

Snare Drum
Level One



This MPLP is assigned to: _____
(cadet's name)

This comprehensive package outlines the required material to achieve a Music Proficiency Level. Be sure to READ everything carefully.

All the following topics will be evaluated by a qualified Music Instructor:

TOPIC	OBJECTIVE
a. Instrument Maintenance	The cadet will maintain their primary instrument (woodwind, brass, or percussion) based on the skills outlined for each level.
b. Music Theory	<p>The cadet will apply music theory to include:</p> <ul style="list-style-type: none"> a. Identifying elements of pitch including: <ul style="list-style-type: none"> - All accidentals, and - Enharmonic notes. b. Recognize rhythms including: <ul style="list-style-type: none"> - Dotted and double-dotted rhythms, and - Time Signatures (2/2, cut time). c. Writing scales to include: <ul style="list-style-type: none"> - Chromatic Scales, and - Major scales by the tone and semitone structure. d. Identifying Intervals to include: <ul style="list-style-type: none"> - Tones and Semitones, and - Diatonic and chromatic semitones. e. Writing arpeggios. f. Write the order of sharps and flats, and write their positions in the key signature (treble and bass clef) g. Define symbols and terms.
c. Rhythm Skills	<p>The cadet will:</p> <ul style="list-style-type: none"> a. Perform the rhythms found on the Level One rhythm sheet.
d. Rudiments	<p>The cadet will:</p> <ul style="list-style-type: none"> a. Play required rudiments at prescribed tempos. b. Cadets are NOT required to memorize rudiments but are encouraged to do so.
e. Sight Reading	<p>The cadet will sight-read music at one level below the level in which the cadet is attempting to achieve. Observe the following:</p> <ul style="list-style-type: none"> a. Rhythm, b. A steady tempo, and c. Musical flow.
f. Proficiency Level Music	<p>The cadet will perform Level One Music while observing:</p> <ul style="list-style-type: none"> a. Correct Rhythm, b. Correct Pitch, and c. A steady and appropriate tempo.

INSTRUMENT MAINTENANCE

Cadets will demonstrate an understanding of and ability to perform the following maintenance:

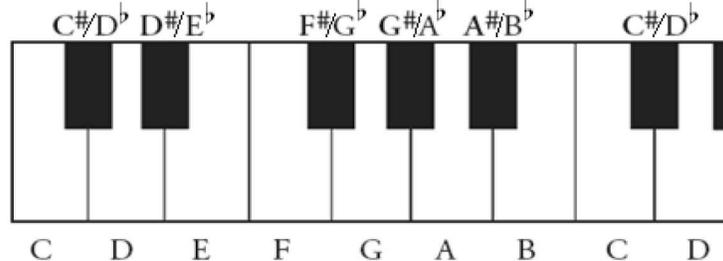
1. Demonstrate a proper method of carrying the instrument by using a harness or drum-sling.
2. Turn snares on and off using the snare strainer mechanism.
3. Clean the drumhead using appropriate materials like a clean and soft cloth.
4. Storing the instrument properly in its case.

MUSIC THEORY

For extra practice, visit musictheory.net

Tones & Semitones

A tone refers the distance between two notes. When thinking about tones, there are some differences to consider. The keyboard below outlines how notes are organized.



Always remember that the C is always found on a white key to the left of 2 black keys. This memory aide will help you locate the other notes. The F is always found on a white key to the left of 3 black keys.

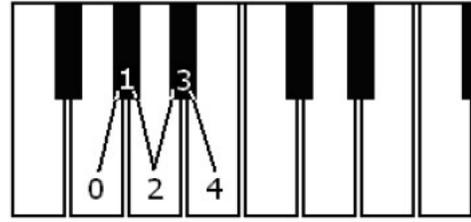
A **SEMITONE** or **HALF STEP** is the distance from any key on the keyboard to the very next key above or below it, whether it is white or black. Ex. E and F, B and C, D and D#, etc. are all semitones apart. There are two types of semitones, a **CHROMATIC SEMITONE** and **DIATONIC SEMITONE**. Chromatic semitones have both notes sharing the same name. (eg. C-C# or Ab-A). Diatonic semitones have each note with different names (eg. C-Db or G#-A). Remember: Di- means 2!

