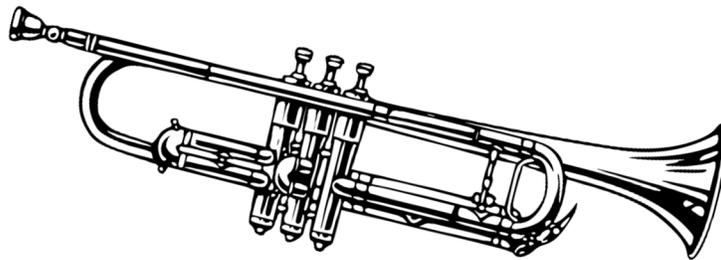




Regional Cadet Support Unit (Atlantic) Music Proficiency Level Package

B \flat Trumpet

Level Four



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

January 2019

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 rhythms including: <ul style="list-style-type: none"> - Irregular time signatures, - Irregular rhythm (duplets, quadruplets, and quintuplets), and - Grace Notes. b. Inverting intervals including: <ul style="list-style-type: none"> - Perfect, Major, Minor, Augmented, and Diminished Intervals. c. Writing Chords including: <ul style="list-style-type: none"> - Augmented and Diminished Chords, - Chords in a Major Scale, and Chords in a Harmonic Minor Scale. d. Transposing by intervals. e. Writing and identifying cadences including: <ul style="list-style-type: none"> - Perfect Authentic Cadence, and Plagal Cadence. f. Analyze a piece of music including finding: <ul style="list-style-type: none"> - The key of a piece without a key signature, and - Errors in the music. g. Define symbols and terms.
c. Rhythm and Aural Skills	<p>The cadet will:</p> <ul style="list-style-type: none"> a. Perform the rhythms found on the Level Four rhythm sheet. b. Identify intervals by ear to include: <ul style="list-style-type: none"> - Unison, Major Third, Minor Third, Perfect Fourth, Perfect Fifth, and Perfect Octave. c. Identifying Chords in root and closed position including: <ul style="list-style-type: none"> - Major Chords and Minor Chords. d. Sing or playback a six-note melody. Melody begins on the tonic, uses only the first five notes of a major scale, and may contain up to two leaps of a third. Solfege is not required.
d. Scales	<p>The cadet will:</p> <ul style="list-style-type: none"> a. Play required scales in two octaves (when possible for instrument), and b. Cadets are NOT required to memorize scales 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. Pitch, c. A steady tempo and Musical flow.

f. Proficiency Level Music	<p>The cadet will perform Level Four Music while observing:</p> <ol style="list-style-type: none"> Correct Rhythm & Pitches, Dynamics & Articulations, Phrasing, Tone Quality, and A steady and appropriate tempo.
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INSTRUMENT MAINTENANCE

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

- Maintenance items from Level Basic, Level One, Level Two, and Level Three.
(no additional assessment in level four or five)

MUSIC THEORY

For extra practice, visit musictheory.net



Concepts discussed in Music Theory Level 4 require many hours of practice. The explanations and practice examples you'll find here are only meant to supplement in-class instruction, rather than replace it. Attend your local Music Seminar or a CTC Music Course for classes!

Irregular Time Signatures

When we discussed Time Signatures in Level Two and Three Theory, we learned that each measure's beats get divided in the same way (either by two or by three) and the amount of beats are either an even or odd amount. (Remember: Simple/Compound refers to how we divide the beat.)

When we consider Irregular Time Signatures, they are just that, irregular. The amount of beats per measure are not necessarily even or odd and the way each beat gets divided changes throughout the music. They combine both Simple and Compound metres into one measure.

For example:

Ex 1: a beat divided by two eighth notes plus a beat divided by three eighth notes will give us a time signature of 5/8 (five eighth notes).



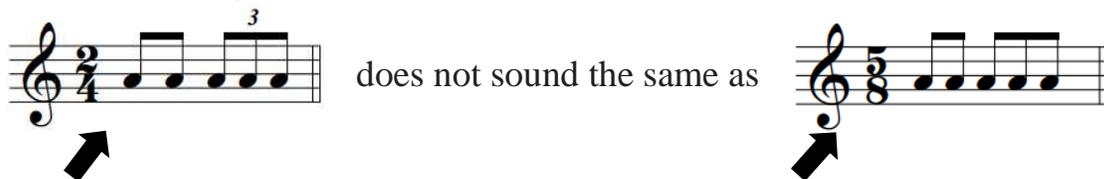
Ex 2: a beat divided by three eighth notes plus two beats each divided by two eighth notes will give us a time signature of 7/8 (seven eighth notes).



Ex3: a beat divided by two sixteenth notes plus three beats each divided by 3 sixteenth notes will give us a time signature of 11/16 (eleven sixteenth notes)



It is important to understand is that each eighth note is always equal in length. In other words, the groups of three in irregular time signature are not triplets (unless specifically indicated by the little 3 above the note).



This rhythm is four eighth notes long BUT this rhythm is five eighth notes long.

