COMMON TRAINING

MILITARY BAND
ADVANCED MUSICIAN

INSTRUCTIONAL GUIDE

SECTION 1

EO S515.01 – REVIEW MUSIC PROFICIENCY LEVEL FOUR THEORY

Total Time: 80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-906/PG-001, *Military Band–Advanced Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

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

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

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

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

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

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

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

IMPORTANCE

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

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

Time: 75 min Method: In-Class Activity

ACTIVITY

OBJECTIVE

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

RESOURCES

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

ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS

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

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

1. Have the cadets enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 40 minutes to write the assessment, and what to do once they have completed the assessment (eg, sit quietly and wait until everyone is finished or the time allotted has expired, pass in the assessment and leave the room).
3. Have the cadets write their personal information at the top of the assessment.

4. Have the cadets begin the assessment.

5. Move around the classroom to monitor the assessment and be available to answer any questions.

6. When the assessment is complete, use the applicable Theory Assessment–Answer Key, Version A, B, or C to mark the assessment.

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

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

SAFETY

Nil.

ACTIVITY

OBJECTIVE

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

RESOURCES

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

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

Project the Music Proficiency Level Four questions on the board.

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

SAFETY

Nil.

ACTIVITY

OBJECTIVE

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

RESOURCES

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

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Review Music Proficiency Level Four Theory, to include:
    a. identifying elements of rhythm, to include:
        (1) irregular time signatures,
        (2) irregular rhythms (duplets, quadruplets, and quintuplets), and
        (3) grace notes;
    b. transposing a melody by a given interval;
    c. inverting intervals, to include:
        (1) perfect intervals,
        (2) major intervals,
        (3) minor intervals,
        (4) diminished intervals, and
        (5) augmented intervals;

d. writing chords, to include:

(1) augmented chords,

(2) diminished chords,

(3) chords on a major scale, and

(4) chords on a harmonic minor scale;

e. writing cadences, to include:

(1) perfect authentic cadence, and

(2) plagal cadence;

f. analyzing a piece of music, to include finding:

(1) the key of the piece without the key signature, and

(2) errors in a piece; and

g. defining the following symbols and terms:

(1) cantabile,

(2) dolce,

(3) grazioso,

(4) brillante,

(5) con brio,

(6) con espressione,

(7) grave,

(8) quasi,

(9) rubato,

(10) sempre, and

(11) 8ve.

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

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

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

END OF LESSON CONFIRMATION

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

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

It is important to review Music Proficiency Level Four theory prior to learning the Music Proficiency Level Five theory as this material is key to understanding music in its entirety. Without a solid understanding of these theory concepts, it will be very difficult to progress to the next level.

INSTRUCTOR NOTES / REMARKS

This EO shall be scheduled as two consecutive periods.

REFERENCES

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

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

MUSIC Q & A GAME

RESOURCES

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

ACTIVITY INSTRUCTIONS

Pre-game Instructions

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

Identify Elements of Rhythm	Transpose a Melody by a Given Interval	Invert Intervals	Write Chords	Write Cadences	Analyze a Piece of Music	Define Music Symbols and Terms
100	100	100	100	100	100	100
200	200	200	200	200	200	200
300	300	300	300	300	300	300
400	400	400	400	400	400	400
500	500	500	500	500	500	500

Figure A-1 Music Q & A Game

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

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

Game Instructions

1. Divide the cadets into three equal groups.
2. Have each group decide on a team name.
3. Set up a tally chart to record the points.

4. Explain the game to the cadets.

5. Have the cadets select one team member to compete to answer a question. Ensure that every member of the team has the chance to answer a question.

6. Have the three selected team members sit in each of the desks at the front of the room.

7. Randomly select one group to go first.

8. Have each team alternate to choose the category and the dollar amount (eg, Recognize Rhythm for 200).

9. Once a category and amount have been chosen, lift off the dollar amount and read the statement (eg, The name of the clef that is also known as the G clef is known as this?) Show the card to the cadets if necessary.

10. Have the first cadet who buzzes in (eg, hit the desk, ring the bell provided) give their answer.

    a. In order for the team to receive the dollar amount assigned to that question, the cadet must give the correct answer (eg, What is a treble clef?)

    b. If a team member does give the correct answer, that team will lose the dollar amount assigned to that question. Another team may choose to buzz in and attempt to give an answer.

11. Rotate team members and continue to compete until all of the questions have been answered.

12. Add up the dollar amounts for each team. Have each team determine how much they would like to wager on Final Music Q & A. Have the team write this amount onto a piece of paper and hand it in.

13. Read the final question. Each team will listen to the question, confer, and write their answer on a piece of paper. Give the cadets 30 seconds to answer.

14. Reread the question and answers and declare a winner!

TRIVIAL PURSUIT GAME

RESOURCES

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

ACTIVITY INSTRUCTIONS

Pre-game Instructions

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

Game Instructions

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

f. Each music category is matched with a symbol, as indicated in the legend on the game board.

g. The cadets must roll the exact number on the die to reach the treble clef; if they roll over or under the amount then they answer the question and try again.

6. Have each cadet roll the die; the highest roller goes first.

7. Have the cadets place their game pieces on the treble clef.

8. Have a player roll the die and move the game piece that many spaces in any direction.

9. Have the cadet to the player's right pick up a card from the appropriate category pile and read and / or show the question to the player.

10. Have the player answer the question.

11. Have the questioner look at the opposite side of the card to determine whether the answer was right or wrong.

12. Place the used cards on the bottom of the category piles.

13. Repeat Steps 8–13 until a player reaches the treble clef with all of the pie pieces filled in.

TRIVIAL PURSUIT PIE PIECES

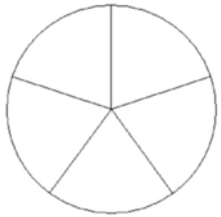
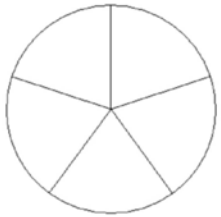
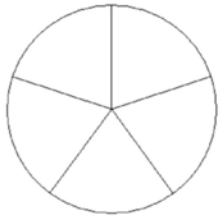
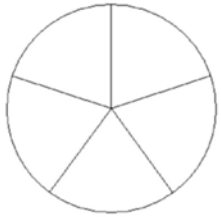
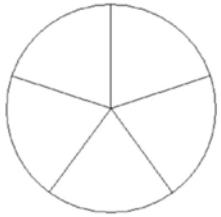
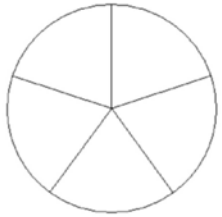
 Name: _____	 Name: _____	 Name: _____
 Name: _____	 Name: _____	 Name: _____

Figure B-1 Trivial Pursuit

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

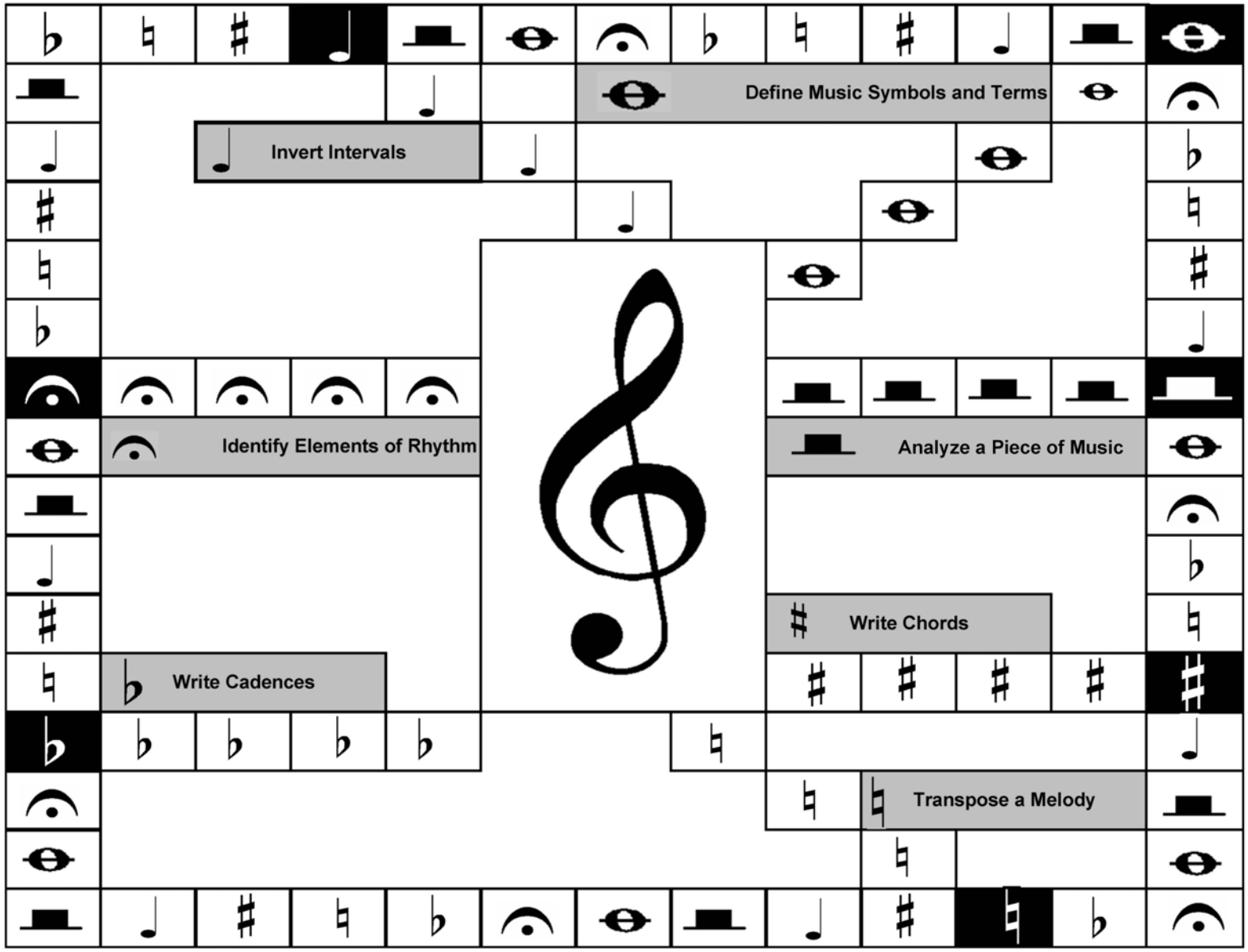


Figure B-2 Trivial Pursuit

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

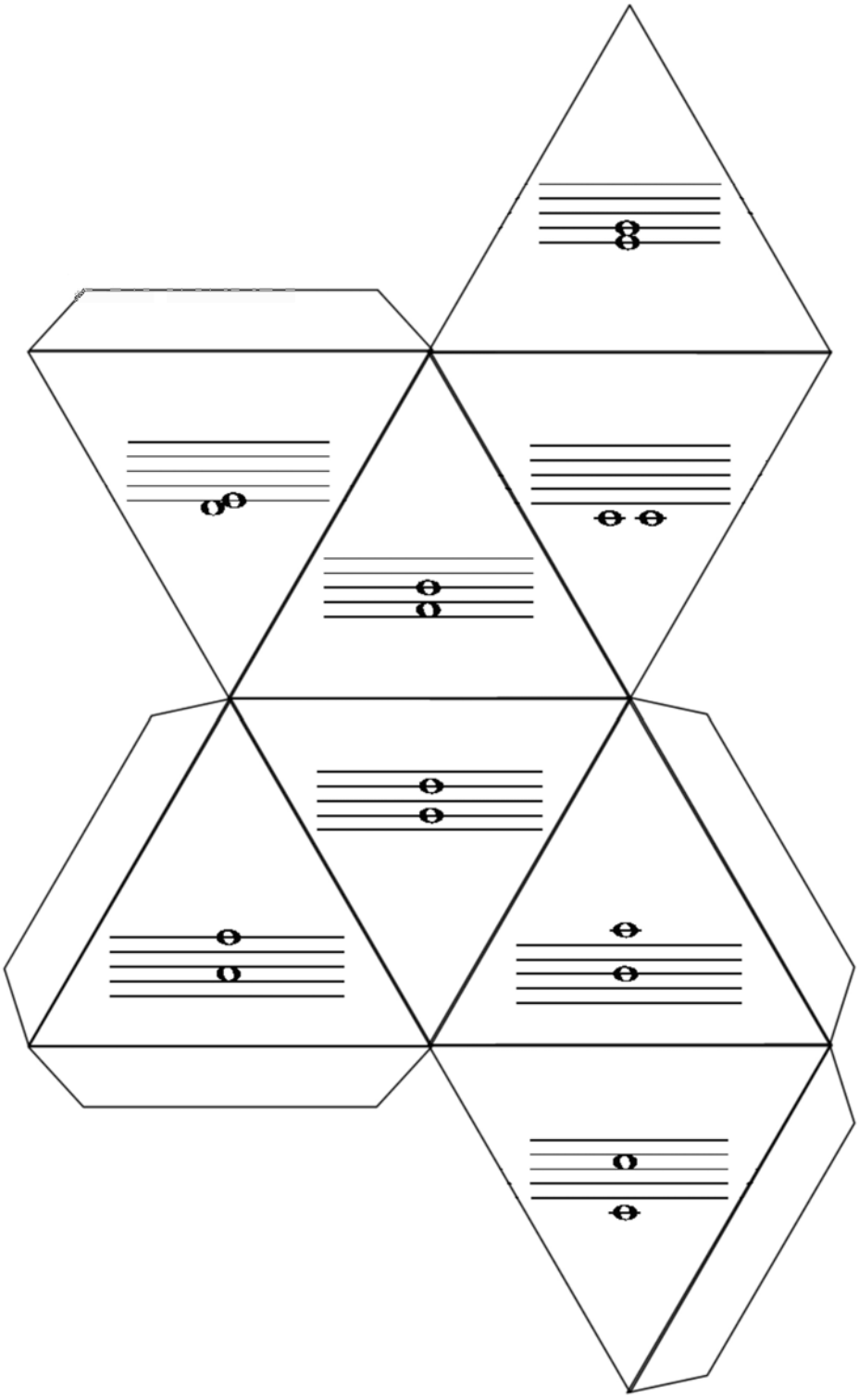


Figure B-3 Number Die Pattern

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

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ARE YOU SMARTER THAN A LEVEL FOUR MUSICIAN GAME

RESOURCES

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

ACTIVITY INSTRUCTIONS

Pre-game Instructions

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

Game Instructions

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

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

5. Have the other cadets answer each question by writing it on a piece of paper. These cadets will be competing to be the next contestant. To become the contestant, they must have answered the last question correctly.

6. Have the participants in the game use the following rotation order:

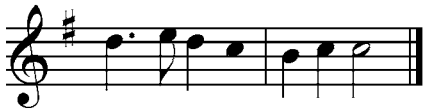
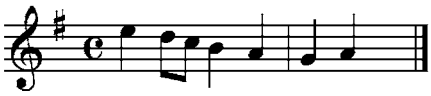
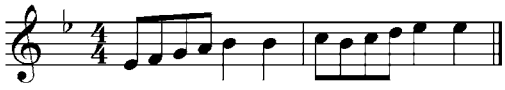
    a. Level Four musicians,

    b. lifeline,

    c. contestant, and

    d. host.

7. Have the cadets rotate through the order, after the contestant answers one question incorrectly or reaches the million-dollar mark.

Level Four — Analyze a piece of music Detect 2 errors in this musical passage. 	Level Four — Analyze a piece of music List 4 things you should be looking for when detecting errors in music.
Level Four — Analyze Music What is wrong with this musical passage? 	Level Four — Analyze Music What is the key of this piece?
Level Four — Analyze a piece of music What is the key of this piece? 	Level Four — Analyze a piece of music A melody has listed only the first two sharps, the key could be D major or B minor. There are several A naturals; the melody begins on A and ends on D. The key is _____.
Level Four — Analyze a piece of music The first five sharps appear in order in this melody, but the F sharp is raised to an F double sharp. Therefore, since it must be the raised leading note, you arrive at the key of _____.	Level Four — Analyze a piece of music A key signature of one flat indicates F major or D minor. The raised leading note of D minor is C sharp. The key is _____.
Level Four — Analyze a piece of music What is wrong with this musical passage? 	Level Four — Analyze a piece of music What is wrong with this musical passage?

Level Four Analyze a piece of music Stem direction, bar lines, note groupings, pick up measures, spelling of musical terms, double bar line at the end, clef position, the time signature and other markings.	Level Four Analyze a piece of music 1. There is not time signature. 2. The quarter note in the first measure is missing the stem.
Level Four Analyze a piece of music C minor	Level Four Analyze a piece of music It is missing two beats in the last measure.
Level Four Analyze a piece of music D major.	Level Four Analyze a piece of music G major
Level Four Analyze a piece of music D minor	Level Four Analyze a piece of music G sharp minor
Level Four Analyze a piece of music The key signature is incorrect (There is an E flat but no B flat).	Level Four Analyze a piece of music The G in the second measure has the stem in the wrong direction.

Level Four Elements of Rhythm In mixed meters, both plain and _____ beats occur in each measure.	Level Four Elements of Rhythm Give an example of hybrid duple time.
Level Four Elements of Rhythm Give an example of a measure in 7/4.	Level Four Elements of Rhythm In hybrid quadruple time the upper number of the time signature is usually _____ or _____.
Level Four Elements of Rhythm What is the time signature if a measure contains two half notes and a dotted half note?	Level Four Elements of Rhythm Give an example of a measure in 5/4.
Level Four Elements of Rhythm Is 10/8 an example of duple, triple or quadruple time?	Level Four Elements of Rhythm In hybrid triple time the upper number of the time signature is _____.
Level Four Elements of Rhythm Define grace notes.	Level Four Elements of Rhythm In hybrid duple time the upper number of the time signature is _____.

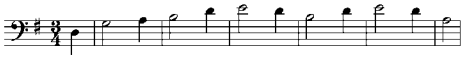
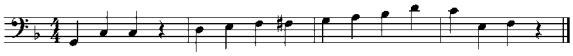
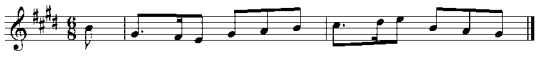
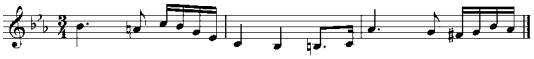
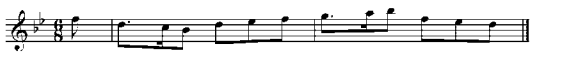
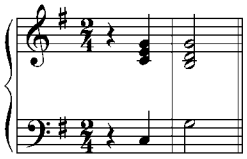
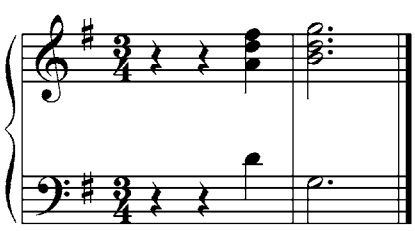
Level Four — Elements of Rhythm	Level Four — Elements of Rhythm
5/4	Dotted
10 or 11	A dotted half and two half notes (3+2+2) or a dotted half note plus a whole note (3+4)
Two quarter notes and a dotted half note.	7/4
7	Quadruple time.
5	Grace notes are small notes which have no rhythmic value of their own. They take the duration from the previous or following beat.

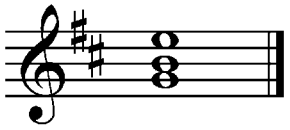
Level Four Invert Intervals Explain the 9 Rule	Level Four Invert Intervals When a major interval is inverted it becomes _____.
Level Four Invert Intervals When a diminished interval is inverted it becomes _____.	Level Four Invert Intervals What does a perfect interval become when it is inverted?
Level Four Invert Intervals When an interval is turned upside down it is said to be _____.	Level Four Invert Intervals When a major 3rd is inverted it becomes a _____ _____.
Level Four Invert Intervals When an augmented seventh is inverted it becomes a _____ _____.	Level Four Invert Intervals When a perfect fifth is inverted it becomes a _____ _____.
Level Four Invert Intervals What are the three steps in inverting intervals?	Level Four Invert Intervals When a minor sixth is inverted it becomes a _____ _____.

Level Four — Invert Intervals	Level Four — Invert Intervals
Minor	The 9 Rule states that the size of the interval plus the size of its inversion equals 9.
Level Four — Invert Intervals	Level Four — Invert Intervals
It remains perfect.	Augmented
Level Four — Invert Intervals	Level Four — Invert Intervals
Minor 6th	Inverted
Level Four — Invert Intervals	Level Four — Invert Intervals
Perfect 4th	Diminished 2nd
Level Four — Invert Intervals	Level Four — Invert Intervals
Major 3rd	1. Writing the interval above the given note 2. Inverting the interval 3. Naming the inversion.

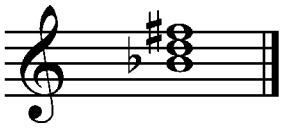
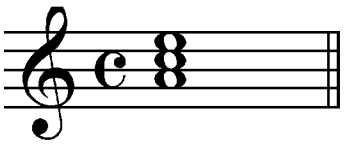
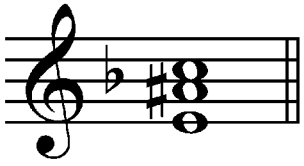
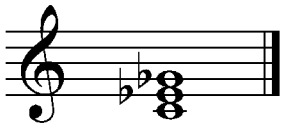
Level Four Symbols and Terms Dolce means _____.	Level Four Symbols and Terms The word that refers to a graceful style of playing is _____.
Level Four Symbols and Terms Ottava bassa means _____.	Level Four Symbols and Terms Con brio means with _____.
Level Four Symbols and Terms Con espressione means to play _____ _____.	Level Four Symbols and Terms This word refers to a singing style of playing.
Level Four Symbols and Terms The term that means extremely slow and solemn is _____.	Level Four Symbols and Terms Rubato is a flexible tempo, using slight variations of speed to enhance musical expression. True or False
Level Four Symbols and Terms Sempre refers to which of the following: a) without b) almost, as if c) too much d) always, continuously	Level Four Symbols and Terms An octave higher is _____ _____.

Level Four Symbols and Terms Grazioso	Level Four Symbols and Terms Sweet
Level Four Symbols and Terms Vigor or vivacity	Level Four Symbols and Terms The octave lower
Level Four Symbols and Terms Cantabile	Level Four Symbols and Terms With expression
Level Four Symbols and Terms True	Level Four Symbols and Terms Grave
Level Four Symbols and Terms Ottave alta	Level Four Symbols and Terms D

Level Four — Transpose a Melody What are the 5 steps involved in transposing from one major key to another?	Level Four — Transpose a Melody If the key of the given passage is E flat major and you are asked to transpose the melody down a 2nd what is the new key?
Level Four — Transpose a Melody If the key of the given passage is E flat major and you are asked to transpose the melody up a major third what is the new key?	Level Four — Transpose a Melody Transpose the following melody into A major.
Level Four — Transpose a Melody Transpose the following melody into G major 	Level Four — Transpose a Melody Transpose the following melody down a major 2nd.
Level Four — Transpose a Melody Transpose the following melody into B flat major. 	Level Four — Transpose a Melody Transpose the following melody into A major.
Level Four — Transpose a Melody Transpose the following melody down a major 2nd. 	Level Four — Transpose a Melody If the key of the given passage is G minor and you are asked to transpose the melody down a major 2nd what is the new key?

Level Four Transpose a Melody D major	Level Four Transpose a Melody 1. Identify the original key 2. Identify the name of the new key 3. Write the key signature 4. Move each note up (or down) the right distance, by letter name only 5. Add accidentals
Level Four Transpose a Melody 	Level Four Transpose a Melody G major
Level Four Transpose a Melody 	Level Four Transpose a Melody
Level Four Transpose a Melody 	Level Four Transpose a Melody
Level Four Transpose a Melody F minor	Level Four Transpose a Melody

Level Four Write Cadences A _____ may also be known as musical punctuation.	Level Four Write Cadences What are the two types of "final" cadences which may be found at the end of a phrase or at the end of a piece of music?
Level Four Write Cadences The _____ cadence is also called an authentic cadence.	Level Four Write Cadences Which cadence consists of the dominant chord followed by the tonic chord?
Level Four Write Cadences Which cadence sounds like a hymn?	Level Four Write Cadences The plagal cadence consists of the _____ chord followed by the _____ chord.
Level Four Write Cadences Explain how to write a plagal cadence, IV–I.	Level Four Write Cadences Which cadence can be represented by V–I?
Level Four Write Cadences Identify the key and the kind of cadence for the following. 	Level Four Write Cadences Write a two-measure example of a perfect cadence in G major. Use 3/4 time.

Level Four Write Cadences Perfect and Plagal Cadences	Level Four Write Cadences Cadence
Level Four Write Cadences The perfect cadence	Level Four Write Cadences Perfect
Level Four Write Cadences Subdominant followed by the tonic.	Level Four Write Cadences The plagal cadence
Level Four Write Cadences A perfect cadence	Level Four Write Cadences 1. Write the subdominant note in the bass clef, followed by the tonic note. 2. Write the three notes of the subdominant triad in the treble clef above the subdominant bass note, select one to be the melody note. 3. Write the three notes of the tonic triad in the treble clef above the tonic bass note, joining them to the notes of the subdominant triad by keeping the common note in the same voice part, and moving the other two notes down a 2nd.
Level Four Write Cadences 	Level Four Write Cadences G Major plagal cadence

Level Four Write Chords When a major triad is made larger it is called _____.	Level Four Write Chords When a minor triad is made smaller it is called _____.
Level Four Write Chords An Augmented triad is a major triad that has been made larger by raising the _____ by a semitone / half step.	Level Four Write Chords A Diminished triad is a minor triad that has been made smaller by lowering the _____ by a semitone / half step.
Level Four Write Chords Build an augmented triad by adding a major 3rd on top of a _____ _____.	Level Four Write Chords Build a diminished triad by adding a _____ _____ on top of a minor 3rd.
Level Four Write Chords The _____ scale degree is a diminished triad.	Level Four Write Chords What is the name of this triad? Is it major (chord letter), minor, augmented or diminished? 
Level Four Write Chords Does the first triad inversion or the second have the third of the chord as the bottom note?	Level Four Write Chords The second triad inversion has the _____of the chord as the bottom note.

Level Four Write Chords Diminished	Level Four Write Chords Augmented
Level Four Write Chords 5th	Level Four Write Chords 5th
Level Four Write Chords Minor 3rd	Level Four Write Chords Major 3rd
Level Four Write Chords D Major	Level Four Write Chords 7th
Level Four Write Chords 5th	Level Four Write Chords The first inversion

Level Four Write Chords In the major scale, major triads are built on the 1st, __, and ____ scale degrees.	Level Four Write Chords ____, ____ and 6th scale degrees are minor triads.
Level Four Write Chords What is the name of this triad? Is it major, minor, augmented or diminished? 	Level Four Write Chords In the harmonic minor scale, triads built on the 1st and 4th scale degrees are _____ triads.
Level Four Write Chords In the harmonic minor scale the 3rd scale degree is an augmented triad. True or False	Level Four Write Chords In the harmonic minor scale, triads built on the _____ and _____ scale degrees are diminished triads.
Level Four Write Chords In the harmonic minor scale, triads built on the 5th and 6th scale degrees are _____ triads.	Level Four Write Chords What is the name of this triad? Is it major, minor, augmented or diminished ? 
Level Four Write Chords Identify the root, quality, and position of this triad and name the major key. 	Level Four Write Chords Identify the root, quality, and position of this triad and name the minor key. 

Level Four Write Chords 2nd and 3rd	Level Four Write Chords 4th and 5th
Level Four Write Chords Minor	Level Four Write Chords C Diminished
Level Four Write Chords 2nd and 7th	Level Four Write Chords True
Level Four Write Chords B flat Augmented	Level Four Write Chords Major
Level Four Write Chords Root: A Quality: Major Position: 2nd inversion Minor key: D Minor	Level Four Write Chords Root: A Quality: Minor Position: root Major key: A minor

COMMON TRAINING

MILITARY BAND
ADVANCED MUSICIAN

INSTRUCTIONAL GUIDE

SECTION 2

EO S515.02 – WRITE COMPOUND INTERVALS

Total Time: 40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-906/PG-001, *Military Band–Advanced Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy the Compound Intervals worksheet located at Attachment A for each cadet.

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

Photocopy the Paper Copy of a Keyboard handout located at Attachment B for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TPs 1 and 2 to introduce compound intervals to the cadets.

A demonstration and performance was chosen for TP 3 as it allows the instructor to explain and demonstrate writing compound intervals while providing an opportunity for the cadets to practice writing compound intervals under supervision.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have written compound intervals.

IMPORTANCE

It is important for cadets to write compound intervals because the ability of a cadet to reduce compound intervals to simple intervals assists with score analysis and during rehearsals.

Teaching Point 1 **Explain compound intervals.**

Time: 5 min Method: Interactive Lecture

The word compound can be defined as something being made up of two or more parts. A compound interval is an interval that is constructed using two or more simple intervals. One of the intervals in a compound interval is always an octave. Since a compound interval is constructed using an octave and at least one other interval, the numeric values of the interval is always greater than eight.

Simple interval. An interval of an octave or smaller. The numeric value of a simple interval is always eight or less.

Compound interval. An interval larger than an octave. The numeric value of a compound interval is always nine or larger.

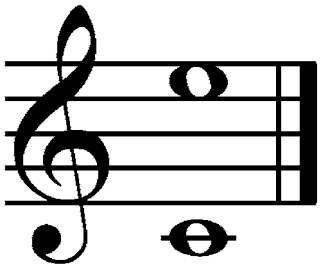


Figure 1 Compound Interval

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

In the interval (as illustrated in Figure 1), the distance between the bottom note and the top note is established by counting the number of lines and spaces between them. In this case, there are 10 lines and spaces between them. The interval is a 10th.