A **WHOLE TONE** is made up of two semitones. A Whole Tone is the distance between two notes that are separated by a white or black key. e.g. There is a note between C and D, F# and G# and G#, E and F#, B and C, therefore the distance is a Whole Tone.

ENHARMONIC NOTES are two notes that sound the same but are written differently. For example: B/Cb, F#/Gb, A#/Bb, D#/Eb, E#/F.

Note: It is important to remember that between two adjacent notes (i.e., semitones), there are no white or black keys. For example, the distance between C and D is not a semitone because there is a black key that separates the two keys.

Note: Remember, when you are counting semitones, you start on a note and call it "0". The next note you move to is "1", etc... ex: from G to B is 4 semitones or 2 tones...

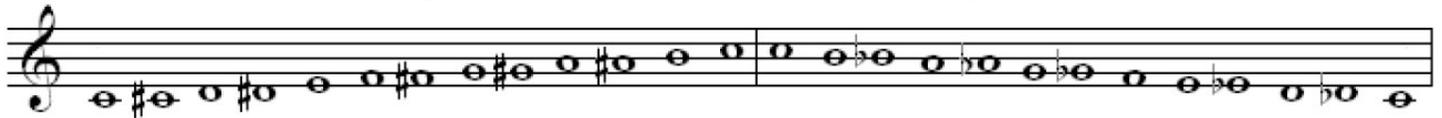


Scales

A scale is an ascending or descending series of musical sounds arranged in some sort of system or pattern. The scales most used are the **diatonic scale** and the **chromatic scale**.

The word "Scale" comes from the Italian word "scala"; which means ladder.

The **chromatic scale** is composed of a series of 12 notes, each separated by a semitone.



The most common of the diatonic scales is the **Major Scale**. For example, here is C Major.



Points to Remember:

1. The sound of a major scale is recognizable as the familiar **do-re-mi-fa-so-la-ti-do**.
2. There are seven different sounds in each major scale, each with a different letter name.
3. Each letter from A to G is used only once. Of course, in the C scale, C will begin and end the scale, completing the octave.
4. The C Major scale uses only the white keys on the piano.
5. All of the distances between notes are whole tones except for two occurrences: E-F (mi to fa) & B-C (ti to do).
6. Using this pattern: **tone, tone, semitone, tone, tone, tone, semitone**, you can construct any major scale. (TTSTTTS)

Constructing Major Scales

Try starting a scale with F:

Step 1: Start by writing one of each letter (ABCDEFG) beginning and ending with F.

F G A B C D E F

Step 2: Check the space between each note by using the following tone-semitone pattern:

Tone, Tone, Semitone, Tone, Tone, Tone, Semitone (TTSTTTS)

F G A B C D E F - Corrections are necessary between A & B (or B & C).

If you change the B into a B \flat , this solves the problem and completes the F Major scale.

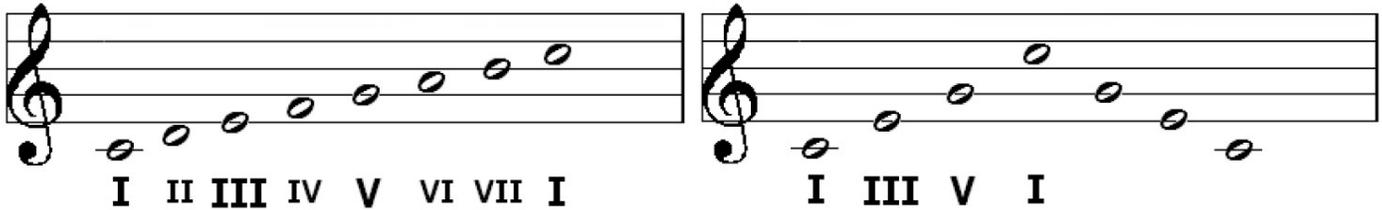
Step 3: The F Major Scale looks like this:



Step 4: Repeat this procedure starting on any note and you will be able to construct all of the major scales.

Arpeggio

The Arpeggio is comprised of four specific notes within a scale. The pattern is the Tonic or first (I), the Mediant or third (III), the Dominant or fifth (V) and the Octave or top (I) scale degrees. This is the same for **every** scale that is **major or minor**.



