Regional Cadet Support Unit (Atlantic)

Music Proficiency Level Package

E♭ & B♭ Saxophone

Level Three

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. Comparing time signatures (compound & simple). b. Writing Melodic Minor Scales. c. Qualifying intervals to include: - Perfect, Major, Minor, Augmented, and Diminished. d. Recognizing Chords in root position to include: - Major Chords and Minor Chords. e. Transposing by an octave. f. Identifying the tonality (key) of a piece given the key signature (Major and Minor). g. Define symbols and terms.
c. Rhythm and Aural Skills	The cadet will: a. Perform the rhythms found on the Level Three rhythm sheet. b. Identify intervals by ear to include: - Unison, Perfect Fourth, Perfect Fifth, and Perfect Octave. c. Sing or playback a five-note melody. Melody begins on the tonic, uses only the first five notes of a major scale, and may contain a leap 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, b. Pitch, c. A steady tempo and Musical flow.
f. Proficiency Level Music	The cadet will perform Level Three Music while observing: a. Correct Rhythm & Pitches, b. Dynamics & Articulations, c. Phrasing, d. Tone Quality, and e. 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, and Level Two.
   AND
2. Resetting a popped spring.

MUSIC THEORY

For extra practice, visit musictheory.net

Comparing Time Signatures

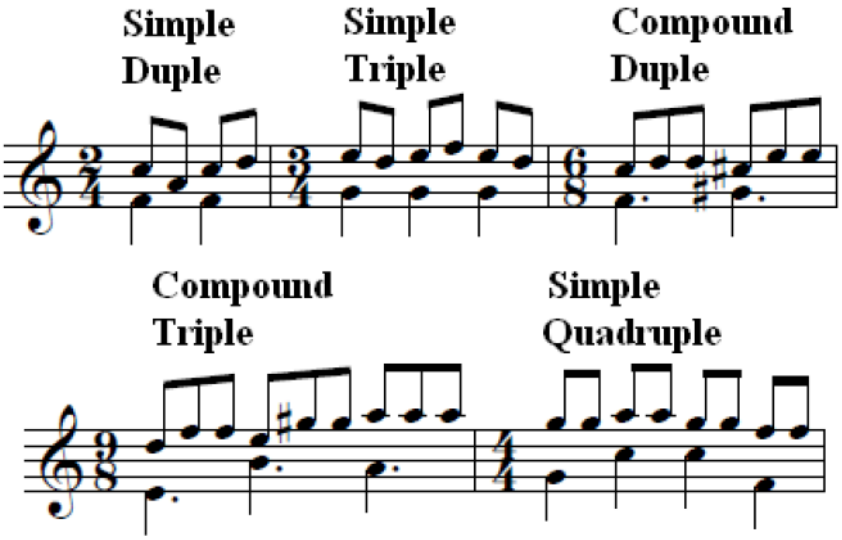
This lesson was also discussed in Level Two Theory.

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). This concept will tell us how many beats/pulses are in each measure.

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. This concept will tell us if we have groupings of 2 (simple) or 3 (compound) notes per beat.

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

Single = 1
Duple = 2
Triple = 3
Quadruple = 4
Quintuple = 5
Sextuple = 6



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

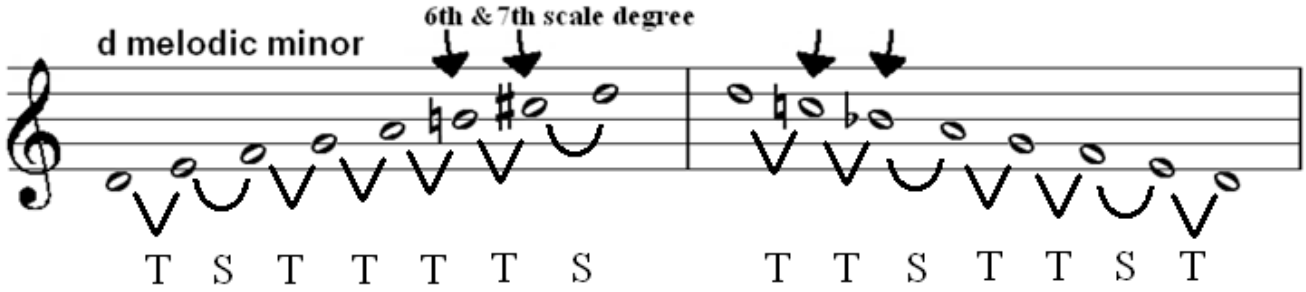
$\frac{1}{4}$ = Simple Single	$\frac{3}{8}$ = Compound Single
$\frac{2}{4}$ = Simple Duple	
	$\frac{9}{8}$ = Compound Triple
$\frac{4}{4}$ = Simple Quadruple	$\frac{12}{8}$ = Compound Quadruple

What would the time signature of a Simple Quintuple be? _____

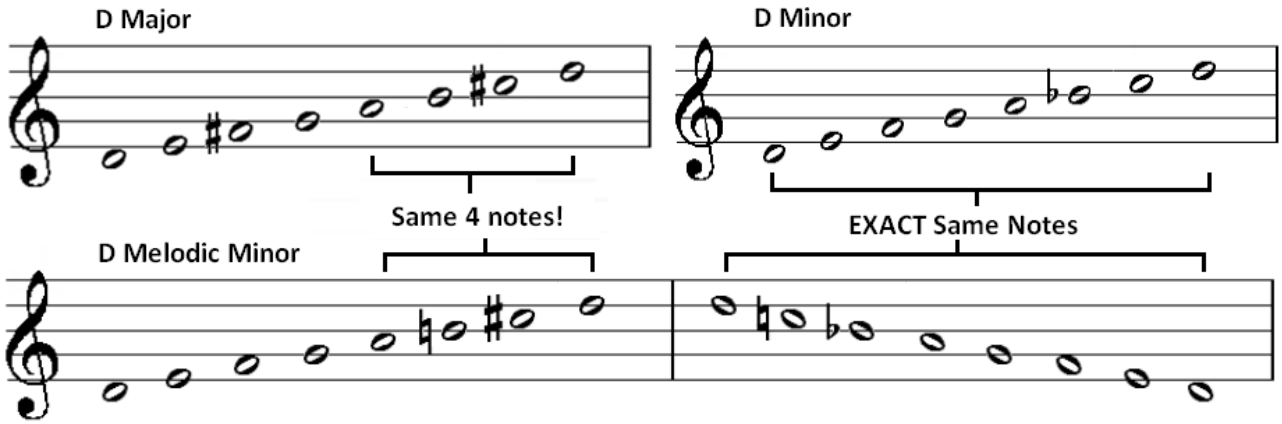
Melodic Minor Scales

This lesson was also discussed in Level Two Theory.

The **Melodic Minor Scale** has a few more alterations when compared to the Harmonic Minor. 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.



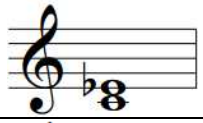
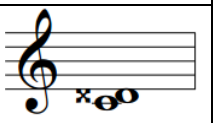
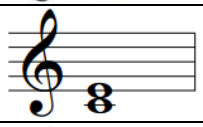
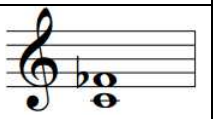
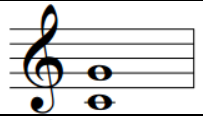
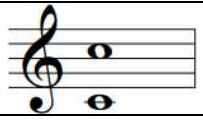
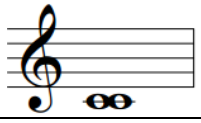
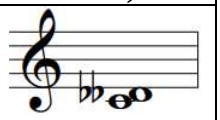
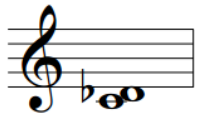
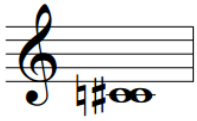
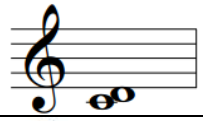
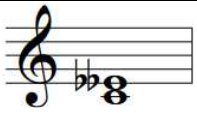
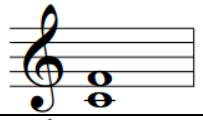
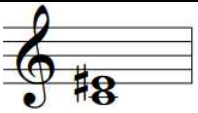
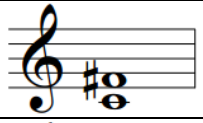
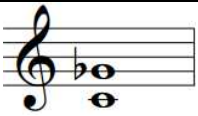
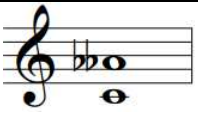
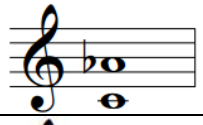
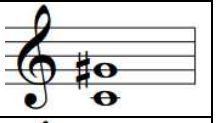
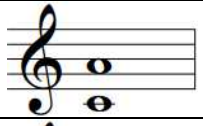
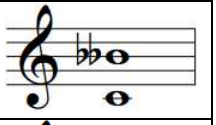
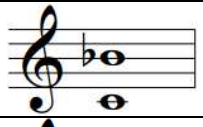
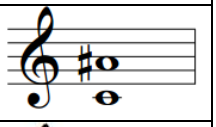
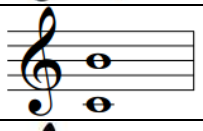
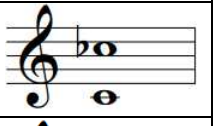
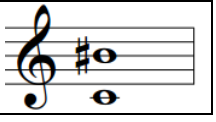
Take note that the Melodic Minor Scale borrows parts from the Major Scale and the Natural Minor Scale.



Intervals

This lesson was also discussed in Level Two Theory but it is extended upon in this level.

This is a chart of all intervals. The “other option” column sounds the same as the “Interval” column. Remember **enharmonic notes** to help you with understanding. (ex: C# = Db, Bb = A#)

Semitones	Interval (common)		Other Option (uncommon)	
0	Perfect Unison (PU)		diminished 2nd (d2)	
1	minor 2nd (m2)		Augmented Unison (AU)	
2 (1 tone)	Major 2nd (M2)		diminished 3rd (d3)	
3	minor 3rd (m3)		Augmented 2nd (A2)	
4 (2 tones)	Major 3rd (M3)		diminished 4th (d4)	
5	Perfect 4th (P4)		Augmented 3rd (A3)	
6 (3 tones)	Augmented 4th (A4)		diminished 5th (d5)	
7	Perfect 5th (P5)		diminished 6th (d6)	
8 (4 tones)	minor 6th (m6)		Augmented 5th (A5)	
9	Major 6th (M6)		diminished 7th (d7)	
10 (5 tones)	minor 7th (m7)		Augmented 6th (A6)	
11	Major 7th (M7)		diminished Octave (d8)	
12 (6 tones)	Perfect Octave (P8)		Augmented 7th (A7)	

Intervals have two parts, the **Quality** (Major, Minor, Perfect, etc.) and the **Distance** (2^{nd}, 5^{th}, unison, etc.)

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 4^{th})(ex2: if the bottom note is B and the top note is G, the distance is a 6^{th})

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. Does the top note of the interval fit in the scale?
   A. If it does fit in the scale, the quality will be Perfect or Major (pending on the distance).
   B. If it does not fit in the scale, we need to find out if the top note was raised or lowered from where it should have been to fit in a Major Scale. The chart below shows how semitone alterations will affect the quality of an interval.
      - Top note raised by a semitone = augmented
      - Top note lowered by a semitone = minor (2,3,6,7) or diminished (U,4,5,8)
      - Top note lowered by 2 semitones = diminished (2,3,6,7)

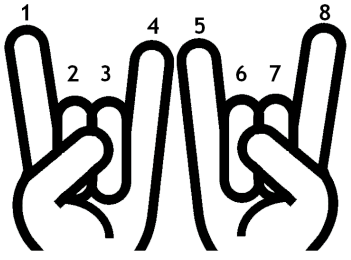
These are the possibilities for the quality of an interval.

Alteration	Distances of 1,4,5,8	Distances of 2,3,6,7
♯ (raised by 1 semitone)	**A** (augmented)	**A** (augmented)
Fits in Key (no changes made)	**P** (perfect)	**M** (major)
♭ (lowered by 1 semitone)	**d** (diminished)	**m** (minor)
♭♭ (lowered by 2 semitones)	(double diminished intervals do not exist)	**d** (diminished)

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.

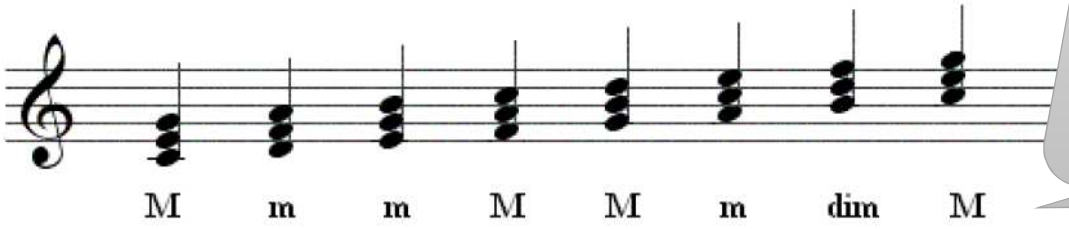
This hand shape can also assist you in remembering which numbers will start as Perfect and which ones will start as Major. The Perfect ones stick up!



