Regional Cadet Support Unit (Atlantic)

Music Proficiency Level Package

B♭ Clarinet

Level Two

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 degrees of a scale. b. Recognize rhythms including: - Triplets, and - Compound Time Signatures. c. Writing scales to include: - Relative minor of a major, - Natural Minor scales by the tone and semitone structure, and - Harmonic Minor scales by tone and semitone structure. d. Identifying Intervals by distance. e. Analyze a piece of music to include: - The circle of fifths, and - The key of a piece from the key signature. f. Define symbols and terms.
c. Rhythm Skills	The cadet will: a. Perform the rhythms found on the Level Two rhythm sheet. b. Sing or playback a five-note melody. Melody begins on the tonic, uses only the first five notes of a major scale, and contains only step-wise motion. Solfege is not required.
d. Scales	The cadet will: a. Play required scales in one octave, 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, b. Pitch, c. A steady tempo and musical flow.
f. Proficiency Level Music	The cadet will perform Level Two Music while observing: a. Correct Rhythm, b. Correct Pitch, c. Dynamics, 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 and Level One.
   AND
2. Removing residue from a pad.

MUSIC THEORY

For extra practice, visit musictheory.net

Scale Degrees

In every scale, each note plays a specific role in relationship to the first note of the scale. We can call each note in a scale a **degree**, and each degree has a specific name. This means that the degrees will correspond to any scale of the same quality.
For example:

Major

C	D	E	F	G	A	B	C
I	ii	iii	IV	V	vi	vii	I
G	A	B	C	D	E	F#	G
A	B	C#	D	E	F#	G#	A

Minor

A	B	C	D	E	F	G	A
i	ii	III	iv	v	VI	VII	i
G	A	B♭	C	D	E♭	F	G
E	F#	G	A	B	C	D	E

Each of the **seven** Scale Degrees have a consistent role within each scale, and therefore they are associated with a name and Roman Numeral.

1 - I Tonic
2 - ii Supertonic
3 - iii Mediant
4 - IV Sub-Dominant
5 - V Dominant
6 - vi Sub-Mediant
7 - vii Leading Tone
1(8) - I Tonic (Octave)

***Remember**: The Tonic, Mediant, and Dominant make up the notes of the Arpeggio!*

***Note**: the Roman Numerals are intentionally upper-case or lower-case, this relates to Chords, to be discussed in level 3 Music Theory.*

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

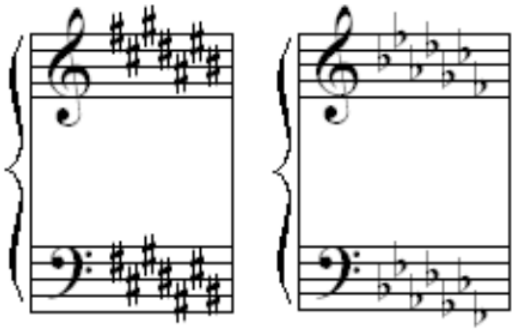
(F#, C#, G#, D#, A#, E#, B#)

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

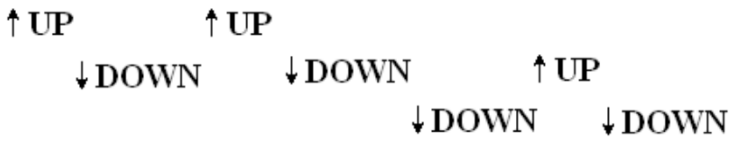
(B♭, E♭, A♭, D♭, G♭, C♭, F♭)

Placement of Sharps on the Grand Staff

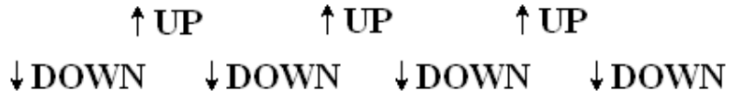


Placement of Flats on the Grand Staff

The pattern for Sharps is:

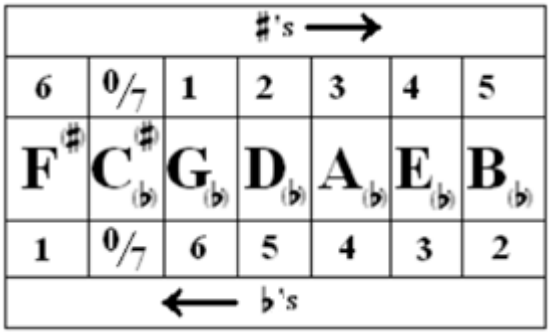


The pattern for Flats is:



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).

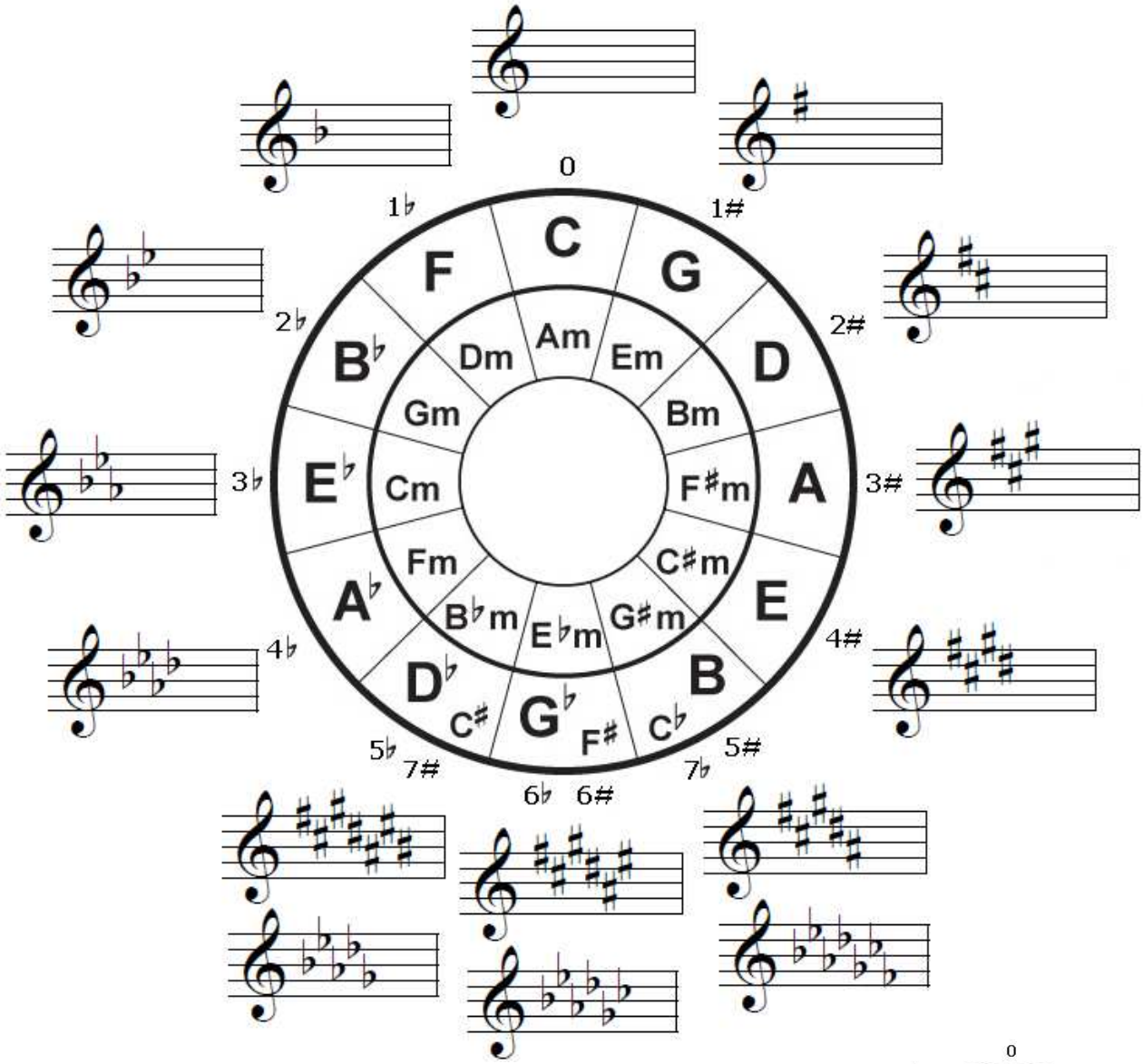
Refer to the **Key Signature Chart**:



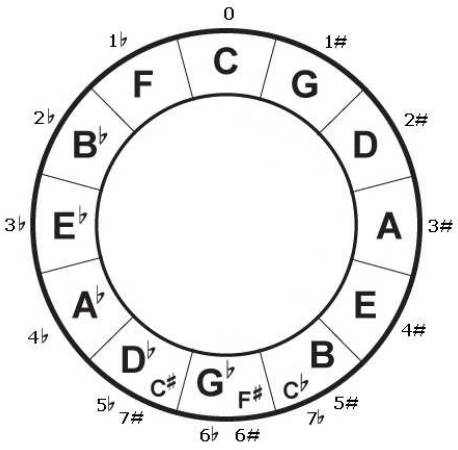
When we need to find a key signature, there are a few tricks that will help:

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

Another way of organizing key signatures is called the **Circle of 5ths**. The version you see below shows a lot of information; key signatures, how many sharps or flats, Major keys, AND Minor keys. The inner ring, showing the minor keys, is great for remembering the relationships they form with the relative major keys.



The 5ths that are referred to are the interval of a 5th that is formed between each key as you progress around the circle. Starting at C (0 sharps/0 flats), the sharp keys circle clockwise and the flat keys circle counter-clockwise. Also, take note of the 3 **enharmonic** keys on the bottom of the circle. There are **15 possible key signatures** but there are only **12 different sounding keys**. (The enharmonic keys sound the same as their pair)



A simplified version of the Circle of 5ths could look like this:

Relative Major and Minor Scales

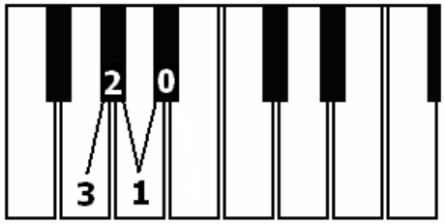
The minor scale has **three** forms:
natural minor, **harmonic** minor, and **melodic** minor.

A Minor scale is formed using the **same notes** and the **same key signature** as its relative major key. The only difference is that the minor scale starts on a different note than the major scale. The first note of a Minor Scale is the **sub-mediant**, or the **6th scale degree**, of a Major Scale.

This establishes that each major scale has a relative minor scale. We can call this minor scale, a **Natural** Minor Scale.

To find the relative minor of a major key, we can count backwards **three semitones and three note names**. It is also a **minor 3rd** interval.

