



COMMON TRAINING
PIPE BAND – BASIC MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 1

EO S115.01 – IDENTIFY ELEMENTS OF PITCH

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-907/PG-001, *Pipe Band–Basic Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

PRE-LESSON ASSIGNMENT

N/A.

APPROACH

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

INTRODUCTION

REVIEW

N/A.

OBJECTIVES

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

IMPORTANCE

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

Teaching Point 1

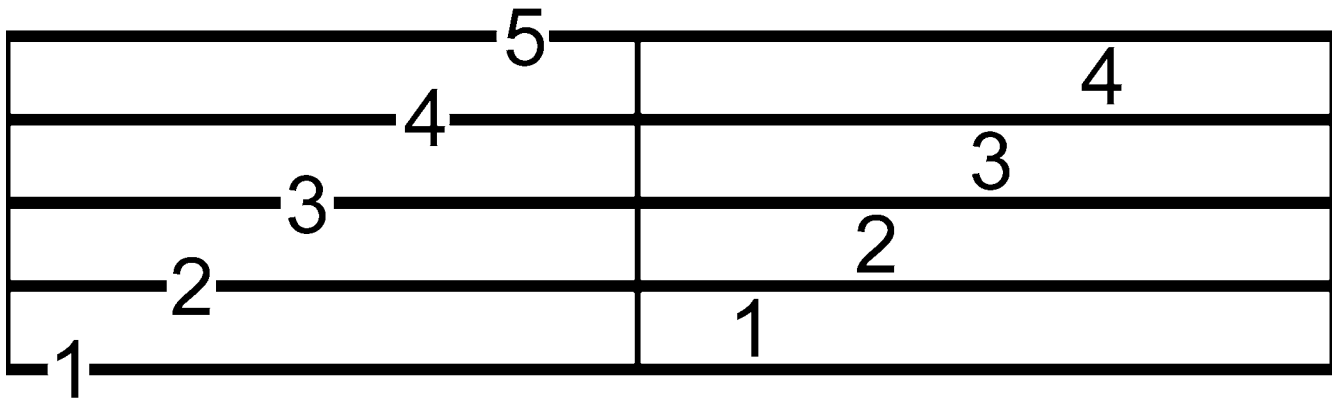
Describe Staves

Time: 5 min

Method: Interactive Lecture

STRUCTURE

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



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Figure 3-1-1 The Staff

NUMBERING OF LINES AND SPACES

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



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

CONFIRMATION OF TEACHING POINT 1

QUESTIONS

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

ANTICIPATED ANSWERS

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

Teaching Point 2

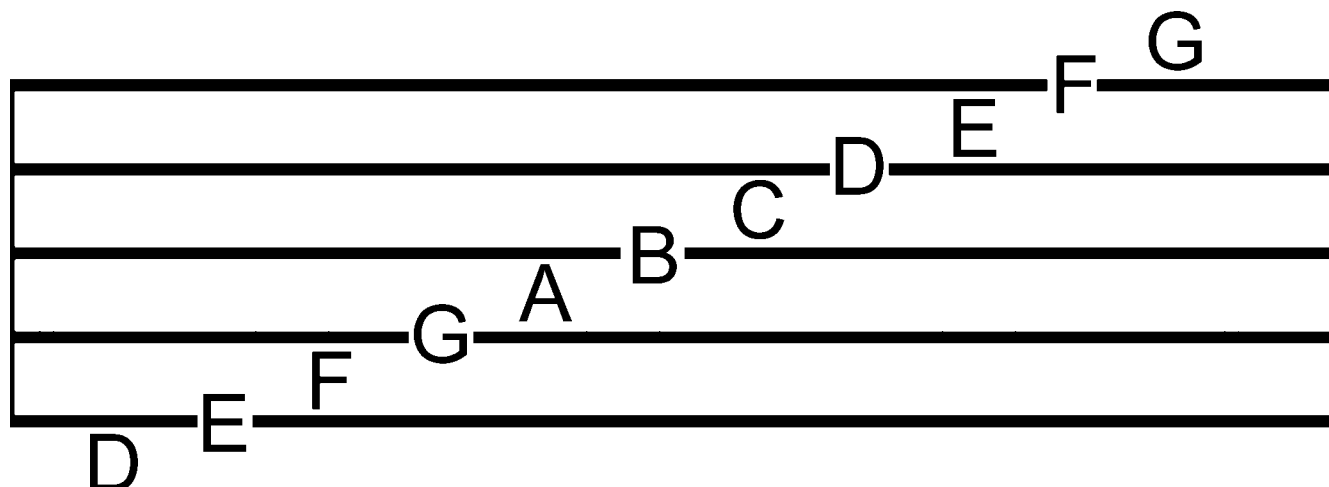
Describe the Musical Alphabet

Time: 5 min

Method: Interactive Lecture

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

When using the musical alphabet alternate between lines and spaces. If the space is “A”, then the line above the space is “B”, while the line below the space is “G”.



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Figure 3-1-2 Musical Alphabet

CONFIRMATION OF TEACHING POINT 2

QUESTIONS

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

ANTICIPATED ANSWERS

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

Teaching Point 3

Describe the Treble Clef, Alto Clef, and Bass Clef

Time: 20 min

Method: Interactive Lecture

TREBLE CLEF

Alternative Name

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



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Figure 3-1-3 Treble Clef

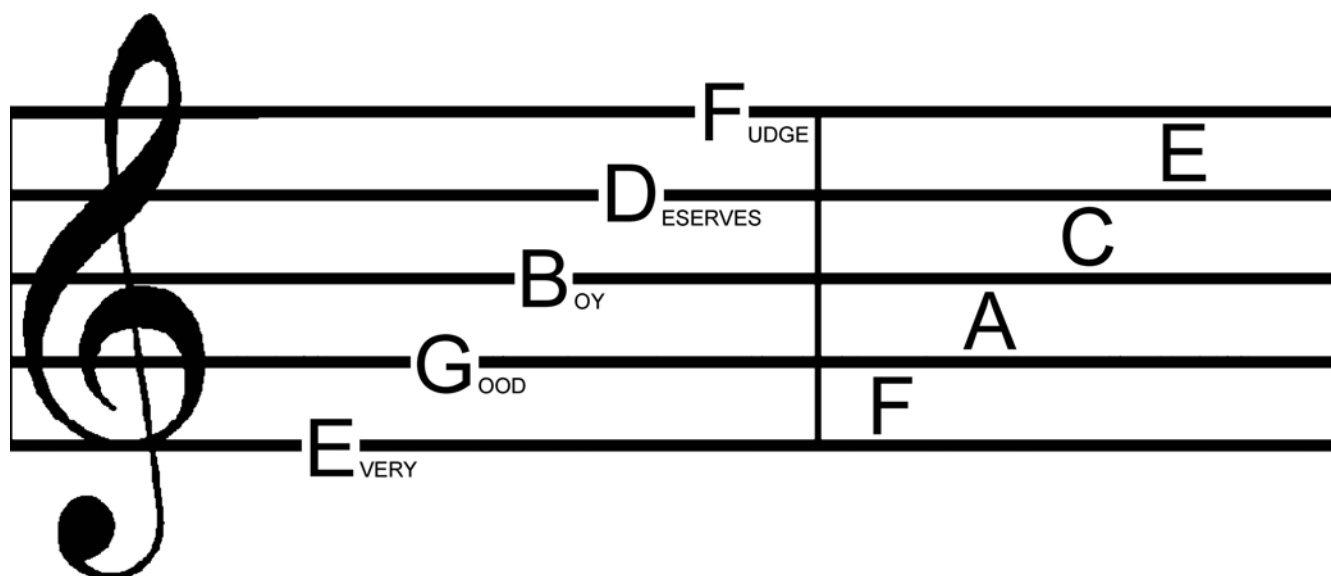
Shape and Location on the Staff

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

Names of Lines and Spaces

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

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



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Figure 3-1-4 Treble Clef Lines and Spaces

The spaces of the treble clef are F, A, C, and E. To remember the order of the spaces in the treble clef spell **FACE**, or use the saying “**F**at **A**lbert **C**atches **E**lephants”.

ALTO CLEF

Alternative Name

The alto clef is also known as the C clef. It is centred on the middle line of the staff and establishes this line as middle C.



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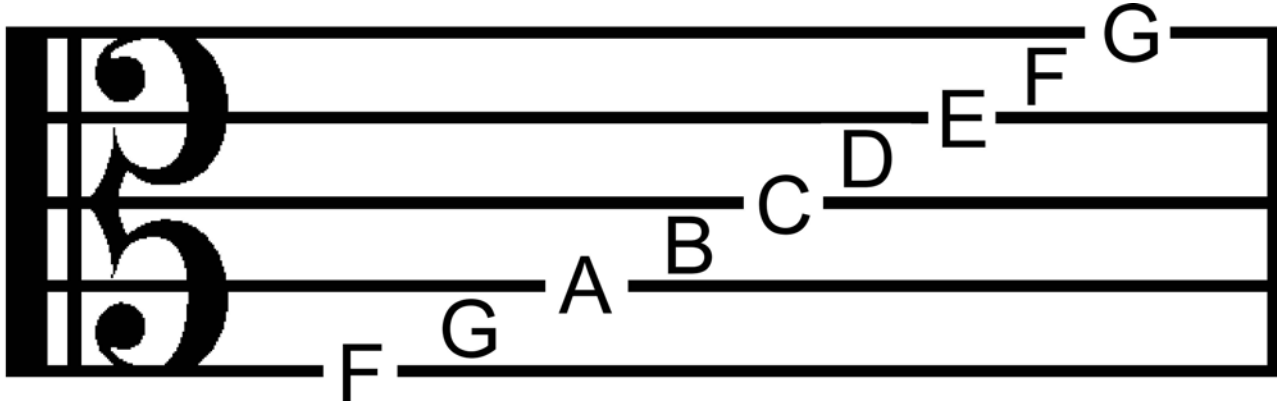
Figure 3-1-5 Alto Clef

Shape and Location on the Staff

The alto clef is centred on the middle line of the staff. The bottom of the body sits on, but not over, the first line, the top of the alto clef extends to the top line. The first part of the body is a vertical line. The second part of the clef consists of a shape which resembles a “3”. The midsection of the shape is established by the middle line of the staff.

Names of Lines and Spaces

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



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Figure 3-1-6 Alto Clef Lines and Spaces

BASS CLEF

Alternative Name

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



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Figure 3-1-7 Bass Clef

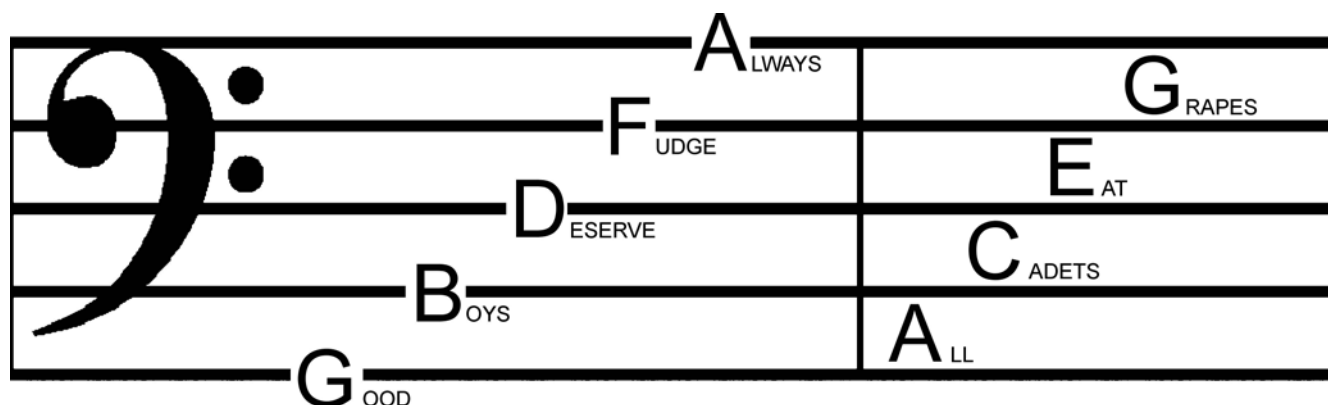
Shape and Location on the Staff

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

Names of Lines and Spaces

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

The lines of the bass clef are G, B, D, F, and A. There are a few sayings that can be used to help you remember the order of the lines in the bass clef, such as “**Good Boy Deserves Fudge Always**”. There are many others that can be used or created.



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Figure 3-1-8 Lines and Spaces of the Bass Clef

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

CONFIRMATION OF TEACHING POINT 3

QUESTIONS

- Q1. How many lines and spaces are there in a staff?
- Q2. What is the alternate name for the treble clef?
- Q3. Other than the treble clef, what are the names of the other clefs discussed?

ANTICIPATED ANSWERS

- A1. Five lines and four spaces.
- A2. The G clef.
- A3. The alto clef (C clef) and the bass clef (F clef).

Teaching Point 4

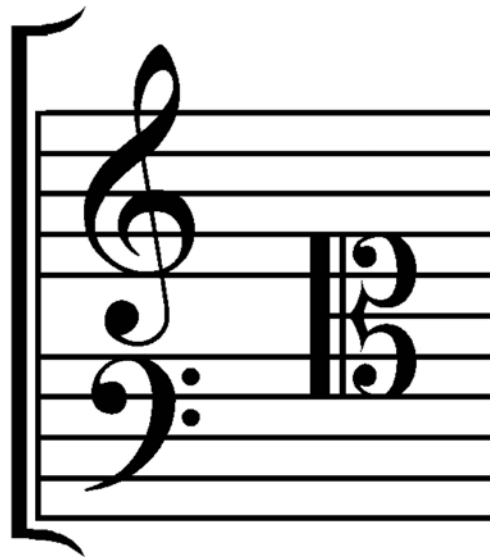
Describe the Relationship Between the Treble Clef, Alto Clef, and Bass Clef

Time: 5 min

Method: Interactive Lecture

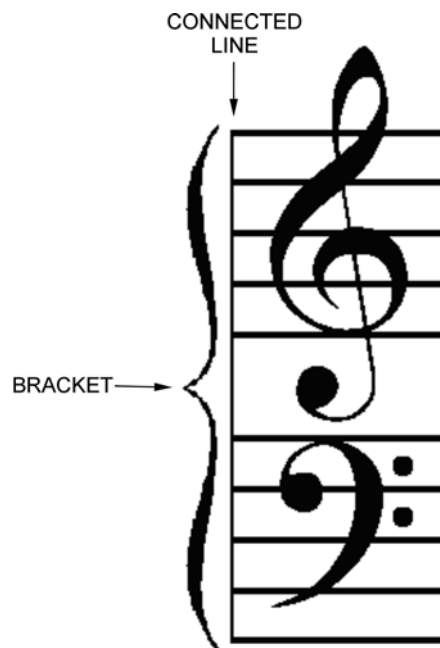
THE GRAND STAFF

The treble clef, alto clef, and bass clef can all be written on one staff. When the three clefs are drawn with the treble clef above the bass clef, the musical alphabet can continue from the bass clef to the treble clef. There are three notes between the top line of the bass clef and the first line of the treble clef. The note that is found in the middle between the two clefs is C, also known as Middle C. Middle C is one line below the treble clef and one line above the bass clef. Middle C is also the centre line of the alto clef.



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Figure 3-1-9 Relationship of the Treble, Alto and Bass Clefs



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Figure 3-1-10 Grand Staff

Although Middle C does indicate where the alto clef would be placed, when drawing the grand staff, the alto clef is not included. If the treble clef and bass clef are connected by a bracket and a vertical line on the left-hand side, they are referred to as the grand staff.

LEDGER LINES



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Figure 3-1-11 Ledger Lines

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



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

CONFIRMATION OF TEACHING POINT 4

QUESTIONS

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

ANTICIPATED ANSWERS

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

END OF LESSON CONFIRMATION

QUESTIONS

- Q1. How many lines and spaces are there in a staff?
- Q2. What is the alternate name for the treble clef?
- Q3. What is the alternate name for the bass clef?

ANTICIPATED ANSWERS

- A1. Five lines and four spaces.
- A2. The G clef.
- A3. The F clef.

CONCLUSION

HOMEWORK/READING/PRACTICE

N/A.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, Chapter 3, Annex A, Appendix 3.

CLOSING STATEMENT

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

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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



COMMON TRAINING
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SECTION 2

EO S115.02 – RECOGNIZE RHYTHM

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-907/PG-001, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Create cut-outs of notes and rests, to include:

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

PRE-LESSON ASSIGNMENT

N/A.

APPROACH

An interactive lecture was chosen for this lesson to present basic rhythm.

INTRODUCTION

REVIEW

N/A.

OBJECTIVES

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

IMPORTANCE

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

Teaching Point 1

Describe the Parts of a Note

Time: 5 min

Method: Interactive Lecture

PARTS OF A NOTE

Head

The head of a note is oval in shape. It places the note on the staff and specifies the pitch of the note. The size of the oval should be large enough to see which note to play but not so large as to be unclear whether a note is placed on a line or in a space. The head of a note may either be filled or empty (as illustrated in [Figures 3-2-1](#) and [3-2-2](#)). When the head of a note is empty, it indicates that a note has a longer value.

Drum players will see notes which have an “X” as a note head (as illustrated in [Figure 3-2-3](#)).



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Figure 3-2-1 Note With Filled in Head



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Figure 3-2-2 Note With Empty Head



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Figure 3-2-3 Note With an "X" as a Head

Stem

The stem of a note is a vertical line, which starts on the side of the note head. The stem of a note usually extends the distance of three and a half lines or spaces.