Irregular Rhythms

Irregular rhythms occur over a space that wouldn't normally have the amount of notes that are written. This concept is best understood by thinking about how a triplet or a duplet fits into the alternative metre (a triplet in a simple metre, or a duplet in a compound metre).

All the rhythms in a **Simple Metre** below fill their measures and are equally spaced within their measure. This also means that they take up the same length and can equate to each other.

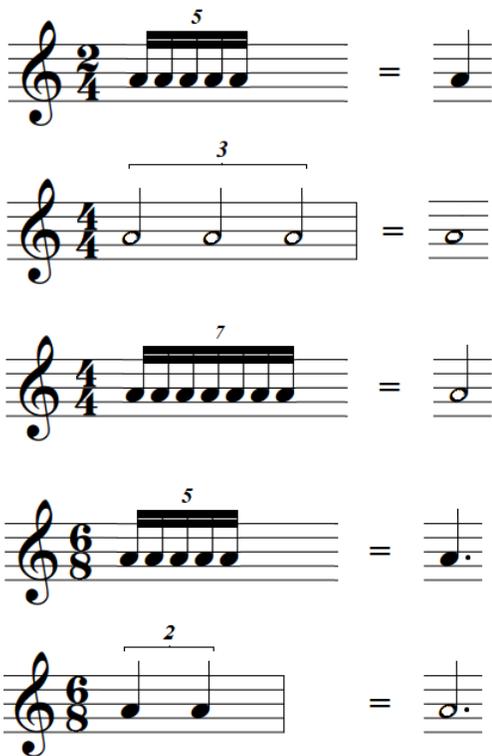


All the **Compound Metre** rhythms you see below fill their measures and are equally spaced within their measure. This also means that they take up the same length and can equate to each other.



The brackets in the 2/4 and 6/8 examples above all mean the specific number in the place of what would normally take up the full measure. When the little numbers occur by themselves, they apply to the group of note underneath them.

Some other irregular rhythms:



A few key pieces of information regarding Irregular Rhythms:

1. The time signature will establish whether we are thinking in Simple or Compound time.
2. The bracket above the notes indicates which normal duration should the irregular rhythm occur over. (ex: 5 in the place of 4, or 7 in the place of 8) The bracket should appear for notes not beamed together. You can include it in all cases.
3. Sometimes, in more complicated groupings of notes, you will see the little number occur as a ratio which will indicate how many notes occur in place of what normally would be. (ex: 3:2 means there would be 3 notes in place of what would normally be 2)
4. Irregular rhythms are often, but not always, written using a consistent note value. There can be subdivisions within an irregular rhythm.

Grace Notes

Grace notes indicate to play a quick note just before another note. They appear in music as a very small eighth note or two sixteenth notes (or others) just before a normal-sized note. There are often a few variations on their interpretation, and sometimes based on their appearance. However, this is often based on the style of music.

Here are a few examples of how grace notes may appear and how they should be played.

Four rows of musical notation in treble clef. Each row shows an interval on the left, followed by an equals sign, and then two alternative notations for the same interval. The first row shows a half note followed by a quarter note, with alternatives being a dotted quarter note followed by an eighth note, and a dotted quarter note followed by a beamed eighth note. The second row shows a half note followed by a quarter note with a slur underneath, with alternatives being a dotted quarter note followed by an eighth note with a slur underneath, and a dotted quarter note followed by a beamed eighth note with a slur underneath. The third row shows a quarter note followed by an eighth note with a slur underneath, with an alternative being a dotted quarter note followed by an eighth note with a slur underneath. The fourth row shows a quarter note followed by an eighth note with a slur underneath, with an alternative being a dotted quarter note followed by a triplet of eighth notes with a slur underneath.

(Often the better choice)

Inverting Intervals

Consider the interval of an octave. Place a Perfect Fifth above the bottom note. If you analyze the distance from the top note “C” down to the note “G”, we get a result of a Perfect Fourth.

A musical staff in treble clef showing three measures. The first measure has a single note on the middle line (C4). The second measure has two notes: a G4 (Perfect Fifth above C4) and a C5 (Octave above C4). The third measure has two notes: a C4 (Octave below C5) and a G4 (Perfect Fourth below C5).

When we invert an interval, we are essentially viewing it from the bottom up but also from the top note down.

Given an interval of a Major 3rd, take the bottom note and move it up an octave; do not move the top note. The resulting interval will be a minor 6th. The two intervals considered here are inversions of each other.

Two musical staves in treble clef. The first staff shows a Major 3rd interval between G4 and B4, with the number '8' below the notes and an arrow pointing from the bottom note to the top note. The second staff shows a minor 6th interval between G4 and E5, with the number '6' below the notes.

M3 **m6**

- There are a few tricks to remembering what will happen when we invert intervals:
1. A Major quality always inverts to Minor, and vice versa.
 2. A Perfect quality always inverts to remain as Perfect.
 3. An Augmented quality always inverts to a Diminished.
 4. The distance, when both intervals are combined, adds up to 9.

