Regional Cadet Support Unit (Atlantic)

Music Proficiency Level Package

B♭ Clarinet

Level Five

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	The cadet will apply music theory to include: a. Identifying pitch including notes in C clef. b. Writing Compound Intervals. c. Writing Chords including: - Dominant Seventh Chords, and - Dominant Seventh Chord Inversions. d. Transposition for Instruments. e. Writing and Identifying Cadences Including: - Imperfect Authentic Cadence, - Half Cadence, and - Deceptive Cadence. f. Recognizing Open (choral) and Closed (piano) scores. g. Define symbols and terms.
c. Rhythm and Aural Skills	The cadet will: a. Perform the rhythms found on the Level Five rhythm sheet. b. Identify intervals by ear to include: - Unison, Major & Minor Second, Major & Minor Third, Perfect Fourth, Perfect Fifth, Major & Minor Sixth, Major & Minor Seventh, and Perfect Octave. c. Identifying Chords in root and closed position including: - Major Chords, Minor Chords, and Dominant Seventh Chords. d. Sing or playback a nine-note melody. Melody begins on the tonic, uses only the first five notes of a major scale, and may contain one or more leaps of a third. Solfege is not required.
d. Scales	The cadet will: 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	The cadet will sight-read music at one level below the level in which the cadet is attempting to achieve. Observe the following: a. Rhythm & Pitch, b. A steady tempo, and musical flow.
f. Proficiency Level Music	The cadet will perform Level Five Music while observing: a. Correct Rhythm & Pitches, b. Dynamics & Articulations, c. Phrasing & Tone Quality, and d. A steady and appropriate tempo.

INSTRUMENT MAINTENANCE

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

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

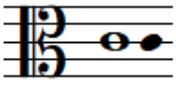
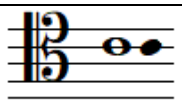
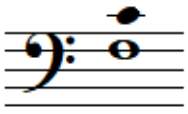
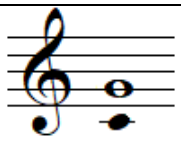
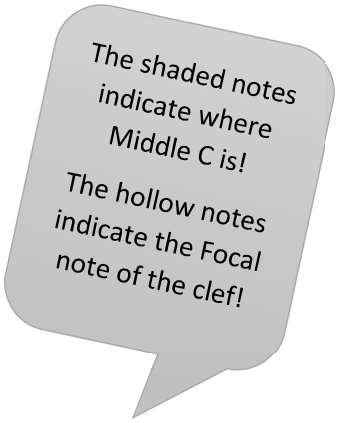
MUSIC THEORY

For extra practice, visit musictheory.net

Concepts discussed in Music Theory Level 5 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!

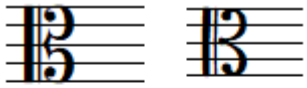
C Clefs

A clef identifies which pitch range is being used. We have used Treble clef for the high range and Bass Clef for the low range. There are two other clefs, the Alto and Tenor Clef.

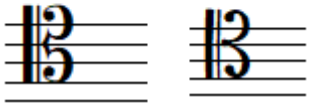
Vocal Range	Clef name	Focal Note	Clef
Soprano voice	Treble Clef	G	
Alto Voice	Alto Clef	C	
Tenor Voice	Tenor Clef	C	
Bass Voice	Bass Clef	F	



Also note that the Tenor clef is focused on the 2nd line so it can allow for more low notes to fit on the staff.

When writing for vocal ranges, the Alto and Tenor voices often have notes that would require use of ledger lines. To ensure that music is written best for the vocal range, the two C Clefs are used.

Alto Clef - 

These clefs have a few difference appearances depending on who draws them. Sometimes the part that looks like the number 3 can even appear as a “K” shape.

Tenor Clef - 

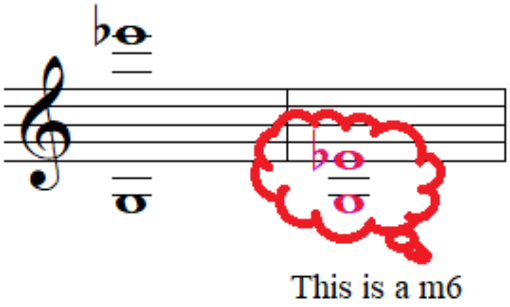
Compound Intervals

We have talked about Intervals in Level Two, Three and Four Theory. Up to now, we have discussed all the intervals that can be found within one octave and how to invert them. However, there will be instances in music where notes are much farther apart than one octave, but we still need to be able to analyze them. Intervals greater than an octave are called **Compound Intervals**.

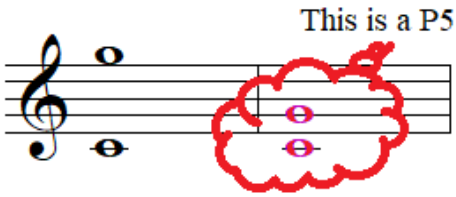
A very easy shortcut for identifying Compound Intervals is to remember:

1. Imagine that you’ve squished the interval down to within one octave.
2. Once identified, add 7 to the distance for every octave that the note is higher.
3. The chart below may help. It shows how the quality aligns in the higher octaves.

P	M/m	M/m	P	P	M/m	M/m
U	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
Etc…						



m6 + 7 + 7 = **m20**

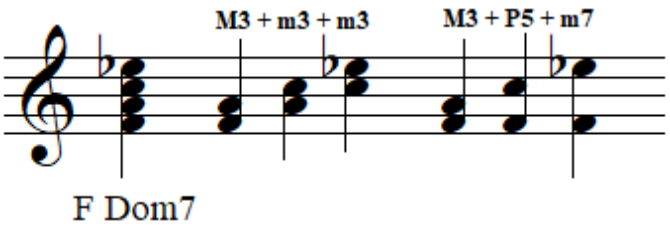


P5 + 7 = **P12**

Dominant 7th Chords

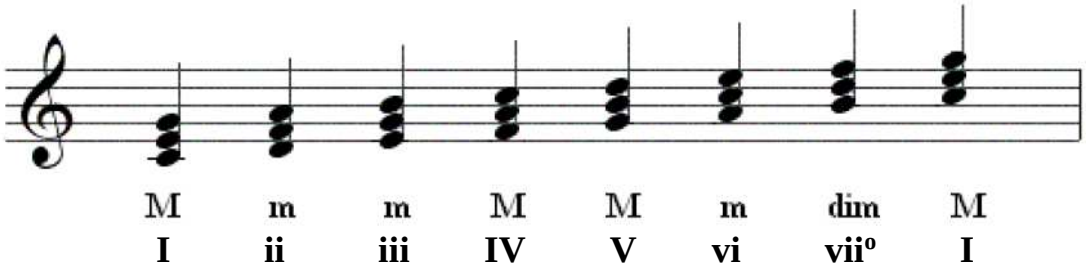
We have talked about chords with three notes in previous levels, hence why they were referred to as Triads. Dominant 7th chords have four notes and are built upon the lowest note, the **root**, with a **3rd**, **5th**, and **7th** above it.

Each **Dominant 7th Chord** will have a **M3** under a **m3** under a **m3**. It will always have a **P5** between the root (bottom) and 5th, and a **m7** between the root and the 7th.

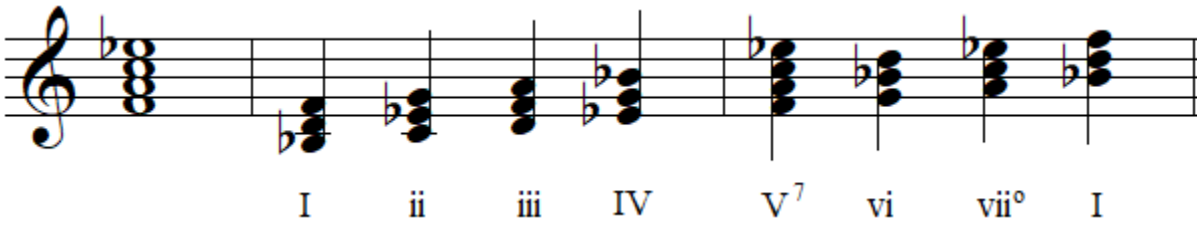
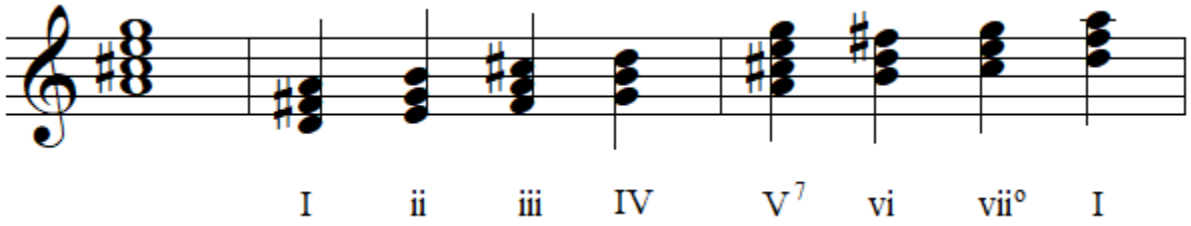


F Dom7

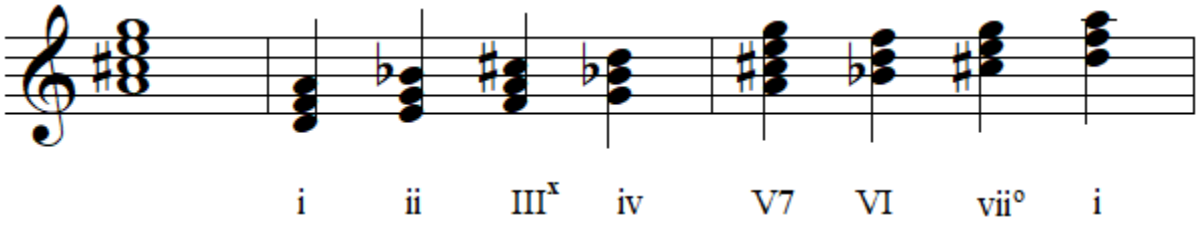
Remember the scale degrees and the roman numerals for each chord in a scale?



A Dominant 7th Chord is built on the DOMINANT (V) of a scale. Therefore, a Dominant 7th chord is always in the key of the Tonic, not the root of the chord.

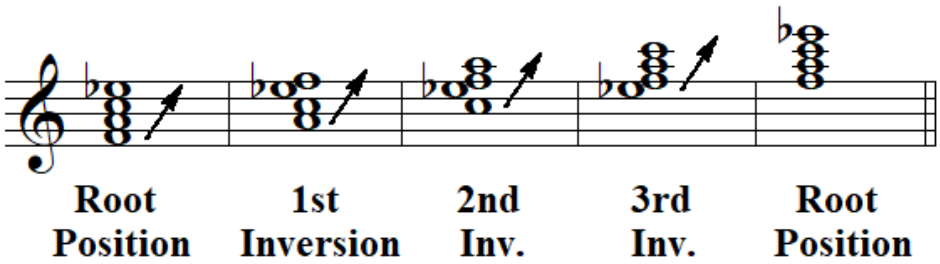


Or in a minor key with the raised 7th.



Dominant 7th Chord Inversions

Just like triad inversions, Dominant 7th Chord Inversions work in the same manner. The only exception is that because of the extra note, we have an extra opportunity to invert.



The Root Position Chord is F Dom7.
The 1st Inv. Chord is also F Dom7.
The 2nd Inv. Chord is also F Dom7.
The 3rd Inv. Chord is also F Dom7
When we invert again, we're back in Root Position.

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

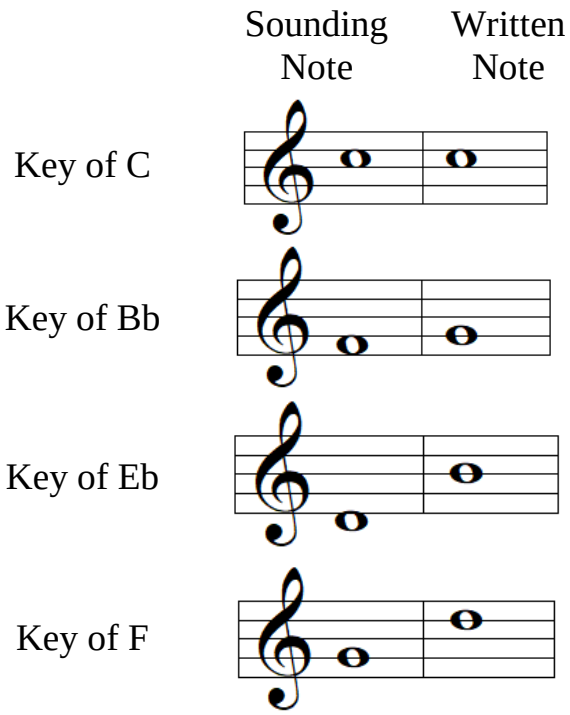
1. Analyze the notes we see.
2. Rearrange them into **normal order.** (In accordance with the order of thirds, FACEGBD)
3. Once rearranged, the note on the furthest left of the order will be the tonic/root name.

Transposition for Instruments

Many wind instruments have a "built in" key, or a transposition when compared to concert pitch. Different instruments happen to have the same transposition, so we can group them for the purposes of this lesson.

Key of C		Key of Bb	Key of Eb	Key of F
Concert Pitch		Sounds down M2	Sounds down M6	Sounds down P5
Flute Bassoon Tuba Marimba Piano Violin / Fiddle	Oboe Trombone Vibraphone Timpani Organ Cello	Bb Clarinet Soprano Saxophone Bb Trumpet	Eb Clarinet Alto Saxophone	English Horn French Horn
Piccolo Glockenspiel Xylophone Guitar String Bass	Sounds 1 8ve higher Sounds 2 8ve higher Sounds 1 8ve higher Sounds 1 8ve lower Sounds 1 8ve lower	Bb Bass Clarinet (Sounds 1 M9 lower) Tenor Saxophone (Sounds 1 M9 lower)	Baritone Saxophone (Sounds 1 M13 lower)	

The challenge with these transpositions is whether you are thinking from the perspective of the player or the conductor/composer. For ex: If you are playing a Bb Trumpet, your music will sound a M2 lower than the notes you are reading. However, from the other perspective, the conductor will see and hear the concert pitch. Therefore, if the conductor wants you (playing trumpet) to sound the note "F", they would say to you, play your note "G".