The qualities of compound intervals follow the same pattern as the qualities of simple intervals. The following chart (as illustrated in Figure 2) details the quality of simple and compound intervals.

Simple Intervals		Compound Intervals			
Quality	Interval	Quality	Interval	Quality	Interval
Perfect	Unison				
major / minor	2nd	major / minor	9th	major / minor	16th
major / minor	3rd	major / minor	10th	major / minor	17th
Perfect	4th	Perfect	11th	Perfect	18th
Perfect	5th	Perfect	12th	Perfect	19th
major / minor	6th	major / minor	13th	major / minor	20th
major / minor	7th	major / minor	14th	major / minor	21st
Perfect	Octave / 8th	Perfect	15th	Perfect	22nd

Figure 2 Interval Quality Chart

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

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

Q1. What is a compound interval?

Q2. How are the qualities of compound intervals related to the qualities of simple intervals?

Q3. What interval is always used in the construction of a compound interval?

ANTICIPATED ANSWERS:

A1. A compound interval is an interval that is larger than an octave. The numeric value of a compound interval is always nine or larger.

A2. The qualities of compound intervals follow the same pattern as the qualities of simple intervals.

A3. An octave is always used in the construction of a compound interval.

Teaching Point 2 **Explain how to identify the simple form of compound intervals.**

Time: 10 min Method: Interactive Lecture

Compound intervals are always constructed using an octave and at least one more interval. To find the simple form of the compound interval, the octave needs to be removed from the interval.

Copy Figures 3 and 4 onto the board. Use them as the basis for the explanation of identifying the simple form of compound intervals.

To reduce a compound interval to a simple interval, the top note of the interval is written down an octave.

For example, in the compound interval (as illustrated in Figure 3), the interval is between a G and a C. To find the simple form of this interval, write the top note of the interval down an octave. The new interval is less than an octave and can be identified as a 4th (as illustrated in Figure 3). Qualify the compound interval in the same manner as a simple interval.

Remind the cadets of the process of qualifying a simple interval. To qualify a simple interval:

1. Examine the bottom note of the interval.
2. Establish the major scale associated with the bottom note of the interval.
3. Examine the top note of the interval and establish if it occurs naturally within the major scale associated with the bottom note of the scale.
4. Adjust the quality of the interval as required.

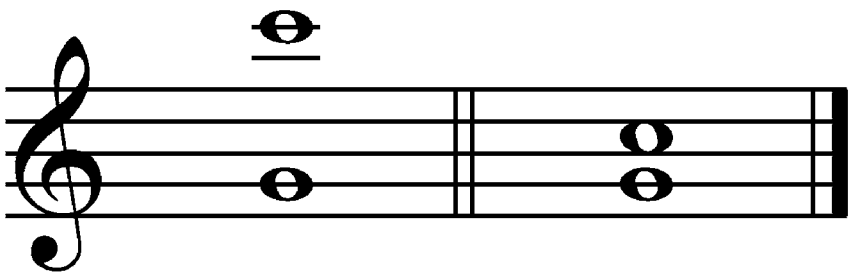


Figure 3 Compound and Simple Intervals G–C

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

A compound interval can either be written using a numeric value greater than eight or referred to in terms of the simple form of the interval. For example, the interval (as illustrated in Figure 3) may be referred to as an 11th or as a compound 4th.

As another example, the compound interval (as illustrated in Figure 4), is between a B flat and a C. To find the simple form of this interval, write the top note of the interval down an octave. The new interval is still larger than an octave. The top note of the interval must be written down another octave. The new interval is less than an octave and can be identified as a 2nd (as illustrated in Figure 4). Qualify the compound interval in the same manner as a simple interval.

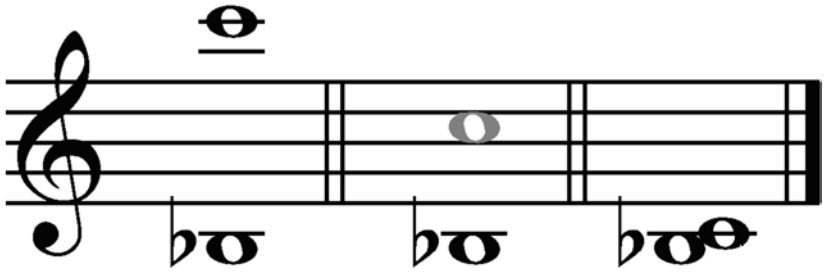


Figure 4 Compound and Simple Intervals B Flat–C

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

Another way to identify the simple form of a compound interval is to subtract seven from the numeric value of the interval. For example, a major 9th would become a major 2nd (eg, 9 subtract 7 equals 2). When reducing a compound interval to a simple interval, the quality of the interval does not change.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

Q1. How is the simple form of a compound interval found?

Q2. Is a compound interval always reduced to a simple interval by lowering the top note of the interval by an octave?

Q3. How can compound intervals be reduced to simple intervals only using numeric numbers?

ANTICIPATED ANSWERS:

A1. To find the simple form of a compound interval, write the top note of the interval down an octave.

A2. No. Sometimes the top note of the interval needs to be lowered more than one octave to reduce a compound interval to a simple interval.

A3. A compound interval can be reduced to a simple interval by subtracting seven from the numeric value of the interval.

Teaching Point 3 **Explain, demonstrate and have the cadets write compound intervals.**

Time: 20 min Method: Demonstration and Performance

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

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they imitate each step.

Copy Figures 5–8 onto the board. Use them as the basis for the explanation of writing compound intervals.

To write a compound interval of a minor 13th, the following process may be used:

1. Write the bottom note of the interval on the staff (as illustrated in Figure 5).

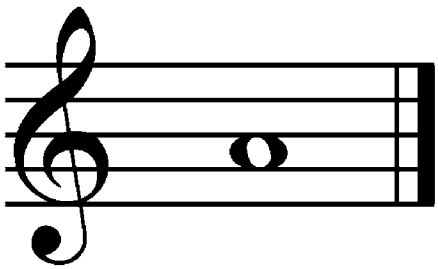


Figure 5 Write Compound Intervals—Step 1

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

2. Identify the simple form of the compound interval. For example, the simple form of a minor 13th is a minor 6th.

3. Identify the top note of the simple form of the interval (as illustrated in Figure 6).

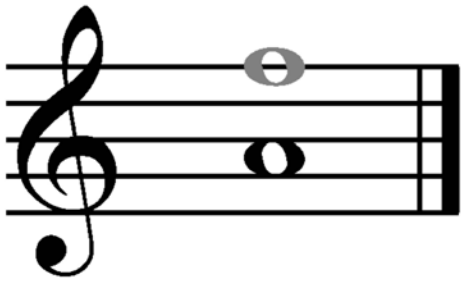


Figure 6 Write Compound Intervals—Step 3

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

4. Move the top note of the simple form of the interval up an octave. Repeat this until the desired compound interval is reached (as illustrated in Figure 7).

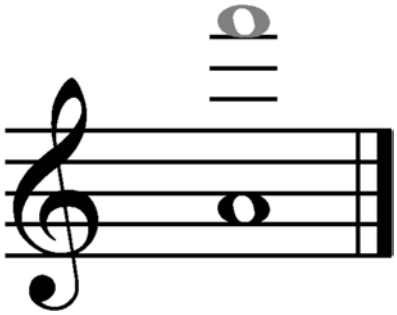


Figure 7 Write Compound Intervals—Step 4

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

5. Write the top note of the interval in the staff (as illustrated in Figure 8).

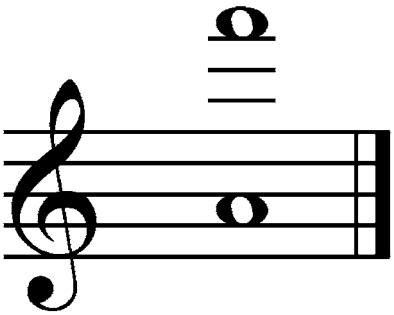


Figure 8 Write Compound Intervals—Step 5

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

ACTIVITY

Time: 15 min

OBJECTIVE

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

RESOURCES

- Compound Intervals worksheet located at Attachment A,
- Paper Copy of a Keyboard handout located at Attachment B, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Compound Intervals worksheet and the Paper Copy of a Keyboard to each cadet.
2. Divide the cadets into pairs.
3. Have the first cadet answer a question on the worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
4. Have the second cadet answer a question on the worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
5. Repeat Steps 3 and 4 until the worksheet is complete.
6. Collect the Compound Intervals worksheet once completed.
7. Distribute the answer key for the Compound Intervals worksheet to each cadet.

The answer key may be used as a study aid by the cadets.

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

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

END OF LESSON CONFIRMATION

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

CONCLUSION

HOMEWORK / READING / PRACTICE

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

METHOD OF EVALUATION

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

CLOSING STATEMENT

The ability to write compound intervals is important for advanced musicians. The ability to reduce compound intervals to simple intervals assists with score analysis and rehearsals.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

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

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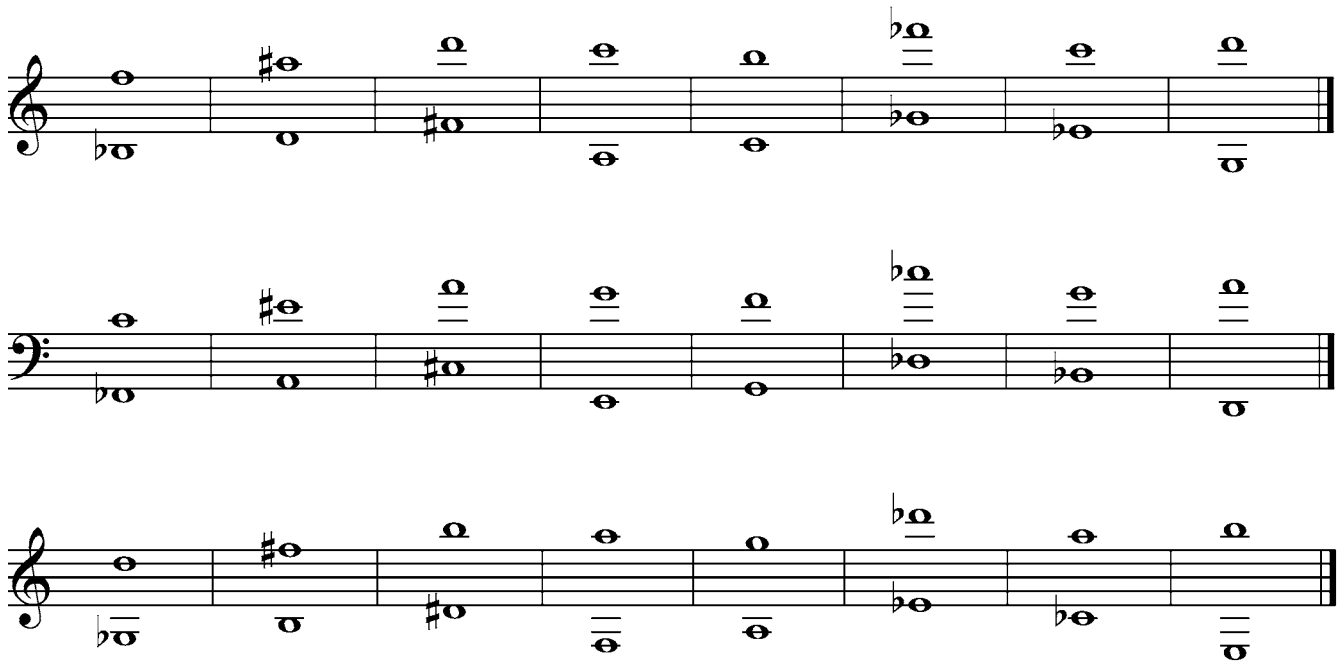
Compound Intervals

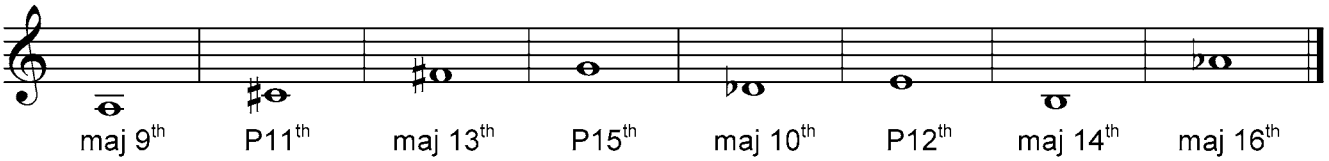
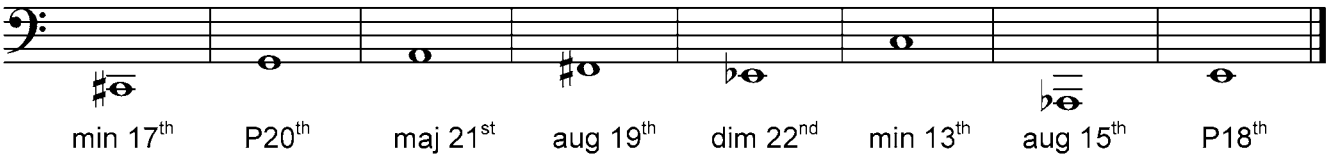
1. Identify the simple interval associated with each compound interval.

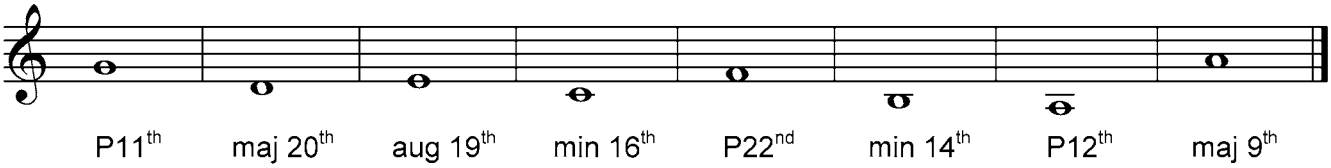
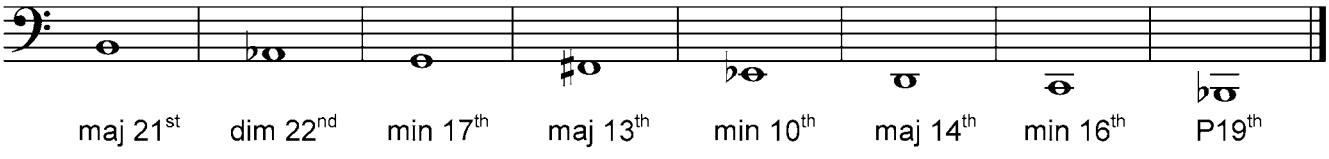


2. Complete the following chart:

	Simple Interval	Compound Interval
a.	major 6th	
c.		minor 14th
e.	Perfect 4th	
g.	augmented 5th	
i.		minor 10th
k.		major 9th
m.	major 7th	
o.		major 10th
q.	minor 2nd	
s.		minor 13th

	Simple Interval	Compound Interval
b.	minor 2nd	
d.		augmented 12th
f.	diminished 5th	
h.		diminished 11th
j.		major 13th
l.	minor 3rd	
n.		minor 14th
p.	major 2nd	
r.	major 3rd	
t.		Perfect 15th

3. Write the compound interval indicated over the given note.





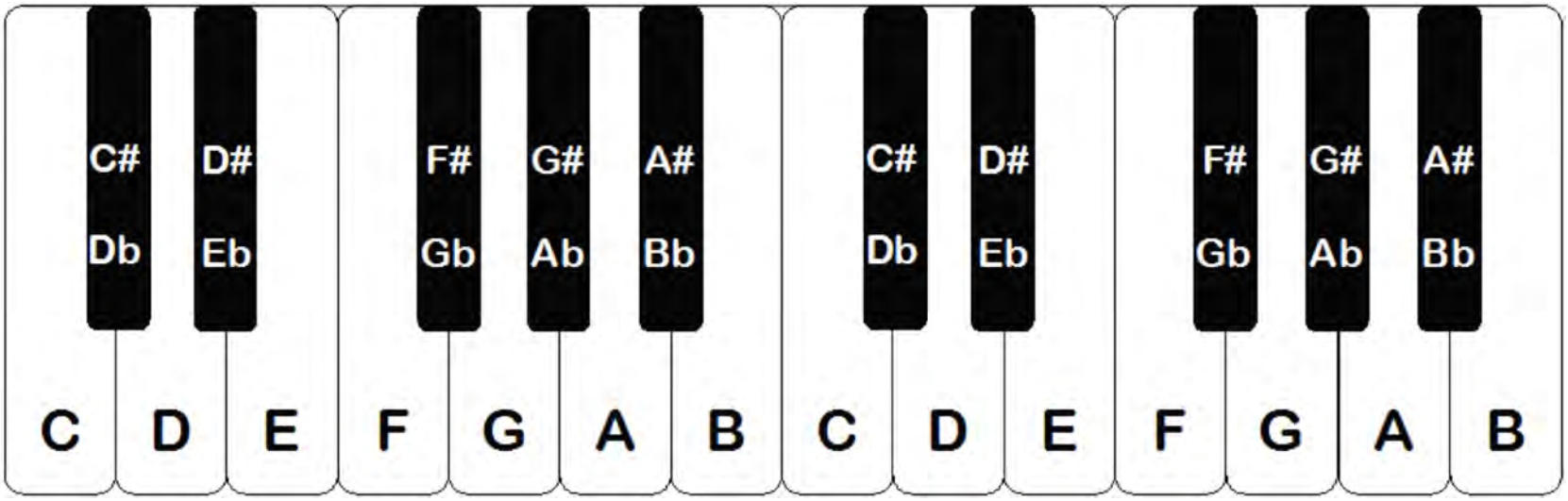


Figure B-1 Paper Copy of a Keyboard

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

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COMMON TRAINING

MILITARY BAND
ADVANCED MUSICIAN

INSTRUCTIONAL GUIDE

SECTION 3

EO S515.03 – WRITE CHORDS

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-906/PG-001, *Military Band–Advanced Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy the Write Chords worksheet located at Attachment A for each cadet.

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

PRE-LESSON ASSIGNMENT

Ensure the cadets bring the Paper Copy of a Keyboard from EO S515.02 (Write Compound Intervals).

APPROACH

An interactive lecture was chosen for TP 1 to introduce dominant seventh chords to the cadets.

A demonstration and performance was chosen for TPs 2 and 3 as it allows the instructor to explain and demonstrate writing and inverting dominant seventh chords while providing an opportunity for the cadets to practice under supervision.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have written chords.

IMPORTANCE

It is important for cadets to write chords because they are the building blocks of music. Having the ability to write chords provides a better understanding of scales and key signatures and produces a more experienced musician.

Teaching Point 1 **Explain the function of dominant seventh chords.**

Time: 5 min Method: Interactive Lecture

Dominant seventh chord. A chord consisting of a root, a major 3rd, a perfect 5th and a minor 7th.

To understand the function of the dominant seventh chord, it is important to understand the origins of the chord. As suggested by the name of the chord, the dominant seventh chord is built on the fifth scale degree (the dominant) of the scale. The seventh indicates that the chord consists of stacked thirds from the root to the seventh.

The dominant seventh chord is a strong chord in music harmony. The dominant seventh chord consists of a major triad, which has a strong and stable sound. The third of the major scale is also the leading note to the tonic of the scale; this gives the triad a strong pull to the tonic.

The dominant seventh chord also contains the interval of a diminished 5th between the third and seventh of the chord. The diminished 5th sound decreases the stability of the major triad and drives the resolution of the chord to the tonic triad.

The diminished 5th is sometimes called a tritone because it is made of three whole tones. The sound of the tritone has been associated with evil. In fact, the tritone has been called the *diabolus est in musica*—the devil in music.

The dominant seventh chord is written as the name of the chord, followed by a number '7'. For example, a G dominant seventh chord is written as G7.

If possible, play examples of dominant seventh chords on a piano or keyboard. Compare the sound of the dominant seventh chord to a dominant chord. Draw attention to the sound of the dominant seventh chord and how it 'pulls' to the tonic chord.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

Q1. What is a dominant seventh chord?

Q2. Why is the dominant seventh chord a strong chord in music harmony?

Q3. How is a dominant seventh chord written?

ANTICIPATED ANSWERS:

A1. The dominant seventh chord is built on the fifth scale degree (the dominant) of the scale. The seventh indicates the chord consists of stacked thirds from the root to the seventh.

A2. The dominant seventh chord is a strong chord in music harmony because it consists of a major triad with a third that is the leading tone in the major scale, and it contains a tritone that decreases the stability of the major triad and drives the resolution of the chord to the tonic triad.

A3. The dominant seventh chord is written as the name of the chord, followed by a number '7'.

Teaching Point 2 **Explain, demonstrate and have the cadets write dominant seventh chords in root position.**

Time: 20 min Method: Demonstration and Performance

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

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

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

Copy the following examples onto the board. Refer to them as you explain how to write dominant seventh chords to the cadets.

To write dominant seventh chords, the following steps are used:

1. Write the root of the chord on the staff (it will be the same as the name of the chord). In the example (as illustrated in Figure 1), an F7 chord is written. The root of the F dominant seventh chord is an F.

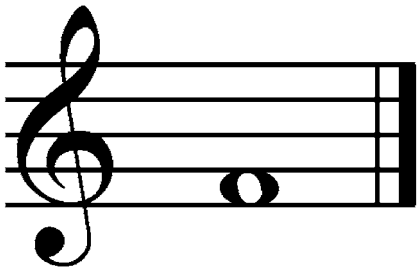

Figure 1 F Major Root

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

2. Establish the 3rd of the dominant seventh chord by counting up a major 3rd from the root of the chord. In the example, a major 3rd above F is A.
3. Write the 3rd of the chord on the staff (as illustrated in Figure 2).

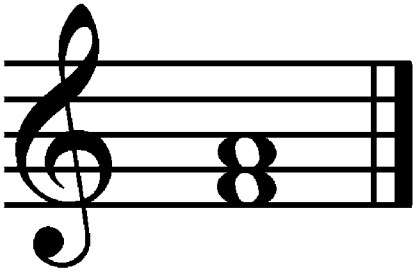

Figure 2 Major 3rd Above F

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

4. Establish the 5th of the dominant seventh chord by counting up a perfect 5th above the root of the chord. In the example, a perfect 5th above F would be C.

5. Write the 5th of the chord on the staff (as illustrated in Figure 3).

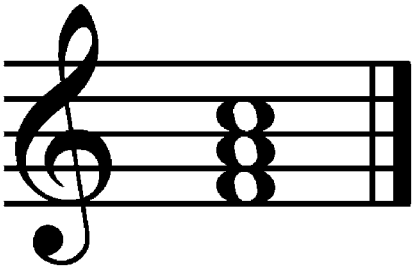

Figure 3 Major 3rd and Perfect 5th Above F

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

6. Establish the 7th of the dominant seventh chord by counting up a minor 7th above the root of the chord. In the example, a minor 7th above F would be E flat.

7. Write the 7th of the chord on the staff (as illustrated in Figure 4).

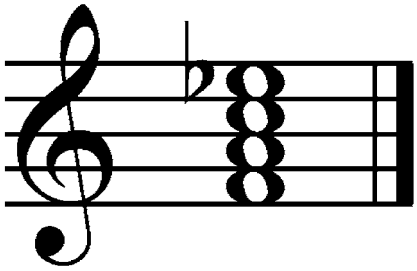

Figure 4 F Dominant Seventh Chord

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

A dominant seventh chord is sometimes called a major / minor chord because it consists of a major triad with a minor seventh.

The dominant seventh chord sounds the same in a major or minor key. If a dominant seventh chord is written with a key signature, the dominant seventh chord can only exist in one key. If the dominant seventh chord is written using accidentals, the dominant seventh chord may be from either a major or minor key.

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of this activity is to have the cadets write dominant seventh chords.

RESOURCES

- Write Chords worksheet located at Attachment A,
- Paper Copy of a Keyboard handout located at EO S515.02 (Write Compound Intervals), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Write Chords worksheet located at Attachment A.
2. Divide the cadets into pairs.
3. Have the first cadet answer a question from Part A on the worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
4. Have the second cadet answer a question from Part A on the worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
5. Repeat Steps 3 and 4 until Part A of the worksheet is complete.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

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

Teaching Point 3 **Explain, demonstrate and have the cadets invert dominant seventh chords.**

Time: 10 min Method: Demonstration and Performance

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

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they imitate each step.

Copy Figures 5–8 onto the board. Use them as the basis for the explanation of inverting chords.

When dominant seventh chords are written as intervals of a 3rd, 5th, and 7th over a root note, they are said to be in root position. Like intervals, dominant seventh chords can be inverted. In an inverted chord, the notes of the chord are written in a different order, and a note other than the root is the bottom note of the chord.

The process of inverting chords is the same, regardless of the quality of the chord.

To invert a dominant seventh chord, the following steps are used.

1. Write the chord (as illustrated in Figure 5). To write a B flat dominant seventh chord, a major 3rd, a perfect 5th, and a minor 7th are written above a root of B flat. In a B flat dominant seventh chord, there is a D, an F, and an A flat.

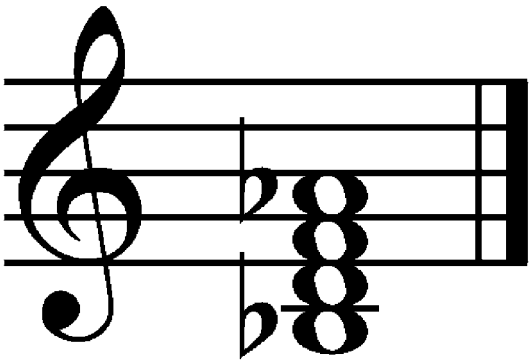

Figure 5 B Flat Dominant Seventh Chord

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

2. Write the bottom note of the chord, in this case the root, up an octave (as illustrated in Figure 6). The B flat is written an octave higher so that it is above the other three notes of the chord. The 3rd of the chord, D, is now the bottom note of the chord. The chord is now in 1st inversion.

Figure 6 B Flat Dominant Seventh Chord 1st Inversion

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

1st inversion. The inversion of a chord where the 3rd of the chord is the bottom note of the chord.

3. To invert the chord further, write the bottom note of the chord, in this case the 3rd, up an octave (as illustrated in Figure 7). The D is written an octave higher so that it is above the root of the chord. The 5th of the chord, F, is now the bottom note of the chord. The chord is now in 2nd inversion.

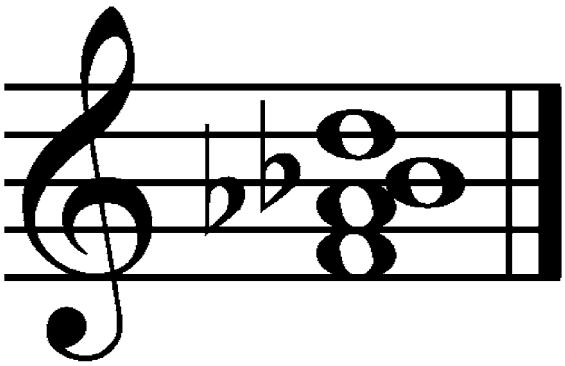

Figure 7 B Flat Dominant Seventh Chord 2nd Inversion

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

2nd inversion. The inversion of a chord where the 5th of the chord is the bottom note of the chord.

4. To invert the chord further, write the bottom note of the chord, in this case the 5th, up an octave (as illustrated in Figure 8). The F is written an octave higher so that it is above the root and 3rd of the chord. The 7th of the chord, A flat, is now the bottom note of the chord. The chord is now in 3rd inversion.

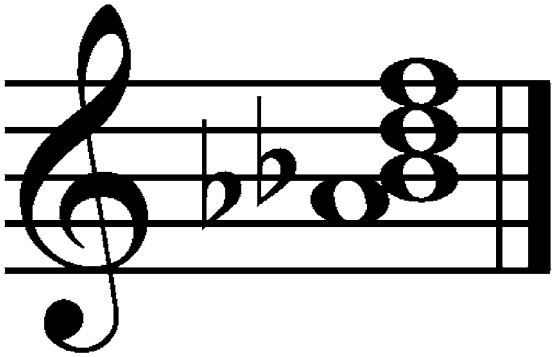

Figure 8 B Flat Dominant Seventh Chord 3rd Inversion

3rd inversion. The inversion of a chord where the 7th of the chord is the bottom note of the chord.

ACTIVITY

Time: 5 min

OBJECTIVE

The objective of this activity is to have the cadets invert dominant seventh chords.

RESOURCES

- Write Chords worksheet,
- Paper Copy of a Keyboard handout located at EO S515.02 (Write Compound Intervals), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Write Chords worksheet located at Attachment A.
2. Divide the cadets into pairs.
3. Have the first cadet answer a question from Part B on the worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
4. Have the second cadet answer a question from Part B on the worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
5. Repeat Steps 3 and 4 until the worksheet is complete.
6. Collect the Write Chords worksheet once completed.
7. Distribute the answer key for the Write Chords worksheet to each cadet.

The answer key may be used as a study aid by the cadets.