Chords

This is an extension on what was discussed about Chords in Level Three theory. We learned that Chords are designed around 3 notes that have specific intervals between them. Every chord is built upon the lowest note, the **root**, with a **3rd** and **5th** above it.

Every note of the scale can have a chord built upon it. Each note in the example below is from the C Major scale. Each chord has a naturally occurring quality.

M m m M M m dim M

Note: chord quality corresponds with the roman numerals for Scale Degrees. I, ii, iii, IV, V, vi, vii°, I

Every chord of the same quality will have the same interval content. Each **Major** will have a **M3** under a **m3**, each **minor** will have a **m3** under a **M3**. Both **Major** and **minor** will always have a **P5** between the bottom (root) and top (5th) notes.

C Major a minor

Each **Augmented** will have a **M3** under a **M3**, each **diminished** will have a **m3** under a **m3**. Both **Augmented** and **diminished** will either have an **aug5** or a **dim5** respectively between the bottom (root) and top (5th) notes.

C Augmented A diminished

Each note in the example below is from the C Natural Minor Scale. Each chord will have a naturally occurring quality, just like the Major Scale lends to its own set of chord qualities.

m dim M m m M M m

And so will the Harmonic Minor Scale (as below).

m dim M Aug m m M M m

The V (five) chord becoming Major is very significant regarding harmony and cadences!

Chord Inversions (Triad Inversions)

Just like how intervals invert, Chords can do the same. Think practically: Chords in music may not appear in our typical “snowman” shape so we must be able to identify them in different formats.

Root Position 1st Inversion 2nd Inv. Root Position

The Root Position Chord is F Major.
 The 1st Inversion Chord is also F Major.
 The 2nd Inversion Chord is also F Major.
 When we invert again, we’re back in Root Position.

To identify chords that appear in an inverted format, we must:

1. Analyze the notes we see.
2. Rearrange them into **normal order**. (In accordance with the order of thirds, FACEGBD)
3. Once rearranged, the note on the furthest left of the order will be the tonic/root name.

Ex:

Eb, Gb, C in normal order is C, Eb, Gb

FACEGBDFACEG ...

B, E, G# in normal order is E, G#, B

... DFACEGBDFACEGBD

Transposition by Interval

This lesson was discussed in Level Three theory as well.

Transposition is the act of shifting a note or series of notes (a melody) by a certain interval. This is sometimes necessary for singers or other instrumentalists in cases where a high or low note is

too far, the entire melody can be shifted to fit. Transposing can be done by a certain interval or by an octave. To shift a note or melody by a specific interval, it is very important to make sure that it is written in the correct position in the staff. The key signature or accidentals of a note/melody will also move by the interval of transposition.

The easiest way to transpose correctly is to remember 3 easy points:

1. Transpose the **key signature** by the interval of transposition.
2. Transpose the **notes** by the interval of transposition. This is often done simply by the distance of the transposition interval, however, that's what the 3rd point is for.
3. **Double check the accidentals** throughout the melody to ensure they have the correct new accidental.

For example:



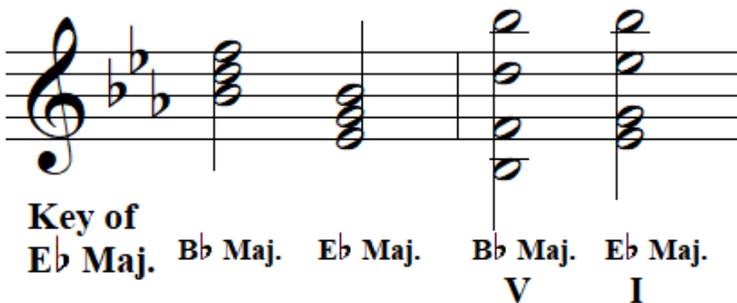
Transpose down a minor 3rd



1. The original key of D Major was transposed down by a minor 3rd to B Minor.
2. The notes are transposed down by the distance of a 3rd.
3. The accidentals were adjusted accordingly to fit the new key. (In this case, we didn't have to change any accidentals)

Cadences

A Cadence is what happens with the music's harmony at the end of a musical phrase. It acts like punctuation does in a sentence. When we want to analyze a cadence, we need to regard the last two chords in a phrase and identify which relationship they have with the key we're in.



The first measure simply has the chords. (closed format)



The second measure has the chords in an open format.

This grand staff version (to the right) is what we will be using to identify and create cadences. This gives us a good **voicing** for playing piano or for transferring it out to a choir (SATB – Soprano, Alto, Tenor, Bass) Place two notes in each staff and double the root or the 5th.

E \flat Maj. V I

Remember the chords that are possible in every major key. If we imagine an E \flat Major scale with the chord possibilities, relating to the roman numerals is much easier.

I ii iii IV V vi vii° I
E \flat Maj. F min. G Min. A \flat Maj. B \flat Maj. C min. D dim. E \flat Maj.

An Authentic Cadence very much sounds like the music is finished.