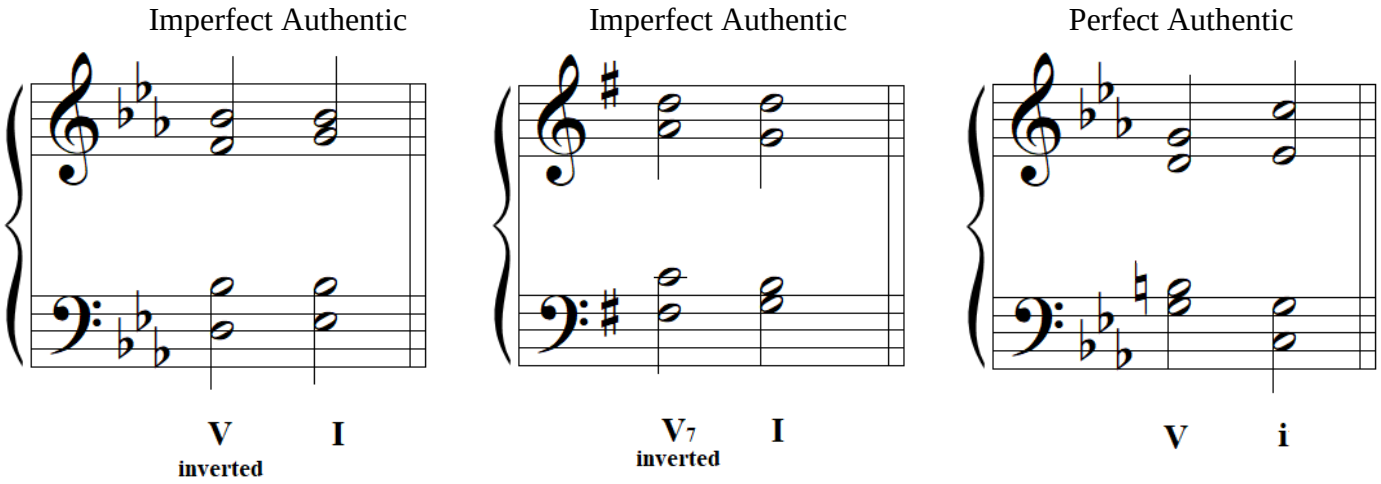
A very helpful saying to help you remember how the transpositions work: "If it reads a C, then it sounds like its key"

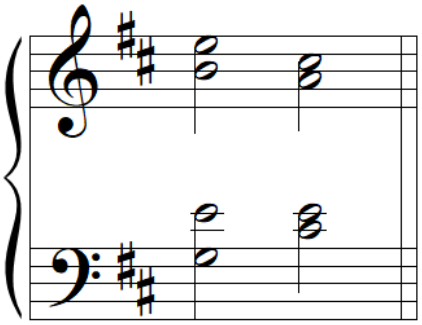
In other words, if a French Horn reads a C, it sounds like an F. Or if an Alto Saxophone reads a C, it sounds like an Eb.

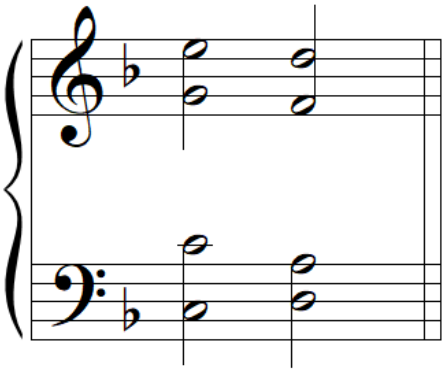
Cadences

In Level Four Theory we learned about the Perfect Authentic Cadence and the Plagal Cadence. We will discuss 3 more cadences in this level.

The cadence formed between the chords **V and I** is a specific cadence called an **Authentic Cadence**. The Authentic Cadence has two versions, **Perfect** and **Imperfect**. When we see an authentic cadence, we should be concerned with the inversions of the chords. If the chords are in root position, then we get a **Perfect Authentic Cadence**. If <u>either</u> of the chords has been inverted, we get an **Imperfect Authentic Cadence**.



Another cadence is the **Half Cadence**. This cadence is formed when a musical phrase ends with any chord ***X*** **and V**. It can sometimes appear as I to V, the opposite of an Authentic Cadence. This cadence gives the impression that the music has not ended and has the sense of wanting to continue. It is helpful in the music to help propel the harmony to the next phrase.

ii V

both inverted

V vi

The last cadence we will discuss is called the **Deceptive Cadence**. This cadence occurs when we see the chords **V and vi** at the end of the musical phrase. This cadence gives the impression of an Authentic Cadence but then tricks (or deceives) the ear and resolves to the vi chord (this is also the tonic of the relative minor key!)

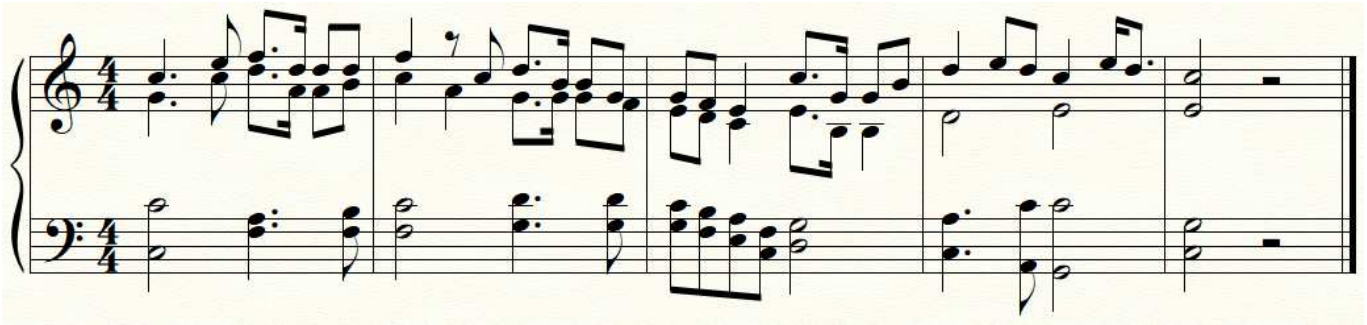
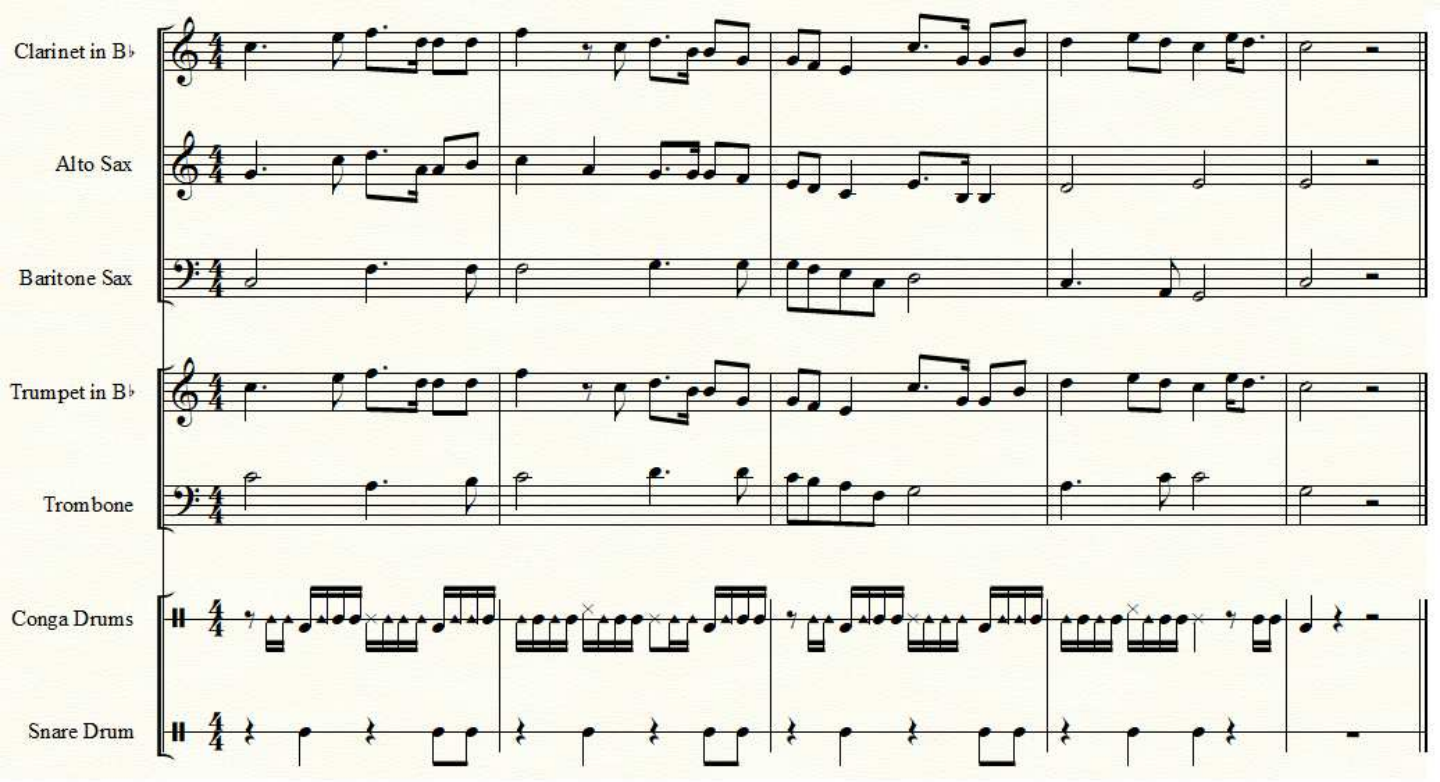
Open (Choral) and Closed (Piano) Scores

Conductor scores typically have every instrument's part written out and can often lead to conductor scores being quite large. This type of score is called an Open Score. In some cases, the music can be reduced to being represented by a melody and a simple harmony, despite having been written for a large ensemble of musicians. This type of score is called a Closed Score.

The benefit of an open score would be that you can see each individual instrument's part, if you are trying to identify the individual parts for rehearsal purposes, for example. The benefit of a closed score is that you can see the essential aspects of the music, like the melody and the harmony.

The process of converting an open score to a closed score is an essential skill that we must discuss. We could get the following closed score from the open score on the next page.

An Open score can have any number of instruments, but a Closed score can almost always be reduced to a Grand Staff format.



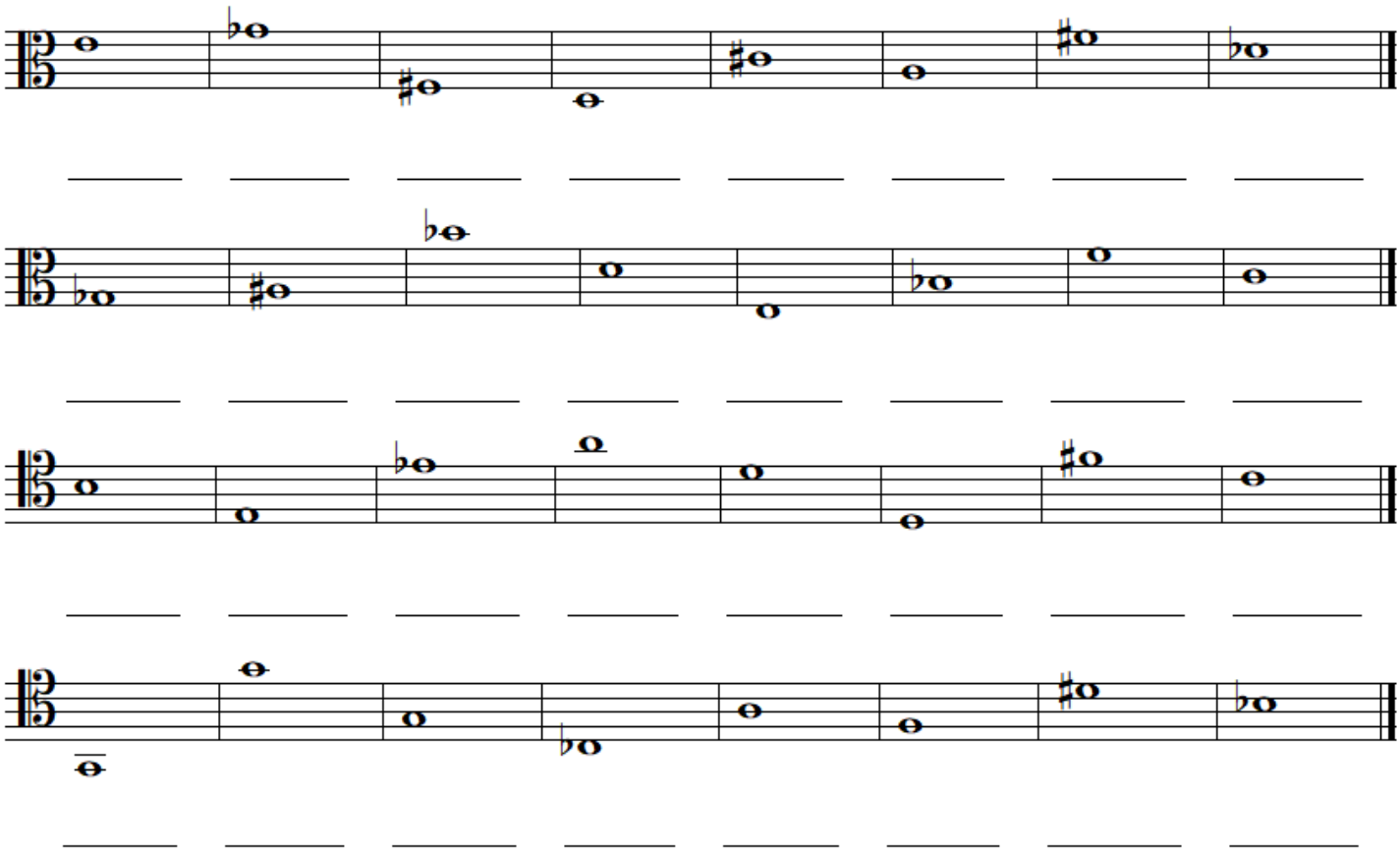
Note: This score is written in concert pitch. Imagine the added difficulty if all the transposed instruments were not in concert pitch!

Musical Terminology

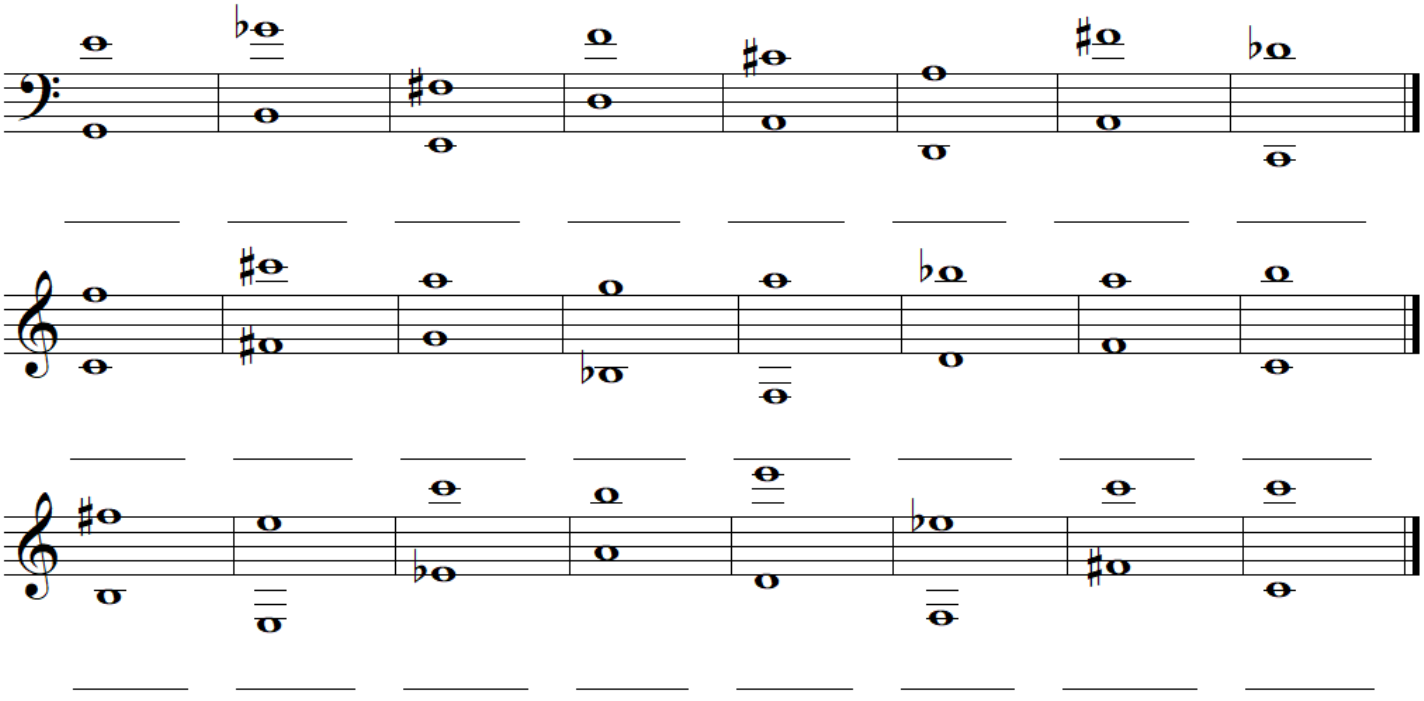
Andantino A tempo term meaning a moderate and relaxed pace. Slightly slower than Andante.	Assai A term meaning "very". For ex. Allegro Assai means very fast
Larghetto A tempo term meaning slow. Slightly faster than largo but slower than adagio.	Bene A term meaning well or good.
Prestissimo A tempo term meaning very, very fast or as fast as possible. Faster than Presto. Usually the fastest tempo indication.	Colla A tempo/style term meaning with or to follow. For ex. Colla parte means to follow the tempo and style of the soloist in the music.
Rallentando A tempo term meaning to play a passage of music while gradually slowing down. Abbreviated as Rall.	Ed. A term meaning "and".
Tempo Primo A tempo term meaning to return to the piece's initial tempo.	Loco A term meaning to return to pitch as written. Usually follows an ottava indication. (Ottava means to play the written music an octave higher)
Allargando A tempo term meaning to "widen" or broaden the sound of the music by very gradually slowing the tempo.	Senza A term meaning "without".
Metronome Markings (M.M.) A term referring to a tempo marking in music. Usually accompanied by the term bpm (beats per minute) or a representation of which note value will the tempo be based upon.	