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

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

END OF LESSON CONFIRMATION

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

CONCLUSION

HOMEWORK / READING / PRACTICE

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

METHOD OF EVALUATION

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

CLOSING STATEMENT

It is important to have the ability to write chords because they are the building blocks of music and provide a better understanding of scales and key signatures.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

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

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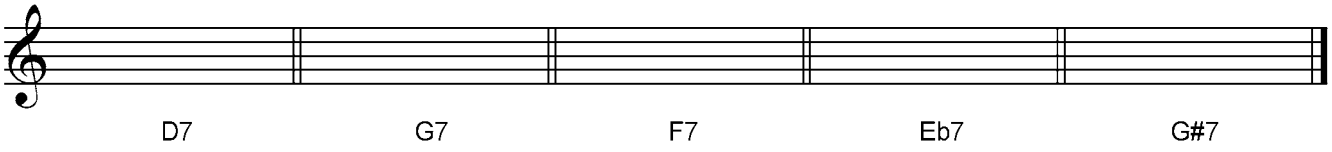
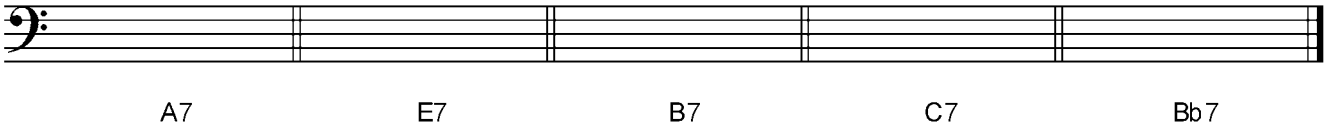
Write Chords

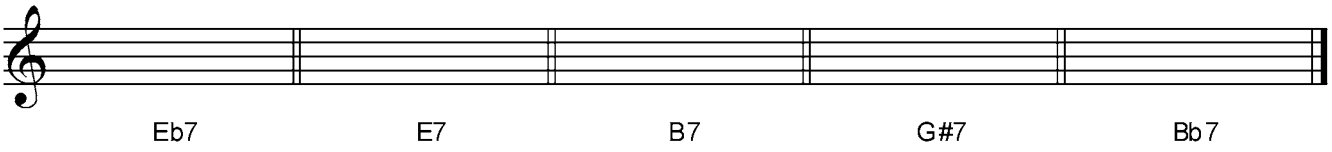
Part A

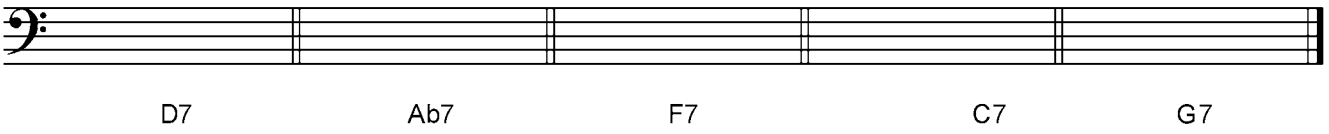
1. Write dominant seventh chords using accidentals.





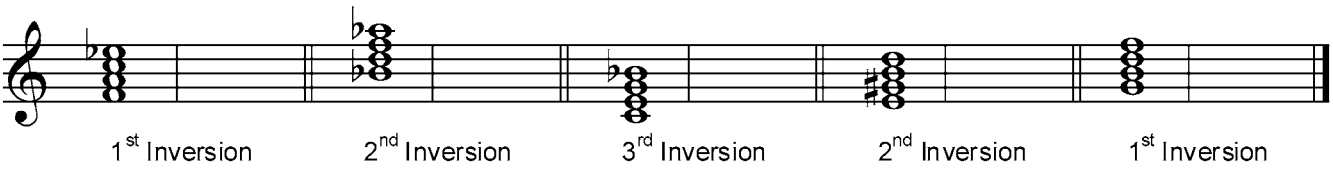
2. Write dominant seventh chords using a key signature.





Part B

3. Invert the following dominant seventh chords to the indicated inversion.



4. Write the following dominant seventh chords in the inversion indicated:

   a. The 1st inversion of the dominant 7th of D minor.

   b. The 2nd inversion of the dominant 7th of F sharp minor.

   c. The root position of the dominant 7th of B major.

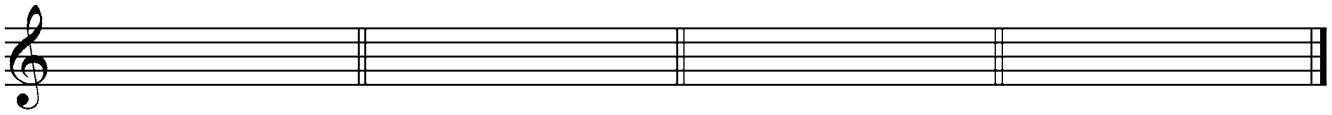
   d. A 2nd inversion D7 chord.

   e. A 3rd inversion F7 chord.

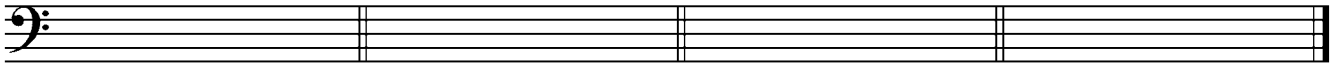
f. A root position G#7.

g. The root position of the dominant 7th of G flat major.

h. The 2nd inversion of the dominant 7th of D flat major



a. b. c. d.



e. f. g. h.

COMMON TRAINING

MILITARY BAND
ADVANCED MUSICIAN

INSTRUCTIONAL GUIDE

SECTION 4

EO S515.04 – WRITE CADENCES

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-906/PG-001, *Military Band–Advanced Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy the Write Cadences worksheet located at Attachment A for each cadet.

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

PRE-LESSON ASSIGNMENT

Ensure the cadets bring the Paper Copy of a Keyboard from EO S515.02 (Write Compound Intervals).

APPROACH

An interactive lecture was chosen for TPs 1 and 2 to review previous cadences and how to write cadences, and to introduce new types of cadences to the cadets.

A practical activity was chosen for TP 3 as it is an interactive way to have the cadets practice identifying cadences in a fun and challenging way.

A demonstration and performance was chosen for TP 4 as it allows the instructor to explain and demonstrate writing cadences while providing an opportunity for the cadets to practice writing cadences under supervision.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have written cadences.

IMPORTANCE

It is important for cadets to write cadences as they are the foundation to music harmony and act as the punctuation of the musical phrase. Cadets who understand cadences and how they relate to melody and harmony will have greater success as musicians.

Teaching Point 1 **Review types of cadences and how to write cadences.**

Time: 20 min Method: Interactive Lecture

TYPES OF CADENCES

Perfect Authentic Cadence

The perfect authentic cadence is the most common of all cadences. The cadence has a very strong finish sound and is most often used at the end of phrases and pieces. The cadence consists of a dominant chord (a chord built on the 5th scale degree) followed by a tonic chord (a chord built on the 1st scale degree) (as illustrated in Figure 1).

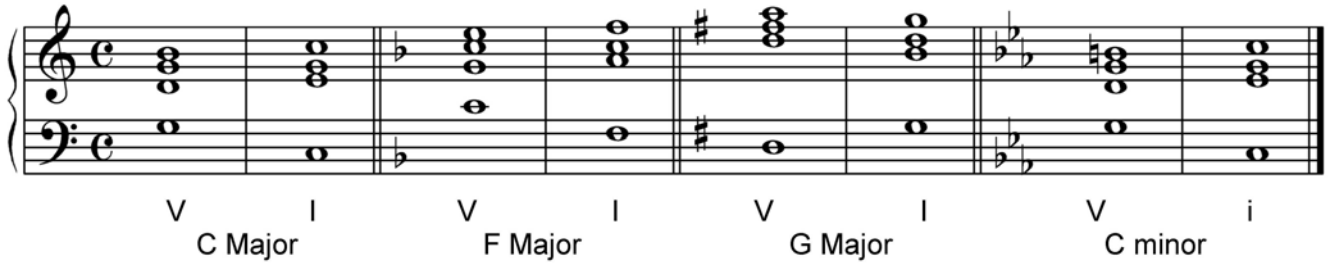


Figure 1 Perfect Authentic Cadence Examples

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

Plagal Cadence

The plagal cadence is another cadence that sounds final. The plagal cadence most often occurs after a perfect authentic cadence. The cadence consists of a subdominant chord (a chord built on the 4th scale degree) followed by a tonic chord (a chord built on the 1st scale degree) (as illustrated in Figure 2).

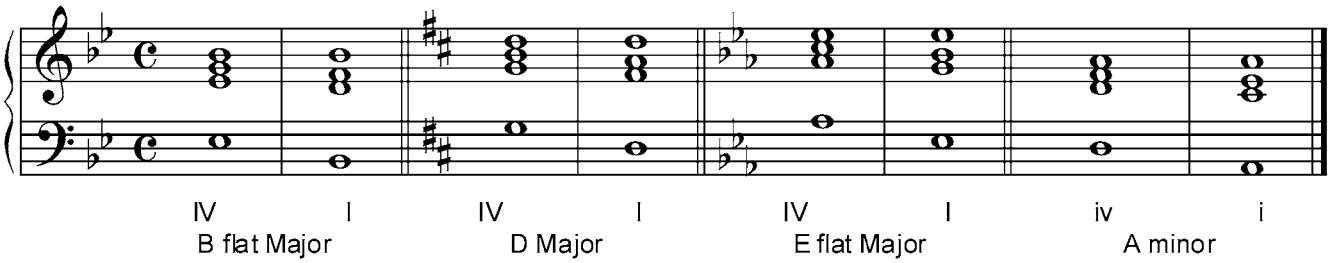


Figure 2 Plagal Cadence Examples

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

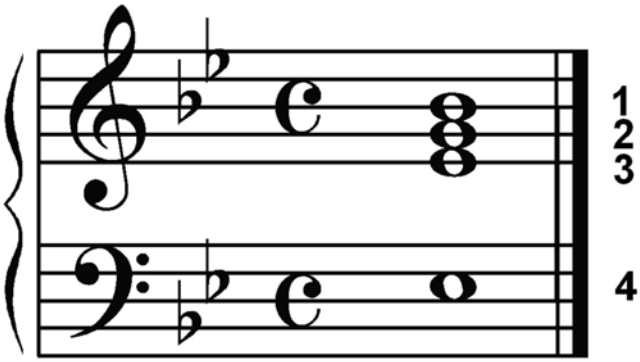
Because the plagal cadence occurs after a perfect authentic cadence, it is sometimes called a tag cadence.

HOW TO WRITE PERFECT AUTHENTIC AND PLAGAL CADENCES

Copy Figures 3–9 onto the board. Refer to them as you explain how to write perfect authentic cadences to the cadets.

Smooth voice leading. The movement between chords or a melody is as smooth as possible, limiting intervallic leaps.

When writing cadences, it is common to refer to the voicing of the chord. Each note of a chord is assigned a voicing: soprano, alto, tenor, or bass. Generally, the voicing is established, top to bottom, with the top note being the soprano and the bottom note being the bass (as illustrated in Figure 3).



1	Soprano
2	Alto
3	Tenor
4	Bass

Figure 3 Chord Voicing

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

Perfect Authentic Cadences

To write a perfect authentic cadence, the following steps may be used:

1. Write the root of the dominant chord in the first measure and the root of the tonic chord in the second measure (as illustrated in Figure 4). For example, in the key of F Major, the dominant chord has the root of a C and the tonic chord has the root of an F.

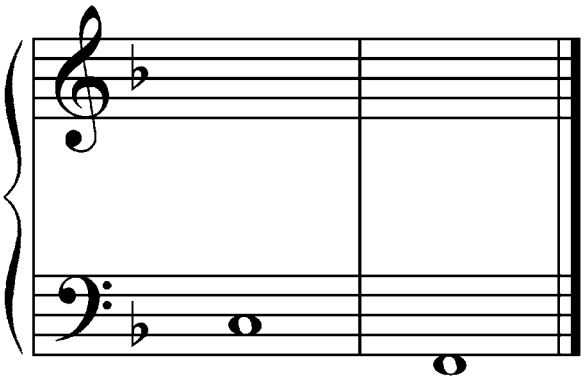


Figure 4 Step 1 of Writing a Perfect Authentic Cadence

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

Because the roots of the chords are in the bass voice, the chords are said to be in root position. The inversion of the chords is based on the bass voice, regardless of the order of notes in the treble clef.

2. In the soprano voice of the second chord, write the root of the tonic chord (as illustrated in Figure 5). For example, in the key of F Major, the tonic chord has the root of an F.

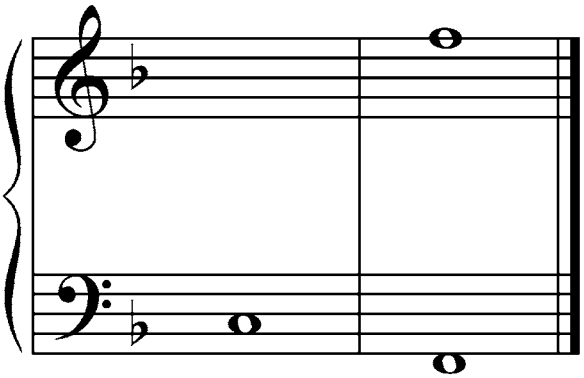


Figure 5 Step 2 of Writing a Perfect Authentic Cadence

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

3. In the alto and tenor voice of the second chord, write the 3rd and the 5th of the tonic chord (as illustrated in Figure 6). The alto and tenor voice should be below the soprano voice and higher than the bass voice. The alto and tenor voices are written in the treble clef. The resulting chord should be in closed position.

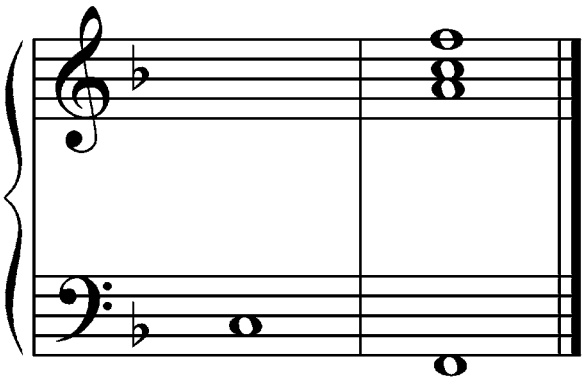


Figure 6 Step 3 of Writing a Perfect Authentic Cadence

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

4. Identify the common note between the dominant and tonic chords. For example, in the key of F Major, the dominant chord is made up of a C, an E and a G. The tonic chord is made up of an F, an A and a C. The common note between the dominant and tonic chord is C.

5. In the alto voice of the first chord, write the common note of the two chords (as illustrated in Figure 7).

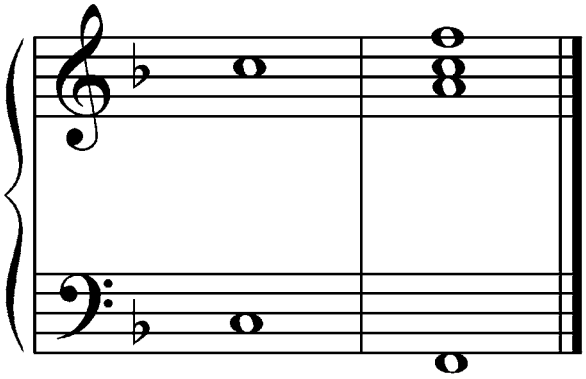


Figure 7 Step 5 of Writing a Perfect Authentic Cadence

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

6. In the soprano and tenor voice of the first chord, write the remaining notes of the dominant chord (as illustrated in Figure 8). The soprano voice should be the highest voice and should lead into the soprano note of the second chord in a step-wise motion. The tenor voice should be below the alto voice and higher than the bass voice. The tenor voice should lead into the tenor note of the second chord in a step-wise motion.

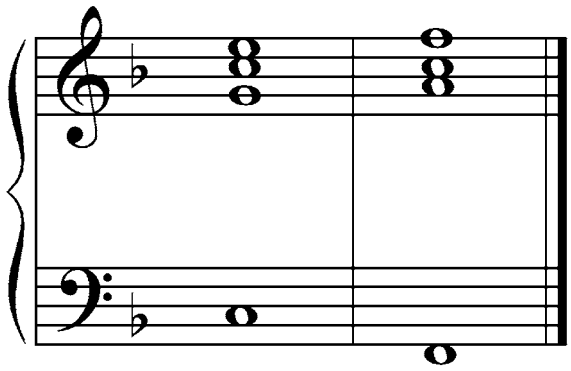


Figure 8 Step 6 of Writing a Perfect Authentic Cadence

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

7. Label the chords using Roman numerals (as illustrated in Figure 9).

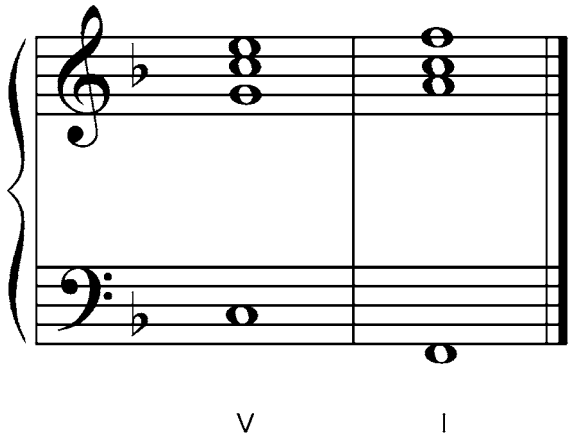


Figure 9 Perfect Authentic Cadence in F Major

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

When writing perfect authentic cadences in a minor key, remember to raise the 7th scale degree. The harmonic minor scale is always used when writing music harmony.

In order to be classified as a perfect authentic cadence, the following conditions must be met:

1. the chord progression is from the dominant (dominant seventh) chord to the tonic chord,
2. both chords must be in root position, and
3. the root of the tonic chord must be in the soprano voice.

If the cadence does not meet all three conditions, it is classified as an imperfect authentic cadence.

Copy Figures 10–14 onto the board. Refer to them as you explain how to write plagal cadences to the cadets.

Plagal Cadences

To write a plagal cadence, the following steps may be used:

1. Write the root of the subdominant chord in the first measure and the root of the tonic chord in the second measure (as illustrated in Figure 10). For example, in the key of G Major the dominant chord has the root of a C and the tonic chord has the root of a G.

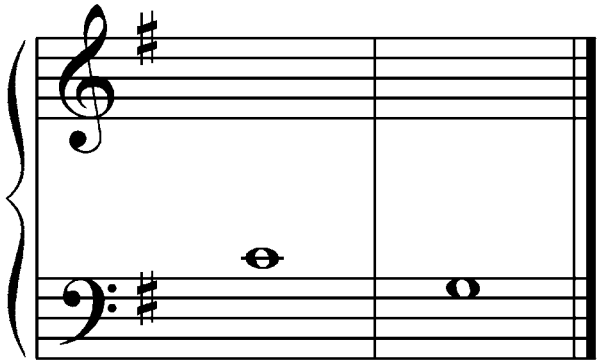


Figure 10 Step 1 of Writing a Plagal Cadence

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

Because the roots of the chords are in the bass voice, the chords are said to be in root position. The inversion of the chords is based on the bass voice, regardless of the order of notes in the treble clef.

2. Write the three notes of the subdominant chord above the subdominant bass note (as illustrated in Figure 11). For example, in the key of G Major, the subdominant chord has a C, an E and a G.

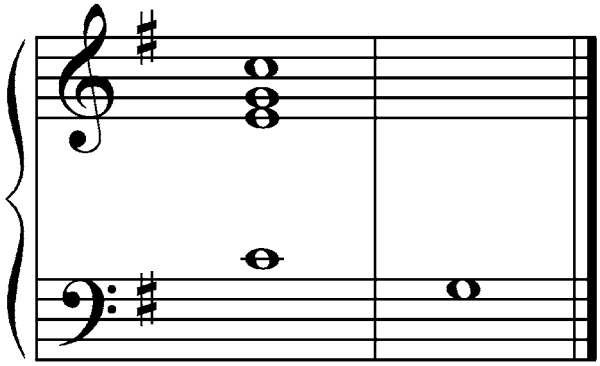


Figure 11 Step 2 of Writing a Plagal Cadence

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

3. Identify the common note between the subdominant and tonic chords. For example, in the key of G Major, the subdominant chord is made up of a C, an E and a G. The tonic chord is made up of a G, a B and a D. The common note between the dominant and tonic chord is G.

4. Write the common note, in the same voice as the subdominant chord, in the tonic chord (as illustrated in Figure 12).

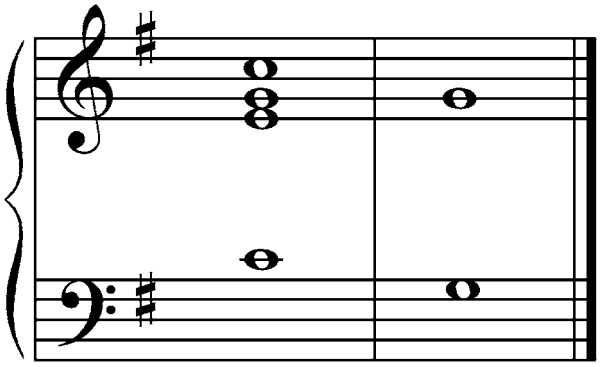


Figure 12 Step 4 of Writing a Plagal Cadence

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

5. Write the other two notes of the tonic chord; they should be a step below the notes of their corresponding voices in the subdominant chord (as illustrated in Figure 13).

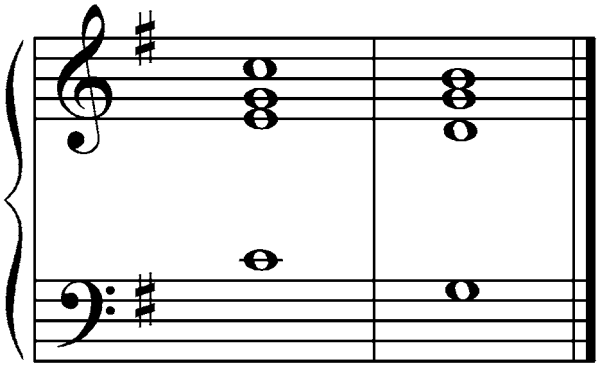
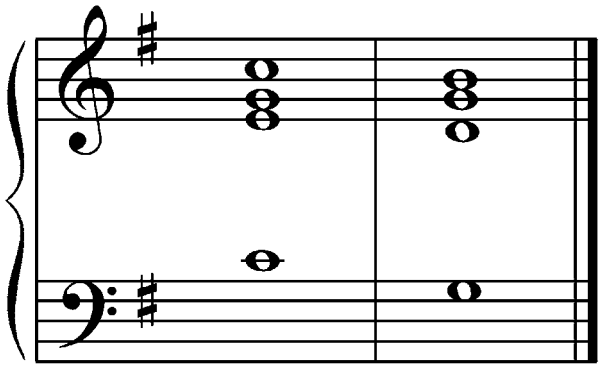


Figure 13 Step 5 of Writing a Plagal Cadence

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

6. Label the chords using Roman numerals (as illustrated in Figure 14).



IV I

Figure 14 Plagal Cadence in G Major

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

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of this activity is to have the cadets review cadences.

RESOURCES

- Write Cadences worksheet located at Attachment A,
- Manuscript paper,
- Paper Copy of a Keyboard handout from EO S515.02 (Write Compound Intervals), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Write Cadences worksheet to each cadet.
2. Divide the cadets into pairs.
3. Have the first cadet answer a question from Part A of the Write Cadences worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
4. Have the second cadet answer a question from Part A of the Write Cadences worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
5. Repeat Steps 3 and 4 until Part A of the Write Cadences worksheet is complete.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

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

Teaching Point 2 **Define types of cadences.**

Time: 5 min Method: Interactive Lecture

IMPERFECT AUTHENTIC CADENCE

The imperfect authentic cadence is a common cadence. The cadence has a finishing sound and is most often used at the end of phrases and pieces. The imperfect authentic cadence is a weaker cadence than the perfect authentic cadence. The cadence consists of a dominant chord (a chord built on the 5th scale degree) followed by a tonic chord (a chord built on the 1st scale degree) (as illustrated in Figure 15).

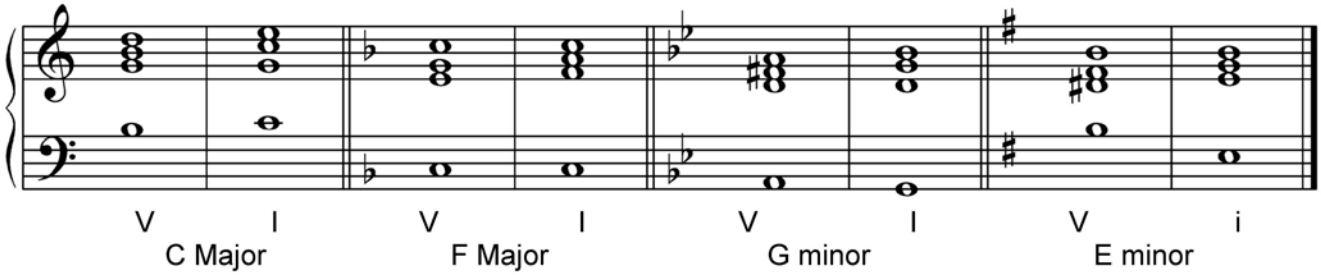


Figure 15 Imperfect Authentic Cadence Examples

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

HALF CADENCES

The half cadence is another cadence that has a final sound but is much weaker than the perfect or imperfect authentic cadences (the half cadence sounds more like a comma than a period). The half cadence is a dominant chord (a chord built on the 5th scale degree) that is preceded usually by a tonic chord (a chord built on the 1st scale degree), a supertonic chord (a chord built on the 2nd scale degree) or a subdominant chord (a chord built on the 4th scale degree) (as illustrated in Figure 16).

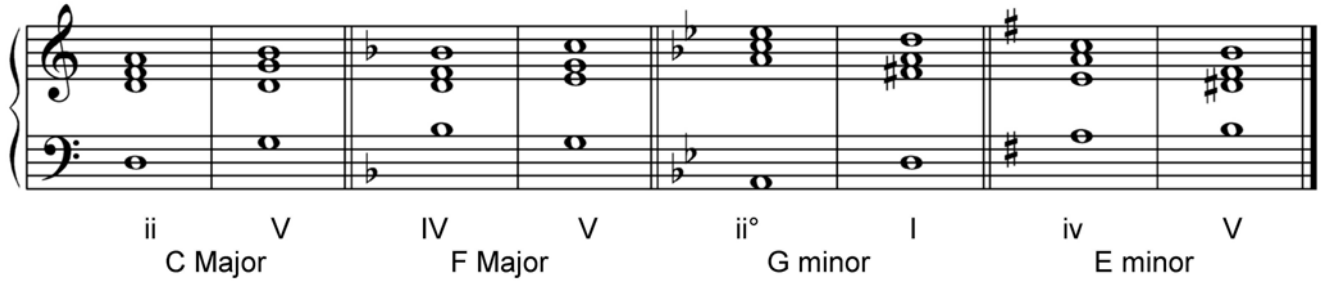


Figure 16 Half Cadence Examples

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

DECEPTIVE CADENCES

The deceptive cadence tricks the ear of the listener. The deceptive cadence moves from a dominant (dominant seventh) chord (a chord built on the 5th scale degree) to the submediant chord (a chord built on the 6th scale degree) (as illustrated in Figure 17). The submediant and the tonic chord share two notes and have a similar sound, which creates the deception in the sound. The cadence does not have the same sense of finality the tonic chord does.

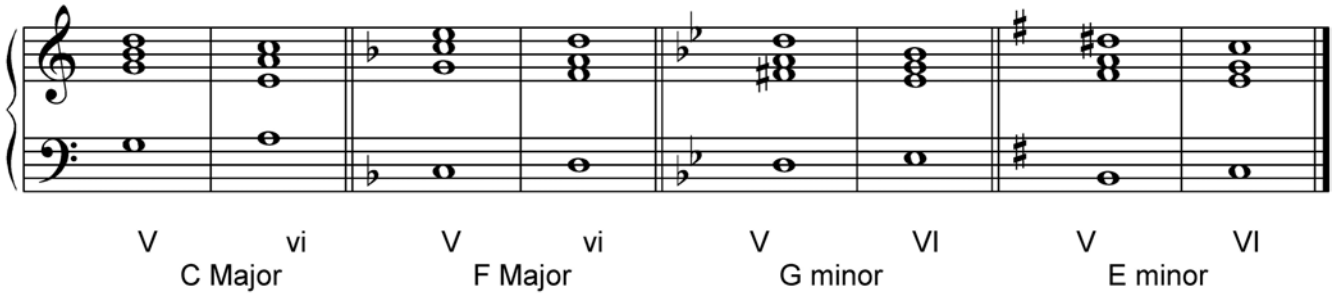


Figure 17 Deceptive Cadence Examples

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

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

Q1. Which chord progression indicates an imperfect authentic cadence?

Q2. Which chord progression indicates a half cadence?

Q3. Which chord progression indicates a deceptive cadence?

ANTICIPATED ANSWERS:

A1. The imperfect authentic cadence consists of a dominant chord (a chord built on the 5th scale degree) followed by a tonic chord (a chord built on the 1st scale degree).

A2. The half cadence consists of a dominant chord (a chord built on the 5th scale degree) that is preceded usually by a tonic chord (a chord built on the 1st scale degree), a supertonic chord (a chord built on the 2nd scale degree) or a subdominant chord (a chord built on the 4th scale degree).

A3. The deceptive cadence moves from a dominant (dominant seventh) chord (a chord built on the 5th scale degree) to the submediant chord (a chord built on the 6th scale degree).

Teaching Point 3 **Have the cadets identify cadences by completing a cadence worksheet.**

Time: 10 min Method: Practical Activity

ACTIVITY

OBJECTIVE

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

RESOURCES

- Write Cadences worksheet located at Attachment A,
- Manuscript paper,
- Paper Copy of a Keyboard handout from EO S515.02 (Write Compound Intervals), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into pairs.
2. Have the first cadet answer a question from Part B of the Write Cadences worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
3. Have the second cadet answer a question from Part B of the Write Cadences worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
4. Repeat Steps 2 and 3 until Part B of the Write Cadences worksheet is complete.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

Teaching Point 4 **Explain, demonstrate and have the cadets write cadences.**

Time: 35 min Method: Demonstration and Performance

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

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor the cadets as they imitate each step.

IMPERFECT AUTHENTIC CADENCE

Copy Figures 18–22 onto the board. Refer to them as you explain how to write imperfect authentic cadences to the cadets.

To write an imperfect authentic cadence, the following steps may be used:

1. Write the tonic chord in the second measure. The tonic chord may be in an inversion but is usually in root position. For example, in the key of F Major, the tonic chord includes the notes F, A, and C (as illustrated in Figure 18).