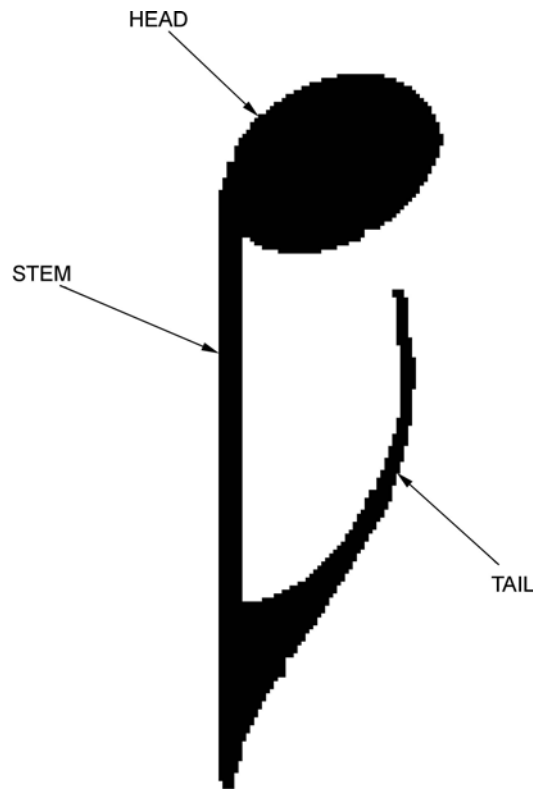
In pipe band music, the stem of the main note always goes down on the left side and the stem of embellishments, such as grace notes, always goes up on the right side.

Not all notes have a stem; the whole note is just a note head.

Tail

To help indicate the value of a note, tails are added to the stem. The tail originates on the same side of the stem as the head. It curves out and in toward the head of the note (as illustrated in [Figure 3-2-4](#)). A tail looks a lot like a flag on a flag pole when the wind is not blowing.

When two notes with tails are side by side, it is customary to join the tails of the notes together. This process is called beaming. Notes are most commonly beamed in groups of two or four.



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Figure 3-2-4 Parts of a Note

CONFIRMATION OF TEACHING POINT 1

QUESTIONS

- Q1. Which shapes might the head of the note be?
- Q2. How many parts are there in a note?
- Q3. What is it called when you join the tails of two notes together?

ANTICIPATED ANSWERS

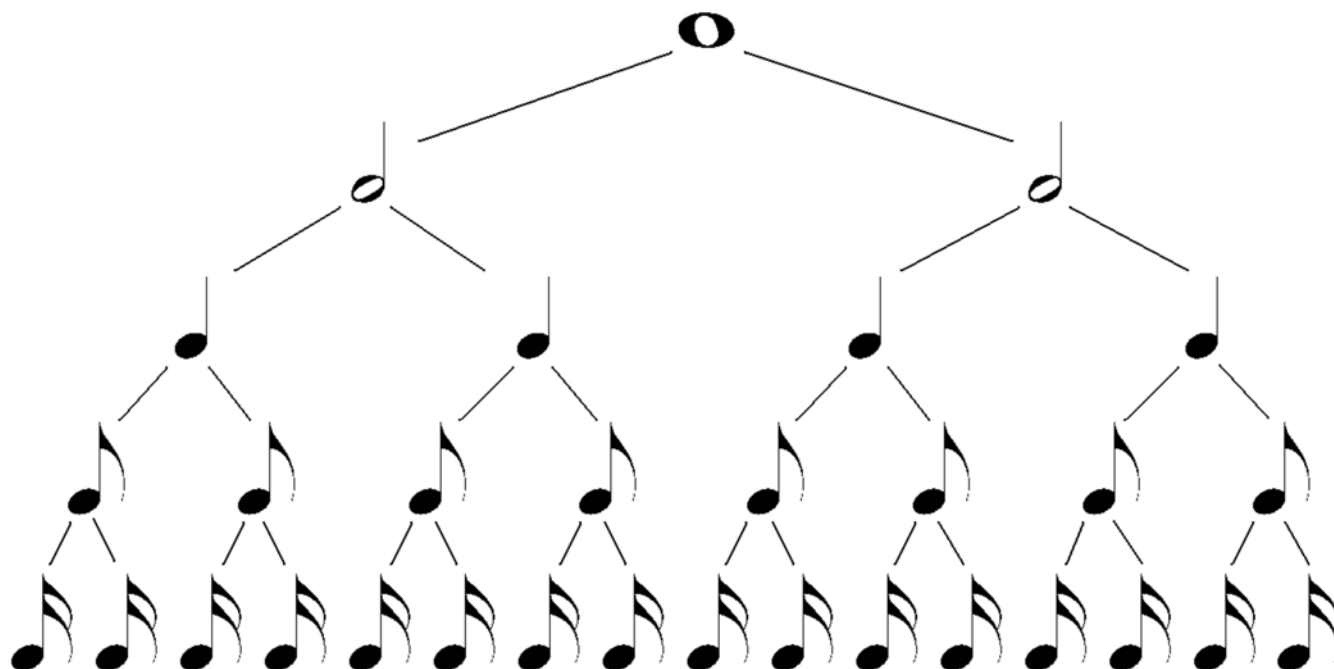
- A1. An oval or an "X".
- A2. Three.
- A3. It is called beaming.

Teaching Point 2**Discuss Note and Rest Values**

Time: 20 min

Method: Interactive Lecture

The duration of sounds are written as notes of different shapes. The longest note value is the whole note. Each note is divided in half to create a new note. There are two half notes in a whole note, two quarter notes in a half note, two eighth notes in a quarter note and two sixteenth notes in an eighth note.



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Figure 3-2-5 Note Value Tree



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



Using cut-outs of the notes, create a note value tree on a flip chart. It can be used as a poster for the wall.

ACTIVITY

Time: 10 min

OBJECTIVE

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

RESOURCES

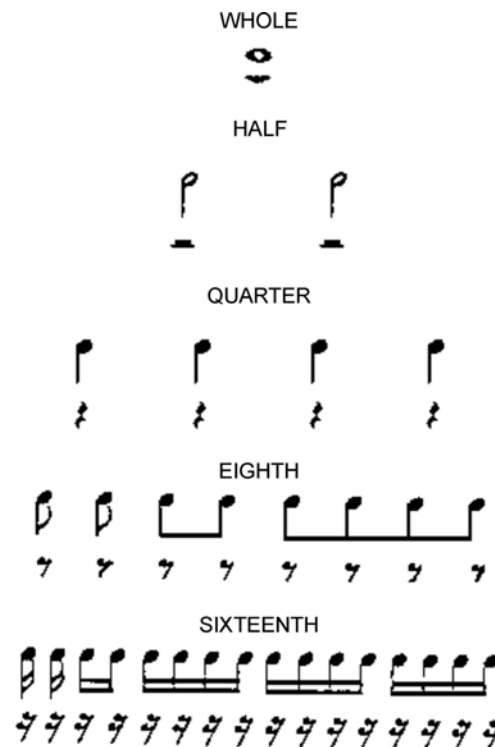
- Whiteboard/chalkboard,
- Note and rest cut-outs,
- Container, and
- Note value tree flip chart (from TP 2).

ACTIVITY LAYOUT

N/A.

ACTIVITY INSTRUCTIONS

1. Post note value tree flip chart on the wall.
2. Place note and rest cut-outs in the container.
3. Have each cadet pick a note or rest cut-out from the container and place it under the note of the same value.
4. Repeat until the rest value tree is complete and appears as illustrated in [Figure 3-2-6](#).



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

Figure 3-2-6 Note and Rest Value Tree

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS

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

ANTICIPATED ANSWERS

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

Teaching Point 3

Time: 10 min

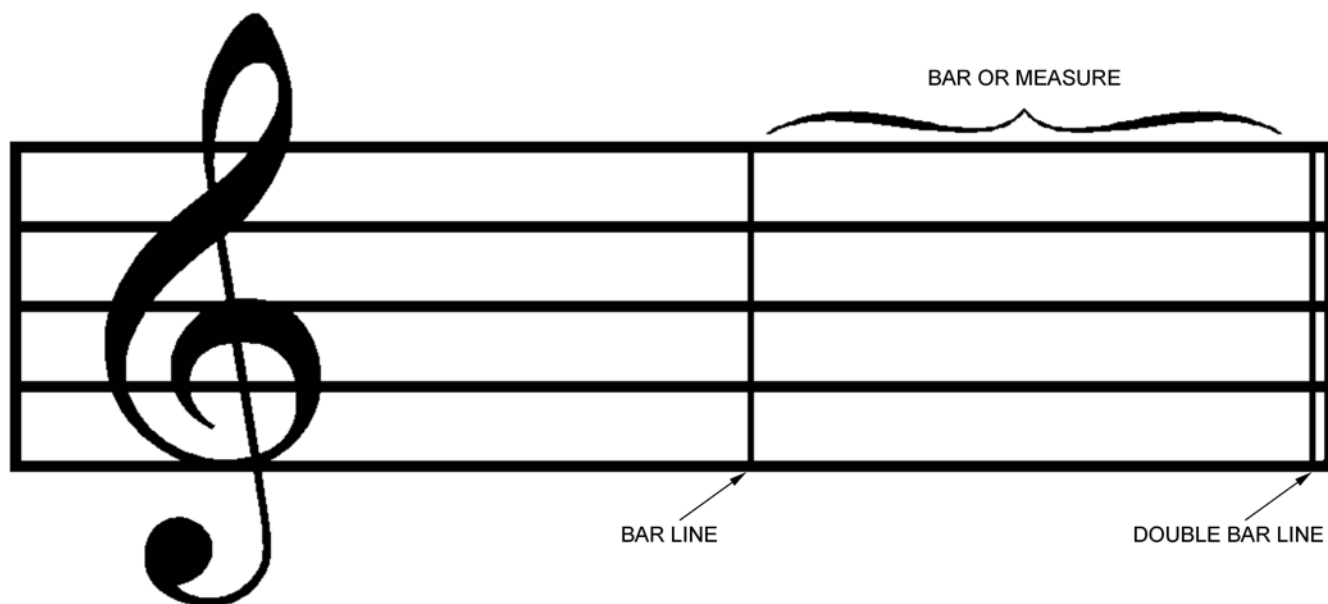
Discuss Time Signatures

Method: Interactive Lecture

TIME SIGNATURES

Time signatures are used to indicate the pulses or beats of a piece of music. Some beats are stronger than others. The stronger beat is referred to as an accent beat.

Beats are grouped into twos, threes, or fours. Each group is called a measure, with the first beat of each measure being the accent beat. A vertical line is placed on the staff immediately before the strongest accent to show its position. The vertical line is called a bar line. A double bar line is used to indicate the end of the piece of music.



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Figure 3-2-7 Bar Lines and Measures

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

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



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Figure 3-2-8 Time Signatures

The Function of the Upper Figure

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

The Function and Limits of the Lower Figure

The lower figure indicates what kind of note receives one beat. The lower figure is limited to 1, 2, 4, 8, or 16. The most common time signature in Level One repertoire has a 4 as the lower figure of the time signature, eg, 2/4, 3/4, or 4/4.



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

1 = whole note

2 = half note

4 = quarter note

8 = eighth note

16 = sixteenth note

CONFIRMATION OF TEACHING POINT 3

QUESTIONS

- Q1. What does the upper figure in a time signature indicate?
- Q2. If the lower figure is a 4, what type of note receives the beat?
- Q3. Where do you find the time signature in a piece of music?

ANTICIPATED ANSWERS

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

END OF LESSON CONFIRMATION

QUESTIONS

- Q1. How many sixteenth notes are in two half notes?
- Q2. What does the upper figure of the time signature indicate?
- Q3. What are the three parts of a note?

ANTICIPATED ANSWERS

- A1. 16.
- A2. The number of beats per measure.
- A3. The head, the stem, and the tail.

CONCLUSION

HOMEWORK/READING/PRACTICE

N/A.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, Chapter 3, Annex A, Appendix 3.

CLOSING STATEMENT

This lesson is an introduction to rhythms. It is the basis for learning the more difficult rhythms that are used in music training activities.

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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

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SECTION 3

EO S115.03 – DESCRIBE GRACE NOTES AND REPEAT SIGNS

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-907/PG-001, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy examples of Music Proficiency Level Tunes that have grace notes/embellishments which clearly accent, embellish and separate notes or phrases. Provide three examples for every group of three cadets.

PRE-LESSON ASSIGNMENT

N/A.

APPROACH

An interactive lecture was chosen for this lesson to present grace notes and repeat signs.

INTRODUCTION

REVIEW

N/A.

OBJECTIVES

By the end of this lesson the cadet shall describe grace notes and repeat signs.

IMPORTANCE

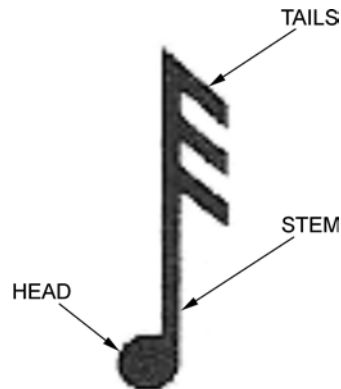
It is important for cadets to understand the purpose of grace notes because they are the primary embellishment of pipe band music. Repeat signs are also used throughout pipe band music and establish the form of pipe band music. These two concepts are fundamental to pipe band music.

Teaching Point 1**Describe the Purposes of a Grace Note**

Time: 20 min

Method: Interactive Lecture

A grace note is a smaller version of a normal note and has the same structure: a head, stem and tails. Grace notes do not have time of their own; they borrow time from the note following it. There are three purposes of a grace note: accent, embellish and separate other notes.



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Figure 3-3-1 Parts of a Grace Note

ACCENTING

When a grace note is to accent a note, it draws attention to the note which follows it. The grace note must be used to accent because unlike other instruments, there is no way to bring accent to a note without affecting the tone and pitch of the note (eg, a snare drummer can strike the snare head harder or softer to create variance in sound). This is a very common use of a grace note. In the following example, the G grace note draws attention to the C which follows it.



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Figure 3-3-2 Example of an Accenting Grace Note

EMBELLISHING

When a group of grace notes are grouped together, they create embellishment of a note. These embellishments have names, such as Doublings, Taorluath, etc. Again, the embellishment grace notes steal time from the note which follows them, making that note slightly smaller in duration.



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Figure 3-3-3 Example of Embellishing Grace Notes

SEPARATING

Grace notes are also used to separate notes and phrases. While playing the bagpipes, there is no way to articulate the notes, that is to distinguish one note from another note on the same pitch. It is necessary to use a grace note to articulate where one note value ends and where the next note value begins. Again, the time for the grace note is stolen from the note which follows it. In the following examples, 32nd note grace notes are used to distinguish between the repeated F and A pitches. Notice that there is no grace note used when changing from the F to the A. Changing the fingering between notes serves as the articulation between the notes.



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Figure 3-3-4 Example of Separating Grace Notes

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of this activity is have the cadets examine Music Proficiency Level Tunes and identify purposes of the three types of grace notes.

RESOURCES

- Example Music Proficiency Level Tunes, and
- Pencil.

ACTIVITY LAYOUT

N/A.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into groups of three.
2. Distribute three examples of Music Proficiency Level Tunes to each group.
3. Have the cadets circle examples of grace notes being used in each of the three ways and label them.
4. Have each group present their examples to the class by copying the music example onto flip chart paper at the front of the room; discuss and correct as required. Repeat until all groups have presented.

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS

- Q1. What are the three purposes of a grace note?
- Q2. Why is a grace note used to accent a note as opposed to blowing harder?
- Q3. Where does the time for a grace note come from?

ANTICIPATED ANSWERS

- A1. Accent, embellish and separate.
- A2. Blowing harder will affect the tone and pitch of the note.
- A3. The grace note steals time from the note which follows it.

Teaching Point 2

Describe Repeat Signs

Time: 15 min

Method: Interactive Lecture

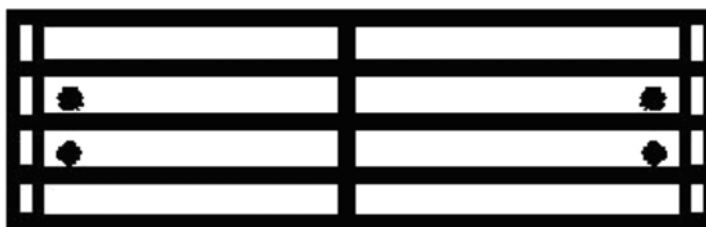
The repeat sign is used when a part of the music needs to be played again. Instead of writing out the music a second time, the repeat symbol is inserted. The repeat symbol consists of a double bar with two dots before it. The two dots are placed above and below the middle B line.



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Figure 3-3-5 Repeat Sign

Repeat signs usually occur in pairs. They are placed on either side of the music which is to be repeated. The first repeat sign is flipped so that the two dots are after the double bar line. When playing music which is surrounded by repeat signs, play through the music normally, when you reach the second repeat sign return to the first repeat sign and play the part again. Music which is in repeat signs is only repeated once, so when playing the passage the second time, ignore the second repeat sign and continue on in the music.



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Figure 3-3-6 Repeated Bars

Sometimes there is only one repeat sign. It will indicate the end of the passage which is to be repeated. If there is no first repeat sign, the passage is repeated from the beginning.

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of this activity is to have the cadets recognize how repeat signs are used within Music Proficiency Level Tunes.

RESOURCES

- Example Music Proficiency Level Tunes, and
- Pencil.

ACTIVITY LAYOUT

N/A.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into groups of three.
2. Distribute three examples of Music Proficiency Level Tunes to each group.

3. Have the cadets circle the repeat signs being used and indicate where to repeat to and from in each example.
4. Have each group present their examples to the class by copying the music example onto flip chart paper at the front of the room; discuss and correct as required. Repeat until all groups have presented.

SAFETY

N/A.