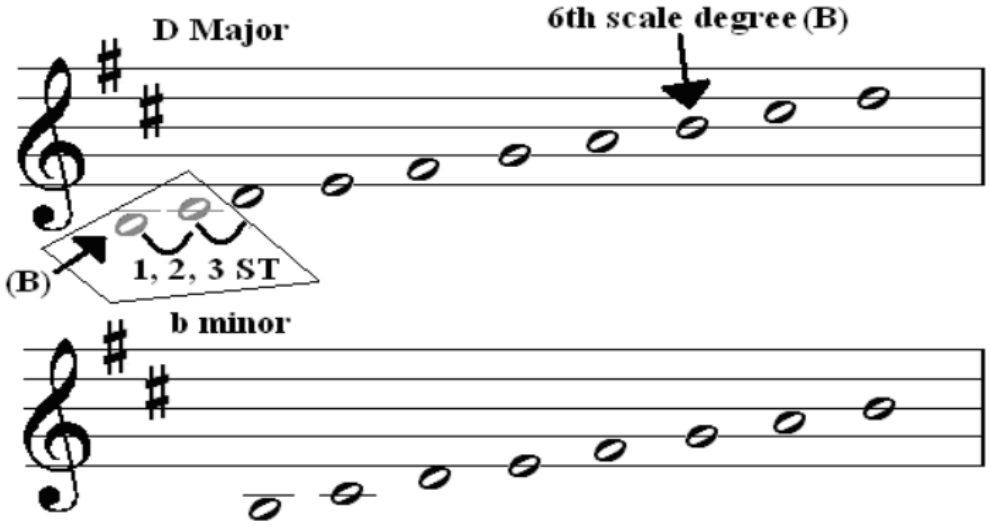
For example:
B Major --> g minor
Bb > A > Ab > G
0 1 2 3



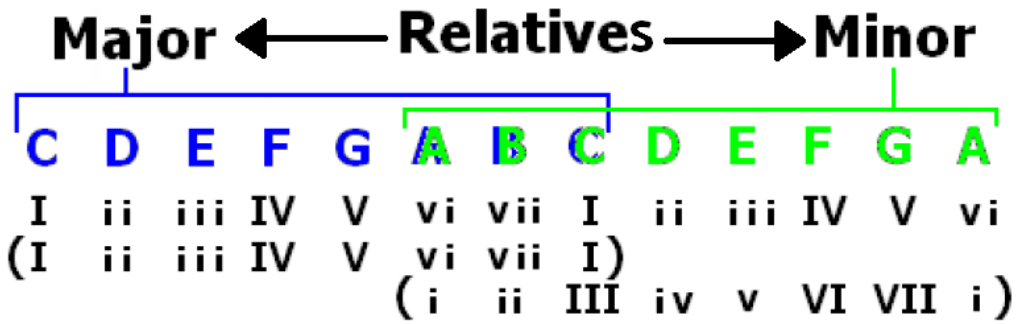
Note: You must remember to change the note name by 3 notes, or by an interval of a 3rd. It would be incorrect to call the relative minor of Bb Major, Abb minor because that would mean an interval of only a 2nd. (ex. E Major = c# minor, not db minor)

We can find the relative minor scale of D Major by going down three semitones from D or by finding the 6th scale degree of D Major:

We have now found that B Natural Minor is the relative minor of D Major and vice versa, D Major is the relative Major of B Natural Minor.

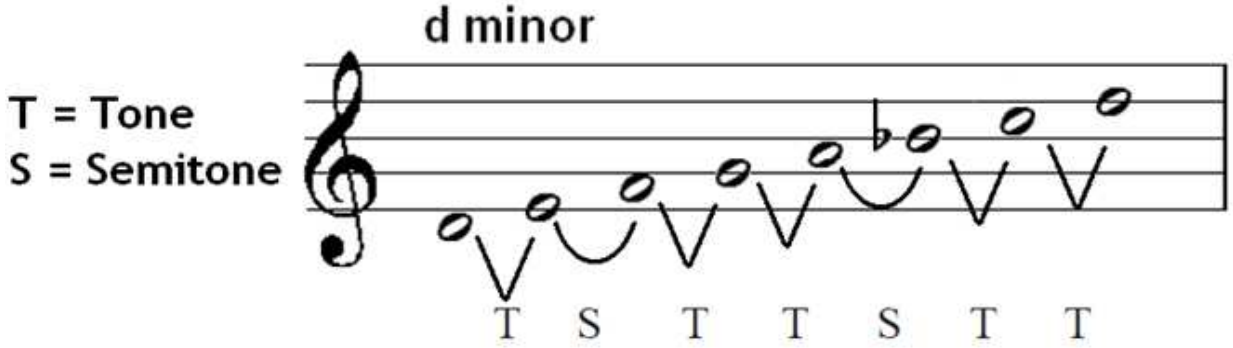


Each note in the Major and Minor scale is associated with a roman numeral. The roman numerals will play a more significant role when we start to discuss chords and cadences in later levels.



Minor Scales

Minor Scales have a similar tone/semitone pattern to the Major Scale, but it is distinct.

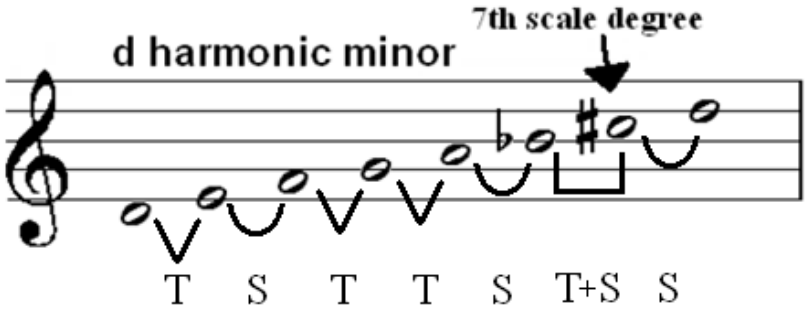


Points to Remember:

1. The sound of the natural minor scale is **la-ti-do-re-mi-fa-sol-la.**
2. There are seven different sounds in each 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 begins and ends the scale to complete the octave.
4. The A Minor scale uses only the white keys on the piano.
5. The following pattern is the same pattern used by all Natural Minor Scales:
   Tone, **S**emitone, **T**one, **T**one, **S**emitone, **T**one, **T**one

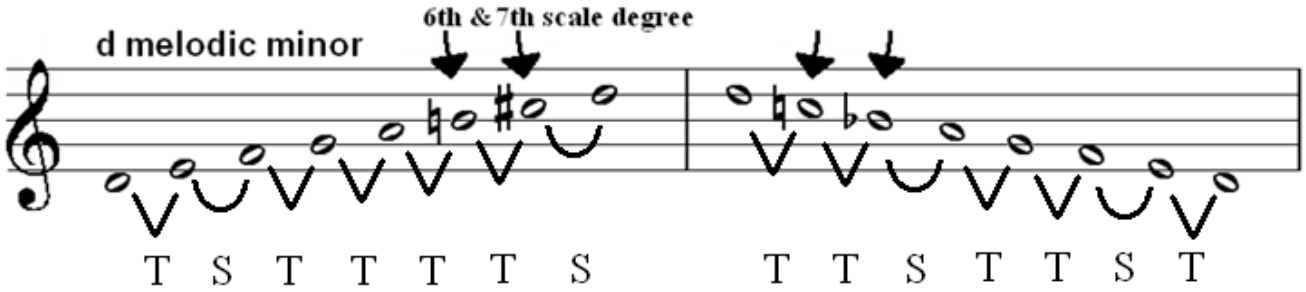
Minor scales are peculiar in the sense that we can make slight alterations and define them as different versions of the Natural Minor Scale. There are **two** other versions, the **Harmonic Minor** Scale and the **Melodic Minor** Scale.

To create a **Harmonic Minor Scale**, you must **raise the 7th scale degree** of the Natural Minor Scale by one semitone. This happens while ascending and descending the scale.



Note: *if the 7th scale degree is already sharp (#), it would become a double sharp (x). If it was flat (♭), it would become natural (♮).*

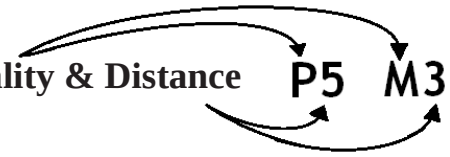
The **Melodic Minor Scale** has a few more differences. To create this scale we must **raise the 6th and 7th scale degree** each by one semitone while ascending and then lower them when descending the scale. The descending side of this scale sounds exactly like a Natural Minor Scale.



Intervals

An interval refers to the distance between two notes. We have talked about the distance (interval) between notes of the scale and how they had been a tone or semitone. Intervals that have larger distances will also occur (more than 2 semitones).

Intervals have two parts: **Quality & Distance**

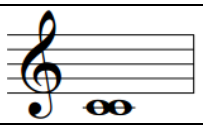
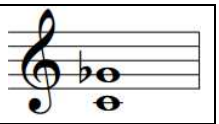
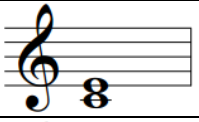
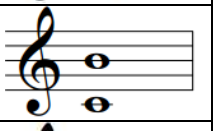
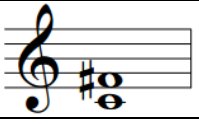
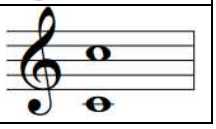
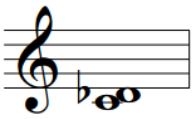
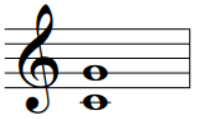
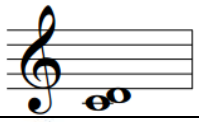
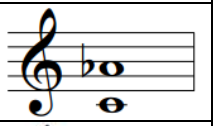
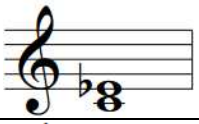
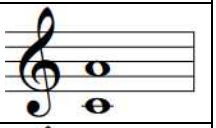
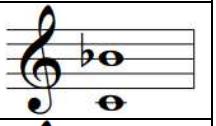


The chart to the right shows all of the intervals within one octave.

The Intervals shaded in grey are notes that form a Major Scale.

C, D, E, F, G, A, B, C

Note: *the Augmented 4th and Diminished 5th are the same interval by distance (semitones), but are different by how they are written and labelled.*

0 Semitones	Perfect Unison (PU)		*6 Semitones (3 Tones)	diminished 5th (d5)	
1 Semitone	minor 2nd (m2)		7 Semitones	Perfect 5th (P5)	
2 Semitones (1 tone)	Major 2nd (M2)		8 Semitones (4 tones)	minor 6th (m6)	
3 Semitones	minor 3rd (m3)		9 Semitones	Major 6th (M6)	
4 Semitones (2 tones)	Major 3rd (M3)		10 Semitones (5 tones)	minor 7th (m7)	
5 Semitones	Perfect 4th (P4)		11 Semitones	Major 7th (M7)	
*6 Semitones (3 tones)	Augmented 4th (A4)		12 Semitones (6 tones)	Perfect Octave (P8)	

Quality is always defined by the bottom note. The top note must be compared to the bottom note to discover the specific relationship they share.

Distance is always defined by how far away the top note is from the bottom note. (ex: if the bottom note is D and the top note is G, the distance is a 4th)(ex2: if the bottom note is B and the top note is G, the distance is a 6th)

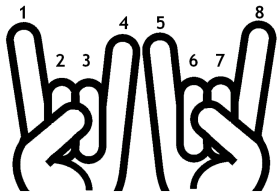
Steps to identify intervals:

1. Count the distance from the bottom note to the top note. Hint: Count the first note's name, each note's name in between, and the top note's name.
2. Think of the bottom note as the name of a Major Scale. Think about which notes are available in that scale.
3. If the top note fits in the scale, the quality will be Perfect or Major (pending on the distance). If it doesn't, it will likely appear as lowered from where it should have been, making it minor.

