Regional Cadet Support Unit (Atlantic)

Music Proficiency Level Package

Snare Drum

Level Basic

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 elements of pitch (treble and bass clef), b. Identifying notes on the staff and on ledger lines, c. Recognize rhythms including: - Note and Rest values (Whole, Half, Quarter, Eighth, and Sixteenth), - Time Signatures (2/4, 3/4, 4/4 or common time), and - Strong and weak beats. d. Define symbols and terms.
c. Rhythm Skills	The cadet will: a. Perform the rhythms found on the Level Basic rhythm sheet.
d. Rudiments	The cadet will: a. Play required rudiments at prescribed tempos. b. Cadets are NOT required to memorize rudiments but are encouraged to do so.
e. Sight Reading	Not required for basic level.
f. Proficiency Level Music	The cadet will perform Level Basic Music while observing: a. Correct Rhythm, b. Correct Pitch, and c. A steady and appropriate tempo.

INSTRUMENT MAINTENANCE

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

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

MUSIC THEORY

For extra practice, visit musictheory.net

The Treble Clef (Higher sounding instruments use this clef)

Ways to remember the lines and spaces of the treble clef:

Lines: **F** ood, **D** og, **B** ert, **G** ave, **E** rnie

Spaces: **E**, **C**, **A**, **F**

Ernie Gave Bert Dog Food
Every Good Boy Deserves Fudge

Your FACE is
in the space

*** Treble Clef is also known as the G-Clef because it circles around the line “G”

The Bass Clef (Lower sounding instruments use this clef)

Ways to remember the lines and spaces of the bass clef:

Lines: **A** lways, **F** udge, **D** eserve, **B** oys, **G** ood

Spaces: **G** rass, **E** at, **C** ows, **A** ll

Good Boys Deserve Fudge Always

All Cows Eat Grass

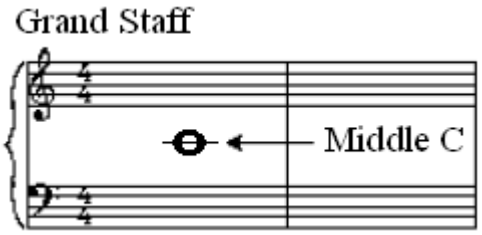
*** Bass Clef is also known as the F-Clef because it circles around the line “F”

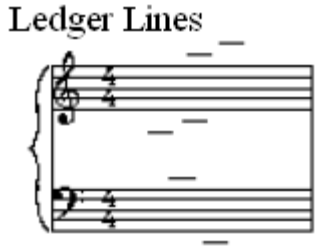
The Grand Staff

The Grand Staff appears when a staff for each Treble and Bass clef are attached by a line on the left side of their staves, accompanied by a big bracket to symbolize that they're "together".
If you are drawing the Grand Staff and are unsure which clef goes on bottom, you should remember that **B**ass is on **B**ottom and **T**reble is on **T**op.

Middle C

Middle C is the note that is in the center of the grand staff. It will appear as the first ledger line below the Treble Clef Staff, or the first ledger line above the Bass Clef Staff.