The cadence formed between the chords **V and I** is a specific cadence called an **Authentic Cadence**. The Authentic Cadence has two versions, one we'll talk about in this level and the other will be discussed in level five. When we see an authentic cadence, we should be concerned with the inversions of the chords. If the chords are in root position, like the example above, then we get a **Perfect Authentic Cadence**.

Another cadence is the **Plagal Cadence**. This cadence is formed when we see the chords **IV and I** occur at the end of a musical phrase. This cadence often follows an Authentic Cadence but doesn't have to.

G Maj. IV I
 (inverted)

This cadence is frequently used in religious music. It accompanies the "amen" at the end of a prayer. The cadence usually comes after we have had an Authentic Cadence.

Identifying the key of a Melody

This lesson was also discussed in Level Three theory. It is important to be able to identify the key of a melody or phrase that does not have a key signature supplied. There are some essential points to observe: **Accidentals, first and last Notes**, and the **Leading Tone for minor keys**.

For ex:

Starts on G (root of Gmin) Ends on G (root of Gmin)

2 flats - B \flat and E \flat

G minor C# minor

Starts on G# (5th of C#min) Ends on C# (root of C#min)

Leading Tone - B# 4 sharps - F#, C#, G#, D#

Musical Terminology

<p>Cantabile (pronounced Can-tah-bee-lay) A style term meaning singing or in a songlike manner. Very smooth and connected.</p>	<p>Con Brio Two terms that when combined are a tempo/style term meaning with vigor or liveliness. Con is with, Brio is vigor.</p>
<p>Dolce (Dole-ch-ae) A style term meaning sweetly or in a sweet/tender or light manner.</p>	<p>Grave A tempo/style term meaning very slow and heavy. Usually a movement of slow, low pitched music with a solemn mood.</p>
<p>Grazioso A style term meaning graceful, smooth or elegant.</p>	<p>Quasi A term meaning “as if” or “resembling something”. For ex: Quasi Cantabile.</p>
<p>Brilliante A style term meaning brilliant or with energy and spirit.</p>	<p>Rubato A tempo/style term meaning in a free manner, not necessarily in a strict tempo but with varying tempo that adds to the expressive quality of the music.</p>
<p>Espressione A style term meaning expressively.</p>	<p>Sempre A term meaning “always”. Usually combined with some instruction in music that is meant to always occur.</p>
<p>Octave - An interval of pitch that is the distance between a note and the next note of the same name higher or lower. - The top and bottom of a diatonic or chromatic scale. - The distance between a pitch and another that is double the frequency of the original.</p>	

Level Four Music Theory – Practice Worksheet #1

1) Identify each of the intervals below. Also **Invert** and identify each inversion in the space available.

A musical staff in treble clef containing four pairs of notes, each pair separated by a double bar line. The pairs are: 1) C4 and E4 (major 2nd), 2) F#4 and A4 (major 2nd), 3) G4 and B4 (major 2nd), 4) C5 and E5 (major 2nd).

a. _____

A musical staff in treble clef containing four pairs of notes, each pair separated by a double bar line. The pairs are: 1) C4 and E4 (major 2nd), 2) Bb3 and D4 (minor 2nd), 3) C4 and E4 (major 2nd), 4) F#4 and A4 (major 2nd).

b. _____

2) Identify each Chord/Triad below.

A musical staff in treble clef containing seven chords, each separated by a double bar line. The chords are: 1) D major (D, F#, A), 2) G major (G, B, D), 3) A major (A, C#, E), 4) E major (E, G#, B), 5) B major (B, D#, F#), 6) F# major (F#, A#, C#), 7) C# major (C#, E#, G#).

a. _____

A musical staff in treble clef containing six chords, each separated by a double bar line. The chords are: 1) D major (D, F#, A), 2) Bb major (Bb, D, F), 3) Ab major (Ab, C, Eb), 4) G major (G, B, D), 5) E major (E, G#, B), 6) Bb major (Bb, D, F).

b. _____

3) Create the following chords in the space provided.

A musical staff in bass clef with six empty spaces for chord construction. The notes in each space are: 1) Bb, 2) D, 3) G, 4) Bb, 5) F, 6) F#.

c. Ab min D Maj G Aug Cb min F dim F# Maj

A musical staff in treble clef with six empty spaces for chord construction. The notes in each space are: 1) Bb, 2) D, 3) G, 4) F#, 5) Bb, 6) D.

d. Gb Maj B min A dim C# Aug Eb min Db Maj

Level Four Music Theory – Practice Worksheet #2

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

2) Draw a diagram of the Circle of 5^{ths} OR the Key Signature Chart. Be sure to show all possible key signatures.

3) Invert and Identify the following Intervals.

A musical staff in treble clef with a key signature of one sharp (F#). It contains four pairs of notes, each pair separated by a double bar line. The pairs are: 1) F#4 and A4 (two notes); 2) Bb3 and C4 (two notes); 3) D5 and F#4 (two notes); 4) G4 and Bb3 (two notes).

a. _____ b. _____ c. _____ d. _____

4) Identify the following chords .