Chords (Root Position)

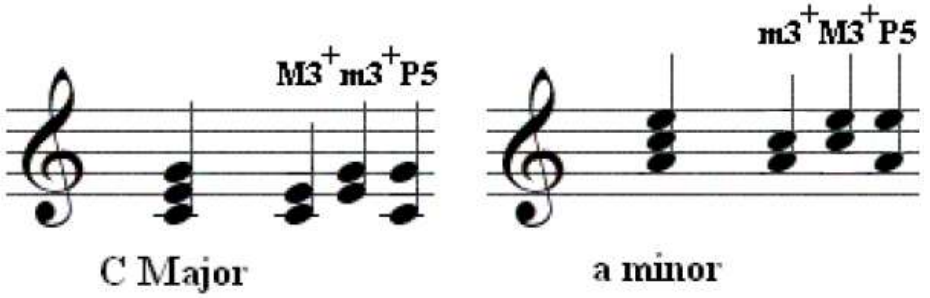
Chords are similar to intervals, in that they have several notes played simultaneously. Chords are designed around 3 notes that have specific intervals between them. Every chord is built upon the lowest note, the **root**, with a **3rd** and **5th** above it. Because there are 3 notes in a chord, we can also refer to chords as **Triads**.

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 will have a naturally occurring quality.



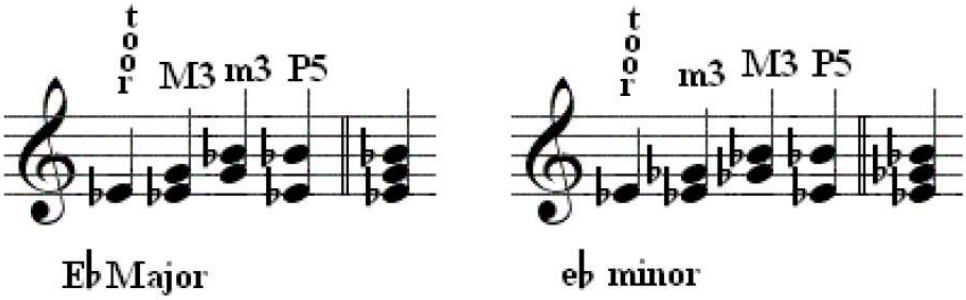
Note: chord quality corresponds with the roman numerals for Scale Degrees.
I, ii, iii, IV, V, vi, vii°, I

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.



When we build a chord from any note, we can sometimes figure it out without knowing the key signature, simply by building the appropriate intervals above the root.

Ex: Let's build a Major and minor chord above an E♭.



Hint: Remember the Circle of 5ths / Key Signature Chart!

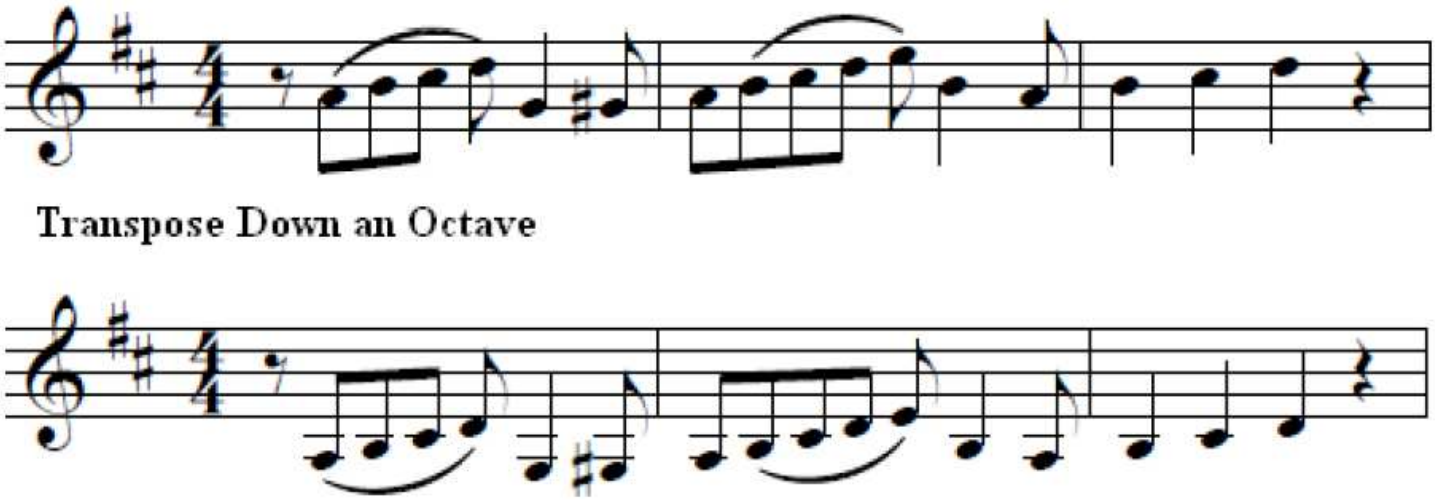
Draw it out 10 times if you're having a hard time remembering.

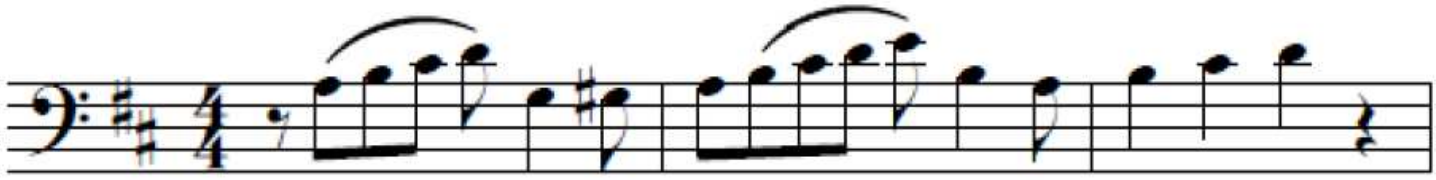
You can also build a chord based upon the key signature of the root name (think of the scale). If the root is A♭ and the quality is major, the chord will be an A♭ arpeggio (A♭,C,E♭). Also, all the notes can only come from the scale of A♭ Major.

The same thing applies for a minor chord. If the root is B, and we already know the quality is minor (think minor scale), the chord will be B,D,F#.

Transposition

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 an octave, 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 key will shift down by an octave, keeping the key in D Major (2 Sharps). All notes will shift down by an octave, placing them each 12 semitones lower.

The result requires us to read a significant amount of ledger lines, enough to consider doing something about it. Would it appear tidier if we changed the clef from Treble to Bass? The answer we already have is correctly transposed down an octave, but let's see if it would look better with less ledger lines.

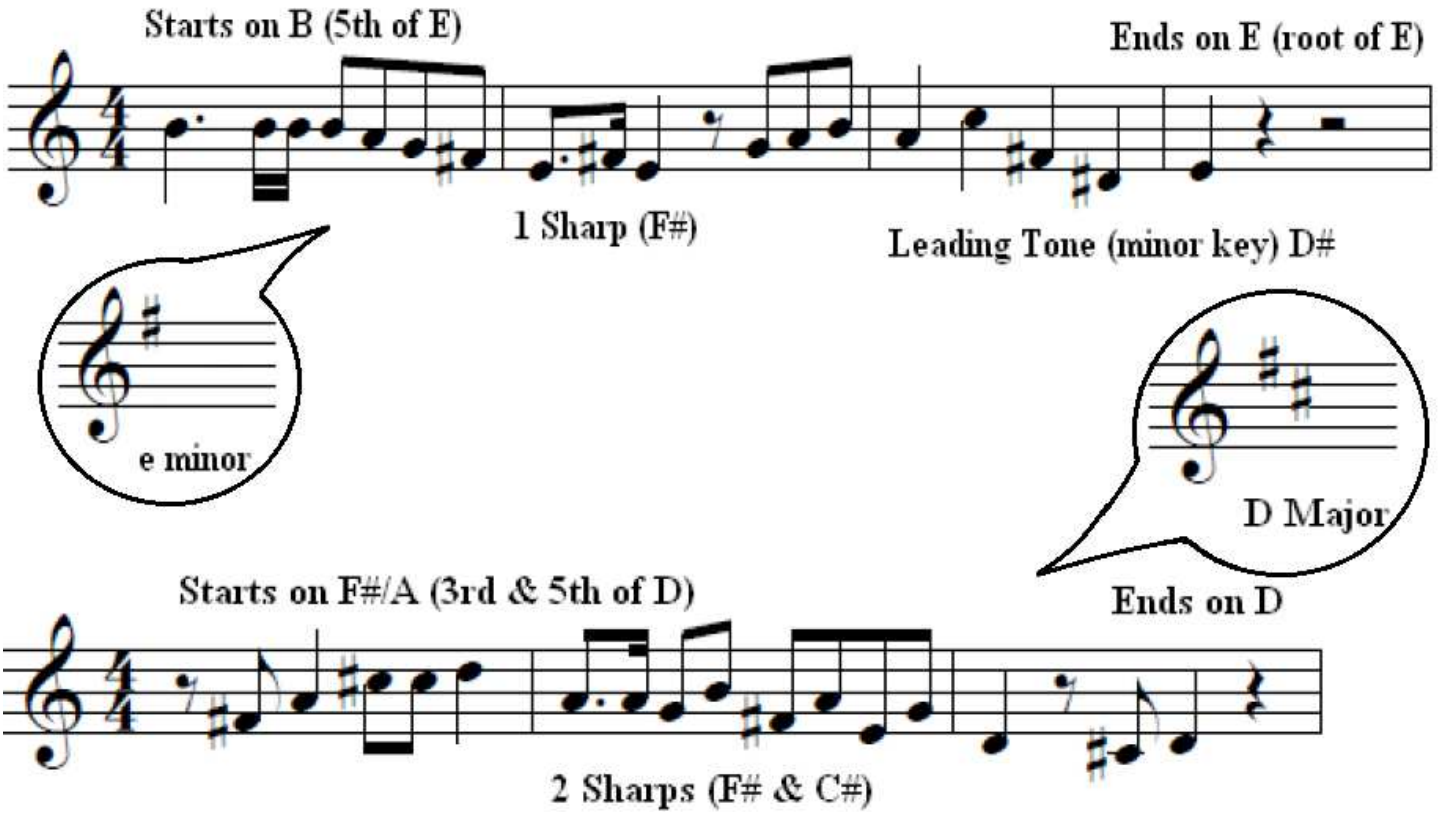


This has far fewer ledgers lines and is much easier to read. This answer (in bass clef) would be the best answer.

Identifying the key of a Melody

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:

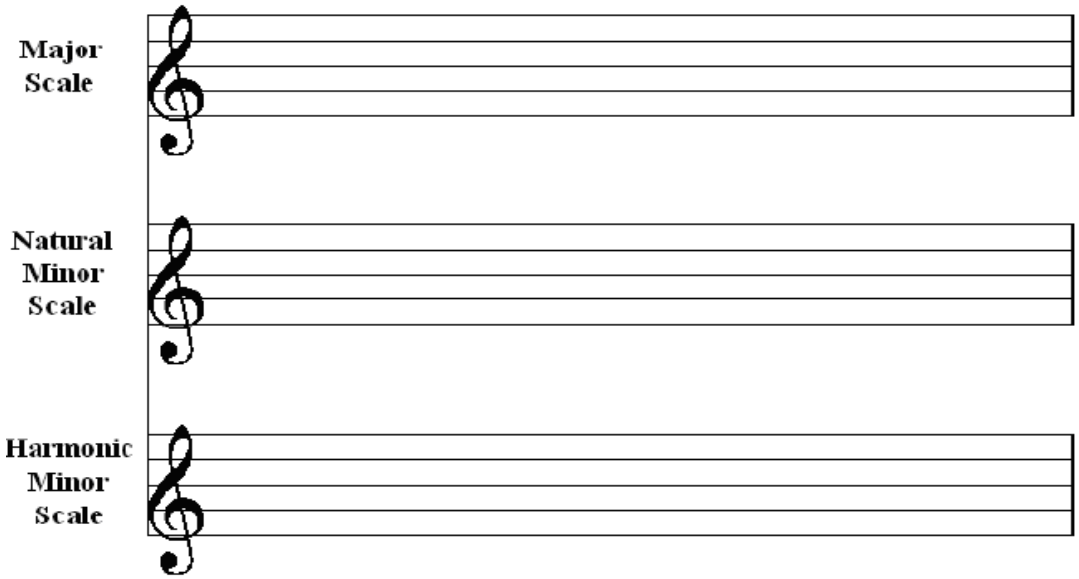


Musical Terminology

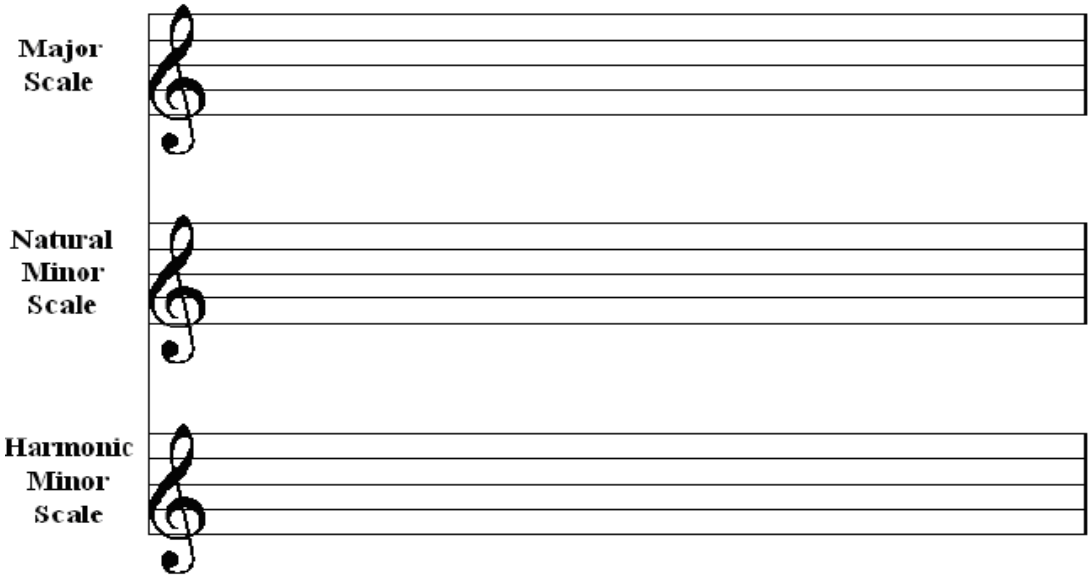
Maestoso A style term meaning majestic or stately.	Con Moto Two terms that when combined are a tempo/style term meaning with motion. **Con** is with, **Moto** is motion.
Animato A style term meaning animated or lively.	Meno Mosso Two terms that when combined are a tempo/style term meaning less motion. **Meno** is less, **Mosso** is motion.
Espressivo A style term meaning expressive.	Non Troppo Two terms that when combined are a tempo/style term meaning not too much. **Non** is not, **Troppo** is too much or excessive.
Leggiero A style term meaning lively.	Molto A style term meaning many, much, a lot.
Tranquillo A style term meaning tranquil or calm.	

