Regional Cadet Support Unit (Atlantic)

Music Proficiency Level Package

Snare Drum

Level Four

This MPLP is assigned to: _____

(cadet's name)

January 2019

This comprehensive package outlines the required material to achieve a Music Proficiency Level. Be sure to READ everything carefully.

All the following topics will be evaluated by a qualified Music Instructor:

TOPIC	OBJECTIVE
a. Instrument Maintenance	The cadet will maintain their primary instrument (woodwind, brass, or percussion) based on the skills outlined for each level.
b. Music Theory	The cadet will apply music theory to include: a. Identifying rhythms including: - Irregular time signatures, - Irregular rhythm (duplets, quadruplets, and quintuplets), and - Grace Notes. b. Inverting intervals including: - Perfect, Major, Minor, Augmented, and Diminished Intervals. c. Writing Chords including: - Augmented and Diminished Chords, - Chords in a Major Scale, and Chords in a Harmonic Minor Scale. d. Transposing by intervals. e. Writing and identifying cadences including: - Perfect Authentic Cadence, and Plagal Cadence. f. Analyze a piece of music including finding: - The key of a piece without a key signature, and - Errors in the music. g. Define symbols and terms.
c. Rhythm and Aural Skills	The cadet will: a. Perform the rhythms found on the Level Four rhythm sheet. b. Identify intervals by ear to include: - Unison, Major Third, Minor Third, Perfect Fourth, Perfect Fifth, and Perfect Octave. c. Identifying Chords in root and closed position including: - Major Chords and Minor Chords. d. Sing or playback a six-note melody. Melody begins on the tonic, uses only the first five notes of a major scale, and may contain up to two leaps of a third. Solfege is not required.
d. Scales and Rudiments	The cadet will: a. Play required rudiments at prescribed tempos, and b. Play required scales in one octave. c. Cadets are NOT required to memorize scales/rudiments 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 Four 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, Level Two, and Level Three.
   AND
2. Demonstrate knowledge of different types of drums sticks and Keyboard Percussion Mallets, like yarn (wrapped), soft vs hard rubber, as well as birch, rattan, and plastic/fiberglass shafts.

MUSIC THEORY

For extra practice, visit musictheory.net

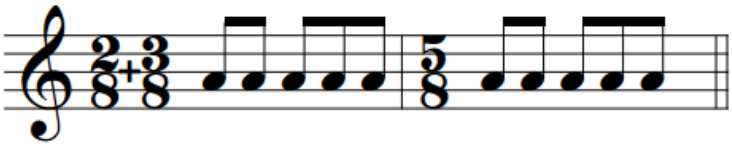
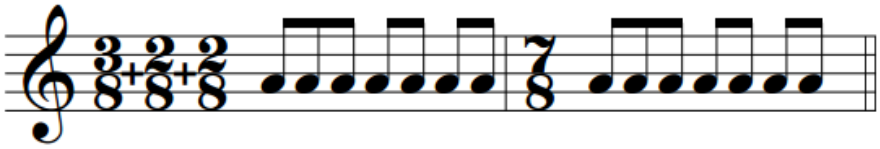
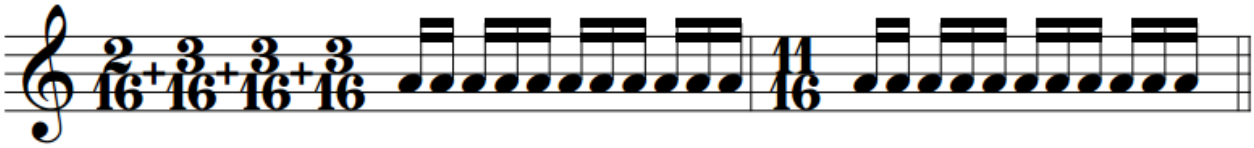
Concepts discussed in Music Theory Level 4 require many hours of practice. The explanations and practice examples you'll find here are only meant to supplement in-class instruction, rather than replace it. Attend your local Music Seminar or a CTC Music Course for classes!

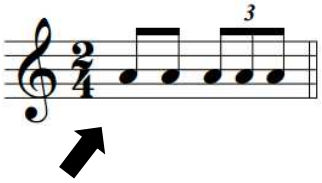
Irregular Time Signatures

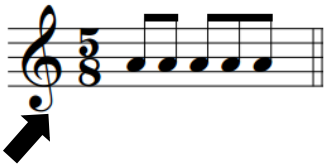
When we discussed Time Signatures in Level Two and Three Theory, we learned that each measure's beats get divided in the same way (either by two or by three) and the amount of beats are either an even or odd amount. (Remember: Simple/Compound refers to how we divide the beat.)

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

For example:

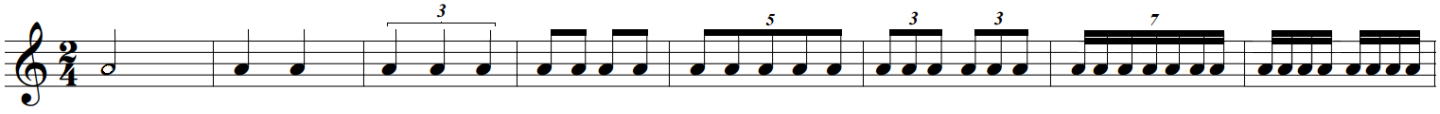
Ex 1: a beat divided by two eighth notes plus a beat divided by three eighth notes will give us a time signature of 5/8 (five eighth notes).

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

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

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

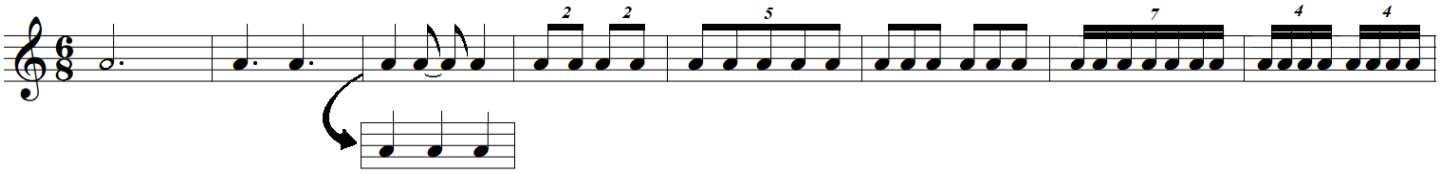


does not sound the same as

This rhythm is <u>four</u> eighth notes long BUT this rhythm is <u>five</u> eighth notes long.

Irregular Rhythms

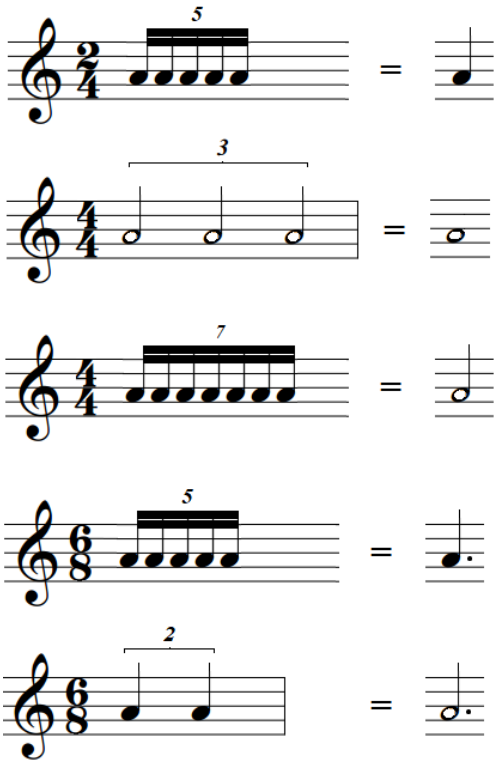
Irregular rhythms occur over a space that wouldn't normally have the amount of notes that are written. This concept is best understood by thinking about how a triplet or a duplet fits into the alternative metre (a triplet in a simple metre, or a duplet in a compound metre).

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

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



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

Some other irregular rhythms:



A few key pieces of information regarding Irregular Rhythms:

1. The time signature will establish whether we are thinking in Simple or Compound time.

2. The bracket above the notes indicates which normal duration should the irregular rhythm occur over. (ex: 5 in the place of 4, or 7 in the place of 8) The bracket should appear for notes not beamed together. You can include it in all cases.

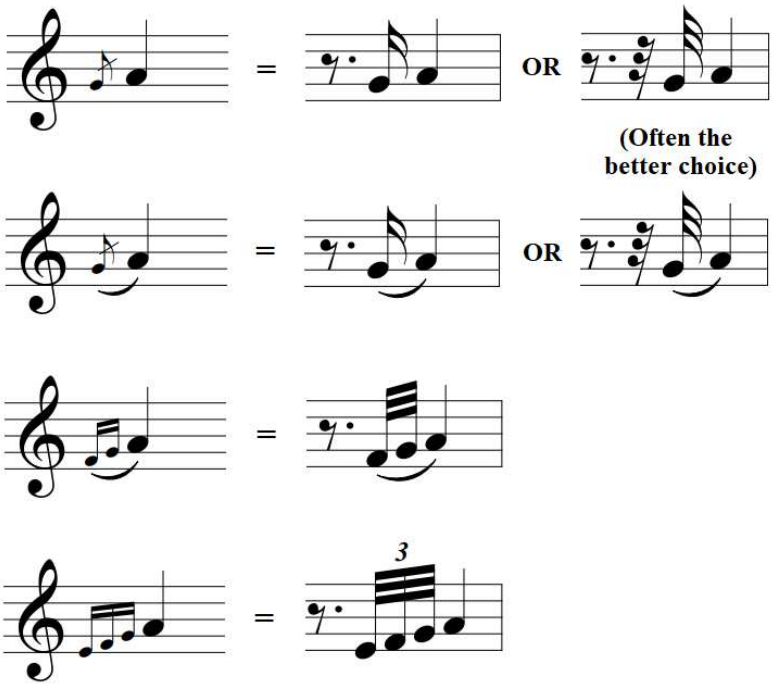
3. Sometimes, in more complicated groupings of notes, you will see the little number occur as a ratio which will indicate how many notes occur in place of what normally would be. (ex: 3:2 means there would be 3 notes in place of what would normally be 2)

4. Irregular rhythms are often, but not always, written using a consistent note value. There can be subdivisions within an irregular rhythm.

Grace Notes

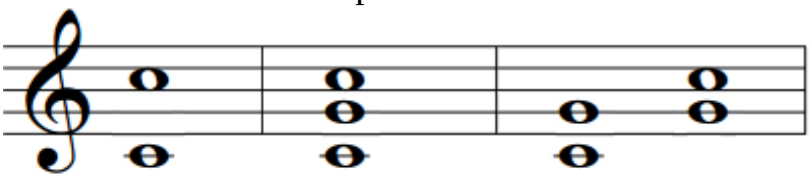
Grace notes indicate to play a quick note just before another note. They appear in music as a very small eighth note or two sixteenth notes (or others) just before a normal-sized note. There are often a few variations on their interpretation, and sometimes based on their appearance. However, this is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

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

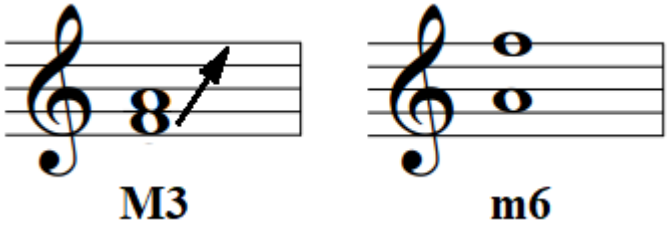


Inverting Intervals

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



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

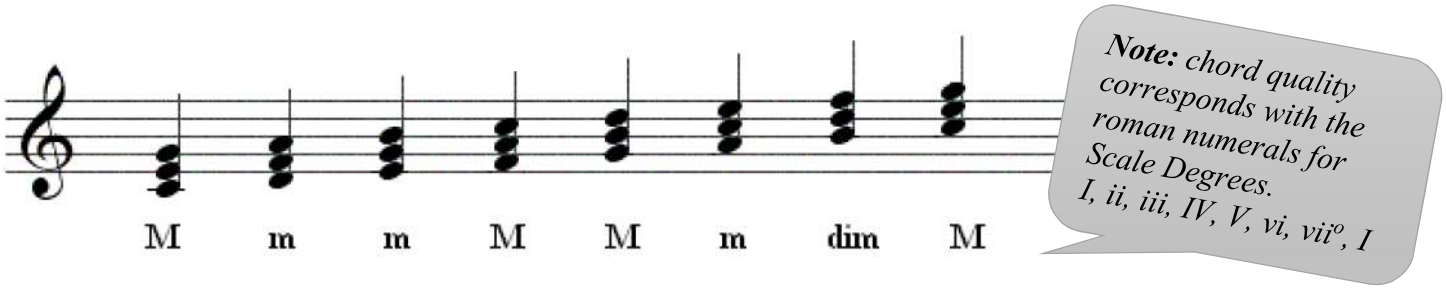
Given an interval of a Major 3rd, take the bottom note and move it up an octave; do not move the top note. The resulting interval will be a minor 6th. The two intervals considered here are inversions of each other.

There are a few tricks to remembering what will happen when we invert intervals:

1. A Major quality always inverts to Minor, and vice versa.
2. A Perfect quality always inverts to remain as Perfect.
3. An Augmented quality always inverts to a Diminished.
4. The distance, when both intervals are combined, adds up to 9.

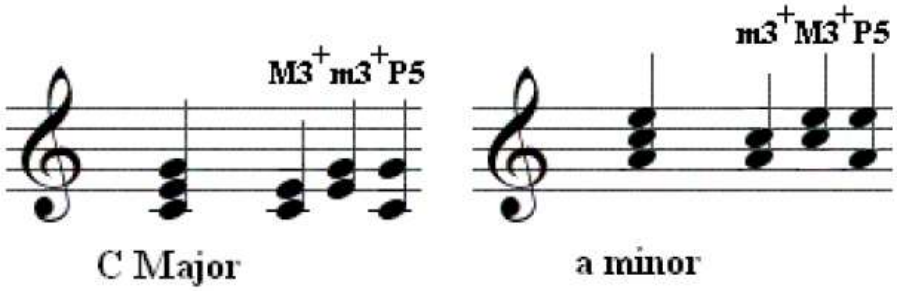
Chords

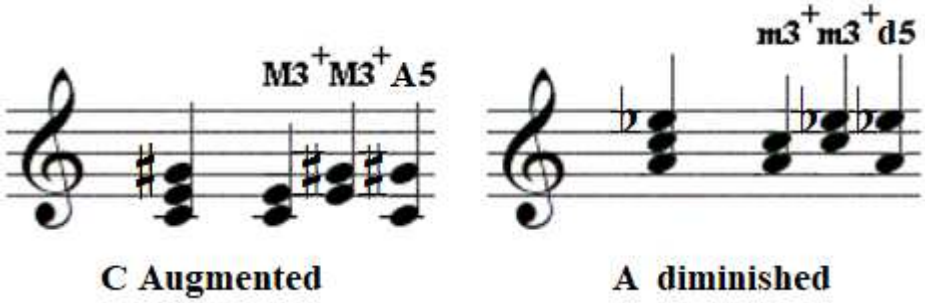
This is an extension on what was discussed about Chords in Level Three theory. We learned that Chords are designed around 3 notes that have specific intervals between them. Every chord is built upon the lowest note, the **root**, with a **3rd** and **5th** above it.

