. It is written in 4/4 time on a single staff. The melody features a mix of quarter, eighth, and sixteenth notes. There are two first endings, labeled '1.' and '2.', which lead to a double bar line.

#### O Canada

Musical notation for the third piece, 'O Canada'. It is written in 4/4 time on seven staves, labeled A through G. The notation includes various dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). There are also hairpins indicating crescendos and decrescendos. The piece concludes with a double bar line.

Director Cadets 3, 2008, Ottawa, ON: Department of National Defence

### CEREMONIAL CARD

Trumpet in B $\flat$  1

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first section, 'Advance (British Grenadiers)'. It is written on a single staff in 2/4 time with a key signature of one flat. The piece consists of two measures, each with a first and second ending. The first ending leads back to the beginning, and the second ending concludes the piece.

#### General Salute

Musical notation for the second section, 'General Salute'. It is written on a single staff in 4/4 time with a key signature of one flat. The piece consists of two measures, each with a first and second ending. The first ending leads back to the beginning, and the second ending concludes the piece.

#### O Canada

Musical notation for the third section, 'O Canada'. It is written on seven staves in 4/4 time with a key signature of one flat. The piece is divided into seven measures, each labeled with a letter in a box (A through G). Measure A starts with a fortissimo (*ff*) dynamic. Measure C starts with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. Measure F starts with a fortissimo (*ff*) dynamic. The notation includes various note values, rests, and dynamic markings.

Director Cadets 3, 2008, Ottawa, ON: Department of National Defence

### CEREMONIAL CARD

Trumpet in B $\flat$  2

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first section, 'Advance (British Grenadiers)'. It is written in 2/4 time with a key signature of one flat. The melody consists of a series of eighth and quarter notes, ending with a repeat sign and two first/second endings.

#### General Salute

Musical notation for the second section, 'General Salute'. It is written in 4/4 time with a key signature of one flat. The melody features a mix of quarter, eighth, and sixteenth notes, with a repeat sign and two first/second endings.

#### O Canada

Musical notation for the third section, 'O Canada'. It is written in 4/4 time with a key signature of one flat. The piece is divided into seven measures labeled A through G. Measure A starts with a fortissimo (*ff*) dynamic. Measure B starts with a mezzo-piano (*mp*) dynamic and includes a crescendo hairpin. Measure F starts with a fortissimo (*ff*) dynamic. Measure G ends with a decrescendo hairpin.

Director Cadets 3, 2008, Ottawa, ON: Department of National Defence

### CEREMONIAL CARD

Horn in F 1

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piece consists of two measures, each with a first and second ending bracketed above. The first ending leads back to the beginning, and the second ending concludes the piece.

#### General Salute

Musical notation for the second piece, 'General Salute'. It is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piece consists of two measures, each with a first and second ending bracketed above. The first ending leads back to the beginning, and the second ending concludes the piece.

#### O Canada

Musical notation for the third piece, 'O Canada'. It is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piece is divided into seven measures, each labeled with a letter in a box (A through G). Measure A is the first measure. Measure B is marked with a fortissimo (*ff*) dynamic. Measure C is marked with a mezzo-forte (*mp*) dynamic. Measure D is marked with a piano (*p*) dynamic. Measure E is marked with a fortissimo (*ff*) dynamic. Measure F is marked with a fortissimo (*ff*) dynamic. Measure G is the final measure. The piece concludes with a double bar line.

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### CEREMONIAL CARD

Horn in F 2

Advance, General Salute, and O Canada

Traditional

Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of a series of eighth and quarter notes. The piece concludes with a double bar line and two first/second endings. The first ending is a quarter rest followed by a quarter note G4, and the second ending is a quarter rest followed by a quarter note F4.

General Salute

Musical notation for the second piece, 'General Salute'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody features a mix of eighth and quarter notes with some slurs. It concludes with a double bar line and two first/second endings. The first ending is a quarter rest followed by a quarter note G4, and the second ending is a quarter rest followed by a quarter note F4.

A

O Canada

Musical notation for the first part of 'O Canada', labeled 'A'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and half notes.

B

*ff*

Musical notation for the second part of 'O Canada', labeled 'B'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and half notes. The dynamic marking *ff* (fortissimo) is indicated at the beginning.