Level Three Music Theory – Practice Worksheet #1

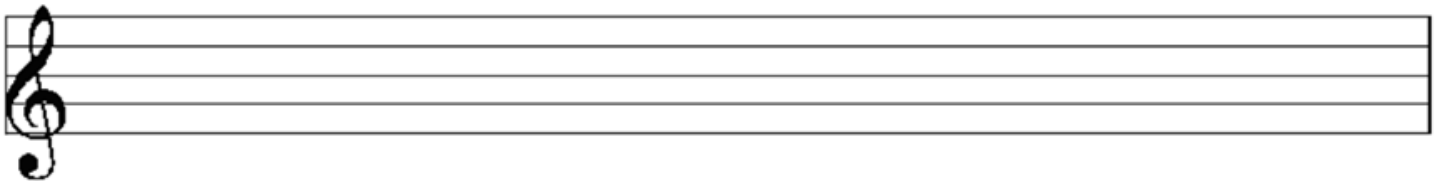
1) Construct the C♭ Major Scale on the staff below. Also find the relative minor scale then create the Natural Minor and Harmonic Minor Scales. Use Key Signatures.



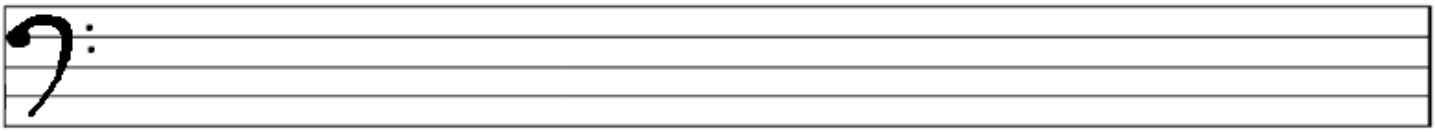
2) Construct the F# Major Scale on the staff below. Also find the relative minor scale then create the Natural Minor and Harmonic Minor Scales. Use Key Signatures.



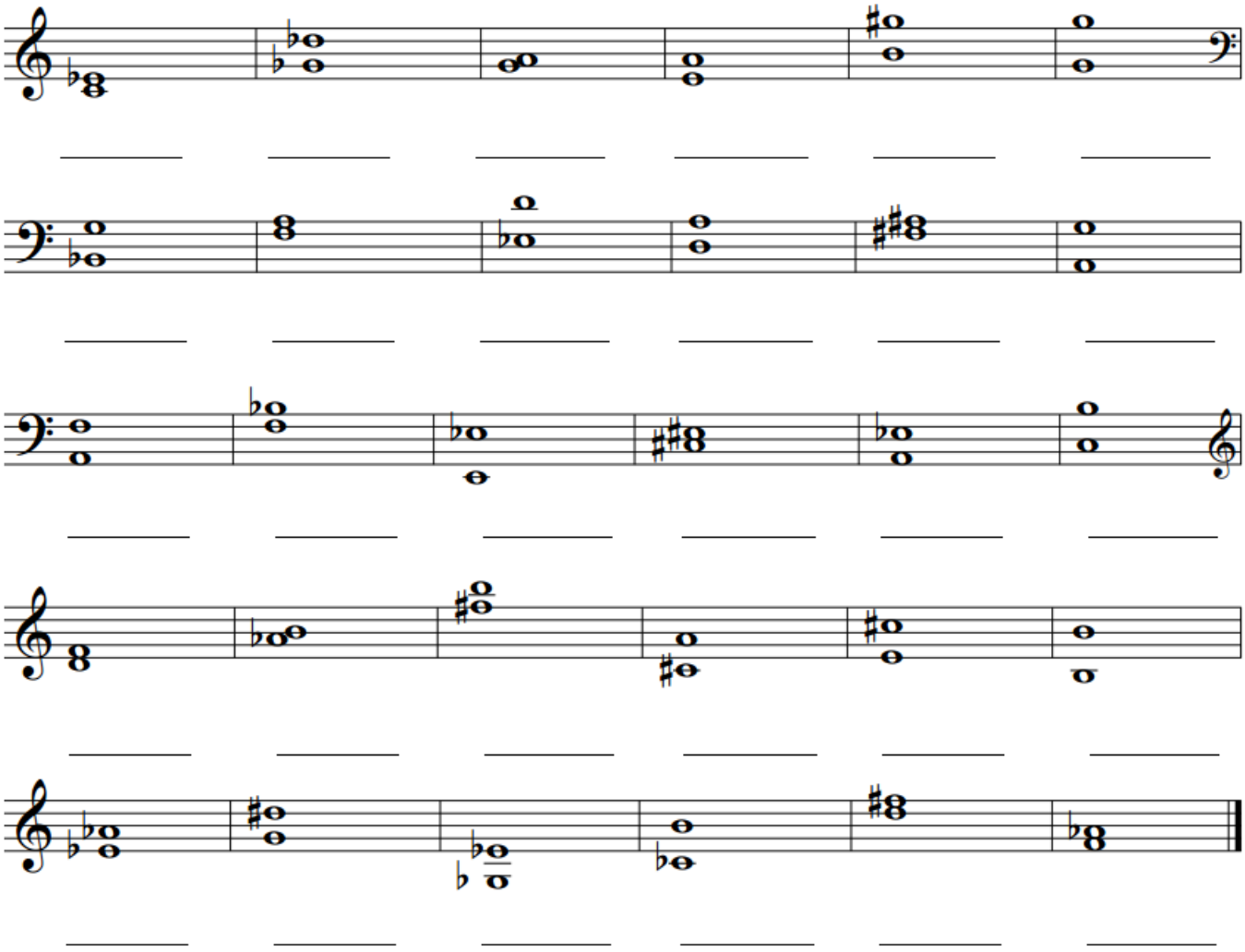
3) Construct the D# **Melodic Minor** Scale on the staff below. Be sure to ascend AND descend the scale correctly. Use accidentals. ALSO draw the Tone-Semitone pattern underneath the scale.



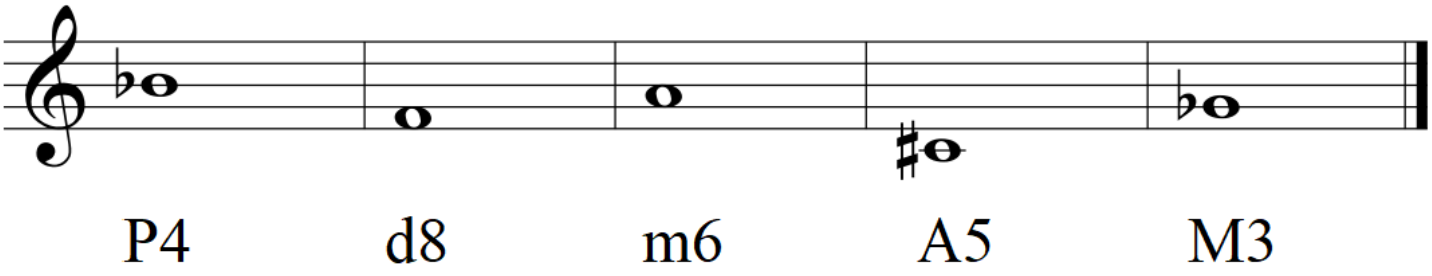
4) Construct the E♭ **Melodic Minor** Scale on the staff below. Be sure to ascend AND descend the scale correctly. Use accidentals. ALSO draw the Tone-Semitone pattern underneath the scale.



5) Identify the following intervals. Be sure to label the Quality and Distance.



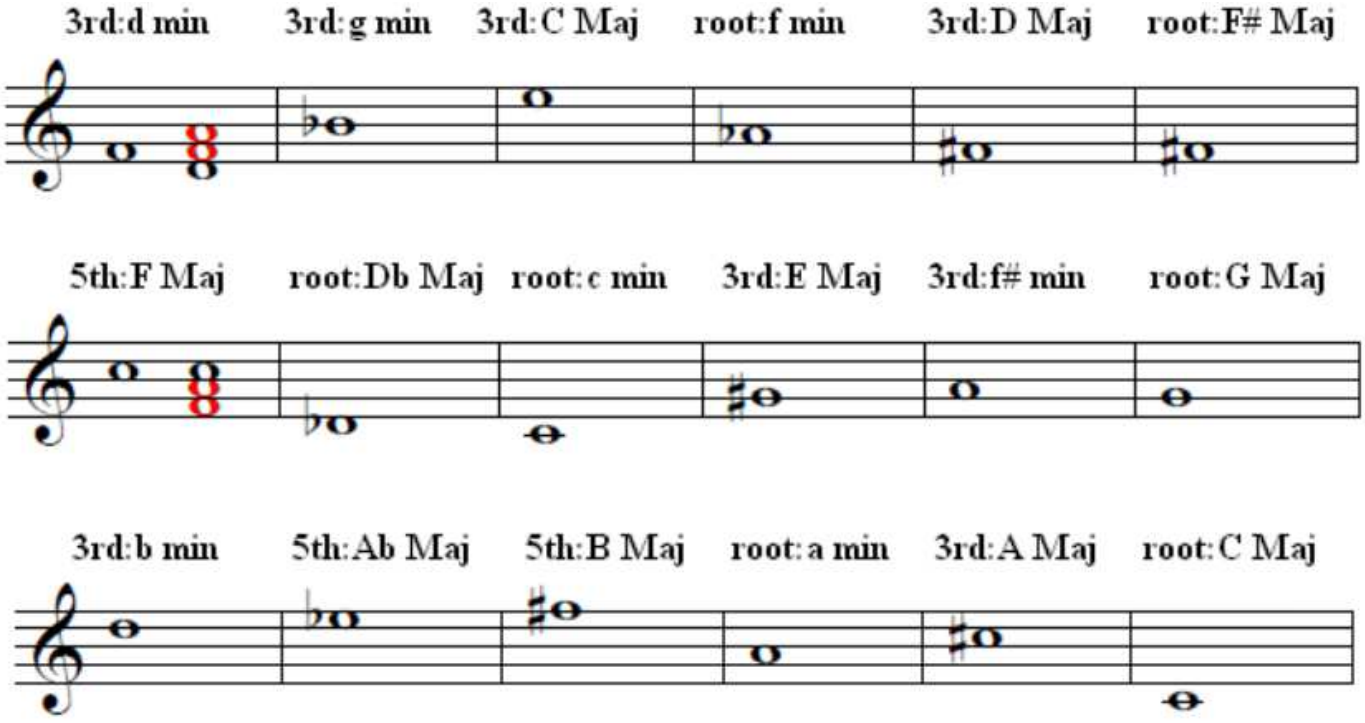
6) Create the indicated interval above the note provided. Do not alter the note you were given.