Key Signatures – The Order of Sharps and The Order of Flats

For Sharps, there is a phrase that can be used to remember the order:

Father **C**harles **G**oes **D**own **A**nd **E**nds **B**attle
(F#, C#, G#, D#, A#, E#, B#)

Likewise, for Flats, the phrase can be recited backwards to remember the order:

Battle **E**nds **A**nd **D**own **G**oes **C**harles **F**ather
(Bb, Eb, Ab, Db, Gb, Cb, Fb)

Placement of Sharps on the Grand Staff



Placement of Flats on the Grand Staff

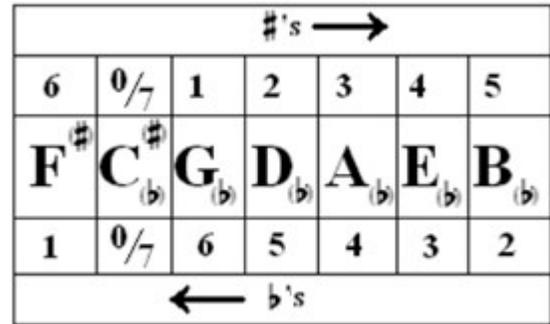


The pattern for Sharps is: ↑ UP ↑ UP
 ↓ DOWN ↓ DOWN ↑ UP
 ↓ DOWN ↓ DOWN

The pattern for Flats is: ↑ UP ↑ UP ↑ UP
 ↓ DOWN ↓ DOWN ↓ DOWN ↓ DOWN

To remember key signatures, you can use the order of sharps and flats, and simply remember that C Major has zero sharps or flats and F Major has one flat (or G Major has one sharp).

Refer to this diagram:



When we need to find a key signature, there are a few tricks that will help:

<p>For Sharp keys, you can remember that the name of the key is one semitone higher than the last sharp in that key.</p> <p>For example: E Major has 4 Sharps – F#, C#, G#, D# – D# is the last sharp and E is one semitone higher than D#.</p>	<p>For Flat Keys, you can remember that the name of the key is the second last flat in the key signature.</p> <p>For example: Db Major has 5 Flats – Bb, Eb, Ab, Db, Gb – Db is the second last flat.</p> <p><i>Note: The only exception to this trick is F Major (which has 1 flat)</i></p>
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Accidentals

Accidentals are signs or symbols placed to the left side of a note to indicate that the pitch is altered. There are five alteration signs; the last two are less common.

#	Sharp	Raises the pitch of the note by one semitone.
b	Flat	Lowers the pitch of a note by one semitone.
♮	Natural	Cancels the effects of either a sharp or a flat.
x	Double Sharp	Raises a note already sharpened by another semitone.
bb	Double Flat	Lowers a note already flattened by another semitone.

The **KEY SIGNATURE** is shown by the number of sharps or flats placed immediately after the clef, right before the time signature.

- The key signature applies to every measure of the music.
- The key signature can be altered within a piece of music.
- The effect of an accidental symbol stops at the end of the bar in which it appears. However, within the measure, this symbol affects the note only in the octave shown.
- Once the barline has passed, the accidental is no longer valid. It returns to whatever its key signature says.

By observing the example below, the first C in the second measure is natural and so is the second because they both are in the same measure. The C is otherwise always played as C#.



Dotted Note/Rest Values

There is another sign of value for notes. It is a dot placed right after a note and it will add to the note/rest's length. The dot adds one half of the length of the note that it is attached to.

For example:



A second dot can be added. This second dot will also add to the time value of one half to the length of the first dot.