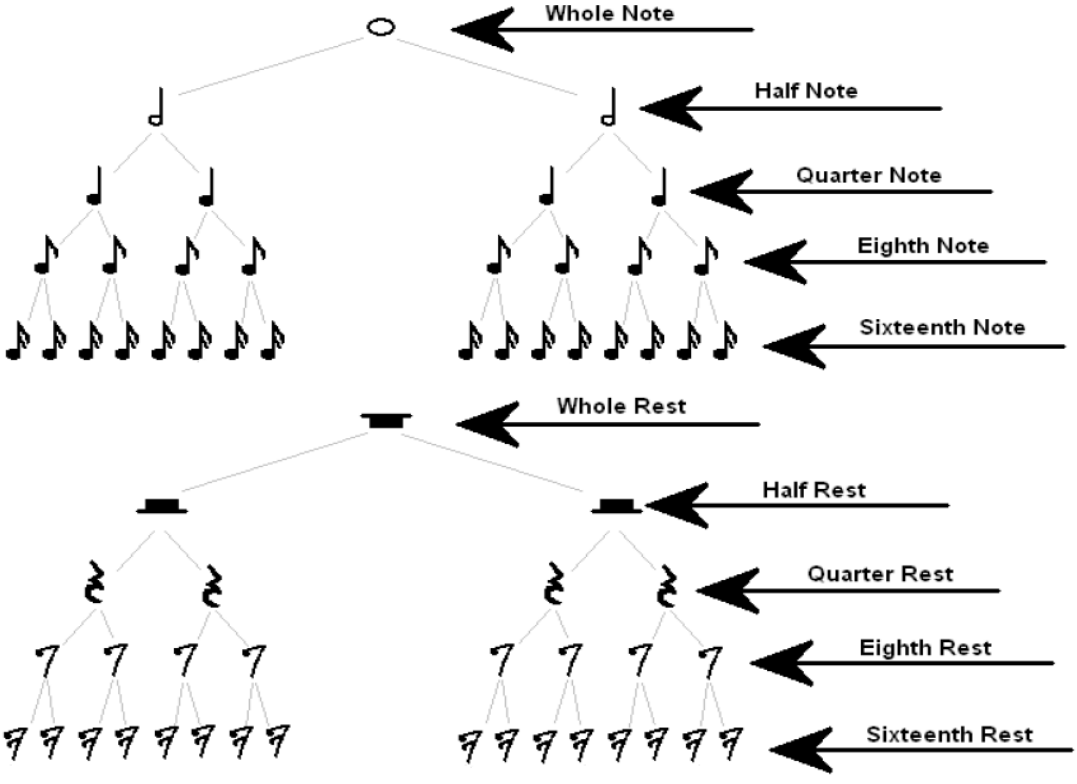


Ledger Lines

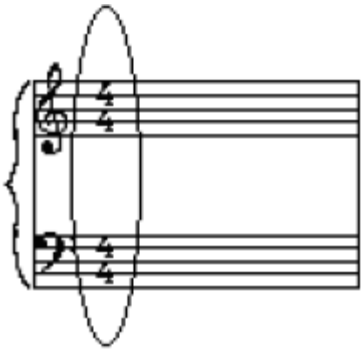
Ledger lines are lines that appear outside of the staff so we can identify notes that are too high or too low to fit on the staff.
***Middle C requires a ledger line.

Note and Rest Values

Note and Rest values are determined by the time signature of the music. However, they always have a fraction-based relationship to other note/rest values. (For ex: 6 Eighth notes = 3 Quarter Notes, OR 1 Half Rest = 8 Sixteenth Rests)



Time Signatures



The time signature of a piece of music is placed at the beginning, beside the clef. It can sometimes also be placed throughout the music, at any measure, to indicate a different time signature for the measures that follow.

The time signature displays **which note gets the beat** and **how many beats there are per measure**.

For example:
- If the time signature is $\frac{4}{4}$, the quarter note gets the beat and there are 4 beats per measure. (It can be read as, **1** &, **2** &, **3** &, **4** &)

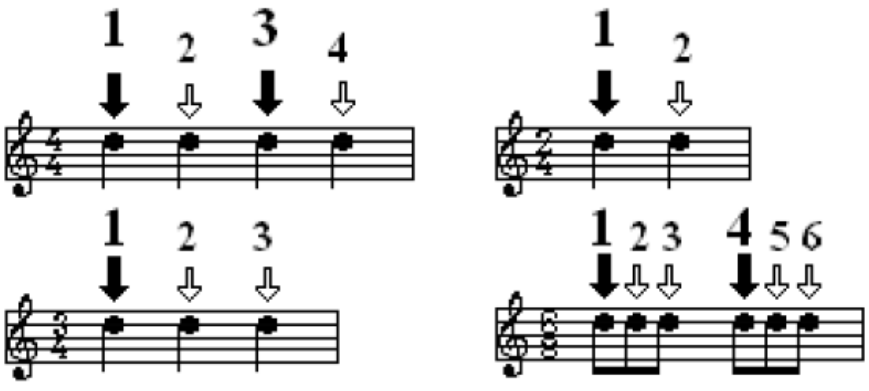
- If the time signature is $\frac{2}{4}$, the quarter note gets the beat and there are 2 beats per measure. (It can be read as, **1** &, **2** &)

- If the time signature is $\frac{6}{8}$, the eighth note gets the beat and there are 6 beats per measure. (It can be read as, **1**,2,3,**4**,5,6)

Strong & Weak Beats

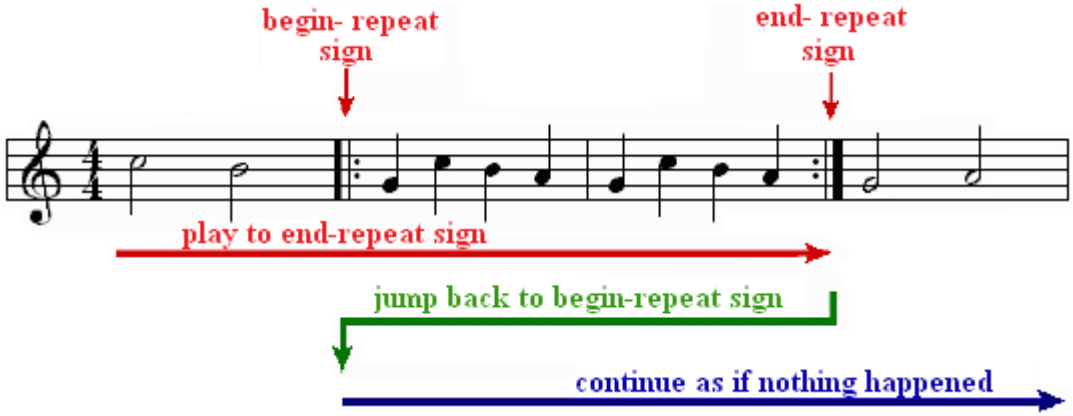
Each beat has either a strong or weak feeling that can be perceived when you listen to music. Strong or weak beats can be labelled depending on what the time signature is. Time signatures with an **even** number of beats will usually have as many strong beats as weak beats. Time signatures with an **odd** number of beats will usually have more weak than strong beats.