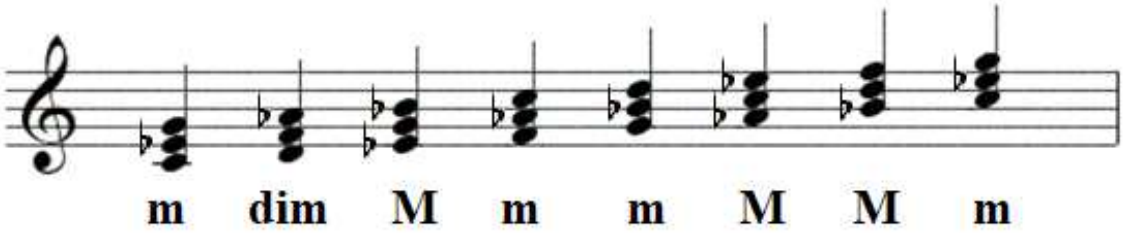
Every note of the scale can have a chord built upon it. Each note in the example below is from the C Major scale. Each chord has a naturally occurring quality.



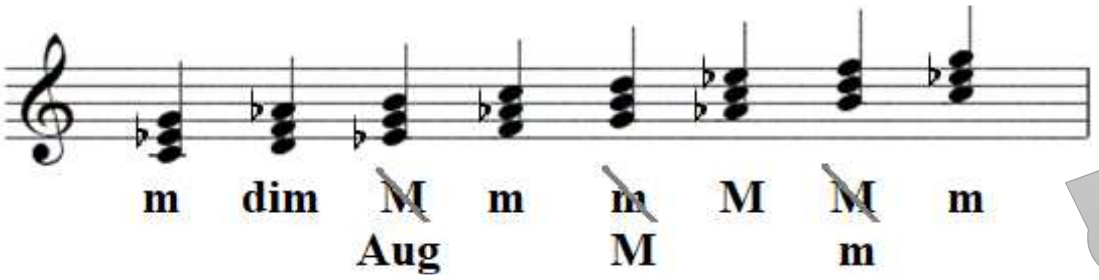
Every chord of the same quality will have the same interval content. Each **Major** will have a **M3** under a **m3**, each **minor** will have a **m3** under a **M3**. Both **Major** and **minor** will always have a **P5** between the bottom (root) and top (5th) notes.



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

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



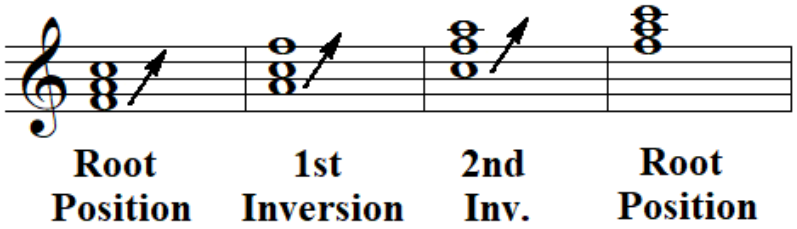
And so will the Harmonic Minor Scale.



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

Chord Inversions (Triad Inversions)

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

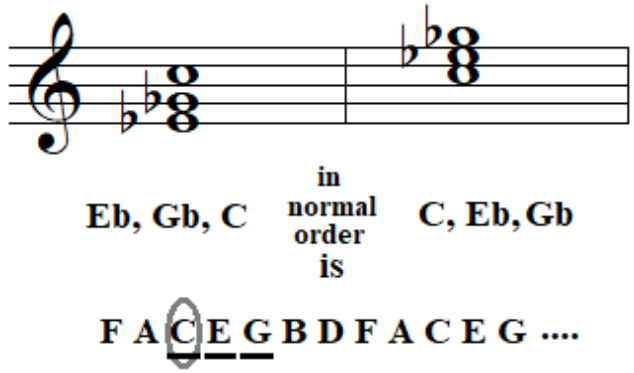


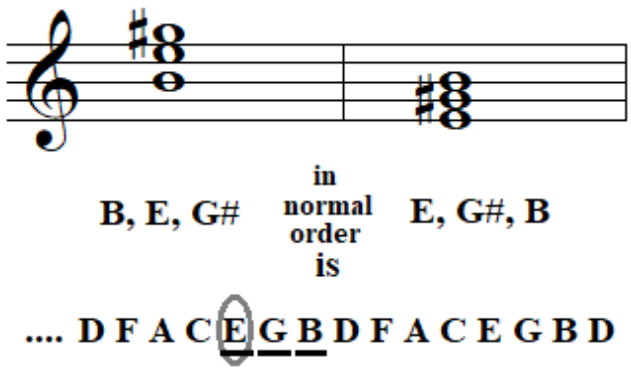
The Root Position Chord is F Major.
The 1st Inversion Chord is also F Major.
The 2nd Inversion Chord is also F Major.
When we invert again, we're back in Root Position.

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

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

Ex:





Transposition by Interval

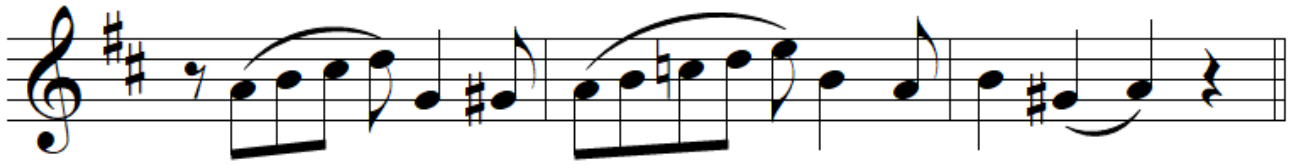
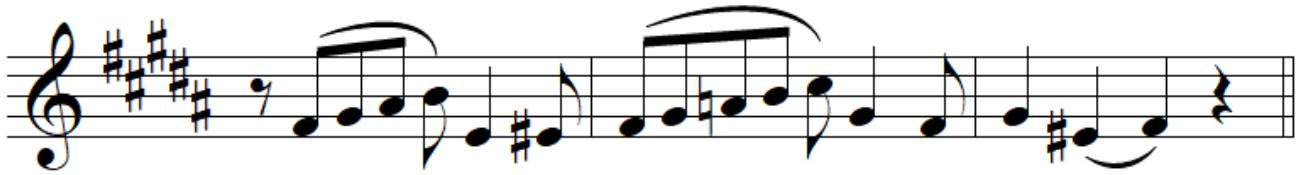
This lesson was discussed in Level Three theory as well.

Transposition is the act of shifting a note or series of notes (a melody) by a certain interval. This is sometimes necessary for singers or other instrumentalists in cases where a high or low note is too far, the entire melody can be shifted to fit. Transposing can be done by a certain interval or

by an octave. To shift a note or melody by a specific interval, it is very important to make sure that it is written in the correct position in the staff. The key signature or accidentals of a note/melody will also move by the interval of transposition.

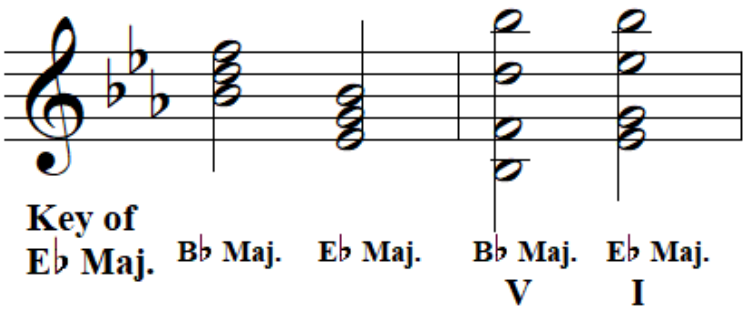
The easiest way to transpose correctly is to remember 3 easy points:

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

For example:

Transpose down a minor 3rd

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

Cadences

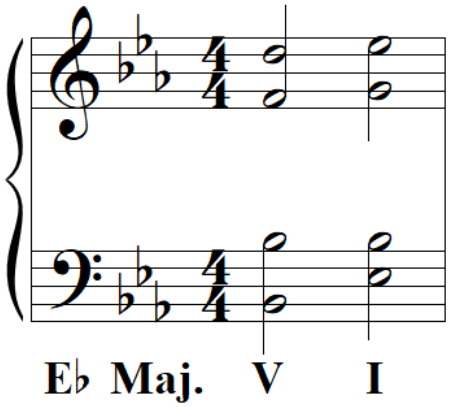
A Cadence is what happens with the music's harmony at the end of a musical phrase. It acts like punctuation does in a sentence. When we want to analyze a cadence, we need to regard the last two chords in a phrase and identify which relationship they have with the key we're in.



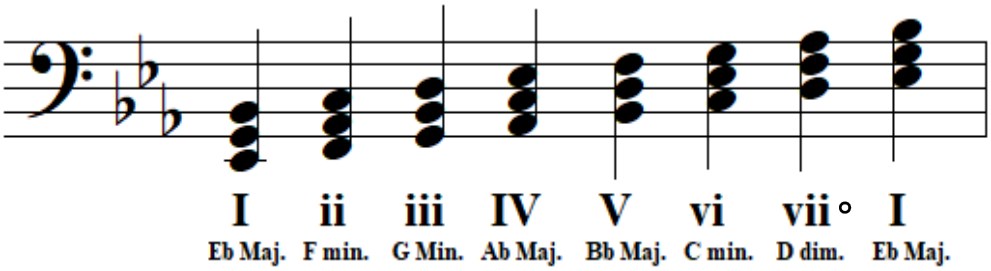
The first measure simply has the chords. (closed format)

The second measure has the chords is an open format.

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



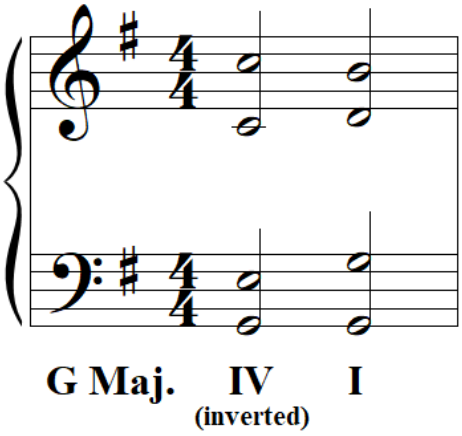
Remember the chords that are possible in every major key. If we imagine an E♭ Major scale with the chord possibilities, relating to the roman numerals is much easier.



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

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

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

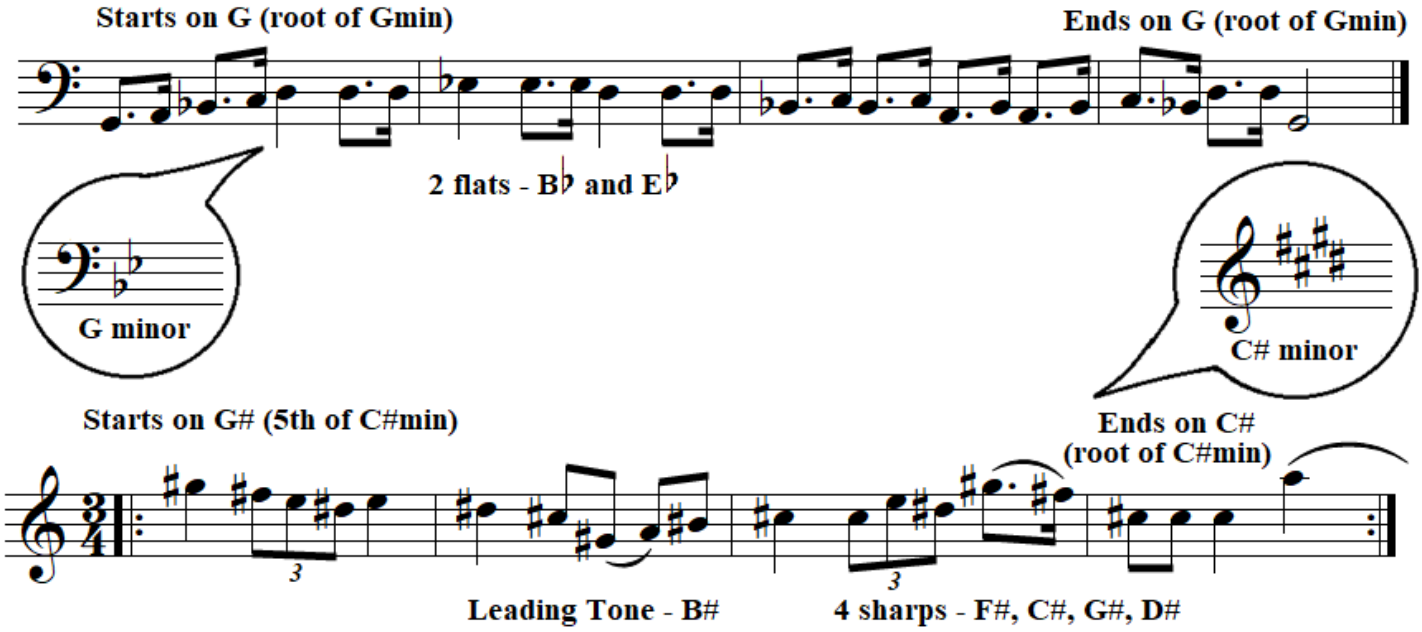


This cadence is frequently used in religious music. It accompanies the "amen" at the end of a prayer. The cadence usually comes after we have had an Authentic Cadence.

Identifying the key of a Melody

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

For ex:

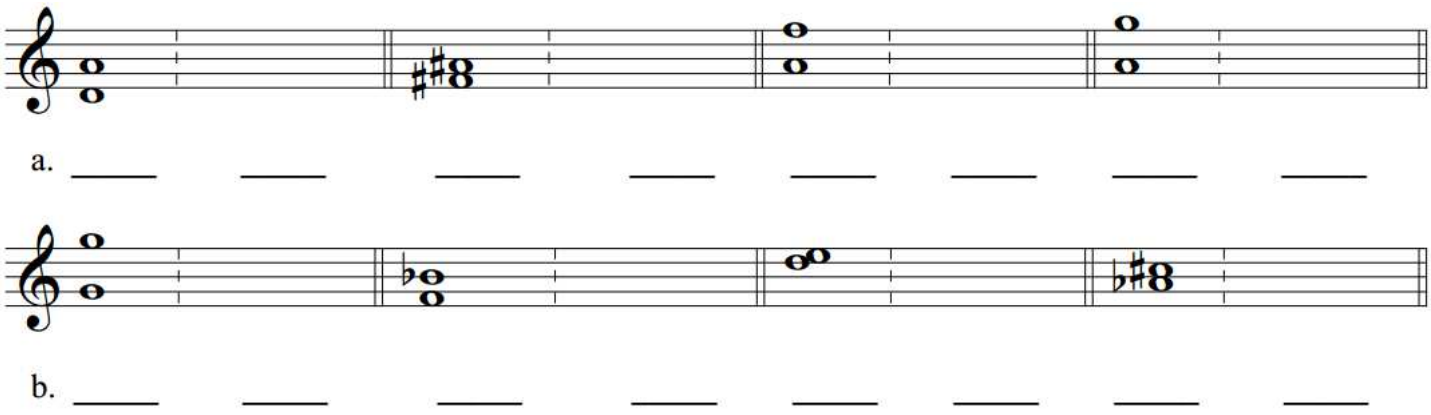


Musical Terminology

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

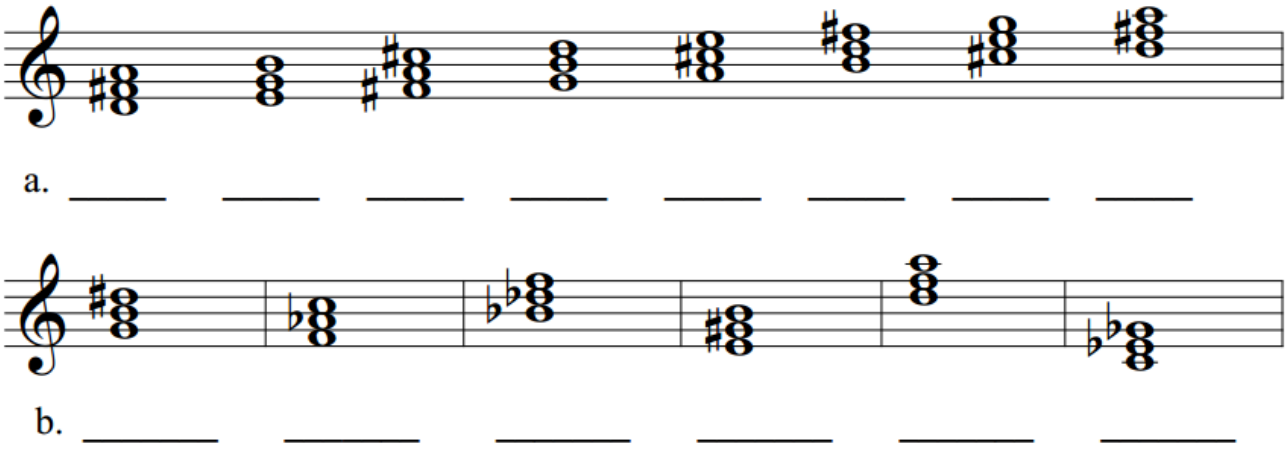
Level Four Music Theory – Practice Worksheet #1