CONFIRMATION OF TEACHING POINT 2

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

END OF LESSON CONFIRMATION

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

CONCLUSION

HOMEWORK/READING/PRACTICE

N/A.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, Chapter 3, Annex A, Appendix 3.

CLOSING STATEMENT

Grace notes are the primary embellishment of pipe band music. Repeat signs are also used throughout pipe band music and establish the form of pipe band music. These two concepts are fundamental to pipe band music.

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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



COMMON TRAINING
PIPE BAND – BASIC MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 4

EO S215.01 – DEFINE MUSIC SYMBOLS AND TERMS

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-907/PG-001, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

PRE-LESSON ASSIGNMENT

N/A.

APPROACH

An interactive lecture was chosen for this lesson to present music symbols and terms.

INTRODUCTION

REVIEW

N/A.

OBJECTIVES

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

IMPORTANCE

It is important for cadets to be able to define music symbols and terms as they are the language of music. Often, symbols are used to represent words and ideas. It is important for the cadet to be able to understand and apply these symbols in the music they play.

Teaching Point 1

Define an Octave

Time: 10 min

Method: Interactive Lecture

An octave is a measurement of space between two notes. Octave has its origins in the Latin word Octava, which means eight. When two notes are eight letter names apart, they are in octaves. Using the musical alphabet, count eight notes. Remember that the pattern of letters repeats back to A after G.

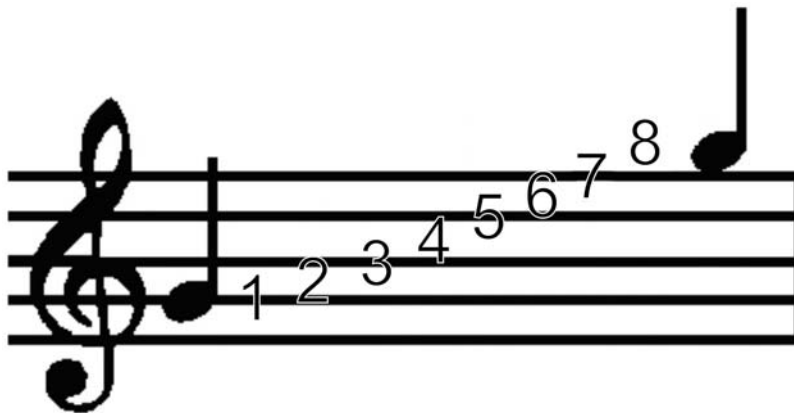
A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8

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Figure 3-4-1 Counting Eight Notes on the Music Alphabet

No matter which letter the counting is started on, the same letter will be found when the counting is finished.

When octaves are written on a staff they are eight lines and spaces apart. Starting on the lower note and counting that line or space as one, count up sequentially to eight. Writing in the second note at that spot will achieve an octave. Notice that the second note is on an opposite line or space to the lower note (eg, if the lower note is on a space the higher note will be on a line.)



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Figure 3-4-2 Counting Eight Notes on the Staff

Another property of an octave is that the two notes sound the same with one being higher or lower sounding than the other. This is an important property of an octave because it contributes directly to correct tuning and producing tone on the bagpipes.



There are only two notes which have an octave pair on the bagpipes. Low G and low A both have a higher octave pair. The drones are also tuned in octaves.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS

- Q1. What Latin word does octave come from?
- Q2. What are the three properties of an octave?
- Q3. What are the two notes on the bagpipe which have an octave pair?

ANTICIPATED ANSWERS

- A1. Octavon, which means eight.

- A2. Octaves always have the same letter name; on a staff the higher note is always on the opposite line/space as the lower note; the two notes sound the same except one is higher/lower than the other.
- A3. Low G and low A.

Teaching Point 2

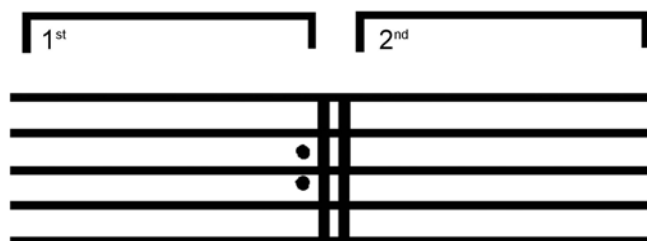
Define Music Symbols and Terms

Time: 15 min

Method: Interactive Lecture

1ST AND 2ND ENDINGS

The 1st and 2nd ending is an advanced use of the standard repeat sign. It is used when a phrase is to be repeated but changes occur only in the last measure or two. The 1st and 2nd endings are identified by a bracket which extends horizontally over the measures. When playing 1st and 2nd endings, repeat normally as if there was not a 1st and 2nd ending but when the measures marked by the 1st ending are reached on the repeat, skip to the marks which are marked by the 2nd ending.



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Figure 3-4-3 1st and 2nd Endings

REPEAT THE PREVIOUS BAR

When only the previous bar is required to be repeated, the repeat previous bar symbol may be used. The symbol consists of a back slash with a dot above and below the slash. The slash is centred on the B line.



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Figure 3-4-4 Phrase Using Repeat Previous Bar



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Figure 3-4-5 Phrase Without Repeat Previous Bar

REPEAT BAR ABOVE

Another type of repeat sign which is used in some older (mainly hand written) music is the repeat bar above sign. The symbol consists of an inverted chevron with a dot centred under the point.

THE FAIRY LULLABY ELEMENTARY

Slow March



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Figure 3-4-6 Tune Using Repeat Bar Above Sign

THE FAIRY LULLABY ELEMENTARY

Slow March



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Figure 3-4-7 Tune Without Repeat Bar Above Sign

DAL SEGNO (D.S.)

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



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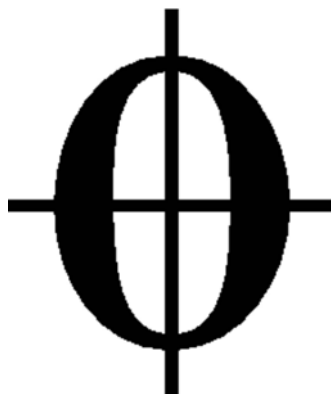
Figure 3-4-8 D.S. Sign

DA CAPO (D.C.)

D.C. means from the beginning. When this term is used in a tune it means to return to the beginning of tune and play the tune again from the beginning.

CODA

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



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Figure 3-4-9 Coda Sign

CONFIRMATION OF TEACHING POINT 2

QUESTIONS

- Q1. What does D.C. stand for?
- Q2. What does D.S. stand for?
- Q3. How do 1st and 2nd endings work?

ANTICIPATED ANSWERS

- A1. Da capo.
- A2. Dal segno.
- A3. Play the phrase to the end of the first ending, repeat back to the repeat sign and play the phrase again. When the 1st ending is reached, skip to the second ending.

Teaching Point 3

Define Music Symbols and Terms

Time: 10 min

Method: Interactive Lecture

FERMATA

The fermata is used to extend the value of a note. The symbol is placed above the note which is to be extended. A note which is marked by a fermata must be extended longer than its normal value but the exact length of the note is at the discretion of the player or conductor.

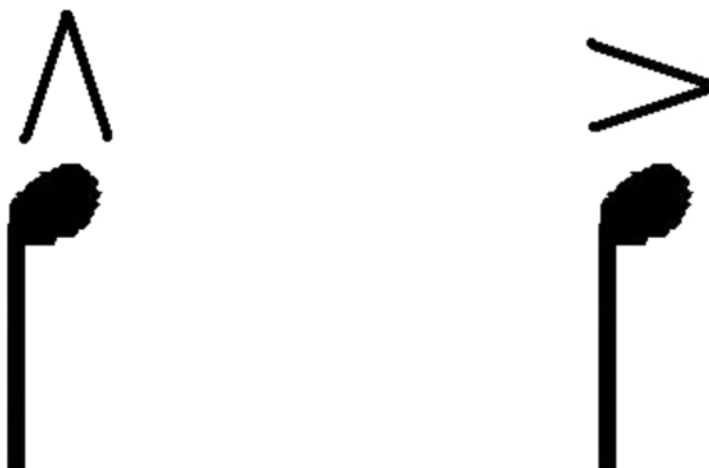


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Figure 3-4-10 Fermata

ACCENT

An accent is used to add emphasis to a note. The note becomes strong and feels heavier compared to the surrounding notes. Bagpipes are not able to accent notes but percussion instruments are able to accent notes. Accents are V-shaped symbols which may lay horizontally or vertically.

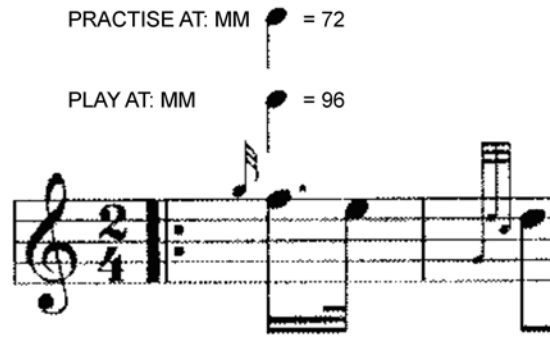


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Figure 3-4-11 Types of Accents

METRONOME MARKING

Metronome markings are used to convey the desired tempo of the music being played. Typically, a metronome marking consists of a reference rhythmic value and a value of beats per minute. The words “metronome marking” are usually abbreviated as M.M. A standard metronome marking is quarter note = 120. This would indicate that there are 120 quarter notes played every minute, or two beats per second.



A. Cairns, Learn How to Play the Great Highland Bagpipe, Scott's Highland Services Ltd. (p. 62)

Figure 3-4-12 Metronome Marking

CONFIRMATION OF TEACHING POINT 3

QUESTIONS

- Q1. How does a fermata affect a note?
- Q2. What does M.M. quarter note = 96 mean?
- Q3. How does an accent affect a note?

ANTICIPATED ANSWERS

- A1. The fermata lengthens the note, at the players or conductors discretion.
- A2. M.M. quarter note = 96 means that 96 quarter notes will be played in one minute.
- A3. An accent adds emphasis to a note.

END OF LESSON CONFIRMATION

QUESTIONS

- Q1. How is an octave counted using the musical alphabet?
- Q2. What does M.M. quarter note = 120 mean?
- Q3. What does the repeat previous bar symbol indicate?

ANTICIPATED ANSWERS

- A1. Starting on a letter of the musical alphabet as number one, count up eight notes.
- A2. M.M. quarter note = 120 means that 120 quarter notes will be played in one minute.
- A3. It indicates that the previous bar is played again.

CONCLUSION

HOMEWORK/READING/PRACTICE

N/A.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, Chapter 3, Annex C, Appendix 3.

CLOSING STATEMENT

Music symbols and terms are used everywhere in music. It is important to be able to understand and define them as this will give a greater understanding of how to read and analyze music.

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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

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SECTION 5

EO S215.02 – RECOGNIZE RHYTHM

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-907/PG-001, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

PRE-LESSON ASSIGNMENT

N/A.

APPROACH

An interactive lecture was chosen for this lesson to present rhythm.

INTRODUCTION

REVIEW

N/A.

OBJECTIVES

By the end of this lesson the cadet shall recognize rhythm in simple and compound time, using tied and dotted notes, triplets, and introductory notes.

IMPORTANCE

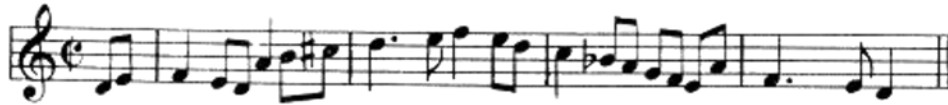
It is important for cadets to be able to recognize rhythm as it is a building block to music. Rhythm is the structure that gives melody its shape and feel. Understanding these concepts and being able to recognize them in music should help make the cadets confident players.

Teaching Point 1**Describe Introductory Notes and Their Function**

Time: 5 min

Method: Interactive Lecture

Tunes are divided into smaller pieces called measures. Measures, when combined together, create phrases, or parts of a tune. Sometimes it is necessary to begin a tune or part with a brief lead-in. This is accomplished by adding a part measure before the first full measure.



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Figure 3-5-1 Music Selection Using Introductory Notes

The two notes in the first measure lead in to the first beat of the second bar. These notes are called introductory notes. However, as they do not have the time value to fill an entire measure, the balance of the time must be made up in the last measure of the part or tune.

CONFIRMATION OF TEACHING POINT 1

QUESTIONS

- Q1. What are introductory notes?
- Q2. What is the relationship between the first measure and the last measure when introductory notes are used?

ANTICIPATED ANSWERS

- A1. Introductory notes are notes which fall before the first full measure.
- A2. The first measure and the last measure, when combined, should contain a full measure worth of time.

Teaching Point 2**Explain Tied and Dotted Notes**

Time: 10 min

Method: Interactive Lecture

TIED NOTES

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



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Figure 3-5-2 Tied Notes

When playing tied notes, the note is played for the full duration of both rhythmic values; there is no articulation between the notes. For example a quarter note tied to an eighth note would be played for a total of one and a half beats (as illustrated in [Figure 3-5-2](#)). Notes of any duration may be tied together and the tie may extend over a bar line.



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Figure 3-5-3 Tied Notes Over a Bar Line

DOTTED NOTES

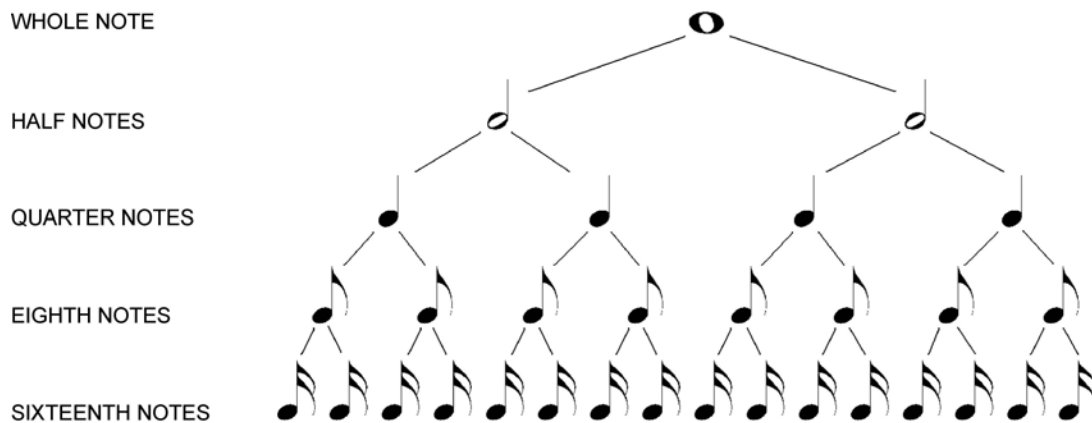
The dot extends the value of the note by one half its own value. For example, a dotted quarter note would combine both its own value plus an eighth note's value. It is important to remember that dotted notes, unlike tied notes must fit within one measure.



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Figure 3-5-4 Comparison of Dotted Notes to Tied Notes

Duration Table. A flow chart of note values. At the top of the chart is a whole note. The descending rows are divided into the equivalent number of notes of the next lower value (the next lower value is half that of the row above).



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Figure 3-5-5 Duration Table

CONFIRMATION OF TEACHING POINT 2

QUESTIONS

- Q1. How are notes tied together?
- Q2. What is the duration table?
- Q3. What is the difference between a tied note and a dotted note?

ANTICIPATED ANSWERS

- A1. A curved line which extends from the first note to the second note.
- A2. A flow chart of note values.
- A3. Tied notes can combine any notes of the same pitch; a dotted note increases its value by half.

Teaching Point 3

Describe Simple and Compound Time

Time: 15 min

Method: Interactive Lecture

SIMPLE TIME

In simple time, the top figure of the time signature indicates how many beats there are in each measure and the lower figure indicates what kind of a note represents one beat. The top figure is usually 2, 3 or 4. The lower figure can be 1, 2, 4, 8 or 16 which directly relates to the note values of a whole note, half note, quarter note, eighth note and sixteenth note.

Simple Duple

In simple time, when the top number is a 2, simple duple time is indicated. In simple duple time, there are two pulses of the same duration in each bar. Simple duple time has a metric accent of STRONG–WEAK.

Simple Triple

In simple time, when the top number is a 3, simple triple time is indicated. In simple triple time, there are three pulses of the same duration in each bar. Simple triple time has a metric accent of STRONG–WEAK–WEAK.

Simple Quadruple

In simple time, when the top number is a 4, simple quadruple time is indicated. In simple quadruple time, there are four pulses of the same duration in each bar. Simple quadruple time has a metric accent of STRONG–WEAK–MEDIUM–WEAK.

COMPOUND TIME

The difference between simple and compound time is in simple time each beat has a 2-pulse, pendulum-type rhythm and therefore, is either divisible by two or a multiple of two. In compound time, each beat has a 3-pulse rhythm (either waltz or pointed); and therefore, is either divisible by three or a multiple of three.

Compound Duple

In compound time, when the top number is a 6, compound duple time is indicated. In compound duple time, there are two dotted pulses of the same duration in each bar. Compound duple time has a metric accent of STRONG–WEAK.

Compound Triple

In compound time, when the top number is a 9, compound triple time is indicated. In compound triple time, there are three pulses of the same duration in each bar. Compound triple time has a metric accent of STRONG–WEAK–WEAK.

Compound Quadruple

In compound time, when the top number is a 12, compound quadruple time is indicated. In compound quadruple time, there are four pulses of the same duration in each bar. Compound quadruple time has a metric accent of STRONG–WEAK–MEDIUM–WEAK.

CONFIRMATION OF TEACHING POINT 3

QUESTIONS

- Q1. In simple time, what numbers may be used on the bottom of a time signature?
- Q2. In compound time, what restriction is placed on the top number?
- Q3. What are the three metric accents?