Remember:
Intervals of 2,3,6,7 will ALWAYS start as Major (as long as they fit in a Major Key)

Intervals of 1,4,5,8 will ALWAYS start as Perfect.

This hand shape can also assist you in remembering which numbers will start as Perfect and which ones will start as Major. The Perfect ones stick up!



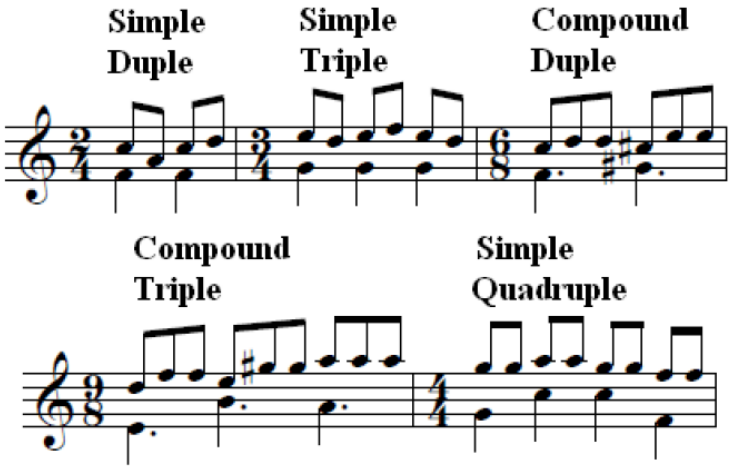
Duplets and Triplets

Duplets and Triplets occur when there is an irregular amount of notes written into a single beat. To understand this concept, we must first review some details about time signatures.

When the top number of a time signature is divisible by 2, it can be referred to as a **Duple** metre (ex: 2/4). When the top number is divisible by 3, the time signature can be referred to as a **Triple** metre (ex: 3/4). <u>This concept will tell us how many beats/pulses are in each measure</u>.

To determine what the subdivision of each beat is, we must consider the bottom number of the time signature. If the bottom number is a 4, that means the quarter note will receive a beat, and the subdivision of each beat would be 2 eighth notes. This is referred to as a **Simple** metre. When the bottom number is an 8, it means the eighth note will receive a beat, and the subdivision of each pulse would be 3 eighth notes. This is referred to as a **Compound** metre. <u>This concept will tell us if we have groupings of 2 (simple) or 3 (compound) notes per beat.</u>

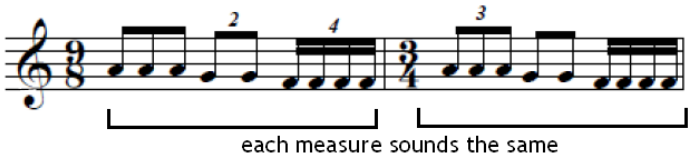
Being able to describe time signatures in this manner will allow us to read music more quickly and efficiently.

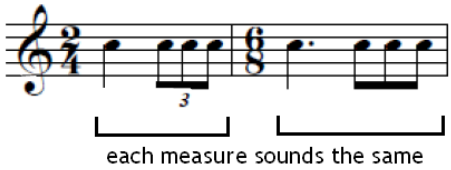


Fill in the missing parts of this chart. Which time signatures should there be? Which terms describe them?

	$\frac{3}{8}$ = Compound Single
$\frac{2}{4}$ = Simple Duple	$\frac{6}{8}$ = Compound Duple
$\frac{3}{4}$ = Simple Triple	$\frac{9}{8}$ = Compound Triple
$\frac{4}{4}$ = Simple Quadruple	

Now we can discuss Duplets and Triplets. We use Duplets (group of 2 notes) and Triplets (group of 3 notes) in time signatures where the normal amount of notes per beat is not what we need. Given this information, a Duplet can only be inserted into a Compound metre and a Triplet can only be inserted into a Simple metre (otherwise, we already have the amount of notes per beat that we need!)





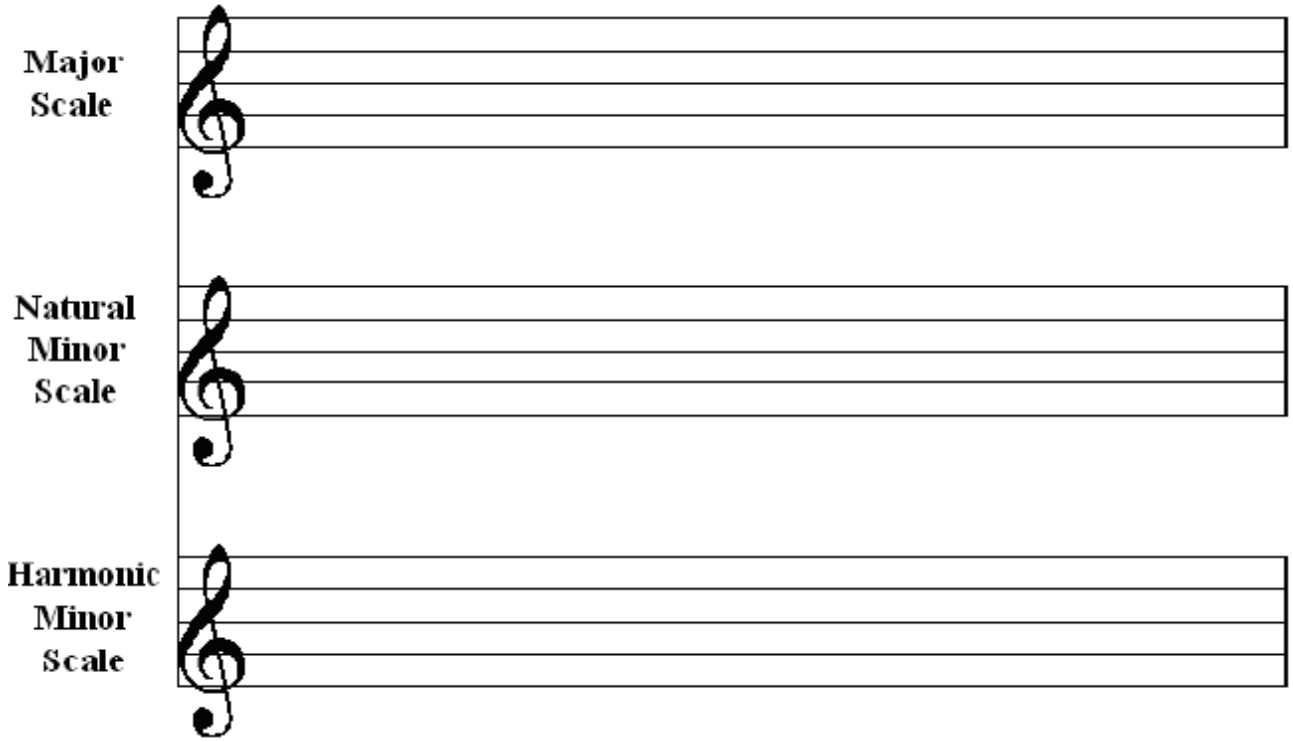
2 = Duplet
3 = Triplet
4 = Quadruplet

Musical Terminology

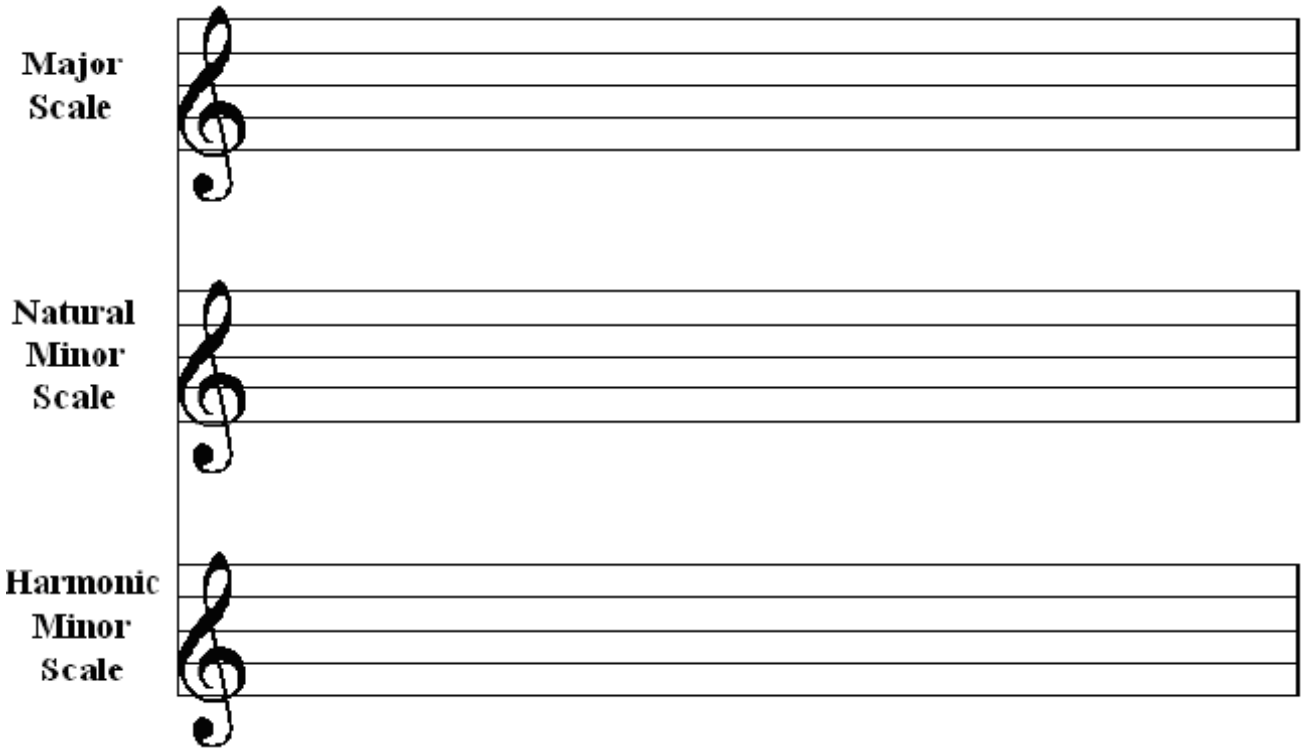
Adagio A Tempo term indicating slowly. Usually slower than andante but faster than largo.	Poco A term meaning “a little” or somewhat.
Lento A Tempo term indicating slow.	Poco a poco Little by little.
Andante A Tempo term indicating moderately slow. Approximately walking pace.	Piu A term meaning “more”.
Presto A Tempo term indicating very fast or quick.	Piu Mosso More motion or more movement.
Allegretto A Tempo term indicating a moderately quick pace. Usually considered slower than allegro but faster than andante. A joyful pace.	Tenuto ( ) An articulation meaning that notes should played for their full duration. It can also mean to be heavy and sound to have weight.
Vivace (pronounced viv-ah-chay) A Tempo term indicating lively or brisk.	