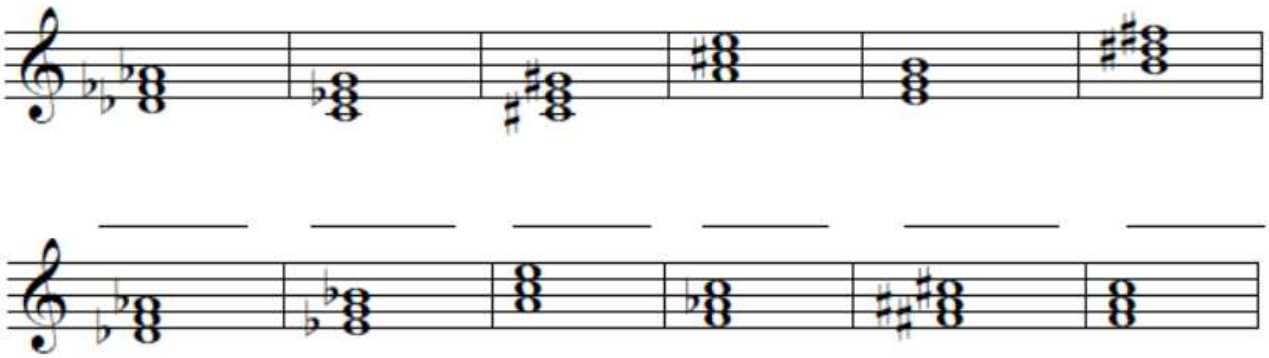


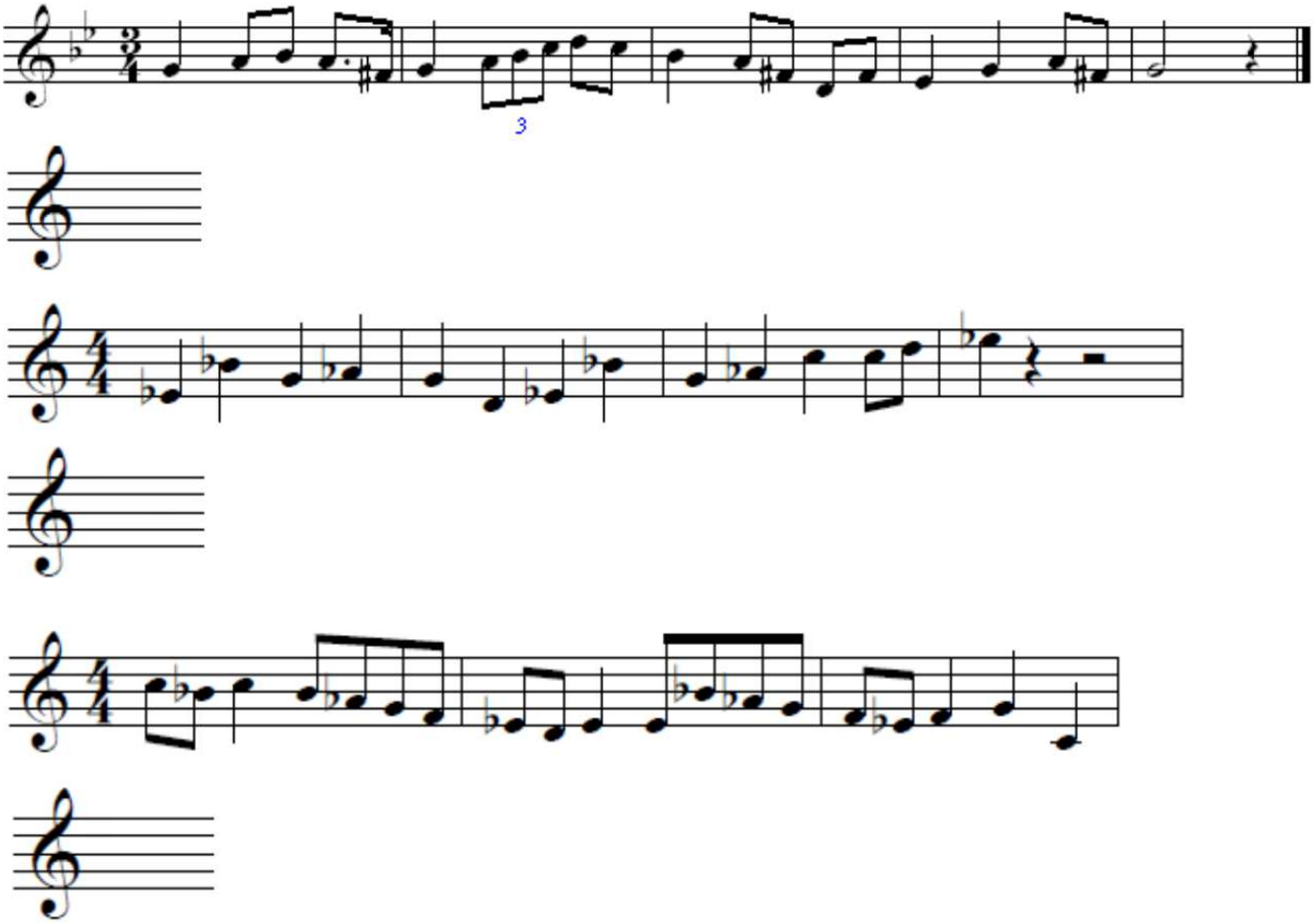
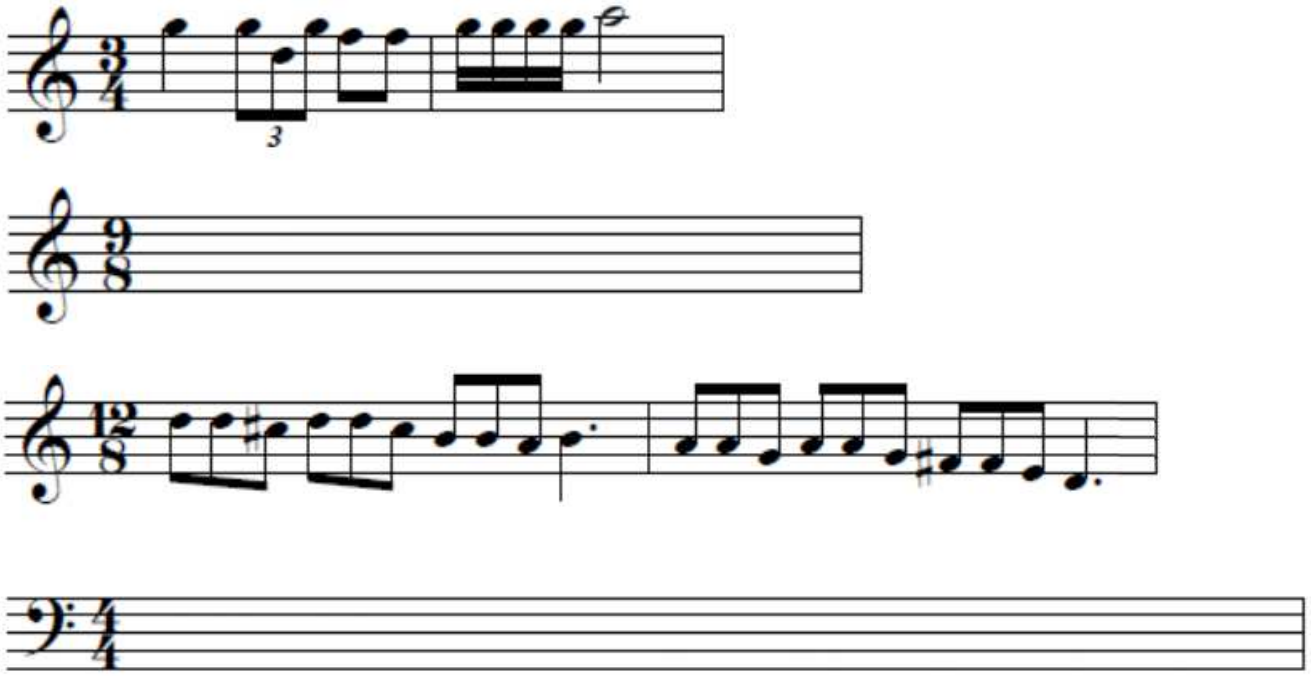
Level Three Music Theory – Practice Worksheet #2

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

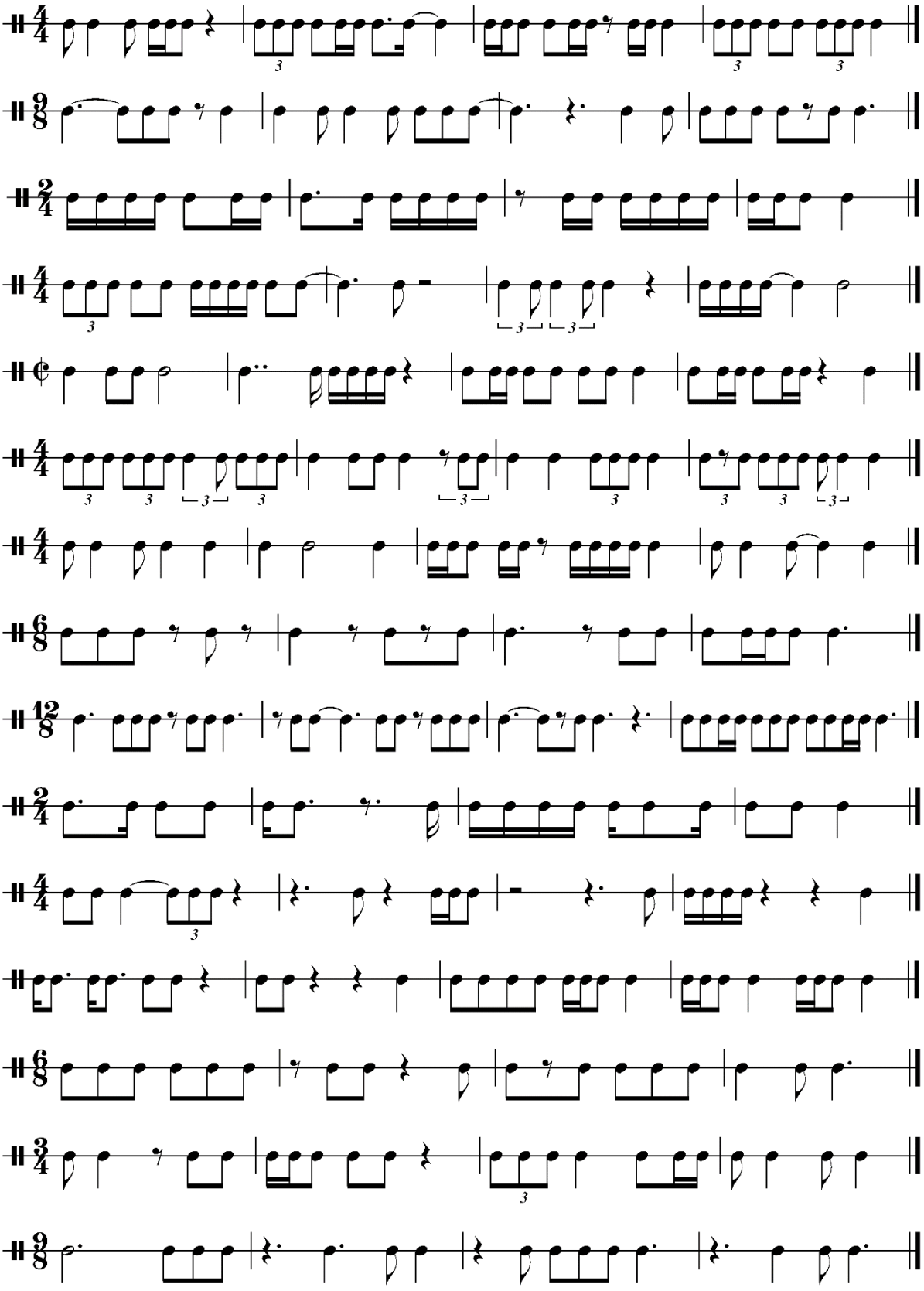
2) Draw a diagram of the Circle of 5ths OR the Key Signature Chart. Be sure to show all possible key signatures.

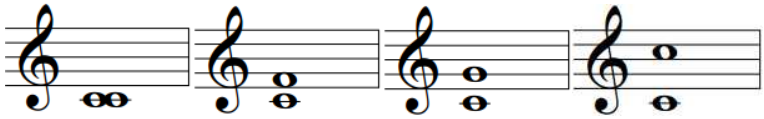
3) You are given a note that is a root, 3rd or 5th of a chord. Build the assigned chord.

4) Identify the following chords. Label the root name and quality. (ex: F# Maj)



5) State the **Key Signature**, **Root Name** and Q**uality** of the following Melodies.

6) Transpose the following melodies down an octave. Also rewrite them in the given time signature.

RHYTHM SKILLS

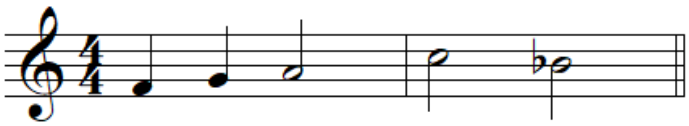
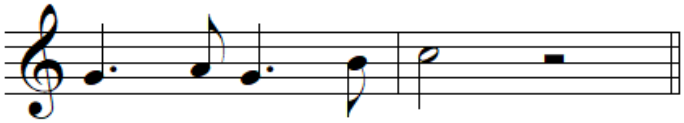
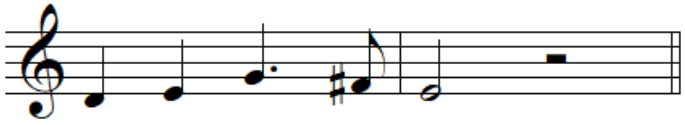
The following rhythms must be clapped, sung, tapped, or performed using your instrument. You will be asked to perform 10 of the following examples. 6 out of 10 must be correct to be successful in this component.