For example:

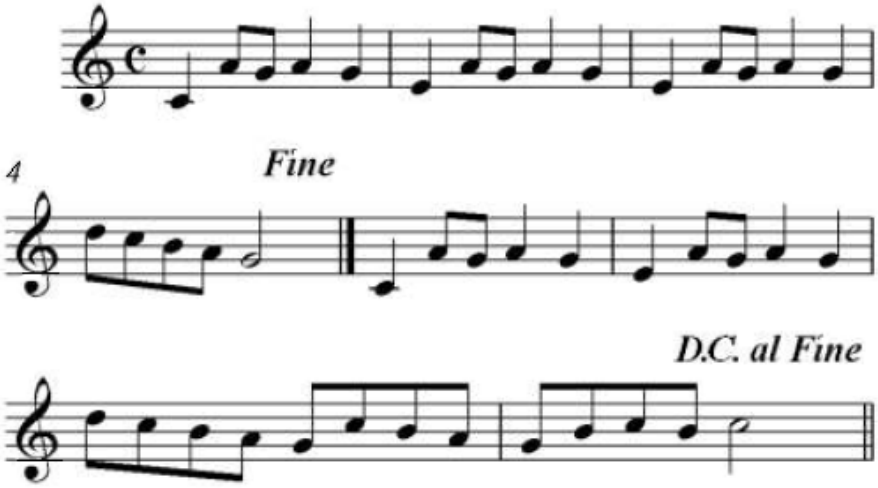


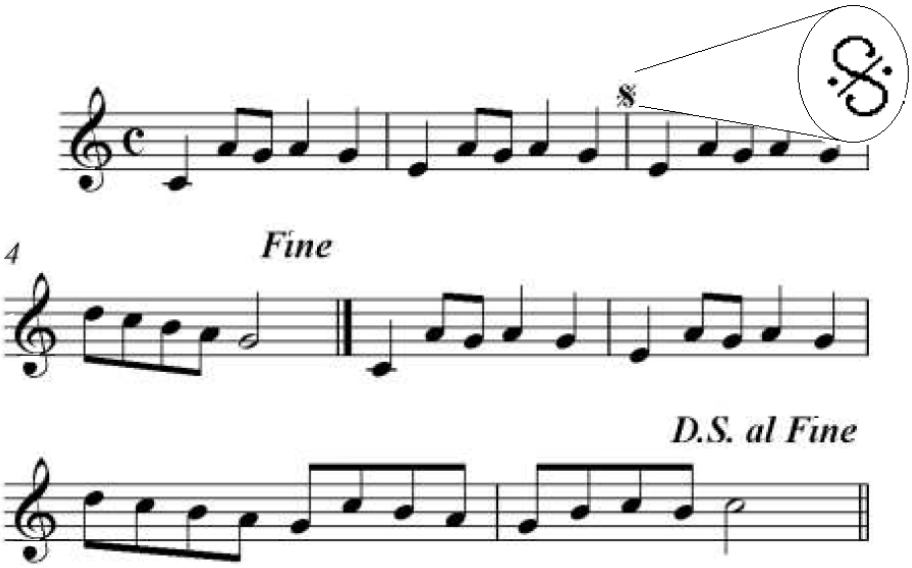
Repeats

Music often has sections that repeat. In order to make it easier for the composer/arranger and the performer, repeats are inserted into music rather than rewriting the same music out twice or more. When a section that was just played needs to be played again, a repeat symbol will appear.



Sometimes music will need to jump back to a previous section, but a repeat sign would not work well. There are other symbols we can use.

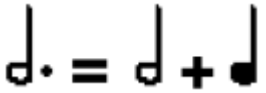
- When we need to return to the beginning of the music, a “D.C. al fine” symbol will appear. Because the D.C. means to go back to the beginning, the term “fine” (meaning “the end”) will need to also appear.

- When we need to jump to another section (not the beginning), a D.S. symbol will appear. This will indicate that we need to return to a certain spot, indicated by the S-Shaped symbol. “Fine” tells us when to stop playing after having taken the D.S.



Dotted Note/Rest Values

The purpose of having dotted notes/rests is to make a note/rest represent more than what it was originally. When a dot appears after a note/rest, **half the value is added** to it.

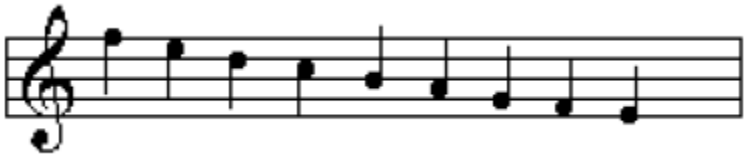
For example:

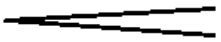
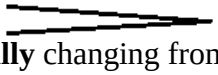
 A dotted half note equals the value of a half note added to the value of half of that, a quarter note.

Or A dotted quarter note equals the value of a quarter note added to the value of half of that, an eighth note.

Or A dotted whole rest equals the value of a whole rest added to the value of half of that, a half rest.