Level Two Music Theory – Practice Worksheet #1

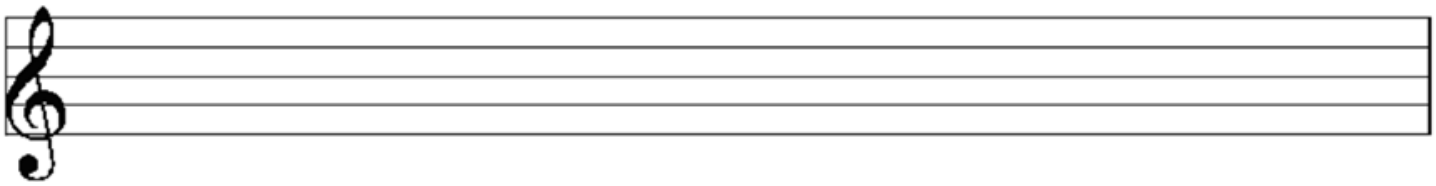
1) Construct the A♭ Major Scale on the staff below. Also find the relative minor scale then create the Natural Minor and Harmonic Minor Scales. Use Key Signatures.



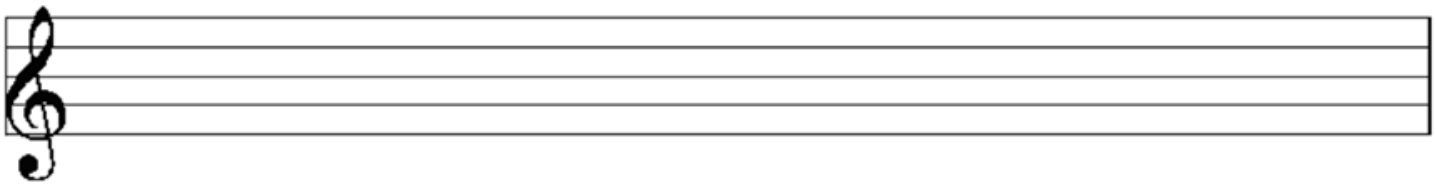
2) Construct the B Major Scale on the staff below. Also find the relative minor scale then create the Natural Minor and Harmonic Minor Scales. Use Key Signatures.



3) Construct the C# **Melodic Minor** Scale on the staff below. Be sure to ascend AND descend the scale correctly. Use accidentals. ALSO draw the Tone-Semitone pattern underneath the scale.



4) Construct the B♭ **Melodic Minor** Scale on the staff below. Be sure to ascend AND descend the scale correctly. Use accidentals. ALSO draw the Tone-Semitone pattern underneath the scale.



5) A. What is the shortcut to finding out how many flats are in a key?

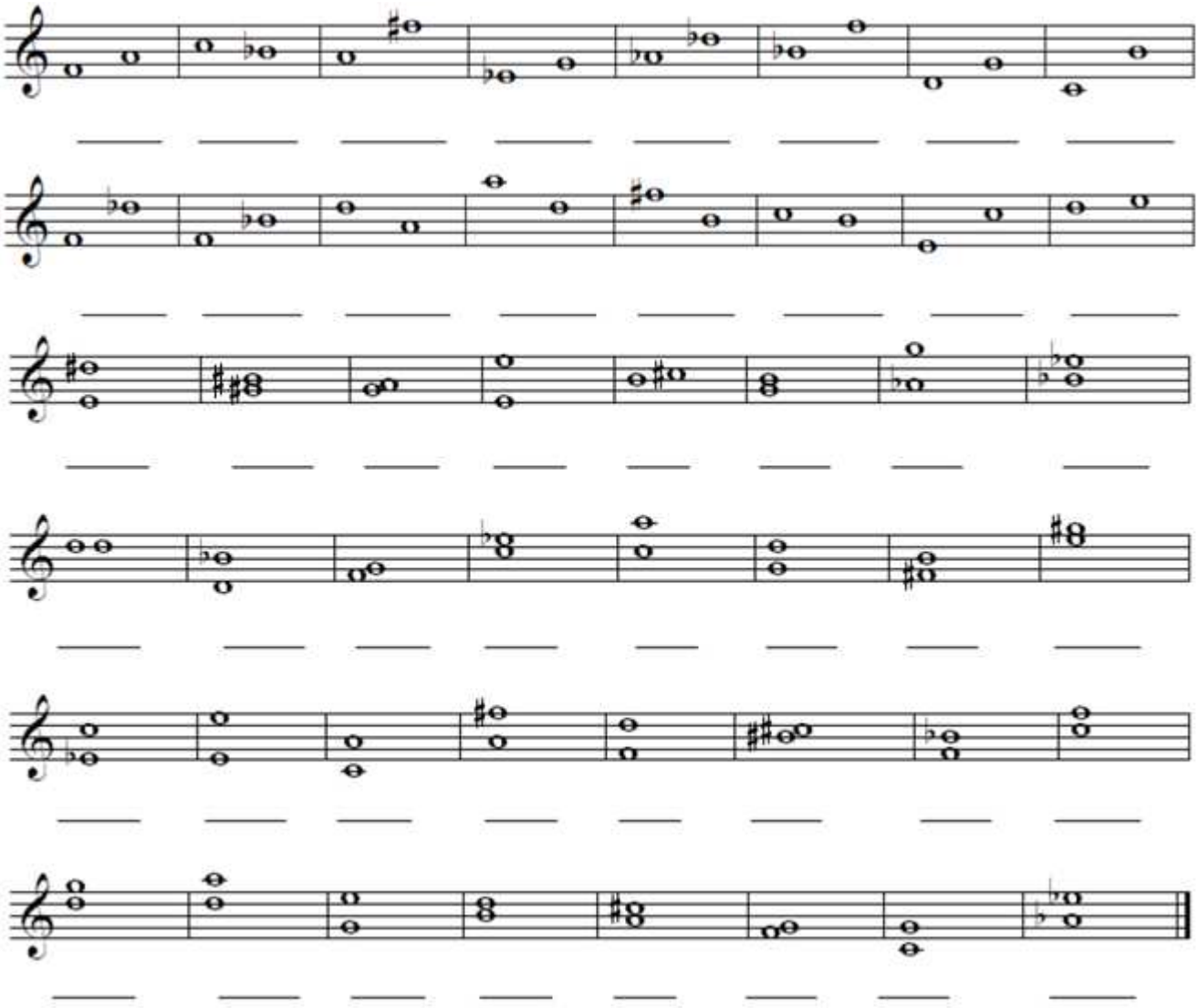
B. The shortcut for Sharps?

6) What is the significance of the scale degrees Tonic, Mediant, Dominant?

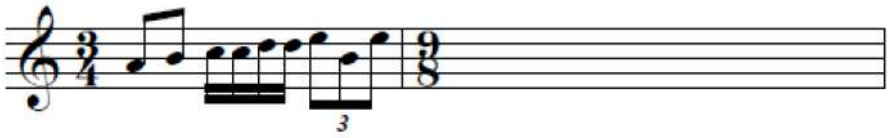
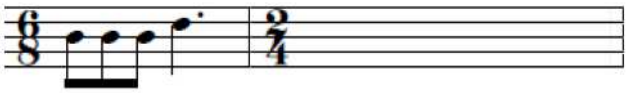
7) Complete the chart with the correct information regarding Scale Degrees,

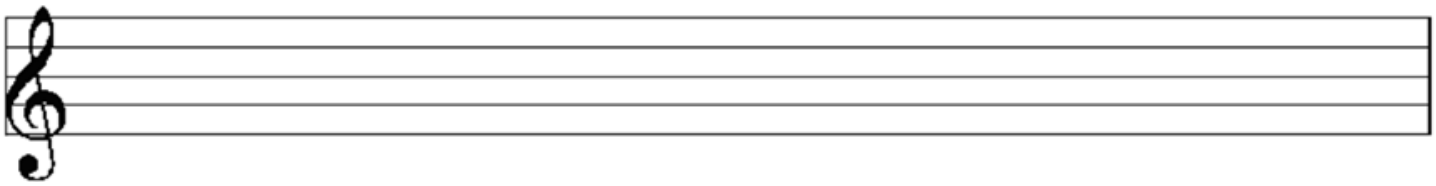
Major Key	Note Name	Scale Degree
D Major	F#	
C♭ Major		Leading Tone
	B♭	Supertonic
E Major	B	
E♭ Major		Mediant
F Major	D	
G Major		Subdominant

Level Two Music Theory – Practice Worksheet #2

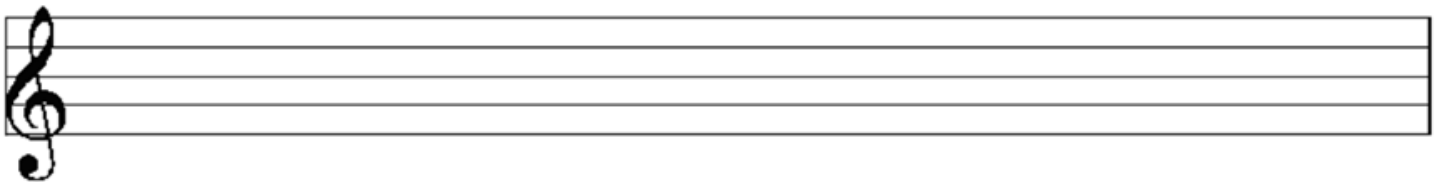
1) Identify the following intervals (Major/Minor/Perfect and the distance)

2) State whether the following are Simple/Compound and Duple/Triple/Quadruple.

$\frac{3}{4}$ _____ $\frac{2}{4}$ _____ $\frac{4}{4}$ _____ $\frac{6}{8}$ _____ $\frac{9}{8}$ _____ $\frac{12}{8}$ _____

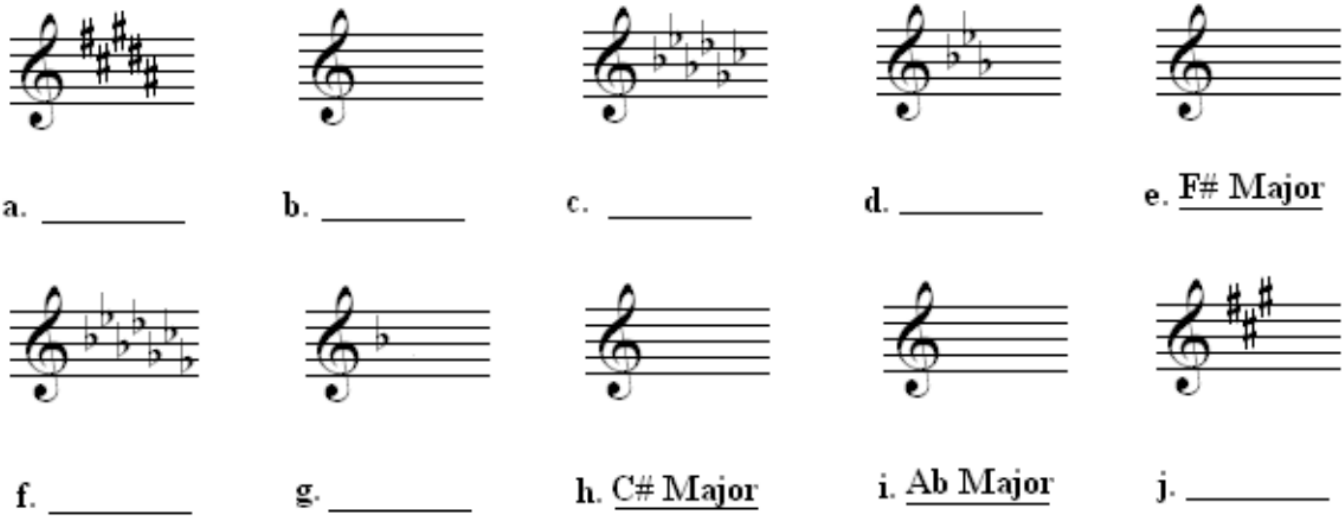
3) Rewrite the following rhythms in the blank measure.