C

*mp*

*p*

Musical notation for the third part of 'O Canada', labeled 'C'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and half notes. The dynamic marking *mp* (mezzo-piano) is at the start, and *p* (piano) is at the end. A crescendo hairpin is shown over the first half, and a decrescendo hairpin is shown over the second half.

D

Musical notation for the fourth part of 'O Canada', labeled 'D'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and half notes. A decrescendo hairpin is shown at the end of the staff.

E

Musical notation for the fifth part of 'O Canada', labeled 'E'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and half notes.

F

*ff*

Musical notation for the sixth part of 'O Canada', labeled 'F'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and half notes. The dynamic marking *ff* (fortissimo) is indicated at the beginning.

G

Musical notation for the seventh part of 'O Canada', labeled 'G'. It is written in a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and half notes. A decrescendo hairpin is shown at the end of the staff.

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### CEREMONIAL CARD

Tenor Trombone 1

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the first section, "Advance (British Grenadiers)". It consists of a single staff in bass clef with a 2/4 time signature and a key signature of two flats. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a first ending (marked "1.") and a second ending (marked "2."), both consisting of quarter notes G2 and A2.

#### General Salute

Musical notation for the second section, "General Salute". It consists of a single staff in bass clef with a 4/4 time signature and a key signature of two flats. The melody starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a first ending (marked "1.") and a second ending (marked "2."), both consisting of quarter notes G2 and A2.

A

#### O Canada

Musical notation for the first part of "O Canada", labeled "A". It consists of a single staff in bass clef with a 4/4 time signature and a key signature of two flats. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3.

B *ff*

Musical notation for the second part of "O Canada", labeled "B". It consists of a single staff in bass clef with a 4/4 time signature and a key signature of two flats. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3. The dynamic marking *ff* is indicated at the start.

C *mp*

Musical notation for the third part of "O Canada", labeled "C". It consists of a single staff in bass clef with a 4/4 time signature and a key signature of two flats. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3. The dynamic marking *mp* is indicated at the start.

D

Musical notation for the fourth part of "O Canada", labeled "D". It consists of a single staff in bass clef with a 4/4 time signature and a key signature of two flats. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3.

E

Musical notation for the fifth part of "O Canada", labeled "E". It consists of a single staff in bass clef with a 4/4 time signature and a key signature of two flats. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3.

F *ff*

Musical notation for the sixth part of "O Canada", labeled "F". It consists of a single staff in bass clef with a 4/4 time signature and a key signature of two flats. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3. The dynamic marking *ff* is indicated at the start.

G

Musical notation for the seventh part of "O Canada", labeled "G". It consists of a single staff in bass clef with a 4/4 time signature and a key signature of two flats. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3.

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### CEREMONIAL CARD

Tenor Trombone 2

Advance, General Salute, and O Canada

Traditional

Advance (British Grenadiers)

1. 2.

General Salute

1. 2.

A

O Canada

*ff*

B

*mp*

C

*p*

D

E

*ff*

G

F

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### CEREMONIAL CARD

Baritone (T.C.)

Advance, General Salute, and O Canada

Traditional

Advance (British Grenadiers)

1. 2.

General Salute

1. 2.

A

O Canada

B *ff*

C *mp*

D *p*

E *ff*

F *ff*

G *ff*

F *ff*

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### CEREMONIAL CARD

Euphonium

Advance, General Salute, and O Canada

Traditional

Advance (British Grenadiers)

Musical notation for the first staff, featuring a 2/4 time signature and a key signature of two flats. The melody consists of quarter and eighth notes. A first ending bracket covers the final two measures, which are repeated in the second ending.

General Salute

Musical notation for the second staff, featuring a 4/4 time signature and a key signature of two flats. The melody includes quarter, eighth, and sixteenth notes. A first ending bracket covers the final two measures, which are repeated in the second ending.

A

O Canada

Musical notation for the third staff, featuring a 4/4 time signature and a key signature of two flats. The melody consists of quarter and eighth notes. A dynamic marking of *ff* is present.

B

*ff*

Musical notation for the fourth staff, featuring a 4/4 time signature and a key signature of two flats. The melody consists of quarter and eighth notes. A dynamic marking of *mp* is present, with a crescendo hairpin leading to a *p* marking at the end of the staff.