A musical staff in treble clef with a key signature of one sharp (F#). It contains six chords, each separated by a double bar line. The chords are: 1) F#4, A4, C5; 2) Bb3, C4, D4; 3) Bb3, D4, F#4; 4) Bb3, D4, F#4; 5) Bb3, D4, F#4; 6) F#4, A4, C5.

a. _____ b. _____ c. _____ d. _____ e. _____ f. _____

5) Identify the following chords and their inversions (Label the root, the quality, and the inversion).

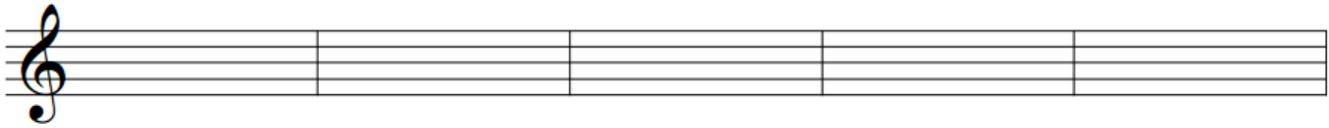
A musical staff in treble clef with a key signature of one sharp (F#). It contains six chords, each separated by a double bar line. The chords are: 1) F#4, A4, C5; 2) Bb3, C4, D4; 3) Bb3, D4, F#4; 4) Bb3, D4, F#4; 5) Bb3, D4, F#4; 6) F#4, A4, C5.

a. _____ b. _____ c. _____ d. _____ e. _____ f. _____

A musical staff in bass clef with a key signature of one sharp (F#). It contains six chords, each separated by a double bar line. The chords are: 1) F#2, A2, C3; 2) Bb1, C2, D2; 3) Bb1, C2, D2; 4) Bb1, C2, D2; 5) Bb1, C2, D2; 6) F#2, A2, C3.

g. _____ h. _____ i. _____ j. _____ k. _____ l. _____

6) Create the following chords in the specified inversion.



- | | | | | |
|--|---------------------------|----------------------------|----------------------------|----------------------------|
| a. D Maj ⁶
2nd Inversion | b. G min
1st Inversion | c. Bb dim
1st Inversion | d. Eb min
2nd Inversion | e. F# Aug
2nd Inversion |
|--|---------------------------|----------------------------|----------------------------|----------------------------|

7) Identify the following cadences.



Chords _____

Cadence _____



Chords _____

Cadence _____

8) Building the following cadences in the key provided.

Plagal Cadence:

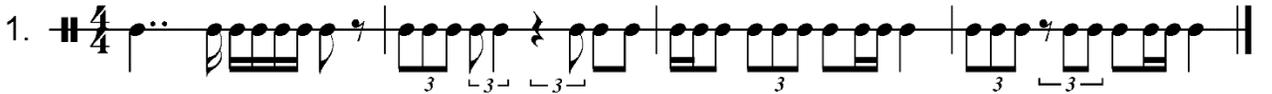
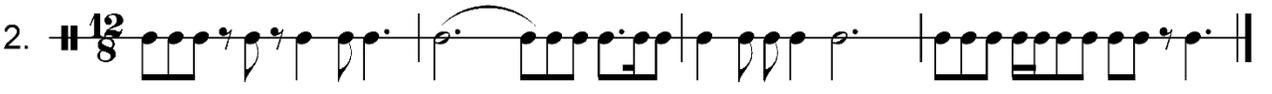
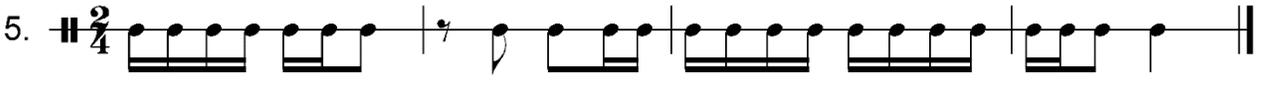
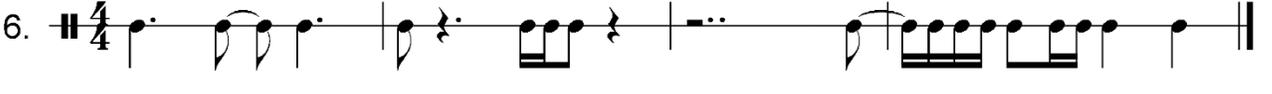
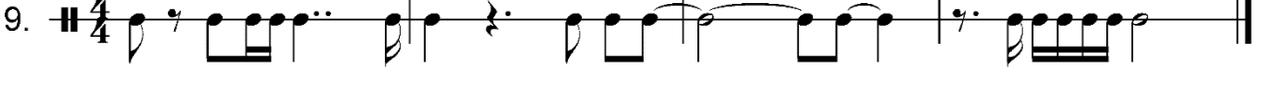
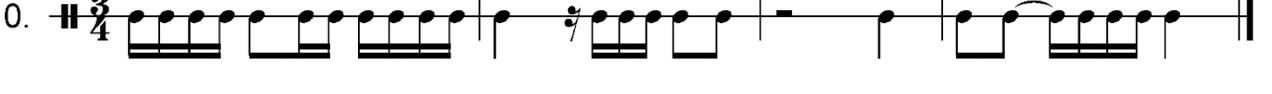
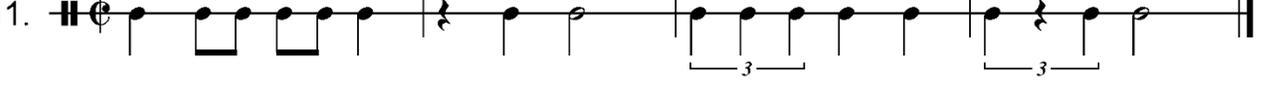
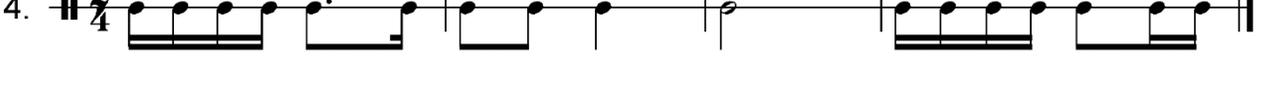
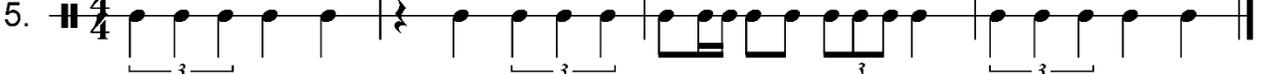
Perfect Authentic Cadence:



RHYTHM & AURAL 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. 

Aural Skills

Recognizing intervals requires practice. You can practice this on musictheory.net or pair up with a friend and play intervals for each other! You will be expected to recognize the following intervals by ear. Try to associate these intervals with a song that you know, this will help your memory.

					
Perfect Unison	Minor Third	Major Third	Perfect Fourth	Perfect Fifth	Perfect Octave

You will be expected to sing or play back a 6-note melody. This melody begins on the tonic, will move in step-wise or scalar motion but may contain up to two leaps of a 3rd, and will not extend beyond the first 5 notes of the scale.

Use the following examples as practice

Melody 1: F Major



Melody 2: G Major



Melody 3: D Major



Hints for Practice:

1. Play the melody through a few times on your instrument or a piano.
2. Play the first note and try to sing that same note.
3. Play the second note and try to sing that same note. Etc...
4. Try to sing the first note without playing it first.
5. Play the melody and immediately repeat it using your voice.
6. You may wish to record yourself so you can listen back and check for mistakes.

SCALES

Cadets must play scales either all slurred or all tongued. Cadets must also play 2 slurred, 2 tongued.

Don't forget to practice the Arpeggio!

F# Chromatic / Fa Dièse Chromatique



F Major / Fa Majeur

$\text{♩} = 88$



Musical notation for the F Major scale (Fa Majeur) in treble clef, starting on F4. The scale consists of eight measures: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The first measure is marked with a tempo of quarter note = 88.

Bb Major / Si Bémol Majeur

$\text{♩} = 88$



Musical notation for the Bb Major scale (Si Bémol Majeur) in treble clef, starting on Bb4. The scale consists of eight measures: Bb4, C5, D5, Eb5, F5, Eb5, D5, C5, Bb4. The first measure is marked with a tempo of quarter note = 88.

G Major / Sol Majeur

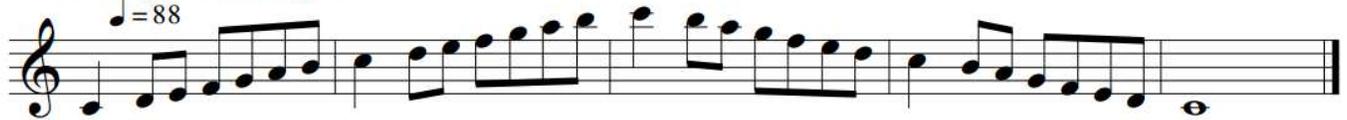
$\text{♩} = 88$



Musical notation for the G Major scale (Sol Majeur) in treble clef, starting on G4. The scale consists of eight measures: G4, A4, B4, C5, B4, A4, G4, F#4, G4. The first measure is marked with a tempo of quarter note = 88.

C Major / Do Majeur

$\text{♩} = 88$



Musical notation for the C Major scale (Do Majeur) in treble clef, starting on C4. The scale consists of eight measures: C4, D4, E4, F4, G4, F4, E4, D4, C4. The first measure is marked with a tempo of quarter note = 88.