For example:



Musical Terminology

<p>Accelerando (accel.) A gradual increase in the tempo of music.</p>	<p>Ritardando (rit.) A gradual decrease in the tempo of music.</p>
<p>Tempo The speed or pace of music.</p>	<p>a tempo (pronounced ah-tempo) “a tempo” is a tempo term indicating that the tempo should return to the tempo indicated at the beginning of the piece.</p>

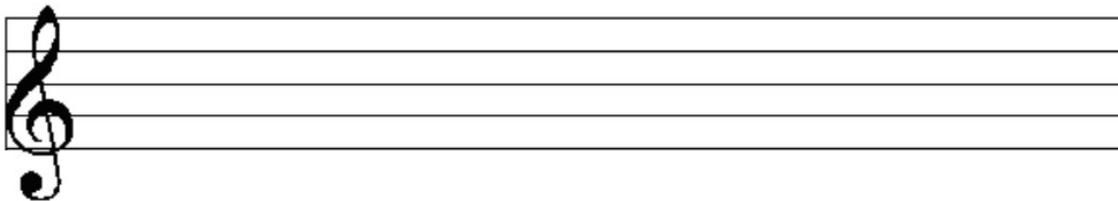
<p>Largo Indicating that the tempo should be slow and dignified (slower than adagio).</p>	<p>Moderato Indicating that the tempo should be reasonable and moderate. Faster than a walking pace, but not fast. (slower than allegro, faster than andante).</p>
<p>Allegro Indicating that the tempo should be fast, quick or bright (cadet march tempo).</p>	<p>Fermata () A symbol that indicates to hold or pause on the note/rest the symbol is above.</p>
<p>Slur A curved line connecting notes of different pitches. Indicates that the notes it connects are to be played without separation or under one breath.</p>	<p>Tie A curved line connecting notes of the same pitch. Indicates that the notes it connects are one full duration.</p>
<p>Staccato () Italian term meaning “detached“. It signifies that the note should be played with a shortened duration.</p>	<p>Accent () It signifies that the note should be played with a particular emphasis.</p>
<p>Marcato () Italian term meaning “marked“. It signifies that the note should be played with particular emphasis. Much stronger than the accent.</p>	

Level One Music Theory – Practice Worksheet #1

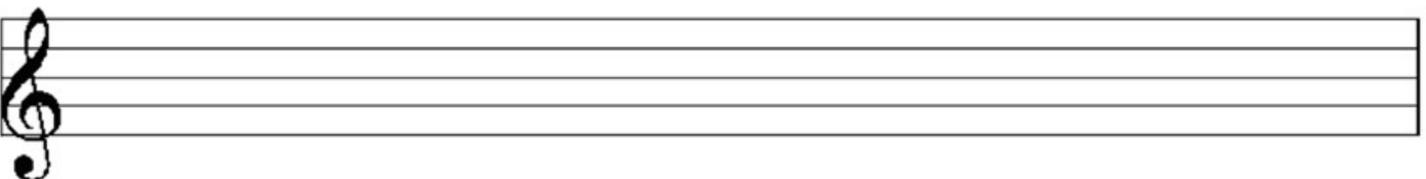
1) Explain the role of the upper number in a time signature.

2) Explain the role of the lower number in a time signature.

3) Create a G Major scale on the staff below. Use accidentals, as opposed to a key signature.
ALSO draw the Tone-Semitone pattern.



4) Create a C Chromatic Scale on the staff below. Show an ascending AND descending scale.

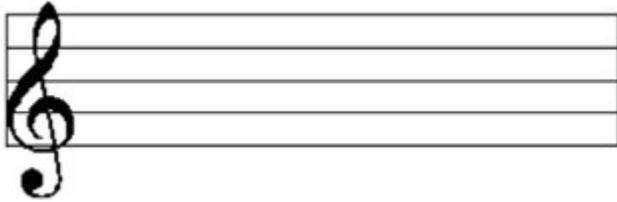


Level One Music Theory – Practice Worksheet #2

1) What is the Order of Flats? _____

2) What is the Order of Sharps? _____

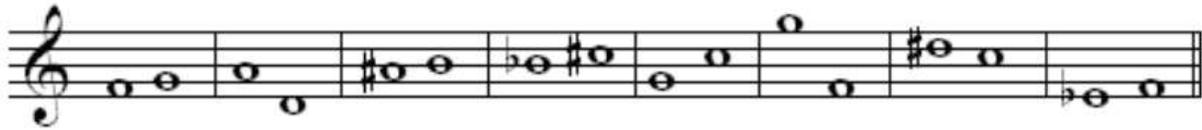
3) A. Draw the Order of Sharps in the correct position on the **Treble** Clef Staff.