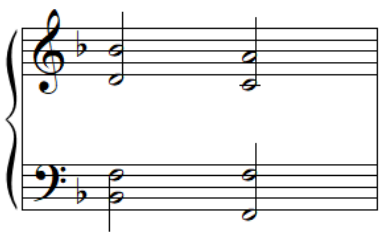
Level Five Music Theory – Practice Worksheet #1

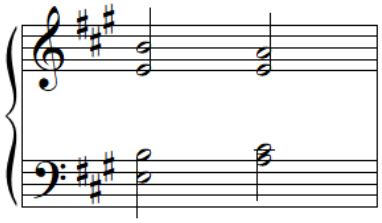
1) Identify the following notes in Alto Clef or Tenor Clef.

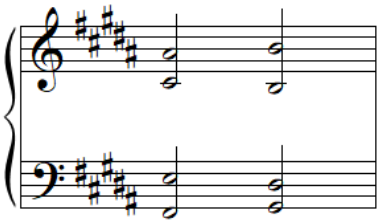


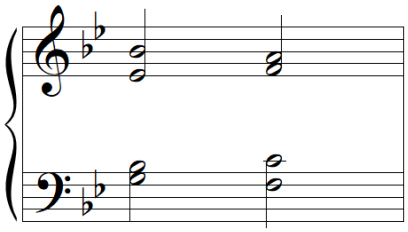
2) Identify the following Compound Intervals.

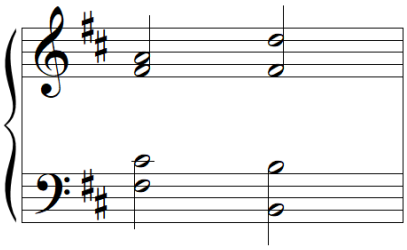


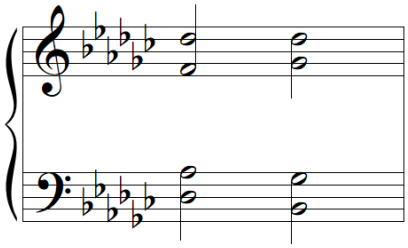
3) Identify the following **cadences**. Also identify the **key, chords**, and if any **inversions** occur.

Chords: _____ _____

Cadence: _____

Chords: _____ _____

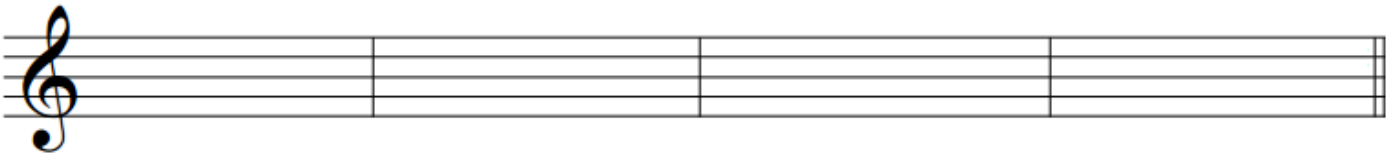
Cadence: _____

Chords: _____ _____

Cadence: _____

Chords: _____ _____

Cadence: _____

Chords: _____ _____

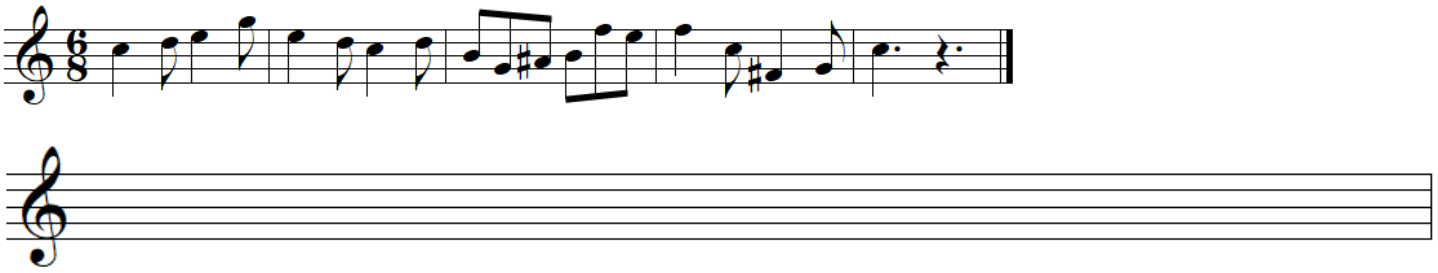
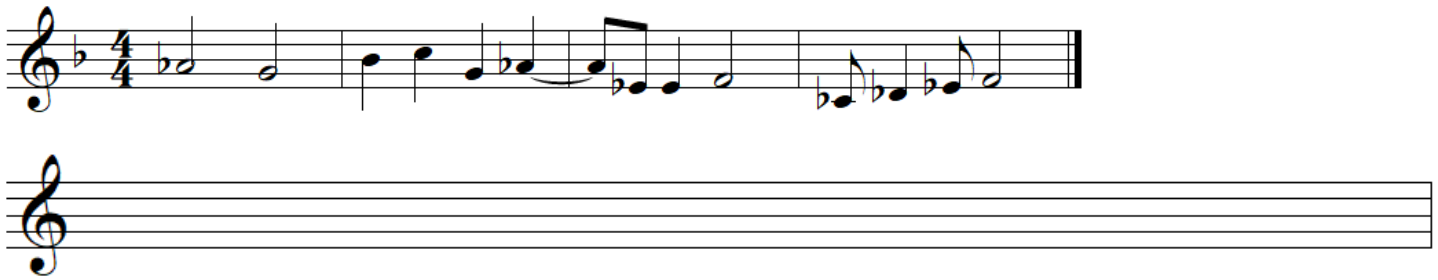
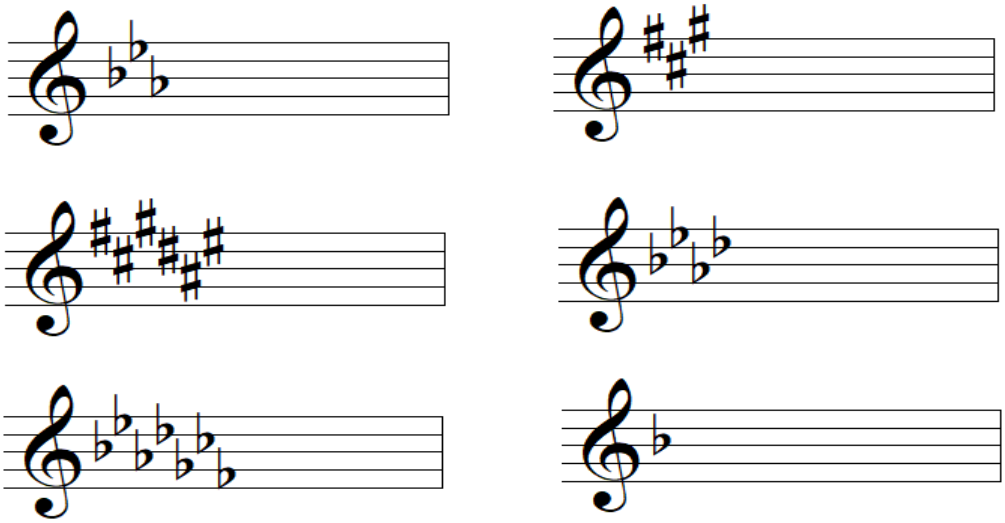
Cadence: _____

Chords: _____ _____

Cadence: _____

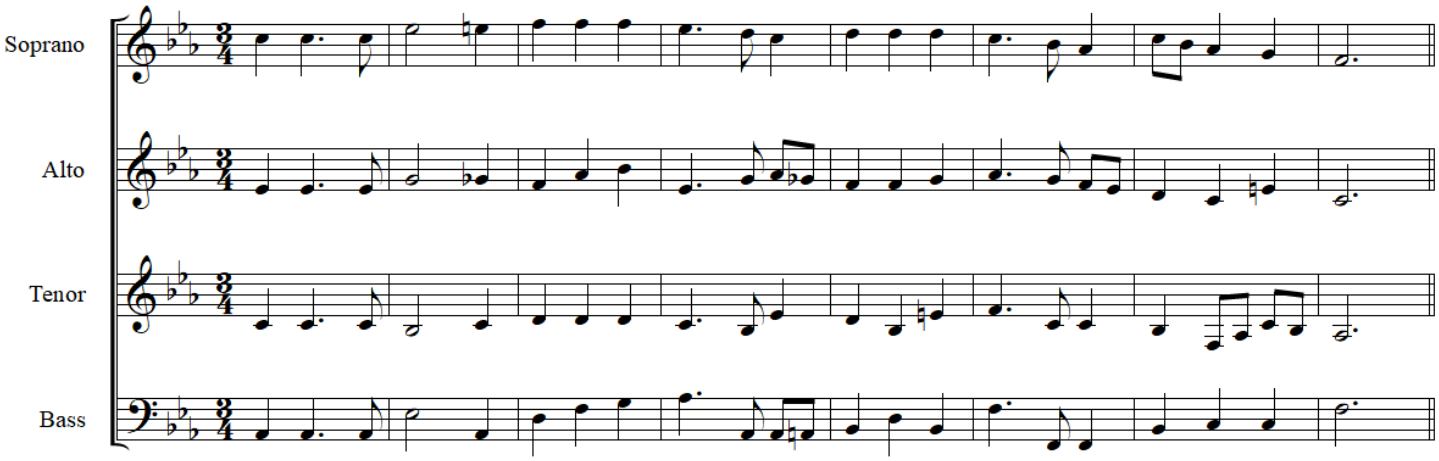
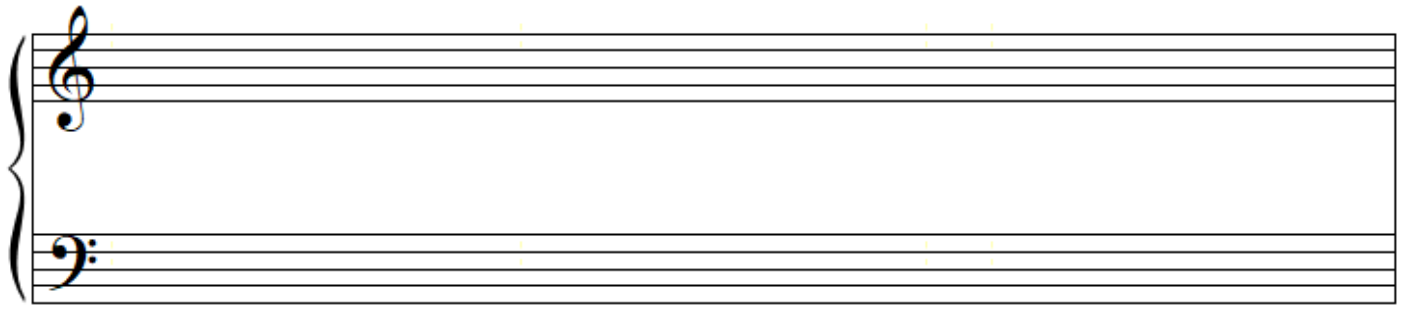
4) Create the following Chords in the space provided.

a. A dim b. Gb Maj $\frac{\text{1st}}{\text{Inv}}$ c. Ab min d. D Aug

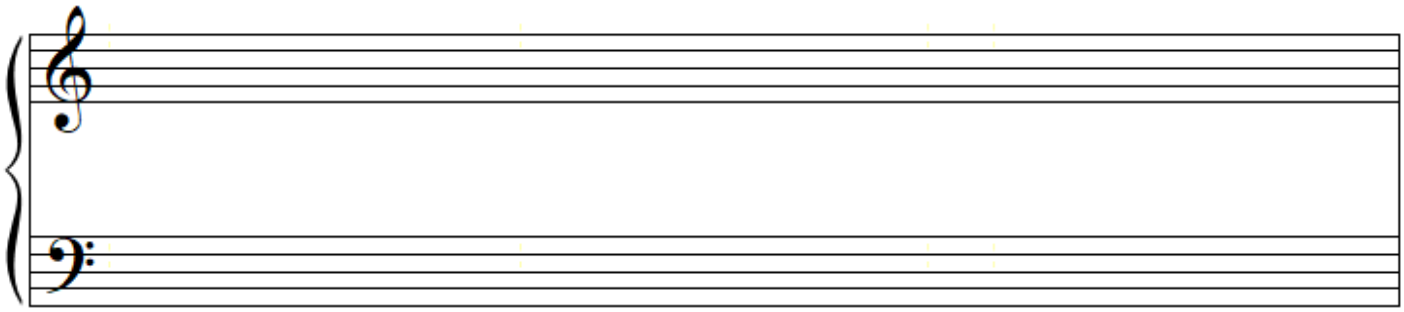
e. E Maj $\frac{\text{2nd}}{\text{Inv}}$ f. Db dim g. Bb min $\frac{\text{2nd}}{\text{Inv}}$ h. F# Maj $\frac{\text{1st}}{\text{Inv}}$

Level Five Music Theory – Practice Worksheet #2

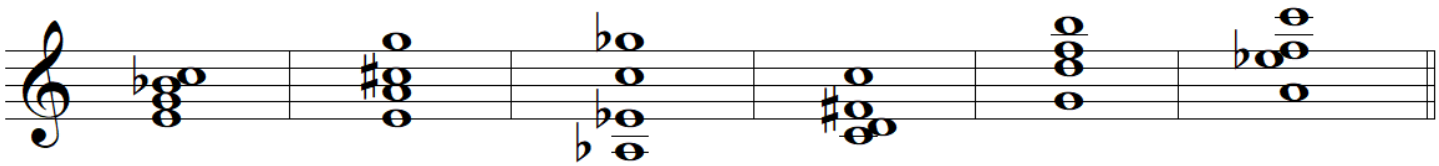
1) Transpose the following Bb Clarinet music into concert pitch.