ANTICIPATED ANSWERS

- A1. 1, 2, 4, 8, 16.
- A2. The top number must be divisible by three.
- A3. STRONG–WEAK, STRONG–WEAK–WEAK, and STRONG–WEAK–MEDIUM–WEAK.

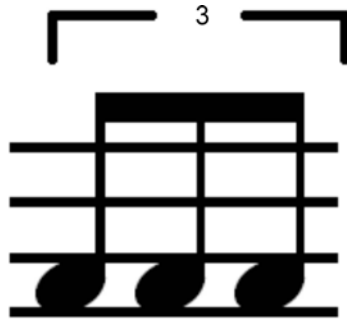
Teaching Point 4

Explain Triplets

Time: 5 min

Method: Interactive Lecture

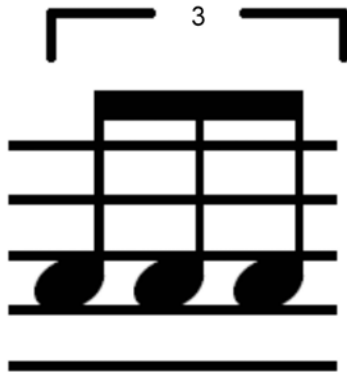
A triplet is made up of three notes with the same note value. Above the notes there is a bracket and a number three which identifies the group as a triplet.



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Figure 3-5-6 Eighth Note Triplet

A triplet is a group of three notes which take place in the time that two notes of the same value would normally occur.



ARE PLAYED IN
THE TIME
EQUIVALENT TO



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Figure 3-5-7 Triplet Comparison

When counting triplets, the word triplet is used. The syllables are split over the three note values such as TRI-PL-ET. When counting a group of triplets, the first syllable may be replaced with the beat on which the triplet occurs. For example, ONE-PL-ET, TWO-PL-ET, etc.

A triplet is a rhythmic value which is not normally found in a time signature. Due to this, triplets only normally occur in simple time signatures. In compound time, every beat has a 3-pulse subdivision so it seems that every beat is made up of a triplet. Notes in compound time are not written as a triplet.

CONFIRMATION OF TEACHING POINT 4

QUESTIONS

- Q1. What is a triplet?
- Q2. How is a triplet written?
- Q3. Are there triplets in compound time?

ANTICIPATED ANSWERS

- A1. A group of three notes of equal value which occur in the space when two notes of the same value normally occur.

A2. Triplets are written with a bracket and a number three written over them.

A3. No.

END OF LESSON CONFIRMATION

QUESTIONS

Q1. What syllable is used for triplets?

Q2. What is the difference between a tied and dotted note?

Q3. What are the three subcategories of simple and compound time signatures?

ANTICIPATED ANSWERS

A1. TRI–PL–ET or ONE–PL–ET, TWO–PL–ET, etc.

A2. Tied notes can combine any notes of the same pitch; a dotted note increases its value by half.

A3. Duple, triple, and quadruple.

CONCLUSION

HOMEWORK/READING/PRACTICE

N/A.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, Chapter 3, Annex A, Appendix 3.

CLOSING STATEMENT

Rhythm gives melody its shape and feel; it is the structure of music. Being able to recognize and apply rhythm assists cadets in becoming better musicians.

INSTRUCTOR NOTES/REMARKS

N/A.

REFERENCES

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



COMMON TRAINING
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SECTION 1

EO S315.01 – DEFINE MUSIC SYMBOLS AND TERMS

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-908/PG-001, *Pipe Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy the Pipe Band Music Classification Worksheet located at Attachment A for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for this lesson as it is an interactive way to present music symbols, terms and classifications of pipe band music.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

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

IMPORTANCE

It is important for cadets to know the meaning of musical terms and symbols to ensure they can play the music in the manner that the composer intended.

Teaching Point 1**Define music symbols and terms.**

Time: 20 min

Method: Interactive Lecture



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

Crescendo

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

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

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

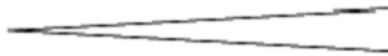


Figure 1 Crescendo

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

Decrescendo (Diminuendo)

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



Figure 2 Decrescendo

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



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

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

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

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

Figure 3 Dynamics Table

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



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

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

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

ANTICIPATED ANSWERS:

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

Teaching Point 2

Explain the classification of pipe band music.

Time: 15 min

Method: Interactive Lecture

Traditionally all bagpipe music has been divided into three classes. These three classes of bagpipe music have been developed over hundreds of years. Over time an individual class may gain or lose popularity but they have all evolved, endured and are still played and enjoyed by millions today.

The three classifications of bagpipe music are:

1. ceol beag (little music),
2. ceol meadhonach (middle music), and
3. ceol mor (big music / piobaireachd).

CEOL BEAG (LITTLE MUSIC)

Ceol beag, is a Gaelic term meaning little music. It is within this class of music that many modern tunes (tunes composed after about 1900) fall. Tunes such as marches, strathspeys, hornpipes and reels are commonly classified as ceol beag.

Marches. Marches are a genre of music characterized by a strong regular rhythm. Traditionally, marches were specifically written for marching troops. They can be written in either slow or quick time in virtually any time signature.

Strathspeys. Strathspeys are both a type of music as well as a type of dance. Strathspeys are written in common time (4/4) and usually set to eighth notes.

Hornpipes. Hornpipes are a type of dance and associated music that became popular in the 17th century and have remained popular until today. Hornpipes are characterized by their bouncy upbeat rhythm and are usually written in 2/4 or 4/4 time.

Reels. Reels are a type of folk dance that are believed to have originated in the 1500s. Most reels are written in cut common time () but can also be written in other time signatures.

CEOL MEADHONACH (MIDDLE MUSIC)

Ceol meadhonach, is a Gaelic term meaning middle music. This type of music has evolved over hundreds of years. Traditionally, it was the alternative to ceol mor (big music / piobaireachd) which, with its very structured and sombre melody, did not appeal to many or lend itself to vocals. It is often hard to classify exactly what tunes fall under 'middle music' (due to modern day trends in pipe band composing). As a general rule, most slow airs, jigs, and folk tunes, as well as music that does not follow the structure of a piobaireachd and has not been adapted for marching or dancing, generally fall under this classification.

Slow airs. Slow airs are characterized by their graceful and elegant flow. In many cases, they can be seen as the piping equivalent to love songs or ballads, as their lyrics usually chronicle a story or event. Bold rhythmic and harmonious melodies are used to create hauntingly emotional and meaningful tunes.

Jigs. Jigs are a type of Irish folk music and dance. Next to reels, jigs are the most popular type of dance originating in the British Isles. Jigs are written in compound time, either 6/8, 9/8 or 12/8 time.

CEOL MOR (BIG MUSIC / PIOBAIREACHD)

Ceol mor, more commonly known as piobaireachd, is considered to be the classical music of the bagpipe. Like most forms of classical music, all parts of the piobaireachd are based around a central and evolving theme. In general, piobaireachd is characterized by its slow and haunting melodies which progress from a simple basic melody (the Urlar) through increasingly technical and complex parts, known as variations. There are approximately 300 to 400 piobaireachd that have been written to date. Many of the best are believed to have been written by members of the MacCrimmon family and their students.

No.	Structure
1.	Urlar (Ground)
Variations	
2.	Doubling of the Urlar
3.	Thumb
4.	Thumb Doubling
5.	Siubhal (Shool) or Dithis (Gee-us)
6.	Siubhal or Dithis Doubling
7.	Leumluath (Lem-looah)
8.	Leumluath Doubling
9.	Taorluath (Tore-looah)
10.	Taorluath Doubling
11.	Taorluath Trebling or Taorluath a Mach
12.	Crunluath (Croon-looah)
13.	Crunluath Doubling
14.	Crunluath Trebling and / or Crunluath a Mach

Figure 4 Structure of Piobaireachd

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

Ceol Beag	Ceol Meadhonach	Ceol Mor
Marches	Slow Airs	Piobaireachd
Strathspeys	Jigs	
Hornpipes	Folk Tunes	
Reels		

Figure 5 Classification of Common Pipe Band Music

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 classify pipe band music.

RESOURCES

- Pipe Band Classification Worksheet located at Attachment A (one for every cadet), and
- Pipe Band Classification Worksheet Answer Key located at Attachment B (for the instructor).

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute a copy of the Pipe Band Classification Worksheet to each cadet.
2. Have the cadets fill in the blanks on the worksheet with the terms provided.
3. After five minutes, correct using the Pipe Band Classification Worksheet Answer Key located at Attachment B.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

The cadets' completion of the Pipe Band Classification Worksheet will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

QUESTIONS:

- Q1. What is the definition of mezzo piano?
- Q2. What is the definition of diminuendo?
- Q3. What is the first part of a piobaireachd?

ANTICIPATED ANSWERS:

- A1. Moderately soft.
- A2. Gradually get softer.
- A3. The Urlar (ground).

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, *Canadian Cadet Organizations Pipe Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 3.

CLOSING STATEMENT

Music symbols and terms are used everywhere in music. It is important to be able to understand and define them as this will give a greater understanding of how to read, analyze and classify music.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

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

C0-277 ISBN 0-9697948-7-8 Cairns, A. (2002). *The "how to" manual: Learn to play the great Highland bagpipe*. London, ON: Scott's Highland Services Ltd.

C0-282 ISBN 09688371-4-X Chatto, A. (2003). *Learn to play the pipe band snare drum*. London, ON: Scott's Highland Services Ltd.

C0-342 ISBN 0-9734718-0-8 Cairns, A. (2004). *The "how to" piobaireachd manual and CD*. London, ON: Author.

C0-427 Celtic-instruments.com. (2008). *The great Highland bagpipes*. Retrieved January 29, 2009, from <http://www.celtic-instruments.com/pipes/great-highland-bagpipes/index.html>.

C0-428 Heineman, P. (2008). *Highland bagpipe tutor student manual: Types of tunes*. Omaha, NE: Omaha Pipe and Drums.

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Name: _____

Date: _____

PIPE BAND MUSIC CLASSIFICATION WORKSHEET

Fill in the Blanks with the Terms Located Below		
Ceol Beag (_____)	Ceol Meadhonach (_____)	Ceol Mor (_____)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Terms		
Middle Music	Reels	Quick Marches
Slow Marches	Slow Airs	Strathspeys
Piobaireachd	Big Music	Folk Tunes
Little Music	Jigs	Hornpipes

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Name: _____

Date: _____

PIPE BAND MUSIC CLASSIFICATION WORKSHEET ANSWER KEY

Fill in the Blanks with the Terms Located Below		
Ceol Beag (<u>Little Music</u>)	Ceol Meadhonach (<u>Middle Music</u>)	Ceol Mor (<u>Big Music</u>)
<u>Quick Marches</u>	<u>Slow Airs</u>	<u>Piobaireachd</u>
<u>Slow Marches</u>	<u>Jigs</u>	_____
<u>Strathspeys</u>	<u>Folk Tunes</u>	_____
<u>Hornpipes</u>	_____	_____
<u>Reels</u>	_____	_____
_____	_____	_____
_____	_____	_____

Terms		
Middle Music	Reels	Quick Marches
Slow Marches	Slow Airs	Strathspeys
Piobaireachd	Big Music	Folk Tunes
Little Music	Jigs	Hornpipes

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COMMON TRAINING
PIPE BAND
INTERMEDIATE MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 2

EO S315.02 – TRANSCRIBE PIPE BAND MUSIC

Total Time:	80 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-908/PG-001, *Pipe Band–Intermediate Musician Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

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

Photocopy the Transcribe Pipe Band Music Demonstration located at Attachment A on a transparency or draw enough staves to transcribe the sample tune onto a flip chart or chalkboard.

Photocopy the sheet music located at Attachments B, C or D for each cadet according to their instrument.



If desired, any single part of a quick march and / or any single part of a slow march (other than that located at Attachments B, C, or D) may be used as long as it is comparable in length and difficulty.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to give an overview of how to write music.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate how to prepare manuscript paper.

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

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall be expected to transcribe one part of a quick march and one part of a slow march.

IMPORTANCE

It is important for cadets to be able to transcribe pipe band music as it is a crucial skill required for developing proficiency in writing music.

Teaching Point 1**Discuss how to write music.**

Time: 15 min

Method: Interactive Lecture

Writing music is a skill that has evolved over hundreds of years. Throughout most of history, music was considered an aural tradition; meaning that it was only passed on by ear, memorized and repeated. Although some ancient societies are now believed to have used different methods of writing music, most of these are rarely seen or even understood today.

The system of writing music based on a staff (lines and spaces) originated around the 11th century. It was at that time that a monk named Guido d'Arezzo first developed a system of boxes placed on a six-line staff. Each line of the staff was related to a pitch: Ut, Re, Mi, Fa, So, La (the original bases for the current: Doh, Re, Mi, Fa, So, La, Ti). Over the next five centuries, this system evolved and by the 16th century the five-line staff (which is based on the grand staff) became the predominant music notation system in the world.

As music has progressed and become more complex, the need for neatness and accuracy in writing music has become essential. Writing music is an art form that requires practice to master. Although many computer programs have been developed to assist musicians and composers with writing music, being able to write music by hand remains an essential part of being a well-rounded musician.

WRITING INSTRUMENTS

Writing instruments are the tools of the music writing trade.

By hand. To effectively write music by hand, a pencil, an eraser and a ruler are required. Once proficiency at writing music has been achieved, drafting type felt tip pens may be used as they produce sharper more vivid results; however, it is harder to correct mistakes.

By computer. There are many different music notation software packages that have been developed to assist composers and musicians to write sheet music. Depending on the program, notes, signs and symbols are input onto staves by dragging and dropping, key strokes, simple text-based programming codes, or via computer interface directly to an instrument. Many music notation software packages play back what has been written and proof measures for note value accuracy.

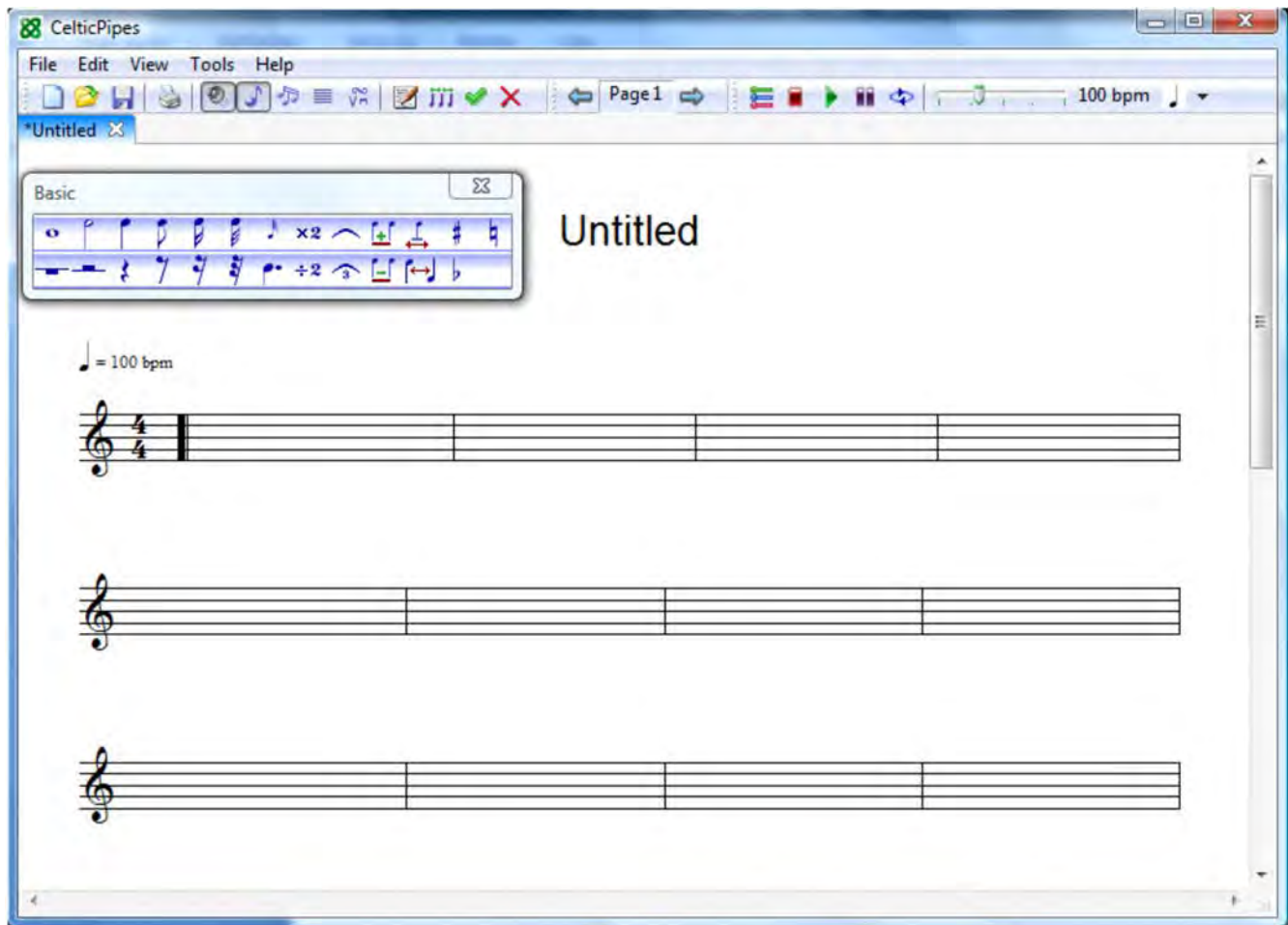


Figure 1 Example of Music Notation Software Package (Celtic Pipes)

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

NEATNESS AND CONSISTENCY

When writing music, neatness and consistency are crucial. It should always be assumed that written music may have to be read by others. In order to ensure that what has been written can be understood, all notes, embellishments, signs and symbols should be drawn to look the same.