4) Construct the G **Harmonic Minor** Scale on the staff below. Be sure to ascend AND descend the scale correctly. Use accidentals. ALSO draw the Tone-Semitone pattern underneath the scale.



5) Construct the E♭ **Harmonic Minor** Scale on the staff below. Be sure to ascend AND descend the scale correctly. Use accidentals. ALSO draw the Tone-Semitone pattern underneath the scale.



6) Write the key signature or key name of the following



a. _____ b. _____ c. _____ d. _____ e. **F# Major**

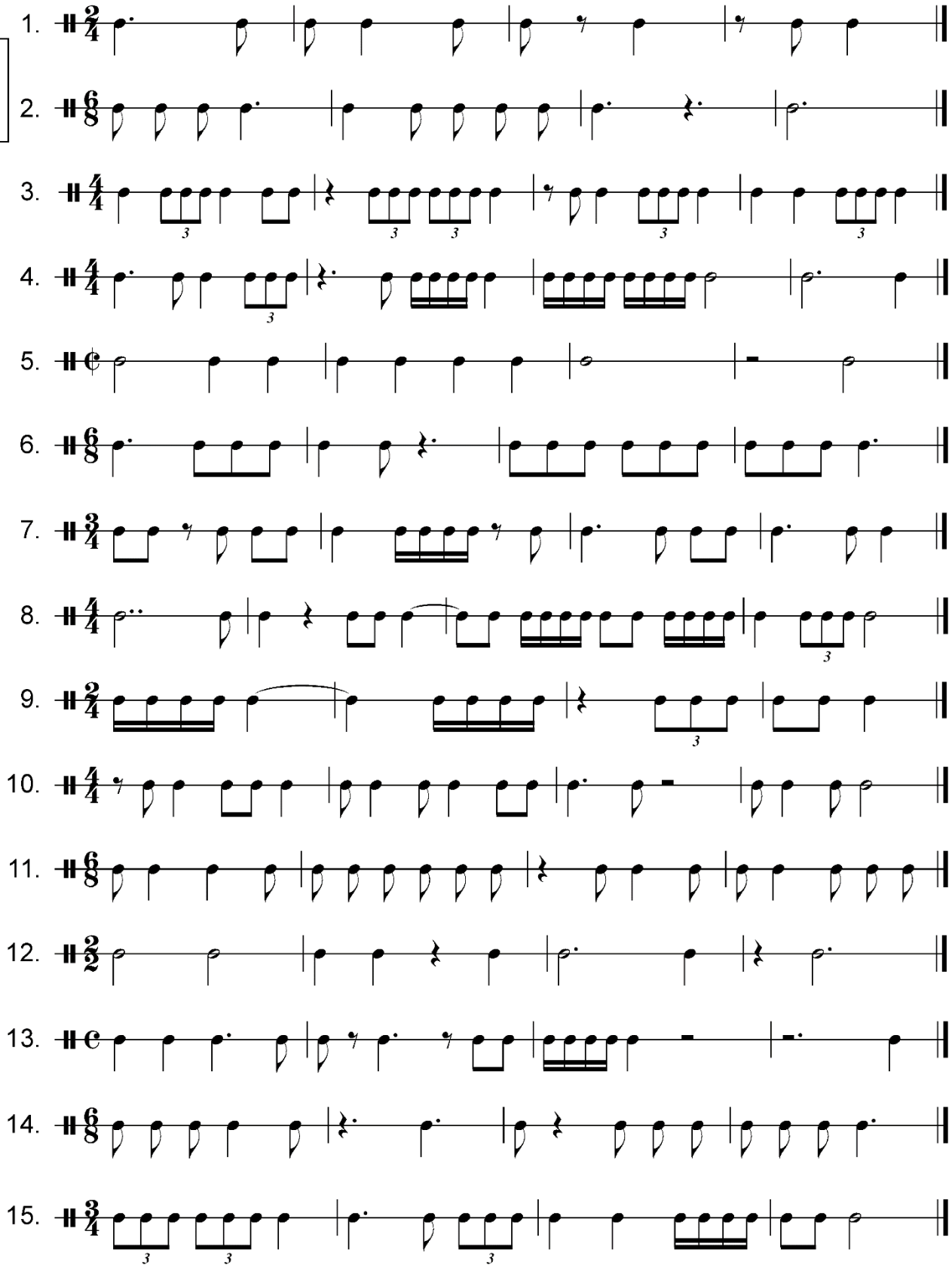
f. _____ g. _____ h. **C# Major** i. **Ab Major** j. _____

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

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.

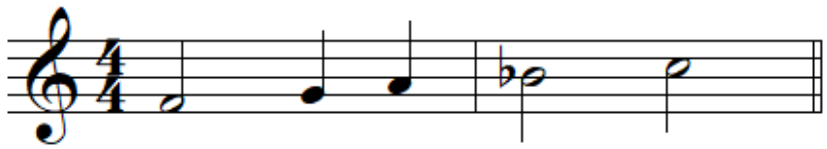
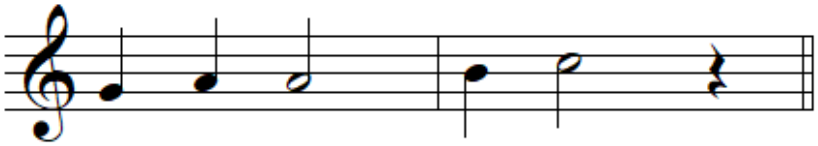
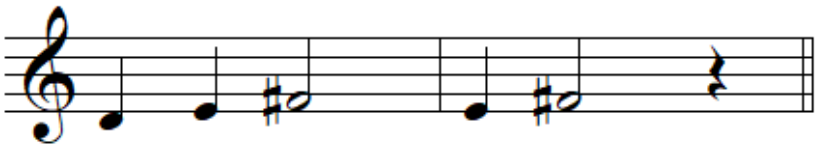
Tempo
60-180
bpm



Aural Skills

You will be expected to sing or play back a 5-note melody. This melody begins on the tonic, will move only in step-wise or scalar motion, and will not extend beyond the first 5 notes of the scale.

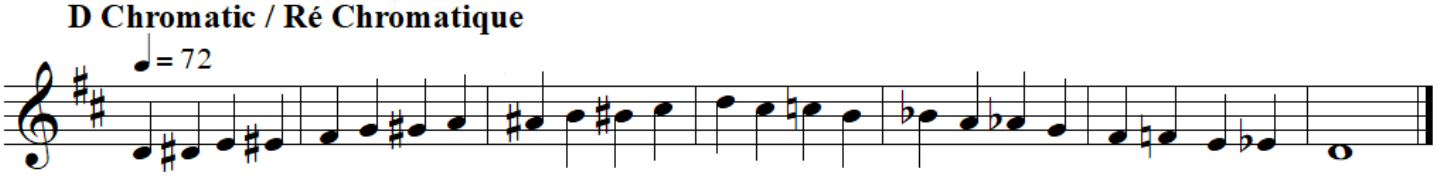
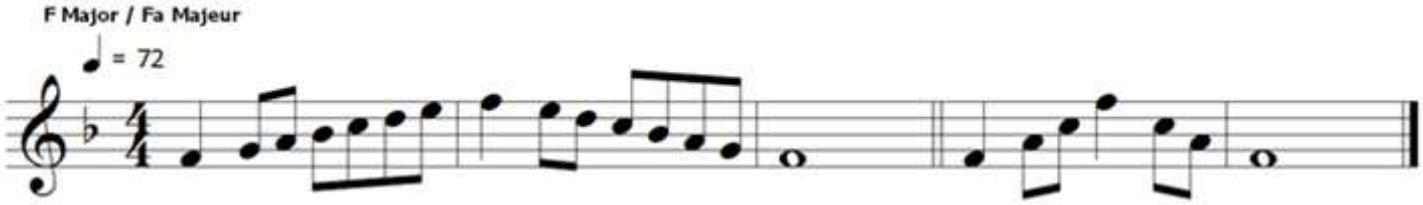
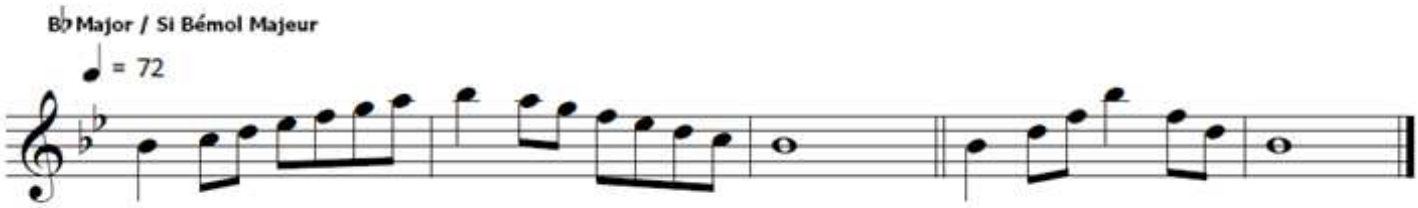
Use the following examples as practice.