D Major / Ré Majeur

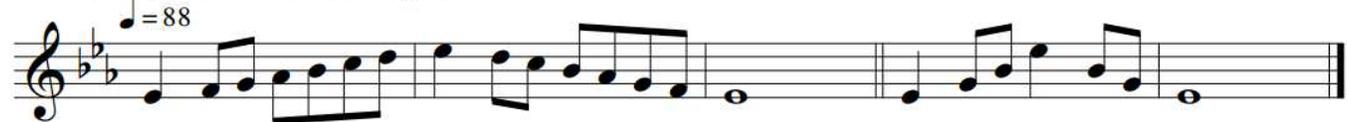
$\text{♩} = 88$



Musical notation for the D Major scale (Ré Majeur) in treble clef, starting on D4. The scale consists of eight measures: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. The first measure is marked with a tempo of quarter note = 88.

Eb Major / Mi Bémol Majeur

$\text{♩} = 88$



Musical notation for the Eb Major scale (Mi Bémol Majeur) in treble clef, starting on Eb4. The scale consists of eight measures: Eb4, F4, G4, Ab4, Bb4, Ab4, G4, F4, Eb4. The first measure is marked with a tempo of quarter note = 88.

A Major / La Majeur

$\text{♩} = 88$



Musical notation for the A Major scale (La Majeur) in treble clef, starting on A4. The scale consists of eight measures: A4, B4, C#4, D4, E4, D4, C#4, B4, A4. The first measure is marked with a tempo of quarter note = 88.

Ab Major / La Bémol Majeur

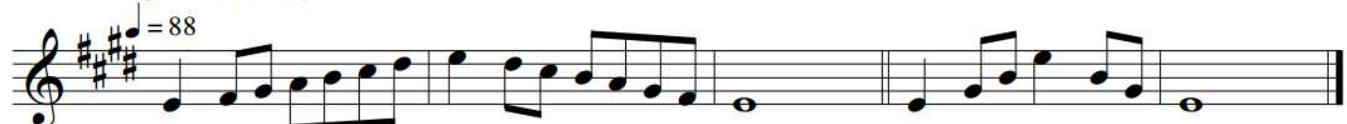
$\text{♩} = 88$



Musical notation for the Ab Major scale (La Bémol Majeur) in treble clef, starting on Ab4. The scale consists of eight measures: Ab4, Bb4, C4, D4, Eb4, D4, C4, Bb4, Ab4. The first measure is marked with a tempo of quarter note = 88.

E Major / Mi Majeur

$\text{♩} = 88$



Musical notation for the E Major scale (Mi Majeur) in treble clef, starting on E4. The scale consists of eight measures: E4, F#4, G#4, A4, B4, A4, G#4, F#4, E4. The first measure is marked with a tempo of quarter note = 88.

D Minor / Ré Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This section contains three staves of music for the D minor scale. The top staff is labeled 'Harmonic / Harmonique' and shows the harmonic minor scale with a natural F. The middle and bottom staves are labeled 'Melodic Minor / Mélodique' and show the melodic minor scale with a natural F and a sharp C. The tempo is marked as quarter note = 88. The key signature has one flat (Bb). The music is written in treble clef and consists of three measures, each with a repeat sign.

G Minor / Sol Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This section contains three staves of music for the G minor scale. The top staff is labeled 'Harmonic / Harmonique' and shows the harmonic minor scale with a natural C. The middle and bottom staves are labeled 'Melodic Minor / Mélodique' and show the melodic minor scale with a natural C and a sharp F. The tempo is marked as quarter note = 88. The key signature has two flats (Bb, Eb). The music is written in treble clef and consists of three measures, each with a repeat sign.

E Minor / Mi Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This section contains three staves of music for the E minor scale. The top staff is labeled 'Harmonic / Harmonique' and shows the harmonic minor scale with a natural B. The middle and bottom staves are labeled 'Melodic Minor / Mélodique' and show the melodic minor scale with a natural B and a sharp G. The tempo is marked as quarter note = 88. The key signature has one sharp (F#). The music is written in treble clef and consists of three measures, each with a repeat sign.

A Minor / La Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This section contains three staves of musical notation for the A minor scale. The top staff is the Harmonic minor scale, the middle staff is the Harmonic scale in French (Harmonique), and the bottom staff is the Melodic minor scale. Each staff shows the scale ascending and then descending over four measures. The tempo is marked as quarter note = 88.

B Minor / Si Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This section contains three staves of musical notation for the B minor scale. The top staff is the Harmonic minor scale, the middle staff is the Harmonic scale in French (Harmonique), and the bottom staff is the Melodic minor scale. Each staff shows the scale ascending and then descending over four measures. The tempo is marked as quarter note = 88.

C Minor / Do Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This section contains three staves of musical notation for the C minor scale. The top staff is the Harmonic minor scale, the middle staff is the Harmonic scale in French (Harmonique), and the bottom staff is the Melodic minor scale. Each staff shows the scale ascending and then descending over four measures. The tempo is marked as quarter note = 88.

F# Minor / Fa Dièse Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This block contains the musical notation for the F# minor scales. It consists of three staves. The top staff is labeled 'Harmonic / Harmonique' and shows the harmonic minor scale with a natural sign under the seventh degree. The middle and bottom staves are labeled 'Melodic Minor / Mélodique' and show the melodic minor scale with sharps under the sixth and seventh degrees. A tempo marking of quarter note = 88 is at the top left.