One way to ensure consistency when writing music is to lightly draw a horizontal line (about one half the height of the staff) above and below the staff. When writing notes with tied tails, the stems should extend to the bottom line. When writing grace notes or embellishments with tied tails, the stems should extend above to the top line. For notes with no tails or tails that are not tied to another note, the stems should extend down the same height as the staff (eg, if the staff measures 1 cm high, the stem of single notes should extend 1 cm down).

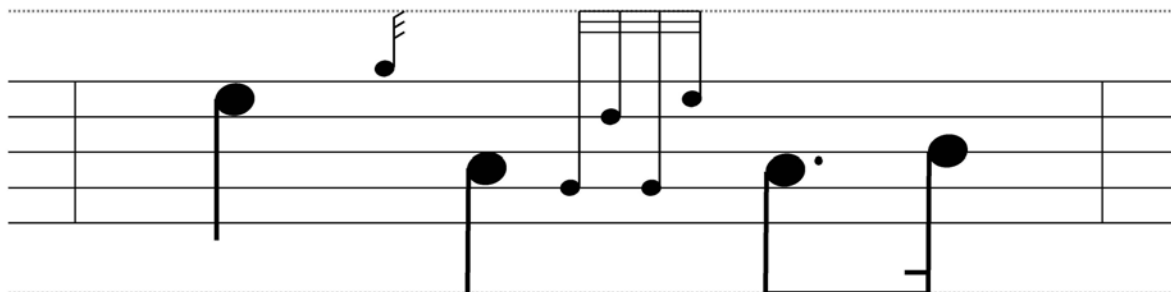


Figure 2 Drawing Stems

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

LAYOUT OF MEASURES

Each staff should be divided into a maximum of four measures of equal length. However, if the tune / part contains introductory notes and / or first and second endings, the length of the measures may have to be adjusted to accommodate these.

NOTE SPACING

Notes should be spaced by dividing each measure into sections that equal the number of beats per measure. For example, in 2/4, each measure would be divided into two sections. All notes that equal one beat in duration should fit in the applicable section. In 2/4, the note that falls on the first beat would be written at the beginning of the bar with the note that falls on the second bar being written in the middle of the bar. If there is only one note in the measure, it would be written at the beginning of the measure. This helps the reader to find the beat notes.



Another method to help ensure notes are spaced evenly within the measure is to begin filling in the notes starting from the end of the measure and working backwards. Once the first note has been drawn, subdivide the measure by the number of beats to determine where the remaining notes will fall.

ORIGINAL

The Barron Rocks of Aden

Quick March

MM ♩ = 92

Arr: Major A.M. Cairns



TRANSCRIPTION

The Barron Rocks of Aden

Quick March

MM ♩ = 92

Arr: Major A.M. Cairns



Figure 3 Example of a Transcribed Tune

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

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. What are the basic instruments required to write music?
- Q2. How should each measure be subdivided to ensure better spacing?
- Q3. What can help cadets ensure that notes are spaced evenly within a measure?

ANTICIPATED ANSWERS:

- A1. A pencil, eraser and a ruler.
- A2. By the number of beats.
- A3. Begin filling in the notes starting from the end of the measure and working backwards.

Teaching Point 2**Demonstrate how to prepare manuscript paper.**

Time: 15 min

Method: Demonstration



While covering each of the steps, demonstrate each step using the transparency (flip chart or chalkboard)

DETERMINE THE NUMBER OF STAFFS REQUIRED

Based on the number of staves used in the original tune, allot that many on the manuscript paper.

ORIGINAL

The Barron Rocks of Aden Quick March MM $\text{♩} = 92$
 Arr: Major A.M. Cairns

Figure 4 Determine the Number of Staves Required

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

DRAW THE APPROPRIATE CLEF ON EACH STAFF

At the beginning of each staff draw the appropriate clef. Ensure that all clefs are drawn to look the same and take up the same amount of space on each staff.

ORIGINAL

The Barron Rocks of Aden

Quick March

MM ♩ = 92

Arr: Major A.M. Cairns



TRANSCRIPTION

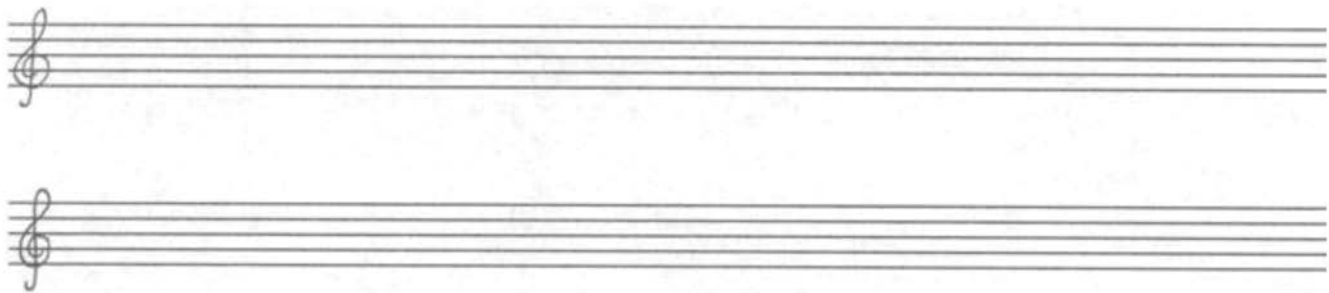


Figure 5 Draw the Appropriate Clef on Each Staff

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

WRITE THE TIME SIGNATURE ON THE FIRST STAFF

Write the time signature after the clef on the first staff. Ensure that both numbers (upper and lower) are drawn to fit within the confines of the upper and lower half of the staff respectively.

ORIGINAL

The Barron Rocks of Aden Quick March MM ♩ = 92
 Arr: Major A.M. Cairns

TRANSCRIPTION

Figure 6 Write the Time Signature on the First Staff

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

DIVIDE STAVES INTO MEASURES

Staves should be divided into evenly-spaced measures (four measures per line / staff), however, if transcribing music, replicate the same measure divisions as the original sheet music.

ORIGINAL

The Barron Rocks of Aden Quick March MM ♩ = 92

Arr: Major A.M. Cairns

TRANSCRIPTION

Figure 7 Divide Staves Into Measures

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

ADD REPEAT SIGNS WHERE APPLICABLE

Repeat signs should be added to the beginning and end of each part of music as required. Ensure the two dots (of the repeat sign) are aligned vertically and are centred within the second and third spaces of the staff.

WRITE FIRST AND SECOND ENDINGS WHERE APPLICABLE

If the part has a different first and second ending, draw two adjoining horizontal brackets over the measure(s) or part of the last measure(s) that will be different. Use judgment to determine the length of each bracket.

ORIGINAL

The Barron Rocks of Aden Quick March MM ♩ = 92

Arr: Major A.M. Cairns

TRANSCRIPTION

Figure 8 Add Repeat Signs and First and Second Endings

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

WRITE DYNAMIC / TEMPO MARKINGS

Add any dynamic markings to the parts where required, and add the tempo (metronome marking [M.M.]) to the upper right above the top staff. The M.M. takes the form of M.M. quarter, dotted quarter, or half note = number of beats per minute (eg, M.M. quarter note = 92).


WRITE THE TITLE, COMPOSER / ARRANGER AND TYPE OF TUNE

Write the title, composer / arranger and the type of tune at the top of the manuscript paper. The title should be the dominating text on the page written either bigger and / or bolder than the composer / arranger and the type of tune.

ORIGINAL

The Barron Rocks of Aden Quick March MM ♩ = 92

Arr: Major A.M. Cairns



TRANSCRIPTION

The Barron Rocks of Aden *Quick March* *MM ♩ = 92*

Arr: Major A.M. Cairns

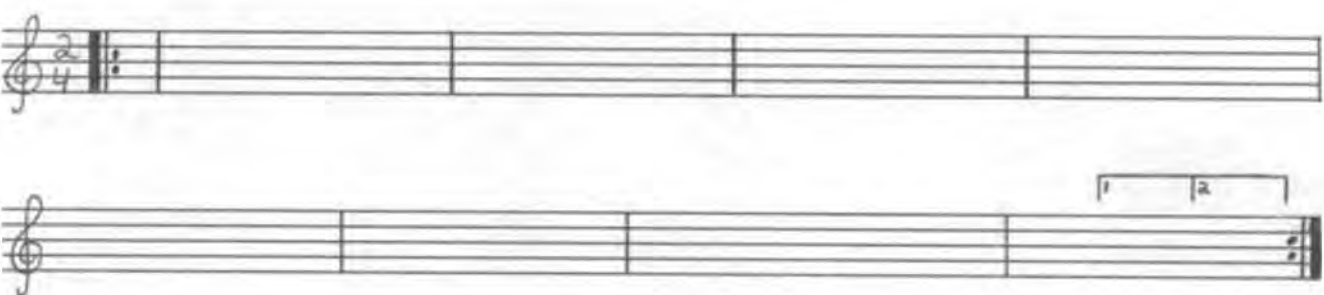


Figure 9 Write in the Dynamic / Tempo Markings, Title, Composer / Arranger and the Type of Tune

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

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. True or False? The time signature is drawn only on the first staff.
- Q2. In what form are tempo markings M.M. written?
- Q3. What should be the dominating text on the page?

ANTICIPATED ANSWERS:

- A1. True.
- A2. The M.M. takes the form of M.M. quarter, dotted quarter, or half note = number of beats per minute (eg. M.M. quarter note = 92).
- A3. The title should be the dominating text on the page written either bigger and / or bolder than the composer / arranger and the type of tune.

Teaching Point 3

Conduct an activity where the cadets will transcribe a piece of pipe band music.

Time: 40 min

Method: Practical Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets transcribe a piece of pipe band music.

RESOURCES

- Sheet music located at Attachments B, C or D,
- Manuscript paper, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute a copy of the sheet music (according to instrument) and manuscript paper to each cadet.
2. Have the cadets transcribe (copy) the sheet music onto the manuscript paper.
3. Once finished, collect the manuscript paper, review and debrief the cadets on their performance.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

END OF LESSON CONFIRMATION

The cadets' participation in transcribing pipe band music will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, *Canadian Cadet Organizations Pipe Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex E, Appendix 3.

CLOSING STATEMENT

It is important for cadets to transcribe pipe band music as it is a crucial skill required for developing proficiency in writing music.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

Nil.

TRANSCRIBE PIPE BAND MUSIC DEMONSTRATION

ORIGINAL

The Barron Rocks of Aden

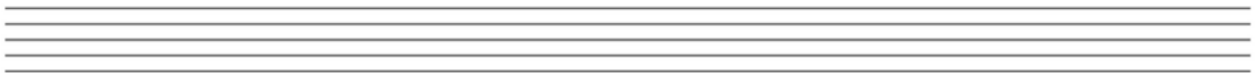
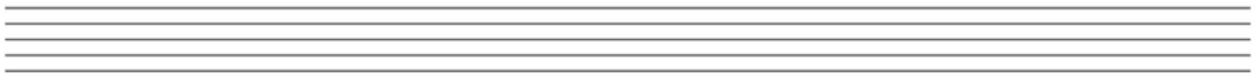
Quick March

MM  92

Arr: Major A.M. Cairns



TRANSCRIPTION



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Name: _____

Date: _____

TRANSCRIBE PIPE BAND MUSIC WORKSHEET

BAGPIPE-QUICK MARCH

ORIGINAL

Mairi's Wedding

Quick March

MM  = 92

Arr: Major A.M. Cairns



TRANSCRIPTION



Name: _____

Date: _____

TRANSCRIBE PIPE BAND MUSIC WORKSHEET

BAGPIPE–SLOW MARCH

ORIGINAL

Going Home

Slow March

MM  48

Arr: Major A.M. Cairns



TRANSCRIPTION



Name: _____

Date: _____


TRANSCRIBE PIPE BAND MUSIC WORKSHEET

SNARE, BASS / TENOR-QUICK MARCH

ORIGINAL

Cadet Standard 2/4 Score #1

Quick March

MM  = 92



TRANSCRIPTION

Four empty musical staves for transcription, each with a right (R) and left (L) hand indicator on the right side.

Name: _____

Date: _____


TRANSCRIBE PIPE BAND MUSIC WORKSHEET

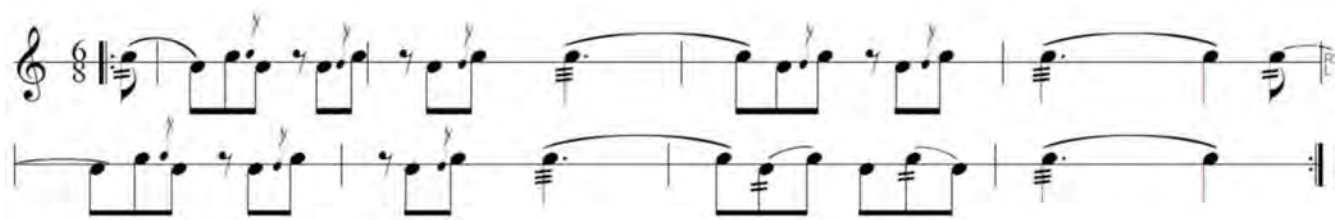
SNARE, BASS / TENOR-SLOW MARCH

ORIGINAL

Going Home

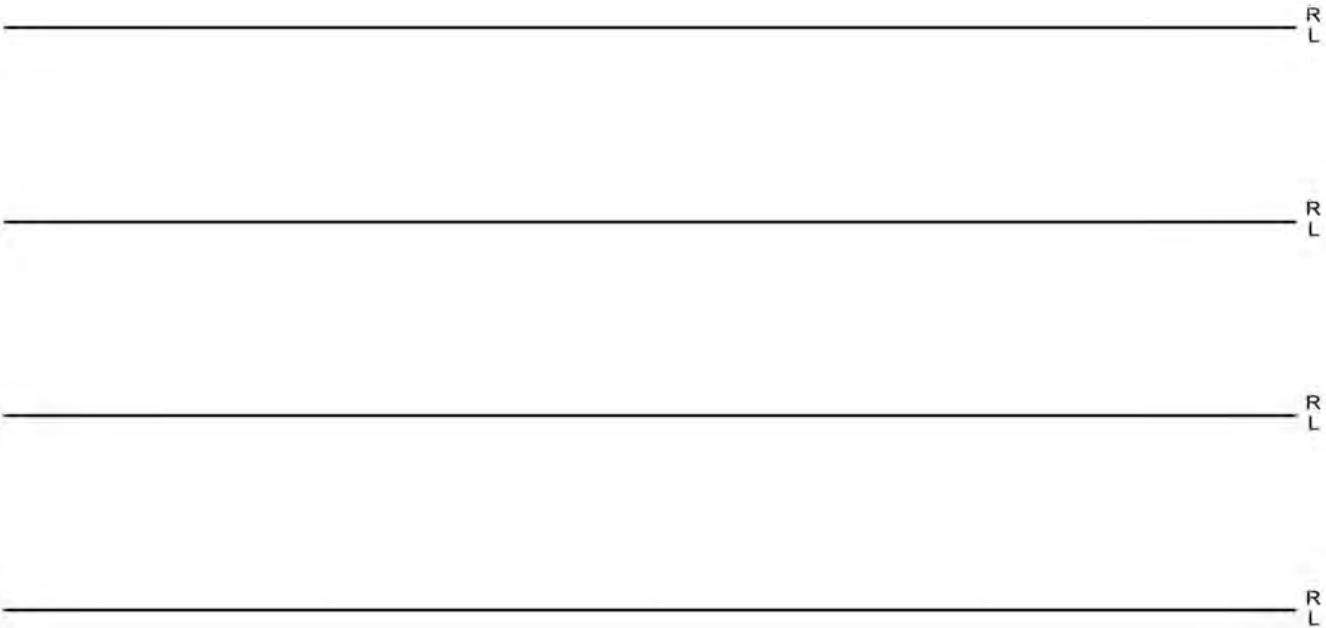
Slow March

MM  48



The musical notation is written on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The melody consists of eighth and sixteenth notes, with some measures containing rests. The bottom staff provides a bass line, primarily using eighth notes and rests. The piece concludes with a double bar line and repeat dots.

TRANSCRIPTION



Four blank musical staves are provided for transcription. Each staff is a single horizontal line. To the right of each staff, the letters 'R' and 'L' are stacked vertically, indicating the right and left hands for the transcription.



COMMON TRAINING
PIPE BAND
ADVANCED MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 1

EO S415.01 – DEFINE SOUND

Total Time:	40 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-909/PG-001, *Pipe 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.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for this lesson to give an overview of defining sound.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall define sound by identifying the elements and the characteristics of sound.

IMPORTANCE

It is important for cadets to have a basic understanding of sound as it directly relates to playing, tuning and producing tone on pipe band instruments.

Teaching Point 1**Define the elements of sound.**

Time: 20 min

Method: Interactive Lecture

Sound is the fundamental basis for music and speech and refers to anything that is heard. It is described as a series of disturbances in a medium to which the ear is sensitive. Sound is comprised of four distinct elements: the originator, the vibrating body, the medium, and the receptor.

The disturbances send vibrations through the air (the vibrations take the form of a pattern similar to the wave pattern that appears when a pebble is dropped into a pool of water). The vibrations enter the ear where they are converted into nerve impulses that register in the brain as sound. Sound can only be registered if all four of the essential elements are present.

THE ORIGINATOR

The originator is the source of energy that sets the vibrating body into motion. This may be a piper forcing air through reeds or a drummer striking a drumhead.