2) Transpose the following concert pitch music into a part for a French Horn.

3) Create Dominant 7th Chords in the keys provided.

4) Create the cadences on the grand staff provided. Label the chords and any inversions you use.

5) Transcribe the following Choral Score (open score) into Closed Score format.

(Excerpt from “Wenn ich ein Vöglein wäre” by Robert Schumann)



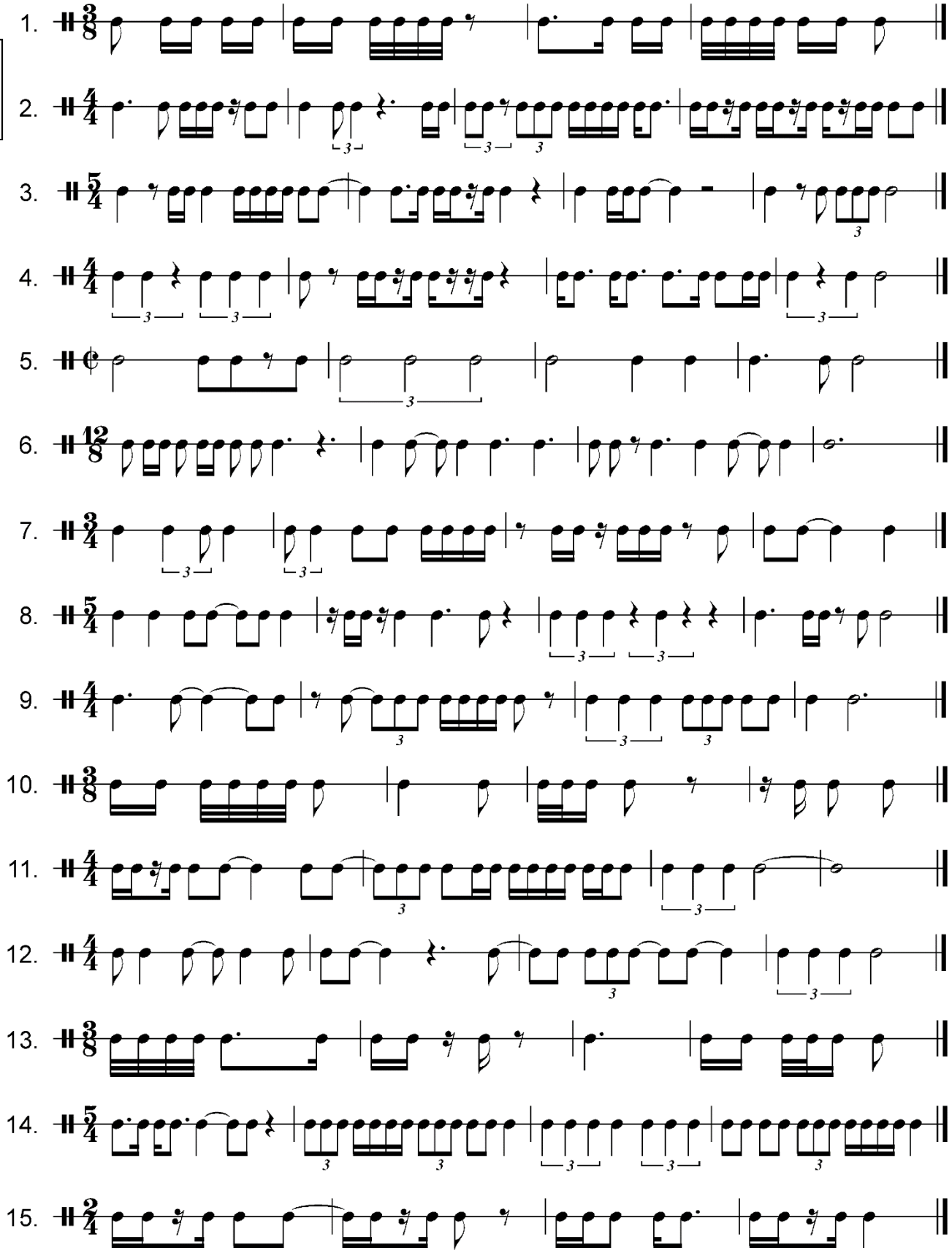


6) Identify the following Dominant 7th chords, state their key and inversion.

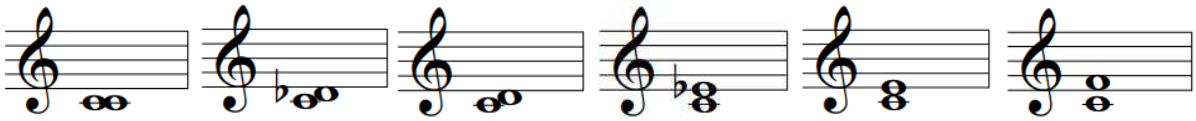


RHYTHM & AURAL SKILLS

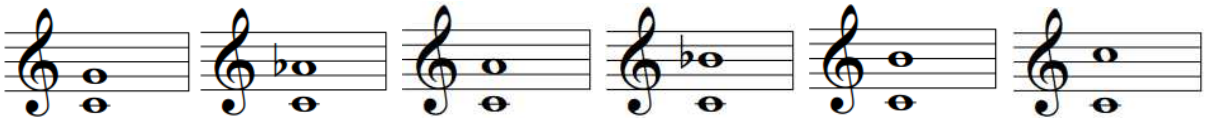
The following rhythms must be clapped, sung, tapped, or performed using your instrument. You will be asked to perform 10 of the following examples. 6 out of 10 must be correct to be successful in this component.

Tempo
60-180
bpm

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.

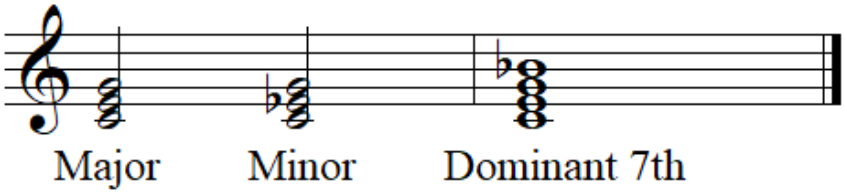


Perfect Unison | Minor Second | Major Second | Minor Third | Major Third | Perfect Fourth



Perfect Fifth | Minor Sixth | Major Sixth | Minor Seventh | Major Seventh | Perfect Octave

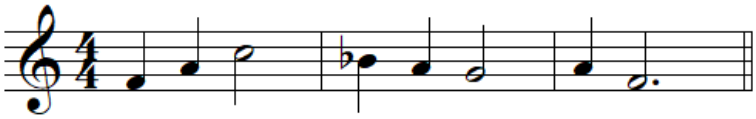
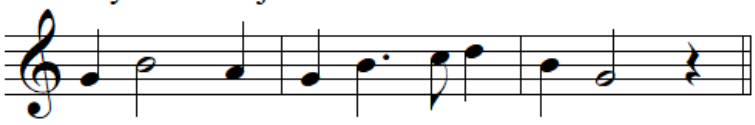
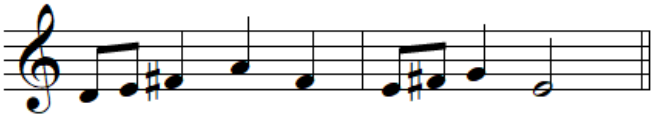
You will be expected to recognize the following chords by ear. Try to associate these chords with an emotion. Major chords typically sound happy and Minor chords sound sad.



Major Minor Dominant 7th

You will be expected to sing or play back a 9-note melody. This melody begins on the tonic, will move in step-wise or scalar motion but may contain one or more leaps of a 3rd, and will not extend beyond the first 5 notes of the scale.

Use the following examples as practice

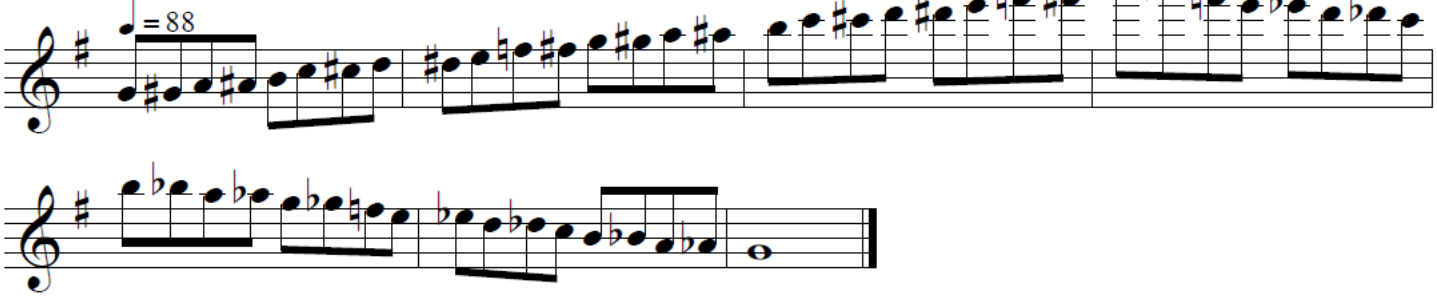
Melody 1: F Major

Melody 2: G Major

Melody 3: D Major

Hints for Practice:

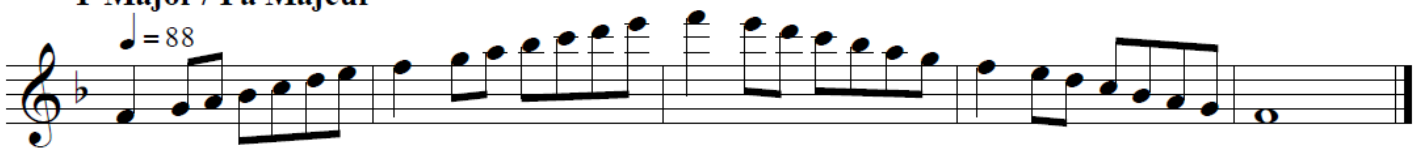
1. Play the melody through a few times on your instrument or a piano.
2. Play the first note and try to sing that same note.
3. Play the second note and try to sing that same note. Etc…
4. Try to sing the first note without playing it first.
5. Play the melody and immediately repeat it using your voice.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

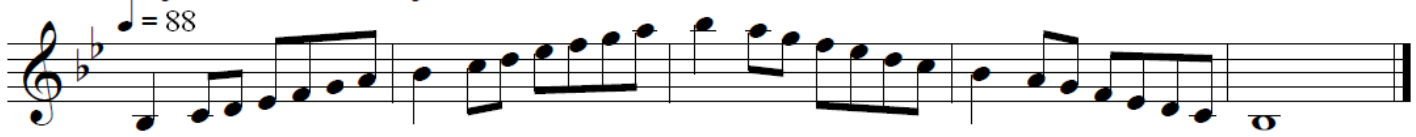
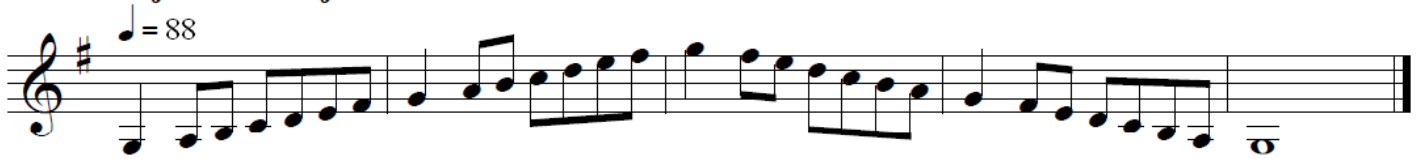
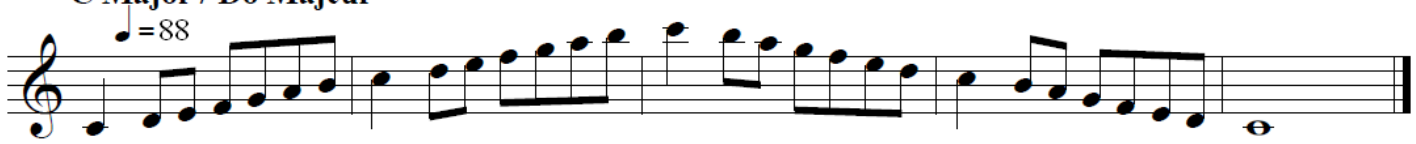
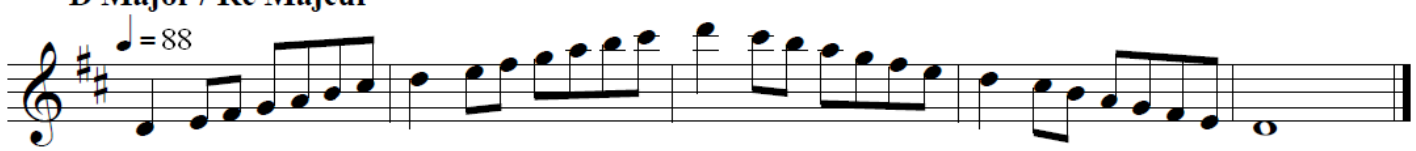
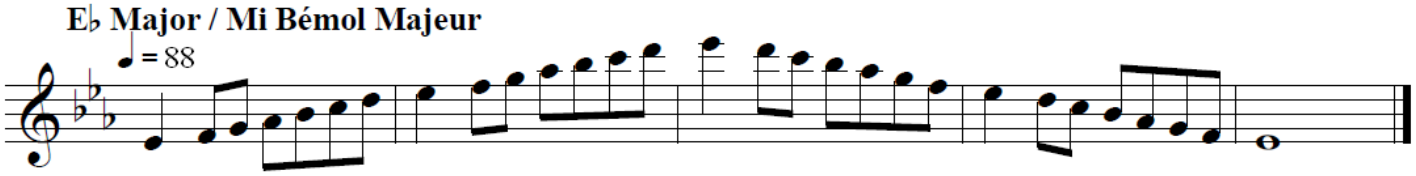
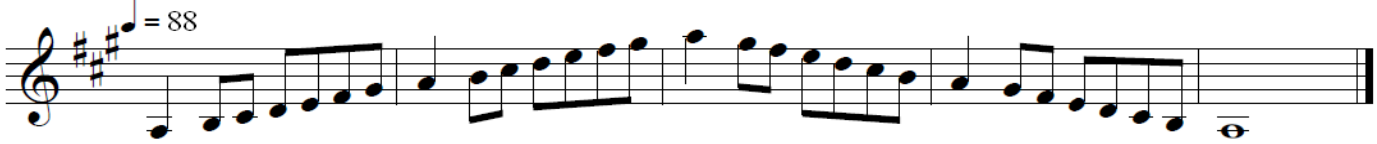
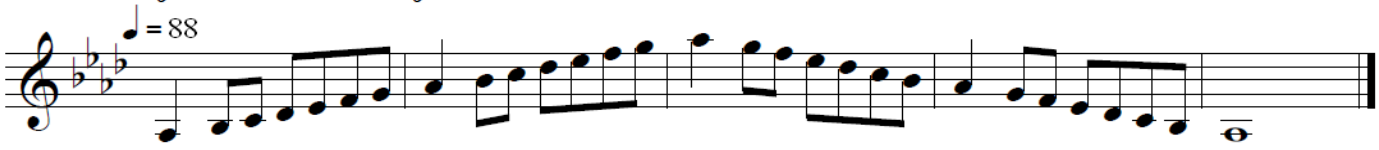
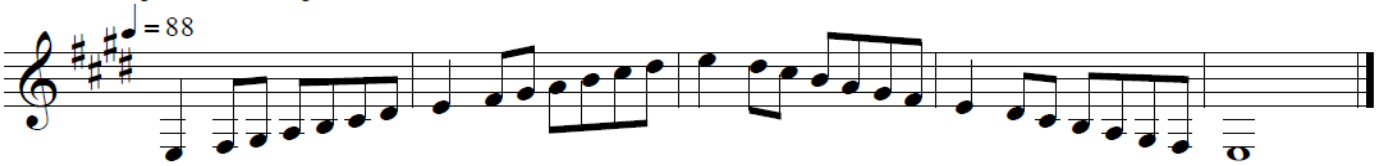
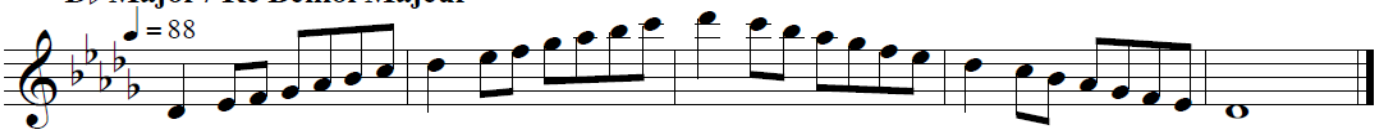
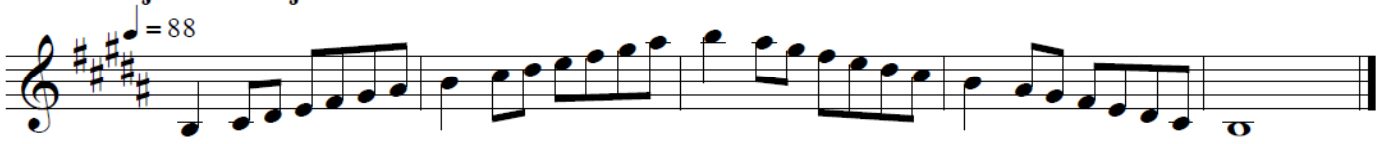
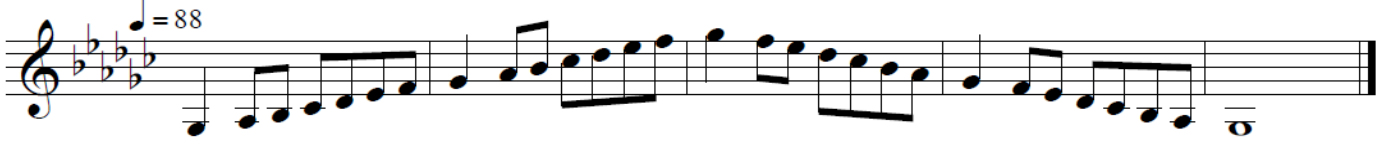
SCALES