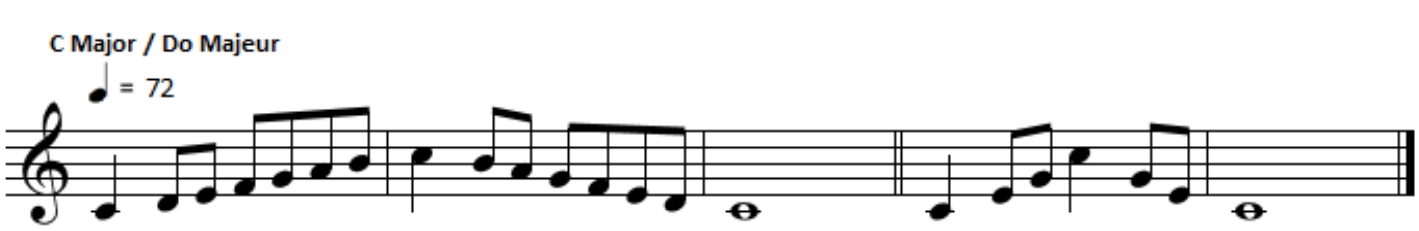
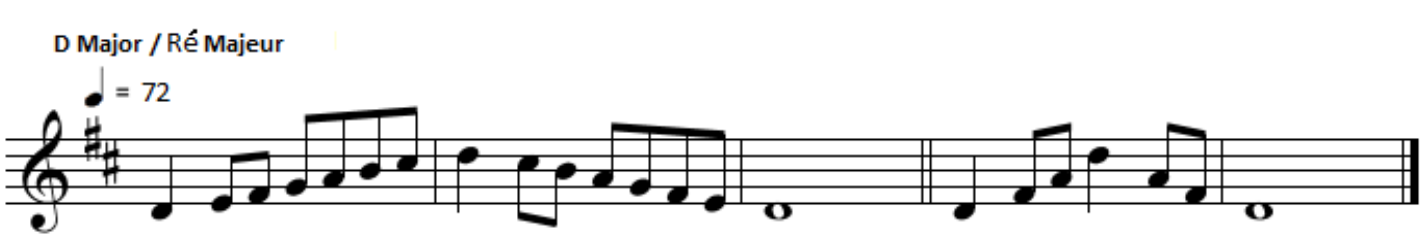
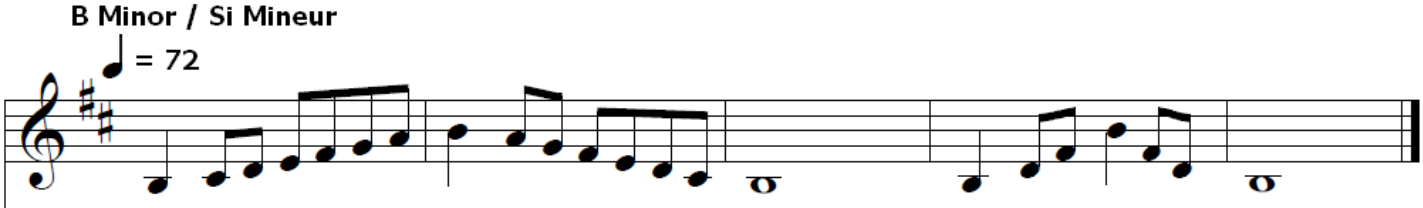
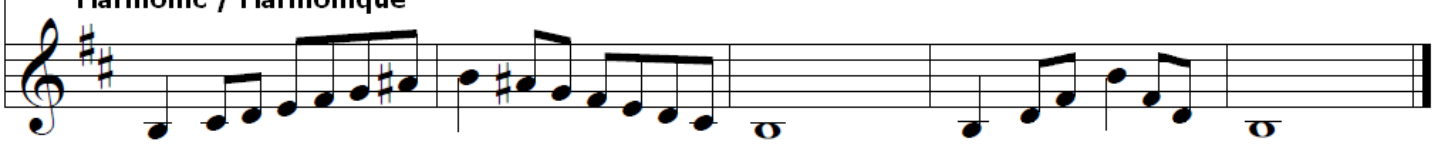
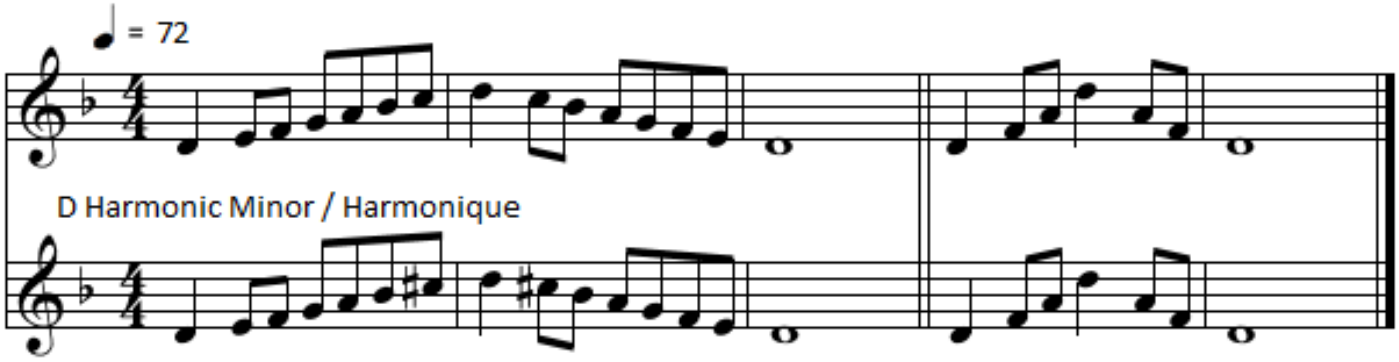
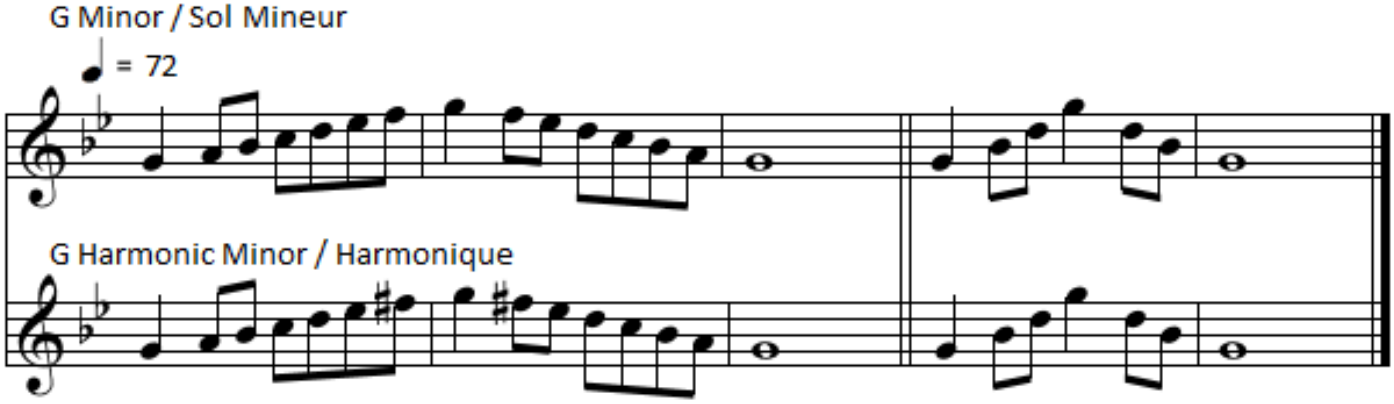
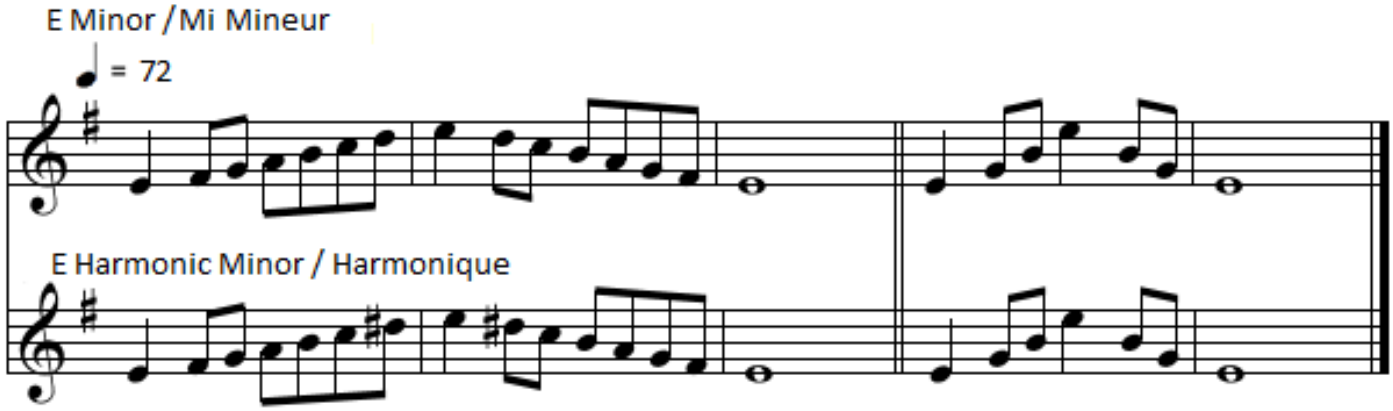
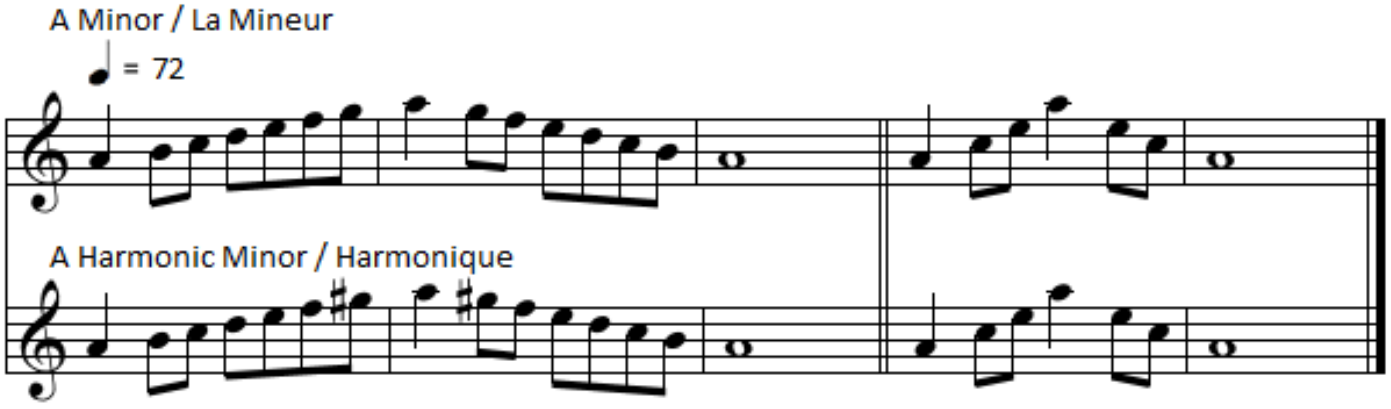
Melody 1: F Major

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 (smoothly) or all tongued (separated).

D Chromatic / Ré Chromatique

F Major / Fa Majeur

B♭ Major / Si Bémol Majeur

G Major / Sol Majeur

C Major / Do Majeur

D Major / Ré Majeur

B Minor / Si Mineur

Harmonic / Harmonique

D Minor / Ré Mineur

G Minor / Sol Mineur

E Minor / Mi Mineur

A Minor / La 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!