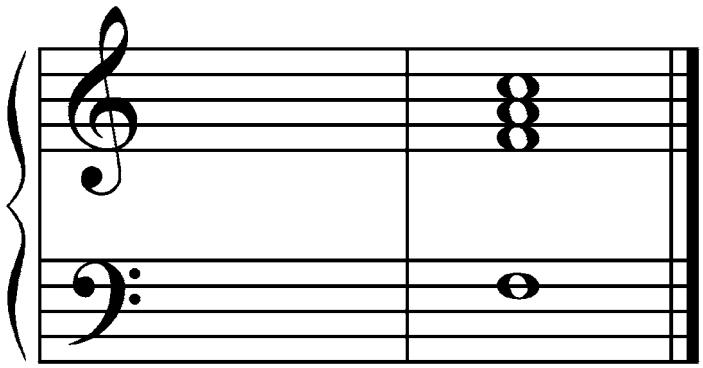


Figure 18 Step 1 of Writing an Imperfect Authentic Cadence

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

2. Identify the common note between the two chords. The common note should remain in the same voice in both the dominant and tonic chord. For example, the common note between the dominant and tonic chords in the key of F Major is C. The C is in the soprano voice in the tonic chord and is also written in the soprano voice of the dominant chord (as illustrated in Figure 19).

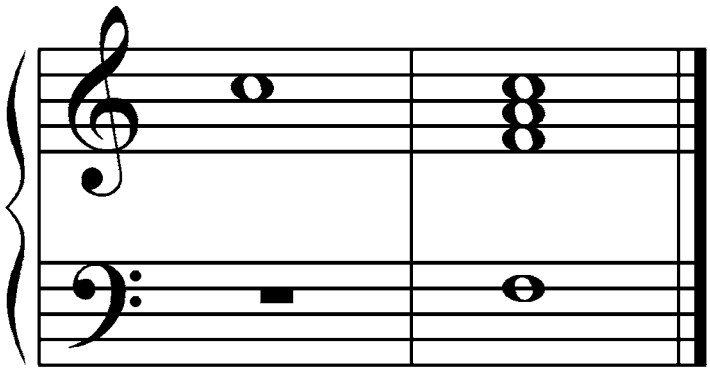


Figure 19 Step 2 of Writing an Imperfect Authentic Cadence

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

3. Establish the bass note of the dominant chord. Although the dominant chord may be in an inversion, there are some things to consider before establishing the bass note. Usually, the 3rd of the tonic chord resolves to the root of the tonic chord in a stepwise motion. For example, the bass note of the dominant chord resolves in a stepwise motion to the root of the tonic chord. In this case, E resolves to F (as illustrated in Figure 20).

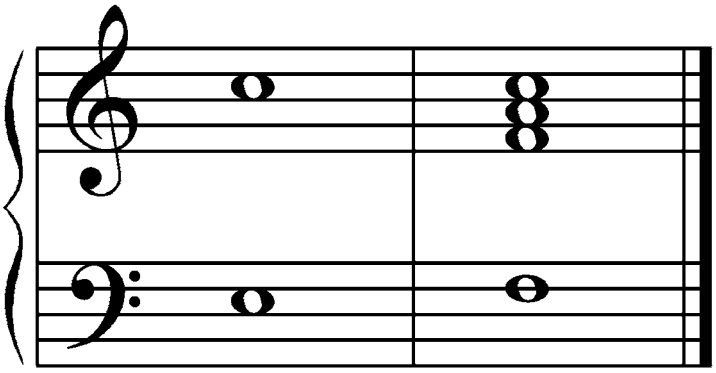


Figure 20 Step 3 of Writing an Imperfect Authentic Cadence

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

Remember that the dominant or the dominant seventh chord may be used.

4. Fill in the remaining notes of the dominant chord. The remaining notes of the dominant chord should resolve to notes in the tonic chord in a contrary motion to the motion of the bass note (eg, if the bass note resolves upward, then the remaining notes of the dominant chord should resolve downward). For example, the bass note resolves upward, so the alto and tenor voices should resolve downward. The remaining notes of the dominant seventh chord are G and B flat. The notes are written so that they resolve downward (as illustrated in Figure 21).

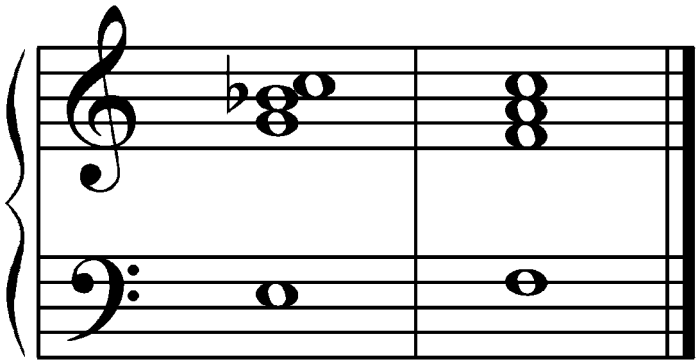


Figure 21 Step 4 of Writing an Imperfect Authentic Cadence

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

Remember to raise the 3rd of the dominant chord in a minor key.

5. Label the chords using Roman numerals (as illustrated in Figure 22).

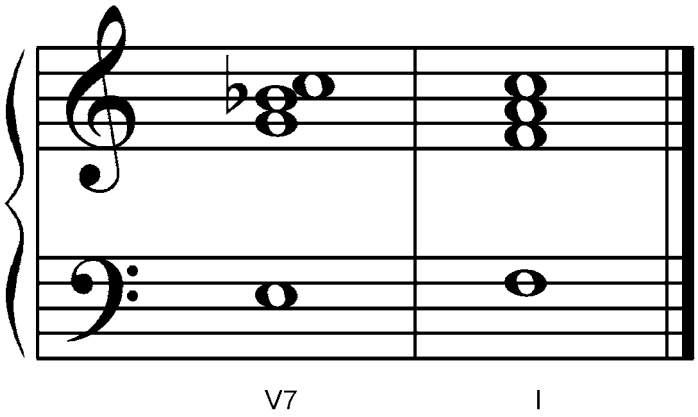


Figure 22 Imperfect Authentic Cadence in F Major

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

HALF CADENCE

Copy Figures 23–26 onto the board. Refer to them as you explain how to write half cadences to the cadets.

To write a half cadence, the following steps may be used:

1. Write the root note of the first chord (either a tonic, supertonic, or submediant chord) in the first measure of the cadence. Write the root note of the dominant chord in the second measure of the cadence. For example, for a half cadence in the key of A minor with a chord progression of iv–V, the root note of the subdominant chord is D and the root note of the dominant chord is E (as illustrated in Figure 23).

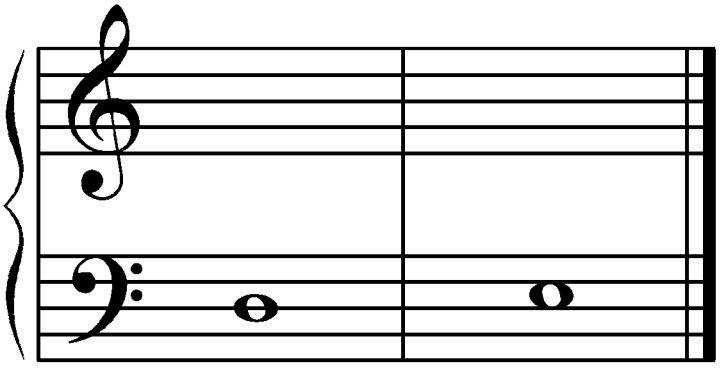


Figure 23 Step 1 of Writing a Half Cadence

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

2. Write the notes of the dominant chord in the treble clef. For example, the notes of the dominant chord in A minor are E, G sharp, and B (as illustrated in Figure 24).

Remember to raise the third of the dominant chord in a minor key.

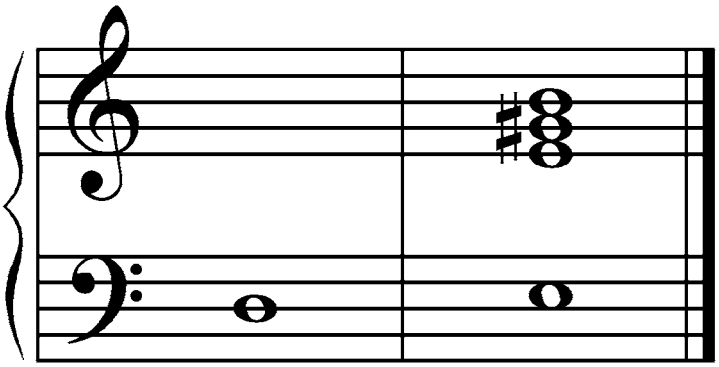


Figure 24 Step 2 of Writing a Half Cadence

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

3. Write the notes of the subdominant chord in the treble clef. Ensure the motion between the subdominant chord and the dominant chord is contrary to the motion between the two bass notes (eg, if the bass voice moves upward, the subdominant and dominant chords should resolve downward). For example, the notes of the subdominant chord in A minor are D, F, and A (as illustrated in Figure 25).

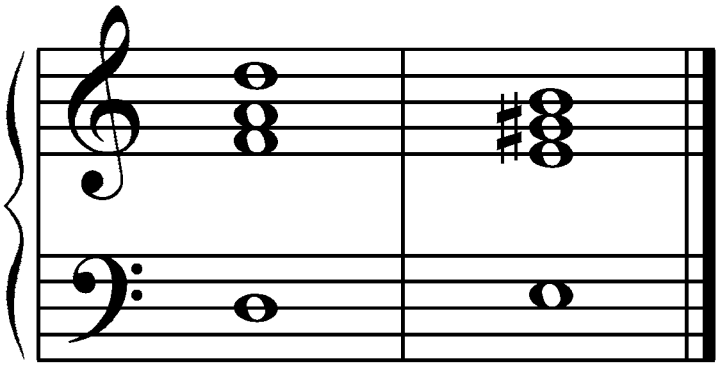


Figure 25 Step 3 of Writing a Half Cadence

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

4. Label the chords using Roman numerals (as illustrated in Figure 26).

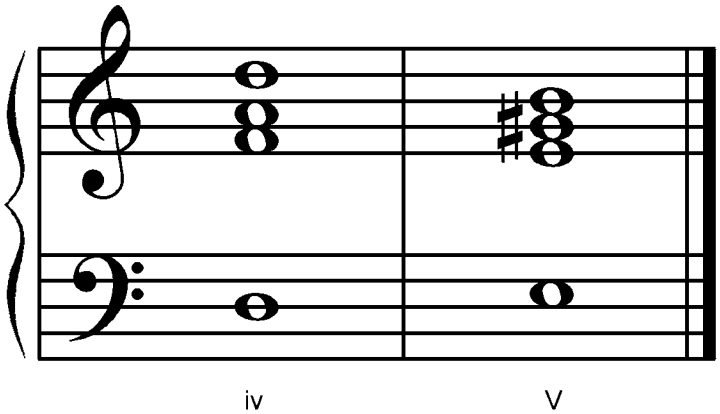


Figure 26 Half Cadence in A Major (iv–V Chord Progression)

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

DECEPTIVE CADENCE

Copy Figures 27–30 onto the board. Refer to them as you explain how to write deceptive cadences to the cadets.

To write a deceptive cadence, the following steps may be used:

1. Write the root note of the dominant chord (dominant seventh chord) in the first measure of the cadence. Write the root note of the submediant chord in the second measure of the cadence. For example, a deceptive cadence in the key of D Major, the root note of the submediant chord is B and the root note of the dominant chord is A (as illustrated in Figure 27).

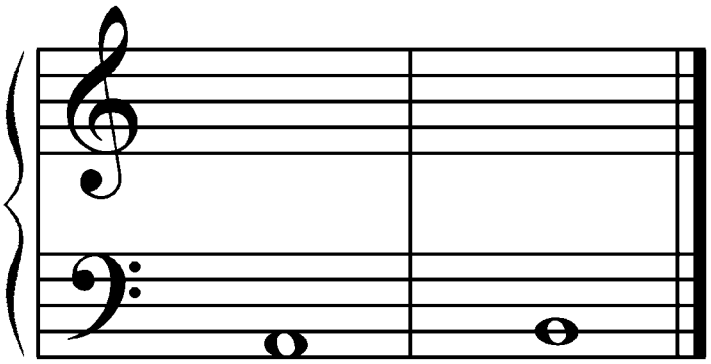


Figure 27 Step 1 of Writing a Deceptive Cadence

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

2. Write the notes of the submediant chord in the treble clef. For example, the notes of the submediant chord in D Major are B, D, and F sharp (as illustrated in Figure 28).

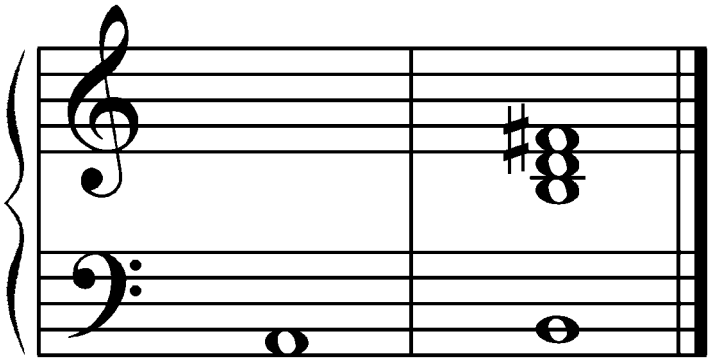


Figure 28 Step 2 of Writing a Deceptive Cadence

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

3. Write the notes of the dominant chord (dominant seventh chord) in the treble clef. Ensure the motion between the dominant chord and the submediant chord is contrary to the motion between the two bass notes (eg, if the bass voice moves in an upward direction, the dominant and submediant chords should resolve in a downward direction). For example, the notes of the dominant chord in D Major are A, C sharp, and E (as illustrated in Figure 29).

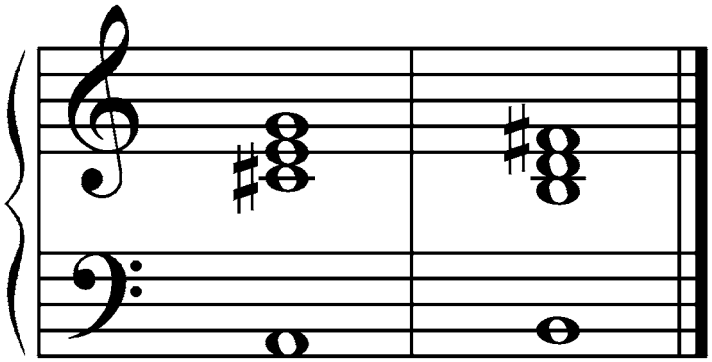


Figure 29 Step 3 of Writing a Deceptive Cadence

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

4. Label the chords using Roman numerals (as illustrated in Figure 30).

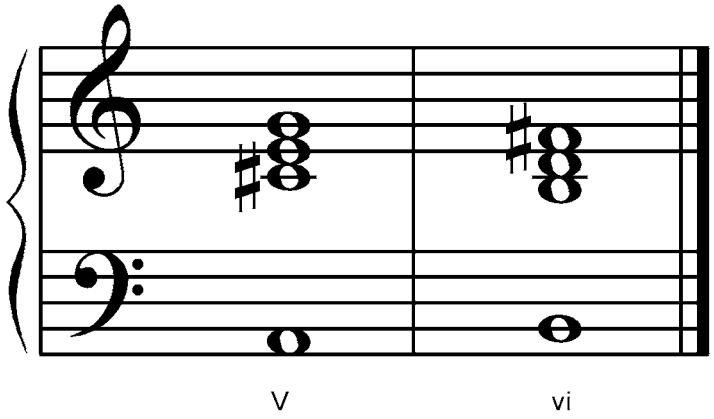


Figure 30 Deceptive Cadence in D Major

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

ACTIVITY

Time: 20 min

OBJECTIVE

The objective of this activity is to have the cadets write cadences.

RESOURCES

- Write Cadences worksheet located at Attachment A,
- Paper Copy of a Keyboard handout from EO S515.02 (Write Compound Intervals), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into pairs.
2. Have the first cadet answer a question from Part C of the Write Cadences worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
3. Have the second cadet answer a question from Part C of the Write Cadences worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
4. Repeat Steps 2 and 3 until Part C of the Write Cadences worksheet is complete.
5. Collect the Write Cadences worksheet once completed.
6. Distribute the answer key for the Write Cadences worksheet to each cadet.

The answer key may be used as a study aid by the cadets.

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

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 4

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

END OF LESSON CONFIRMATION

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

CONCLUSION

HOMEWORK / READING / PRACTICE

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

METHOD OF EVALUATION

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

CLOSING STATEMENT

Cadences are the foundation of music harmony. They act as the punctuation of the musical phrase. Cadets who understand cadences and how they relate to melody and harmony will have greater success as musicians.

INSTRUCTOR NOTES / REMARKS

This EO shall be scheduled as two consecutive periods.

REFERENCES

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

C0-340 Frank, R. (2000). *Cadences*. Retrieved October 7, 2008, from http://smu.edu/totw/cadences.htm

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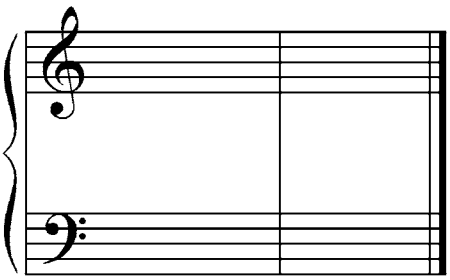
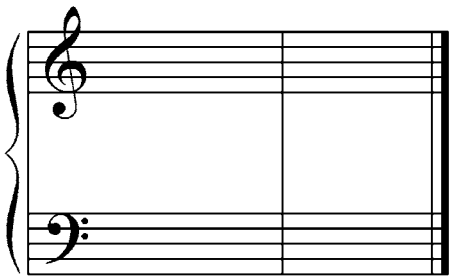
Write Cadences

Part A

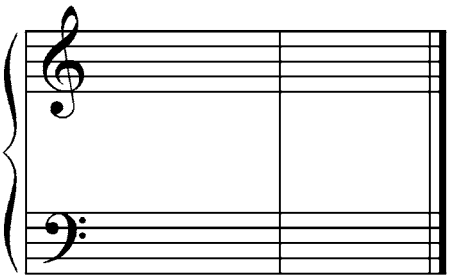
1. Write the indicated cadences in the following keys:



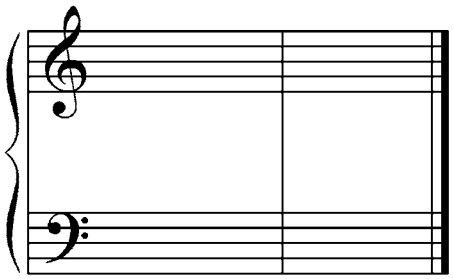
C Major–Plagal Cadence



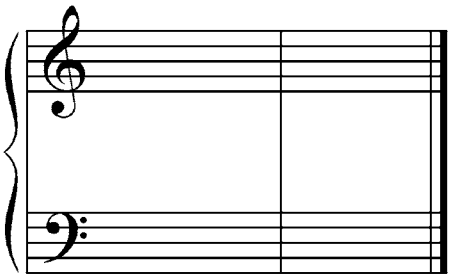
F Major–Perfect Authentic Cadence

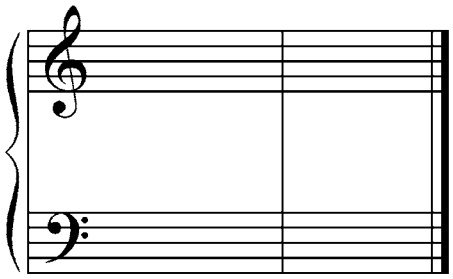


C Minor–Perfect Authentic Cadence



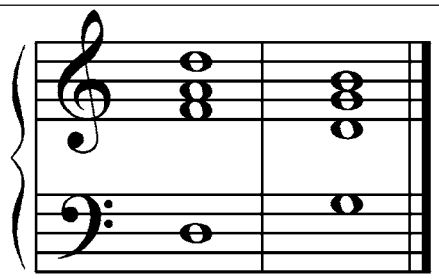
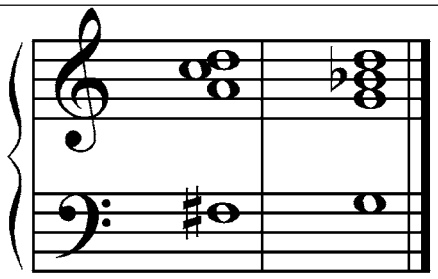
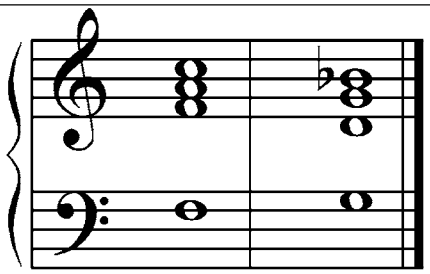
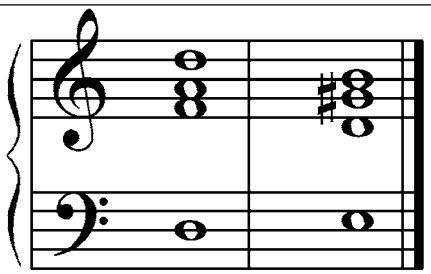
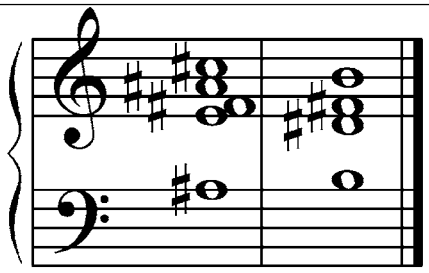
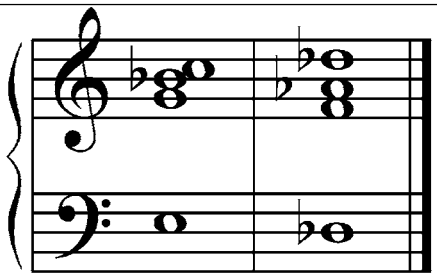
A Minor–Plagal Cadence





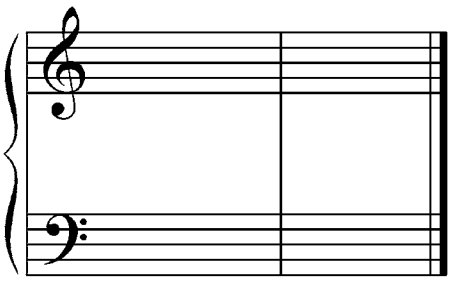
Part B

2. Identify the following cadences by indicating the chord progression and naming the cadence:

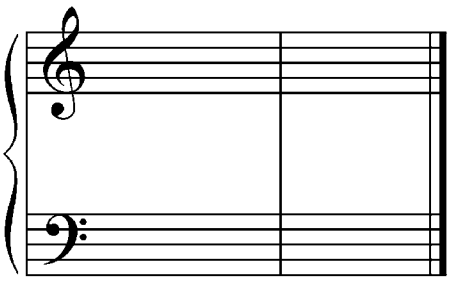
	
Chord Progression:	Chord Progression:
Name of the Cadence:	Name of the Cadence:
	
Chord Progression:	Chord Progression:
Name of the Cadence:	Name of the Cadence:
	
Chord Progression:	Chord Progression:
Name of the Cadence:	Name of the Cadence:

Part C

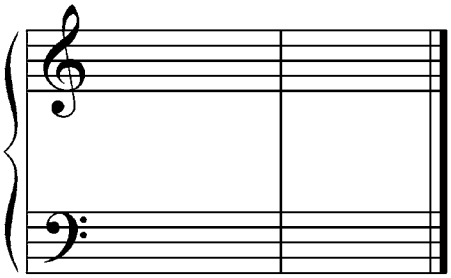
3. Write the indicated cadences in the following keys, showing chord progressions:



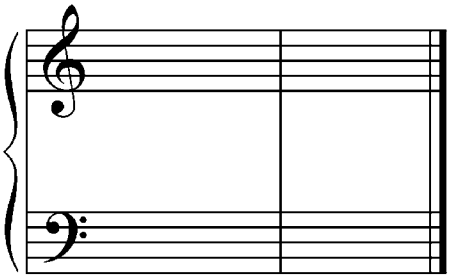
C Major–Half Cadence



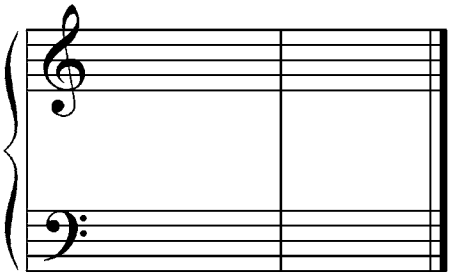
F Major–Imperfect Authentic Cadence



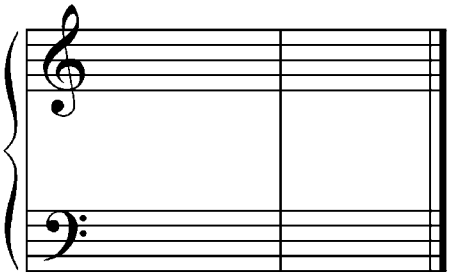
C Minor–Deceptive Cadence



A Minor–Half Cadence



G Major–Imperfect Authentic Cadence



D Major–Deceptive Cadence

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COMMON TRAINING

MILITARY BAND
ADVANCED MUSICIAN

INSTRUCTIONAL GUIDE

SECTION 5

EO S515.05 – TRANSPOSE A MELODY FROM ONE INSTRUMENT TO ANOTHER INSTRUMENT

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-906/PG-001, *Military Band–Advanced Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy the Instrument Key Guide located at Attachment A for each cadet.

Photocopy the Instrument Transposition Guide located at Attachment B for each cadet.

Photocopy the Transpose Melodies worksheet located at Attachment C for each cadet.

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

PRE-LESSON ASSIGNMENT

Ensure the cadets bring the Paper Copy of a Keyboard from EO S515.02 (Write Compound Intervals).

APPROACH

An interactive lecture was chosen for TP 1 to introduce the cadets to the keys of military band instruments.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate transposition.

A practical activity was chosen for TP 3 as it is an interactive way to have the cadets practice transposing music in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have transposed a melody from one instrument to another instrument.

IMPORTANCE

It is important for cadets to transpose a melody from one instrument to another because it allows cadets to cover missing instrumentation or to add additional support to the melodic line.

Teaching Point 1 **Explain the keys of military band instruments.**

Time: 10 min Method: Interactive Lecture

Military band instruments are found in four different keys: B flat, E flat, F and C. The key of the instrument is based on the size of the instrument, the design of the instrument, and the historical development of the instrument. The key of an instrument is established by comparing the note that is played to the note that is heard. For example, if the instrument plays a C, what is the note that is heard?

B FLAT INSTRUMENTS

Clarinet. When the clarinet plays a C, a B flat is heard. The C is a major 2nd higher than the B flat, so the clarinet is transposed up a major 2nd.

Tenor saxophone. When a tenor saxophone plays a C, a B flat is heard. The C is a major 9th higher than the B flat, so the tenor saxophone is transposed up a major 9th.

Trumpet. When the trumpet plays a C, a B flat is heard. The C is a major 2nd higher than the B flat, so the trumpet is transposed up a major 2nd.

French horn in B flat. When the French horn in B flat plays a C, a B flat is heard. The C is a major 2nd higher than the B flat, so the French horn in B flat is transposed up a major 2nd. (The French horn in B flat is not a common instrument. Most French horns are in F.)

E FLAT INSTRUMENTS

Alto saxophone. When the alto saxophone plays a C, an E flat is heard. The C is a major 6th higher than the E flat so the alto saxophone is transposed up a major 6th.

Baritone saxophone. When the baritone saxophone plays a C, an E flat is heard. The C is a major 13th higher than the E flat so the baritone saxophone is transposed up a major 13th.

F INSTRUMENTS

French horn in F. When the French horn in F flat plays a C, an F is heard. The C is a perfect 5th higher than the F, so the French horn in F is transposed up a perfect 5th.

C INSTRUMENTS

Flute. When the flute plays a C, a C is heard. The flute is a non-transposing instrument.

Oboe. When the oboe plays a C, a C is heard. The oboe is a non-transposing instrument.

Bassoon. When the bassoon plays a C, a C is heard. The bassoon is a non-transposing instrument.

Trombone. When the trombone plays a C, a C is heard. The trombone is a non-transposing instrument.

Euphonium. When the euphonium plays a C, a C is heard. The euphonium is a non-transposing instrument.

Tuba. When the tuba plays a C, a C is heard. The tuba is a non-transposing instrument.

Mallet percussion. When mallet percussion plays a C, a C is heard. Mallet percussion is a non-transposing instrument. The glockenspiel is heard two octaves higher than what is written.

Some instruments, like the trumpet and tuba, come in different keys. It can be difficult to establish the key of an instrument by sight. Using a chromatic electric tuner, the key of an instrument can be established by playing a C on the instrument. The note that is displayed on the chromatic electric tuner is the key of the instrument.

For example, if a C (open fingering) is played on a C trumpet, the chromatic electric tuner would display a C. A C trumpet is in the key of C.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

Q1. What are the keys that military band instruments are found in?

Q2. What is the only instrument found in the key of F?

Q3. What does non-transposing mean?

ANTICIPATED ANSWERS:

A1. Military band instruments are found in the keys of B flat, E flat, F and C.

A2. The French horn in F is the only instrument found in the key of F.

A3. Non-transposing means that the note played by the instrument is the same as the note that is heard.

Teaching Point 2 **Explain and demonstrate how to transpose a melody.**

Time: 25 min Method: Demonstration

At times, a melody may need to be written from one instrument to another instrument. This may be required because an instrument is missing in the ensemble or additional players are needed to perform the melody.