Tempo
60-180
bpm

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.

Perfect Unison	Perfect Fourth	Perfect Fifth	Perfect Octave

You will be expected to sing or play back a 5-note melody. This melody begins on the tonic, will move in step-wise or scalar motion but may contain a leap 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:

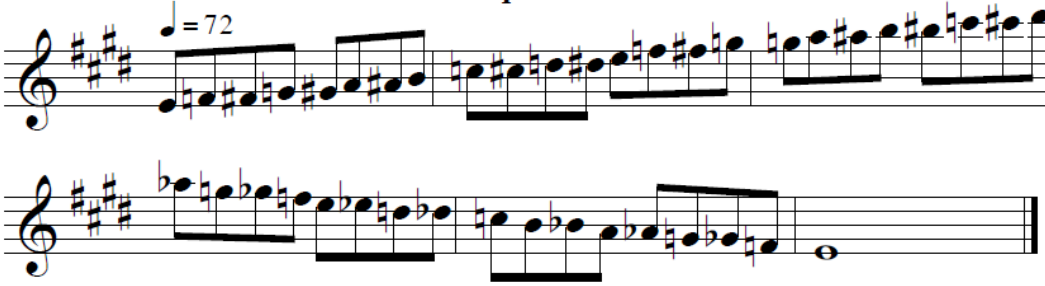
1. Play the melody through a few times on your instrument or a piano.
2. Play the first note and try to sing that same note.
3. Play the second note and try to sing that same note. Etc…
4. Try to sing the first note without playing it first.
5. Play the melody and immediately repeat it using your voice.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

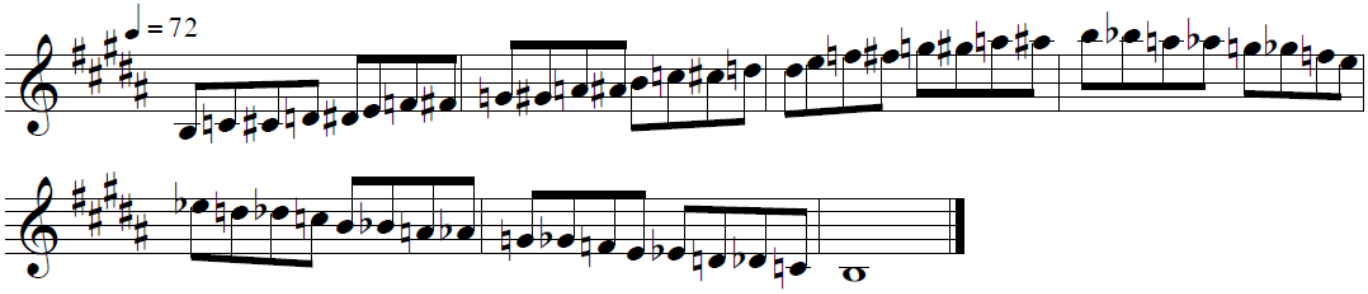
SCALES

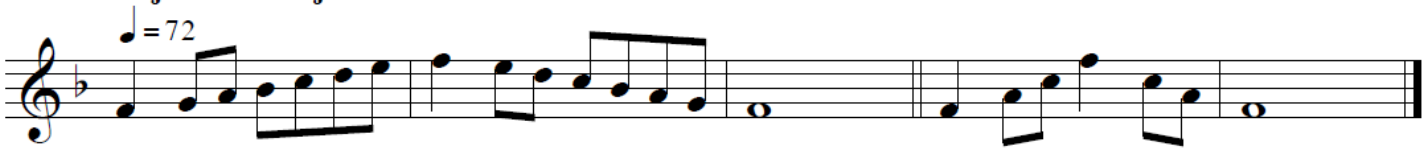
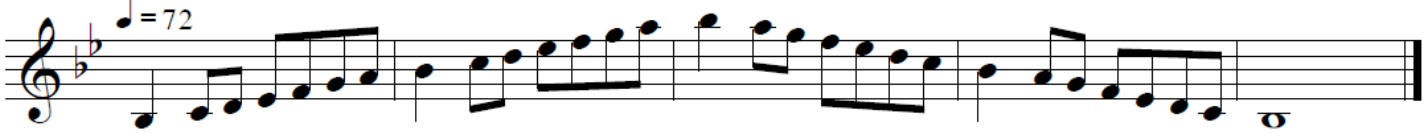
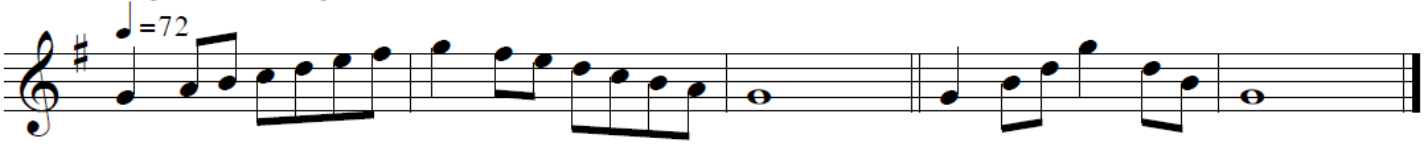
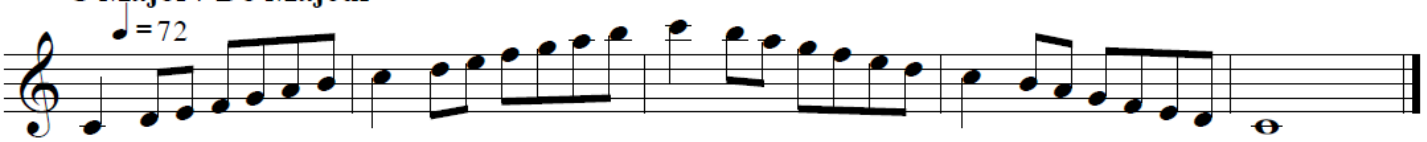
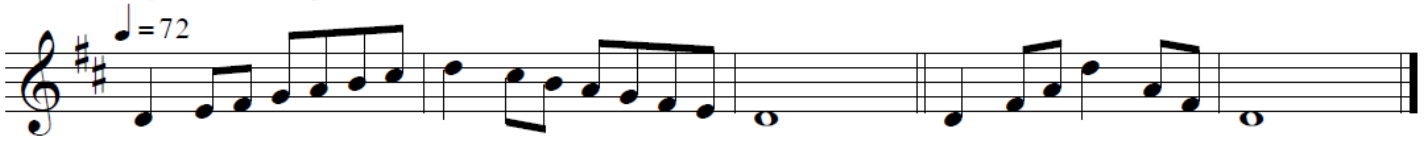
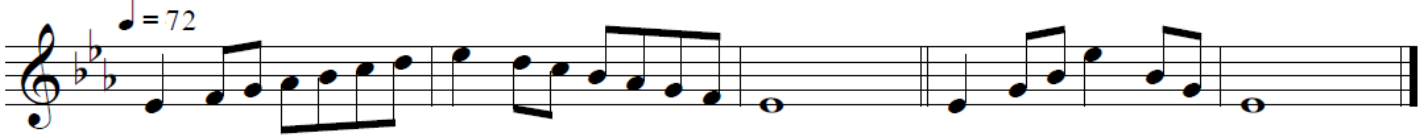
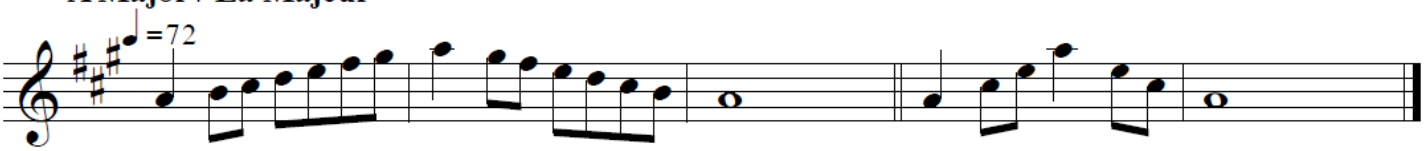
Cadets must play scales either all slurred or all tongued. Cadets must also play 2 slurred, 2 tongued.

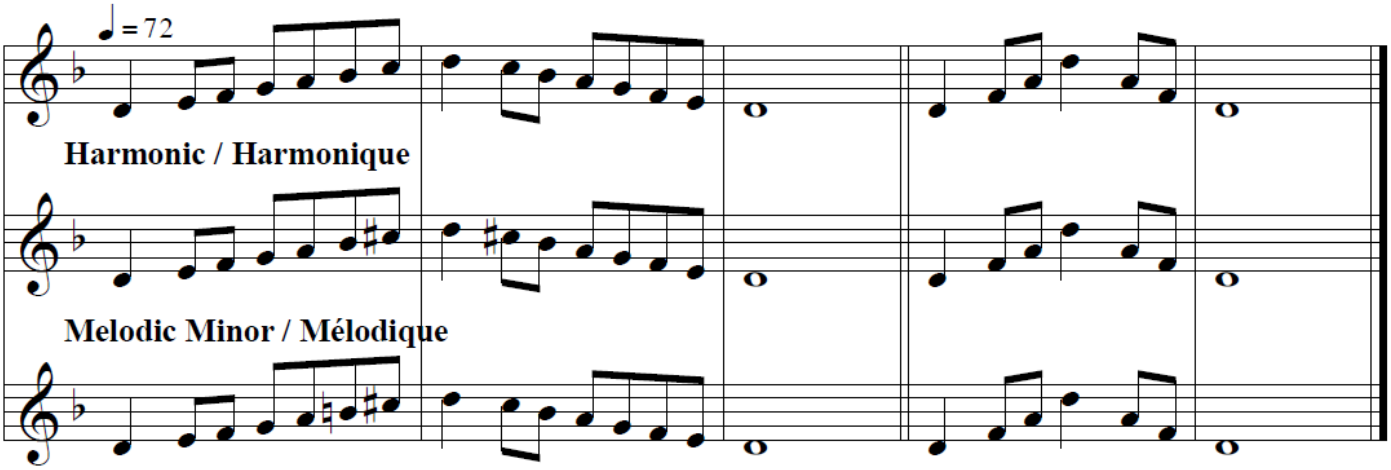
Don't forget to practice the Arpeggio!