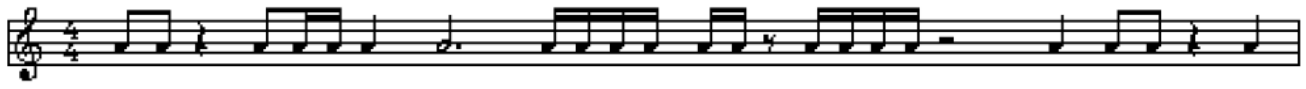
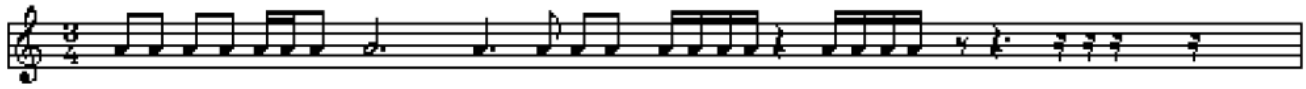
Note Stems

Note stems are drawn dependently upon which note is written. All notes **above** the center line of a staff must be drawn with stems going downwards. All notes **below** the center line of a staff must be drawn with stems going upwards. For notes that fall on the center line of a staff, the stem direction can go either way; they usually go with the notes around it so it doesn't appear odd.

Musical Terminology

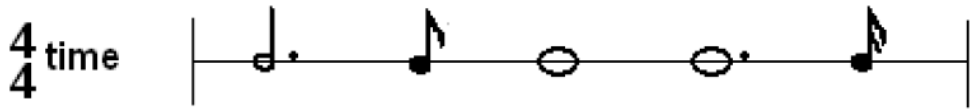
Piano (***p***) A dynamic marking indicating to sound quiet	Fortissimo (***ff***) A dynamic marking indicating to sound very loud
Mezzo piano (***mp***) A dynamic marking indicating to sound moderately quiet	Crescendo (cresc. or ) Indicates the dynamic **gradually** changing from the current dynamic marking to a louder one.
Mezzo forte (***mf***) A dynamic marking indicating to sound moderately loud	Decrescendo (decresc. or ) Indicates the dynamic **gradually** changing from the current dynamic marking to a quieter one.
Forte (***f***) A dynamic marking indicating to sound loud	Dynamics How loud or quiet the music sounds. Indicated by terms like, *piano, forte, fortissimo.*

Level Basic Music Theory – Practice Worksheet #1

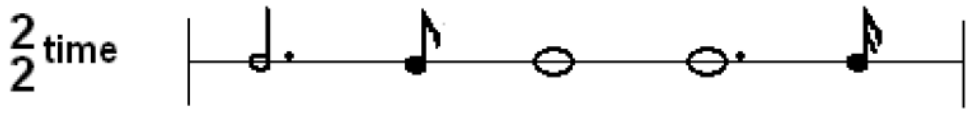
Place the proper barlines in each of the patterns below

1

2

3

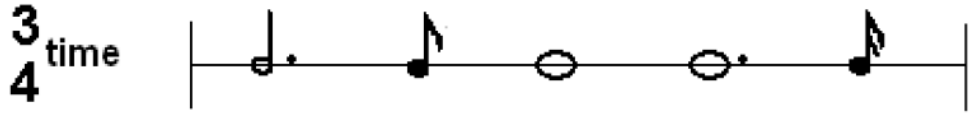
State how many beats each of the following notes would get in...



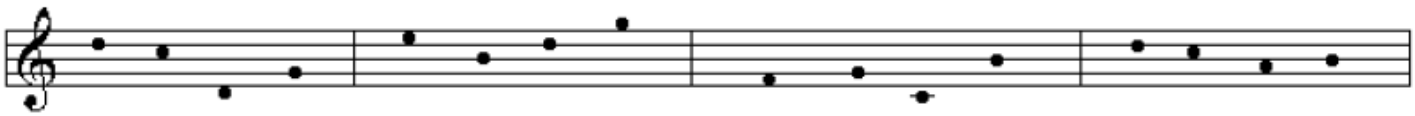
_____ _____ _____ _____ _____



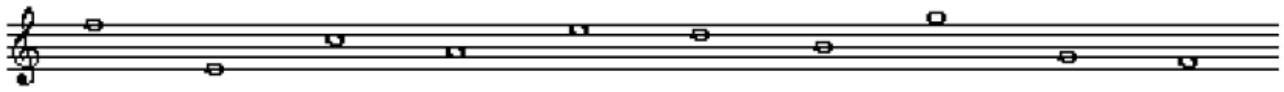
_____ _____ _____ _____ _____



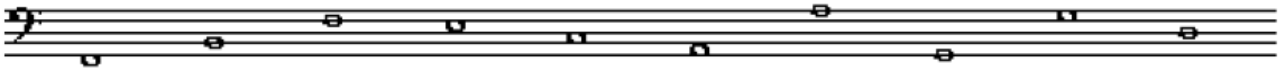
_____ _____ _____ _____ _____

Try placing some stems on the note heads below

Level Basic Music Theory – Practice Worksheet #2

Name all of the following notes:

1 

2

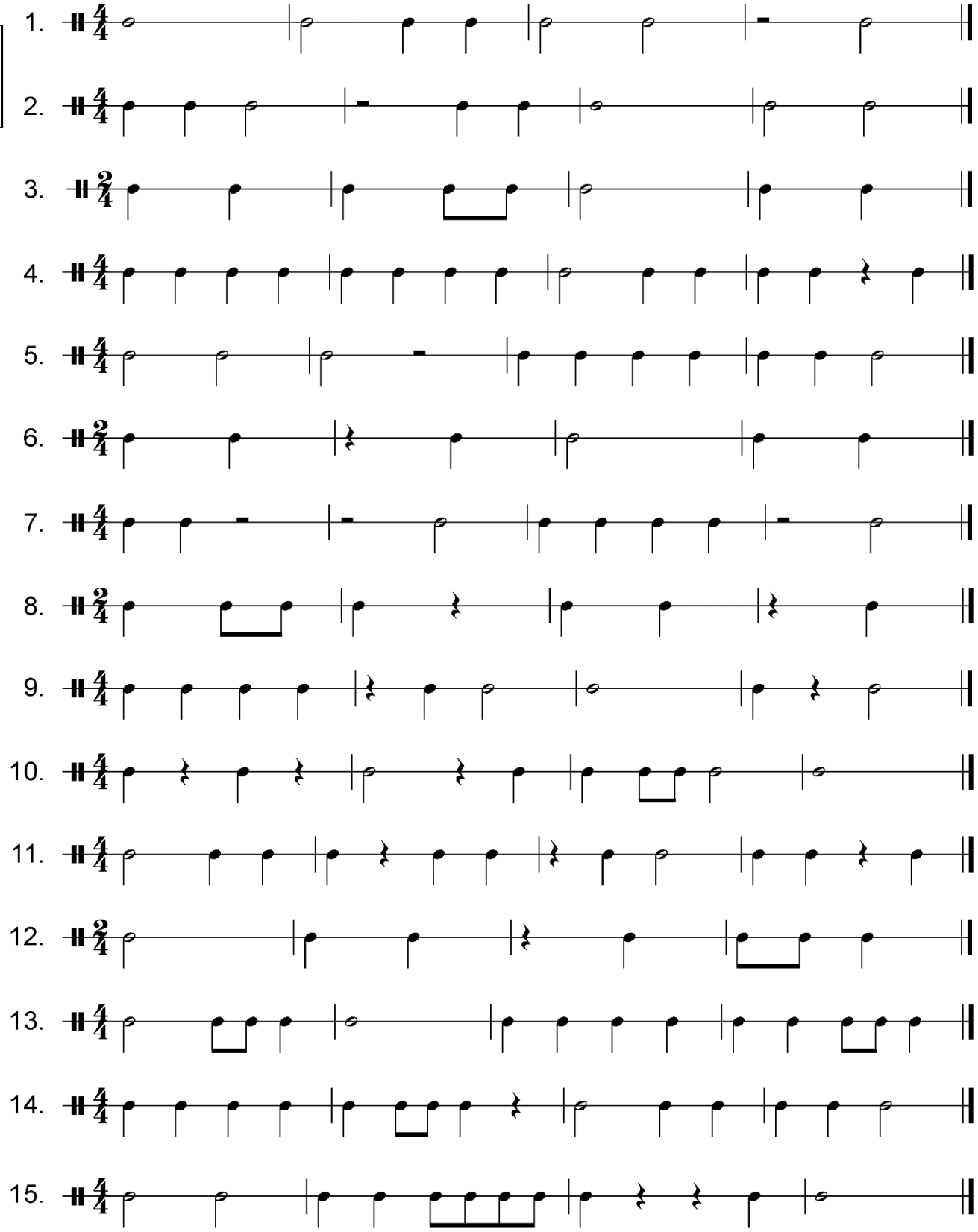
3 

4

RHYTHM SKILLS

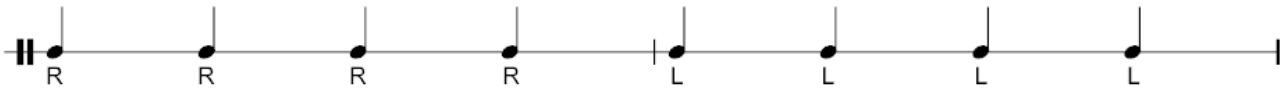
The following rhythms must be clapped, sung, tapped, or performed using your instrument. You will be asked to perform 10 of the following examples. 6 out of 10 must be correct to be successful in this component.