There are two types of transposition that may have to occur. The first type of transposition involves transposing a melody from concert pitch into the key of an instrument (eg, taking a melody written in concert pitch and transposing it into the key of E flat for the alto saxophone). The second type of transposition involves transposing a melody from one instrument to another instrument of a different key.

TRANSPOSING FROM CONCERT PITCH

Distribute the Instrument Key Guide located at Attachment A to each cadet.

Copy Figures 1 and 2 onto the board. Refer to them as you explain how to transpose from concert pitch.

To transpose a melody from concert pitch into the key of an instrument, the following steps may be used:

1. Identify the key of the instrument for which the melody is being transposed.
2. Identify the transposition required for the instrument.
3. Transpose the melody by the required interval.

The transposition required for each instrument can be found by using the Instrument Key Guide. The Instrument Key Guide lists each instrument, the key of the instrument, a written pitch, a sounding pitch, and the required transposition. The difference between the written pitch and the sounding pitch indicates the transposition of the instrument. For example, when a French horn in F plays a written F, a B flat sounds; this indicates that the French horn in F is transposed up a perfect 5th. The Instrument Key Guide is used to transpose melodies from concert pitch.

For example, transpose the following melody from concert pitch to the key of the French horn.
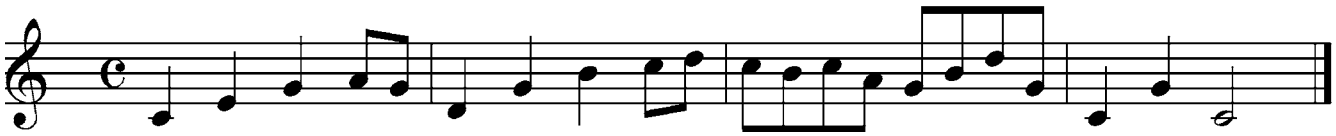
Figure 1 Melody in Concert Pitch

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

1. The French horn is in the key of F.
2. Referring to the Instrument Key Guide, the French horn is written up a perfect 5th from concert pitch.
3. Transpose the melody up a perfect 5th.
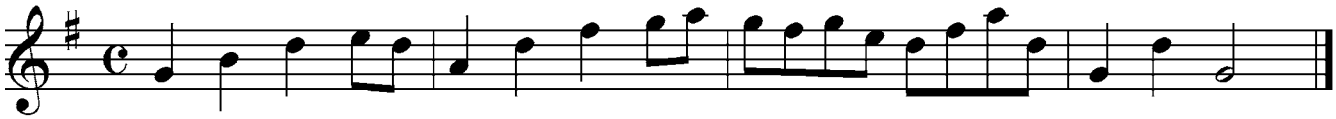
Figure 2 Melody Transposed for French Horn

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

Remember when transposing a melody by a given interval:

1. transpose the key signature by the given interval;
2. transpose the notes by the given interval; and
3. transfer any accidentals from the original melody to the transposed melody.

It is important to ensure that the transposed melody is in the correct clef and range for the instrument it was transposed for.

TRANSPOSING FROM ONE INSTRUMENT TO ANOTHER

Distribute the Instrument Transposition Guide located at Attachment B to each cadet.

Copy Figures 3–5 onto the board. Refer to them as you explain how to transpose from one instrument to another to the cadets.

To transpose a melody from one instrument to another, the following steps may be used:

1. Identify the interval between the written pitch of the first instrument to the written pitch of the second instrument.

2. Transpose the melody by the required interval.

The interval between the written pitch of each instrument can be found by using the Instrument Transposition Guide. The Instrument Transposition Guide details the interval between the written pitch of one instrument to the written pitch of another instrument. The difference between the written pitches indicates the transposition required. For example, to transpose a melody written for alto saxophone to the key of the trumpet, the melody is transposed up a perfect 4th. The Instrument Transposition Guide is used to transpose melodies from one instrument to another.

For example, transpose the following melody written for trombone to the key of baritone saxophone.
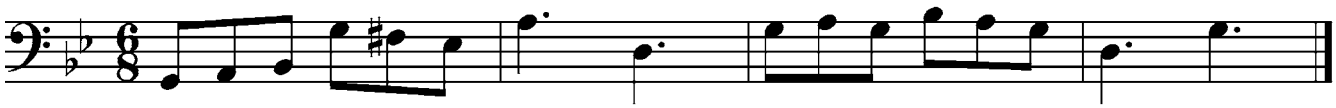
Figure 3 Trombone Melody

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

1. The interval between the written pitch of the trombone and the baritone saxophone is up a major 13th. To find the interval, use the Instrument Transposition Guide. Find the trombone in the left-most column and the baritone saxophone in the top row. Where the row and column intersect is the interval between the written pitches of the two instruments (as illustrated in Figure 4).

	Tenor Sax	Baritone Sax	Trumpet	Tuba	Mallet Percussion
Frech horn	↓ P4th	↓ min 7th	↓ P4th	↓ P19th	↓ P5th
Trombone	↑ maj 9th	↑ maj 13th	↑ maj 9th	↓ P8th	↑ P8th
Euphonium	↑ maj 9th	↑ maj 13th	↑ maj 9th	↓ P8th	↑ P8th
Tuba	↑ maj 16th	↑ maj 20th	↑ maj 16th		↑ P15th
Mallet Percussion	↑ maj 2nd	↓ min 3rd	↑ maj 2nd	↓ P15th	

Figure 4 How to Use the Instrument Transposition Guide

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

2. Transpose the trombone melody up a major 13th.
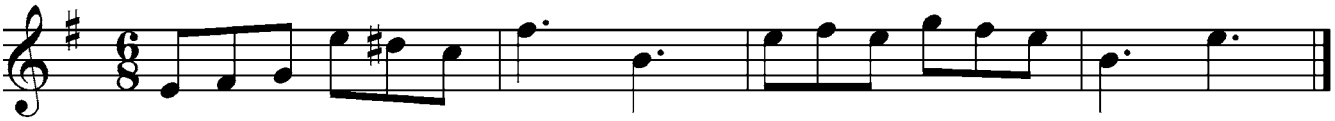
Figure 5 Transpose Melody for Baritone Saxophone

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

Remember when transposing a melody by a given interval:

1. transpose the key signature by the given interval;
2. transpose the notes by the given interval; and
3. transfer any accidentals from the original melody to the transposed melody.

It is important to ensure that the transposed melody is in the correct clef and range for the instrument it was transposed for.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

Q1. What is the Instrument Key Guide used for?

Q2. What is the Instrument Transposition Guide used for?

Q3. When transposing a melody, what are the two important factors?

ANTICIPATED ANSWERS:

A1. The Instrument Key Guide indicates the difference between the sounding pitch and the written pitch of each instrument. It is used for transposing a melody from concert pitch.

A2. The Instrument Transposition Guide indicates the difference between the written pitches of two instruments. It is used for transposing a melody from one instrument to another.

A3. It is important to ensure that the transposed melody is in the correct clef and range of the instrument it was transposed for.

Teaching Point 3 **Have the cadets complete a worksheet on transposing melodies.**

Time: 35 min Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets transpose melodies.

RESOURCES

- Instrument Key Guide located at Attachment A,
- Instrument Transposition Guide located at Attachment B,
- Transpose Melodies worksheet located at Attachment C,
- Paper Copy of a Keyboard handout from EO S505.02 (Write Compound Intervals), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Transpose Melodies worksheet to each cadet.
2. Divide the cadets into pairs.
3. Have the first cadet answer a question on the worksheet. Concurrently, the second cadet will observe the work, make suggestions as required, and praise when complete. Once the second cadet has corrected the first cadet's work, have them copy the answer onto their own worksheet.
4. Have the second cadet answer a question on the worksheet. Concurrently, the first cadet will observe the work, make suggestions as required, and praise when complete. Once the first cadet has corrected the second cadet's work, have them copy the answer onto their own worksheet.
5. Repeat Steps 3 and 4 until the worksheet is complete.
6. Collect the Transpose Melodies worksheet once completed.
7. Distribute the answer key for the Transpose Melodies worksheet to each cadet.

The answer key may be used as a study aid by the cadets.

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

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

END OF LESSON CONFIRMATION

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

CONCLUSION

HOMEWORK / READING / PRACTICE

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

METHOD OF EVALUATION

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

CLOSING STATEMENT

The process of transposing a melody from one instrument to another allows for modification of music scores so that missing instruments can be covered or so that additional strength can be added to the melodic line.

INSTRUCTOR NOTES / REMARKS

This EO shall be scheduled as two consecutive periods.

REFERENCES

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

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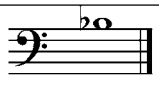
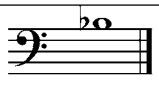
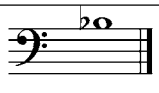
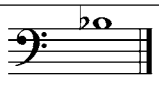
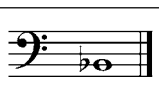
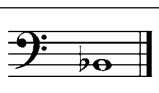
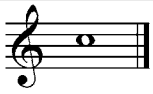
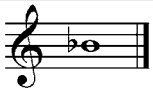
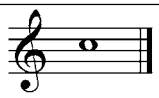
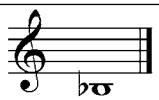
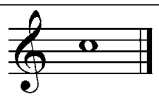
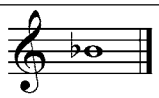
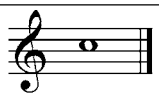
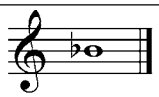
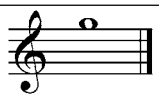
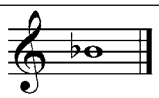
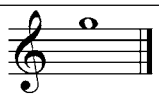
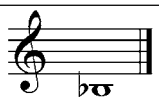
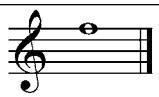
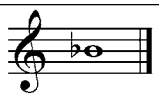
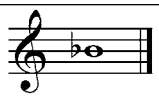
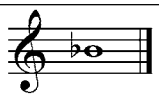
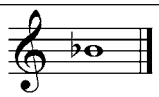
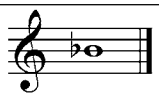
Instrument Key Guide

Instrument	Key	Written	Sounds	Transposition
Clarinet	B flat			Up a maj 2nd
Tenor Saxophone	B flat			Up a maj 9th
Trumpet	B flat			Up a maj 2nd
French Horn in B Flat	B flat			Up a maj 2nd
Alto Saxophone	E flat			Up a maj 6th
Baritone Saxophone	E flat			Up a maj 13th
French Horn in F	F			Up a P5th
Flute	C			No transposition
Oboe	C			No transposition
Bassoon	C			No transposition
Trombone	C			No transposition
Euphonium	C			No transposition
Tuba	C			No transposition
Mallet Percussion*	C			No transposition

*Xylophone sounds at pitch. Glockenspiel sounds two octaves higher.

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Instrument Transposition Guide

	Flute	Oboe	Clarinet	Bassoon	Alto Sax	Tenor Sax	Baritone Sax	Trumpet	French Horn	Trombone	Euphonium	Tuba	Mallet Percussion
Flute		N / A	↑ maj 2nd	↓ P8th	↓ min 3rd	↑ maj 2nd	↓ min 3rd	↑ maj 2nd	↑ P5th	↓ P8th	↓ P8th	↓ P15th	N / A
Oboe	N / A		↑ maj 2nd	↓ P8th	↓ min 3rd	↑ maj 2nd	↓ min 3rd	↑ maj 2nd	↑ P5th	↓ P8th	↓ P8th	↓ P15th	N / A
Clarinet	↓ maj 2nd	↓ maj 2nd		↓ maj 9th	↓ P4th	N / A	↓ P4th	N / A	↑ P4th	↓ maj 9th	↓ maj 9th	↓ maj 16th	↓ maj 2nd
Bassoon	↑ P8th	↑ P8th	↑ maj 9th		↑ maj 6th	↑ maj 9th	↑ maj 6th	↑ maj 9th	↑ P12th	N / A	N / A	↓ P8th	↑ P8th
Alto Sax	↑ min 3rd	↑ min 3rd	↑ P4th	↓ maj 6th		↑ P4th	N / A	↑ P4th	↑ min 7th	↓ maj 13th	↓ maj 13th	↓ maj 20th	↑ min 3rd
Tenor Sax	↓ maj 2nd	↓ maj 2nd	N / A	↓ maj 9th	↑ P4th		↓ P4th	N / A	↑ P4th	↓ maj 9th	↓ maj 9th	↓ maj 16th	↓ maj 2nd
Baritone Sax	↑ min 3rd	↑ min 3rd	↑ P4th	↓ maj 6th	N / A	↑ P4th		↑ P4th	↑ min 7th	↓ maj 13th	↓ maj 13th	↓ maj 20th	↑ min 3rd
Trumpet	↓ maj 2nd	↓ maj 2nd	N / A	↓ maj 9th	↑ P4th	N / A	↓ P4th		↑ P4th	↓ maj 9th	↓ maj 9th	↓ maj 16th	↓ maj 2nd
Frech horn	↓ P5th	↓ P5th	↓ P4th	↓ P12th	↓ min 7th	↓ P4th	↓ min 7th	↓ P4th		↓ P12th	↓ P12th	↓ P19th	↓ P5th
Trombone	↑ P8th	↑ P8th	↑ maj 9th	N / A	↑ maj 13th	↑ maj 9th	↑ maj 13th	↑ maj 9th	↑ P12th		N / A	↓ P8th	↑ P8th
Euphonium	↑ P8th	↑ P8th	↑ maj 9th	N / A	↑ maj 13th	↑ maj 9th	↑ maj 13th	↑ maj 9th	↑ P12th	N / A		↓ P8th	↑ P8th
Tuba	↑ P15th	↑ P15th	↑ maj 16th	↑ P8th	↑ maj 20th	↑ maj 16th	↑ maj 20th	↑ maj 16th	↑ P19th	↑ P8th	↑ P8th		↑ P15th
Mallet Percussion	N / A	N / A	↑ maj 2nd	↓ P8th	↓ min 3rd	↑ maj 2nd	↓ min 3rd	↑ maj 2nd	↑ P5th	↓ P8th	↓ P8th	↓ P15th	

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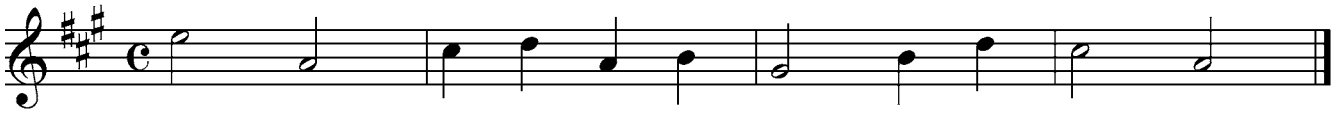
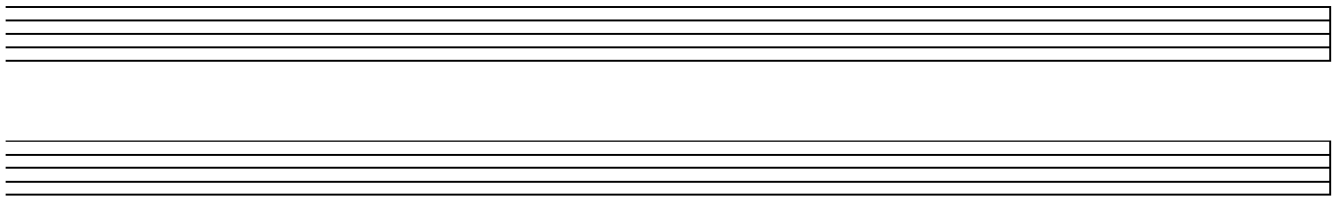
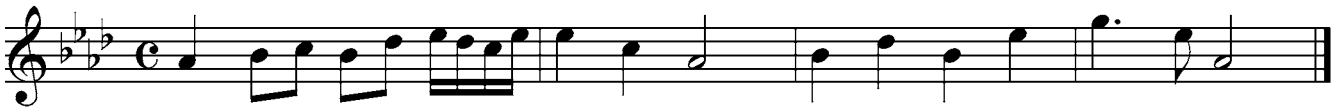
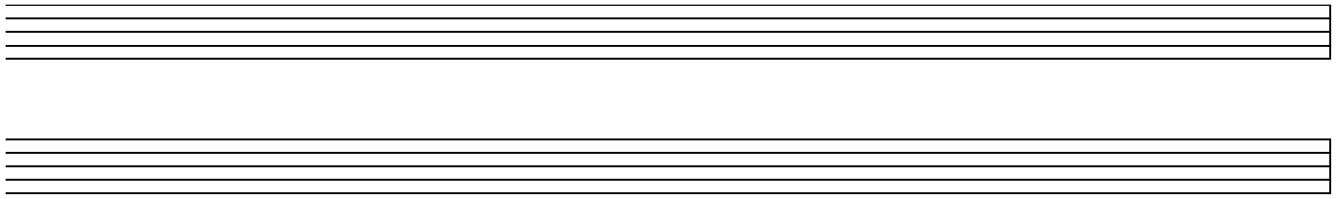
Transpose Melodies

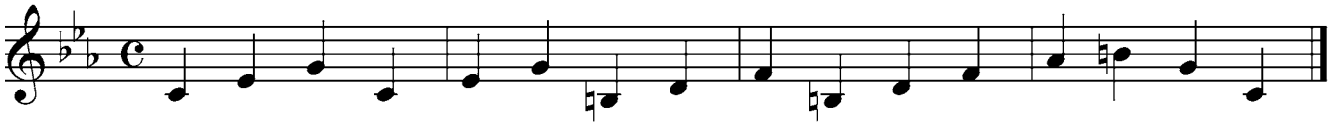
1. Transpose the following melodies from concert pitch to the instrument indicated.

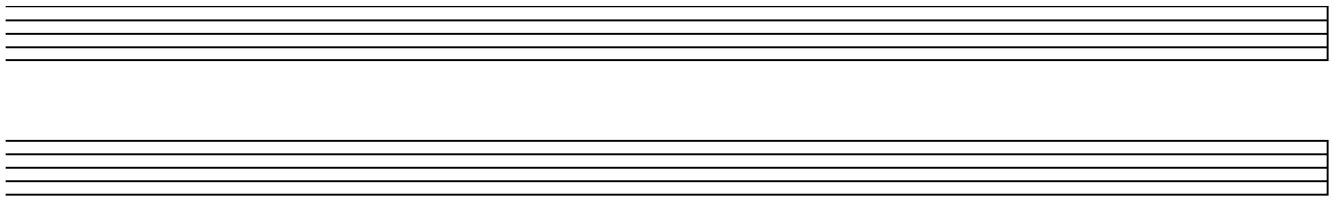
Q1. Concert Pitch

A1. Trumpet

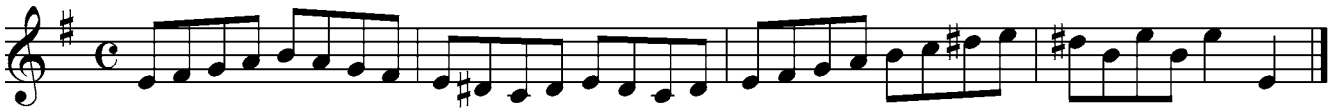


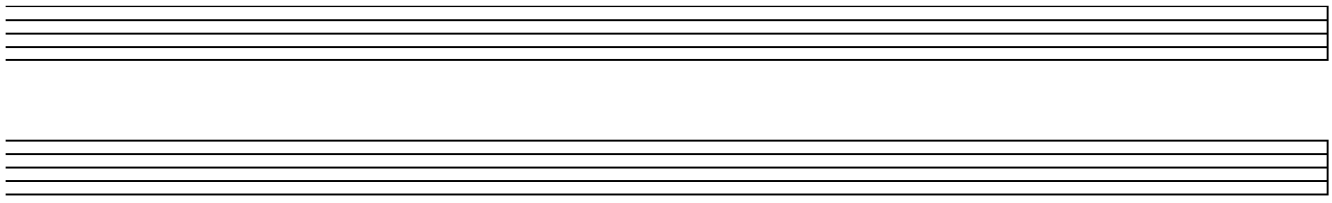
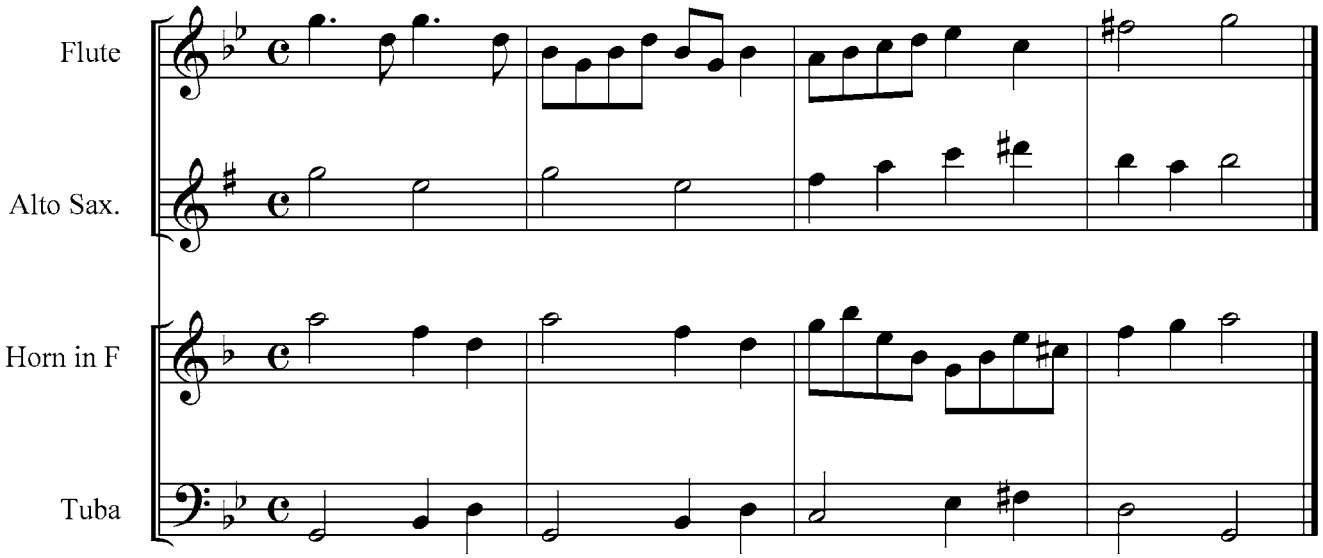
Q2. Concert Pitch

A2. Alto Saxophone



Q1. Concert Pitch

A1. French Horn

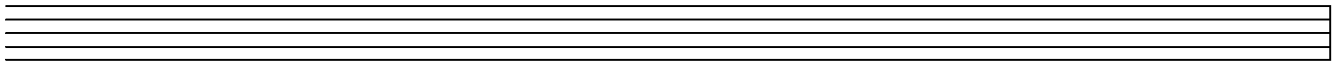


Q2. Concert Pitch

A2. Clarinet

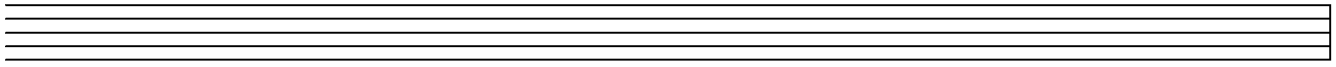


2. Transpose the parts in the above ensemble for a new ensemble consisting of a trumpet, trombone, tenor saxophone, and baritone saxophone.

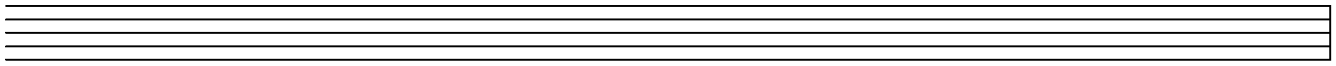
Trumpet



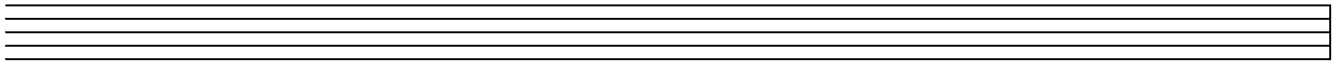
Trombone



Tenor Saxophone



Baritone Saxophone



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COMMON TRAINING

MILITARY BAND
ADVANCED MUSICIAN

INSTRUCTIONAL GUIDE

SECTION 6

EO S515.06 – ARRANGE MUSIC FOR AN ENSEMBLE

Total Time: 120 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-906/PG-001, *Military Band–Advanced Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy the Arrange Music worksheet located at Attachment A for each cadet.

Photocopy one of the closed scores located at Attachments B–D for each cadet.

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

PRE-LESSON ASSIGNMENT

Ensure the cadets bring the Paper Copy of a Keyboard from EO S515.02 (Write Compound Intervals) and the Instrument Transposition Guide handout from EO S515.05 (Transpose a Melody From One Instrument to Another Instrument).

APPROACH

An interactive lecture was chosen for TPs 1 and 2 to explain types of scores and the use of voicing.

A demonstration and performance was chosen for TPs 3 and 4 as it allows the instructor to explain and demonstrate transcribing from one type of score to the other while providing an opportunity for the cadets to practice under supervision.

A practical activity was chosen for TP 5 as it is an interactive way to have the cadets practice arranging music for an ensemble in a fun and challenging way.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have arranged music for an ensemble.

IMPORTANCE

It is important for cadets to arrange music for an ensemble because as they return to their corps or squadrons, they may be asked to create parts or scores for their corps or squadron band. The cadet's ability to perform this task is integral to the success of any corps or squadron band.

Teaching Point 1 **Explain types of scores.**

Time: 5 min Method: Interactive Lecture

Copy Figures 1 and 2 onto the board. Refer to them as you explain types of scores to the cadets.

A score is used to read multiple lines of music at a glance. When playing in an ensemble, with multiple instruments, a score makes it easier for the conductor to see the notes each instrument is playing and how the rhythms of each part line up. This enables the conductor to detect errors easily and allows them to anticipate where problems may occur.

There are two main types of scores. They are open (choral) scores and closed (condensed) scores. Each type of score has advantages and disadvantages.

OPEN (CHORAL) SCORES

In an open score, each voice or instrument is written on its own staff. The instruments appear in order of pitch from the highest voice at the top, to the lowest voice at the bottom. Each line of the score, called a part, is labeled with the instrument name. Each measure of each part lines up to one another, and the rhythm in each measure also lines up (as illustrated in Figure 1). Notice in the example that in the third measure, each quarter note lines up with the quarter notes in the other parts. This enables the conductor to easily read the score.

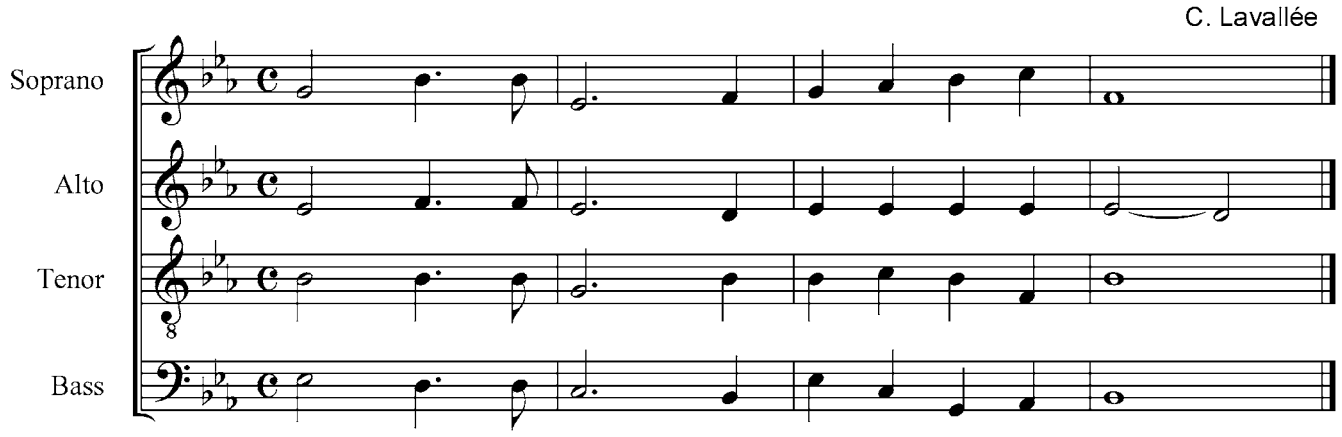



Figure 1 Open (Choral) Score

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

The advantage of the open score is that each part is fully represented in the score. The conductor can clearly see all of the notes and rhythms each part has and how they relate to each other. The disadvantage of an open score is that it takes up a lot of space, especially as the number of parts increases.

CLOSED (CONDENSED) SCORES

In a closed (condensed) score, the individual parts have been reduced onto two staves. The soprano and alto voices are written in the treble clef and the tenor and bass voices are written in the bass clef. As with the open score, each measure of each part lines up to one another, and the rhythm in each measure also lines up (as illustrated in Figure 2). The individual lines are not labeled in a condensed scored.

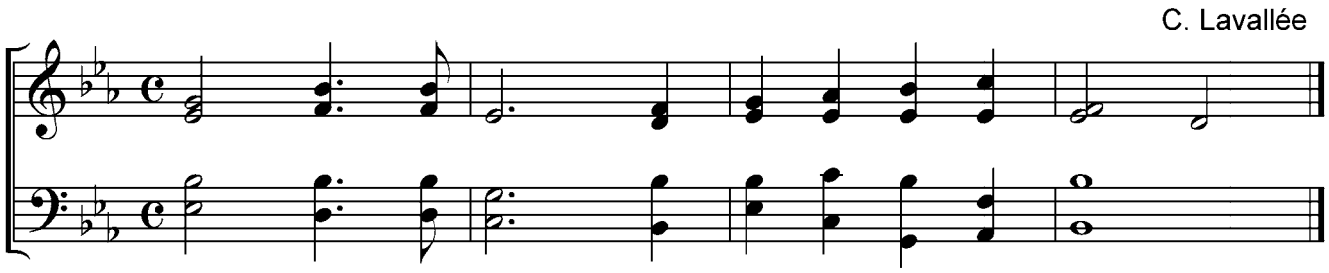



Figure 2 Closed (Condensed) Score

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

The advantage of the condensed score is that it takes less space than an open score. The conductor can easily identify the chord movement of the piece. The disadvantage of the condensed score is that there is no indication of which instruments are playing what notes. In addition, the rhythmic structure is sometimes adjusted so that the harmonic structure can be maintained.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

Q1. What are the two main types of scores?