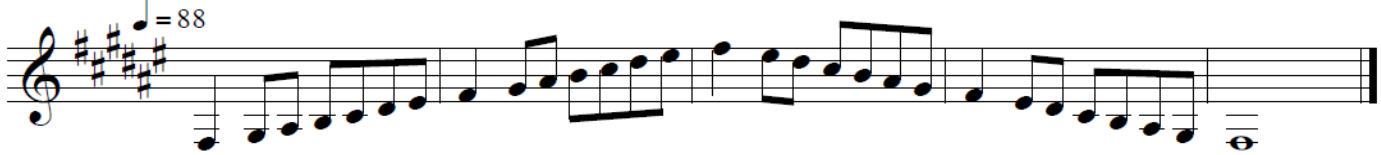
Cadets must play scales either all slurred or all tongued. Cadets must also play 2 slurred, 2 tongued.

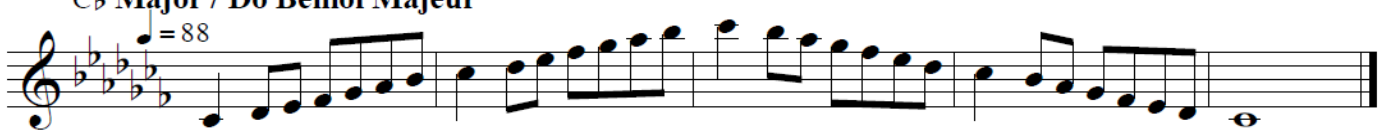
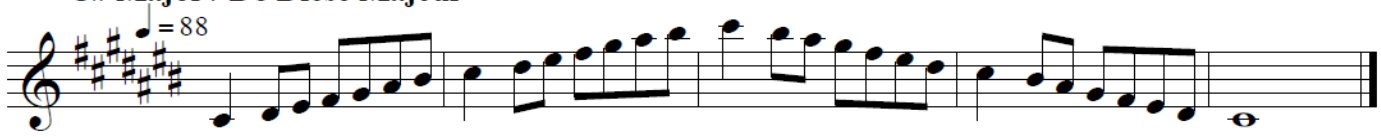
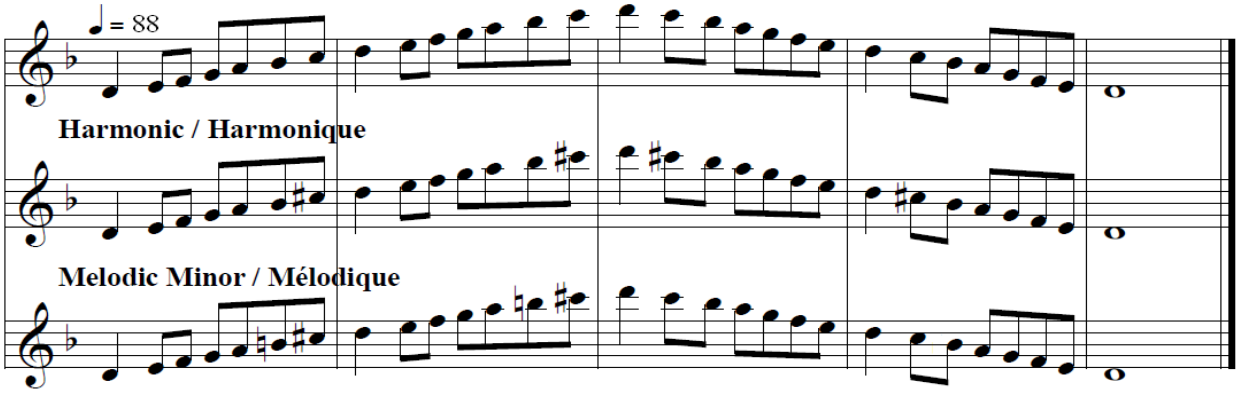
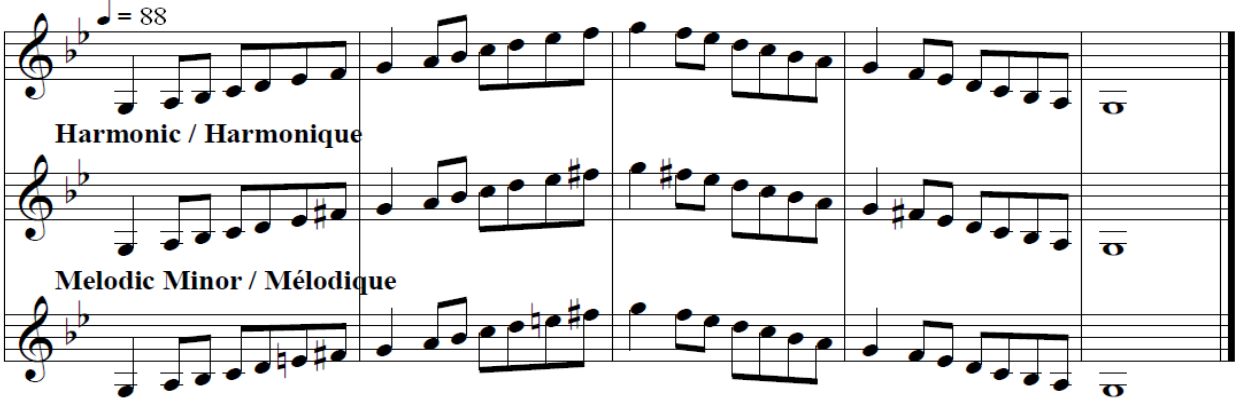
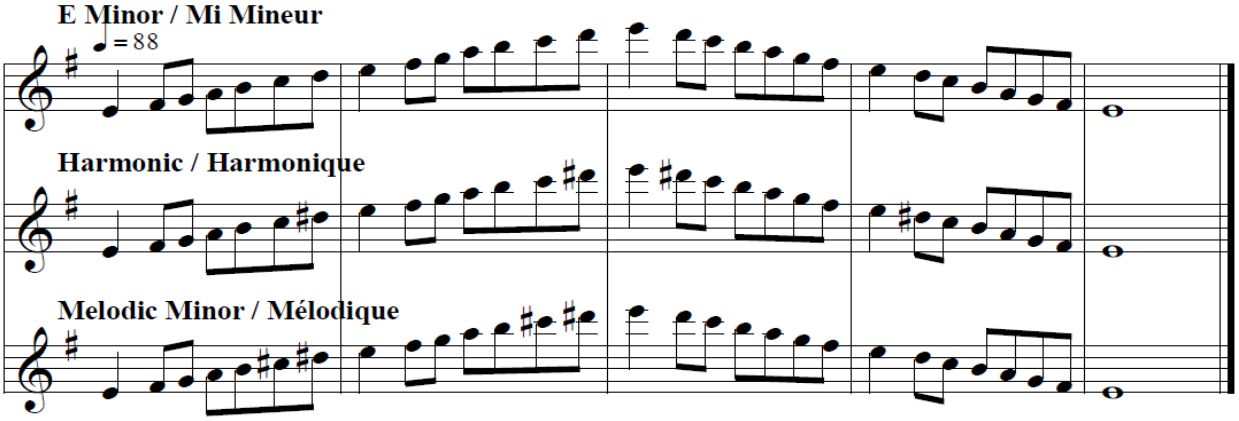
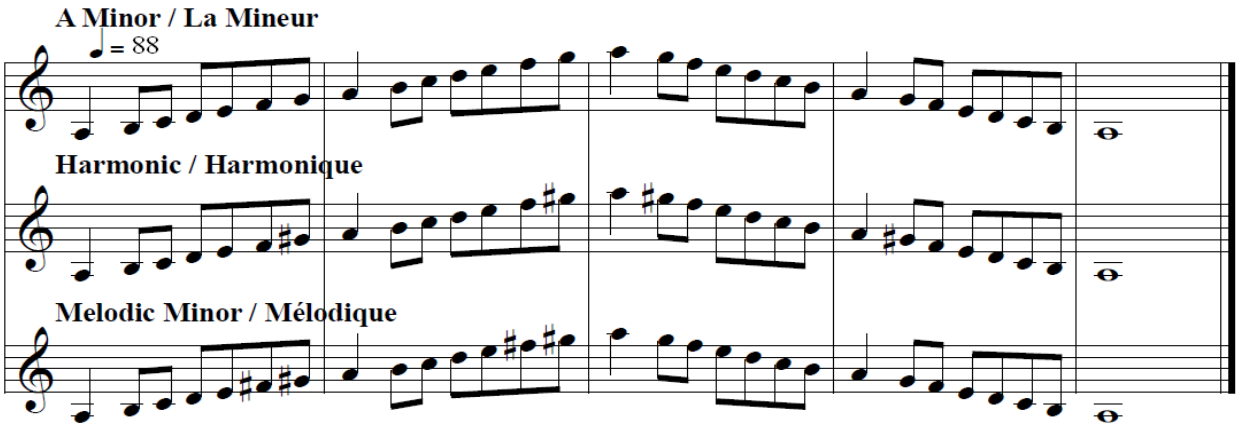
Don't forget to practice the Arpeggio!