C

*mp*

*p*

Musical notation for the fifth staff, featuring a 4/4 time signature and a key signature of two flats. The melody consists of quarter and eighth notes.

D

Musical notation for the sixth staff, featuring a 4/4 time signature and a key signature of two flats. The melody consists of quarter and eighth notes.

E

Musical notation for the seventh staff, featuring a 4/4 time signature and a key signature of two flats. The melody consists of quarter and eighth notes. A dynamic marking of *ff* is present.

G

*ff*

Musical notation for the eighth staff, featuring a 4/4 time signature and a key signature of two flats. The melody consists of quarter and eighth notes.

F

Musical notation for the ninth staff, featuring a 4/4 time signature and a key signature of two flats. The melody consists of quarter and eighth notes, ending with a double bar line.

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### CEREMONIAL CARD

Tuba

Advance, General Salute, and O Canada

Traditional

Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written in bass clef with a key signature of two flats and a 2/4 time signature. The piece consists of two measures, each with a first and second ending. The first ending leads back to the beginning, and the second ending concludes the piece.

General Salute

Musical notation for the second piece, 'General Salute'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The piece consists of two measures, each with a first and second ending. The first ending leads back to the beginning, and the second ending concludes the piece.

A

O Canada

Musical notation for the first part of 'O Canada', labeled 'A'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The piece starts with a dynamic marking of *ff* (fortissimo) and consists of a single measure.

B

Musical notation for the second part of 'O Canada', labeled 'B'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The piece starts with a dynamic marking of *mp* (mezzo-piano) and consists of a single measure.

C

Musical notation for the third part of 'O Canada', labeled 'C'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The piece starts with a dynamic marking of *mp* and ends with a dynamic marking of *p* (piano). It consists of a single measure.

D

Musical notation for the fourth part of 'O Canada', labeled 'D'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The piece consists of a single measure.

E

Musical notation for the fifth part of 'O Canada', labeled 'E'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The piece consists of a single measure.

F

Musical notation for the sixth part of 'O Canada', labeled 'F'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The piece starts with a dynamic marking of *ff* and consists of a single measure.

G

Musical notation for the seventh part of 'O Canada', labeled 'G'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The piece consists of a single measure.

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### CEREMONIAL CARD

Glockenspiel

Advance, General Salute, and O Canada

Traditional

Advance (British Grenadiers)

Musical notation for the first piece, 'Advance (British Grenadiers)'. It is written on a single treble clef staff in 2/4 time. The key signature has two flats (B-flat and E-flat). The piece consists of a single melodic line with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending concludes the piece.

General Salute

Musical notation for the second piece, 'General Salute'. It is written on a single treble clef staff in 4/4 time. The key signature has two flats. The piece features a complex rhythmic pattern with many sixteenth and thirty-second notes. It includes a repeat sign and two endings.

O Canada

Musical notation for the third piece, 'O Canada'. It is written on seven staves, each with a lettered box (A through G) to its left. The key signature has two flats and the time signature is 4/4. The notation includes various dynamics: *ff* (fortissimo) on staff B, *mp* (mezzo-piano) on staff C, and *p* (piano) on staff C. There are also crescendo and decrescendo hairpins. The piece is a simple, slow melody.

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### CEREMONIAL CARD

Percussion

Advance, General Salute, and O Canada

Traditional

#### Advance (British Grenadiers)

Musical notation for the 'Advance (British Grenadiers)' section. It features a 2/4 time signature and a key signature of one sharp (F#). The piece consists of two measures, each with a first and second ending. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

#### General Salute

Musical notation for the 'General Salute' section. It features a 4/4 time signature and a key signature of one sharp (F#). The piece consists of two measures, each with a first and second ending. The notation includes quarter notes, eighth notes, and rests, with dynamic markings.

Musical notation for the 'O Canada' section, divided into seven parts labeled A through G. The piece is in 4/4 time with a key signature of one sharp (F#). Part A is the first measure. Parts B through G are subsequent measures, each featuring a first ending and a second ending. The notation includes quarter notes, eighth notes, and rests, with dynamic markings such as *ff* and *mp*.