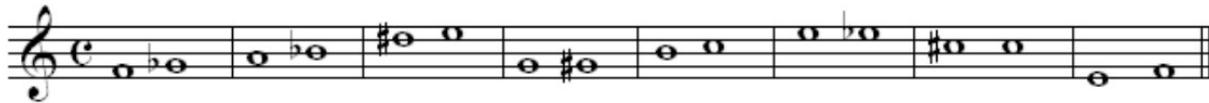
B. Draw the Order of Flats in the correct position on the **Bass** Clef Staff.



4) Identify the different kinds of movements (scale or leap) in the following examples: (s = scale, l = leap)
[Scale = tone or semitone, leap = more than a tone]



5) Identify the following semitones as either chromatic or diatonic. (C or D)



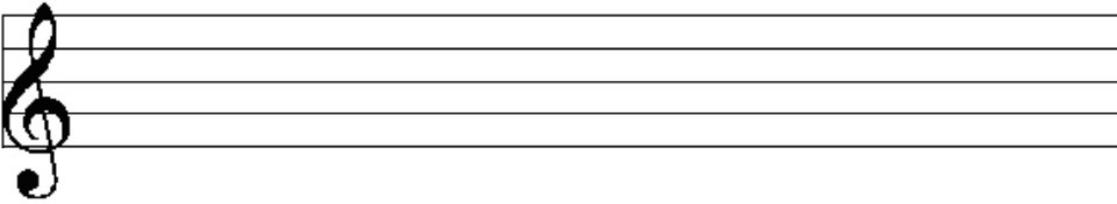
6) Write the correct term that describes the following articulations.



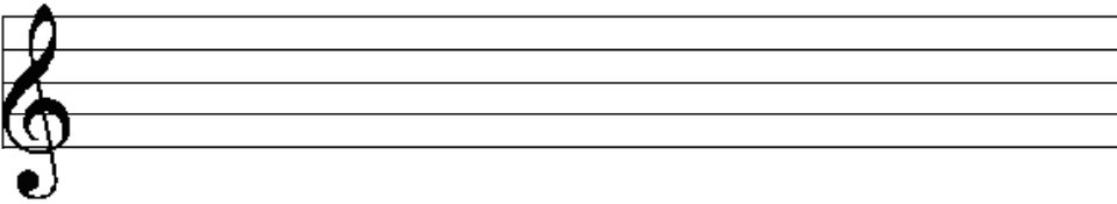
7) Draw one octave of a piano keyboard in the space below. Label the notes.

8) Create Major Scales on the staves below. Use key signatures.