THE VIBRATING BODY

The vibrating body, when disturbed or set in motion, sends vibrations through the medium. The vibrating body can be anything; however, in the case of pipe band instruments, the blades of the reeds and the drumheads act as the vibrating bodies. Vibrations are measured in cycles per second or hertz (Hz). This is known as the frequency of the sound.

THE MEDIUM

The medium is the means through which vibrations are communicated; it may consist of any form of matter. However, the density of the medium affects the quality of the sound and its loudness or volume. For humans, the best medium is air. In the absence of a medium (eg, in a vacuum), sound is not transmitted.

THE RECEPTOR

The receptor converts vibrations from the medium into electrical or nerve impulses. In humans and most animals, the receptor is the ear, or more specifically the cochlea. When vibrations (from the medium) enter the ear, they are transferred through the ear canal to the cochlea, which converts them into nerve impulses. The brain interprets these impulses as sounds. Another example of a receptor is a microphone. Vibrations from the medium disturb the diaphragm, which with a magnet creates electrical impulses.

CONFIRMATION OF TEACHING POINT 1**QUESTIONS:**

- Q1. What are the four essential elements of sound?
- Q2. Name the vibrating bodies involved in the production of sound in a pipe band?
- Q3. What are two receptors?

ANTICIPATED ANSWERS:

- A1. The originator, the vibrating body, the medium, and the receptor.
- A2. The blades of the reeds and the drumheads.
- A3. The ear and a microphone.

Teaching Point 2**Define the characteristics of sound.**

Time: 15 min

Method: Interactive Lecture

In addition to the elements of sound, which are required to transmit sounds, every sound can be described by three characteristics: pitch, volume and quality.

PITCH

Pitch is the height or depth of sound (eg, the difference between an adult's voice and a child's).

Pitch is measured by the number of vibrations generated by the vibrating body and is expressed as cycles per second. The greater the number of cycles per second (Hz), the higher the pitch, and conversely, the lower the Hz, the lower the pitch.

In the bagpipe, the reeds send columns of vibrating air through the chanter and the drones. The length of the column the air travels through has a direct influence on its pitch. The longer the column of air, the deeper the sound (eg, the bass drone) and the shorter the column of air, the higher the sound (eg, the tenor drones).

Different sizes of bass and tenor drums also indicate the principle that larger vibrating bodies give lower sounds.

Other vibrating bodies, such as bells, metal tubes, harp strings, etc, indicate the relationship between size and pitch.

VOLUME

The volume of sound, also called amplitude or intensity, is the degree of loudness or softness of a sound. Just as pitch indicates the frequency of sound, the word volume describes the amplitude; the distance between the peaks and troughs of the wave pattern.

The volume of a sound is measured in decibels. A decibel is a logarithmic measure of amplitude in relation to a given reference. In the case of sound, the reference is based on the auditory threshold at 1 kHz. The auditory threshold represents the minimum sound level (of a pure tone) the average ear can hear without any other sounds present.

QUALITY

The quality of sound, also called timbre or colour, is what distinguishes between sounds of the same pitch. For example, two different instruments may play at the same pitch, but sound fundamentally different.

When a musical sound, or note, is produced, the quality of the sound is affected by other less evident sounds that are produced at the same time as the main pitch.

This central or main pitch note is called the fundamental, and the other sounds that occur at the same time are called harmonics, overtones or partials.



When two different instruments sound alike, it is due to the similarity of their harmonics.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. What are the three characteristics of sound?
- Q2. What is the pitch of a sound measured in?
- Q3. What is the volume of a sound measured in?

ANTICIPATED ANSWERS:

- A1. Pitch, volume, and quality.
- A2. Cycles per second or hertz (Hz).
- A3. Decibels.

END OF LESSON CONFIRMATION

QUESTIONS:

- Q1. What are the four essential elements of sound?
- Q2. What are two common receptors?
- Q3. What does the quality of a sound distinguish?

ANTICIPATED ANSWERS:

- A1. The originator, the vibrating body, the medium, and the receptor.
- A2. The ear (cochlea) and a microphone.
- A3. The quality of sound, also called timbre or colour, distinguishes between sounds of the same pitch.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, *Canadian Cadet Organizations Pipe Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex G, Appendix 2.

CLOSING STATEMENT

A basic understanding of sound is essential to appreciate the qualities of tone, tuning and musical potential of pipe band instruments.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

Nil.

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COMMON TRAINING
PIPE BAND
ADVANCED MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 2

EO S415.02 – TRANSCRIBE PIPE BAND MUSIC

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-909/PG-001, *Pipe 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 Transcribe Pipe Band Music Demonstration located at Attachment A on a transparency or draw enough staves to transcribe the sample tune onto a flip chart or chalkboard.

Photocopy the sheet music located at Attachments B or C for each cadet according to their instrument.



If desired, any two parts of a strathspey and / or any two parts of a reel (other than that located at Attachments B or C) may be used as long as it is comparable in length and difficulty.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to give an overview of how to write music.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate how to prepare manuscript paper.

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

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have transcribed two parts of a strathspey and two parts of a reel.

IMPORTANCE

It is important for cadets to transcribe pipe band music as it is a crucial skill required for developing proficiency in writing music.

Teaching Point 1**Describe musical writing techniques.**

Time: 15 min

Method: Interactive Lecture

Writing music is a skill that has evolved over hundreds of years. Throughout most of history, music was considered an aural tradition; meaning that it was only passed on by ear, memorized and repeated. Although some ancient societies are now believed to have used different methods of writing music, most of these are rarely seen or even understood today.

The system of writing music based on a staff (lines and spaces) originated around the 11th century. It was at that time that a monk named Guido d'Arezzo first developed a system of boxes placed on a six-line staff. Each line of the staff was related to a pitch: Ut, Re, Mi, Fa, So, La (the original bases for the current: Doh, Re, Mi, Fa, So, La, Ti). Over the next five centuries, this system evolved, and by the 16th century the five-line staff (which is based on the grand staff) became the predominant music notation system in the world.

As music has progressed and become more complex, the need for neatness and accuracy in writing music has become essential. Writing music is an art form that requires practice to master. Although many computer programs have been developed to assist musicians and composers with writing music, being able to write music by hand remains an essential part of being a well-rounded musician.

WRITING INSTRUMENTS

Writing instruments are the tools of the music writing trade.

By hand. To effectively write music by hand, a pencil, an eraser and a ruler are required. Once proficiency at writing music has been achieved, drafting type felt tip pens may be used as they produce sharper more vivid results; however, it is harder to correct mistakes.

By computer. There are many different music notation software packages that have been developed to assist composers and musicians to write sheet music. Depending on the program, notes, signs and symbols are input onto staves by dragging and dropping, key strokes, simple text-based programming codes, or via computer interface directly to an instrument. Many music notation software packages play back what has been written and proof measures for note value accuracy.

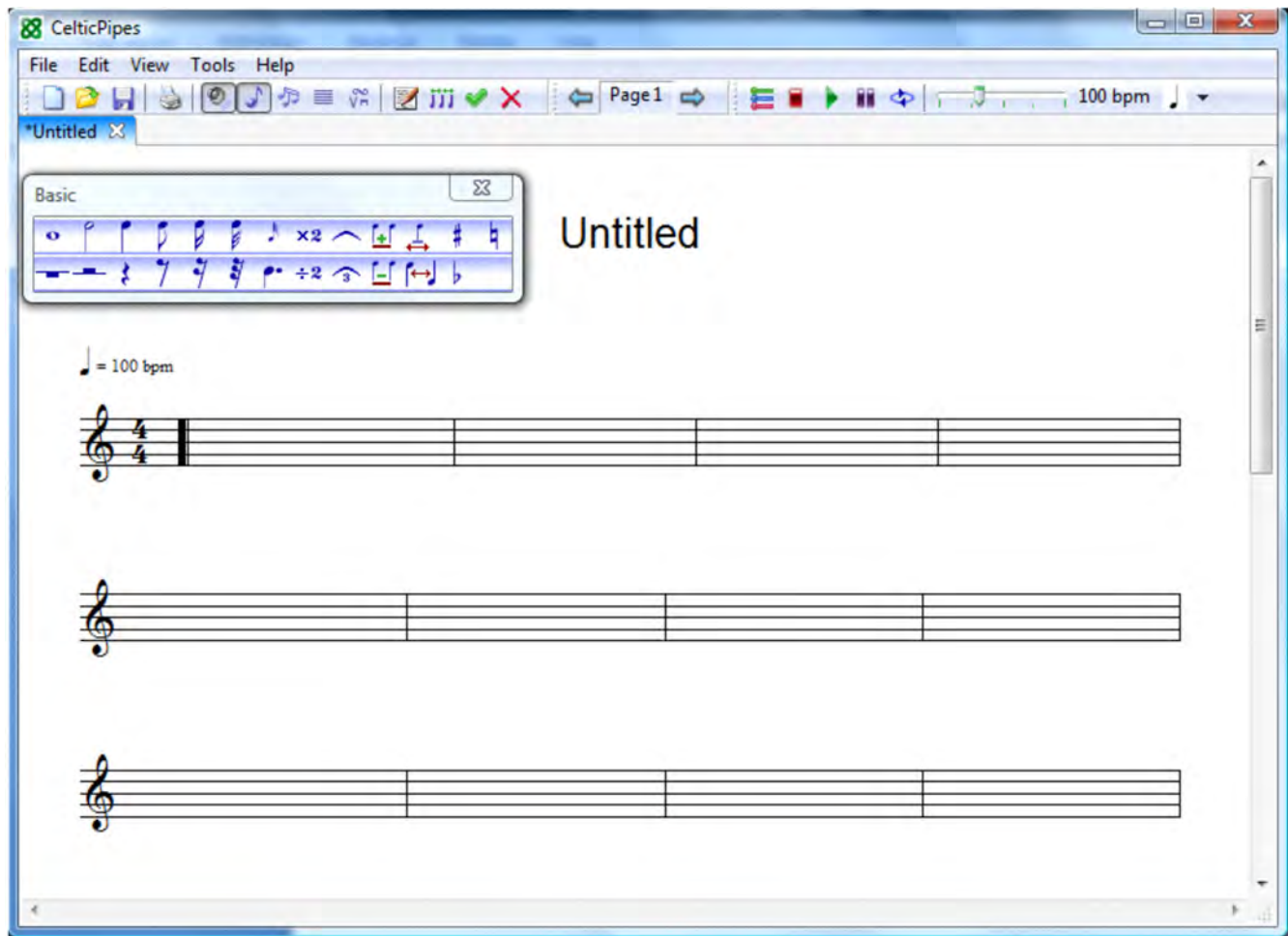


Figure 1 Example of Music Notation Software Package (Celtic Pipes)

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

NEATNESS AND CONSISTENCY

When writing music, neatness and consistency are crucial. It should always be assumed that written music may have to be read by others. In order to ensure that what has been written can be understood, all notes, embellishments, signs and symbols should be drawn to look the same.



One way to ensure consistency when writing music is to lightly draw a horizontal line (about one half the height of the staff) above and below the staff. When writing notes with tied tails, the stems should extend below the bottom line. When writing grace notes or embellishments with tied tails, the stems should extend above to the top line. For notes with no tails or tails that are not tied to another note, the stems should extend down the same height as the staff (eg, if the staff measures 1 cm high, the stem of single notes should extend 1 cm down).

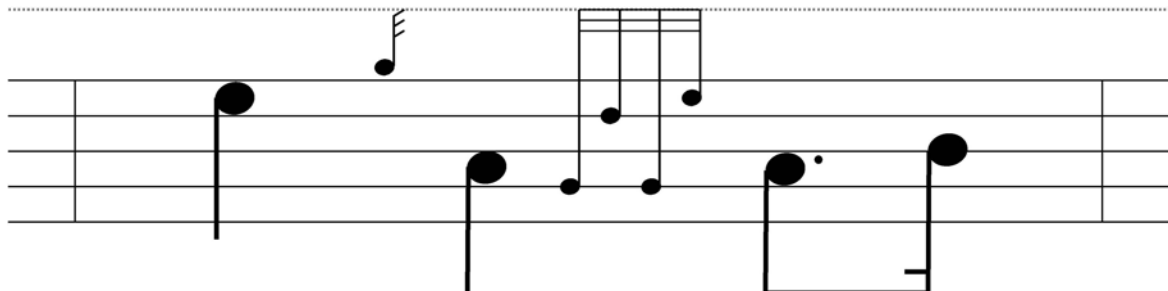


Figure 2 Drawing Stems

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

LAYOUT OF MEASURES

Each staff should be divided into a maximum of four measures of equal length. However, if the tune / part contains introductory notes / first and second endings, the length of the measures may have to be adjusted to accommodate these.

NOTE SPACING

Notes should be spaced by dividing each measure into sections that equal the number of beats per measure. For example, in 2/4, each measure would be divided into two sections. All notes that equal one beat in duration should fit in the applicable section. In 2/4, the note that falls on the first beat would be written at the beginning of the bar with the note that falls on the second beat being written in the middle of the bar. If there is only one note in the measure, it would be written at the beginning of the measure. This helps the reader to find the beat notes.



Another method to help ensure notes are spaced evenly within the measure is to begin filling in the notes starting from the end of the measure and working backwards. Once the first note has been drawn, subdivide the measure by the number of beats to determine where the remaining notes will fall.

ORIGINAL

The Barron Rocks of Aden

Quick March

MM ♩ = 92

Arr: Major A.M. Cairns



TRANSCRIPTION

The Barron Rocks of Aden

Quick March

MM ♩ = 92

Arr: Major A.M. Cairns



Figure 3 Example of a Transcribed Tune

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

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. What are the basic instruments required to write music?
- Q2. How should each measure be subdivided to ensure better spacing?
- Q3. What can help cadets ensure that notes are spaced evenly within a measure?

ANTICIPATED ANSWERS:

- A1. A pencil, eraser, and ruler.
- A2. By the number of beats.
- A3. Begin filling in the notes starting from the end of the measure and working backwards.

Teaching Point 2**Demonstrate how to prepare manuscript paper.**

Time: 15 min

Method: Demonstration



While covering each of the steps, demonstrate each step using the transparency (flip chart or chalkboard).

DETERMINE THE NUMBER OF STAFFS REQUIRED

Based on the number of staves used in the original tune, allot that many on the manuscript paper.

ORIGINAL

The Barron Rocks of Aden Quick March MM $\text{♩} = 92$
 Arr: Major A.M. Cairns

Figure 4 Determine the Number of Staves Required

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

DRAW THE APPROPRIATE CLEF ON EACH STAFF

At the beginning of each staff draw the appropriate clef. Ensure that all clefs are drawn to look the same and take up the same amount of space on each staff.

ORIGINAL

The Barron Rocks of Aden

Quick March

MM ♩ = 92

Arr: Major A.M. Cairns



TRANSCRIPTION

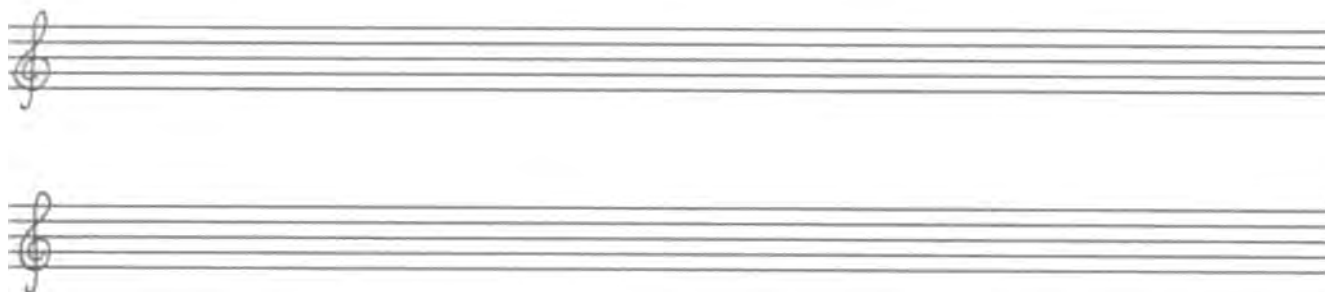


Figure 5 Draw the Appropriate Clef on Each Staff

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

WRITE THE TIME SIGNATURE ON THE FIRST STAFF

Write the time signature after the clef on the first staff. Ensure that both numbers (upper and lower) are drawn to fit within the confines of the upper and lower half of the staff respectively.

ORIGINAL

The Barron Rocks of Aden Quick March MM $\text{♩} = 92$

Arr: Major A.M. Cairns

TRANSCRIPTION

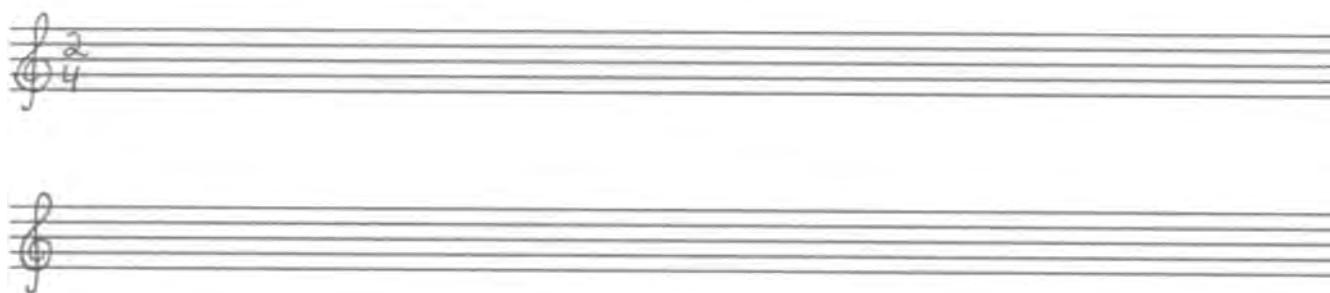


Figure 6 Write the Time Signature on the First Staff

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

DIVIDE STAVES INTO MEASURES

Staves should be divided into evenly-spaced measures (four measures per line / staff); however, if transcribing music, replicate the same measure divisions as the original sheet music.