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

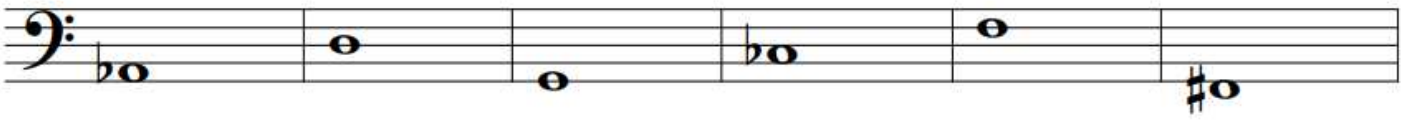
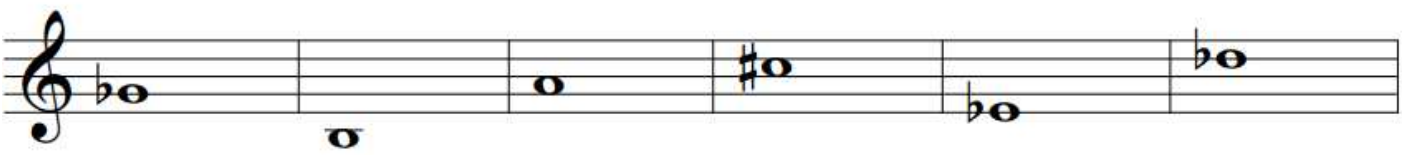


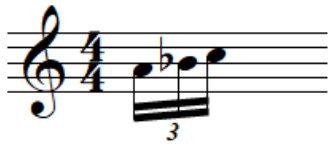
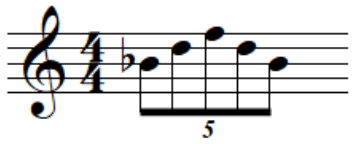
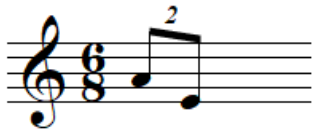
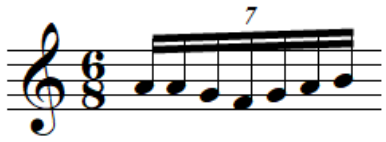
a. _____ _____ _____ _____ _____ _____ _____ _____

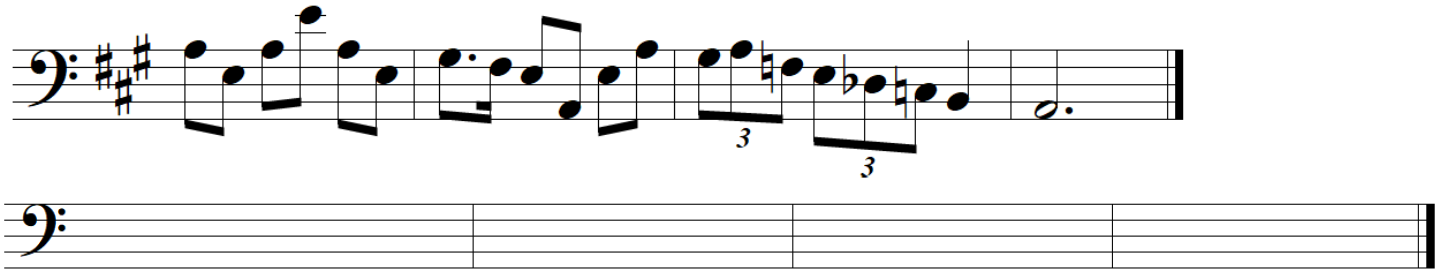
b. _____ _____ _____ _____ _____ _____ _____ _____

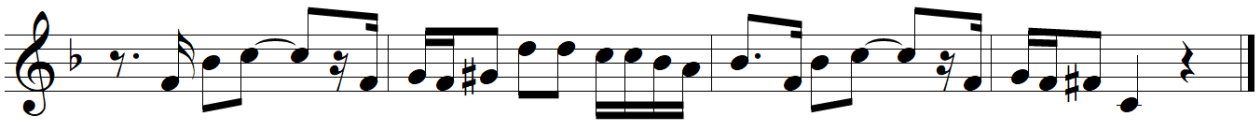
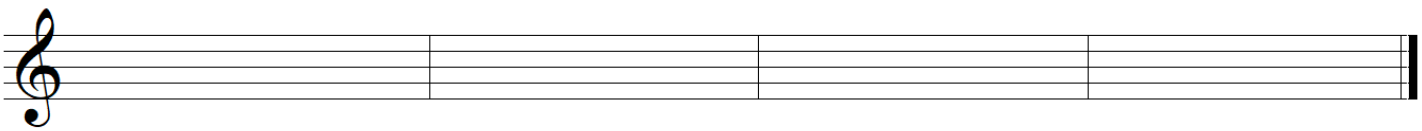
2) Identify each Chord/Triad below.

a. _____ _____ _____ _____ _____ _____ _____ _____

b. _____ _____ _____ _____ _____ _____

3) Create the following chords in the space provided.

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

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

4) Write a single note value that is equivalent to the following beat groups.

5) Transpose the following melody down a **Perfect 5th.**

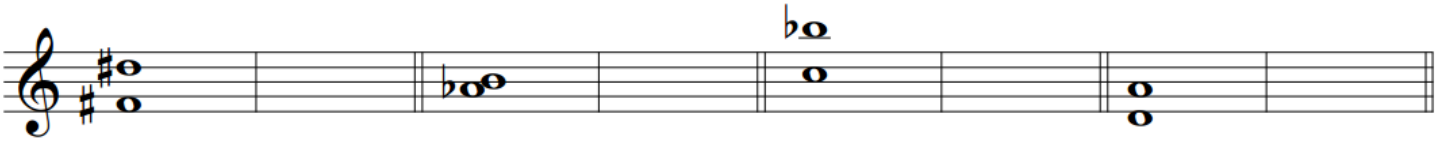


6) Transpose the following melody up a **minor 6th**.



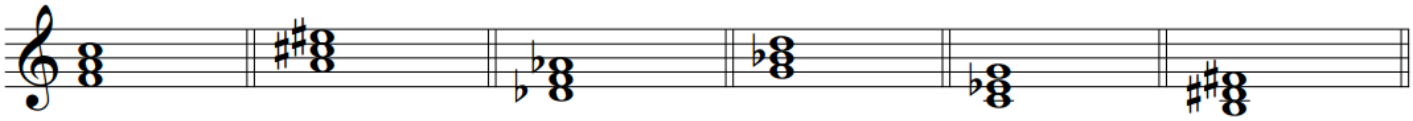
Level Four Music Theory – Practice Worksheet #2

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

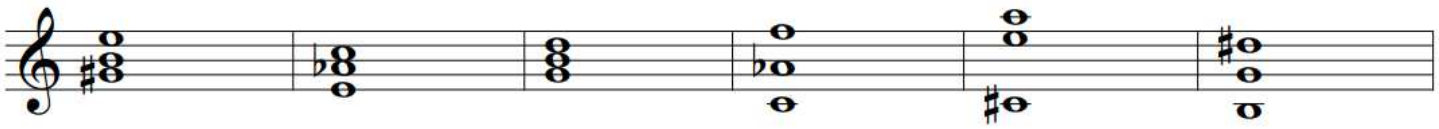
2) Draw a diagram of the Circle of 5ths OR the Key Signature Chart. Be sure to show all possible key signatures.

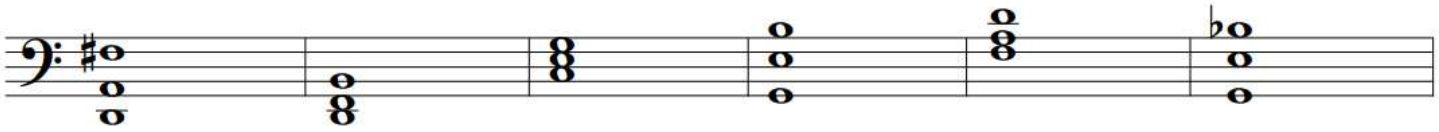
3) Invert and Identify the following Intervals.

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

4) Identify the following chords .



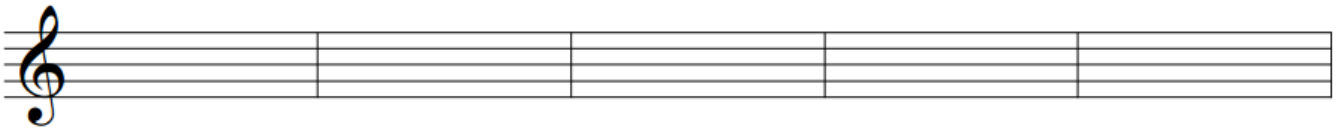
a. _____ b. _____ c._____ d. _____ e. _____ f._____

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

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



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

6) Create the following chords in the specified inversion.



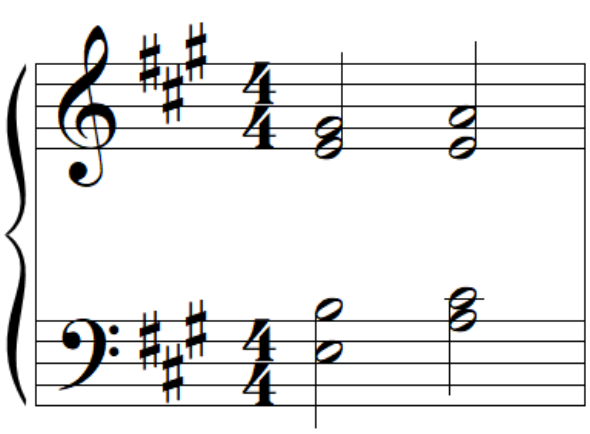
a. D Maj $\frac{6}{4}$ 2nd Inversion

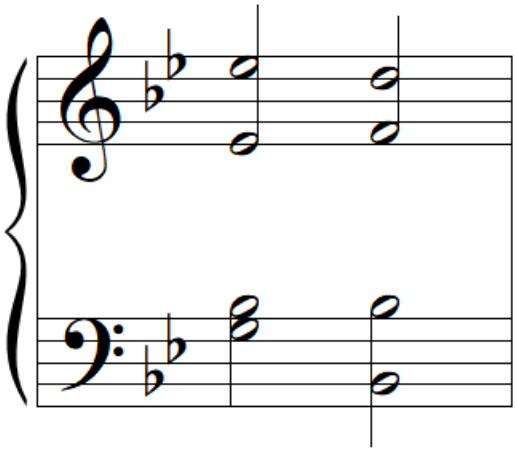
b. G min 1st Inversion

c. Bb dim 1st Inversion

d . Eb min 2nd Inversion

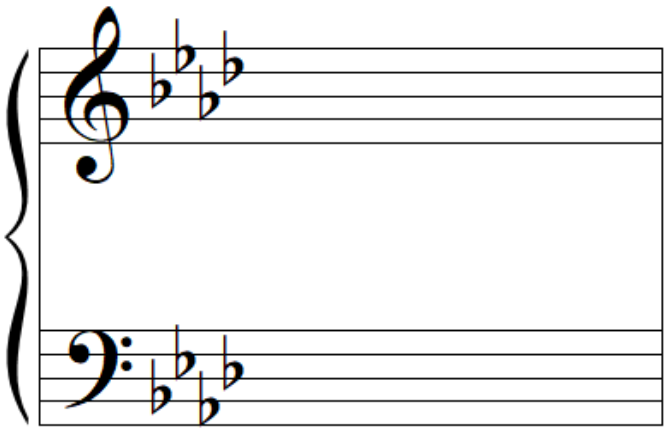
e. F# Aug 2nd Inversion

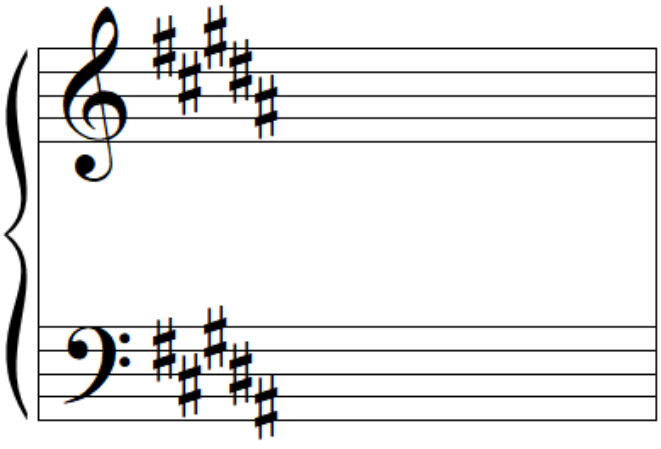
7) Identify the following cadences.