Tenor Sax Only

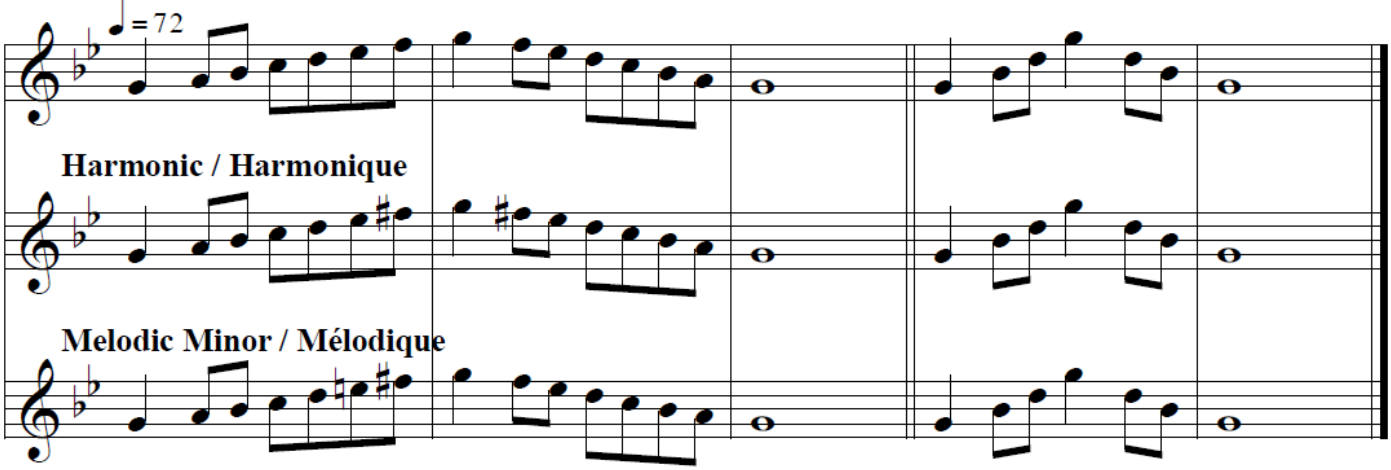
E Chromatic / Mi Chromatique

Alto Sax Only

B Chromatic / Si Chromatique

Tenor & Alto Sax

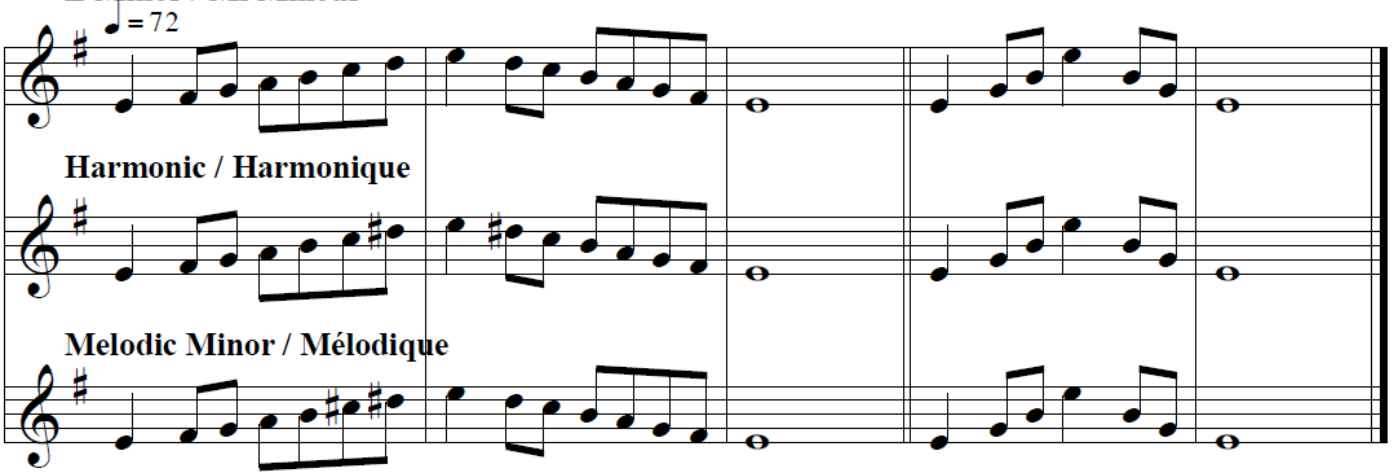
F Major / Fa Majeur

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

D Minor / Ré Mineur



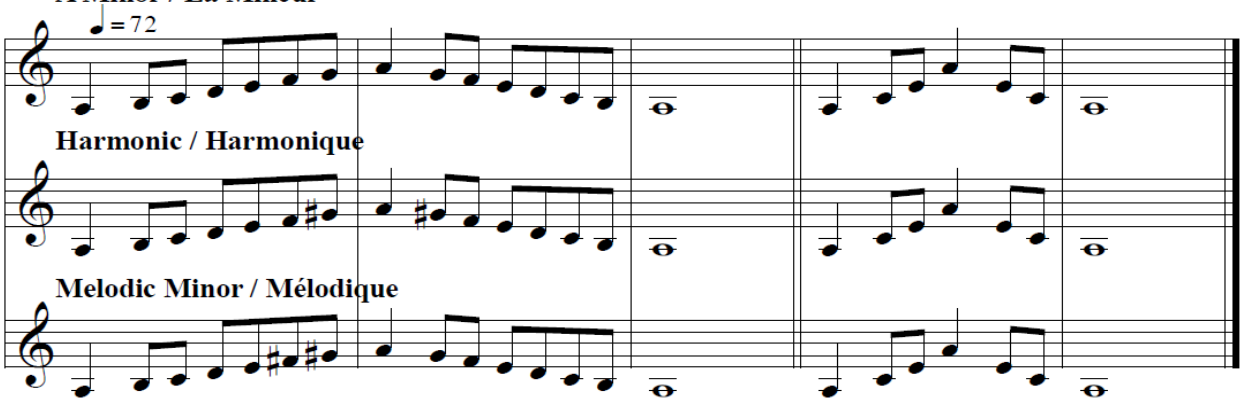
G Minor / Sol Mineur



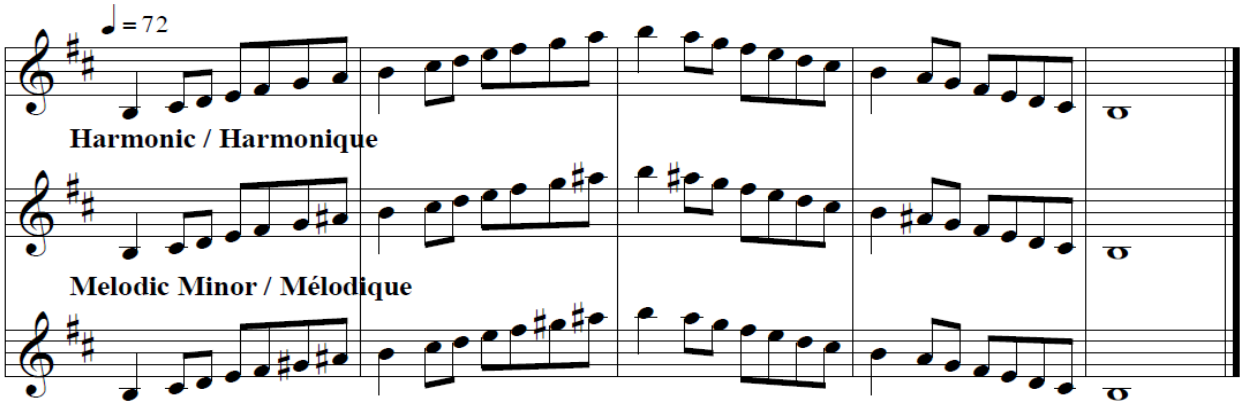
E Minor / Mi Mineur



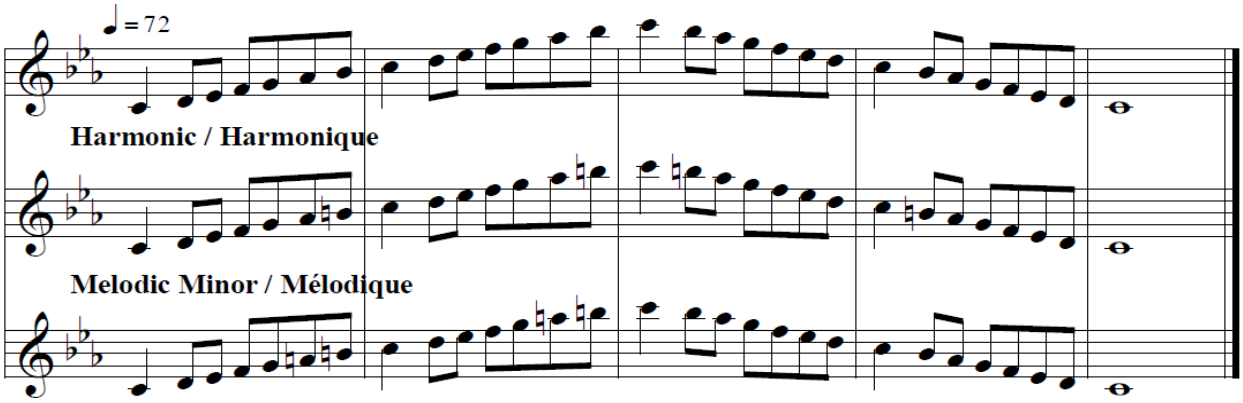
A Minor / La Mineur



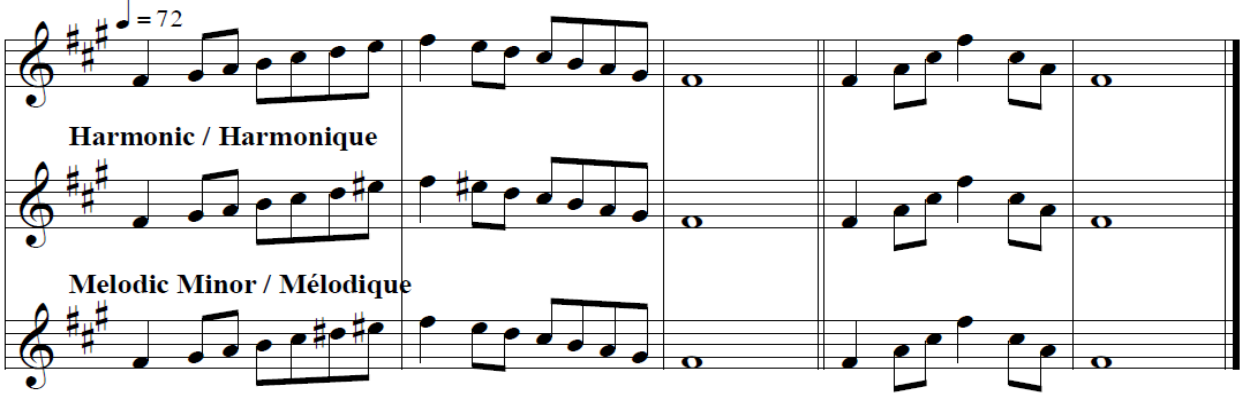
B Minor / Si Mineur



C Minor / Do Mineur



F# Minor / Fa Dièse Mineur



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!

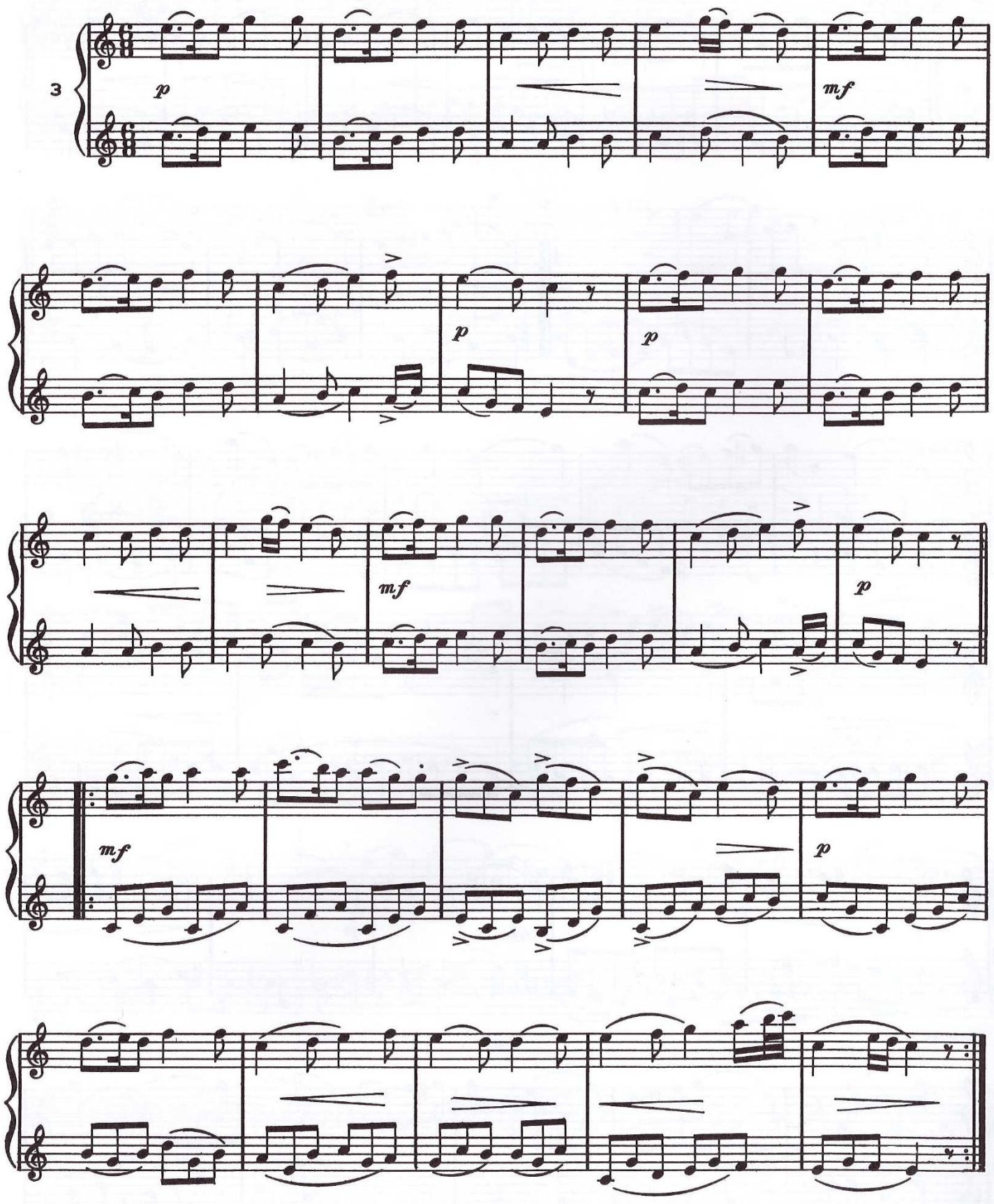
PROFICIENCY LEVEL MUSIC

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

	List		Title	Book	Page
Level Three	A	1.	Andante Grazioso	Rubank Adv. Method Vol. 1 – Saxophone	21
		2.	On Wings of Song	Rubank Adv. Method Vol. 1 – Saxophone	68
		3.	The Swan	Rubank Adv. Method Vol. 1 – Saxophone	67
	B	1.	Allegro #7	Rubank Adv. Method Vol. 1 – Saxophone	25
		2.	Allegro Moderato	Rubank Adv. Method Vol. 1 – Saxophone	40–41
		3.	Allegretto Brillante	Rubank Adv. Method Vol. 1 – Saxophone	70–71