Q2. What are the advantages and disadvantages of an open score?

Q3. What are the advantages and disadvantages of a closed score?

ANTICIPATED ANSWERS:

A1. The two main types of scores are open (choral) scores and closed (condensed) scores.

A2. The advantage of the open score is that each part is fully represented in the score. The conductor can clearly see all of the notes and rhythms each part has and how they relate to each other. The disadvantage of an open score is that it takes up a lot of space, especially as the number of parts increases.

A3. The advantage of the condensed score is that it takes up less space than an open score. The conductor can easily identify the chord movement of the piece. The disadvantage of the condensed score is that there is no indication of which instruments are playing what notes. In addition, the rhythmic structure is sometimes adjusted so that the harmonic structure can be maintained.

Teaching Point 2 **Explain the use of soprano, alto, tenor, and bass voicing in a closed score.**

Time: 5 min Method: Interactive Lecture

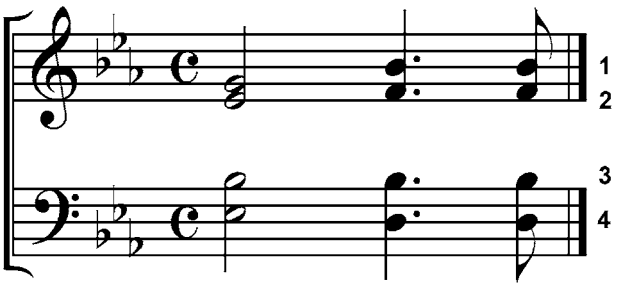
In a closed score, each note is assigned a voice: soprano, alto, tenor, or bass. Generally, the voicing is established, top to bottom, with the top note being the soprano and the bottom note being the bass. The soprano and alto voices are generally in the treble clef and the tenor and bass voices are generally in the bass clef (as illustrated in Figure 3).

1	Soprano
2	Alto
3	Tenor
4	Bass

Figure 3 Closed Score Voicing

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

When writing in a choral setting, the direction of the stem of each note may be used to indicate the voice. In the treble clef, the soprano voice would only use an upwards pointing stem and the alto voice would only use a downwards pointing stem. In the bass clef, the tenor voice would only use an upwards pointing stem and the bass voice would only use a downwards pointing stem (as illustrated in Figure 4). In a closed score using choral voicing, it is possible to show different rhythms in each clef.

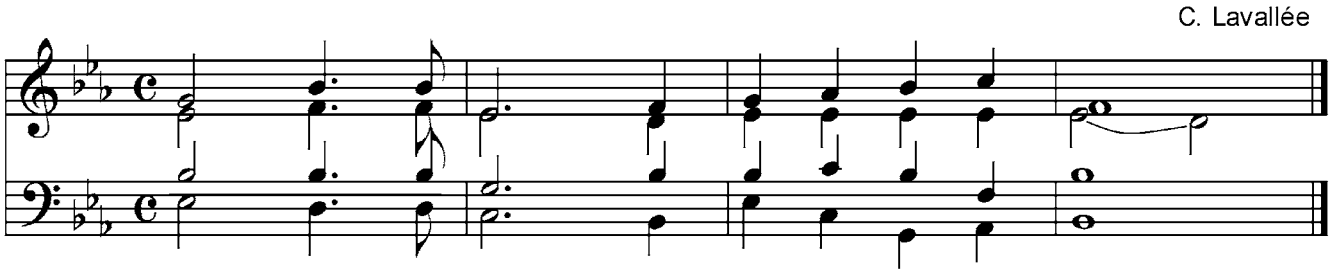


Figure 4 Closed Score Choral Voicing

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

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

Q1. What are the names of the voices in a score?

Q2. In a closed score, in which clefs are the voices generally found?

Q3. How are the voices distinguished in a closed score using choral voicing?

ANTICIPATED ANSWERS:

A1. The voices in a score are the soprano, alto, tenor, and bass voices.

A2. In a closed score, the soprano and alto voices are generally in the treble clef and the tenor and bass voices are generally in the bass clef.

A3. When writing in a choral setting, the direction of the stem of each note may be used to indicate the voice.

Teaching Point 3 **Explain, demonstrate and have the cadets transcribe a closed score to an open score.**

Time: 15 min Method: Demonstration and Performance

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

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they imitate each step.

Copy Figures 5–9 onto the board. Refer to them as you explain how to transcribe a closed score to an open score to the cadets.

It may be necessary to transcribe a closed score to an open score. This may be due to a missing instrumental part or to create a new part to add strength to the melodic or harmonic line. The process of transcribing a closed score to an open score uses the following steps:

1. Identify the voices of the closed score.
2. Identify areas of rhythmic inconsistencies.
3. Transcribe the required voices, correcting the rhythmic inconsistencies.

Rhythmic inconsistencies fall into two general categories: voice overlapping (doubled voicing) and rhythmic alterations.

Voice Overlapping

At times, the voices in a closed score may overlap. When this occurs, the two voices are playing the same note and it is not necessary for the closed score to show both notes. When transcribing the part, it is important to ensure that the overlapped note is transcribed into both parts.

In the example, the second measure shows a single G written in the bass clef (as illustrated in Figure 5). It would not make sense for either the tenor or bass voice to have a rest. In addition, the following beat has the tenor and bass voice a third apart on either side of the G. It is reasonable to assume that the tenor and bass voices double the G on beat one.

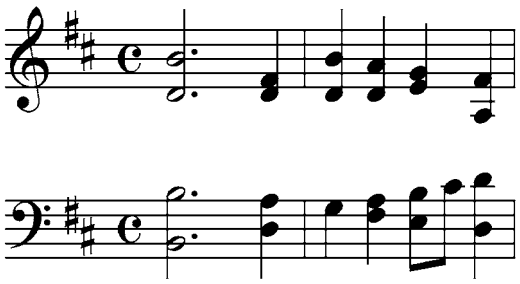



Figure 5 Voice Overlapping—Second Measure Beat One

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

Rhythmic Alterations

Since in a closed score, the harmonic structure is more important than the rhythmic structure, the rhythm of each part may be changed. This allows for the closed score to be easier to read in terms of chord structure. When transcribing a part, it is important to ensure that the rhythmic structure of the part is complete.

In the example, the tenor voice appears to not have a rhythmic value on the off beats (as illustrated in Figure 6). If the part was written out separately, it would be strange to write an eighth note followed by an eighth note rest. This is an example of the rhythmic values being altered so that the harmonic structure is easier to read. When the part is written out, the tenor part would be written with quarter notes. This would match the tenor part to the rhythmic structure of the soprano and the alto parts.

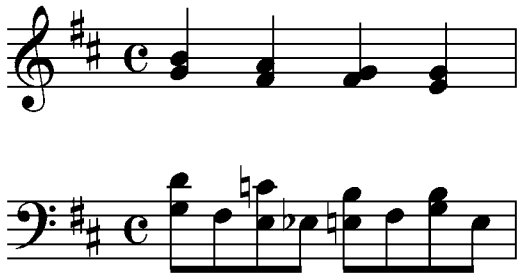



Figure 6 Rhythmic Alterations

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

Transcribe a Closed Score to an Open Score

Use the steps for transcribing a closed score to an open score to transcribe the following passage.

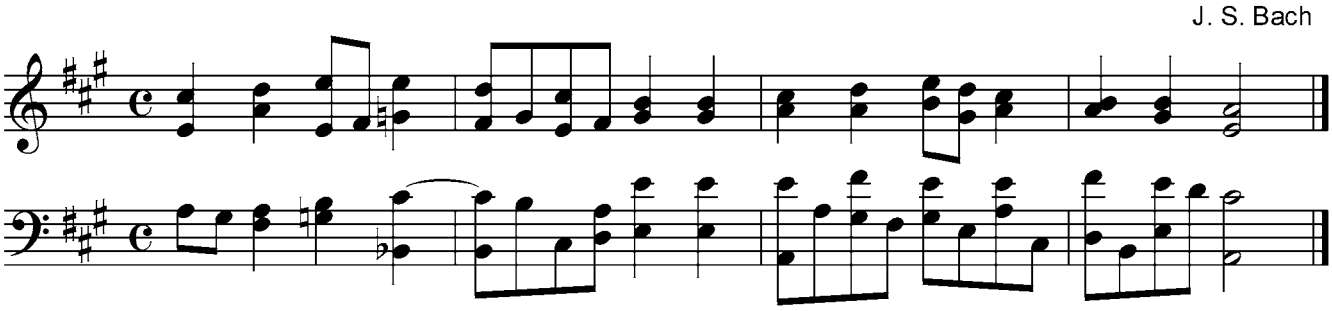


Figure 7 Closed Score Example

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

1. The score contains four parts. The top part in the treble clef is the soprano voice and the bottom part in the treble clef is the alto voice. The top part in the bass clef is the tenor voice and the bottom part in the bass clef is the bass voice.

2. Circle the areas of rhythmic inconsistencies and identify if the rhythmic inconsistency is a voice overlapping or a rhythmic alteration (as illustrated in Figure 8).

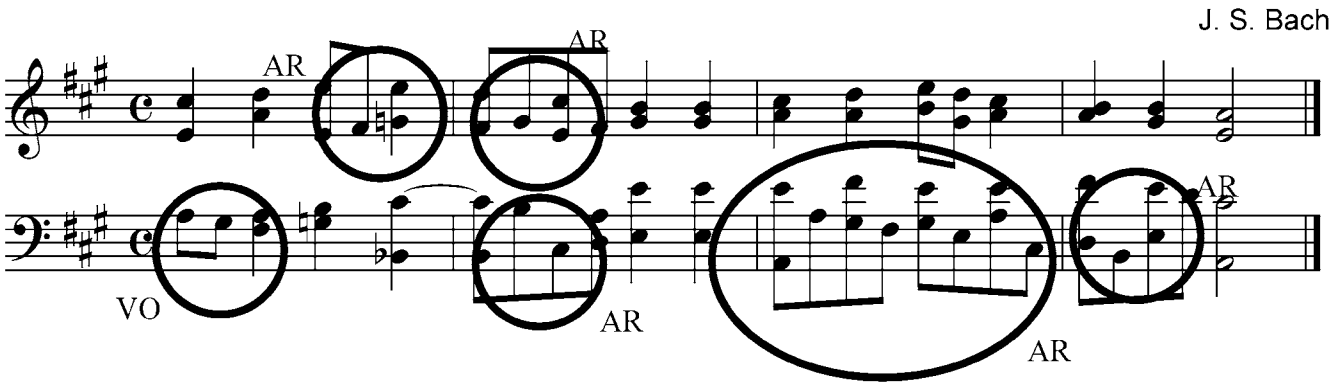


Figure 8 Closed Score With Rhythmic Inconsistencies Identified

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

3. Transcribe the required voices into four separate parts as an open score (as illustrated in Figure 9). Notice how each rhythmic inconsistency has been corrected. The corrections made are one option of a variety of possible solutions. For example, in the first measure, the quarter note A was placed in the bass voice. The quarter note A could have been placed in the tenor voice as well. In the end, the transcriber makes a judgment call on which option to choose; there is no right or wrong answer.

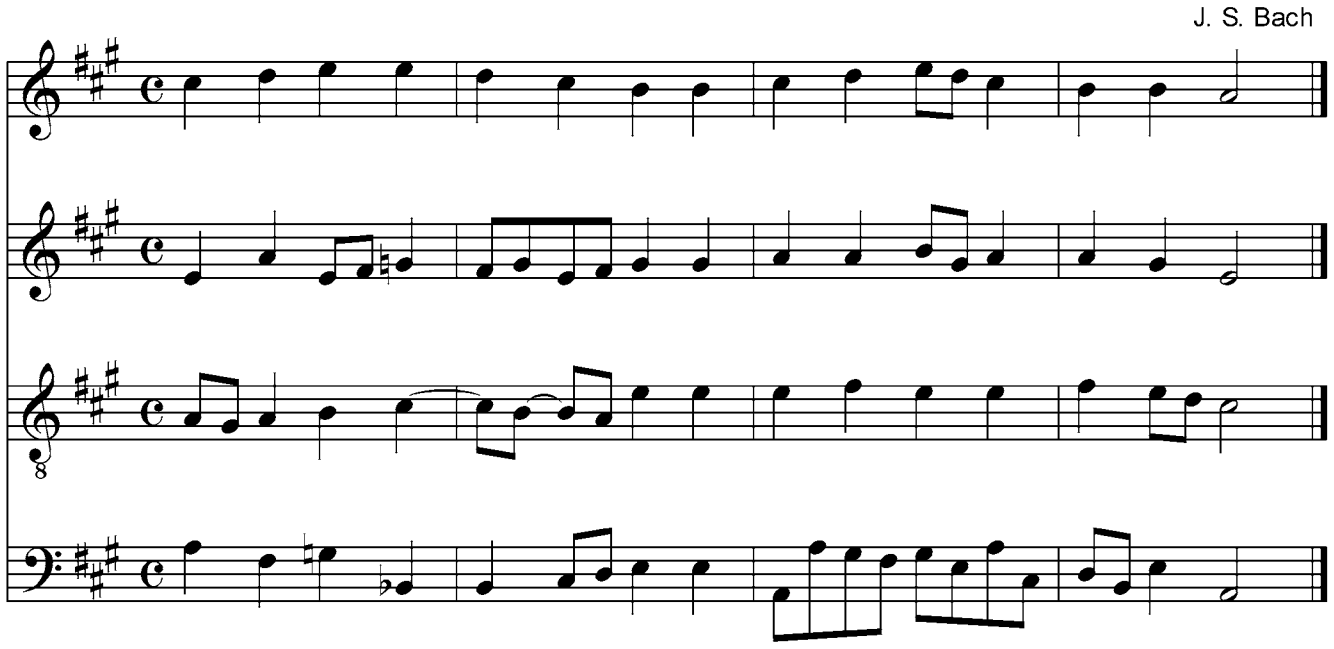



Figure 9 Transcribed Open Score

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

ACTIVITY

Time: 5 min

OBJECTIVE

The objective of this activity is to have the cadets transcribe a closed score to an open score.

RESOURCES

- Arrange Music worksheet located at Attachment A,
- Manuscript paper,
- Paper Copy of a Keyboard handout from EO S515.02 (Write Compound Intervals), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Arrange Music worksheet to each cadet.
2. Have the cadets answer the first question from the Arrange Music worksheet.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

Teaching Point 4 **Explain, demonstrate and have the cadets transcribe an open score to a closed score.**

Time: 10 min Method: Demonstration and Performance

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

1. Explain and demonstrate the complete skill while cadets observe.
2. Explain and demonstrate each step required to complete the skill. Monitor cadets as they imitate each step.

Copy Figures 10–13 onto the board. Refer to them as you explain how to transcribe an open score to a closed score to the cadets.

It may be necessary to transcribe an open score to a closed score. This may be to create a score or to create a piano reduction of what the ensemble is playing. The process of transcribing an open score to a closed score uses the following steps:

1. Identify the type of closed score desired.
2. Identify areas of possible rhythmic inconsistency.
3. Transcribe the parts onto a score and modify for rhythmic inconsistencies.

Remember that a closed score may be written using a closed score or choral style.

To transcribe the following open score into a closed score, the following steps are required:

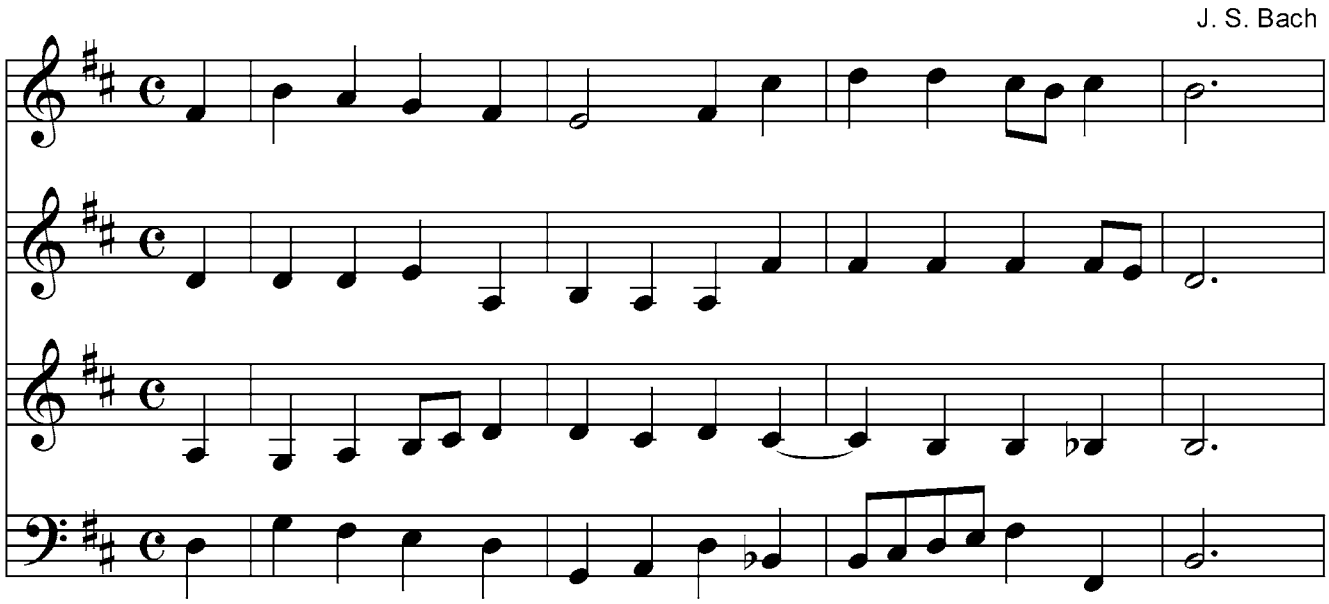



Figure 10 Open Score Example

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

1. Transcribe the open score to a closed score using closed score voicing.
2. Circle the areas of possible rhythmic inconsistencies and identify if the rhythmic inconsistencies are voice overlapping or a rhythmic alteration (as illustrated in Figure 11).

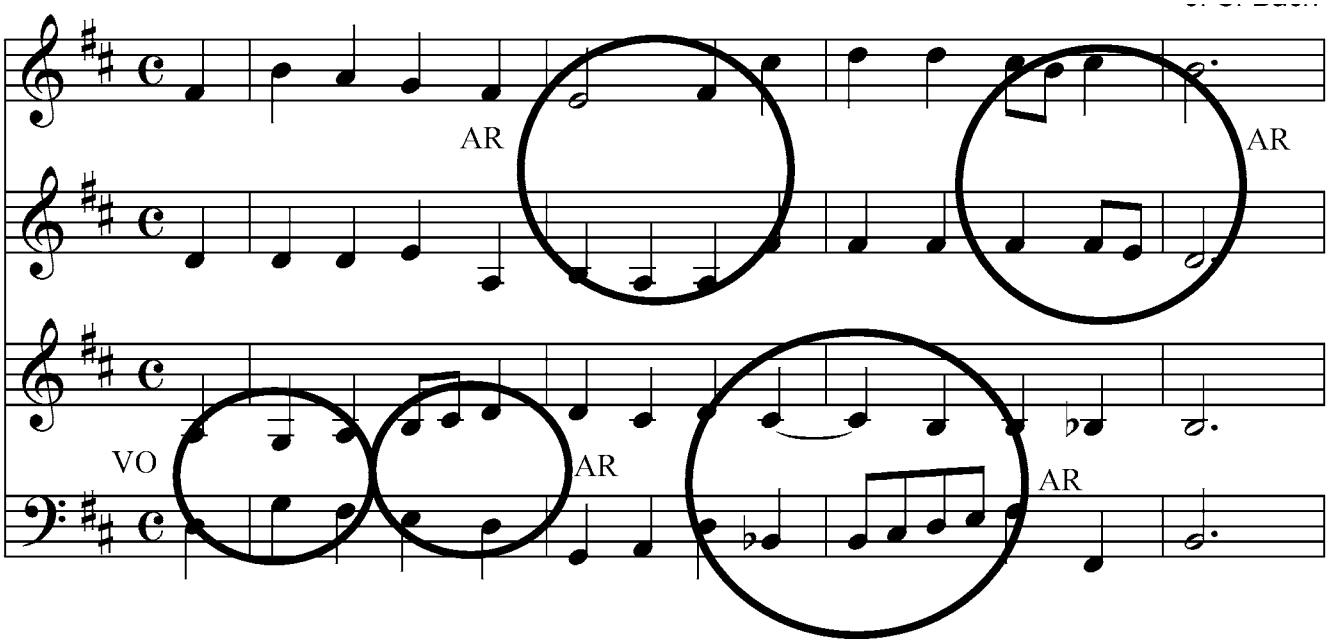


Figure 11 Open Score With Possible Rhythmic Inconsistencies Identified

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

3. Transcribe the required parts into four voices as a closed score (as illustrated in Figure 12). Notice the rhythmic inconsistencies have been modified. The modifications made are one option of a variety of possible solutions. In the end, the transcriber makes a judgment call on which option to choose; there is no right or wrong answer.

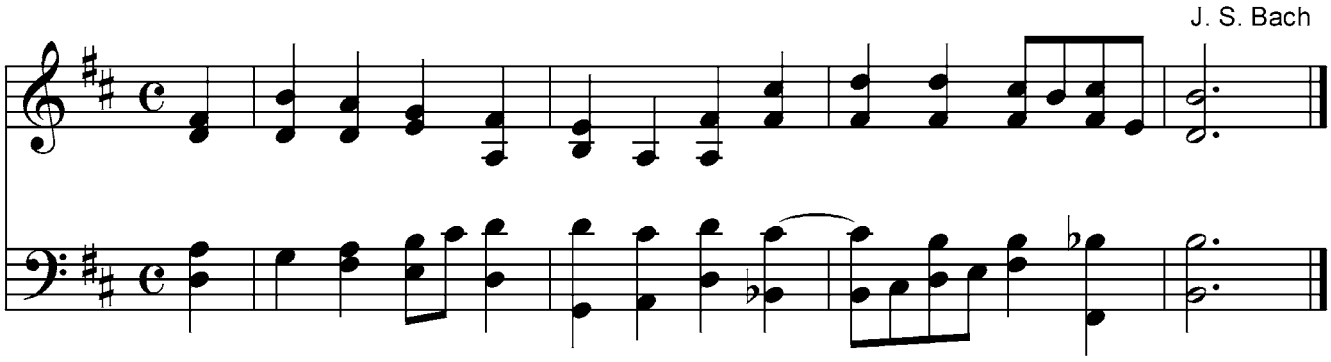


Figure 12 Transcribed Closed Score

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

If the same open score was transposed into a closed score using choral voicing, the following closed score would result (as illustrated in Figure 13).

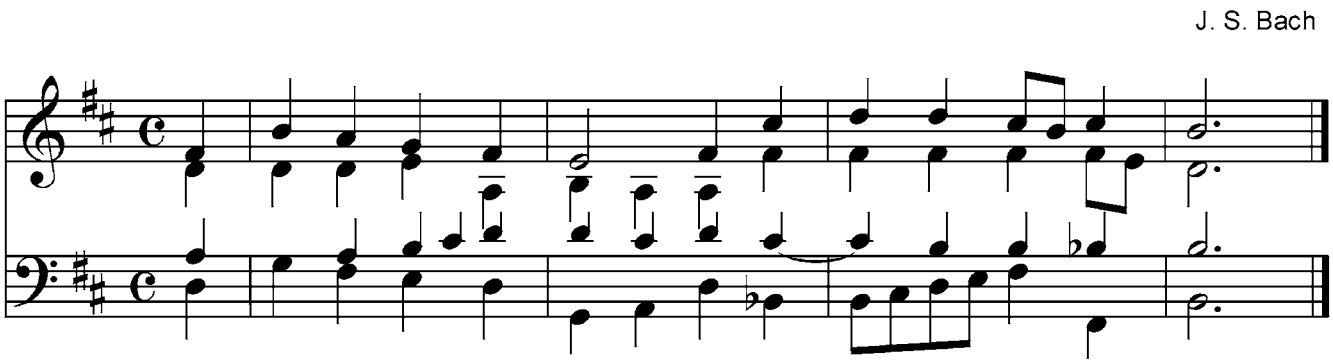


Figure 13 Transcribed Closed Score Choral Voicing

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

ACTIVITY

Time: 5 min

OBJECTIVE

The objective of this activity is to have the cadets transcribe an open score to a closed score.

RESOURCES

- Arrange Music worksheet located at Attachment A,
- Manuscript paper,
- Paper Copy of a Keyboard handout from EO S515.02 (Write Compound Intervals), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Have the cadets answer the second question from the Arrange Music worksheet.
2. Collect the Arrange Music worksheet once completed.
3. Distribute the answer key for the Arrange Music worksheet to each cadet.

The answer key may be used as a study aid by the cadets.

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

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 4

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

Teaching Point 5 **Have the cadets arrange music for an ensemble.**

Time: 70 min Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets arrange music for an ensemble.

RESOURCES

- One closed score located at Attachments B–D,
- Manuscript paper,
- Paper Copy of a Keyboard handout from EO S515.02 (Write Compound Intervals),
- Instrument Transposition Guide handout from EO S515.05 (Transpose a Melody from One Instrument to Another Instrument), and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute one of the closed scores to each cadet.
2. Have the cadets transcribe the closed score to an open score by:
   a. identifying the voices of the closed score;
   b. identifying areas of rhythmic inconsistencies; and
   c. transcribing the required voices, correcting the rhythmic inconsistencies.
3. Review the cadets' work to ensure accuracy.
4. Have the cadets arrange the open score for a four-part ensemble by:
   a. assigning an instrument to each part; and
   b. transposing the part to the key of the instrument.
5. Collect the arranged music once completed.

If time permits, allow the cadets to form ensembles based on the instrumentation selected and rehearse the arranged music.