ORIGINAL**The Barron Rocks of Aden**

Quick March

MM ♩ = 92

Arr: Major A.M. Cairns

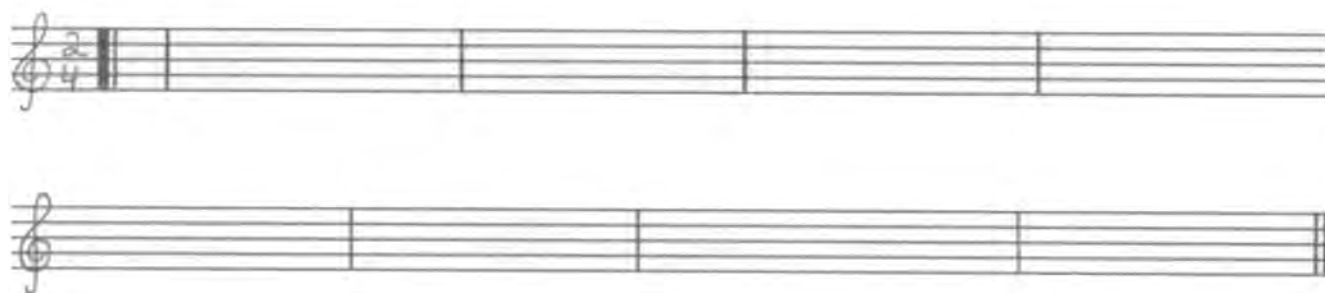
TRANSCRIPTION

Figure 7 Divide Staves Into Measures

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

ADD REPEAT SIGNS WHERE APPLICABLE

Repeat signs should be added to the beginning and end of each part of music as required. Ensure the two dots (of the repeat sign) are aligned vertically and are centred within the second and third spaces of the staff.

WRITE FIRST AND SECOND ENDINGS WHERE APPLICABLE

If the part has a different first and second ending, draw two adjoining horizontal brackets over the measure(s) or part of the last measure(s) that will be different. Use judgment to determine the length of each bracket.

ORIGINAL

The Barron Rocks of Aden Quick March MM ♩ = 92

Arr: Major A.M. Cairns

TRANSCRIPTION

Figure 8 Add Repeat Signs and First and Second Endings

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

WRITE DYNAMIC / TEMPO MARKINGS

Add any dynamic markings to the parts where required, and add the tempo (metronome marking [M.M.]) to the upper right above the top staff. The M.M. takes the form of M.M. quarter, dotted quarter, or half note = number of beats per minute (eg, M.M. quarter note = 92).

WRITE THE TITLE, COMPOSER / ARRANGER AND TYPE OF TUNE

Write the title, composer / arranger and the type of tune at the top of the manuscript paper. The title should be the dominating text on the page written either bigger or bolder than the composer / arranger and the type of tune.

ORIGINAL

The Barron Rocks of Aden Quick March MM ♩ = 92
 Arr: Major A.M. Cairns

The original musical score is written on two staves in 2/4 time. The first staff contains the main melody, and the second staff contains a bass line. The music is a quick march, characterized by its rhythmic pattern of eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The tempo marking 'MM ♩ = 92' is written in the top right corner.

TRANSCRIPTION

The Barron Rocks of Aden *Quick March* MM ♩ = 92
Arr: Major A.M. Cairns

The transcribed musical score is written on two staves in 2/4 time. The first staff contains the main melody, and the second staff contains a bass line. The music is a quick march, characterized by its rhythmic pattern of eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The tempo marking 'MM ♩ = 92' is written in the top right corner.

Figure 9 Write in the Dynamic / Tempo Markings, Title, Composer / Arranger and the Type of Tune
 Note. Created by Director Cadets 3, 2009, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. True or False? The time signature is drawn only on the first staff.
- Q2. In what form are tempo markings M.M. written?
- Q3. What should be the dominating text on the page?

ANTICIPATED ANSWERS:

- A1. True.
- A2. The M.M. takes the form of M.M. quarter, dotted quarter, or half note = number of beats per minute (eg. M.M. quarter note = 92).
- A3. The title should be the dominating text on the page written either bigger and / or bolder than the composer / arranger and the type of tune.

Teaching Point 3**Conduct an activity to have the cadets transcribe a piece of pipe band music.**

Time: 40 min

Method: Practical Activity

ACTIVITY**OBJECTIVE**

The objective of this activity is to have the cadets transcribe a piece of pipe band music.

RESOURCES

- Sheet music located at Attachments B or C,
- Manuscript paper, and
- Pencil with eraser.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute a copy of the sheet music (according to instrument) and manuscript paper to each cadet.
2. Have the cadets transcribe (copy) the sheet music onto the manuscript paper.
3. Once finished, collect the manuscript paper, review it, and debrief the cadets on their performance.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

END OF LESSON CONFIRMATION

The cadets' participation in transcribing pipe band music will serve as the confirmation of this lesson.

CONCLUSION**HOMEWORK / READING / PRACTICE**

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, *Canadian Cadet Organizations Pipe Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex G, Appendix 3.

CLOSING STATEMENT

It is important for cadets to transcribe pipe band music as it is a crucial skill required for developing proficiency in writing music.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

Nil.

TRANSCRIBE PIPE BAND MUSIC DEMONSTRATION

ORIGINAL

The Barron Rocks of Aden

Quick March

MM ♩ = 92

Arr: Major A.M. Cairns



TRANSCRIPTION

Five sets of empty musical staves for transcription, each consisting of five lines.

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Name: _____

Date: _____

TRANSCRIBE PIPE BAND MUSIC WORKSHEET

BAGPIPE-STRATHSPEY

Original

The Keel Row

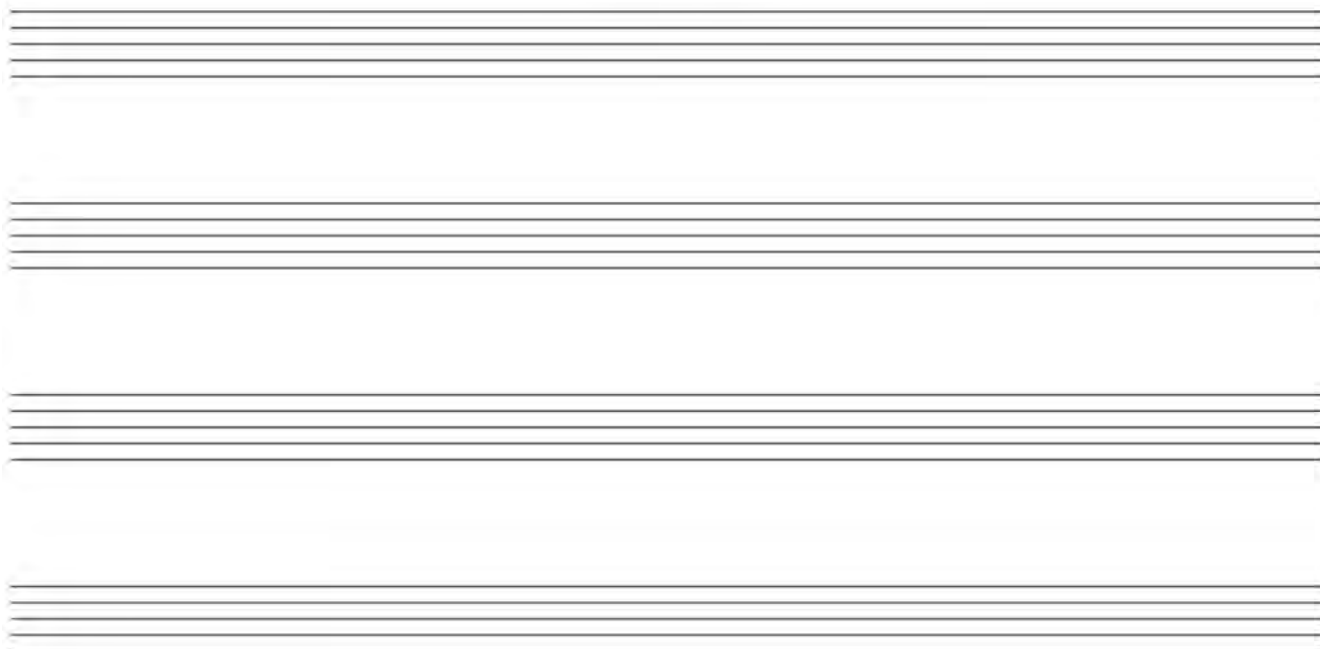
Strathspey

arr: by Maj A.M. Cairns

 = 90 bpm



Transcription



Name: _____

Date: _____

TRANSCRIBE PIPE BAND MUSIC WORKSHEET

BAGPIPE-REEL

Original

The High Road to Linton

Reel

Arr: Major A.M. Cairns

♩ = 116 bpm



The image shows the original musical notation for the bagpipe reel 'The High Road to Linton'. It consists of two staves of music in treble clef, 2/4 time. The tempo is marked as 116 bpm. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, with some notes beamed together. The piece ends with a double bar line and repeat dots.

Transcription



The image shows four sets of empty musical staves for transcription. Each set consists of a single five-line staff, providing a space for the student to transcribe the original music.

Name: _____

Date: _____

TRANSCRIBE PIPE BAND MUSIC WORKSHEET


SNARE, BASS / TENOR DRUM-STRATHSPEY

Original

The Keel Row

Strathspey

Buzz Brown - SFU P&D

 = 110 bpm



Transcription

_____ R
L

_____ R
L

_____ R
L

_____ R
L

Name: _____

Date: _____

TRANSCRIBE PIPE BAND MUSIC WORKSHEET

SNARE, BASS / TENOR DRUM-REEL

Original

Reel

High Road to Linton

♩ = 110 bpm

The musical notation is written on four staves in 2/2 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 110 bpm. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. A bracket labeled 'u' spans the first two measures of the first staff. A triplet of eighth notes is marked with a '3' and a slur in the third measure of the second staff. Another triplet of eighth notes is marked with a '3' and a slur in the third measure of the fourth staff. The piece concludes with a double bar line and repeat dots.

Transcription

Four horizontal lines for transcription, each with a right (R) and left (L) margin indicator on the right side.



COMMON TRAINING
PIPE BAND
ADVANCED MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 3

EO S515.01P – WRITE A HARMONY

Total Time:	80 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-909/PG-001, *Pipe 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 a Harmony Demonstration located at Attachment A on a transparency or draw enough staves to transcribe the sample tune onto a flip chart or chalkboard.

Photocopy a selection of Music Proficiency Level Three slow or quick marches, one for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to give an overview of intervals and harmony.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate how to write a harmony for a given tune.

A practical activity was chosen for TP 3 as it is an interactive way to allow the cadets to write a harmony for a given Music Proficiency Level Three slow or quick march in a fun and challenging setting.

INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have written a harmony for a given Music Proficiency Level Three slow or quick march.

IMPORTANCE

It is important for cadets to write a harmony as harmonies add to the musicality of tunes and are crowd pleasers during performances.



There are many styles and practices for writing harmonies for bagpipe music; the following information is meant to serve as a guide and not intended to dictate a specific style or method that must be followed.

Teaching Point 1

Define intervals and harmony.

Time: 15 min

Method: Interactive Lecture

INTERVALS

Melody and harmony are created by combining notes. The distance between notes is called an interval. Intervals can either be harmonic—the notes happen at the same time, or melodic—the notes happen one after the other.

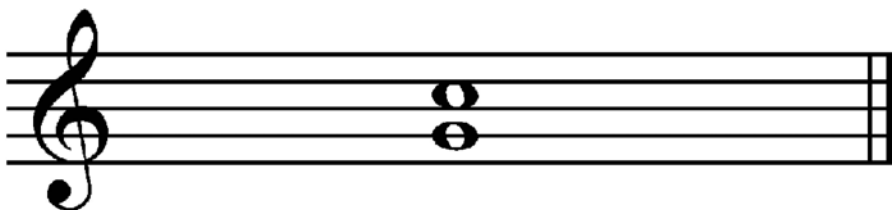


Figure 1 Harmonic Interval

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

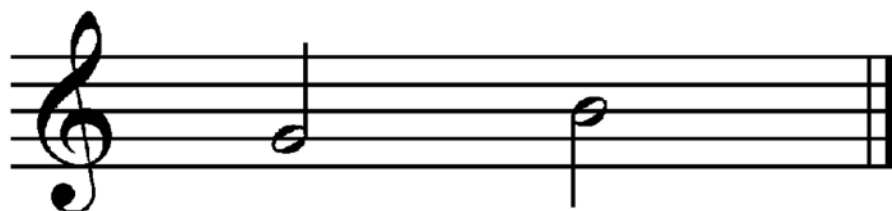


Figure 2 Melodic Interval

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

The distance of an interval is measured by counting how many letters of the musical alphabet are used to create the interval; this includes the starting and ending pitches. Distance can be counted going up—ascending, or going down—descending.

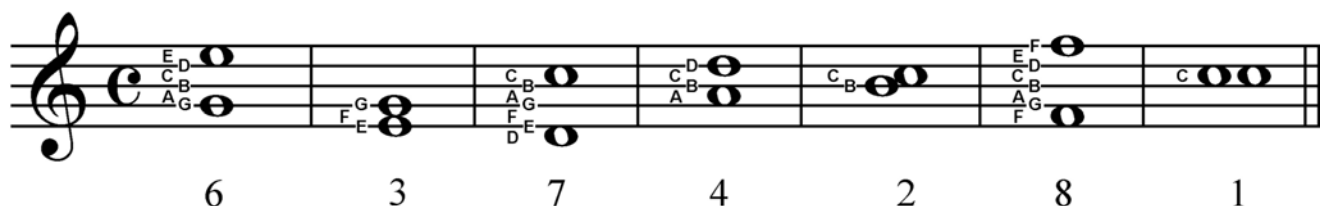


Figure 3 Number of Letters From the Musical Alphabet Used in an Interval

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

The distance is expressed as a number within a sequence and always as a cardinal number (eg, 2nd, 3rd, 4th). The only exception to this is an interval with a distance of one; it is called a unison. An interval with a distance of eight is called an octave.

HARMONY

Harmony is the use of complementary pitches or chords that are played simultaneously with the melody. For many musical instruments, harmony takes the form of a counter melody (the main melody raised or lowered a given interval). Due to the limitation of the bagpipe's nine-note scale, most bagpipe harmonies are written as a counter melody with each note, raised or lowered a 3rd, a 5th or an octave. Harmonies may also involve beginning or ending the part in unison with the melody and / or alternating between playing the harmony and playing in unison with the main melody.

Root	3 rd		5 th	
	Up	Down	Up	Down
Low G	B	<i>Too Low</i>	D	<i>Too Low</i>
Low A	C		E	
B	D	Low G	F	
C	E	Low A	High G	
D	F	B	High A	Low G
E	High G	C	<i>Too High</i>	Low A
F	High A	D		B
High G	<i>Too High</i>	E		C
High A		F		D

Figure 4 Bagpipe Scale With Intervals

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



Harmonies are only played on the repeat of a part.

CONFIRMATION OF TEACHING POINT 1



Write the two notes in each question on a staff.

QUESTIONS:

- Q1. What is the distance between Low G and C?
- Q2. What is the distance between Low A and B?
- Q3. What is the distance between D and High A?

ANTICIPATED ANSWERS:

- A1. The distance is a 4th.
- A2. The distance is a 2nd.
- A3. The distance is a 5th.

Teaching Point 2**Explain and demonstrate how to develop and write a harmony for a given tune.**

Time: 20 min

Method: Demonstration



Writing a harmony allows the cadets to use the skills acquired during EO S415.02 (Transcribe Pipe Band Music) to neatly and accurately lay out their handwritten music on the manuscript paper.



While covering each of the steps, demonstrate each step using the transparency (flip chart or chalkboard).

To develop and write a harmony for a given tune:

1. Determine the number of staves required.
2. Draw the appropriate clef on each staff.
3. Write the time signature on the first staff.
4. Divide the staves into measures.
5. Write dynamic / tempo markings.
6. Write the title, composer / arranger and type of tune.
7. Write the harmony by:
 - a. writing each note of the melody up or down a 3rd, 5th or an octave; and
 - b. determining and writing technically appropriate embellishments that complement the harmony and the melody.



Embellishments chosen should complement the ones used in the melody. For example, if the melody contains a doubling, the harmony should have a doubling.

8. With another piper playing the melody, demonstrate the harmony by playing it as written.

The Skye Boat Song

Slow March

Arr: Major A.M. Cairns



The Skye Boat Song (Harmony)

By P.M. A.M. Cairns



Figure 5 The Sky Boat Song With Harmony (6/8 Slow March)

Note. Created by Director Cadets 3, 2006, Ottawa, ON: Department of National Defence.

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. True or False? The time signature is drawn only on the first staff.
- Q2. When writing a harmony, to what interval is a note raised or lowered?
- Q3. What should be considered when choosing embellishments?

ANTICIPATED ANSWERS:

- A1. True.
- A2. An interval is raised a 3rd, 5th or an octave.
- A3. Chosen embellishments should complement the ones used in the melody. For example, if the melody contains a doubling, the harmony should have a doubling.

Teaching Point 3

Conduct an activity to have the cadets write a harmony for a given Music Proficiency Level Three slow or quick march.

Time: 30 min

Method: Practical Activity

ACTIVITY



During the activity the cadets may work in pairs as they may need to practice parts of their harmony with a second piper.

OBJECTIVE

The objective of this activity is to have the cadets write a harmony for a given Music Proficiency Level Three slow or quick march.