MOZART

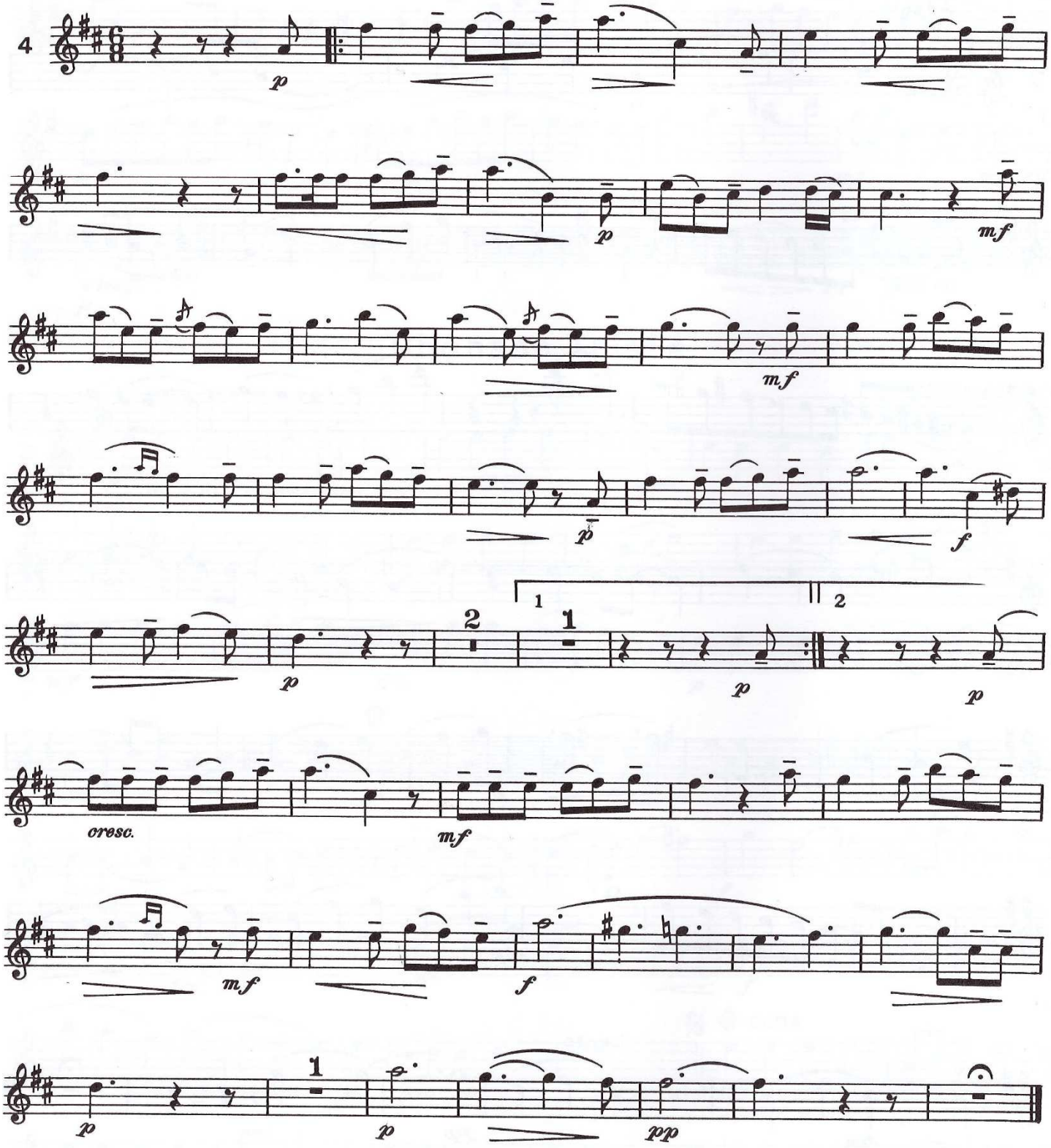
Andante grazioso (♪=120)

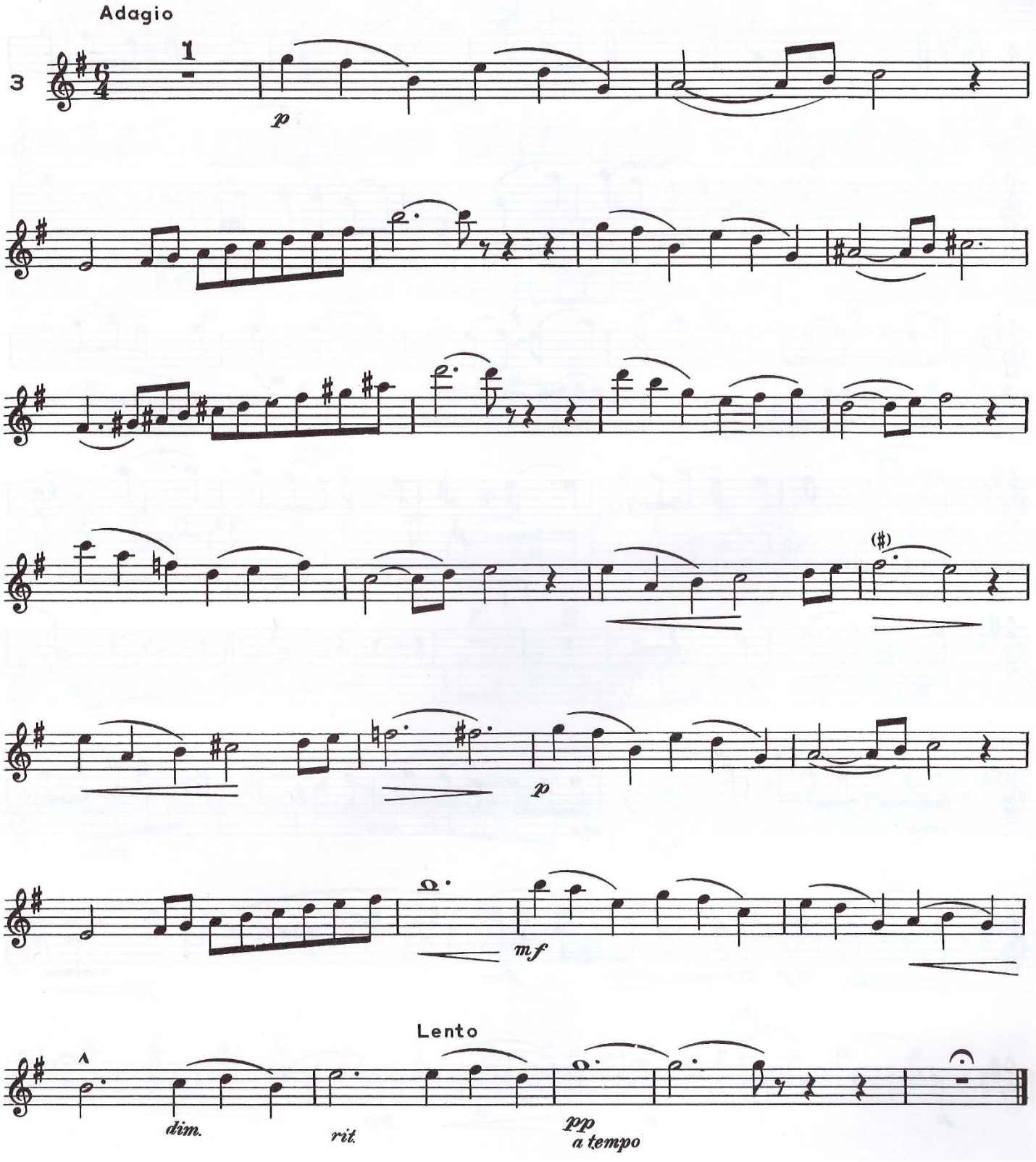
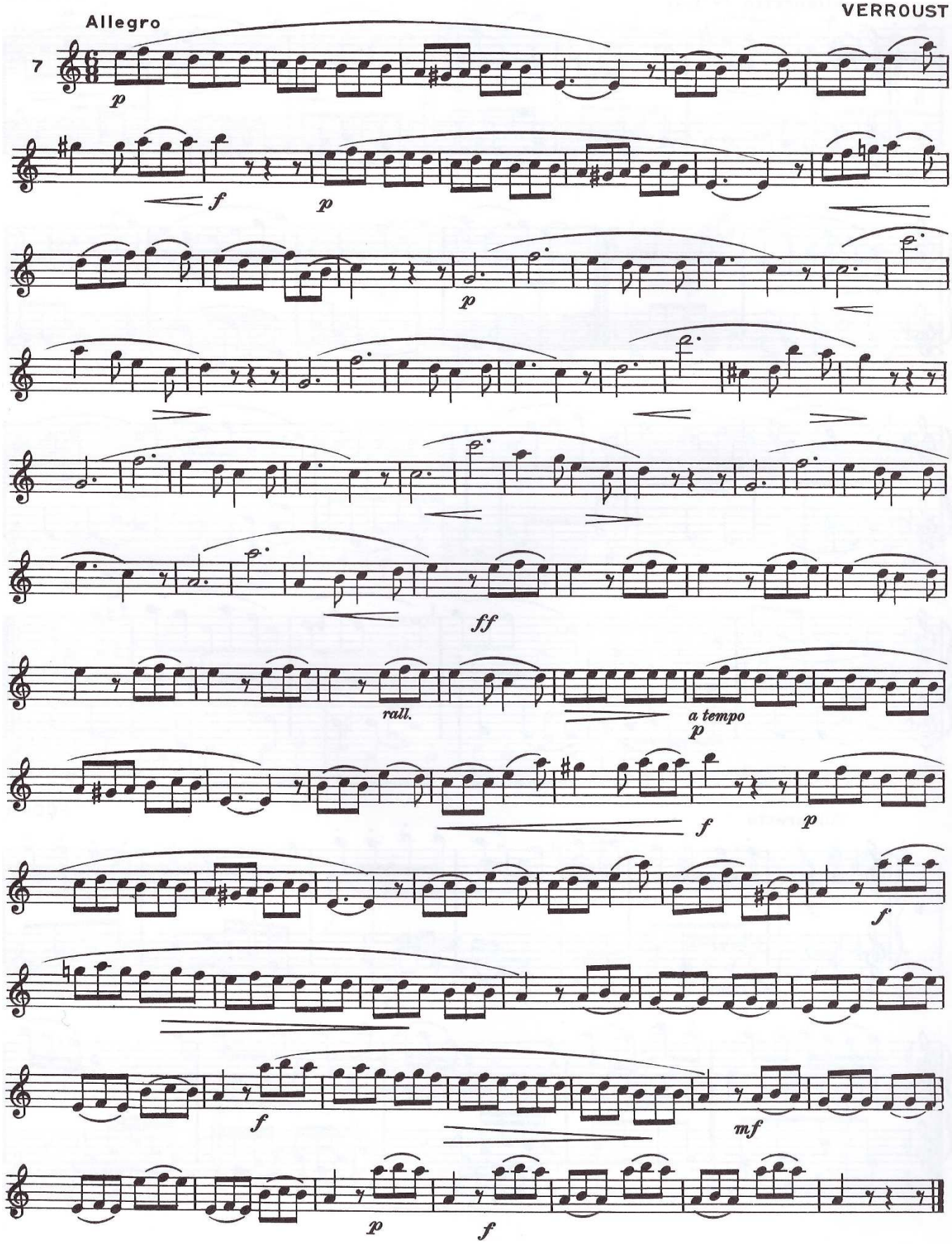