Tempo
60-180
bpm

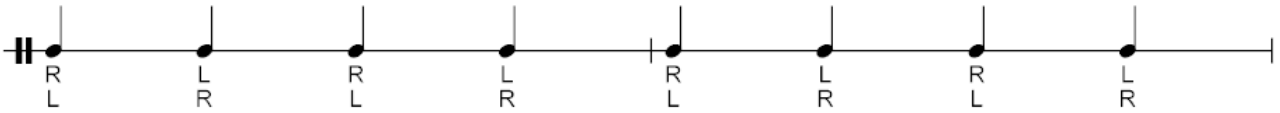


RUDIMENTS

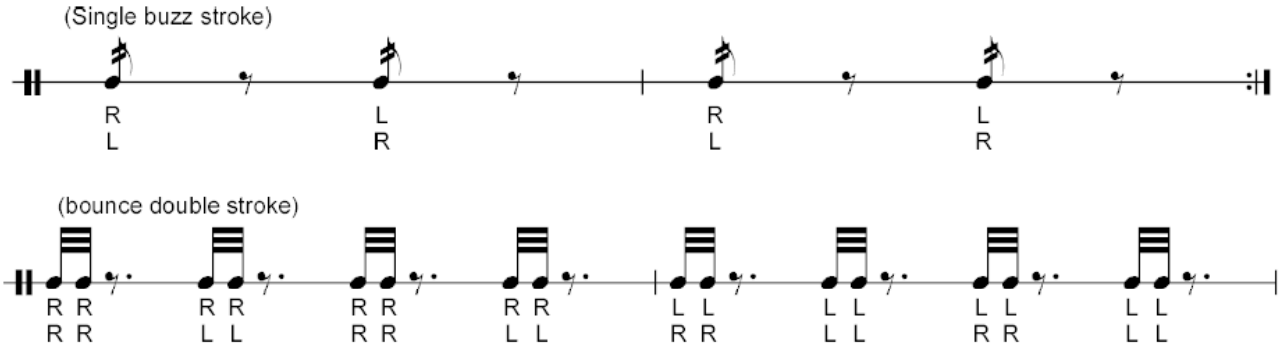
1. Single strokes – each hand; metronome mark (M.M.) quarter note = 120



2. Single strokes – alternating hands; M.M. quarter note = 120

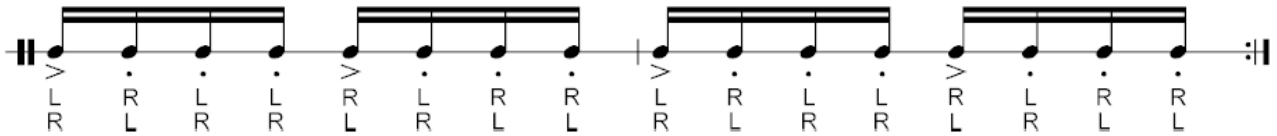


3. Introduction to closed rolls; M.M. quarter note = 72

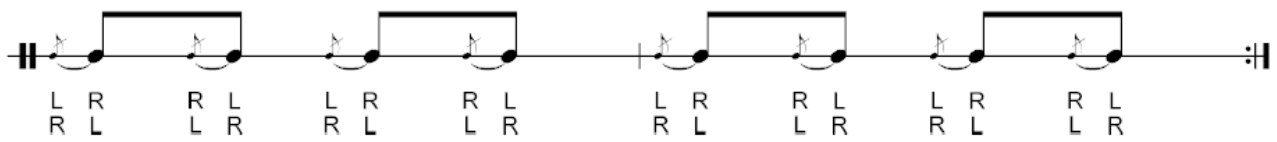


4. Double strokes; M.M. quarter note = 60

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



6. Flams; M.M. quarter note = 60



SIGHT READING

Not required for Level Basic.