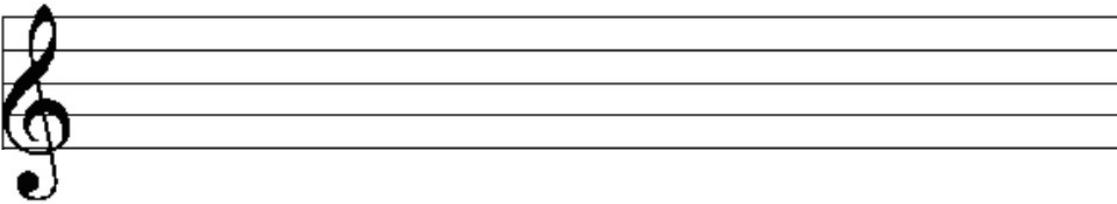
B \flat Major



D Major

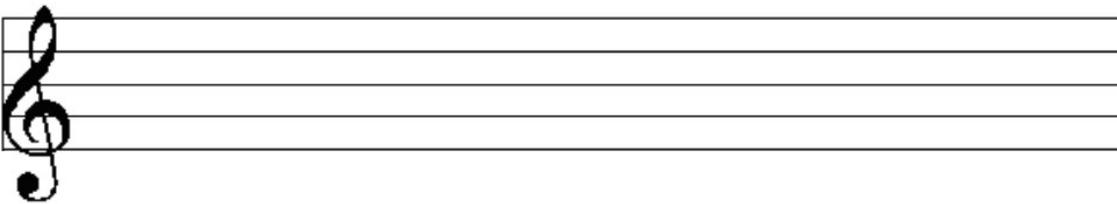


E Major

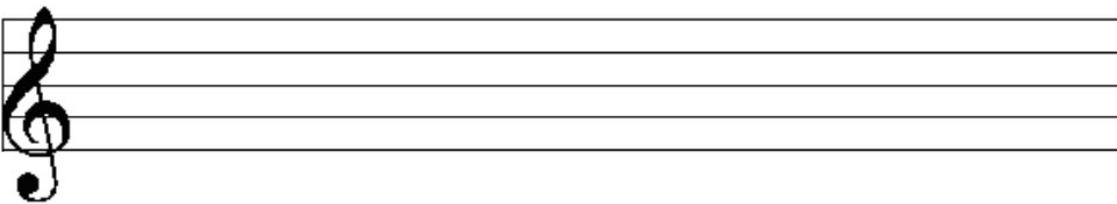


9) Create the arpeggios of the following Major scales.

E \flat Major



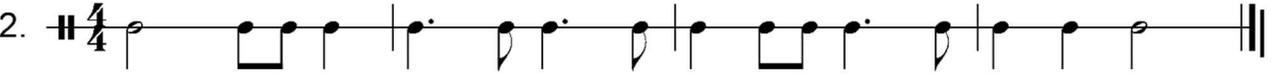
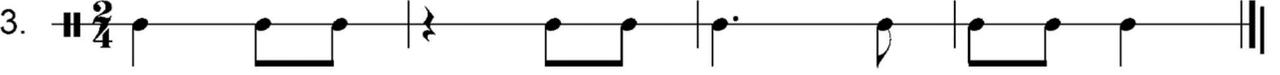
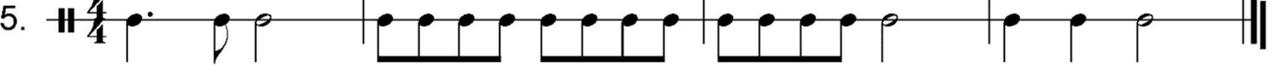
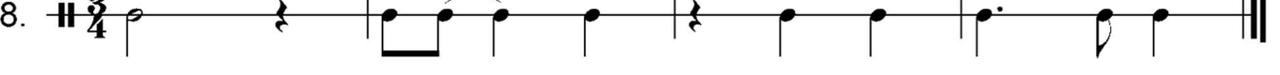
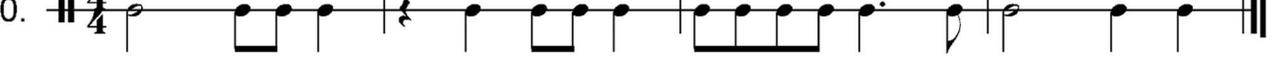
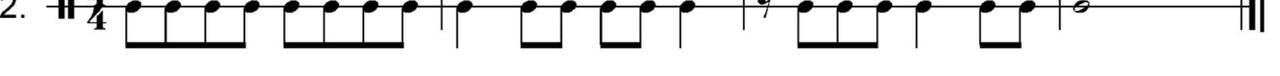
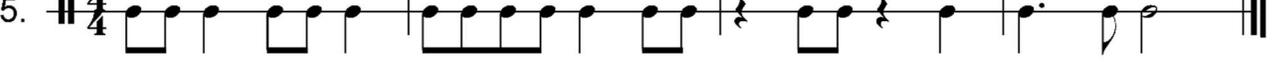
F \sharp Major



RHYTHM SKILLS

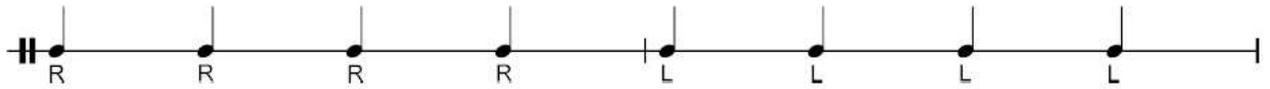
The following rhythms must be clapped, sung, tapped, or performed using your instrument. You will be asked to perform 10 of the following examples. 6 out of 10 must be correct to be successful in this component.