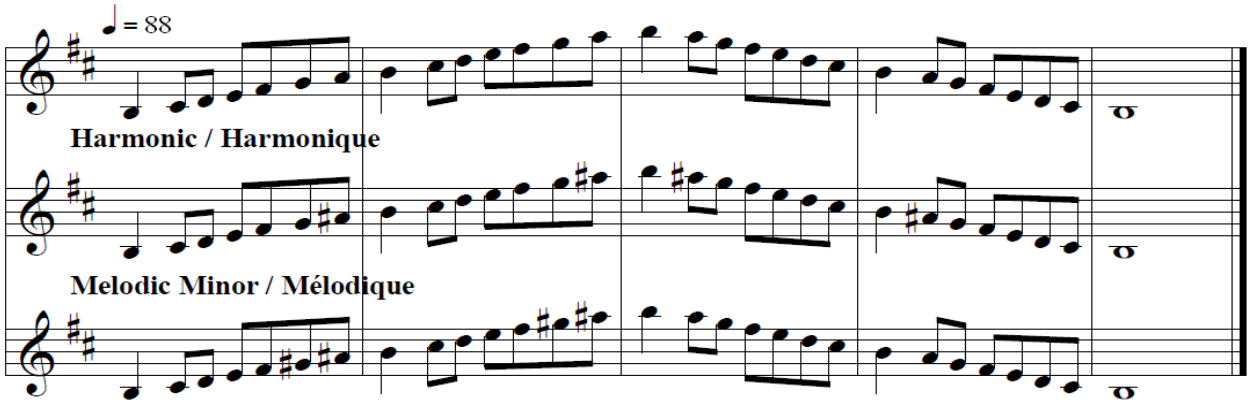
G Chromatic / Sol Chromatique

F Major / Fa Majeur



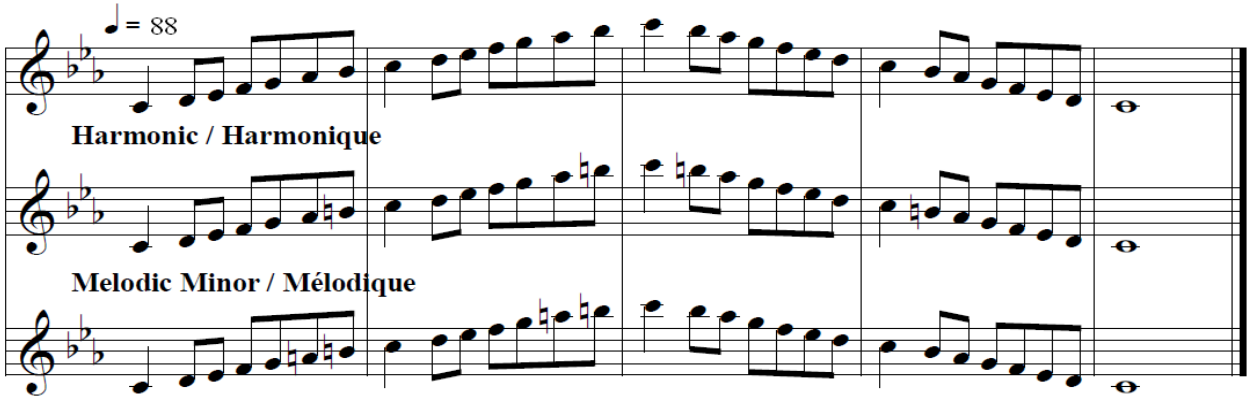
B♭ Major / Si Bémol Majeur

G Major / Sol Majeur

C Major / Do Majeur

D Major / Ré Majeur

E♭ Major / Mi Bémol Majeur

A Major / La Majeur

A♭ Major / La Bémol Majeur

E Major / Mi Majeur

D♭ Major / Ré Bémol Majeur

B Major / Si Majeur

G♭ Major / Sol Bémol Majeur

F# Major / Fa Dièse Majeur

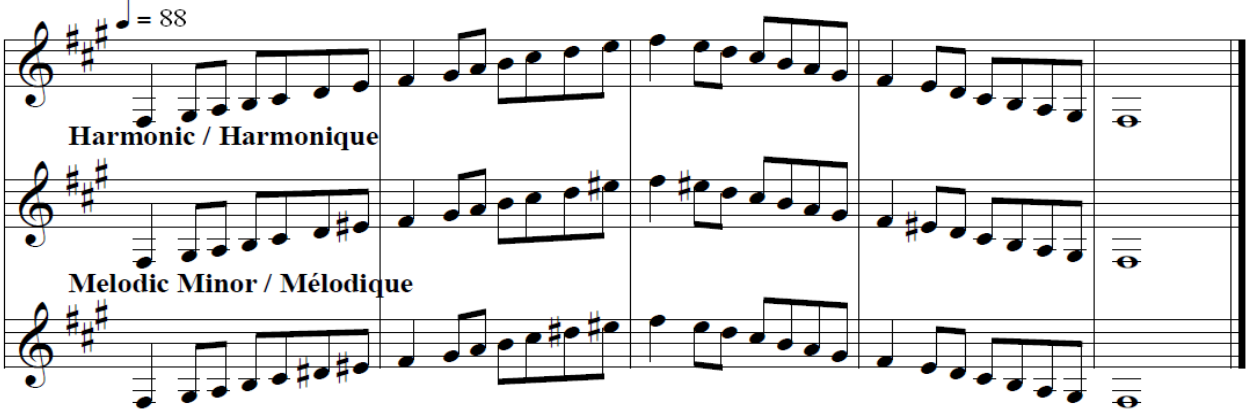


C♭ Major / Do Bémol Majeur

C# Major / Do Dièse Majeur

D Minor / Ré Mineur

G Minor / Sol Mineur

E Minor / Mi Mineur

A Minor / La Mineur

B Minor / Si Mineur



C Minor / Do Mineur



F# Minor / Fa Dièse Mineur

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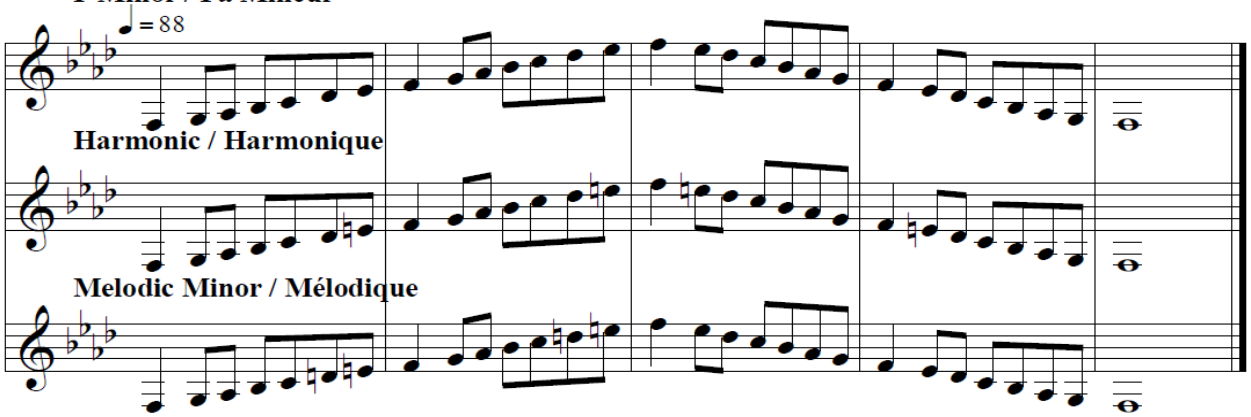
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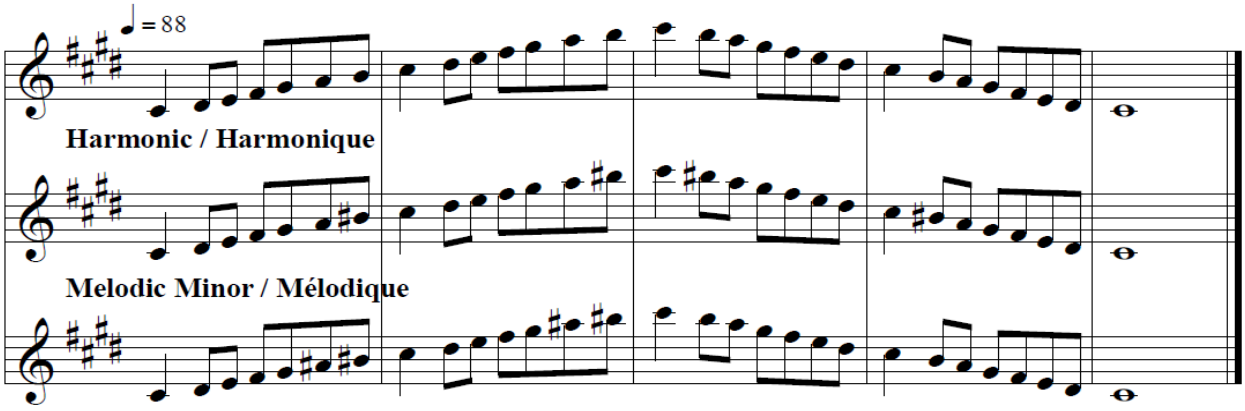
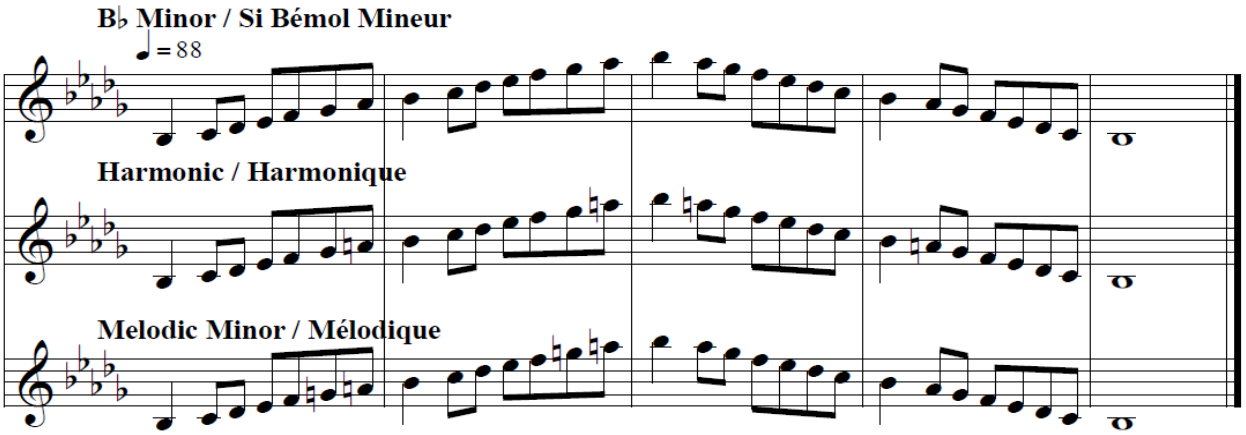
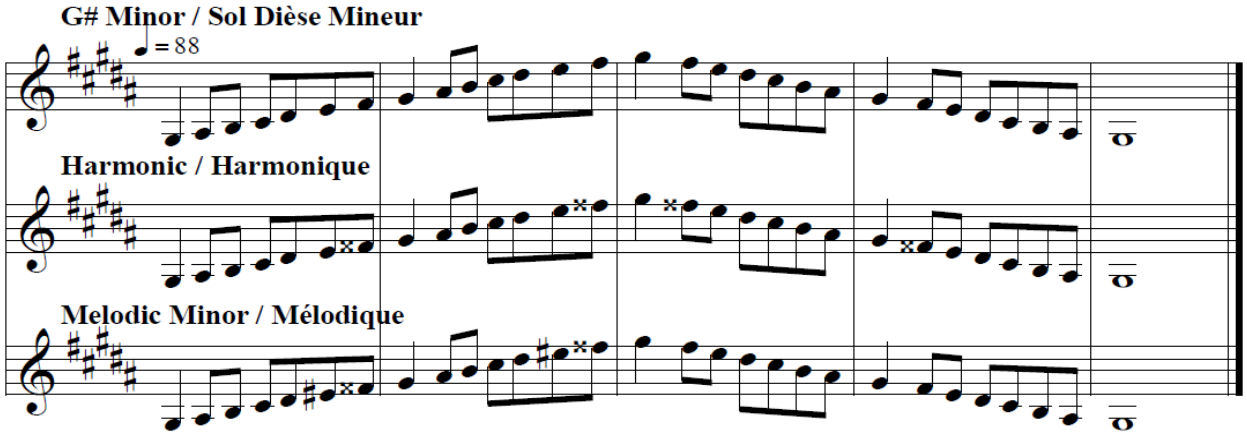
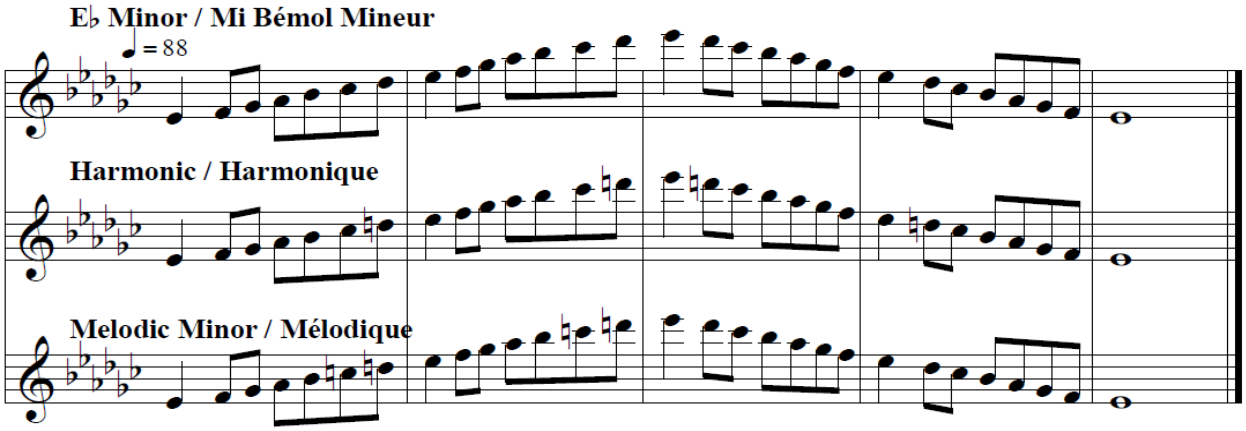
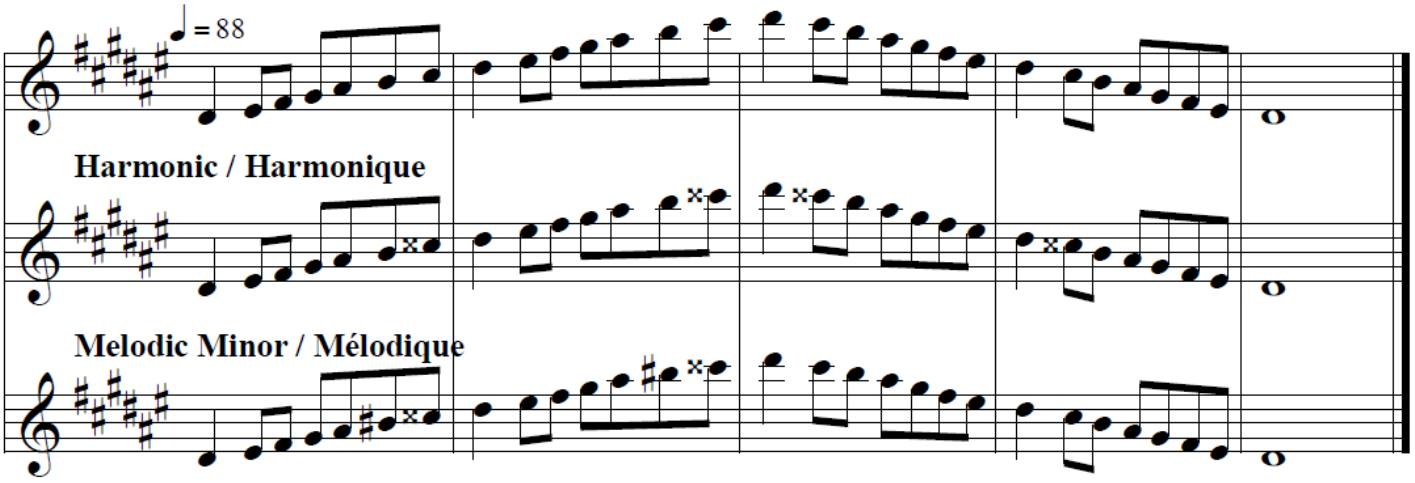
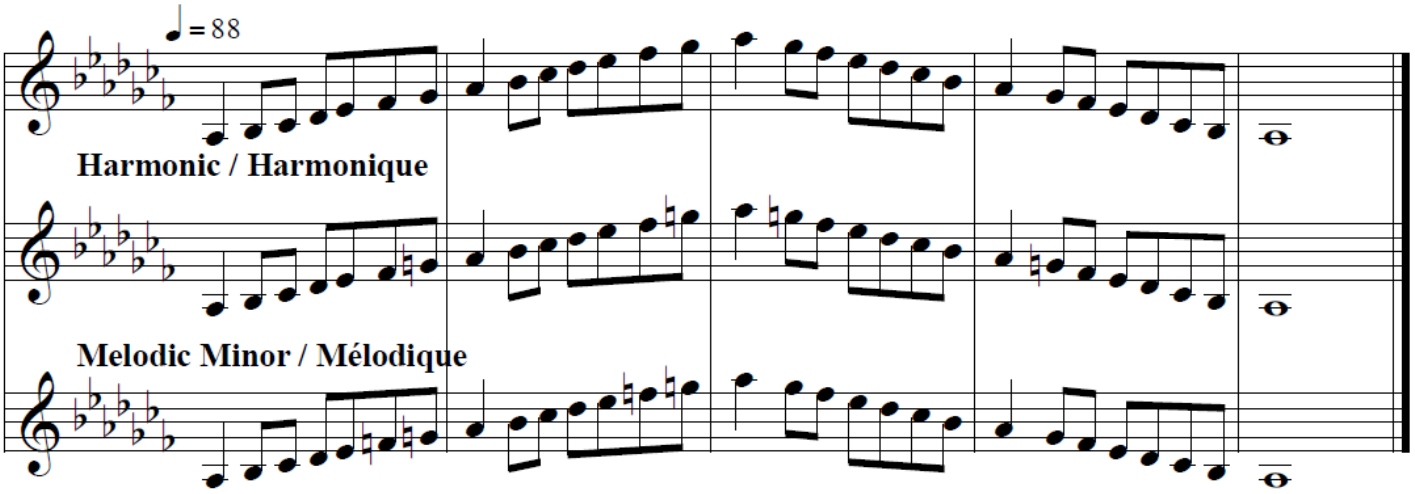
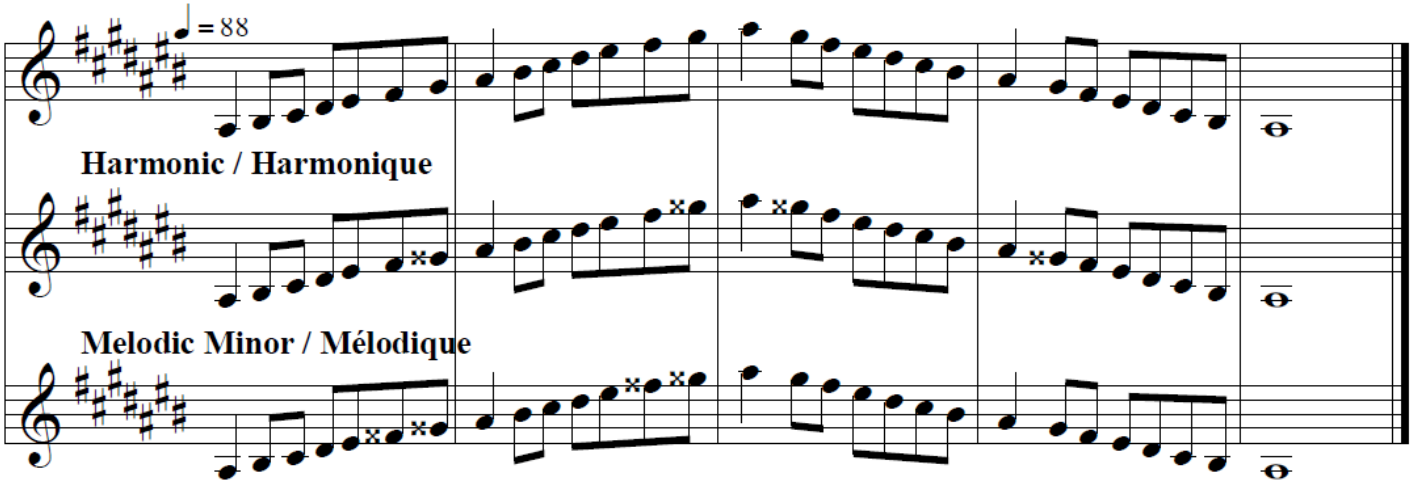