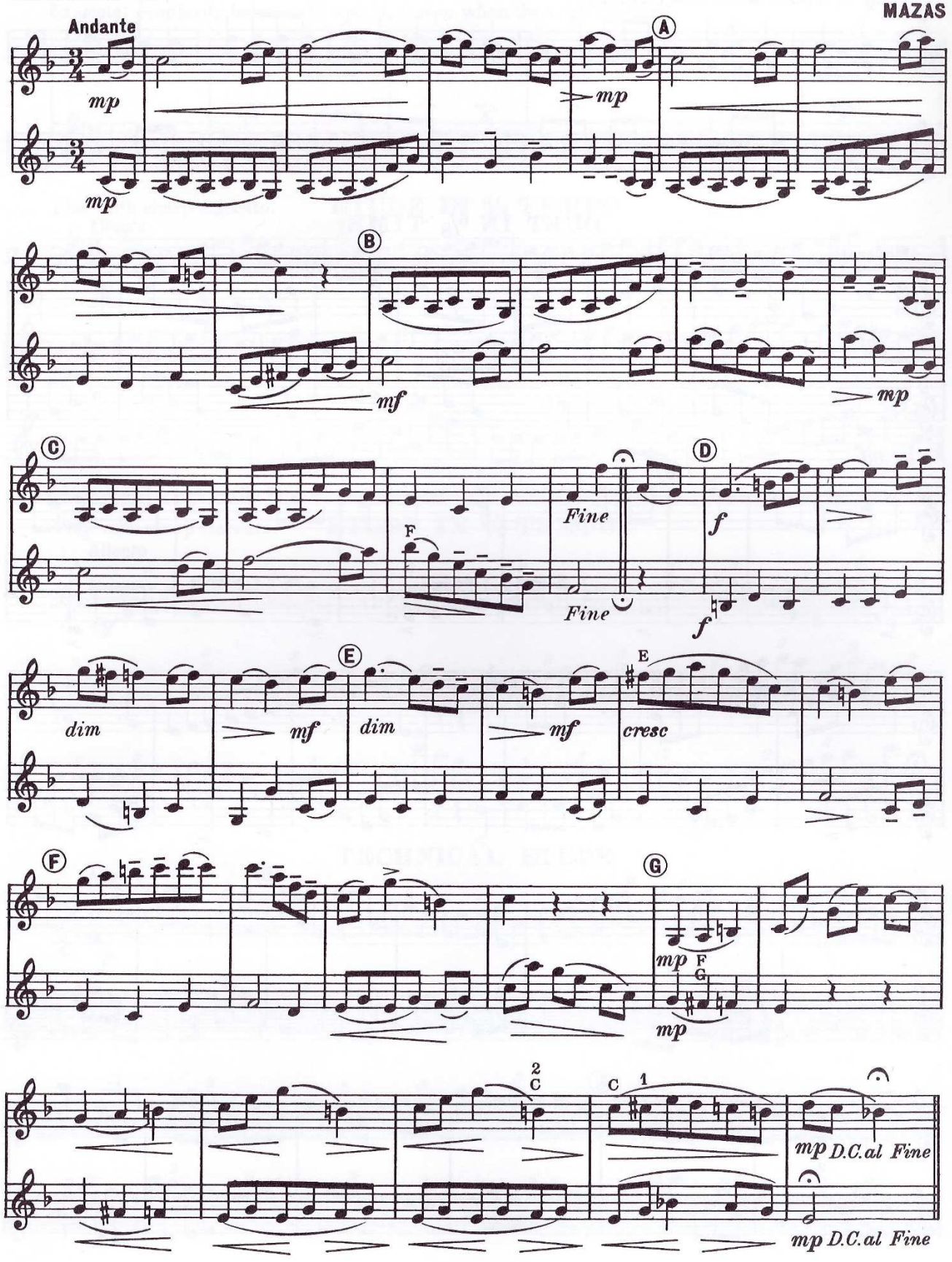
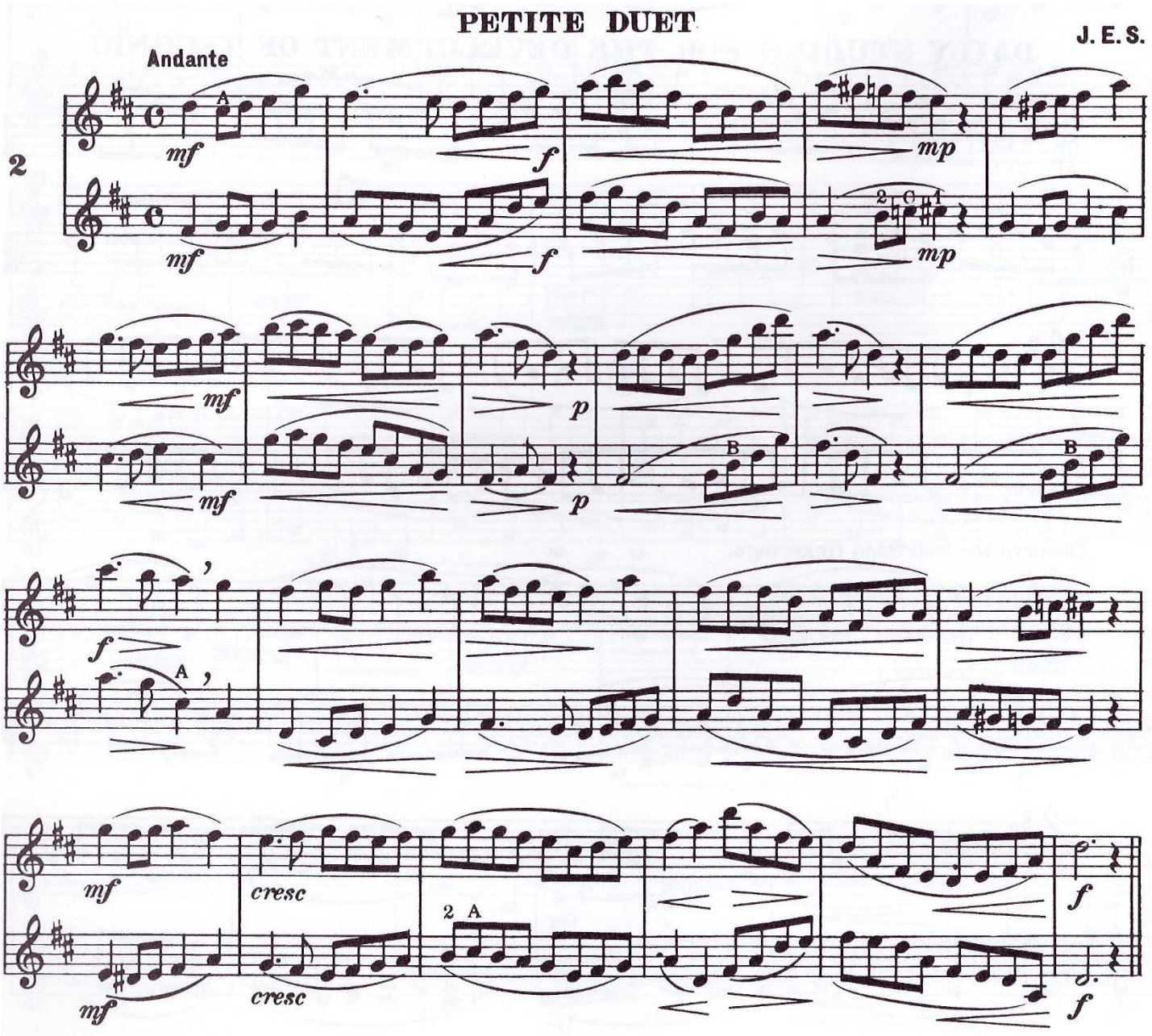
PROFICIENCY LEVEL MUSIC

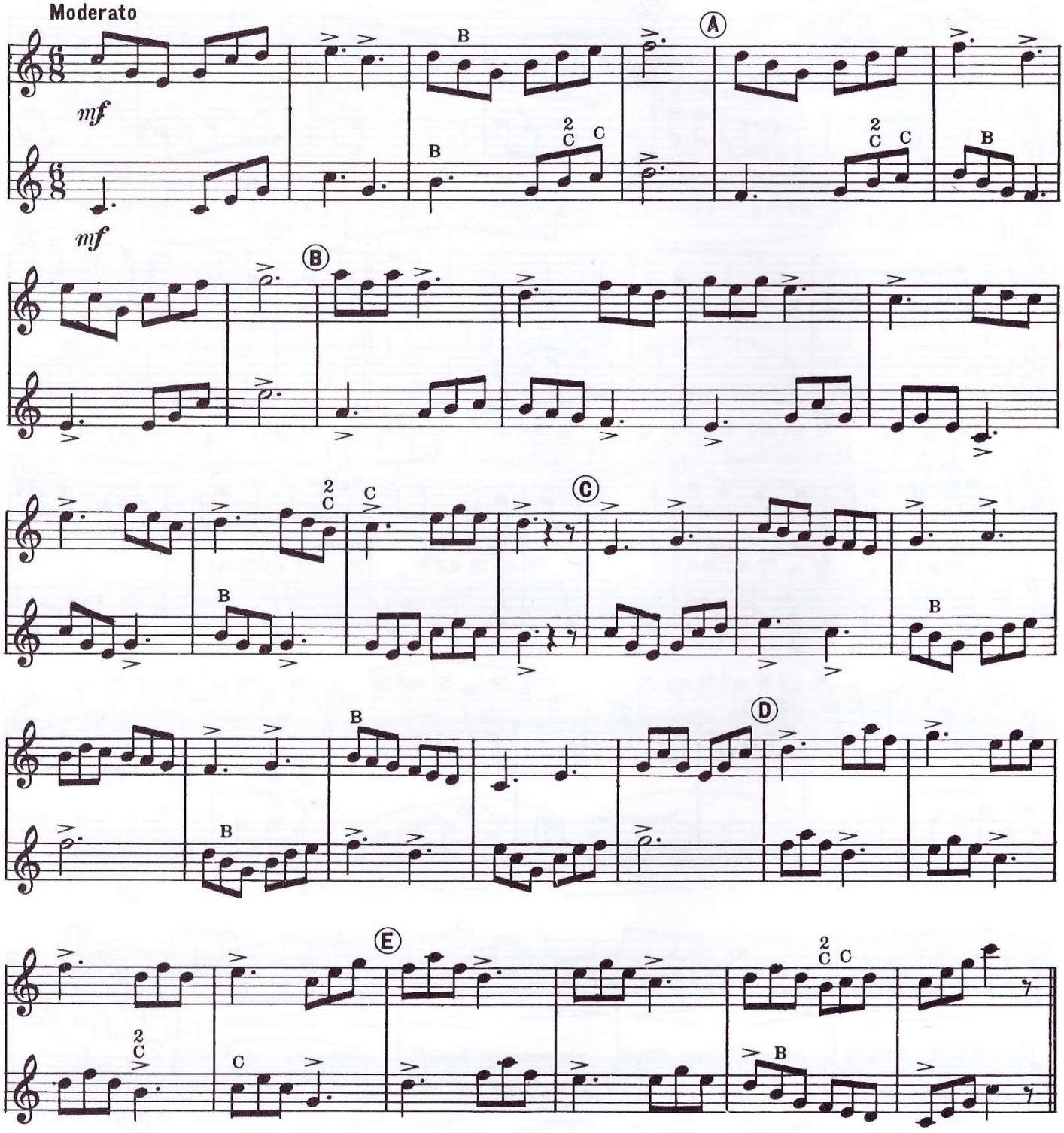
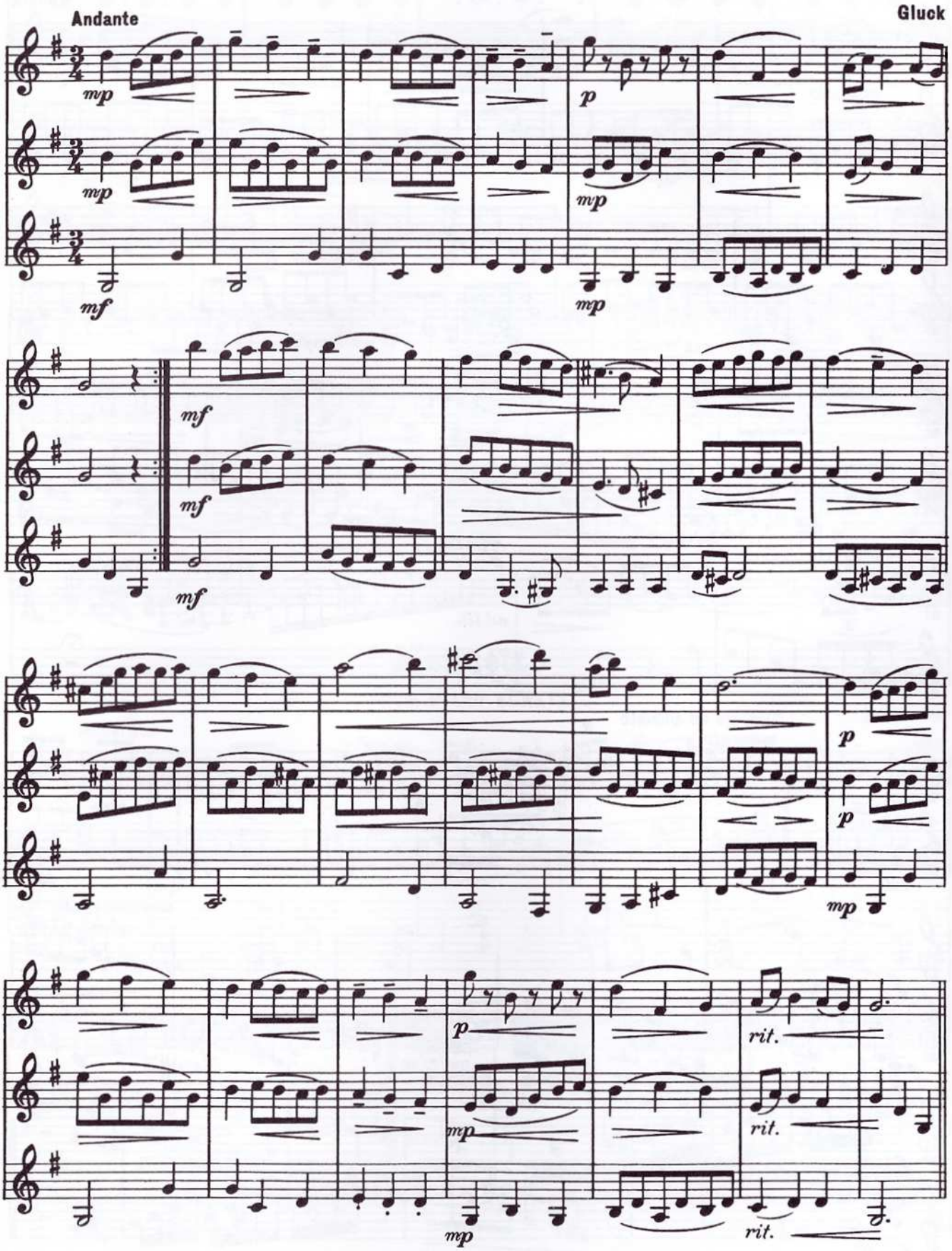
Cadets will perform one selection from List A **AND** one selection from List B.