F Minor / Fa Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This block contains the musical notation for the F minor scales. It consists of three staves. The top staff is labeled 'Harmonic / Harmonique' and shows the harmonic minor scale with a natural sign under the seventh degree. The middle and bottom staves are labeled 'Melodic Minor / Mélodique' and show the melodic minor scale with a natural sign under the sixth degree and a flat under the seventh degree. A tempo marking of quarter note = 88 is at the top left.

C# Minor / Do Dièse Mineur

$\text{♩} = 88$

Harmonic / Harmonique

Melodic Minor / Mélodique

This block contains the musical notation for the C# minor scales. It consists of three staves. The top staff is labeled 'Harmonic / Harmonique' and shows the harmonic minor scale with a natural sign under the seventh degree. The middle and bottom staves are labeled 'Melodic Minor / Mélodique' and show the melodic minor scale with sharps under the sixth and seventh degrees. A tempo marking of quarter note = 88 is at the top left.

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 one selection from List A **AND** one selection from List B.

	List	Title	Book	Page
Level Four	A	1. Romance in Eb	Concert and Contests – Trumpet	7
		2. Serenade	Concert and Contests – Trumpet	13
	B	1. Air Gai	Concert and Contests – Trumpet	8–9
		2. Orientale	Concert and Contests – Trumpet	10–11

Romance in E \flat

B \flat Cornet or Trumpet
(Baritone tr)

LEROY OSTRANSKY

Slowly, with expression

The musical score is written for B \flat Cornet or Trumpet (Baritone tr) and consists of ten staves of music. The key signature is one flat (E \flat) and the time signature is 3/4. The tempo and expression marking is "Slowly, with expression".

The score includes the following performance instructions and markings:

- mf* (mezzo-forte)
- mp* (mezzo-piano)
- f* (forte)
- ff* (fortissimo)
- rit.* (ritardando)
- a tempo*
- molto rit.* (molto ritardando)
- poco rit.* (poco ritardando)
- a tempo*
- poco accel.* (poco accelerando)
- mf a tempo*
- ad lib.* (ad libitum)

The score features various musical notations including slurs, accents, and articulation marks. It includes several triplet markings (3) and a four-measure rest (4). The piece concludes with a final cadence.

Serenade

Bb Cornet or Trumpet
(Baritone F)

OSKAR BÖHME, Op. 22, No. 1
Edited by H. Voxman

Con moto

Un poco meno mosso

Più lento

Più vivo

Air Gai

Page 1 of 2

Bb Cornet or Trumpet
(Baritone )

G. P. BERLIOZ
Edited by H. Voxman

Allegretto

The musical score for the Bb Cornet or Trumpet part of 'Air Gai' is written on eight staves. The key signature is two flats (Bb major), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score begins with a dynamic marking of *mf*. The first staff contains a series of eighth and sixteenth notes with an accent. The second staff continues with similar rhythmic patterns and includes a first ending bracket. The third staff starts with a dynamic marking of *f* and features a triplet of eighth notes. The fourth staff has a slur over a group of notes and a triplet of eighth notes. The fifth staff includes a triplet of eighth notes and a dynamic marking of *p*. The sixth staff has a first ending bracket and a dynamic marking of *p*. The seventh and eighth staves continue the melodic line with various rhythmic values and slurs.

Bb Cornet or Trumpet

Page 2 of 2

The musical score is written for Bb Cornet or Trumpet and consists of ten staves. The key signature is two flats (Bb). The music includes various dynamics and articulation marks:

- Staff 1: *f* (forte), accents, slurs.
- Staff 2: *Piano*, *mf* (mezzo-forte).
- Staff 3: *f* (forte), slurs.
- Staff 4: *f* (forte), slurs.
- Staff 5: *f* (forte), slurs.
- Staff 6: *f* (forte), slurs.
- Staff 7: *f* (forte), slurs.
- Staff 8: *f* (forte), slurs, first ending bracket labeled '1'.
- Staff 9: *rall.* (rallentando), slurs, first ending bracket labeled '1'.

Oriente

Page 1 of 2

Bb Cornet or Trumpet
(Baritone F)

J. Ed. BARAT
Edited by H. Voxman

Largo ($\text{♩} = 69$)
3

à Volonté (at will)
Cadenza

f *p* *p* *mf*

Poco più vivo

f *f* *p*

6 *Tempo I* 3

Più vivo ($\text{♩} = 92$)
2

p *mf* *p*

mf *p*

mf *p*

p *mf* *poco rit.* *p a tempo*

Cadenza
2

f *p* *p* *mf*

Più lento
5 2

Bb Cornet or Trumpet

Page 2 of 2

Vivo (♩ = 108)

2

mf *p* *mf* *p* *mf*

mf *mf accelerando*

f *rit* *p a tempo*

mf *mf*

Tempo 1

rit

Più vivo

2

p *mf* *p*

p

mf *p*

Cadenza

mf *poco rit.* *p a tempo* *f* *p*

p *mf* *f*