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## COMMON DIFFICULTIES IN CEREMONIAL PIECES

It is common for musicians to have the following difficulties when performing ceremonial pieces:

### **Advance (British Grenadiers).**

Advance (British Grenadiers) is often played too loud. The balance of dynamics between the sections should be achieved so the colour of the woodwinds is heard in all sections.

The melody includes some fast eighth notes that might be difficult for Basic Musicians. They should be rehearsed slowly and gradually speed up the tempo.

### **Canadian Forces General Salute**

The arrangement of Canadian Forces General Salute located at [Annex E](#) has a pick-up measure. This measure should be ignored or crossed out.

The Canadian Forces General Salute is often played too loud. The balance of dynamics between the sections should be achieved so the colour of the woodwinds is heard in all sections.

The melody and the percussion part include dotted notes that are not covered in Proficiency Level Basic music theory.

The melody has some notes that are out of the Proficiency Level Basic practical playing range.

The eighth notes on the third beat of measure five are fast but cadets tend to play them too fast. They should be rehearsed slowly and gradually speed up the tempo.

### **O Canada**

The balance of dynamics between the sections should be achieved so the colour of the woodwinds is heard in all sections.

The middle section must be played very softly while sustaining the notes for their full value.

Every part has dotted notes that are not covered in Proficiency Level Basic music theory.

The snare drum part includes triplets that are not covered in Proficiency Level Basic music theory.

When playing notes in the higher ranges, have the cadets support the note with lots of air. Encourage the cadet not to force the note.

The 1st Clarinet part crosses the break. This may be difficult for Basic Musicians.

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**REHEARSAL PLAN FORM**

REHEARSAL PLAN FORM					
Instructor:		Date:			
Rehearsal Type:		Time:			
<input type="checkbox"/> Ensemble Rehearsal <input type="checkbox"/> Sectional Rehearsal		FOCUSED MEASURES		DIFFICULTIES	
PIECE		OBSERVATIONS		ACTION PLAN	
First Piece:					
Sight-Reading/ Second Piece:					

PIECE	FOCUSED MEASURES	DIFFICULTIES	OBSERVATIONS	WHEN
Third Piece:				
Fourth Piece:				
<b>Miscellaneous Notes for Cadets:</b>				
Final Piece:				

REHEARSAL PLAN FORM					
<b>Instructor:</b> Captain Crunch		<b>Date:</b> 12 August 2009			
<b>Rehearsal Type:</b>		<b>Time:</b> 1400 hrs			
		<input checked="" type="checkbox"/> Ensemble Rehearsal <input type="checkbox"/> Sectional Rehearsal			
PIECE	FOCUSED MEASURES	DIFFICULTIES	OBSERVATIONS	ACTION PLAN	
<b>First Piece:</b> 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).	
<b>Sight-Reading/ Second Piece:</b> 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 are 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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### TIPS FOR AN EFFECTIVE REHEARSAL

1. It is not the energy used while playing that exhausts the 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 to pass on to cadets is to stop talking and focus on the conductor as soon as the conductor arrives at the podium (or arrives at his conducting stand if no podium is used). 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 includes visual contact. Train your 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 you are 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 a more focused support (eg, if a section has a difficult part to play).
5. Difficult parts should be isolated and worked on 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 lowest denominator (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, realise 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.
  - 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 their rhythm skills and practice their sight-reading skills.

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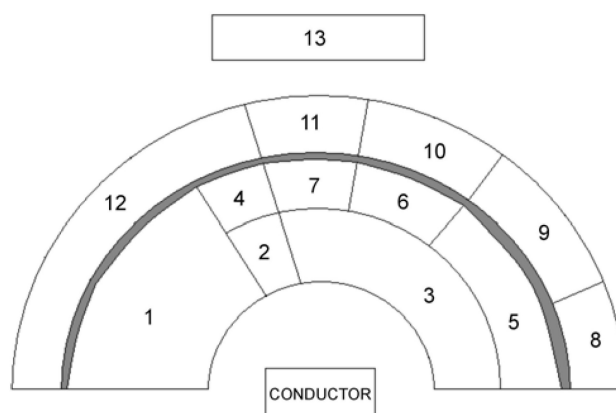


## ENSEMBLE SET-UP

**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 might 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 on the set-up. In an ensemble with 15 trumpet players and only four clarinets, you may have to place the trumpet players in two 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 farther 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		