Chords _____ _____

Cadence _____

Chords _____ _____

Cadence _____

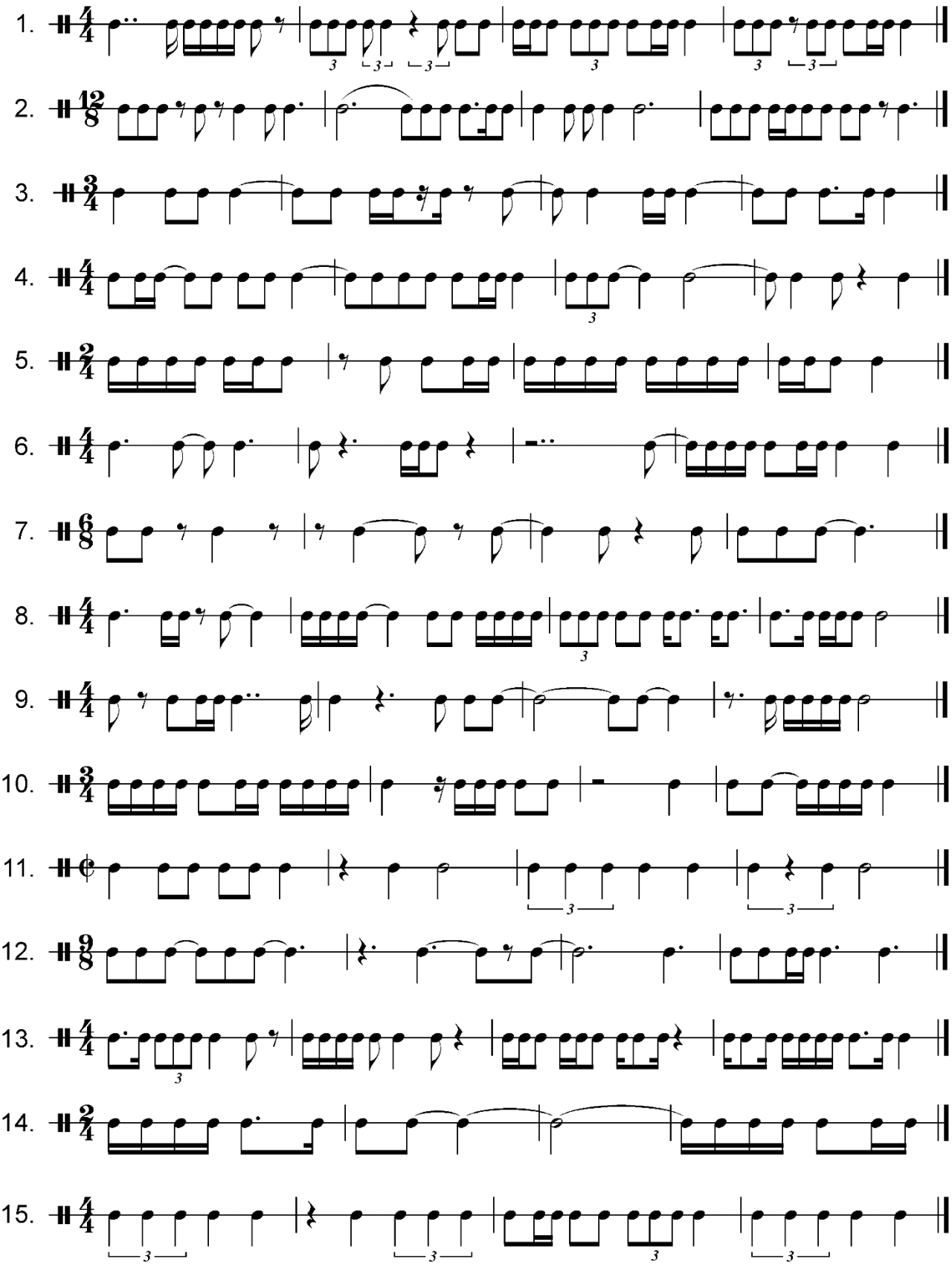
8) Building the following cadences in the key provided.

Plagal Cadence:

Perfect Authentic Cadence:

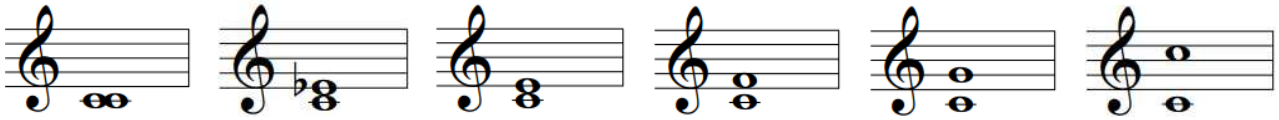


RHYTHM & AURAL SKILLS

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

Tempo
60-180
bpm

Aural Skills

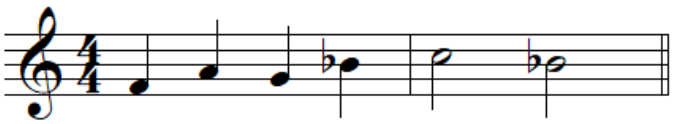
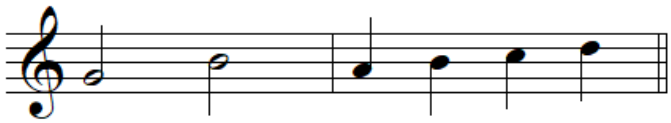
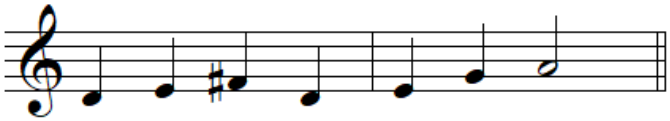
Recognizing intervals requires practice. You can practice this on musictheory.net or pair up with a friend and play intervals for each other! You will be expected to recognize the following intervals by ear. Try to associate these intervals with a song that you know, this will help your memory.



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

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

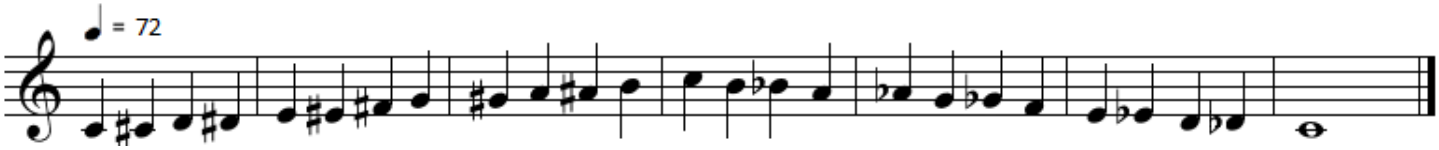
Use the following examples as practice

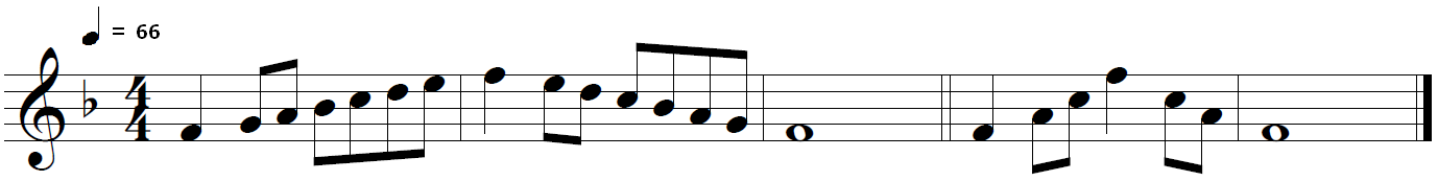
Melody 1: F Major

Melody 2: G Major

Melody 3: D Major

Hints for Practice:

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

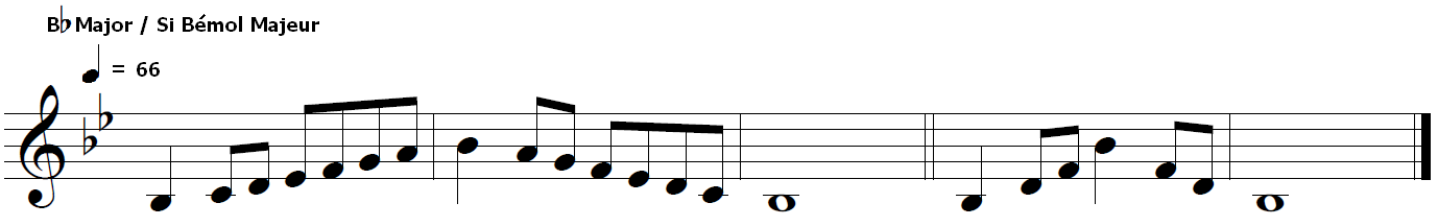
SCALES AND RUDIMENTS

Cadets must play scales either all slurred (smoothly) or all tongued (separated).

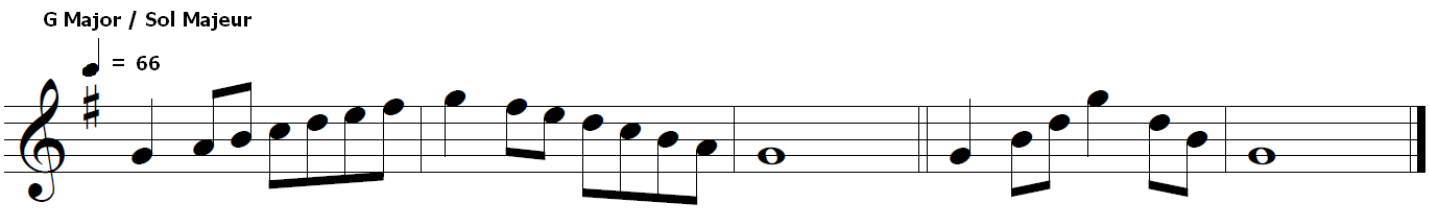
C Chromatic / Do Chromatique

F Major / Fa Majeur

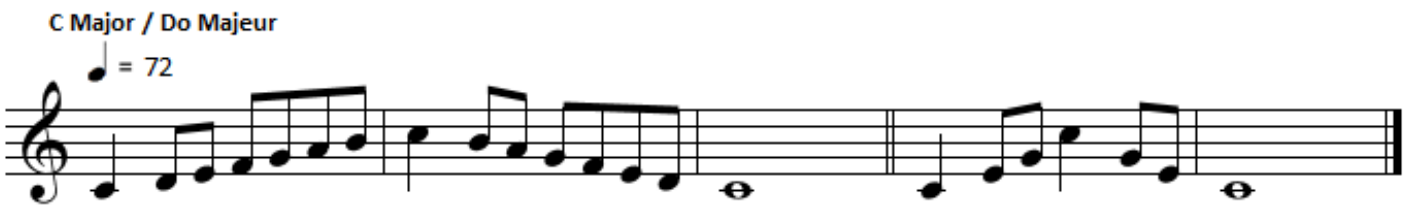
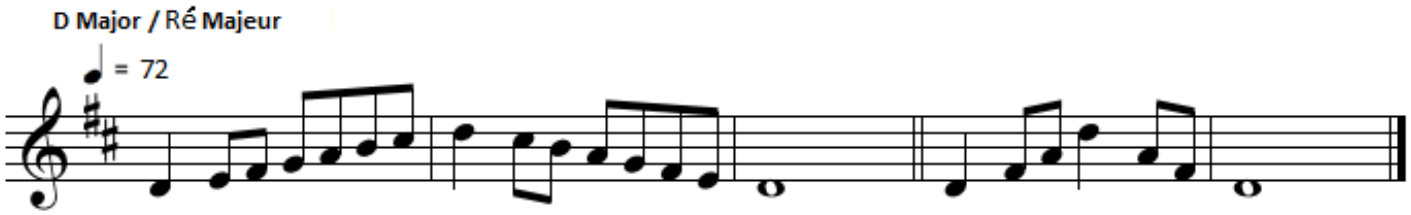
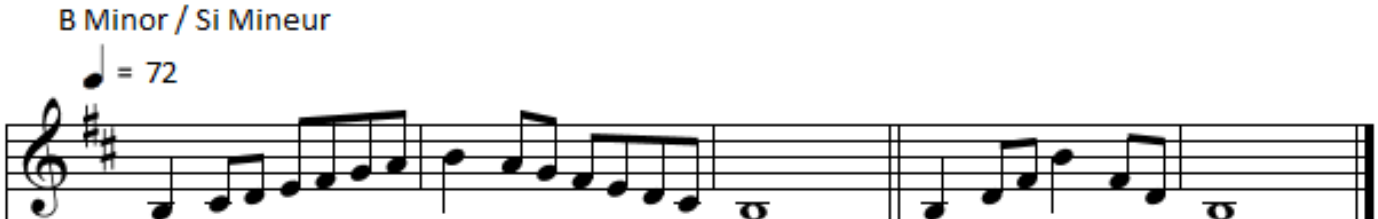
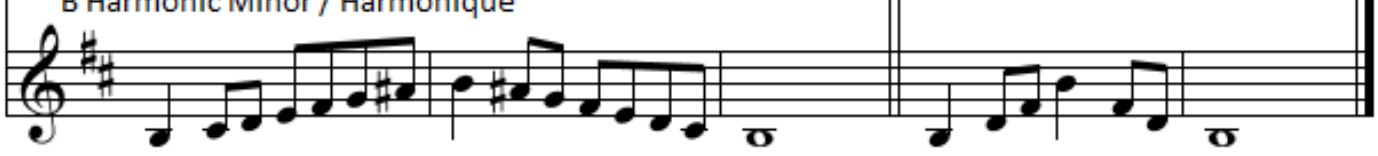
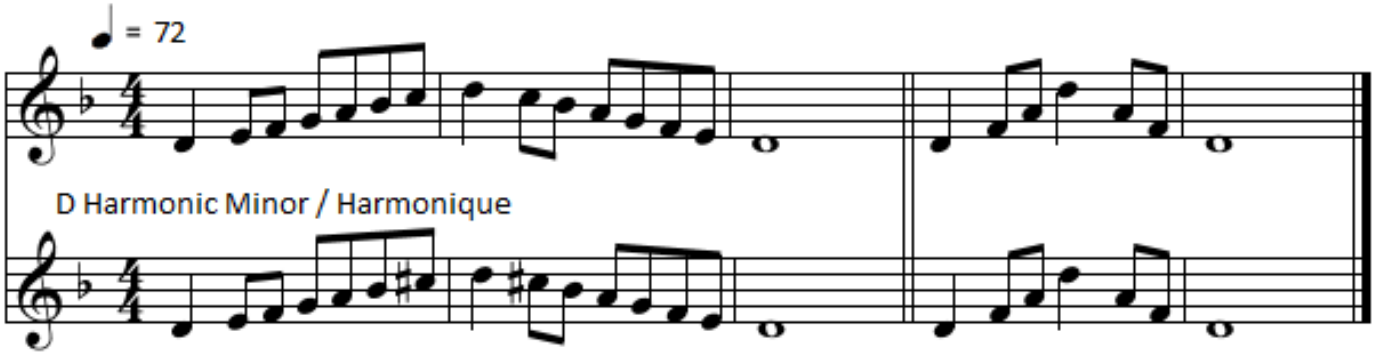
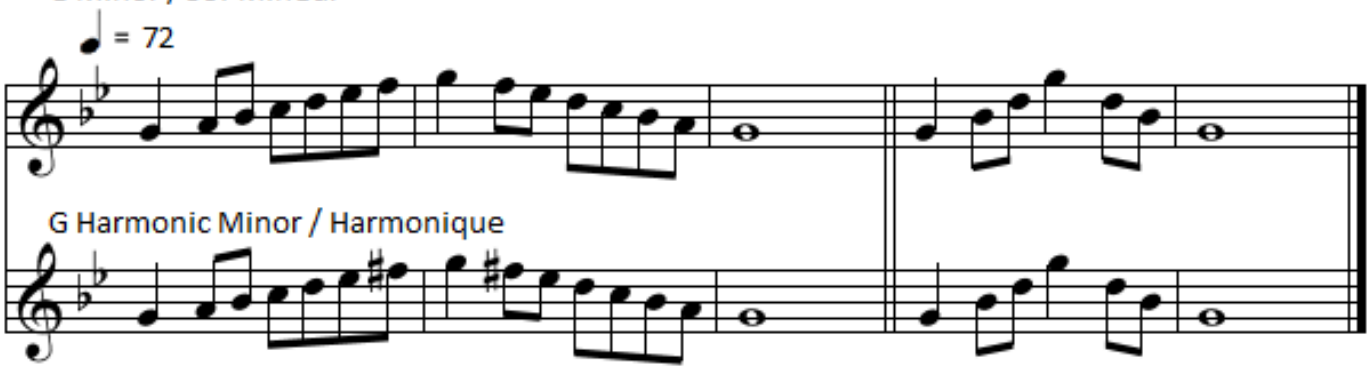
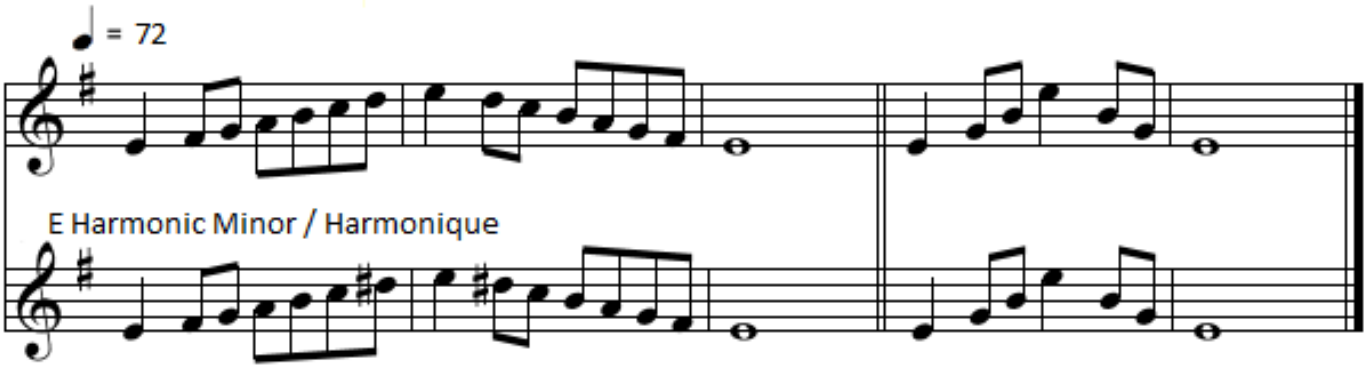
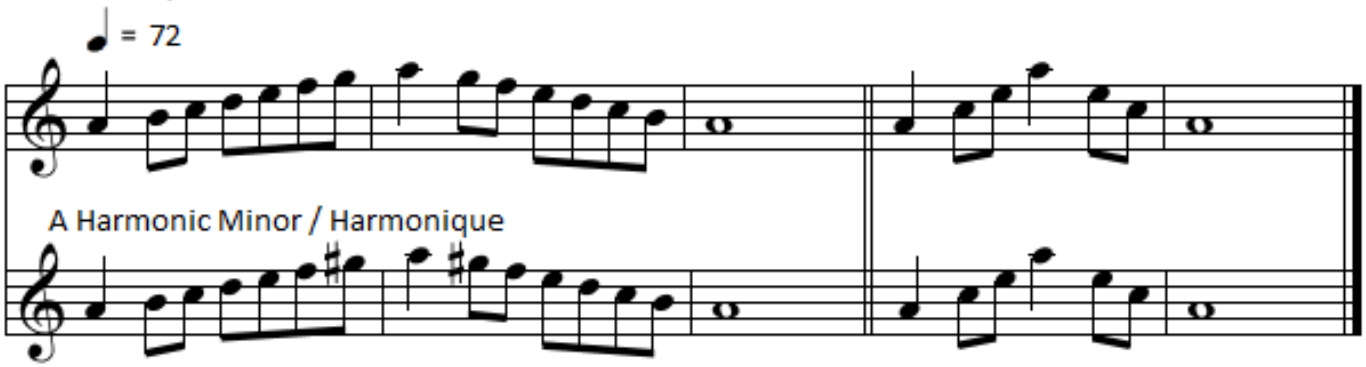