	List		Title	Book	Page
Level Two	A	1.	Duet	Rubank Intermediate Method – Clarinet	19
		2.	Petite Duet	Rubank Intermediate Method – Clarinet	26
		3.	Duet in 6/8 Time	Rubank Intermediate Method – Clarinet	20
	B	1.	Andante	Rubank Intermediate Method – Clarinet	49
		2.	Legato Duet	Rubank Intermediate Method – Clarinet	12
		3.	Danse Negre	Rubank Intermediate Method – Clarinet	24

Duet

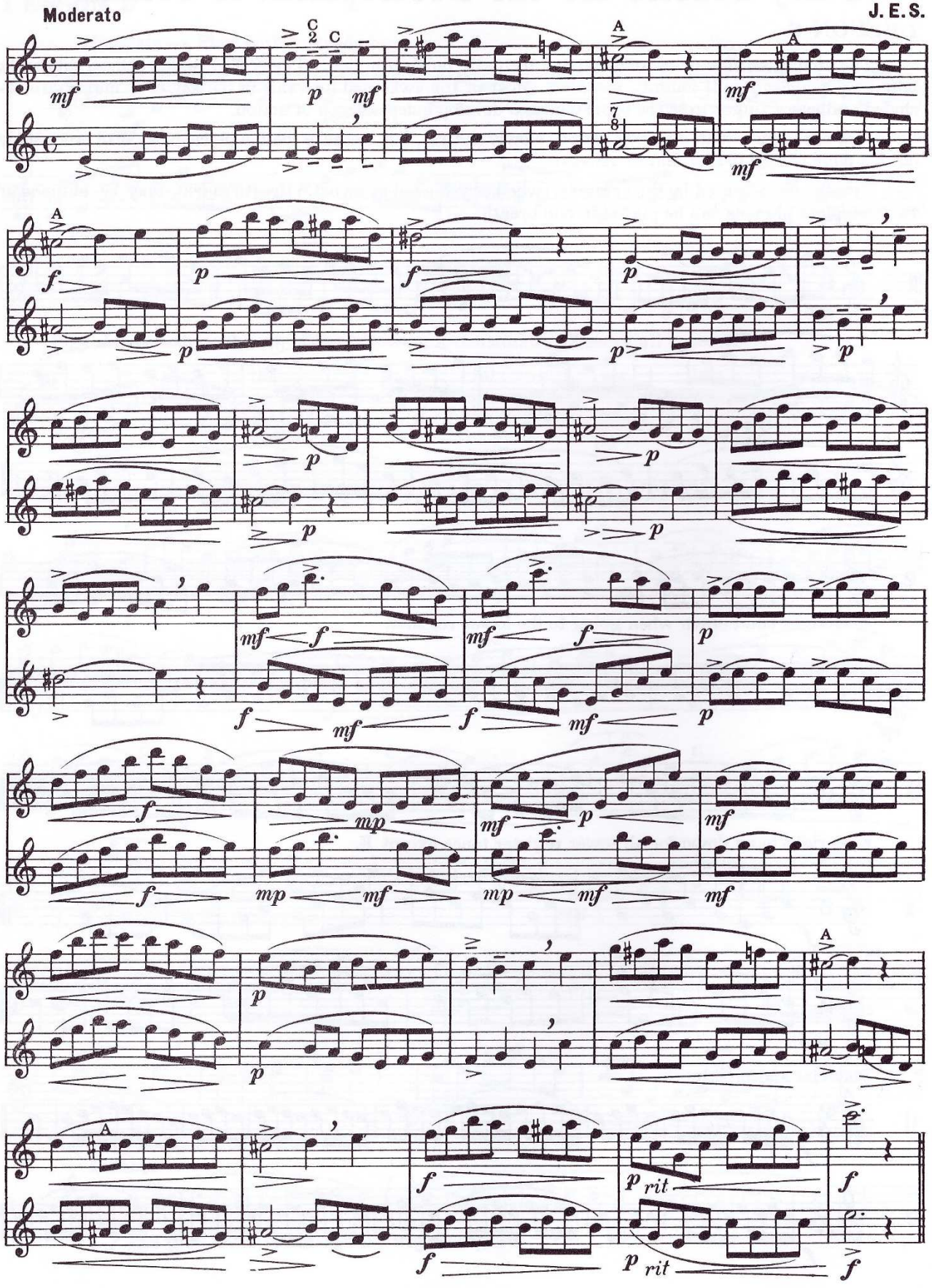
LESSON 14

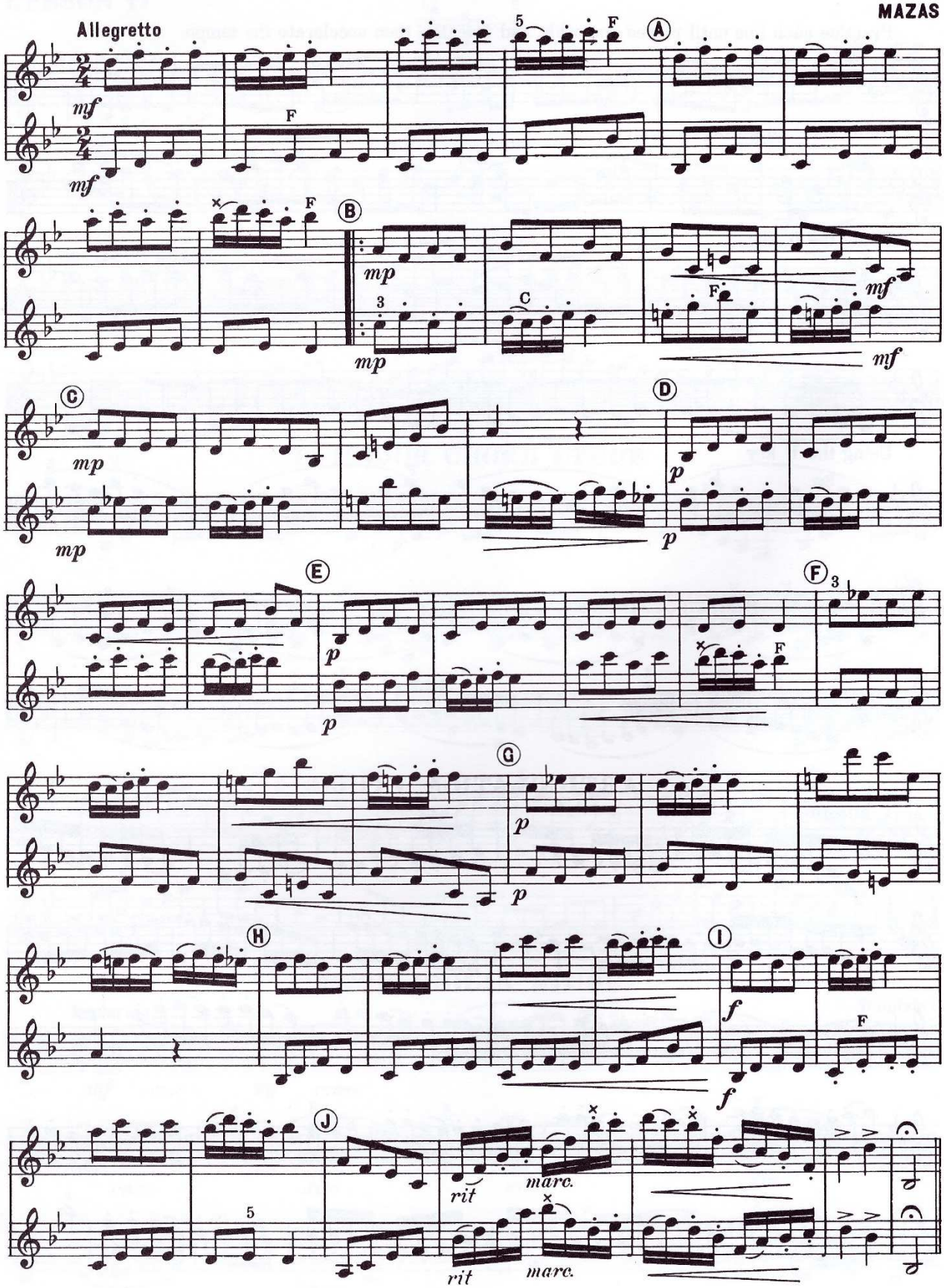
MAZAS

PETITE DUET
J. E. S.
Andante
2
A
mf
f
mp
B
p
cresc
2 A

DUET IN $^{6}/_{8}$ TIME

Andante

LESSON 7

Legato Duet

Moderato

J. E. S.

Danse Negre

LESSON 19

MAZAS