Review each cadet's results. Identify cadets who are having difficulty with the material. This activity should be used as an assessment for learning opportunity.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 5

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

END OF LESSON CONFIRMATION

The cadets' arrangement of music for an ensemble will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

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

METHOD OF EVALUATION

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

CLOSING STATEMENT

The ability to arrange music for an ensemble is important because you may be asked to create parts or scores for your corps or squadron band. The ability to perform this task is integral to the success of any corps or squadron band.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

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

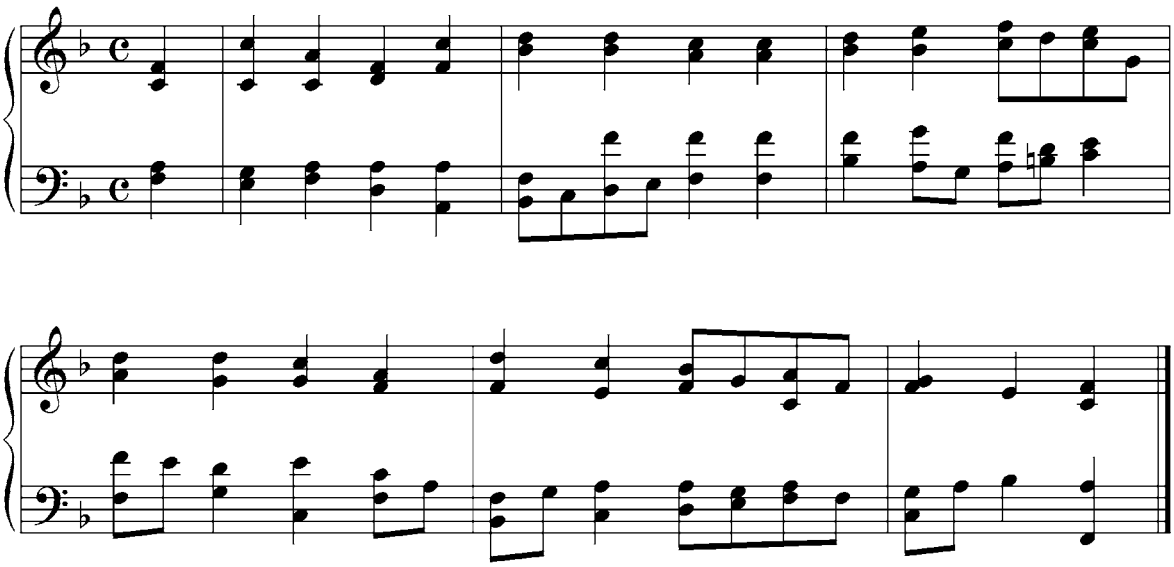
Arrange Music

1. Have the cadets transcribe the closed score to an open score by:

   a. identifying the voices of the closed score;

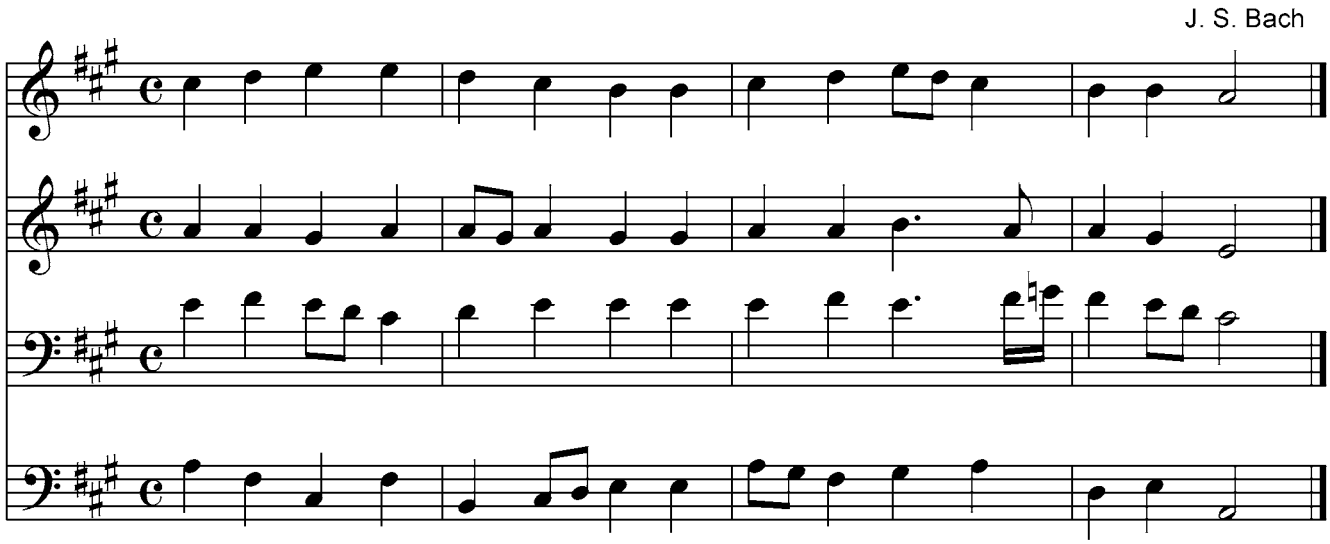
   b. identifying areas of rhythmic inconsistencies; and

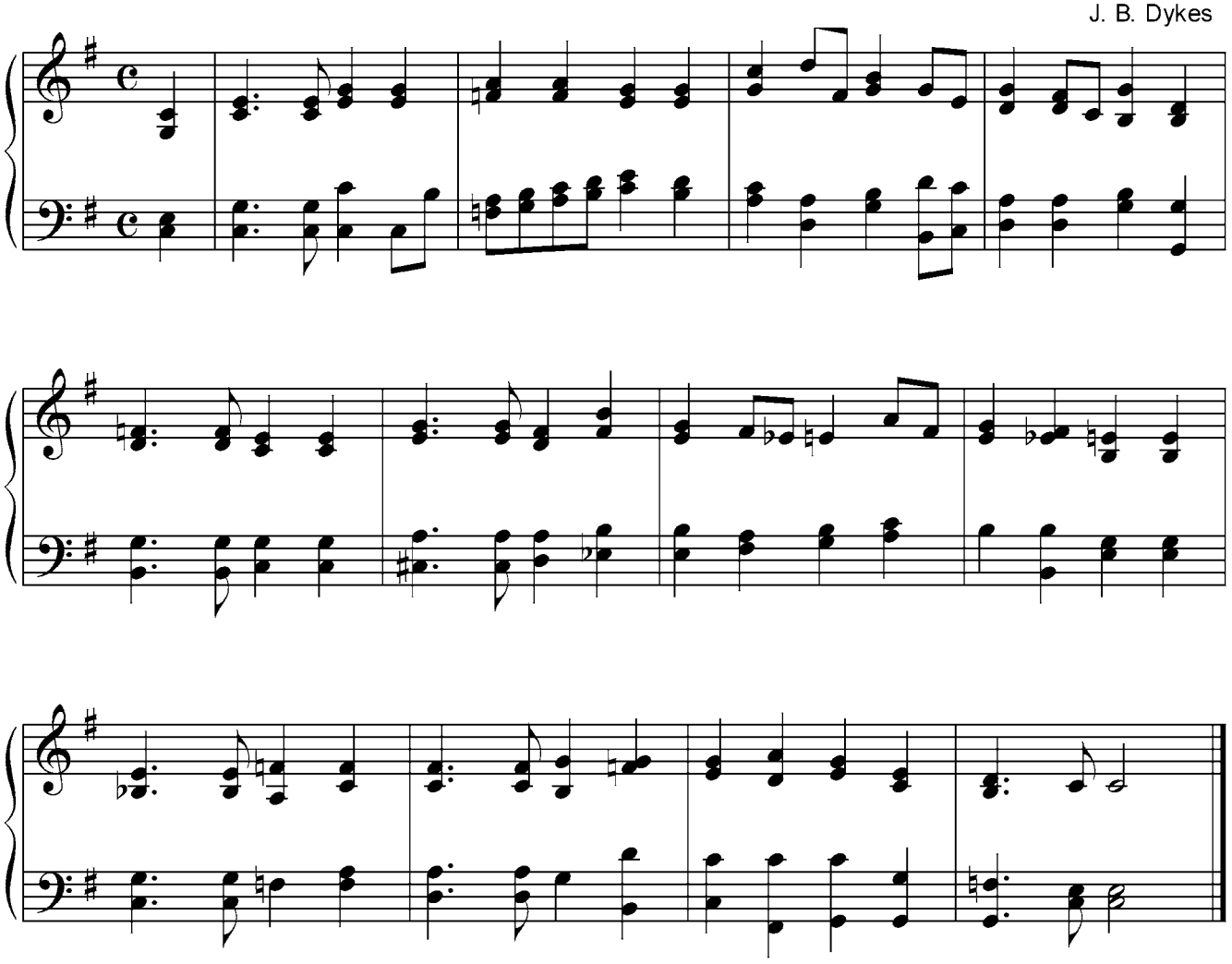
   c. transcribing the required voices and correcting the rhythmic inconsistencies.

J. S. Bach

2. Have the cadets transcribe the open score to a closed score by:

   a. identifying the type of closed score desired;

   b. identifying areas of possible rhythmic inconsistency; and

   c. transcribing the parts onto a score and modifying for rhythmic inconsistencies.

Eternal Father, Strong to Save
(Naval Hymn)

J. B. Dykes

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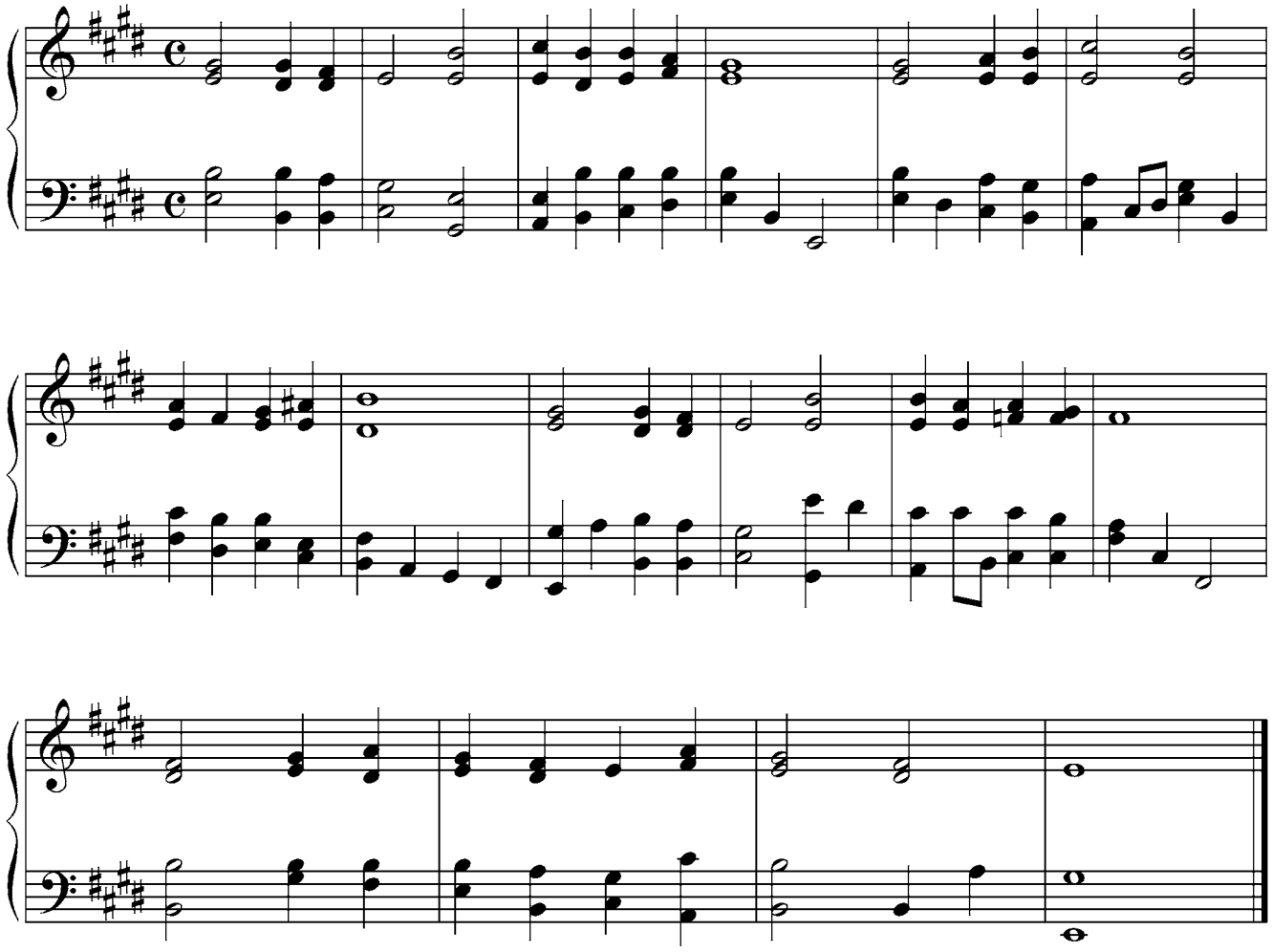
Abide With Me

W. H. Monk

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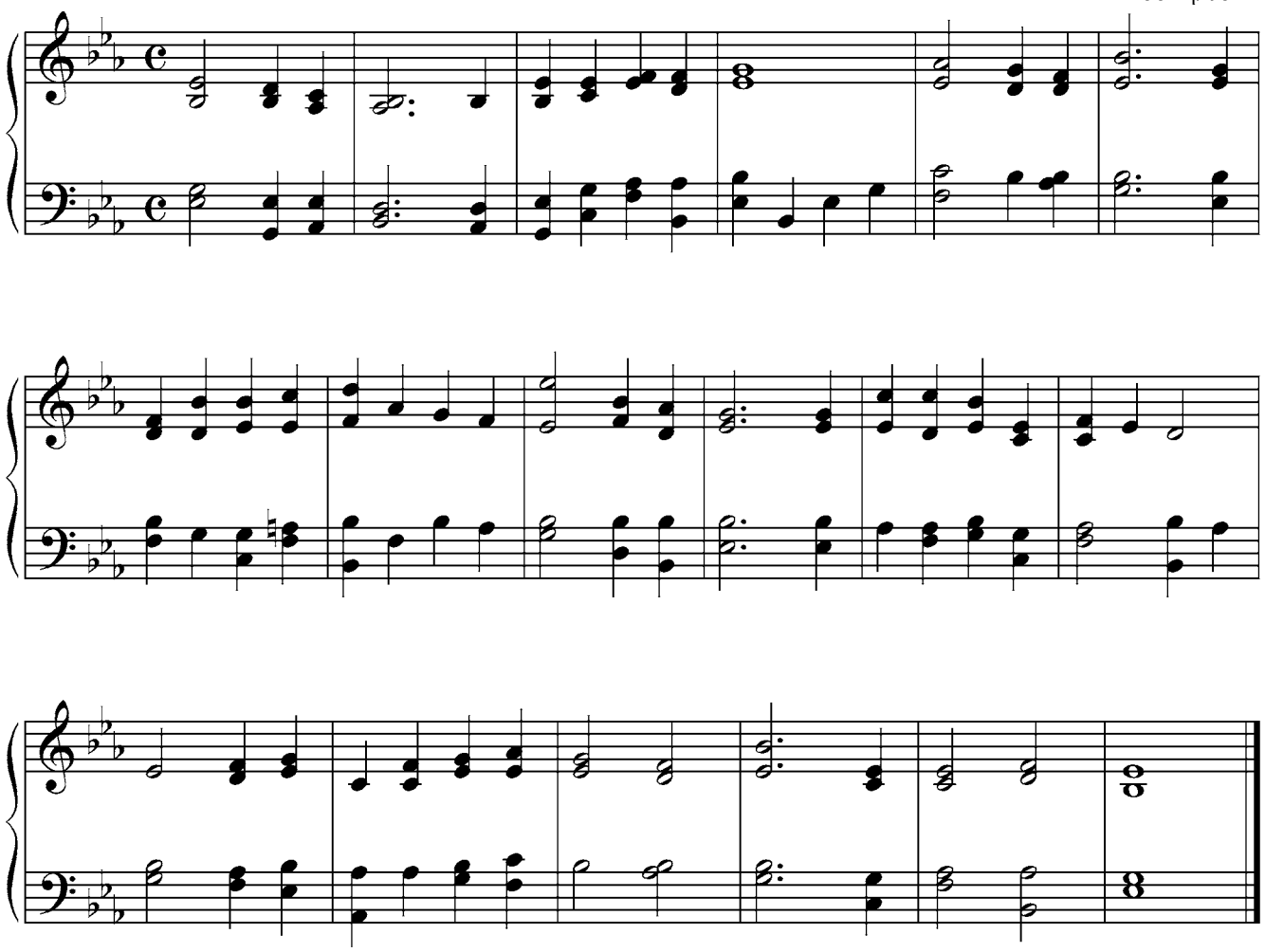
Airman's Prayer

W. Campbell

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COMMON TRAINING

MILITARY BAND
ADVANCED MUSICIAN

INSTRUCTIONAL GUIDE

SECTION 7

EO S515.07 – DEFINE MUSIC SYMBOLS AND TERMS

Total Time: 40 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-906/PG-001, *Military Band–Advanced Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy the Music Symbols and Terms Definitions handout located at Attachment A for each cadet.

Photocopy the How to Create a Crossword Puzzle handout located at Attachment B for each cadet.

Photocopy two copies of the Crossword Puzzle Template located at Attachment C for each cadet.

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

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

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

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

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

IMPORTANCE

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

Teaching Point 1 **Have the cadets create a music symbols and terms crossword puzzle.**

Time: 25 min Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets create a music symbols and terms crossword puzzle.

RESOURCES

- Music Symbols and Terms Definitions handout located at Attachment A,
- How to Make a Crossword Puzzle handout located at Attachment B,
- Crossword Puzzle Template located at Attachment C,
- Felt marker, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Music Symbols and Terms Definitions handout to each cadet.
2. Divide the cadets into three equal groups.
3. Allow five minutes for cadets to review the Music Symbols and Terms Definitions handout. Cadets should discuss the information and gain an understanding of the definitions.
4. Distribute the How to Make a Crossword Puzzle handout to each cadet. Review the handout with the cadets.
5. Distribute the Crossword Puzzle Template, pencil with eraser, and felt marker to each cadet.
6. Have each cadet create a crossword puzzle using the music symbols and terms on the Music Symbols and Terms Definitions handout. Have the cadets follow the steps outlined in the How to Make a Crossword Puzzle handout.
7. Circulate among the cadets and assist the cadets as necessary, offering suggestions and advice for improvement.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' creation of a crossword puzzle will serve as the confirmation of this TP.

Teaching Point 2 **Have the cadets complete another cadet's music symbols and terms crossword puzzle.**

Time: 10 min Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets complete a music symbols and terms crossword puzzle.

RESOURCES

- Music symbols and terms crossword puzzle created in TP1, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into pairs.
2. Have the cadets exchange the music symbols and terms crossword puzzle created in the previous TP.
3. Have the first cadet complete the second cadet's crossword puzzle. Concurrently, have the second cadet complete the first cadet's crossword puzzle.

If there is only one cadet completing this lesson, an example Music Symbols and Terms crossword puzzle is located at Attachment D.

4. Circulate among the groups and assist the cadets as necessary, offering suggestions and advice for improvement.
5. Have the cadets review the music symbols and terms crossword puzzle with each other.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

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

END OF LESSON CONFIRMATION

The cadets' completion of a crossword puzzle will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

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

CLOSING STATEMENT

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

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

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

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Music Symbols and Terms Definitions

Alto clef. A type of C clef. The clef is centred on the middle line of the staff and the centre of the clef indicates middle C. The alto clef is used for instruments such as the viola and the alto trombone. The alto clef is very similar to the tenor clef.

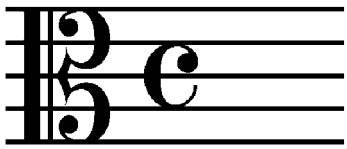


Figure A-1 The Alto Clef

Note. Created by Director Cadets 3, 2004, Ottawa, ON: Department of National Defence.

Tenor clef. A type of C clef. The clef is centred on the fourth line of the staff and the centre of the clef indicates middle C. The tenor clef is used for instruments such as tenor trombone, bassoon, and cello.

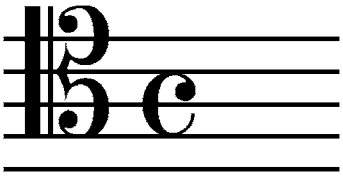


Figure A-2 The Tenor Clef

Note. Created by Director Cadets 3, 2004, Ottawa, ON: Department of National Defence.

Andantino. A tempo marking defined as being a little faster than andante.

Larghetto. A tempo marking defined as being less slow than largo.

Prestissimo. A tempo marking defined as being as fast as possible.

Rallentando (rall.). Slow the tempo down gradually. Often rallentando is abbreviated to rall.

Tempo primo (tempo I). Return to the original tempo. Often tempo primo is abbreviated to tempo I.

Allargando (allarg.). Broaden the sound and slow the tempo of the music. Often allargando is abbreviated to allarg.

Assai. Very. Assai is used in conjunction with other music terms (eg, assai allargando or assai rallentando).

Bene (ben). Well. Sometimes written as ben depending on its use. Bene is used in conjunction with other music terms (eg, ben marcato).

Colla (col, coll', colle). With the. Sometimes written as col, coll', or colle, depending on its use. Colla is used in conjunction with other music terms (eg, colla voce).

Ed (e). And. Sometimes written as e. Ed is used in conjunction with other music terms (eg, lento e largamente).

Loco. Place; return to the written register. Loco is used after an 8^{va} or 8^{vb} to have the musician return to playing the notes as written.

Senza. Without. Senza is used in conjunction with other music terms (eg, Presto senza marcato).

Metronome marking (M.M.). Tempo marking. Indicates the number of beats that occur per minute. A M.M. quarter note = 60 would indicate that there are 60 beats per minute. M.M. is the abbreviation for Maelzel's Metronome; an instrument used to beat time.

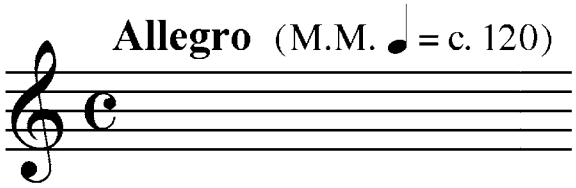


Figure A-3 Metronome Marking

Note. Created by Director Cadets 3, 2004, Ottawa, ON: Department of National Defence.

How to Create a Crossword Puzzle

Crossword puzzles are a fun and effective way to demonstrate an understanding of terms or concepts. They are easy to create, either by hand or through the use of crossword puzzle creating software. To create a crossword puzzle by hand, use the following steps:

1. Establish a theme for the crossword puzzle.

2. Brainstorm a list of words to use in the crossword puzzle. Generally, the list of words should be between 8 and 12 words long.

3. Arrange the words on grid paper. The words should be arranged in a criss-cross pattern. The words should overlap where common letters occur.

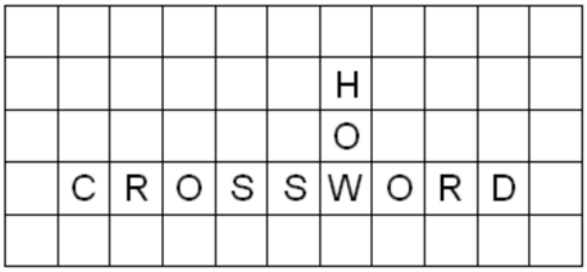


Figure B-1 Create a Crossword Puzzle—Step 3

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

4. Continue to criss-cross the words until all the words have been placed on the grid.

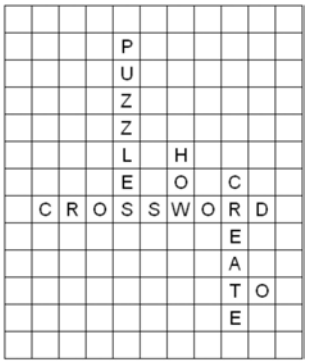


Figure B-2 Create a Crossword Puzzle—Step 4

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

5. Number the first box of each word, starting at 1 and continuing until all of the words have been numbered. Some numbers may affect two words when they overlap at the first letter.

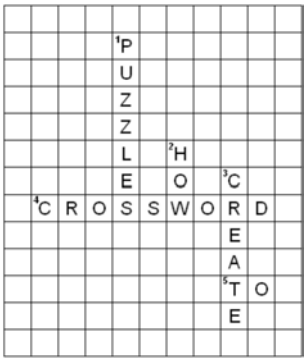


Figure B-3 Create a Crossword Puzzle—Step 5

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

6. Shade the unused boxes of the grid. This is now the answer key for the crossword puzzle.

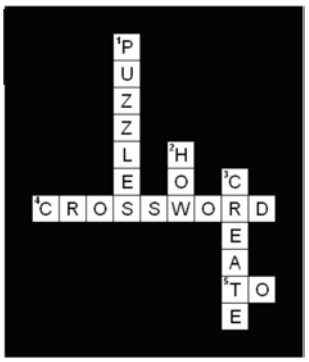


Figure B-4 Create a Crossword Puzzle—Step 6

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

7. On a second grid, copy the crossword puzzle pattern, numbers, and shading from the first grid. Do not copy the letters.

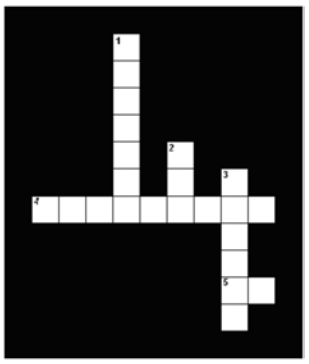


Figure B-5 Create a Crossword Puzzle—Step 7

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

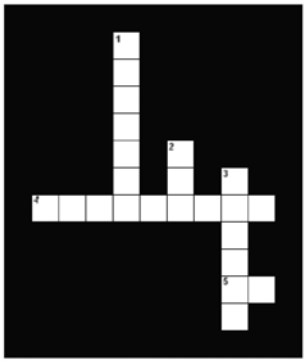
8. Below the crossword pattern on the second grid, make two columns. The left-hand column should be labelled across and the right-hand column should be labelled down.

Across	Down

Figure B-6 Create a Crossword Puzzle—Step 8

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

9. In each column, write clues for the words that appear in the crossword puzzle. Each clue should be numbered to match the word's number in the crossword puzzle.



Across
4. A puzzle using criss-crossed words.
5. Two letter version of two.

Down
1. Mind games.
2. Sometimes attached to "Who, what, where, when, and why".
3. To make.

Figure B-7 Create a Crossword Puzzle—Complete

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

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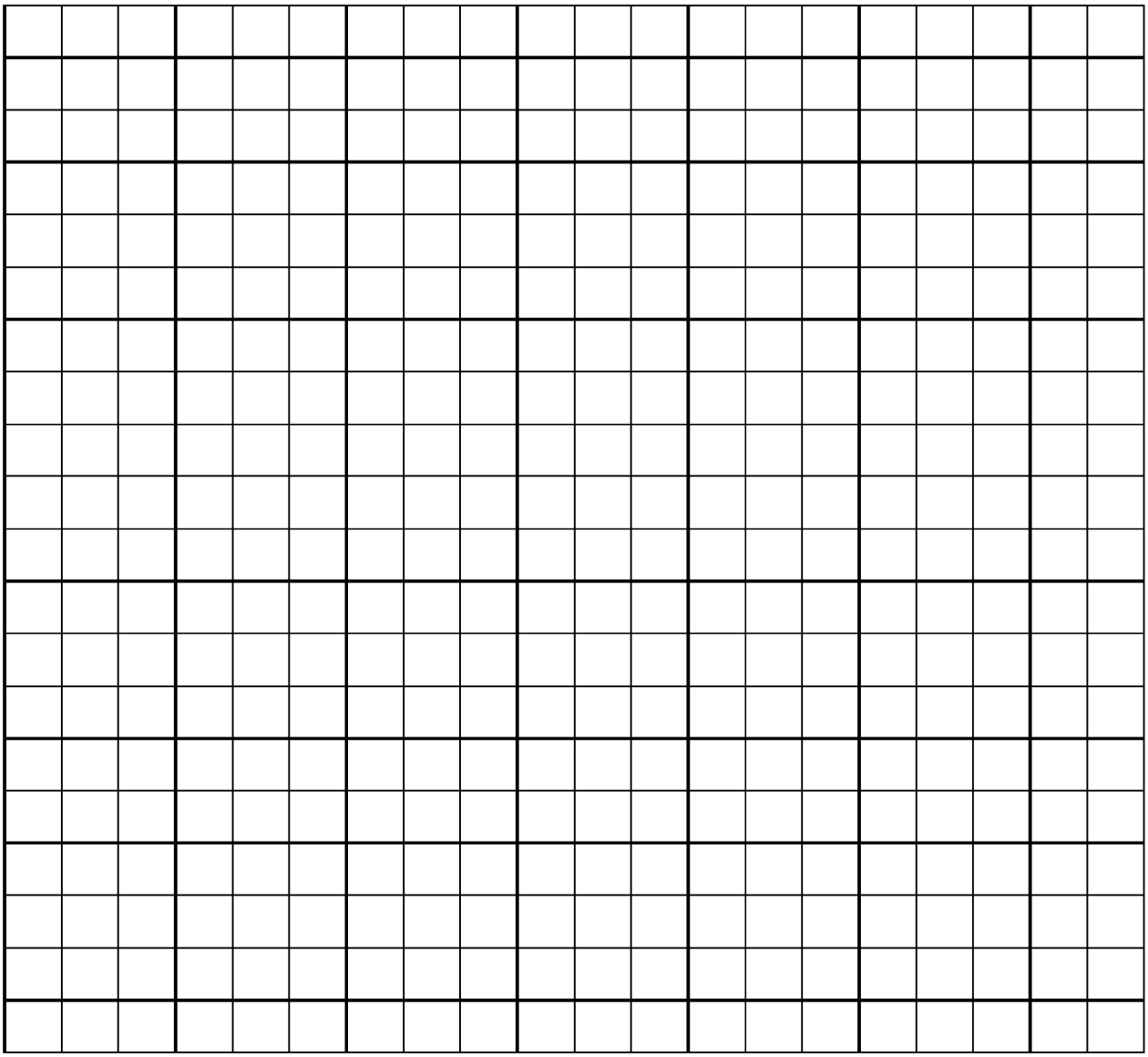

Figure C-1 Crossword Puzzle Template

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

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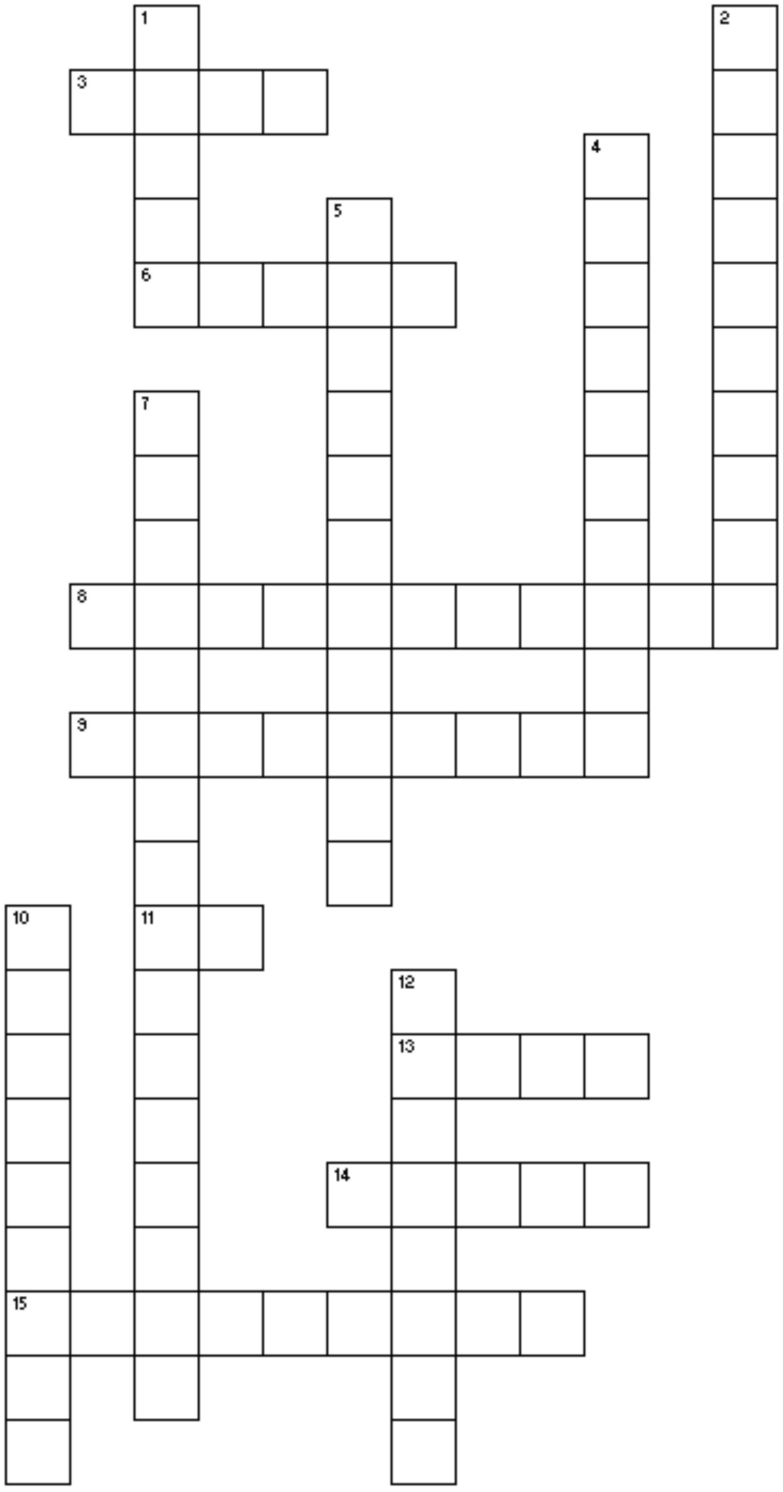
Music Symbols and Terms



Across

3. Well.
6. Very.
8. A tempo marking defined as being as fast as possible.
9. A tempo marking defined as being a little faster than andante.
11. Sometimes written as e.
13. Place; return to the written register.
14. Sometimes written as col, coll', or colle, depending on its use.
15. The clef is centred on the fourth line of the staff and the centre of the clef indicates middle C.