B♭ Major / Si Bémol Majeur

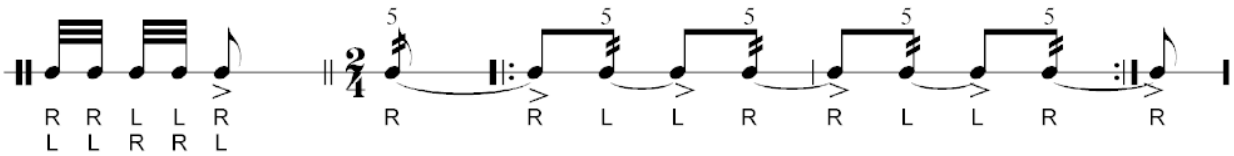


G Major / Sol Majeur

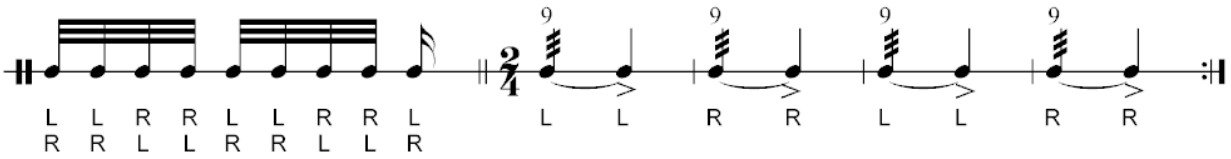


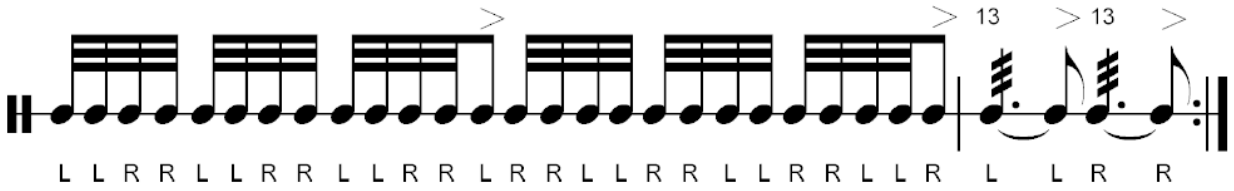
C Major / Do Majeur

D Major / Ré Majeur

B Minor / Si Mineur

B Harmonic Minor / Harmonique

D Minor / Ré Mineur

G Minor / Sol Mineur

E Minor / Mi Mineur

A Minor / La Mineur

Level Four Snare Drum Rudiments

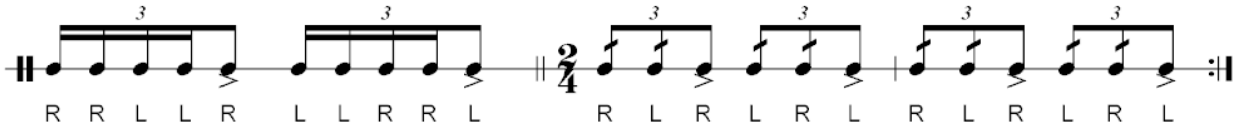
1. Five stroke rolls – open and closed; metronome marking (M.M.) quarter note = 120



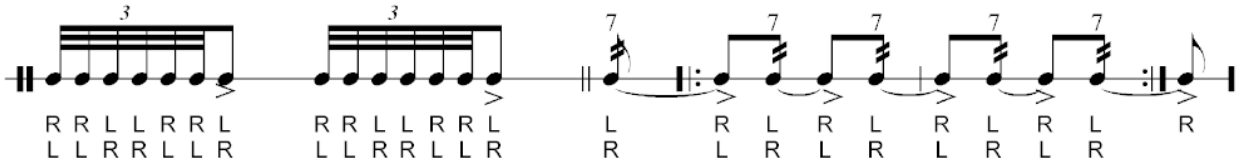
2. Nine stroke rolls – open and closed; M.M. quarter note =120



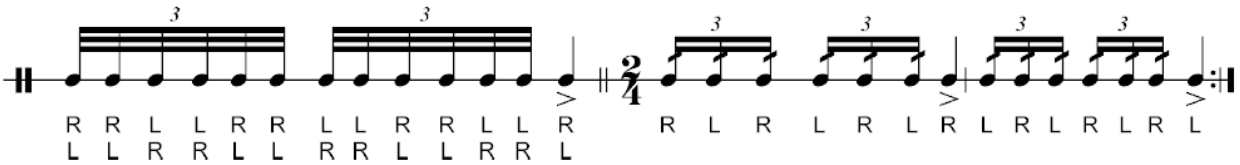
3. Thirteen stroke rolls – open and closed; M.M. quarter note =90

4. Five stroke rolls in triplet form; M.M. quarter note = 90



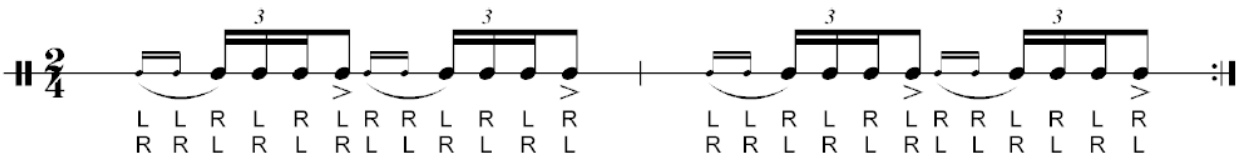
5. Seven stroke rolls in triplet form; M.M. quarter note = 90



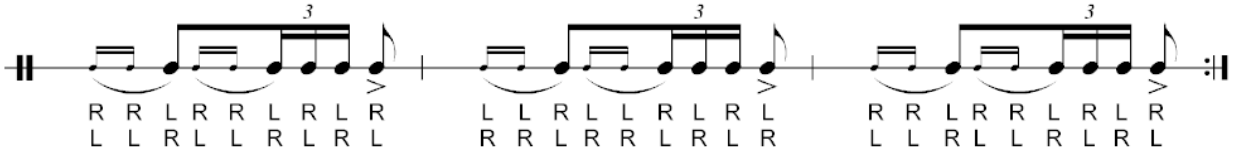
6. Thirteen stroke rolls in triplet form; M.M. quarter note = 90



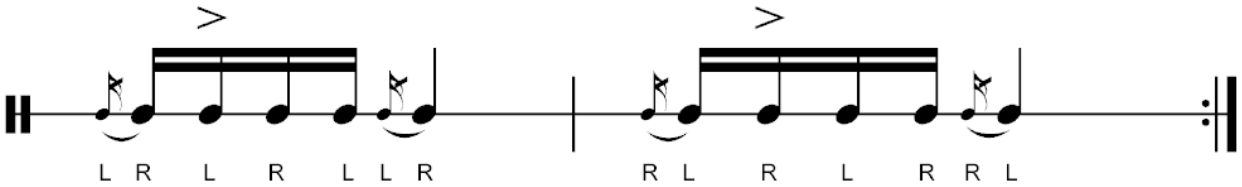
7. Ratamacues; M.M. quarter note = 80



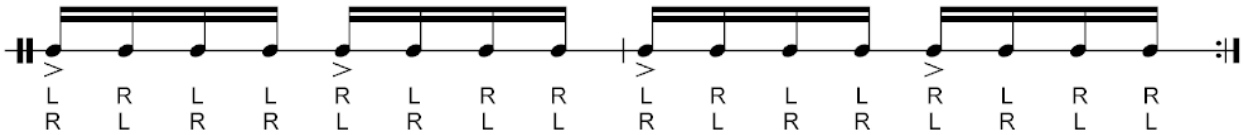
8. Double Ratamacues; M.M. quarter note = 80



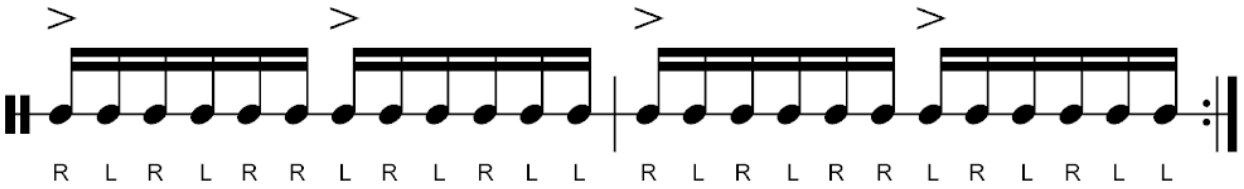
9. Flamacues; M.M. quarter note = 90



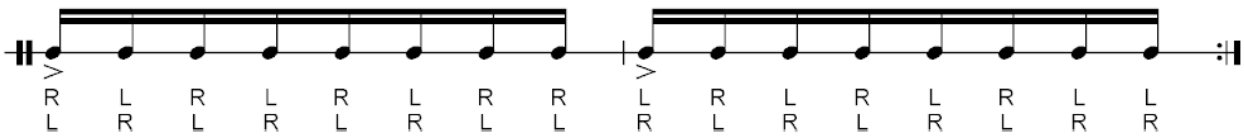
10. Single Paradiddles; M.M. quarter note = 120



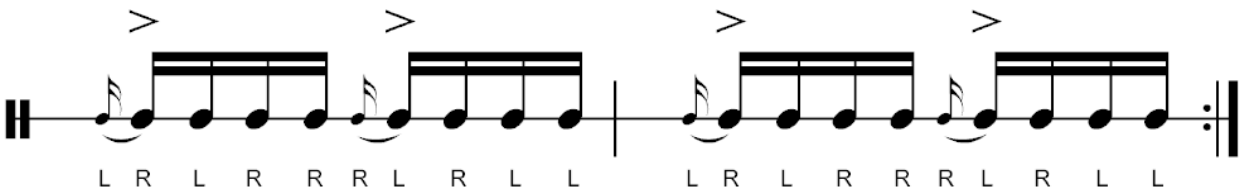
11. Double Paradiddles; M.M. quarter note = 120



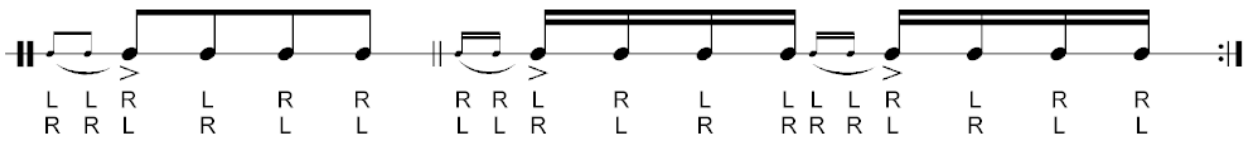
12. Triple Paradiddles; M.M. quarter note = 120



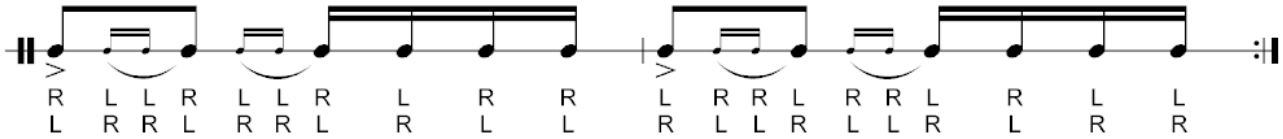
13. Flam Paradiddles; M.M. quarter note = 60



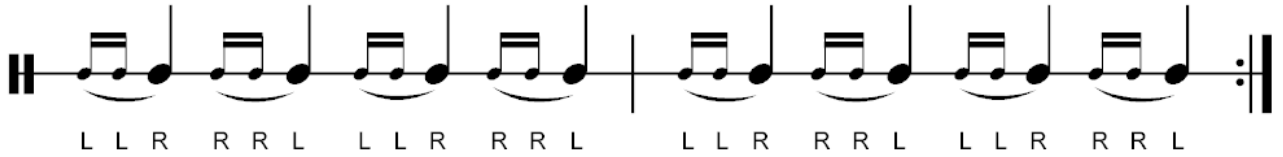
14. Drag Paradiddles #1; M.M. quarter note = 90



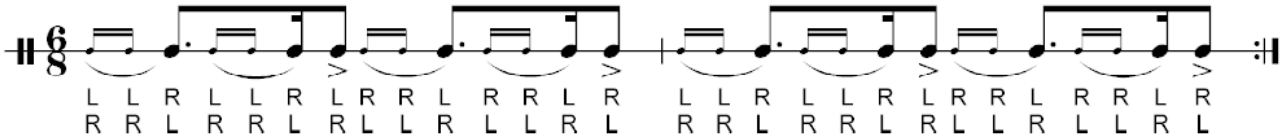
15. Drag Paradiddles #2; M.M. quarter note = 90



16. Drags; M.M. quarter note = 120

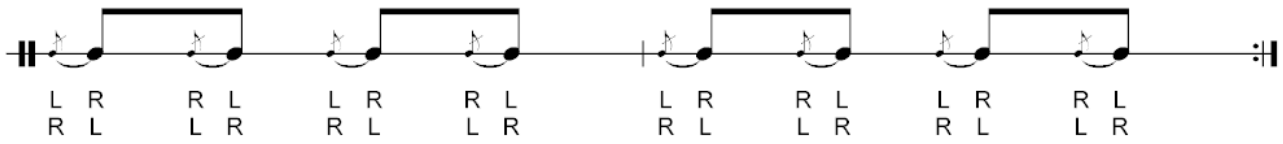


17. Double drag taps; M.M. quarter note = 90

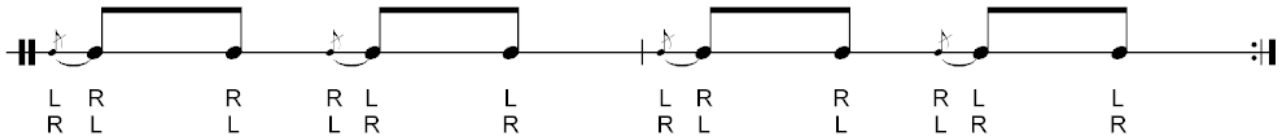


18. Four stroke ruffs; M.M. quarter note = 90

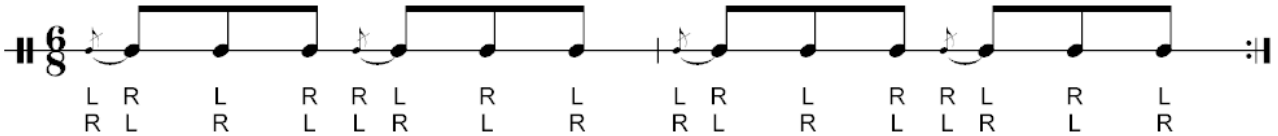
19. Flams; M.M. quarter note = 120



20. Flam taps; M.M. quarter note = 100



21. Flam accents; M.M. quarter note = 160



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.