B♭ Minor / Si Bémol Mineur



G# Minor / Sol Dièse Mineur

E♭ Minor / Mi Bémol Mineur



D# Minor / Ré Dièse Mineur

A♭ Minor / La Bémol Mineur

A# Minor / La Dièse Mineur



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 Five	A	1.	Menuet	Concert and Contests – Clarinet	18–19
		2.	Ballade	Concert and Contests – Clarinet	24
	B	1.	Promenade	Concert and Contests – Clarinet	14
		2.	Variations Sentimentales	Rubank Advanced Method Vol. 2 – Clarinet	72–74

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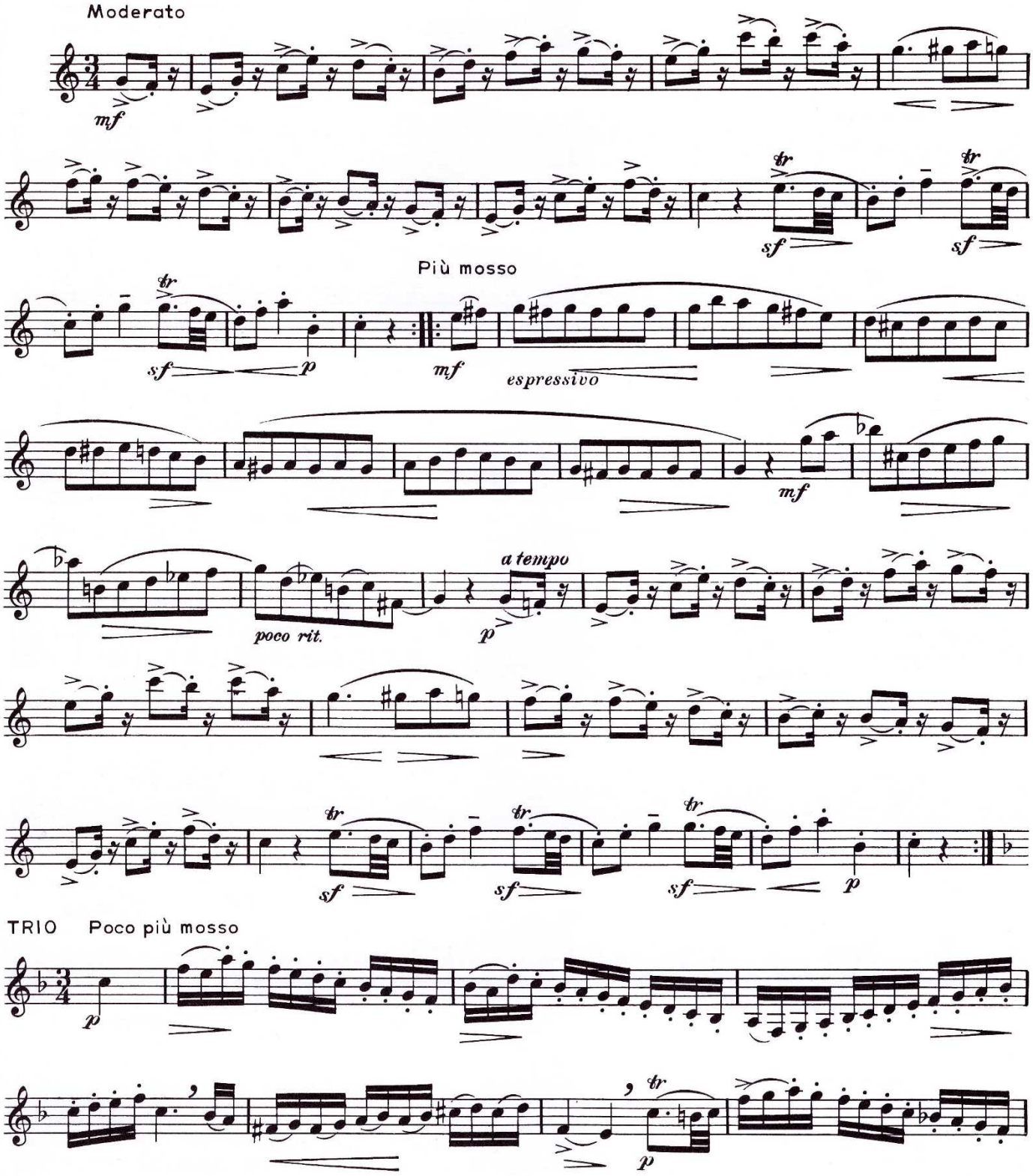
Menuet