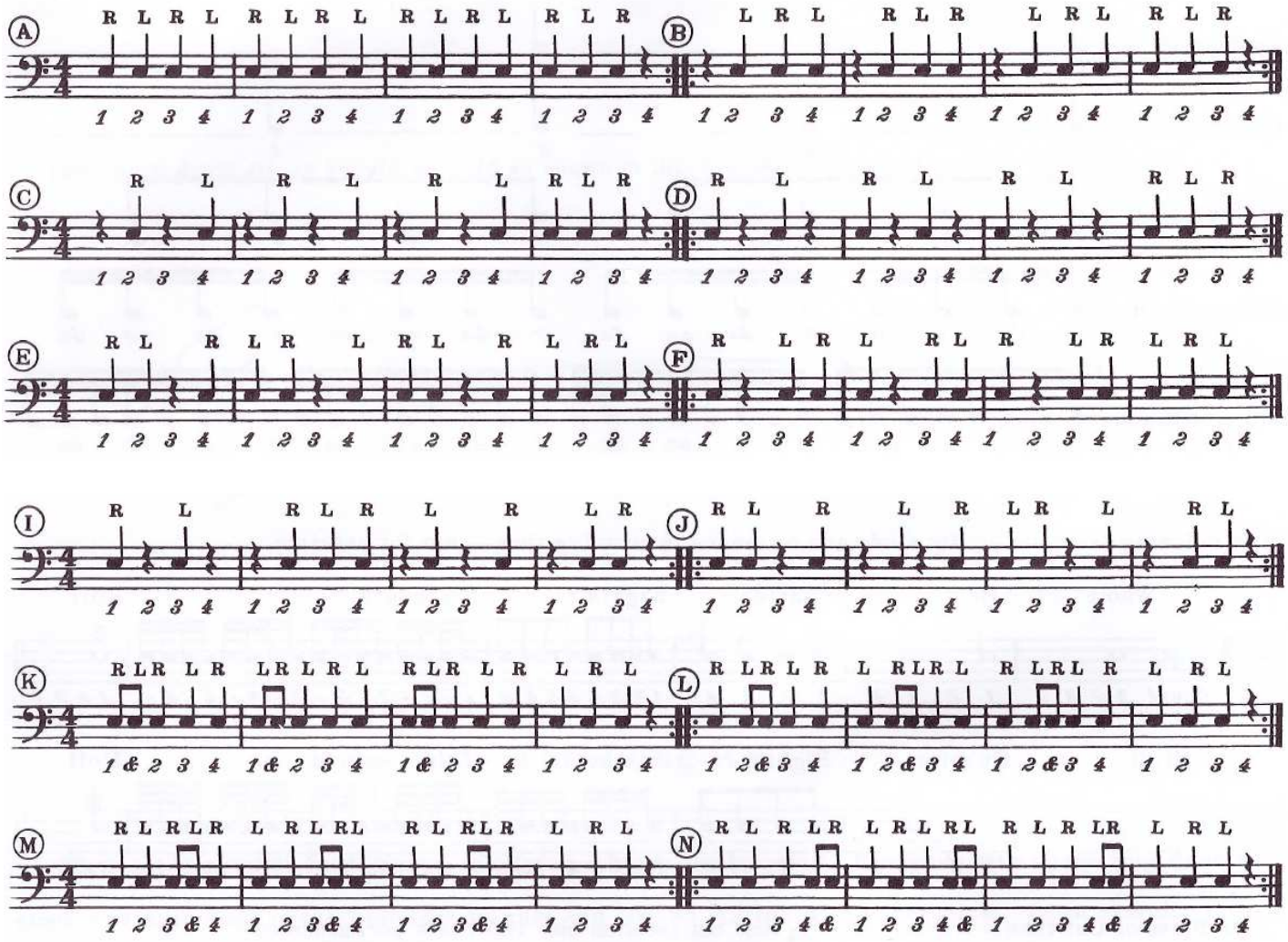
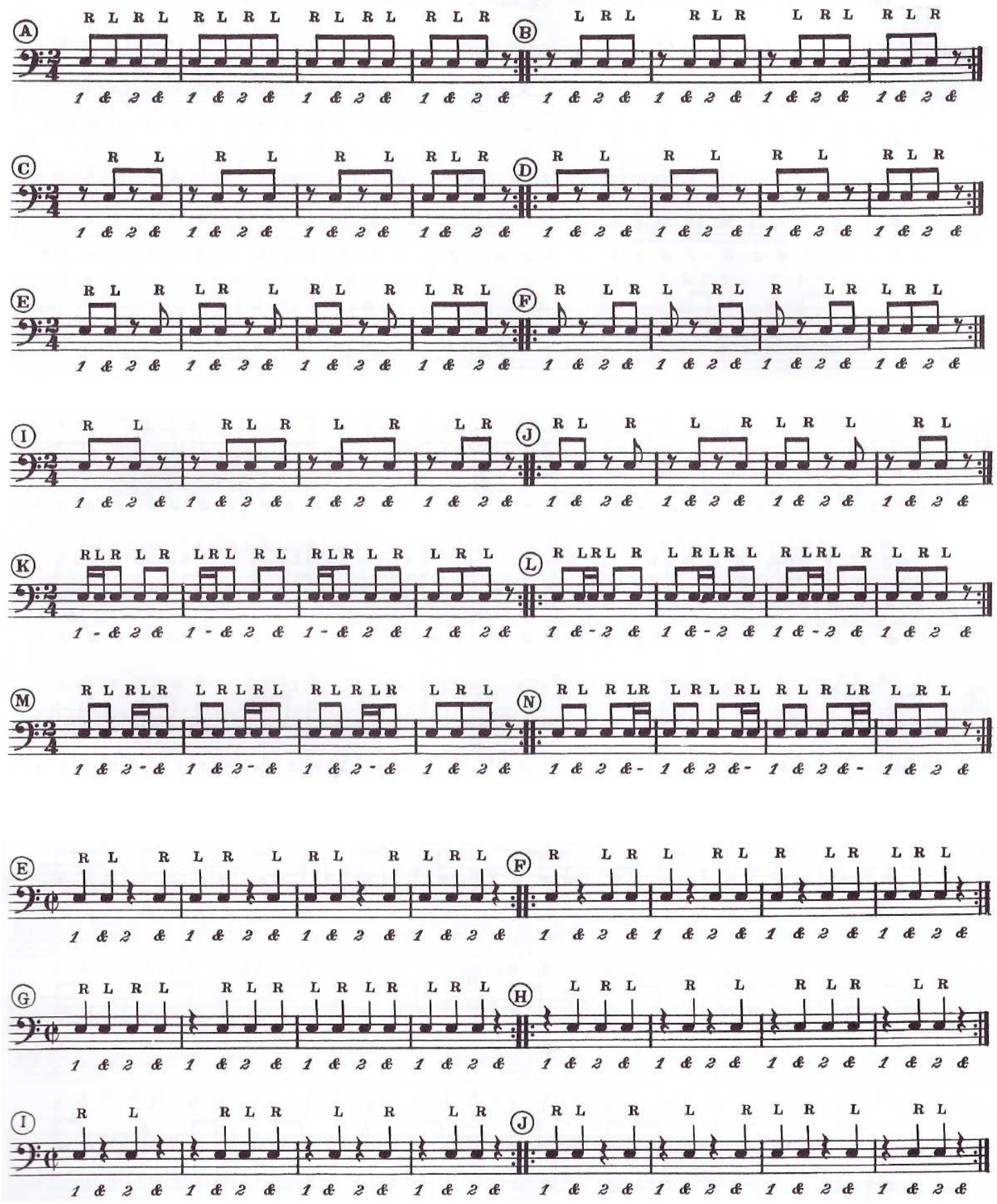
PROFICIENCY LEVEL MUSIC