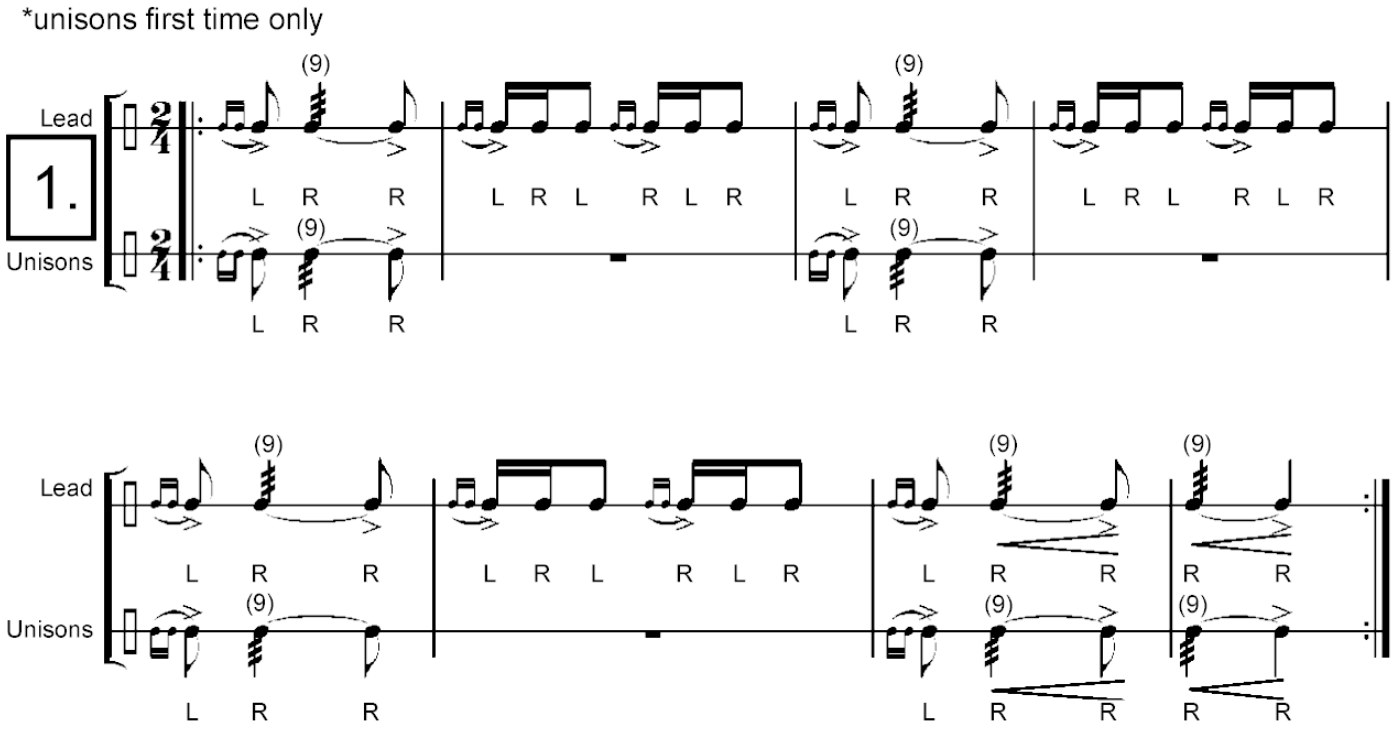
Step 4: Go back to step 1 and find another piece of music to sight read!

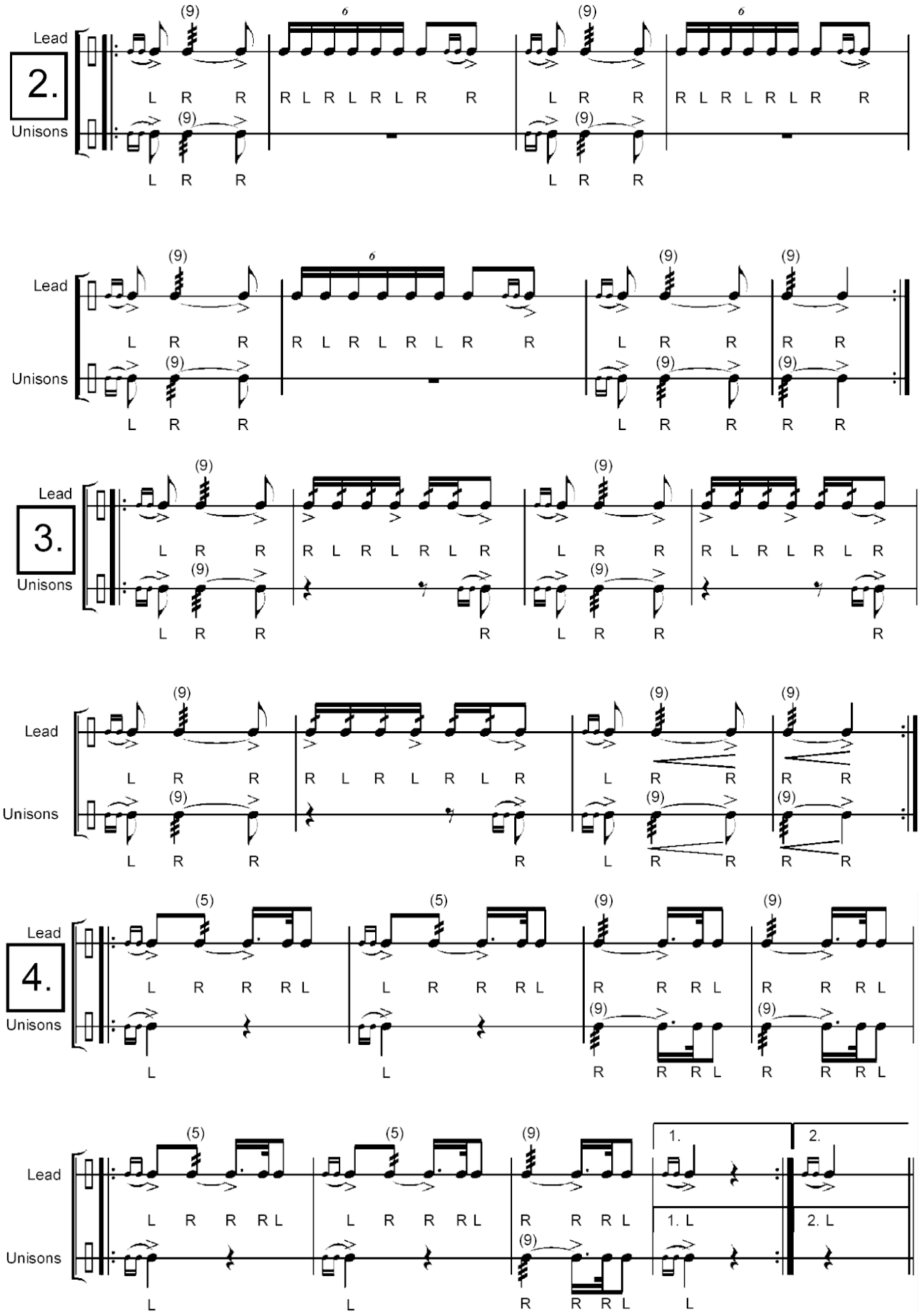
PROFICIENCY LEVEL MUSIC

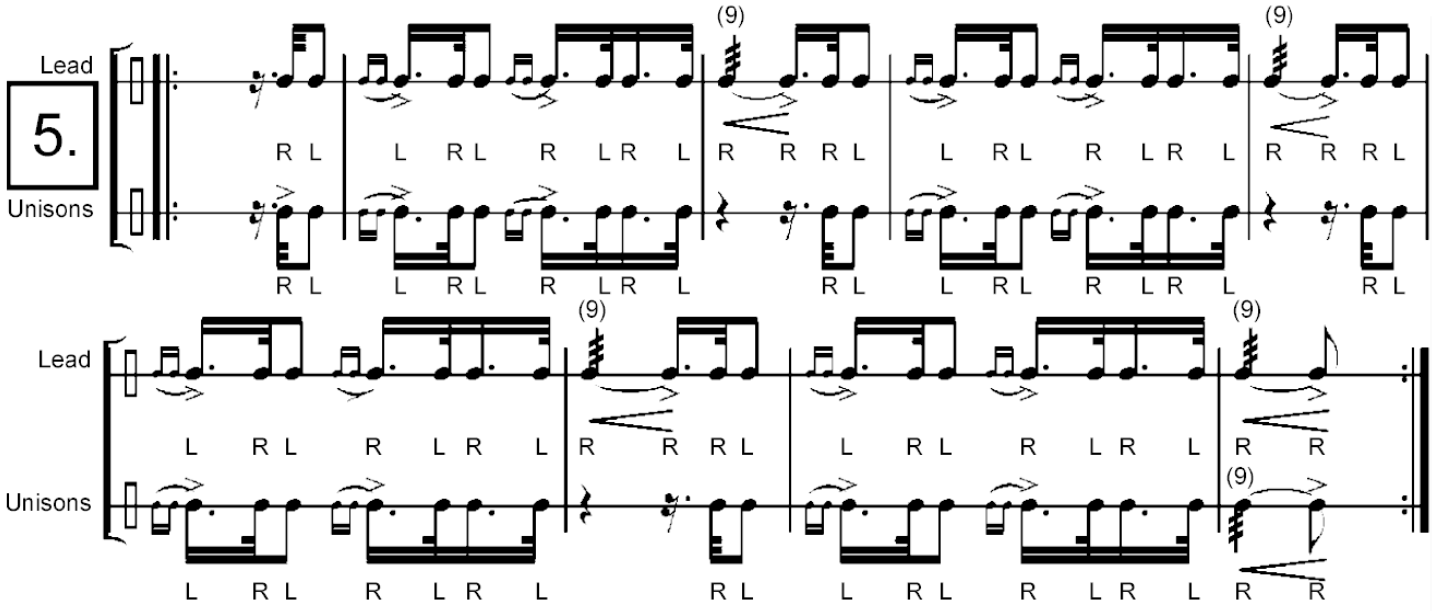
Cadets will perform **ALL** of List A **AND** one selection from List B **AND** one selection from List C.

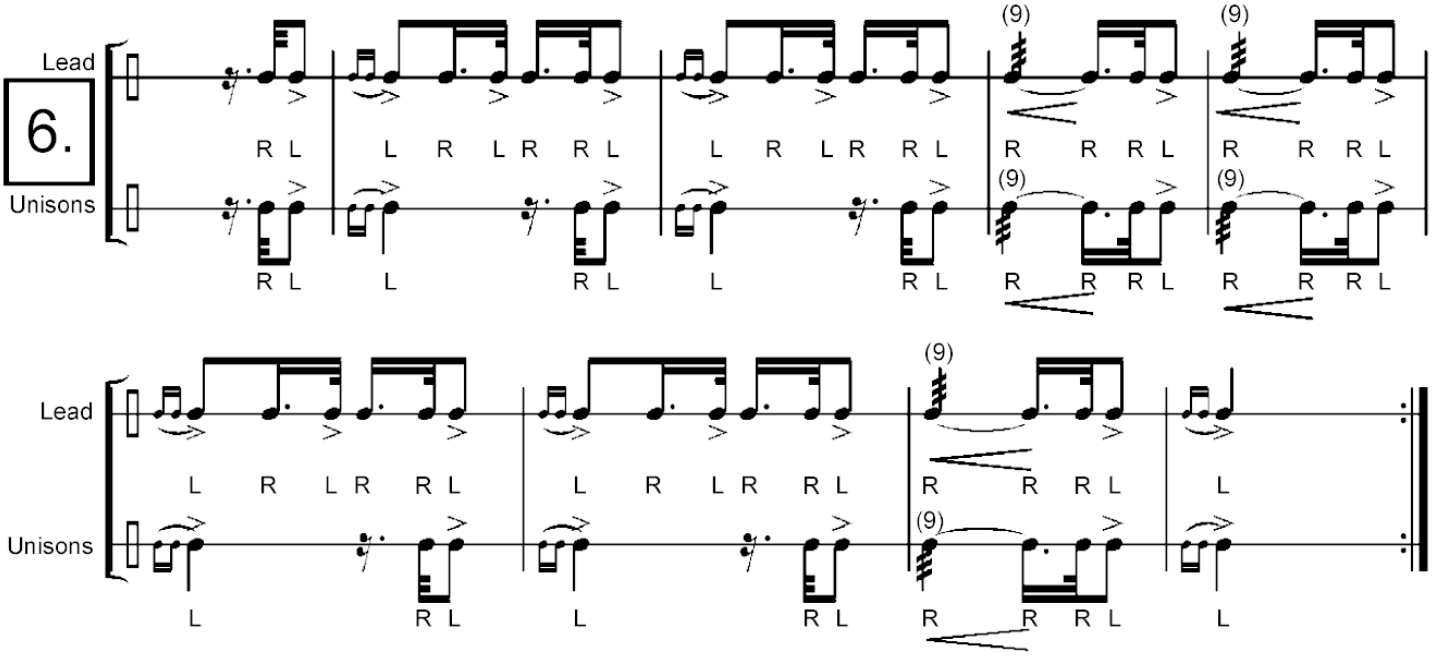
	List		Title	Book	Page
Level Four	A	1.	Supersix (All)	Annex E, Appendix 4	2E4-1
		2.	Two – Four (All)	Annex E, Appendix 4	2E4-4
	B	1.	Echoing Sticks	Rubank Intermediate Method – Snare Drum	20
		2.	Bobbin’ Back	Rubank Intermediate Method – Snare Drum	17
	C	1.	Melodious Etude	Rubank Intermediate Method – Marimba	4
		2.	Duet in Bb Major	Rubank Intermediate Method – Marimba	14
		3.	Study in F Major	Rubank Intermediate Method – Marimba	7