Tempo
60-180
bpm

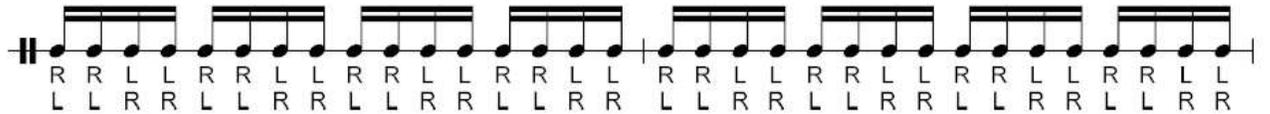
1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 
15. 

RUDIMENTS

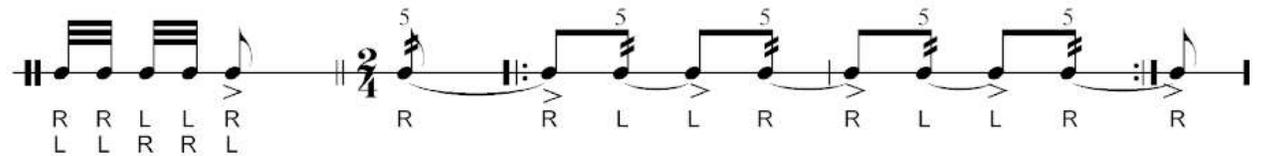
1. Single strokes – each hand; metronome mark (M.M.) quarter note = 180



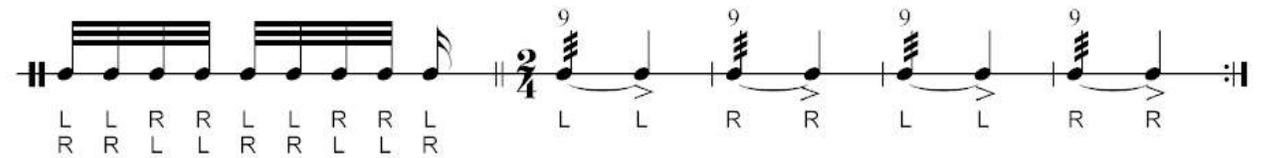
2. Double strokes in 16th notes (open roll); M.M. quarter note = 90



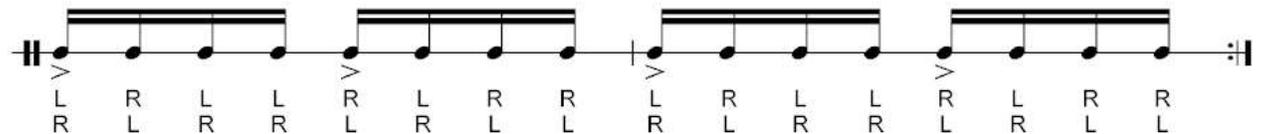
3. Five stroke rolls; M.M. quarter note = 90



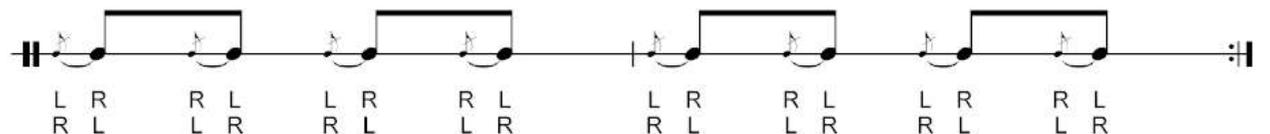
4. Nine stroke rolls; M.M. quarter note = 90



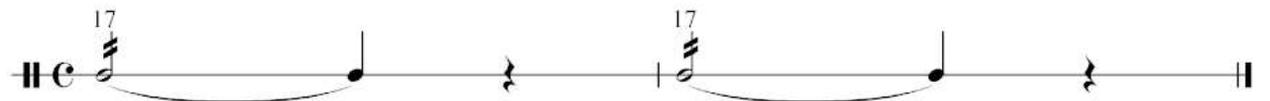
5. Single Paradiddles; M.M. quarter note = 90



6. Flams; M.M. quarter note = 72



7. Roll off (17 stroke roll); M.M. quarter note = 120



SIGHT READING

Sight-Reading is a skill that must be practiced. The best way to practice this is to look for music you have not seen before and try to read through the music. Do not go back to retry things during this process, the point is to get from the top to the bottom of the page as smoothly as possible ON THE FIRST TRY. Once you have seen the music, and tried to read through it, it is no longer sight-reading!