*Director Cadets 3, 2008, Ottawa, ON: Department of National Defence*

Figure 7I-1 Example of an Ensemble Set-Up

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### ENSEMBLE REHEARSAL TIME BREAKDOWN

The breakdown of ensemble rehearsal time depends on its duration, the music proficiency of the participants, and the difficulty of the repertoire. Two possible breakdowns of an ensemble rehearsal 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	N/A	5 min
Practice repertoire	20 min	20 min
Break between periods	N/A	
Practice repertoire	N/A	35 min
Conclusion (Give feedback to the cadets)	2 min	2 min
Play a piece that the cadets choose	3 min	3 min



Sight-reading is a difficult exercise for most musicians. 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.

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## TUNING AN ENSEMBLE

Tune an ensemble by:

1. choosing a cadet that will be the reference. Traditionally, an oboe or clarinet player is chosen. Choose a cadet that has a stable tone so all your 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 repeat steps 2 and 3 until the cadet is tuned; and
5. repeating steps 2 to 4 until all the cadets are tuned.



Do not expect pitch to be perfect for musicians. The whole ensemble should be tuned in approximately 5 min. If possible, avoid using an electronic tuner to tune the ensemble. By not using your own ear, cadets will be discouraged from using theirs.

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**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?

---

---



## PERFORM IN A CONCERT HANDOUT

Name: \_\_\_\_\_

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

### SECTION A

What went well during the set-up of the concert?

---

---

What could be done differently when setting up concerts?

---

---

### SECTION B

What went well during the concert tear down?

---

---

What could be done differently during tear downs?

---

---

### SECTION C

What did you think of the ensemble's performance?

---

---

What did you think of your own performance?

---

---

Which piece of music did not sound as good as you would have liked? Why?

---

---

Which piece of music sounded the best? Why?

---

---

What did your musical performance have in common with the performance you attended?

---

---

What would you change if you had to do the performance again?

---

---

## **MASTER OF CEREMONIES' SCRIPT**

### **Concert Welcome**

The concert welcome script is read before the first piece is played. In some cases it is better to play the first piece before reading the concert welcome script. The concert welcome should be short and answer the following questions:

- Who are the performers?
- What is the Military Band – Basic Musician course?
- What is the Canadian Cadet Movement (if the performance is done outside the CSTC)?
- Where are the performers from (if the performance is done outside the CSTC)?
- Who is conducting the ensemble?

### **Music Piece Introduction**

Each piece of music should be introduced (including encores). This introduction is usually done before the piece is played, but can be done after it has been performed. This inversion is often done for the first piece of music (right after the introduction script) or later to break the performance cycle. If a piece of music has more than one movement, it is introduced once as a whole. The music piece introduction should be short and answer the following questions:

- What is the title of the piece of music?
- Who composed the piece of music?
- Who arranged this version of the piece of music (if applicable)?
- Who are the soloists or sections of the ensemble showcased by this piece of music (if applicable)?
- Who is conducting this piece of music?
- Is there anything interesting to know about this piece of music?

### **Conclusion**

This script is read before the last piece of music is played (not including encores). The script should thank the audience for attending and their support of the cadet program, and anyone who worked offstage to support the performance (eg, staff cadets who acted as stage hands, CSTC cadets who helped with decorations, course personnel who helped organize the concert, civilians who invited the ensemble to perform outside the CSTC.) If any dignitaries are present, they may be asked to speak to the cadets about their performance and thank the audience for attending (eg, the Commanding Officer of a CSTC). Dignitaries should be approached in advance if they are expected to do this.

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## CHOOSING A PROGRAM

A Military Band – Basic Musician concert should be 20 to 25 minutes long. Highlight the ensemble's strengths and avoid monotony.

### Core Repertoire

The cadets have learned the following pieces in EO SBM22.02 (Perform Music as a Member of a Band, [Section 2](#)):

- ceremonial music, to include:
  - O Canada,
  - Canadian Forces General Salute, and
  - Advance;
- march music, and
- concert music.

### Other Repertoire

Cadets can perform other pieces of music they have learned in addition to, or in place of, the core repertoire. The program for a concert must be determined in advance. The conductor should select any additional pieces of music in the first week of the course and include these pieces in the rehearsals of EO SBM22.02 (Perform Music as a Member of a Band, [Section 2](#)).