SUPERSIX




2.
3.
4.
Lead
Unisons
1.
2.
1. L
2. L

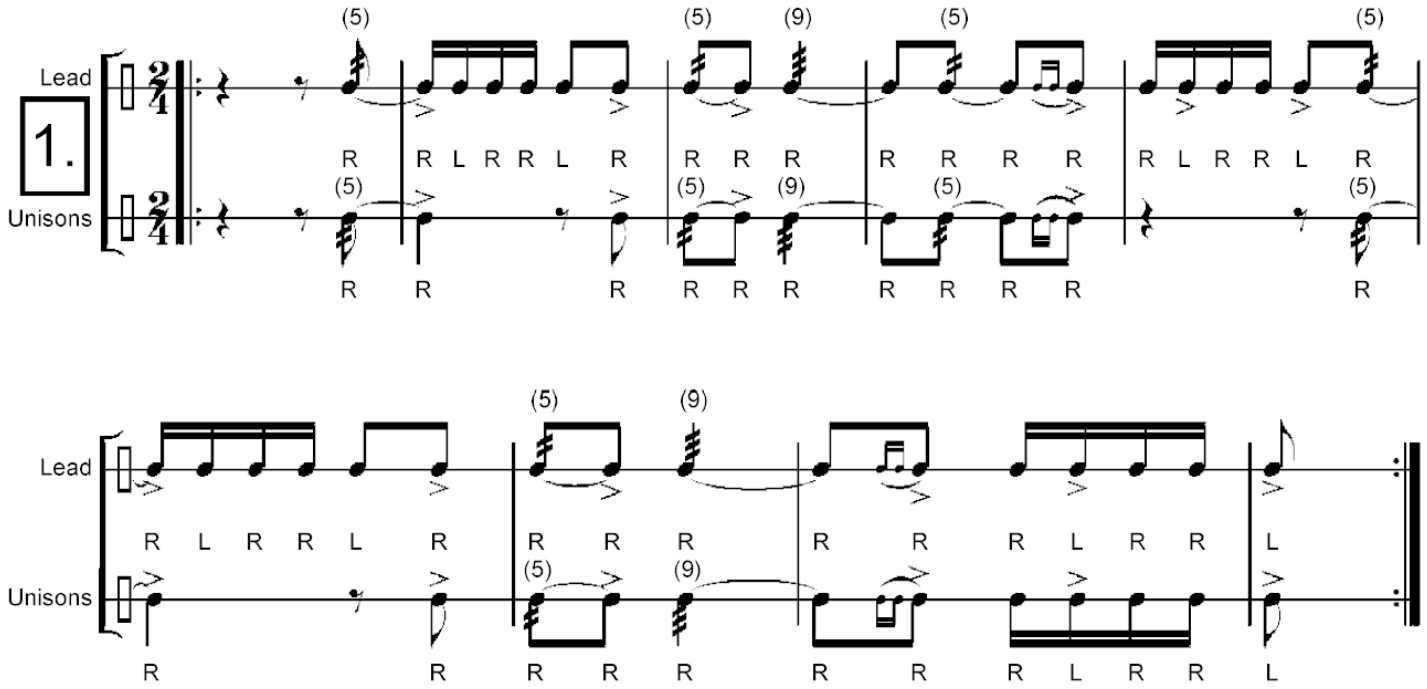

5.
Lead
Unisons
Lead
Unisons

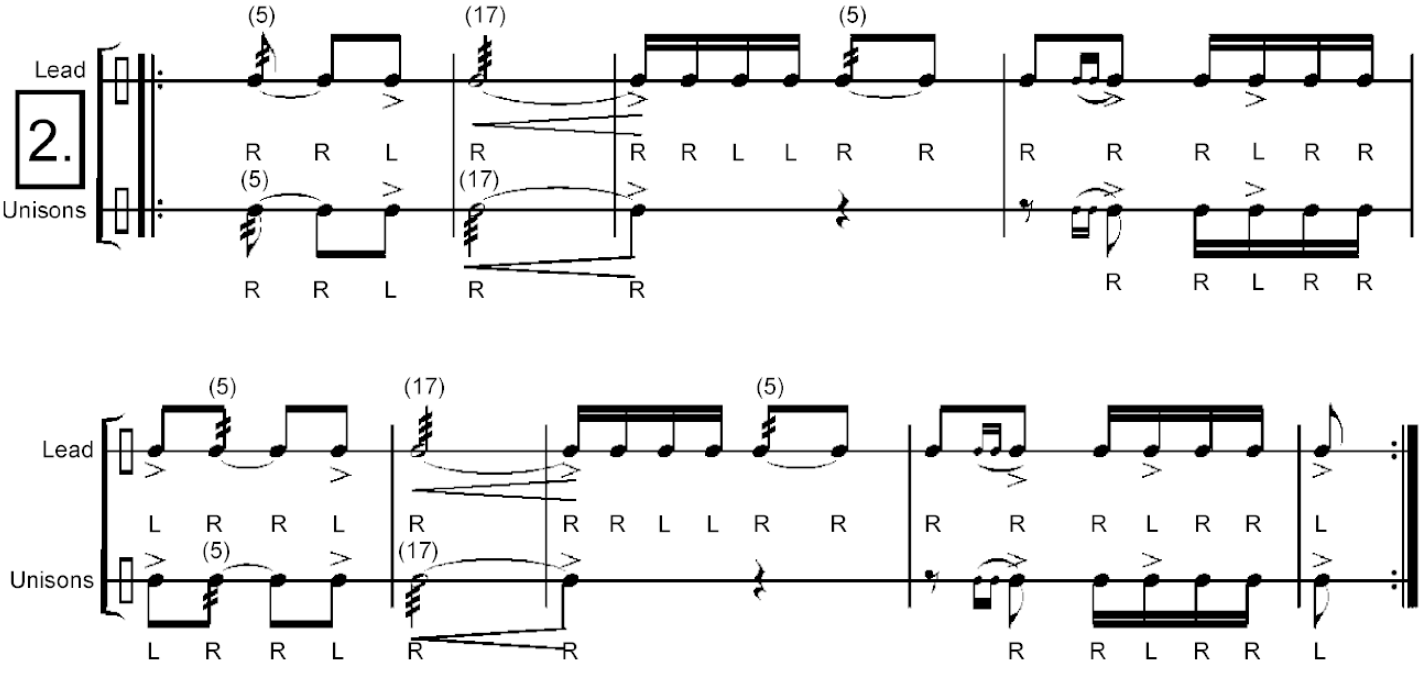

6.
Lead
Unisons
Lead
Unisons

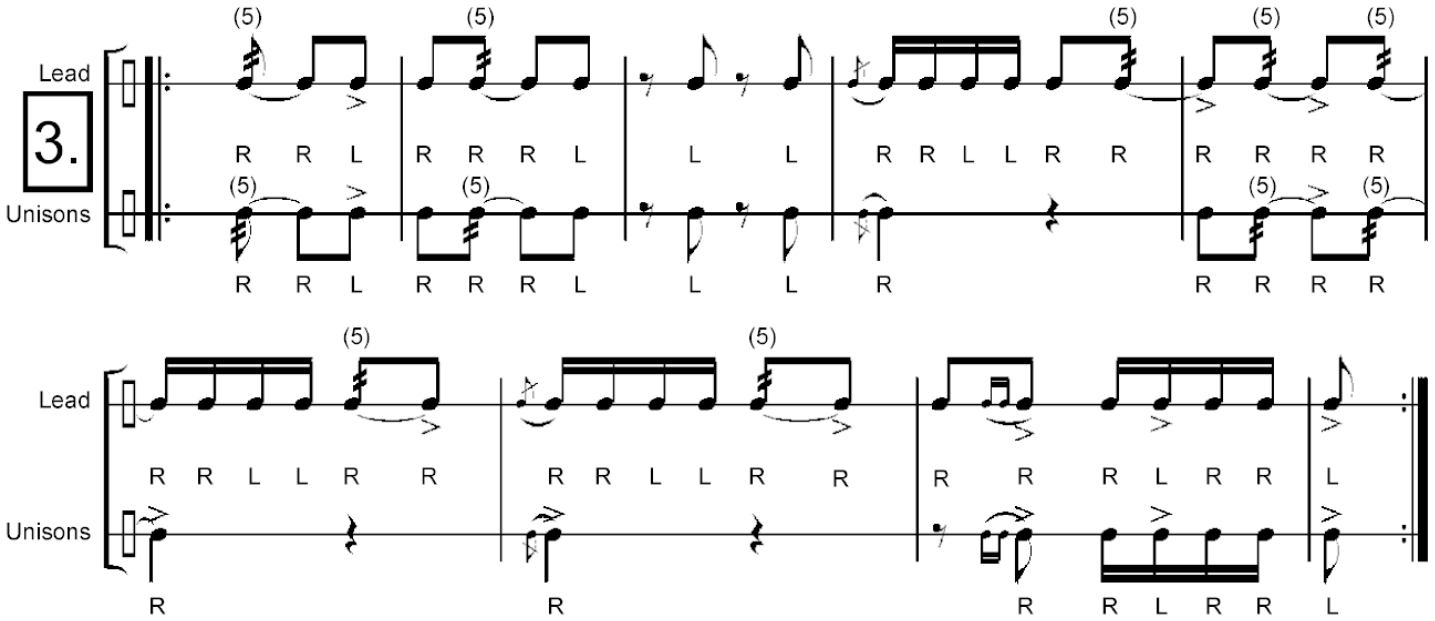
TWO-FOUR

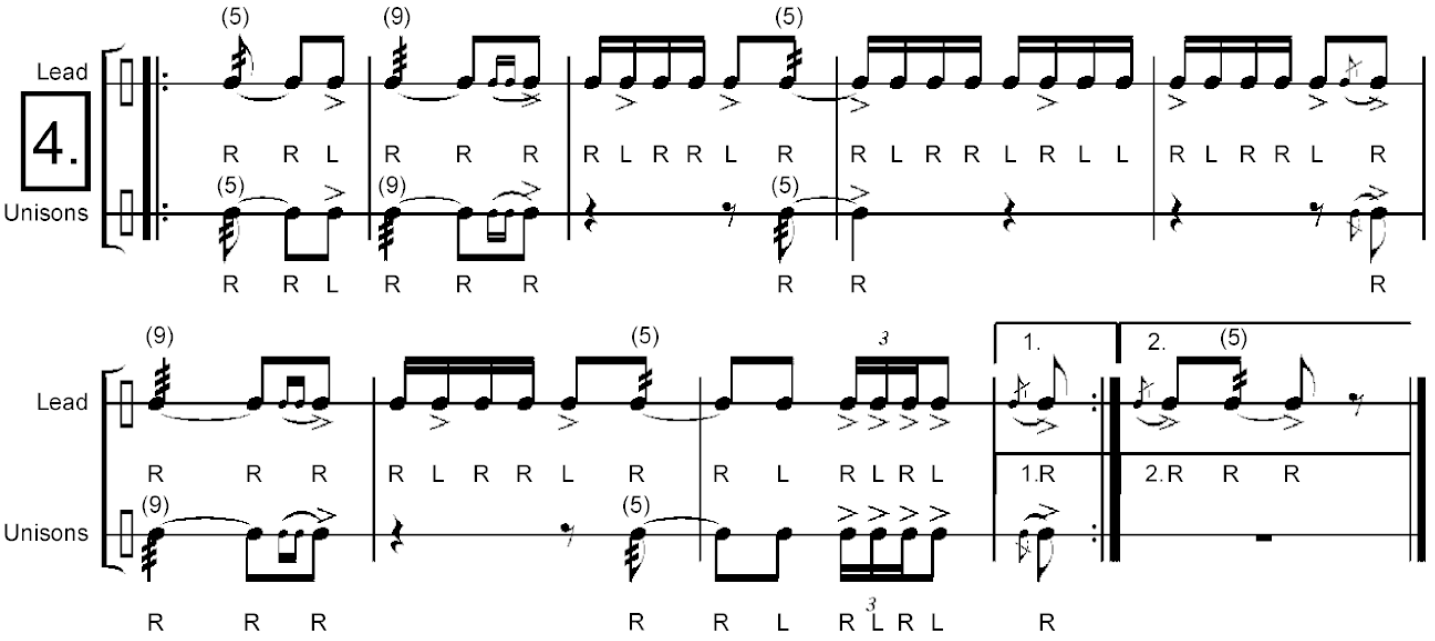
K. Elan McGinn
(1962-2005)