68

On Wings of Song

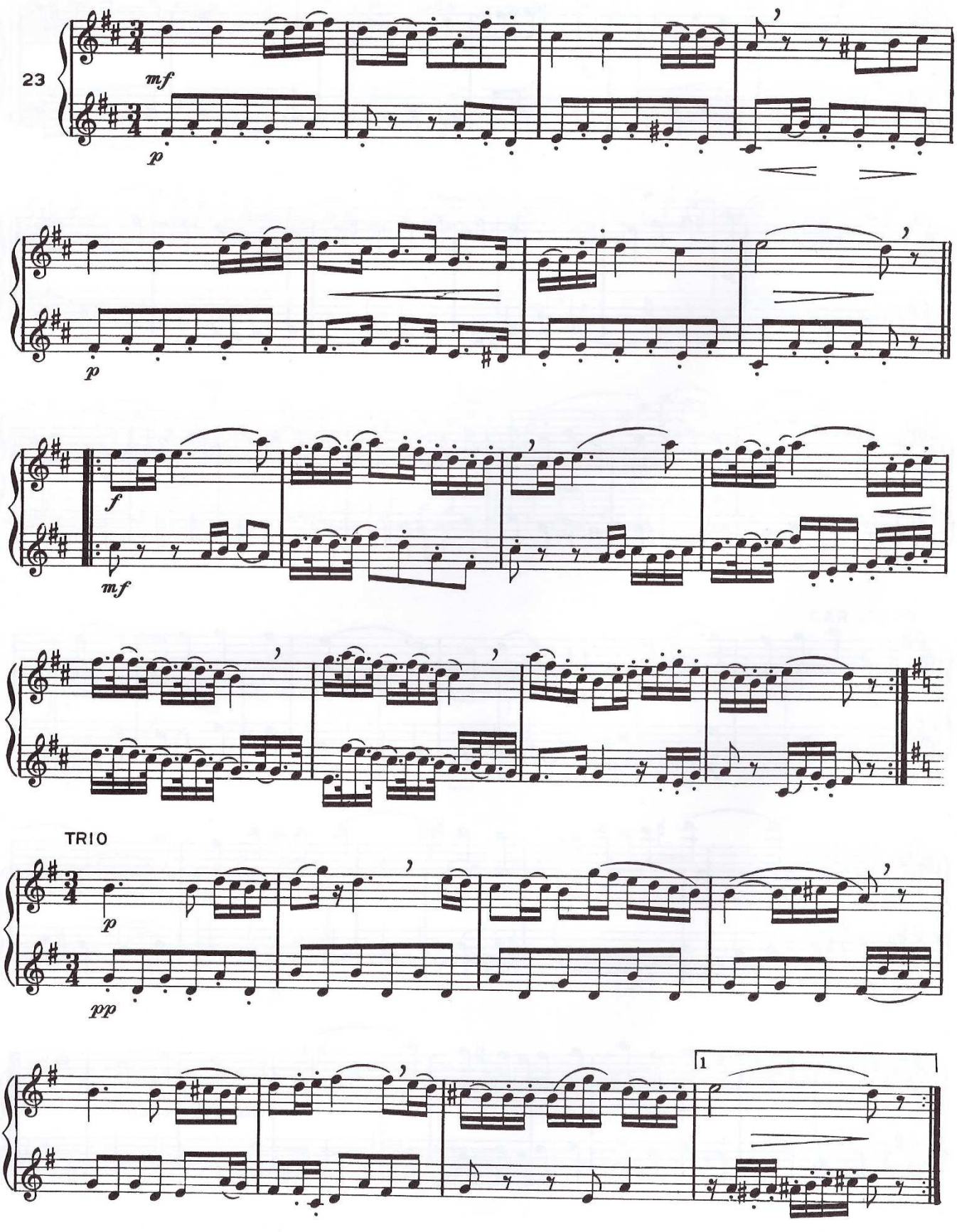
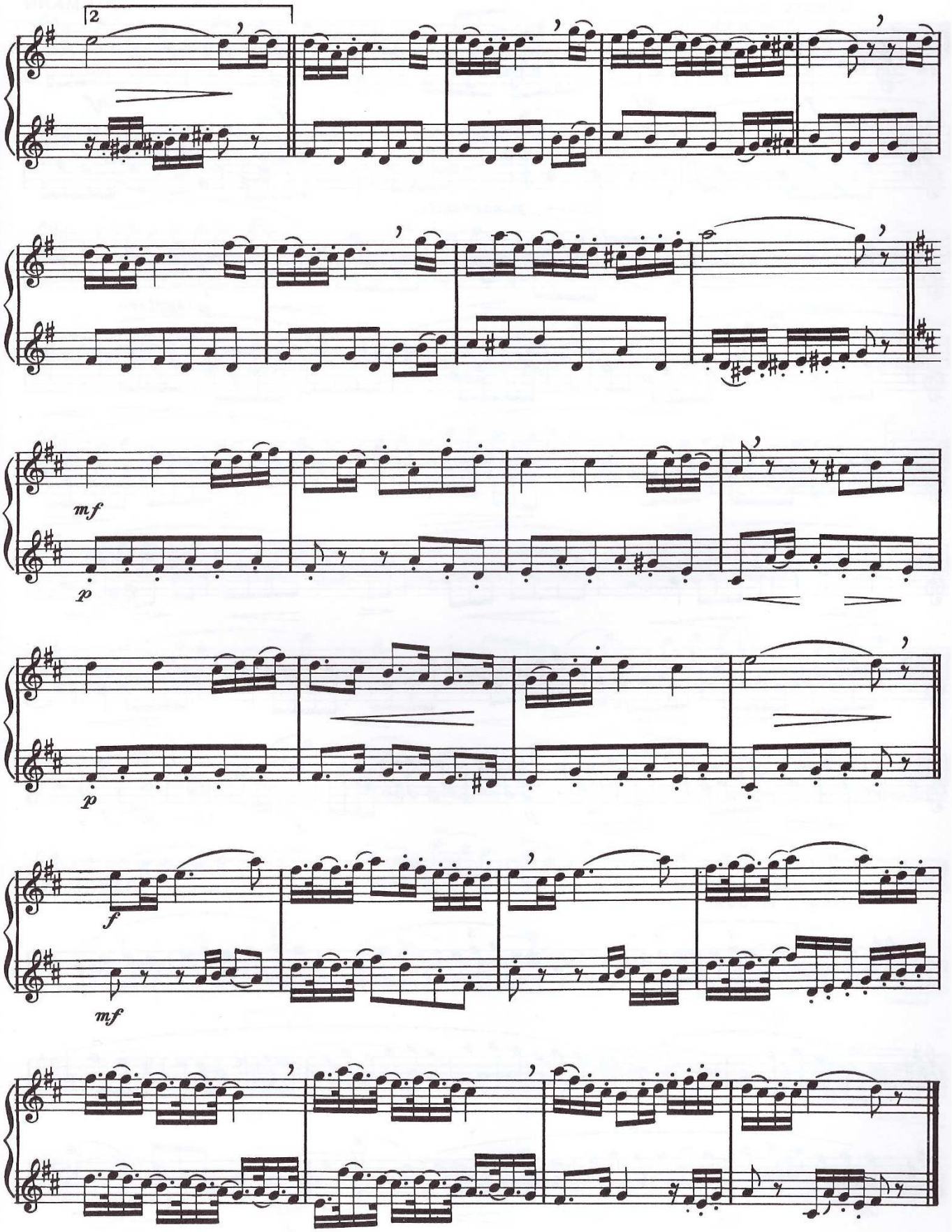
MENDELSSOHN

Andante tranquillo

The Swan

C. SAINT-SAENS


Allegro
7
p
f
p
p
ff
rall.
a tempo
p
f
p
f
f
mf
p
f

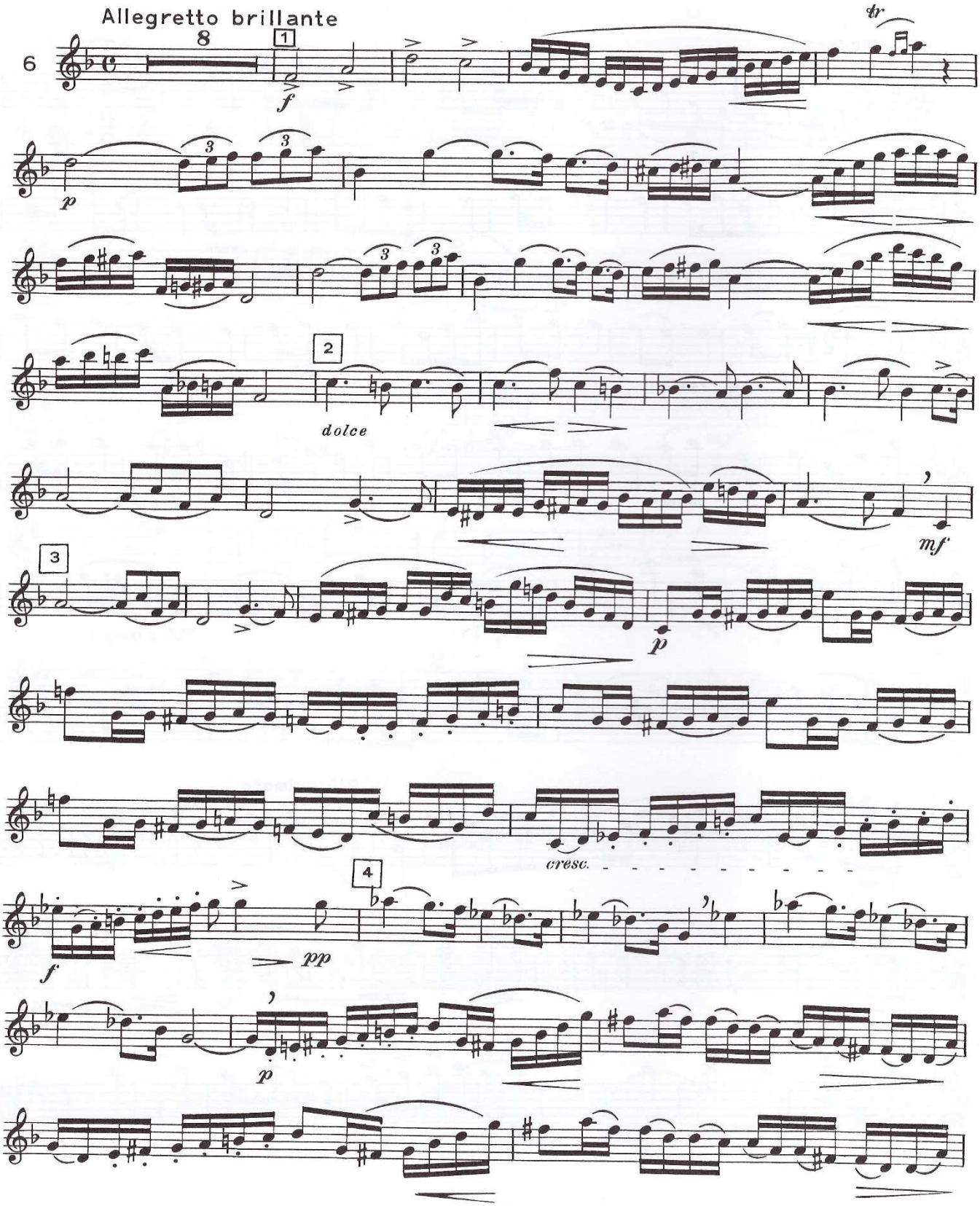
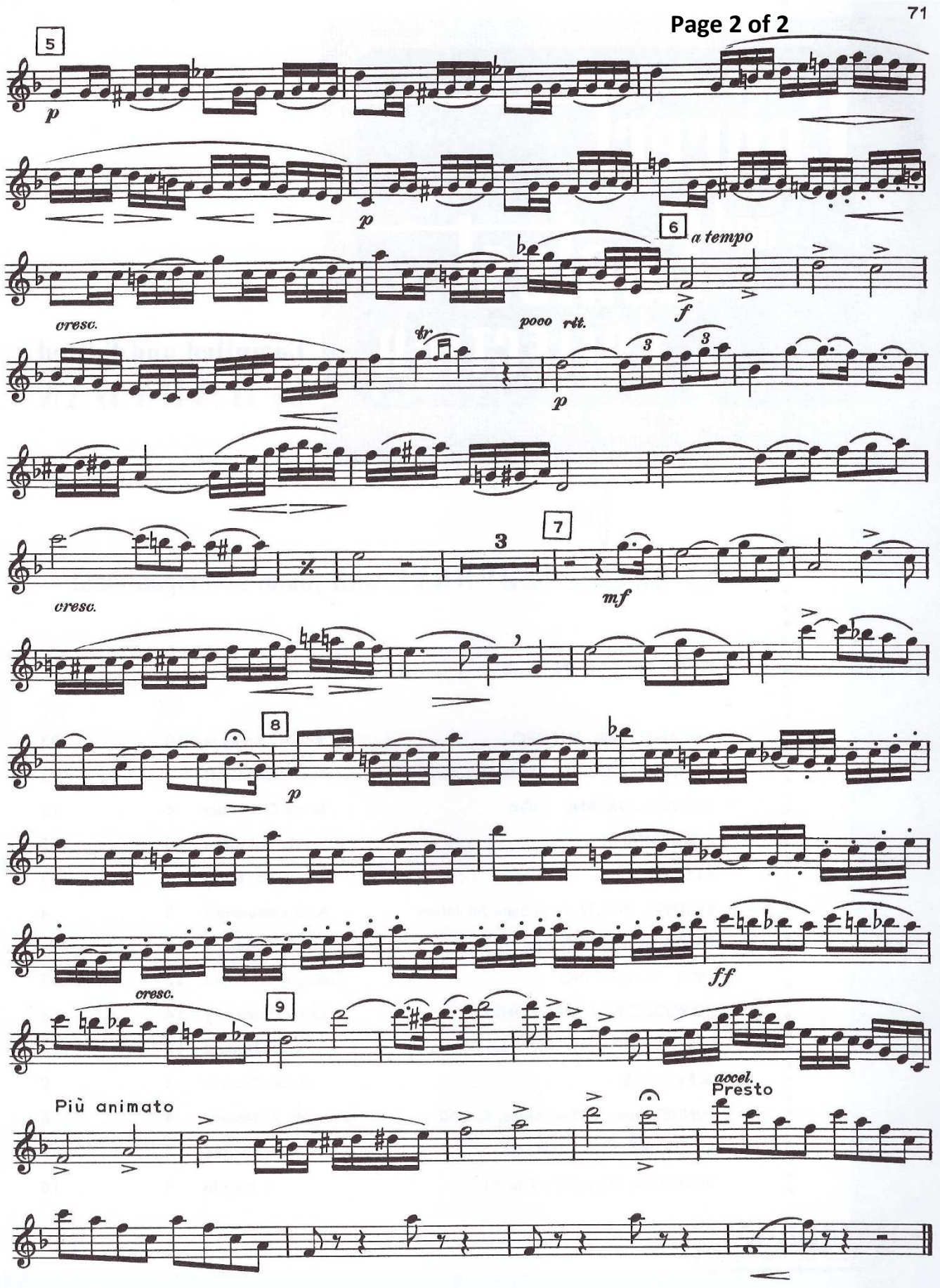
40

Allegro moderato

NIEMANN

2
mf
p
p
f
mf

Allegretto Brillante

E♭ Alto Saxophone

J. DEMERSSEMAN, Op.46
Arr. by H. Voxman

Page 2 of 2
71
5
p
p
6
a tempo
f
cresc.
tr
poco rit.
p
cresc.
7
mf
8
p
ff
cresc.
9
Più animato
accel.
Presto