### Programming Tips

- The first part of the program can be longer and more serious in nature because the audience is at the peak of their attention level.
- The first piece should be easy and represent the entire ensemble. A chorale, for example, is formal, has rich harmony, and creates a united sound.
- The mood of the program should lighten as it reaches the end.
- For the end of the program, choose a piece that is brilliant.
- If musicians or sections of the ensemble are proficient, they may be showcased in a solo or soli.
- Encores should also be selected in advance and consist of short pieces or excerpts.

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### SCHEDULE EXAMPLE

When establishing the schedule, the conductor must consider many aspects such as the location of the concert, the time of the concert and the necessary equipment.

#### Concert Preparations Breakdown (1 period)

25 min	Set up the concert.
5 min	Conduct a warm-up.
5 min	Tune.
5 min	Final briefing.

#### Concert Breakdown (1 period)

5 min	Concert welcome by master of ceremonies (MC).
1 min	Canadian Forces General Salute.
3 min	Piece introduction (MC).
5 min	March piece.
3 min	Piece introduction (MC).
1 min	Advance (British Grenadier).
3 min	Piece introduction (MC).
5 min	Concert piece.
10 min	Conclusion by the MC and final salutations.
4 min	O Canada.

#### Concert Tear Down and Post Concert Activities (1 period)

20 min	Cadets tear down the concert.
20 min	Debrief the cadets.

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## TUNING AN ENSEMBLE

Ensembles should tune at the beginning of each ensemble performance. The expectation is for the instructor to tune the cadets, but if cadets are able to tune themselves, they should do so.

To tune a band:

1. Choose a cadet that will serve as the reference for tuning. Traditionally, an oboe or clarinet player is chosen. Choose a cadet that has a stable tone so the musicians are tuned with the same reference.
2. Have the reference cadet sustain a B flat concert note. Listen to that note for one or two seconds.
3. Ask another cadet to play the same note; if you hear absolutely no waves between the sounds of both cadets, the cadet is on pitch; if you hear waves, or beats in the sound of both cadets, 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 the first second the tone is produced.
4. Have the instrument adjusted by the cadet accordingly and repeat steps 2 and 3 until the cadet is tuned.
5. Move to the next cadet and repeat steps 2 to 4.

Do not expect pitch to be perfect for basic musicians. Try not to take more than a few seconds per cadet as you should tune the whole ensemble in approximately five minutes. If possible, avoid using an electronic tuner to tune the ensemble. By using your own ear, cadets will be encouraged to use theirs.

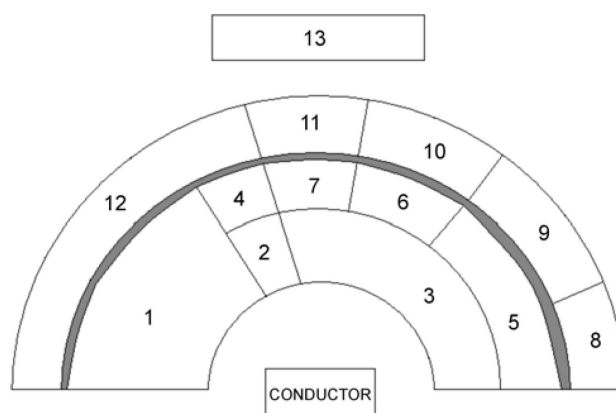
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## ENSEMBLE SET-UP

**Principles of Ensemble Set-up.** The objective of the set-up is to group the instruments with the same tone or similar role in the ensemble (eg, bass clarinet with tenor saxophone and baritone saxophone, or euphonium with French horn and alto saxophone).

**Various Set-up Possibilities.** The set-up depends on the needs of the ensemble. For example, if you are performing a section of the concert with a stage band, place the instruments so you will not have to move the instruments around too much when changing the layout (eg, 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 have an impact on the set-up. In an ensemble with 15 trumpet players and only four clarinets, the trumpets may be in two rows.

**Space Between Musicians.** In an ensemble setting, musicians should be spaced out with approximately 50 cm between each chair. There should be an empty space of approximately 1 m in front of the 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		

*Director Cadets 3, 2009, Ottawa, ON: Department of National Defence*

Figure 7R-1 Example of an Ensemble Set-Up

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