*unisons first time only



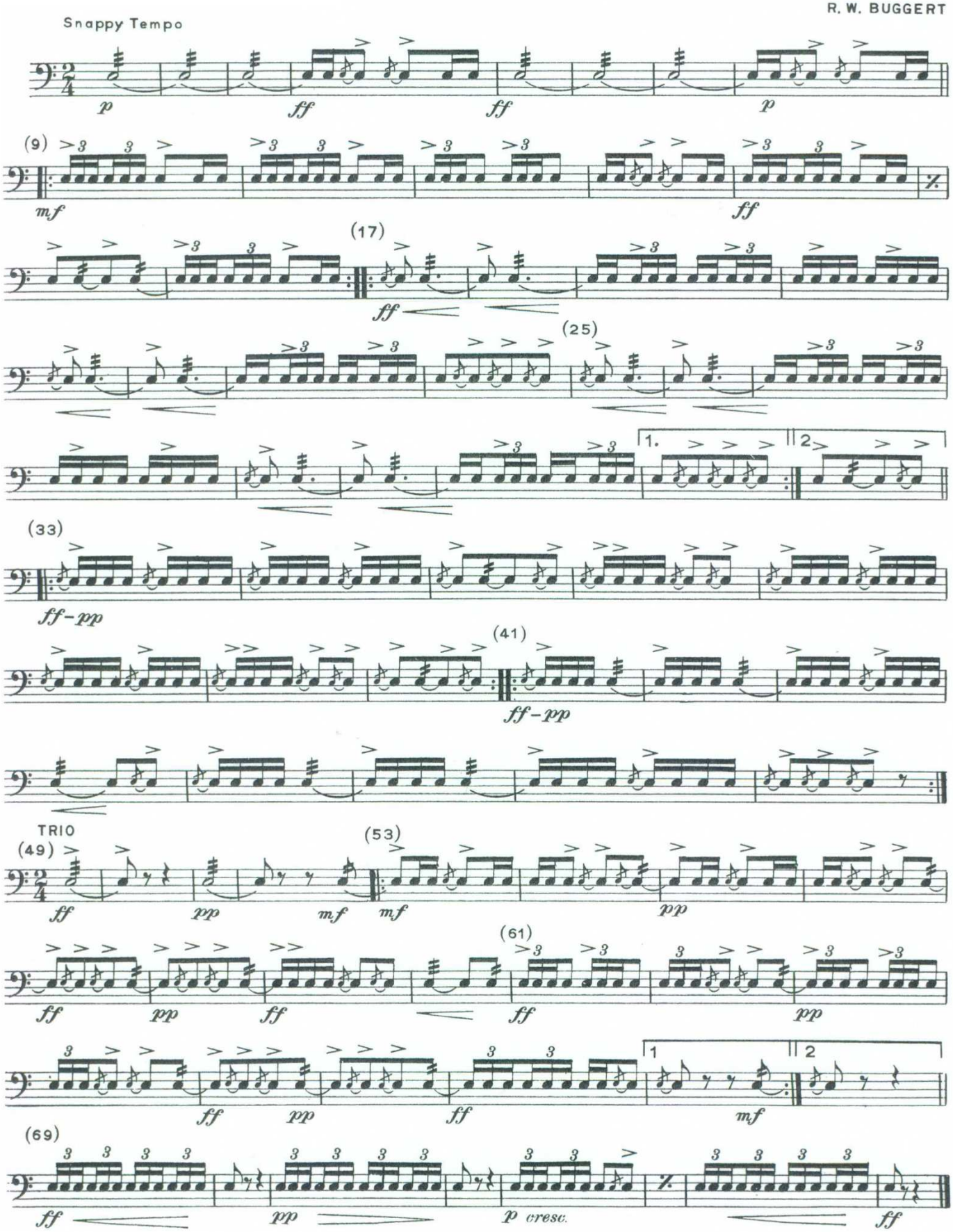



3.
Lead
Unisons
Lead
Unisons

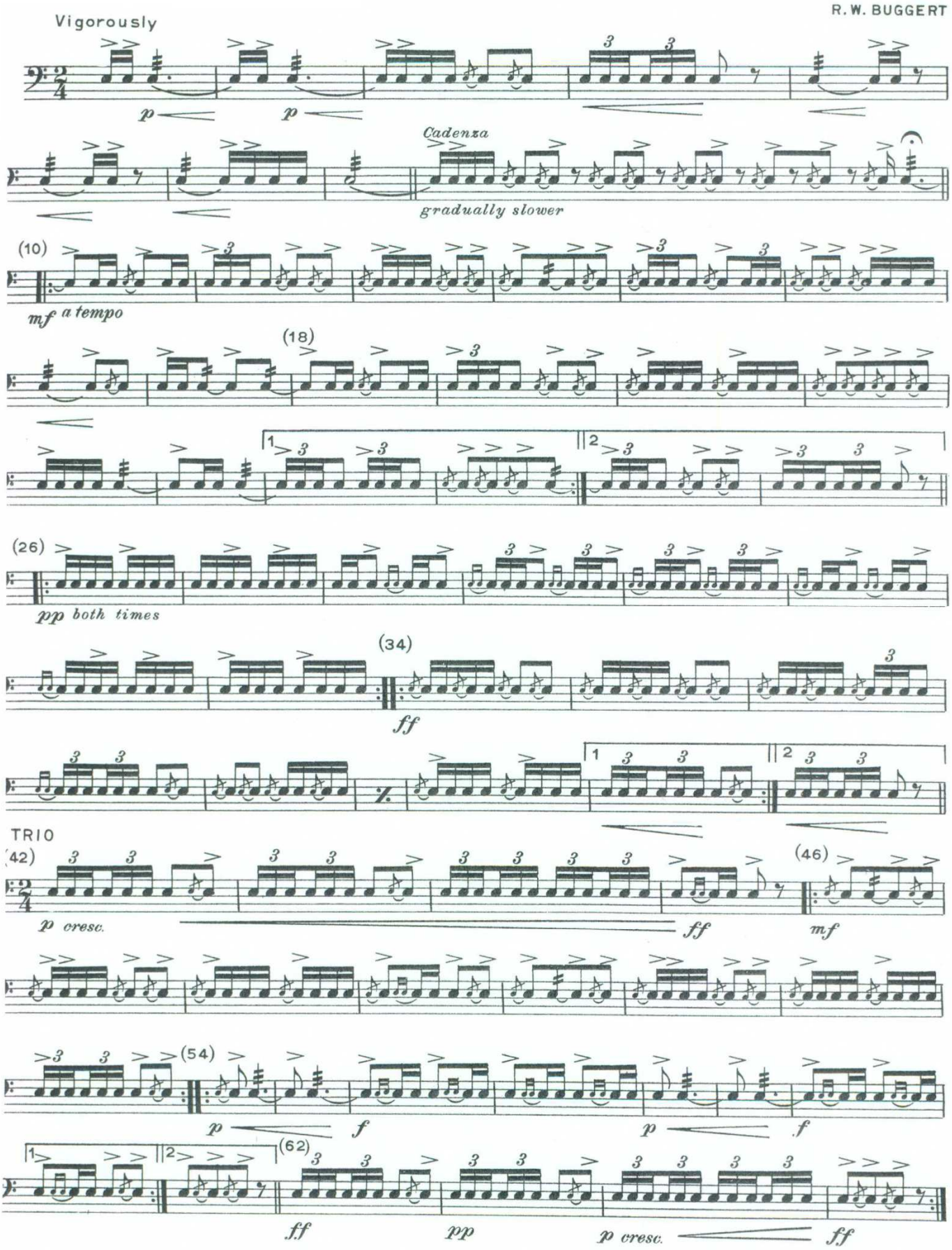

4.
Lead
Unisons
Lead
Unisons
1.
2.
1.R
2.R

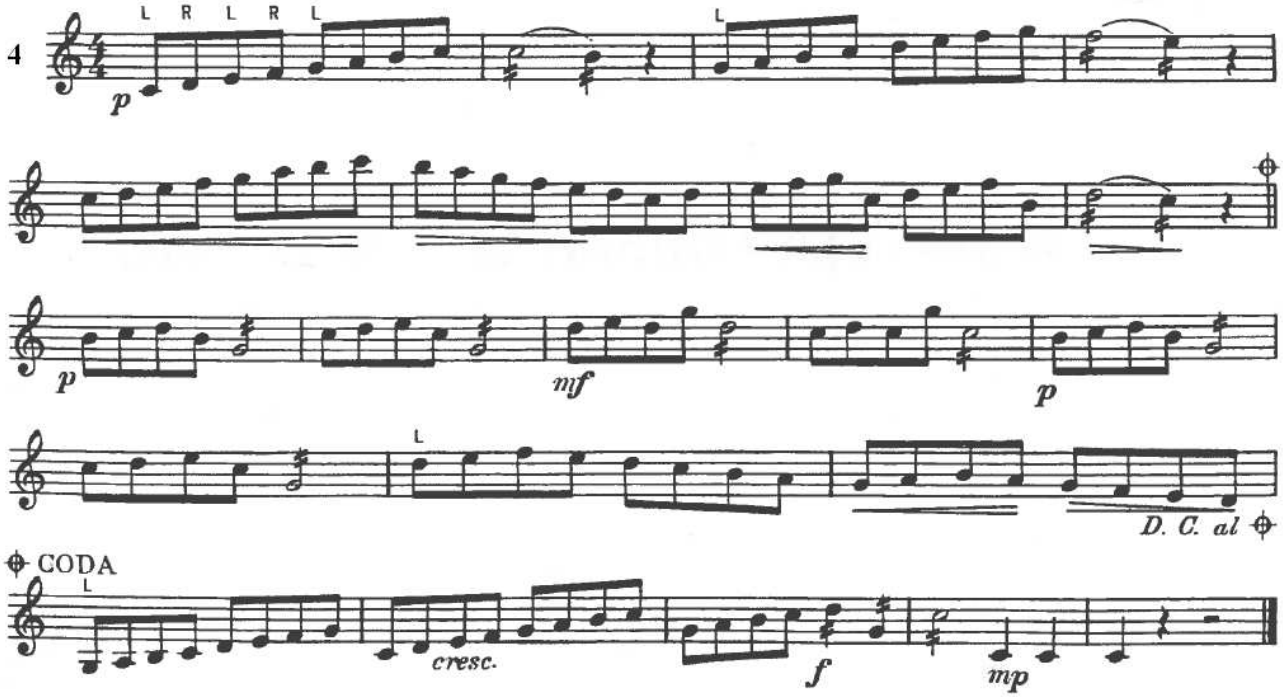
Echoing Sticks

R. W. BUGGERT

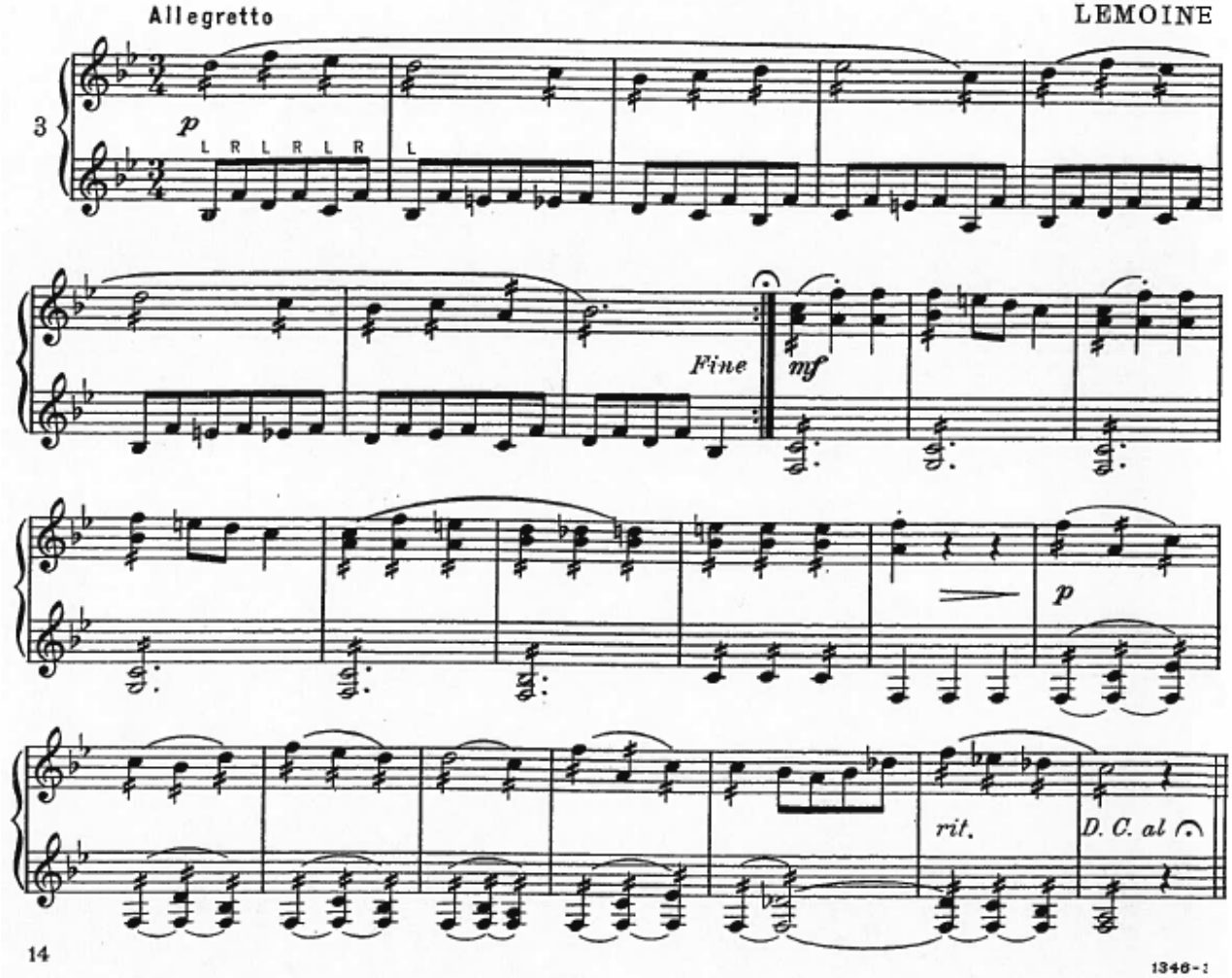


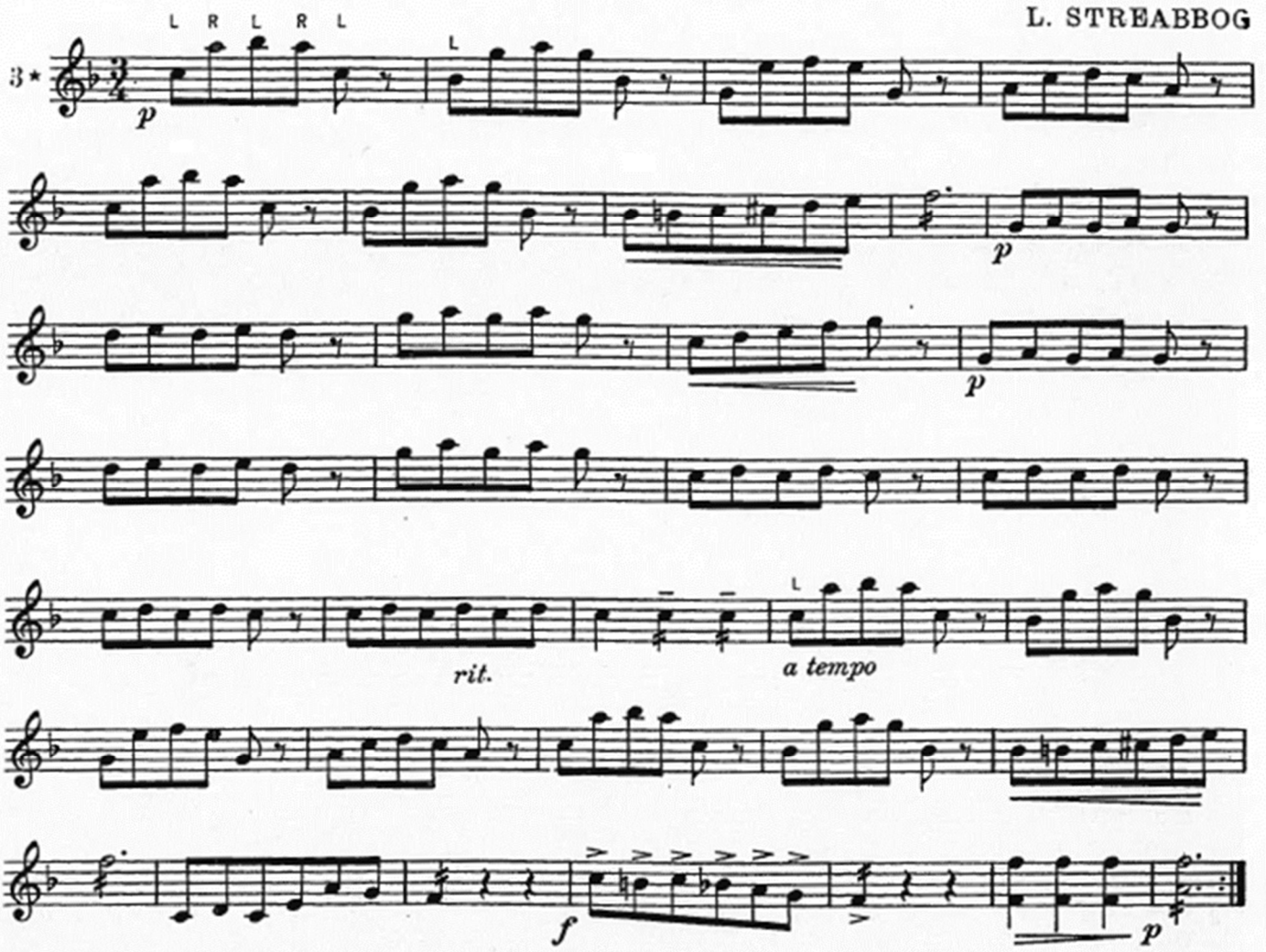
Bobbin' Back

R. W. BUGGERT

MELODIOUS ETUDE

L. STREABBOG

DUET IN B♭ MAJOR

Allegretto

LEMOINE

STUDY IN F MAJOR

L. STREABBOG

*Recommended two mallet solo with piano accompaniment - Franke-Edwards, "Intermezzo Russe" (Rubank).