RESOURCES

- Music Proficiency Level Three slow or quick march,
- Manuscript paper,
- Pencil with eraser, and
- Practice chanter.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute a copy of a Music Proficiency Level Three slow or quick march and manuscript paper to each cadet.
2. Have the cadets write a harmony for the given Music Proficiency Level Three slow or quick march on the manuscript paper.
3. After 25 minutes, collect the manuscript paper, review them, and debrief the cadets on their performance.



As answers may vary, there is no answer key for this activity. When reviewing the cadets' harmonies, check to see if the intervals used are correct, and that embellishments complement the melody.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

END OF LESSON CONFIRMATION

The cadets' participation in writing a harmony will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, *Canadian Cadet Organizations Pipe Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex I, Appendix 3.

CLOSING STATEMENT

It is important to write a harmony as harmonies add to the musicality of tunes and are crowd pleasers during performances.

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.

WRITE A HARMONY DEMONSTRATION

The Skye Boat Song

Slow March

Arr: Major A.M. Cairns



Harmony

Five sets of empty musical staves for writing a harmony demonstration. Each set consists of a single five-line staff.

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COMMON TRAINING
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INSTRUCTIONAL GUIDE



SECTION 4

EO S515.01S – WRITE A SNARE DRUM SCORE

Total Time:	80 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-909/PG-001, *Pipe 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 a Snare Drum Score Worksheet located at Attachment A for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to give an overview of how to develop a rhythmic pattern.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate how to write a snare drum score for a march in simple time.

A practical activity was chosen for TP 3 as it is an interactive way to allow the cadets to write a two-part snare drum score for a march in simple time in a fun and challenging setting.

INTRODUCTION

REVIEW

Review questions from EO S415.02 (Transcribe Pipe Band Music).

QUESTIONS:

- Q1. True or False? The time signature is drawn only on the first staff.
- Q2. In what form are tempo markings M.M. written?
- Q3. What should be the dominating text on the page?

ANTICIPATED ANSWERS:

- A1. True.
- A2. The M.M. takes the form of M.M. quarter, dotted quarter, or half note = number of beats per minute (eg, M.M. quarter note = 92).
- A3. The title should be the dominating text on the page written either bigger and / or bolder than the composer / arranger and the type of tune.

OBJECTIVES

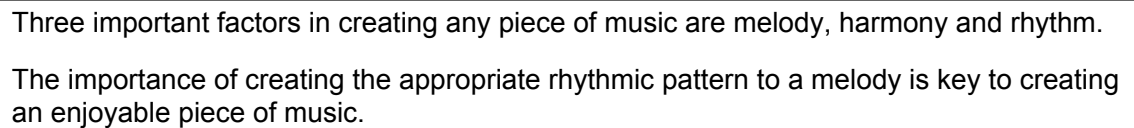
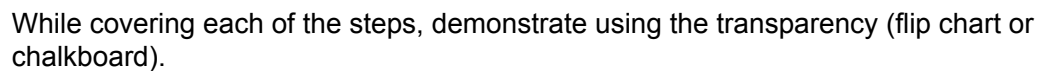
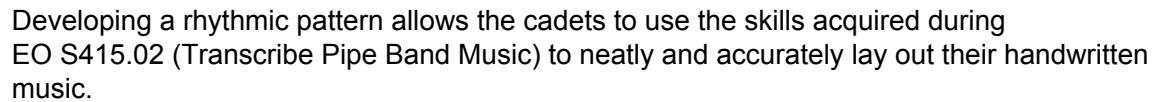
By the end of this lesson the cadet shall have written a snare drum score for a march in simple time.

IMPORTANCE

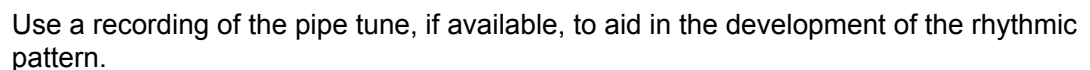
It is important for cadets to learn how to write a snare drum score as they add to the dynamics and establish the tempos and rhythmic feel of the tunes, and are effective crowd pleasers during performances.

Time: 15 min

Method: Interactive Lecture



1. Read through the pipe music with the pipe major or composer and identify the melodic patterns or rhythmic patterns and any special areas of harmony, pointing or technique that should be highlighted with dynamics as the piece progresses.
2. Learn the melody and harmony.



3. Write four draft patterns, if possible, selecting different sticking and rudiments within each.
4. Read and play through the pipe music and rhythmic pattern with the pipe major or composer to correct any rhythmic flaws.
5. Practice the final rhythmic pattern.



S515.01S-3

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. When developing a rhythmic pattern, who else should be involved?
- Q2. What does the drummer have to learn to write a successful rhythmic pattern?
- Q3. What are the three factors in creating a piece of music?

ANTICIPATED ANSWERS:

- A1. The pipe major or composer of the pipe tune.
- A2. The melody and the harmony.
- A3. The three factors are the melody, the harmony and the rhythm.

Teaching Point 2

Explain and demonstrate how to write a snare drum score for a march in simple time.

Time: 20 min

Method: Demonstration



Writing a drum score allows the cadets to use the skills acquired during EO S415.02 (Transcribe Pipe Band Music) to neatly and accurately lay out their handwritten music.



While covering each of the steps, demonstrate using the transparency (flip chart or chalkboard).



When distributing the final drum score, highlight the unisons that are being played by the drum corps so each individual can practice their part efficiently.

To write a snare drum score for a march in simple time:

1. Determine the number of uni-lines required.
2. Draw the appropriate clef on each uni-line.
3. Write the time signature on the first uni-line.
4. Divide uni-lines into measures.
5. Write dynamic / tempo markings.
6. Write the title, composer / arranger and type of tune.

7. Write the drum score by:
 - a. writing each note of the score;
 - b. determining and writing technically appropriate embellishments that complement the rhythm and the dynamics; and
 - c. highlighting the unisons to be played by the drum corps.
8. With another drummer playing the unisons, demonstrate the drum score by playing it as written.
9. Coordinate the unisons or "chips" that are to be played by the drum corps.
10. Overlay the bass and tenor beatings and rhythms to add drive, subtle pitch variation and colour to the overall drum score.
11. Practice the final drum score with pipers or a recording of the pipe music.

Cadet Standard 2/4 Score #1

March



Figure 2 Drum Score in Simple Time

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

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. True or False? The time signature is drawn only on the first uni-line.
- Q2. True or False? The clef is drawn only on the first uni-line.
- Q3. True or False? The tempo markings are written on the drum score.

ANTICIPATED ANSWERS:

- A1. True.
- A2. False.
- A3. True.

Teaching Point 3

Conduct an activity to have the cadets write a two-part snare drum score for a march in simple time.

Time: 35 min

Method: Practical Activity

ACTIVITY



During the activity the cadets may work in pairs as they may need to practice the drum score with a second drummer. The first drummer acts as the lead and the second drummer plays the unison parts.

OBJECTIVE

The objective of this activity is to have the cadets write a two-part drum score for a march in simple time.

RESOURCES

- Write a Snare Drum Score Worksheet located at Attachment A,
- Pencil with eraser,
- Drumsticks, and
- Practice pad.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute a pencil with eraser and Write a Snare Drum Score Worksheet to each cadet.
2. Have the cadets write a two-part snare drum score for a march in simple time on the worksheet.
3. Once finished, collect and review the worksheets, and debrief the cadets on their performance.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

END OF LESSON CONFIRMATION

The cadets' participation in writing a snare drum score will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, *Canadian Cadet Organizations Pipe Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex I, Appendix 3.

CLOSING STATEMENT

The development of music writing skills is important for a cadet who wants to develop and be a well-rounded musician. It is important to continue developing this skill as it builds general theory knowledge as well as more detailed score building.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

Nil.

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Name: _____

Date: _____

WRITE A SNARE DRUM SCORE WORKSHEET

SNARE DRUM-MARCH

Pipe Tune

The Barron Rocks of Aden

Quick March

M.M. Quarter Note = 92

Arr: Major A.M. Cairns



Original Score

Four blank staves for writing the original score. Each staff is a single line with a treble clef and a key signature of one flat (B-flat) at the end of the line. The staves are labeled 'R' and 'L' at the end of the line.

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COMMON TRAINING
PIPE BAND
ADVANCED MUSICIAN
INSTRUCTIONAL GUIDE



SECTION 5

EO S515.01BT – WRITE A FLOURISHING ROUTINE

Total Time:	80 min
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PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-909/PG-001, *Pipe 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 a Flourishing Routine Worksheet located at Attachment A for each cadet.

PRE-LESSON ASSIGNMENT

Nil.

APPROACH

An interactive lecture was chosen for TP 1 to give an overview of how to develop a rhythmic pattern.

A demonstration was chosen for TP 2 as it allows the instructor to explain and demonstrate how to write a two-part flourishing routine for a march in simple time.

A practical activity was chosen for TP 3 as it is an interactive way to allow the cadets to write a two-part flourishing routine for a march in simple time in a fun and challenging setting.

INTRODUCTION

REVIEW

Review questions from EO S415.02 (Transcribe Pipe Band Music).

QUESTIONS:

- Q1. True or False? The time signature is drawn only on the first staff.
- Q2. In what form are tempo markings M.M. written?
- Q3. What should be the dominating text on the page?

ANTICIPATED ANSWERS:

- A1. True.
- A2. The M.M. takes the form of M.M. quarter, dotted quarter, or half note = number of beats per minute (eg, M.M. quarter note = 92).
- A3. The title should be the dominating text on the page written either bigger and / or bolder than the composer / arranger and the type of tune.

OBJECTIVES

By the end of this lesson the cadet shall have written a flourishing routine for a march in simple time.

IMPORTANCE

It is important for cadets to learn how to write a two-part flourishing routine as they add to the visual dynamics, establish varied pitches and are effective crowd pleasers during performances.

Teaching Point 1**Explain the process for developing a rhythmic pattern for a march in simple time.**

Time: 15 min

Method: Interactive Lecture



Developing a rhythmic pattern allows the cadets to use the skills acquired during EO S415.02 (Transcribe Pipe Band Music) to neatly and accurately lay out their handwritten music.



While covering each of the steps, demonstrate using the transparency (flip chart or chalkboard).



Three important factors in creating any piece of music are melody, harmony and rhythm.

The importance of creating the appropriate rhythmic pattern to a melody is key to creating an enjoyable piece of music.

To develop a rhythmic pattern for a march in simple time:

1. Read through the pipe music with the pipe major or composer and the lead drummer and identify the melodic patterns or rhythmic patterns and any special areas of harmony, pointing or technique that should be highlighted with dynamics as the piece progresses.
2. Learn the melody and harmony.



Use a recording of the pipe tune, if available, to aid in the development of the rhythmic pattern.

3. Write four draft patterns, if possible, selecting different flourishes and rudiments within each.
4. Read and play through the pipe music and rhythmic pattern with the pipe major / composer and leading drummer to correct any rhythmic flaws.
5. Practice the final rhythmic pattern.



Figure 1 Rhythmic Pattern in Simple Time

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

CONFIRMATION OF TEACHING POINT 1

QUESTIONS:

- Q1. What are the three factors in creating a piece of music?
- Q2. When developing a rhythmic pattern, who else should be involved?
- Q3. What does the drummer have to learn to write a successful rhythmic pattern?

ANTICIPATED ANSWERS:

- A1. The three factors are the melody, the harmony and the rhythm.
- A2. The pipe major or composer of the pipe tune and the lead drummer.
- A3. The melody and the harmony.

Teaching Point 2

Explain and demonstrate how to write a two-part flourishing routine for a march in simple time.

Time: 20 min

Method: Demonstration



Writing a flourishing routine allows the cadets to use the skills acquired during EO S415.02 (Transcribe Pipe Band Music) to neatly and accurately lay out their handwritten music.



While covering each of the steps, demonstrate using the transparency (flip chart or chalkboard).



When distributing the final flourishing routine, highlight the rhythms that are played by each drummer so each individual can practice their part efficiently.

To write a two-part flourishing routine for a march in simple time:

1. Determine the number of uni-lines required.
2. Draw the appropriate clef on each uni-line.
3. Write the time signature on the first uni-line.
4. Divide uni-lines into measures.
5. Write dynamic / tempo markings and flourishing symbols.
6. Write the title, composer / arranger, and type of tune.

7. Write the flourishing routine by:
 - a. writing each note and symbol of the flourishing routine;
 - b. determining and writing technically appropriate embellishments and appropriate brushing techniques and tenor drum symbols that complement the rhythm and the dynamics; and
 - c. highlighting the rhythms to be played by the midsection.
8. Coordinate the brushing techniques and flourishing heights and widths that are to be played by the midsection.
9. Overlay the bass and tenor beatings and rhythms to add drive, subtle pitch variation and colour to the overall drum score.
10. Practice the final flourishing routine with pipers or a recording of pipe music.

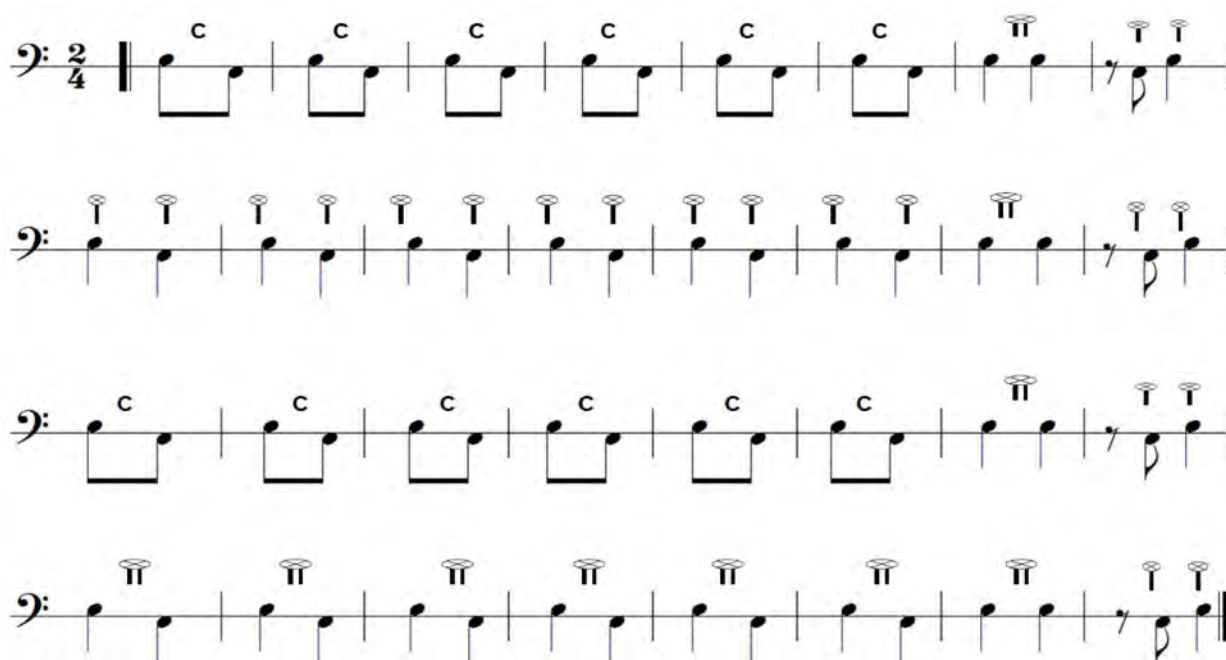


Figure 2 Flourishing Routine in Simple Time

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

CONFIRMATION OF TEACHING POINT 2

QUESTIONS:

- Q1. True or False? The time signature is drawn only on the first uni-line.
- Q2. True or False? The clef is drawn only on the first uni-line.
- Q3. Should the final flourishing routine be practiced with the pipe section?

ANTICIPATED ANSWERS:

- A1. True.
- A2. False.
- A3. Yes, because the final flourishing routine has to be visual and match the melodic line.

Teaching Point 3

Conduct an activity to have the cadets write a two-part flourishing routine for a march in simple time.

Time: 30 min

Method: Practical Activity

ACTIVITY



During the activity, the cadets may work in pairs as they may need to practice the flourishing routine with a second drummer. The first drummer acts as the lead and the second drummer follows the same flourishing routine.

OBJECTIVE

The objective of this activity is to have the cadets write a two-part flourishing routine for a march in simple time.

RESOURCES

- Write a Flourishing Routine Worksheet located at Attachment A,
- Pencil with eraser, and
- Tenor drum mallets.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute a copy of a pencil with eraser and Write a Flourishing Routine Worksheet to each cadet.
2. Have the cadets write a two-part flourishing routine for a march in simple time on the worksheet.
3. Once finished, collect and review the worksheets and debrief the cadets on their performance.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 3

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

END OF LESSON CONFIRMATION

The cadets' participation in writing a flourishing routine will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

This lesson is assessed IAW A-CR-CCP-911/PG-001, *Canadian Cadet Organizations Pipe Band–Music Proficiency Levels Qualification Standard*, Chapter 3, Annex I, Appendix 3.

CLOSING STATEMENT

The development of music writing skills is important for a cadet who wants to develop and be a well-rounded musician. It is important to continue developing this skill as it builds general theory knowledge as well as more detailed score building.

INSTRUCTOR NOTES / REMARKS

Nil.

REFERENCES

Nil.

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Name: _____

Date: _____

WRITE A FLOURISHING ROUTINE WORKSHEET

TENOR DRUM-MARCH

Pipe Tune

The Barren Rocks of Aden March

Arr: Major A.M. Cairns



Snare Drum Score

THE BARREN ROCKS OF ADEN

2/4 Quick March

MM ♩ = 92



Original Flourishing Routine

R
L

R
L

R
L

R
L