Step 1: Google “sheet music” or “music to sight read”, you will find something.

Step 2: Try to play through the notes and rhythms while keeping a consistent tempo (slow is ok)

Step 3: DO NOT go back to practice any sections. Get to the bottom of the page.

Step 4: Go back to step 1 and find another piece of music to sight read!

PROFICIENCY LEVEL MUSIC

Cadets will perform ALL of List A AND one selection from List B.

	List	Title	Book	Page
Level One	A	1. Steamboats #1-3	Annex E, Appendix 1	2E1-1
	B	1. Blue Eagle	Rubank Elementary Method – Snare Drum	27
		2. Four Street Beats	Rubank Elementary Method – Snare Drum	20
		3. Star March	Rubank Elementary Method – Snare Drum	27

STEAMBOATS

K. Elan McGinn
(1962-2005)

*unisons first time only

The musical score for 'Steamboats' is presented in two systems. Each system has a 'Lead' part and an 'Unisons' part. The music is in 6/8 time. The first system includes a box with the number '1.' next to the 'Unisons' label. The notation includes notes, rests, and dynamic markings like accents (>). Below the notes are rhythmic patterns: 'R R L R L' and 'R R L R R'. The second system continues the piece with similar notation and patterns. The score concludes with a double bar line.

2.

Lead: (5) (5) (5) (9) (5) (5) (9)

Unisons: (5) R (5) R (5) R L R (5) R (5) R (9)

R R R R R R R R R R R

Detailed description: This exercise consists of two measures. The first measure has a Lead part with six eighth notes: R (5), R (5), R (5), L (9), R (5), and R (5). The Unisons part has six eighth notes: R (5), R, R (5), R, R (5), and R. The second measure has a Lead part with six eighth notes: R (5), R (5), R (5), L (9), R (5), and R (5). The Unisons part has six eighth notes: R, R, R, R, R, and R.

Lead: R R L R L R R L R R L (5) (5)

Unisons: R R L R L R R L R R L R (5) R (5) R R L R

R R R L R R R R R R R L R

Detailed description: This exercise consists of two measures. The first measure has a Lead part with eight eighth notes: R, R, L, R, L, R, R, L. The Unisons part has eight eighth notes: R, R, L, R, L, R, R, L. The second measure has a Lead part with eight eighth notes: R, R, L, R, R, L, (5), (5). The Unisons part has eight eighth notes: R, R, L, R, R, L, R, R.

3.

Lead: (9) R L R R R L R R L (9)

Unisons: R L R R R L R R L R L R R L R

R R R L R R R L R R L R

Detailed description: This exercise consists of two measures. The first measure has a Lead part with eight eighth notes: (9), R, L, R, R, R, L, R. The Unisons part has eight eighth notes: R, L, R, R, R, L, R, R. The second measure has a Lead part with eight eighth notes: (9), R, L, R, R, R, L, R. The Unisons part has eight eighth notes: R, L, R, R, R, L, R, R.

Lead: (9) (5) (5)

Unisons: R L R R R L R R L R (5) R (5) R R L R

R R R L R R R L R R L R

Detailed description: This exercise consists of two measures. The first measure has a Lead part with eight eighth notes: (9), R, L, R, R, R, L, R. The Unisons part has eight eighth notes: R, L, R, R, R, L, R, R. The second measure has a Lead part with eight eighth notes: (5), (5), R, L, R, R, L, R. The Unisons part has eight eighth notes: R, R, L, R, R, L, R, R.

Blue Eagle

March

ARTHUR JOHNSON

2
ff Cym solo *mf*

1 2 1 2

TRIO
p-ff

Four Street Beats

2/4 2/4 6/8 6/8

Star March

E. De LAMATER

The musical score is written for a snare drum in bass clef with a 2/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *ff* and a second ending bracket labeled '2'. The second staff features a first ending bracket labeled '1'. The third staff starts with a second ending bracket labeled '2' and a dynamic marking of *ff*. The fourth staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff is marked 'TRIO' and begins with a dynamic marking of *p-ff*. The sixth and seventh staves continue the rhythmic pattern with various dynamic markings and articulation symbols like accents and slurs.