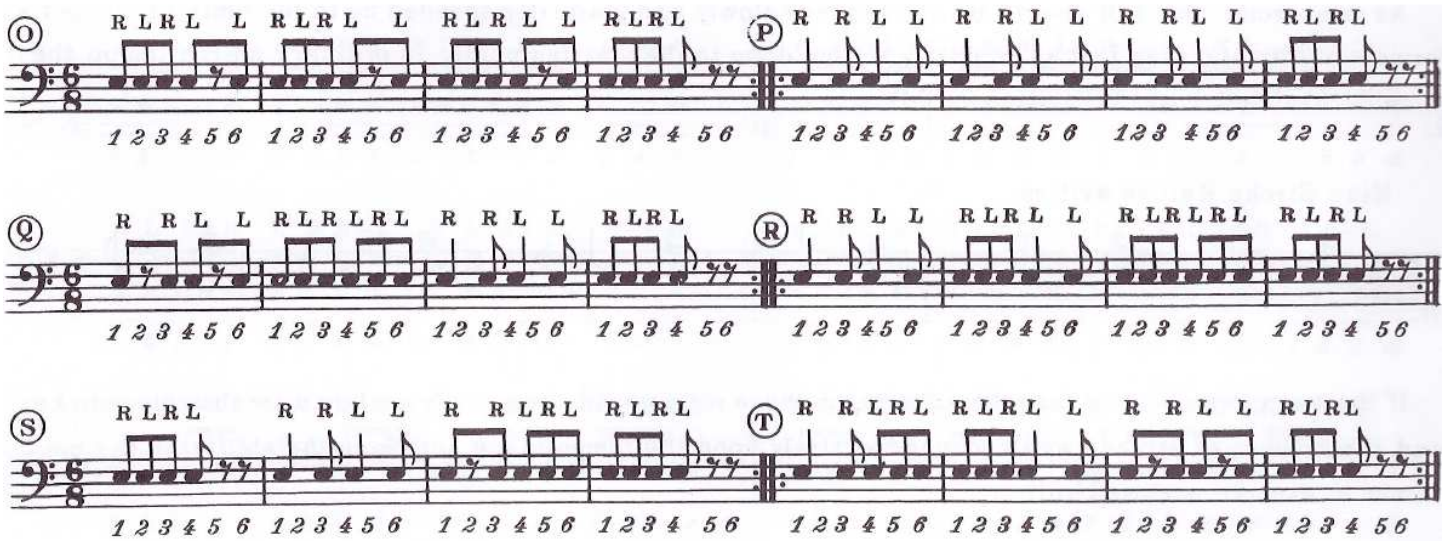
Cadets will perform one selection from List B.

	List		Title	Book	Page
Level Basic	B	1.	A – F	Rubank Elementary Method – Snare Drum	4
		2.	I – N	Rubank Elementary Method – Snare Drum	4
		3.	A – F	Rubank Elementary Method – Snare Drum	5
		4.	I – N	Rubank Elementary Method – Snare Drum	5
		5.	E – J	Rubank Elementary Method – Snare Drum	6
		6.	O – T	Rubank Elementary Method – Snare Drum	7

Page 4

Studies for Snare Drum

The sticking is marked above each line. This is recommended but must not be considered obligatory. A drummer should be able to start any passage with either hand. The count below each line should be spoken aloud while practicing, this is very important.


A
R L R L R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
B
L R L R L R L R L R L R L R L
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
C
R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
D
R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
E
R L R L R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
F
R L R L R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
I
R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
J
R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
K
RLR L R LRL R L RLR L R L R L R
1 - & 2 & 1 - & 2 & 1 - & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
L
R LRL R L RLR L R L RLR L R L R
1 & - 2 & 1 & - 2 & 1 & - 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
M
R L RLR L R L R L R L R L R L R
1 & 2 - & 1 & 2 - & 1 & 2 - & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
N
R L R LR L R L RL R L R LR L R L
1 & 2 & - 1 & 2 & - 1 & 2 & - 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
E
R L R L R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
F
R L R L R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
G
R L R L R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
H
L R L R L R L R L R L R L R L
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
I
R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
J
R L R L R L R L R L R
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &


O
R L R L L R L R L L R L R L L R L R L
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
P
R R L L R R L L R R L L R L R L
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
Q
R R L L R L R L R L R R L L R L R L
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
R
R R L L R L R L L R L R L R L R L
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
S
R L R L R R L L R R L R L R L R L
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
T
R R L R L R L R L L R R L L R L R L
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6