from

Divertimento in D, K.334

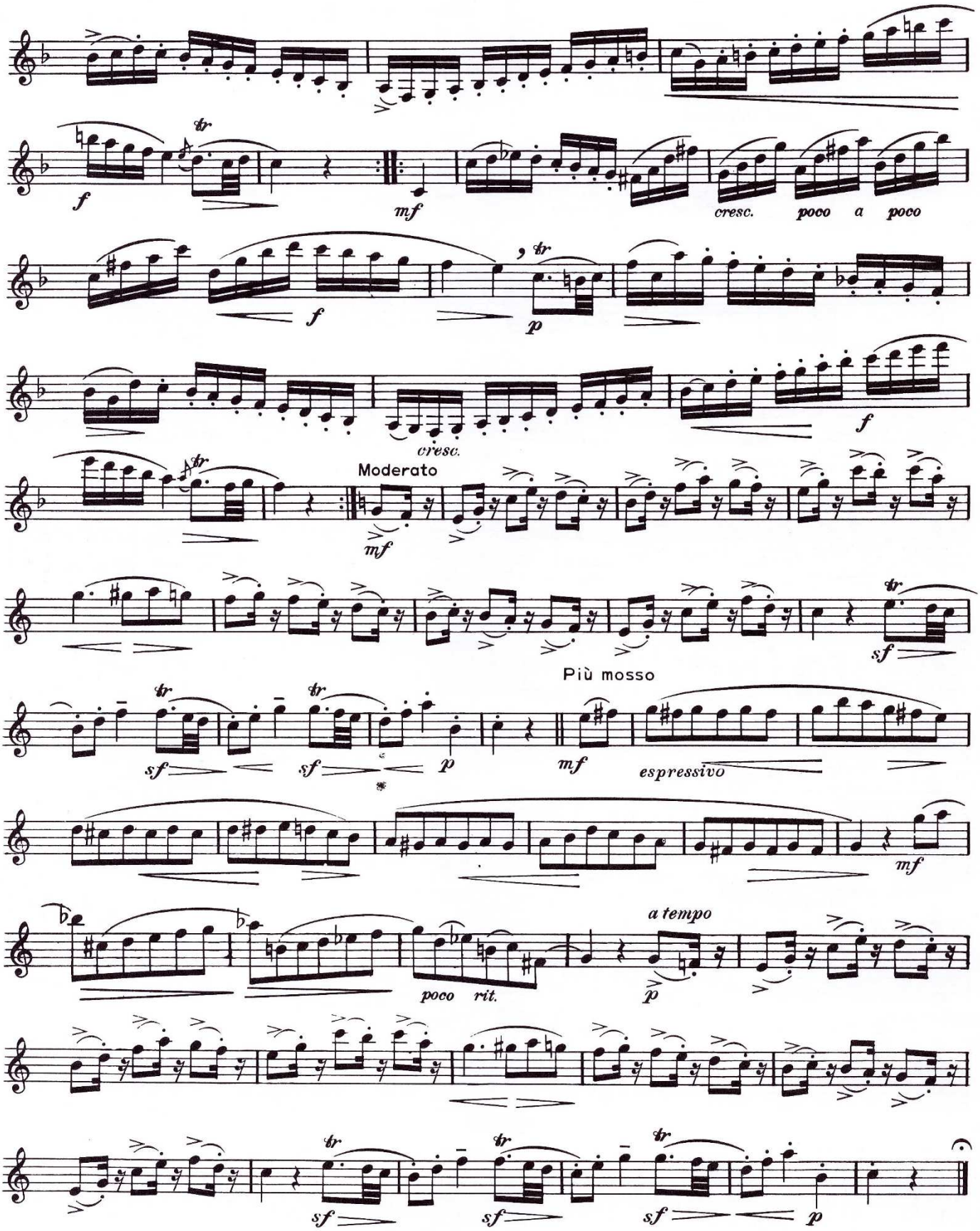
B♭ Clarinet

W. A. MOZART
Edited by H. Voxman



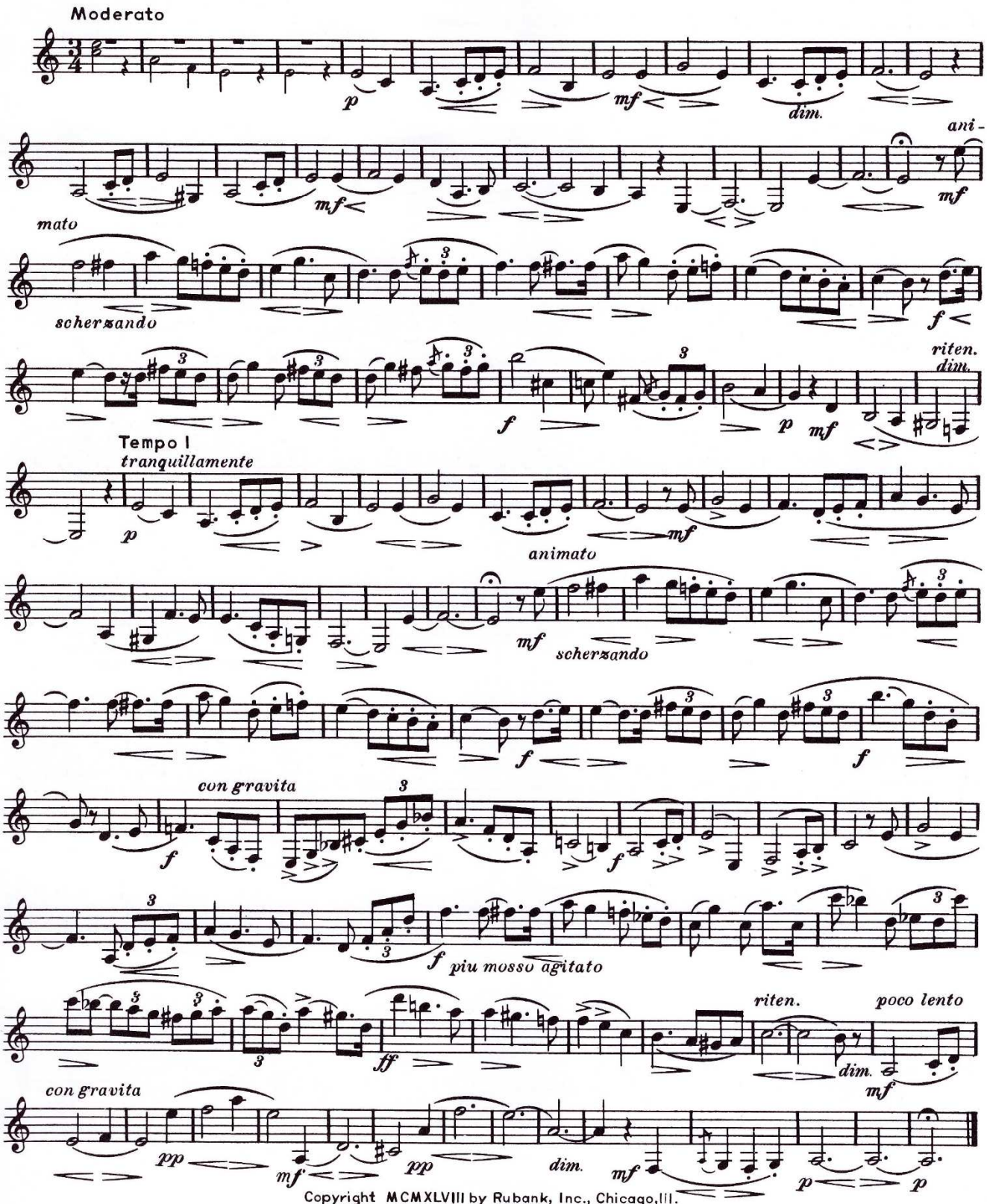
19

B♭ Clarinet

Page 2 of 2

24

Ballade

B♭ Clarinet

NIELS W. GADE, Op. 43, No. 3
Edited by H. Voxman

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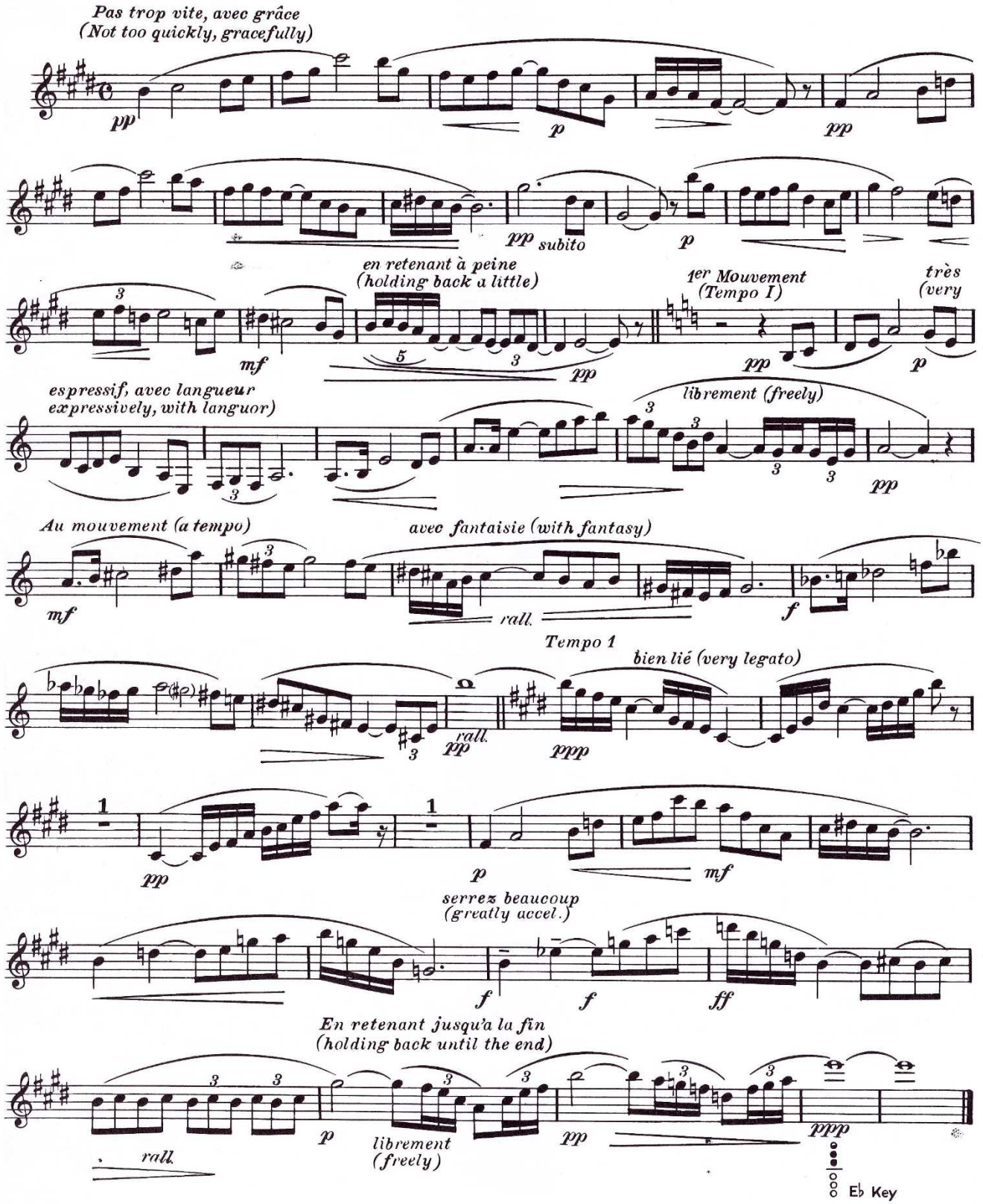
14

Promenade

B♭ Clarinet

MARC DELMAS
Edited by H.Voxman

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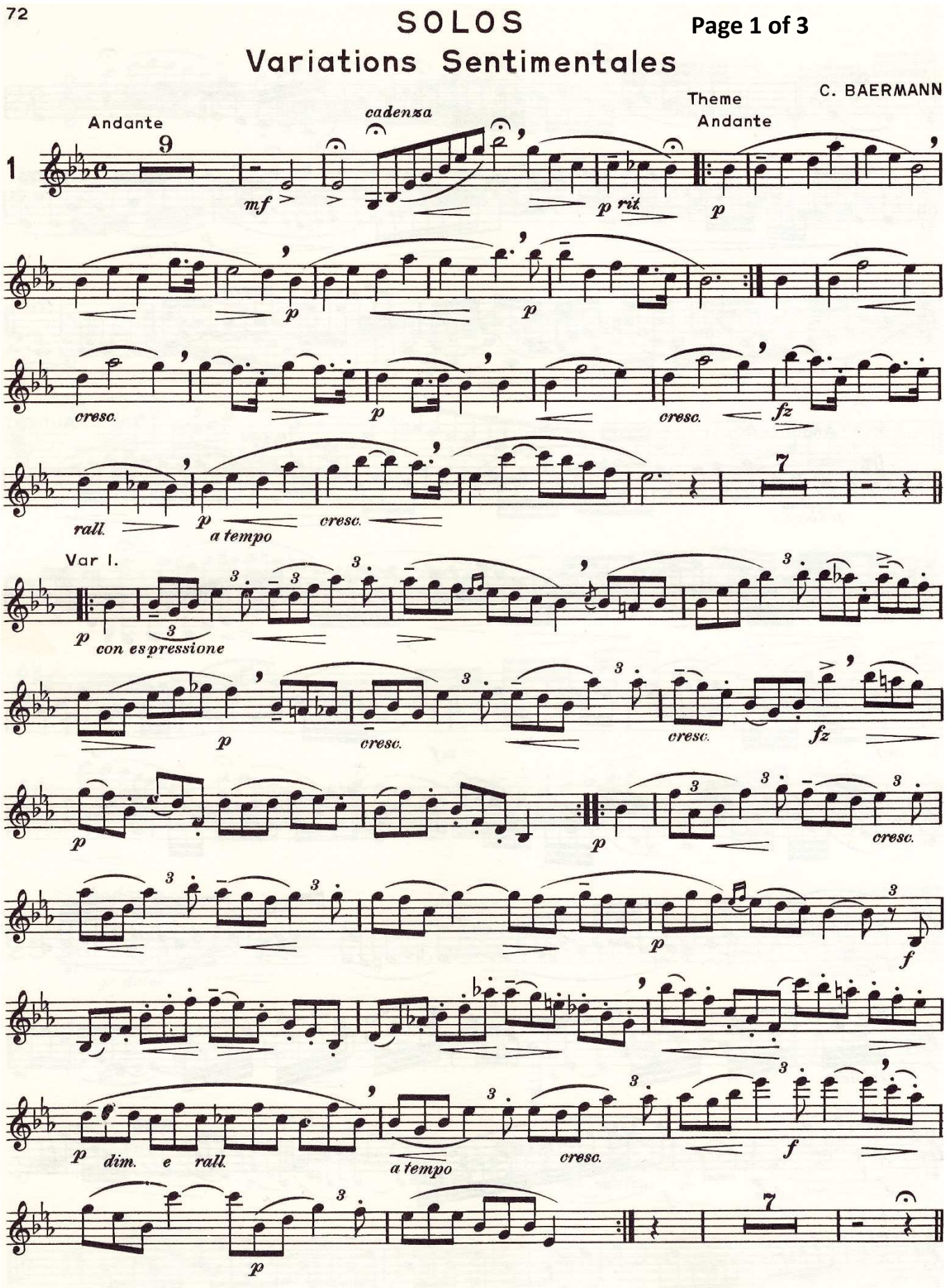
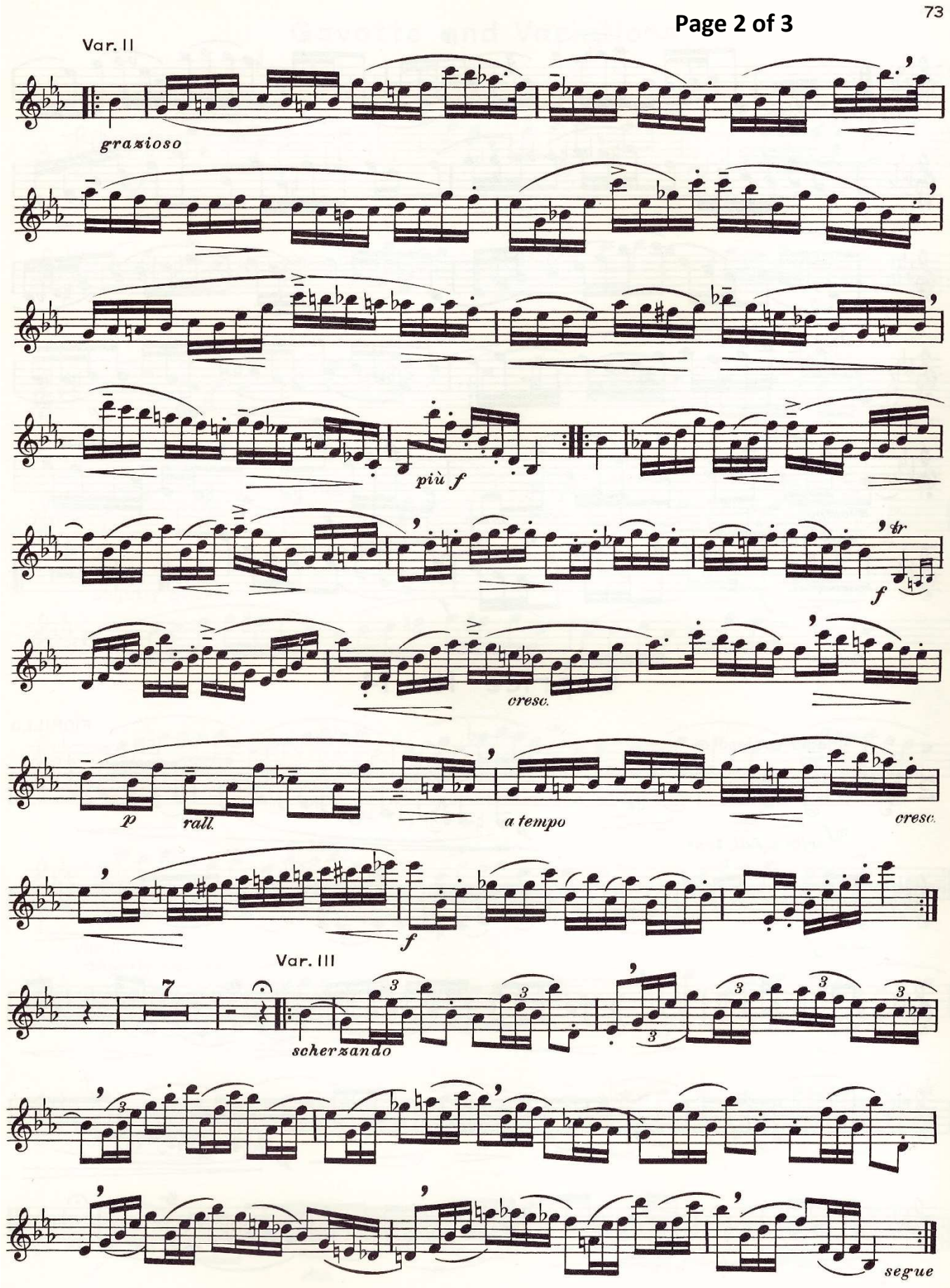
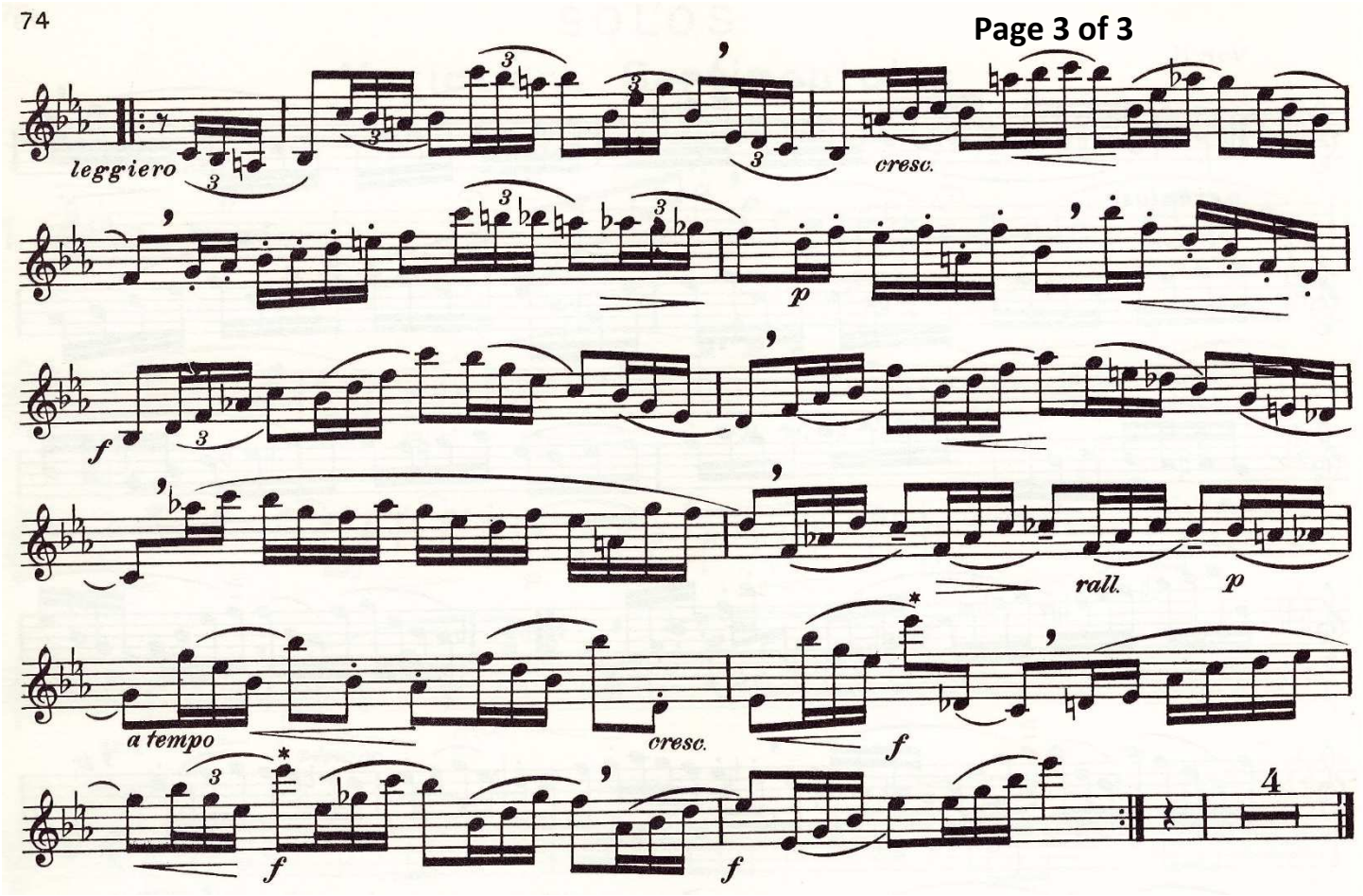

72
SOLOS
Page 1 of 3
Variations Sentimentales
C. BAERMANN
Andante
cadenza
Theme
Andante
1
mf
p rit
p
cresc.
fz
rall.
a tempo
Var I.
con espressione
dim. e rall.

Var. II
grazioso
più f
f
tr
cresc.
p
rall.
a tempo
cresc.
f
Var. III
7
scherzando
segue

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leggiero
cresc.
p
f
rall.
p
a tempo
cresc.
f
f
f
4