Down

1. Without.
2. Broaden the sound and slow the tempo of the music.
4. Return to the original tempo.
5. Slow the tempo down gradually.
7. Indicates the number of beats that occur per minute.
10. A tempo marking defined as being less slow than largo.
12. The clef is centred on the middle line of the staff and the centre of the clef indicates middle C.

Music Symbols and Terms

(ANSWER KEY)

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COMMON TRAINING

MILITARY BAND
ADVANCED MUSICIAN

INSTRUCTIONAL GUIDE

SECTION 8

EO S515.08 – REVIEW MUSIC PROFICIENCY LEVEL FIVE THEORY

Total Time: 80 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-906/PG-001, *Military Band–Advanced Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

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

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

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

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

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

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

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

IMPORTANCE

It is important for the cadets to review Music Proficiency Level Five as this material is key to understanding music in its entirety. Without a solid understanding of these theory concepts, it will be very difficult for the cadets to progress to the next level.

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

Time: 75 min Method: In-Class Activity

ACTIVITY

OBJECTIVE

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

RESOURCES

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

ACTIVITY LAYOUT

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

ASSESSMENT ACTIVITY INSTRUCTIONS

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

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

1. Have the cadets enter the classroom and seat themselves at a desk.
2. Tell the cadets they will have 40 minutes to write the assessment, and what to do once they have completed the assessment (eg, sit quietly and wait until everyone is finished or the time allotted has expired, pass in the assessment and leave the room).
3. Have the cadets write their personal information at the top of the assessment.

4. Have the cadets begin the assessment.

5. Move around the classroom to monitor the assessment and be available to answer any questions.

6. When the assessment is complete, use the applicable Theory Assessment–Answer Key, Version A, B, or C to mark the assessment.

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

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

SAFETY

Nil.

ACTIVITY

OBJECTIVE

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

RESOURCES

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

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

Project the Music Proficiency Level Five questions on the board.

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

SAFETY

Nil.

ACTIVITY

OBJECTIVE

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

RESOURCES

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

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Review Music Proficiency Level Five Theory, to include:
    a. writing compound intervals;
    b. writing chords, to include:
        (1) dominant seventh chords, and
        (2) dominant seventh chord inversions;
    c. transposing a melody from one instrument to another instrument;
    d. writing cadences, to include:
        (1) imperfect authentic cadence,
        (2) half cadence, and
        (3) deceptive cadence;
    e. arranging music for an ensemble; and

f. defining the following symbols and terms:

(1) andantino,

(2) larghetto,

(3) prestissimo,

(4) rallentando,

(5) tempo primo,

(6) allargando,

(7) assai,

(8) bene,

(9) colla,

(10) ed,

(11) loco,

(12) senza, and

(13) metronome markings (M.M.).

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

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

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

END OF LESSON CONFIRMATION

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

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

It is important to review Music Proficiency Level Five theory as this material is key to understanding music in its entirety. Without a solid understanding of these theory concepts, it will be very difficult to progress to the next level.

INSTRUCTOR NOTES / REMARKS

This EO shall be scheduled as two consecutive periods.

REFERENCES

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

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

MUSIC Q & A GAME

RESOURCES

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

ACTIVITY INSTRUCTIONS

Pre-game Instructions

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

Write Compound Intervals	Write Chords	Transpose a Melody from One Instrument to Another	Write Cadences	Arrange Music for an Ensemble	Define Music Symbols and Terms
100	100	100	100	100	100
200	200	200	200	200	200
300	300	300	300	300	300
400	400	400	400	400	400
500	500	500	500	500	500

Figure A-1 Music Q & A Game

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

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

Game Instructions

1. Divide the cadets into three equal groups.
2. Have each group decide on a team name.
3. Set up a tally chart to record the points.

4. Explain the game to the cadets.

5. Have the cadets select one team member to compete to answer a question. Ensure that every member of the team has the chance to answer a question.

6. Have the three selected team members sit in each of the desks at the front of the room.

7. Randomly select one group to go first.

8. Have each team alternate to choose the category and the dollar amount (eg, Recognize Rhythm for 200).

9. Once a category and amount have been chosen, lift off the dollar amount and read the statement (eg, The name of the clef that is also known as the G clef is known as this?) Show the card to the cadets if necessary.

10. Have the first cadet who buzzes in (eg, hit the desk, ring the bell provided) give their answer.

    a. In order for the team to receive the dollar amount assigned to that question, the cadet must give the correct answer (eg, What is a treble clef?.)

    b. If a team member does give the correct answer, that team will lose the dollar amount assigned to that question. Another team may choose to buzz in and attempt to give an answer.

11. Rotate team members and continue to compete until all of the questions have been answered.

12. Add up the dollar amounts for each team. Have each team determine how much they would like to wager on Final Music Q & A. Have the team write this amount onto a piece of paper and hand it in.

13. Read the final question. Each team will listen to the question, confer, and write their answer on a piece of paper. Give the cadets 30 seconds to answer.

14. Reread the question and answers and declare a winner!

TRIVIAL PURSUIT GAME

RESOURCES

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

ACTIVITY INSTRUCTIONS

Pre-game Instructions

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

Game Instructions

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

f. Each music category is matched with a symbol, as indicated in the legend on the game board.

g. The cadets must roll the exact number on the die to reach the treble clef; if they roll over or under the amount then they answer the question and try again.

6. Have each cadet roll the die; the highest roller goes first.

7. Have the cadets place their game pieces on the treble clef.

8. Have a player roll the die and move the game piece that many spaces in any direction.

9. Have the cadet to the player's right pick up a card from the appropriate category pile and read and / or show the question to the player.

10. Have the player answer the question.

11. Have the questioner look at the opposite side of the card to determine whether the answer was right or wrong.

12. Place the used cards on the bottom of the category piles.

13. Repeat Steps 8–13 until a player reaches the treble clef with all of the pie pieces filled in.

TRIVIAL PURSUIT PIE PIECES

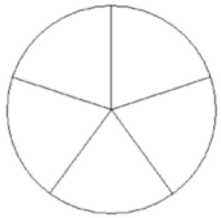
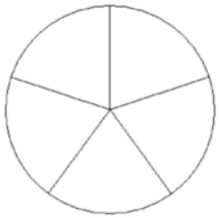
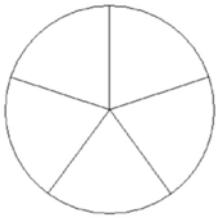
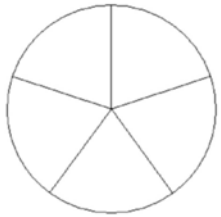
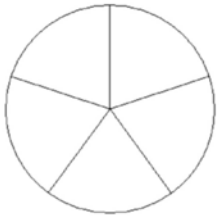
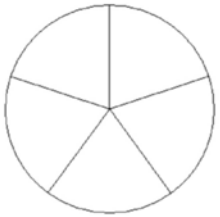
 Name: _____	 Name: _____	 Name: _____
 Name: _____	 Name: _____	 Name: _____

Figure B-1 Trivial Pursuit

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

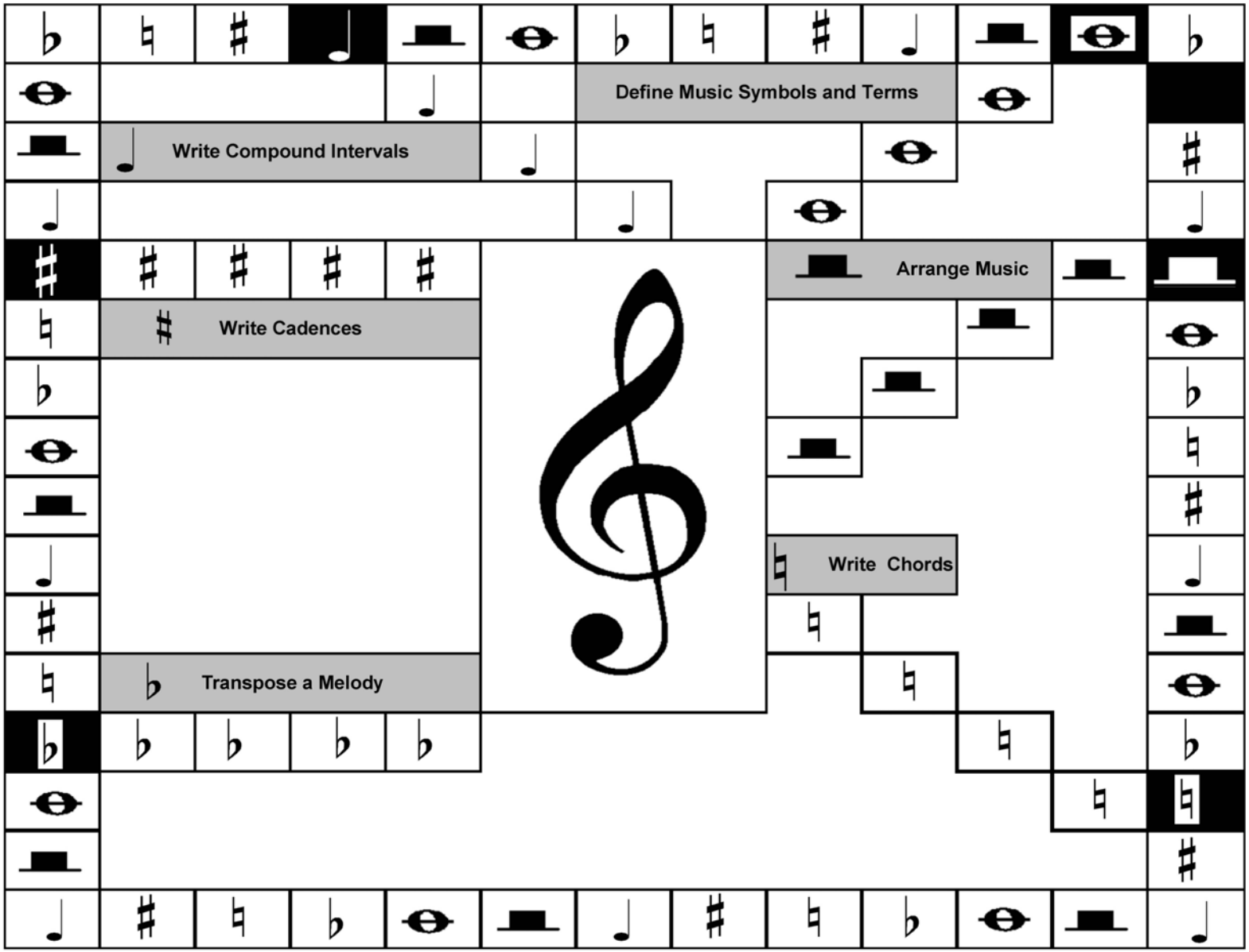


Figure B-2 Trivial Pursuit

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

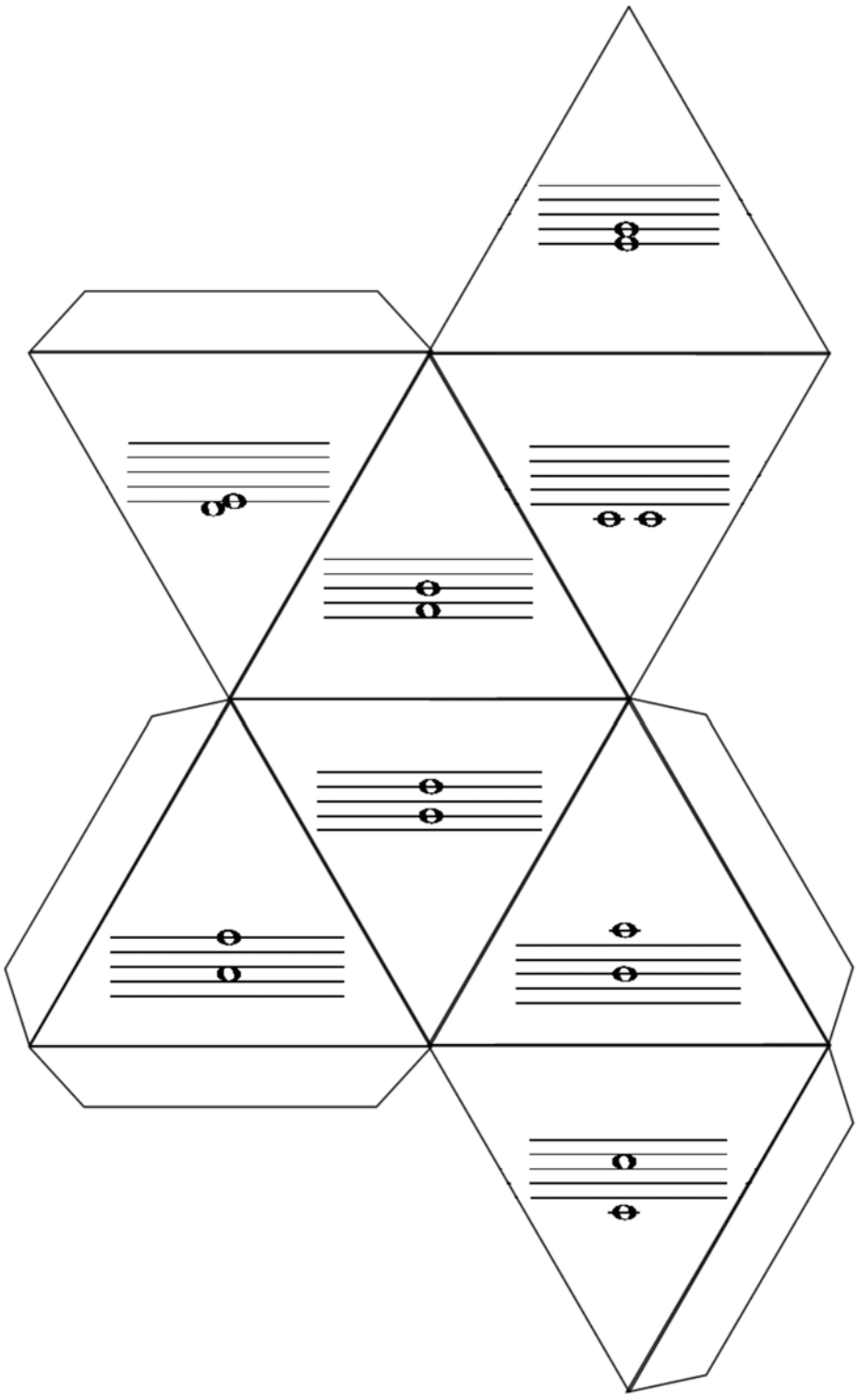


Figure B-3 Number Die Pattern

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

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ARE YOU SMARTER THAN A LEVEL FIVE MUSICIAN GAME

RESOURCES

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

ACTIVITY INSTRUCTIONS

Pre-game Instructions

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

Game Instructions

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

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

5. Have the other cadets answer each question by writing it on a piece of paper. These cadets will be competing to be the next contestant. To become the contestant, they must have answered the last question correctly.

6. Have the participants in the game use the following rotation order:

    a. Level Five musicians,

    b. lifeline,

    c. contestant, and

    d. host.

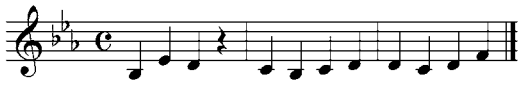
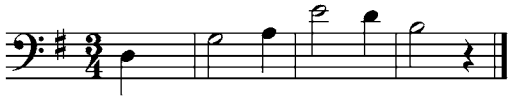
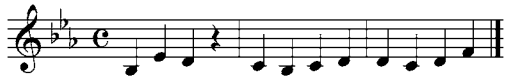
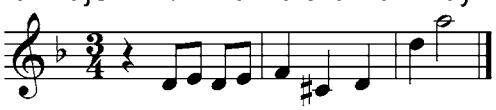
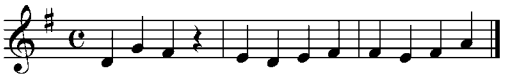
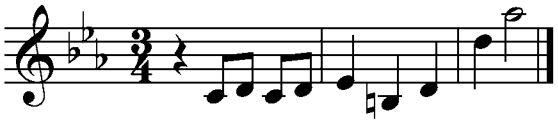
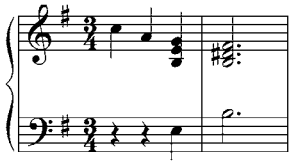
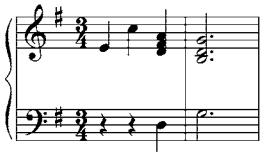
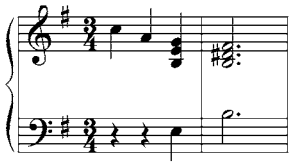
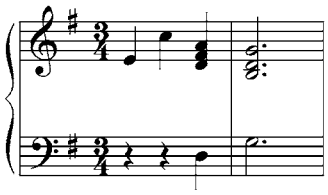
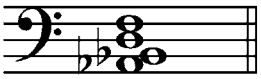
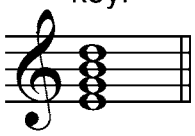
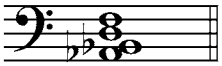
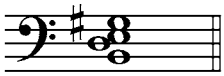
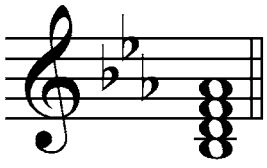
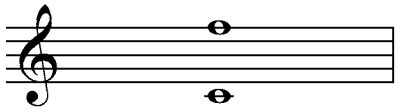
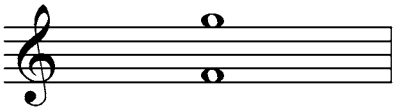
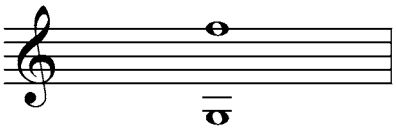
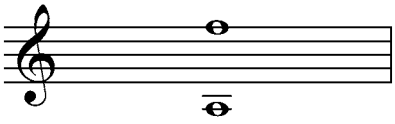
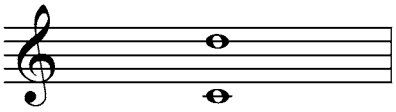
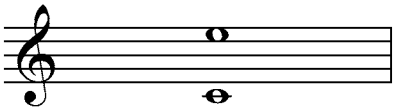
7. Have the cadets rotate through the order, after the contestant answers one question incorrectly or reaches the million-dollar mark.

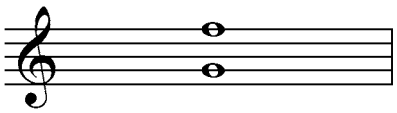
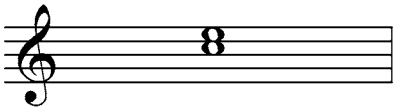
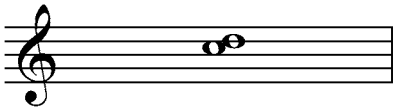
Level Five Arrange music What is the definition of a score?	Level Five Arrange music What is an open score?
Level Five Arrange music What does a closed (condensed) score look like?	Level Five Arrange music What happens to the stem direction when a closed score is written?
Level Five Arrange music What rules apply for dotted notes when writing a closed score?	Level Five Arrange music What rules apply for slurs and ties when writing a closed score?
Level Five Arrange music What rules apply for rests when writing a closed score?	Level Five Arrange music What kind of music uses a closed score?
Level Five Arrange music What is the difference between a closed score and an open score?	Level Five Arrange music What type of score has only two staves, which are connected at the beginning by a system line preceded by a brace; and the bar lines go through and connect both staves?

Level Five Arrange music An open score is written for a combination of the four different voices—soprano, contralto (alto), tenor, and bass. Each of the four voices is written on its own staff. The voices appear in order of range, from highest lowest. All four staves are connected on the left with a system line and a bracket.	Level Five Arrange music A score is a copy of music in which the separate parts are divided, and each part is written (in its appropriate clef) on a separate staff, one underneath the other, so that the whole may be read at a glance.
Level Five Arrange music The stems of the upper voice on each staff (eg, soprano and tenor) go up, while those of the lower voice on each staff (eg, alto and bass) go down, in this way eliminating any confusion about which note is sung by which voice. When the same note is sung by two voices at the same time, it is given two stems, one up and one down.	Level Five Arrange music A closed score begins like a piano score: two staves are joined on the left side by a system line preceded by a brace. The soprano and alto parts are written in the treble clef, while the tenor and bass parts are written in the bass clef.
Level Five Arrange music Slurs and ties in the soprano and tenor parts curve upward. Slurs and ties in the alto and bass parts curve downward.	Level Five Arrange music For a dotted note in a space, the dot goes in the same space. For a dotted soprano or tenor note on a line, the dot goes in the space above. For a dotted alto or bass note on a line, the dot goes in the space below. Dotted unison notes require only one dot.
Level Five Arrange music Vocal or piano music and condensed scores.	Level Five Arrange music Rests are placed higher or lower than usual on the staff or even outside the staff (use ledger lines for breve, whole, and half rests). Avoid collisions between the two parts on a staff.
Level Five Arrange music Pianoforte score	Level Five Arrange music In an open score, each of the four voices is written on its own staff, and the voices appear in order of range, from highest to lowest. A closed score has two staves joined together on the lest side, and the soprano and alto parts are written in the treble clef, while the tenor and bass parts are written in the bass clef.

Level Five Symbols and Terms What does M.M. stand for?	Level Five Symbols and Terms Ed means _____.
Level Five Symbols and Terms What term means good?	Level Five Symbols and Terms Assai means _____.
Level Five Symbols and Terms What term means broadening, becoming slower?	Level Five Symbols and Terms What term means to return to the written register after playing an octave higher or lower?
Level Five Symbols and Terms Less than largo is _____.	Level Five Symbols and Terms Rallentando means to _____ gradually.
Level Five Symbols and Terms The term that means as fast as possible is _____.	Level Five Symbols and Terms What does tempo primo mean?

Level Five Symbols and Terms And	Level Five Symbols and Terms Maelzel's Metronome. An instrument used for beating time. At the beginning of a piece, the composer indicates the kind of note which is to get one beat, and the number of times that the metronome is to tick each minute.
Level Five Symbols and Terms Very, extremely	Level Five Symbols and Terms Bene
Level Five Symbols and Terms Loco	Level Five Symbols and Terms Allargando
Level Five Symbols and Terms Slow down	Level Five Symbols and Terms Larghetto
Level Five Symbols and Terms Return to the original time	Level Five Symbols and Terms Prestissimo

Level Five — Transpose a Melody List 3 B flat instruments.	Level Five — Transpose a Melody What do we mean if we say that the piano is a C instrument?
Level Five — Transpose a Melody What are transposing instruments named after?	Level Five — Transpose a Melody List 3 C instruments.
Level Five — Transpose a Melody What steps are involved in transposing a melody from one instrument to another?	Level Five — Transpose a Melody Transpose the following melody into F major.
Level Five — Transpose a Melody Transpose the following melody into A major. 	Level Five — Transpose a Melody Transpose the following melody up a major 3rd. Name the new key.
Level Five — Transpose a Melody Transpose the following melody down a major 2nd. Name the new key. 	Level Five — Transpose a Melody Transpose the following melody down a major 2nd. Name the new key.

Level Five Transpose a Melody It is not a transposing instrument. For example: if a pianist reads a note (middle C), they play middle C and hear middle C as a result, so it is a C instrument.	Level Five Transpose a Melody Clarinet, tenor saxophone, trumpet, and French horn in B flat
Level Five Transpose a Melody Flute, oboe, bassoon, trombone, euphonium, tuba and mallet percussion.	Level Five Transpose a Melody Transposing instruments are named after the concert pitch that sounds when they play a written C.
Level Five Transpose a Melody 	Level Five Transpose a Melody 1. Determining the key of the first instrument; 2. Determining the key of the second instrument; 3. Determining the interval between the key of the first instrument and the key of the second instrument; and 4. Transposing the melody for the first instrument by the determined interval.
Level Five Transpose a Melody G Major	Level Five Transpose a Melody
Level Five Transpose a Melody C minor	Level Five Transpose a Melody D minor

Level Five — Write Cadences The final V–I chord progression is what we call a _____.	Level Five — Write Cadences What cadence is non-final and occurs in the middle of a composition?
Level Five — Write Cadences The second chord of an imperfect cadence is always the _____ chord.	Level Five — Write Cadences What are the 3 steps in writing a I–V imperfect cadence?
Level Five — Write Cadences What are the 3 steps in writing a IV–V imperfect cadence?	Level Five — Write Cadences Name the key of this cadence, write the Roman numeral for each chord, and name the cadence.
Level Five — Write Cadences Name the key of this cadence, write the Roman numeral for each chord, and name the cadence. 	Level Five — Write Cadences When a V chord does not resolve up by a fourth to a I chord, but instead resolves up by second to a vi, we call it a _____ cadence.
Level Five — Write Cadences What cadence is the **vi** chord not used in the first inversion because of its similarity to the **I** chord?	Level Five — Write Cadences What cadence cannot end a phrase and is compared to a comma for that reason?

Level Five Write Cadences The Imperfect Cadence	Level Five Write Cadences Cadence
Level Five Write Cadences 1. Write the tonic note followed by the dominant note in the bass clef. 2. Write the three notes of the tonic triad above the tonic bass note. You may use the root, third or fifth of the triad as the top note. 3. Write the three notes of the dominant triad above the dominant bass note, joining them to the first triad by keeping the common note in the same voice part, and moving the remaining two notes down a second.	Level Five Write Cadences Dominant (V)
Level Five Write Cadences E minor I V imperfect	Level Five Write Cadences 1. Write the subdominant note in the bass clef, and move it up a 2nd to the dominant note. 2. Write the notes of the subdominant triad in the treble clef above the subdominant bass note. Move all three notes of the subdominant triad down to the nearest note of the dominant triad. You will find that one note will fall a 3rd, and the other two notes will fall a 2nd. Note that there is no common note between these two chords.
Level Five Write Cadences Deceptive Cadence	Level Five Write Cadences G Major V I perfect
Level Five Write Cadences Half Cadence	Level Five Write Cadences Deceptive Cadence

Level Five Write Chords How do you solve a dominant 7th chord?	Level Five Write Chords A dominant 7th chord has how many inversions?
Level Five Write Chords When the seventh is on the bottom, the dominant seventh chord is in _____ inversion.	Level Five Write Chords When the fifth is on the bottom, the dominant 7th chord is in _____ inversion.
Level Five Write Chords Solve this dominant 7th chord. 	Level Five Write Chords Solve this dominant 7th chord.
Level Five Write Chords Add accidentals to this and make it a dominant 7th chord. Name the minor key. 	Level Five Write Chords Write the first inversion of the dominant 7th of D minor. Use treble clef and the correct key signature.
Level Five Write Chords Write the root position of the dominant 7th of E flat major. Use treble clef and the correct key signature.	Level Five Write Chords Write the second inversion of the dominant 7th of A major. Use treble clef and the correct key signature.

Level Five Write Chords Three	Level Five Write Chords Rearrange the notes into close and root position first, then find the root, the key, and the position.
Level Five Write Chords Second	Level Five Write Chords Third
Level Five Write Chords Root: B flat Key 1: E flat major Key 2: E flat minor Position: 3rd inv.	Level Five Write Chords Root: E Key 1: A major Key 2: A minor Position: 2nd inv.
Level Five Write Chords 	Level Five Write Chords
Level Five Write Chords 	Level Five Write Chords

Level Five — Write Compound Intervals What is a compound interval?	Level Five — Write Compound Intervals Name this compound interval. 
Level Five — Write Compound Intervals Name this compound interval. 	Level Five — Write Compound Intervals How do you solve a compound interval?
Level Five — Write Compound Intervals Identify the simple form of this compound interval. 	Level Five — Write Compound Intervals Name this compound interval. 
Level Five — Write Compound Intervals Identify the simple form of this compound interval. 	Level Five — Write Compound Intervals Identify the simple form of this compound interval. 
Level Five — Write Compound Intervals Write a compound interval.	Level Five — Write Compound Intervals How do you write a compound interval?

Level Five — Write Compound Intervals This is an interval of an 11th.	Level Five — Write Compound Intervals A Compound Interval is any interval that is larger than an octave.
Level Five — Write Compound Intervals The best way to solve a compound interval is to bring the top note down one or more octaves, thereby reducing the interval to its simple form, within an octave. The compound interval will be the same as the simple interval plus 7.	Level Five — Write Compound Intervals This is an interval of a 9th.
Level Five — Write Compound Intervals This is an interval of a 13th.	Level Five — Write Compound Intervals The simple form of this interval is a 7th. 
Level Five — Explain, demonstrate The simple form of this interval is a 3rd. 	Level Five — Write Compound Intervals The simple form of this interval is a 2nd. 
Level Five — Write Compound Intervals 1. Identify the simple interval. 2. Write the simple interval. 3. Write the bottom note down an octave or write the top note up an octave.	Level Five — Write Compound Intervals Any answer where the interval is greater than an octave will work.