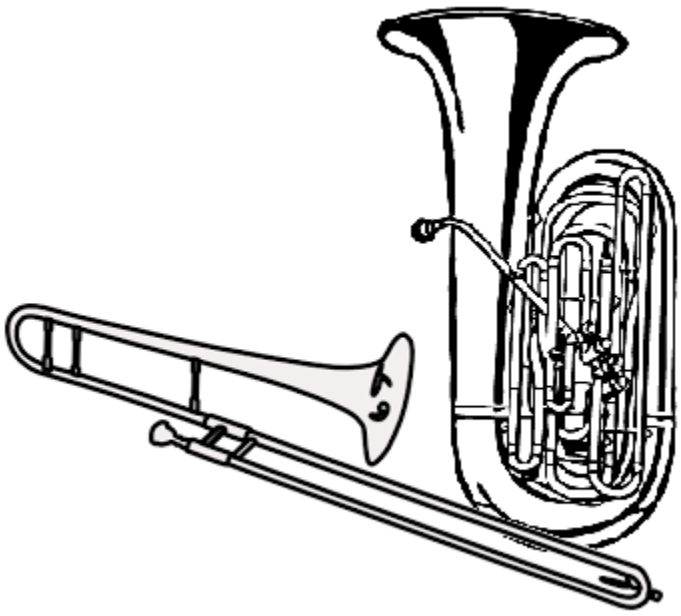
Regional Cadet Support Unit (Atlantic)

Music Proficiency Level Package

Trombone / Euphonium

Level One



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 including: - All accidentals, and - Enharmonic notes. b. Recognize rhythms including: - Dotted and double-dotted rhythms, and - Time Signatures (2/2, cut time). c. Writing scales to include: - Chromatic Scales, and - Major scales by the tone and semitone structure. d. Identifying Intervals to include: - Tones and Semitones, and - Diatonic and chromatic semitones. e. Writing arpeggios. f. Write the order of sharps and flats, and write their positions in the key signature (treble and bass clef) g. Define symbols and terms.
c. Rhythm Skills	The cadet will: a. Perform the rhythms found on the Level One rhythm sheet.
d. Scales	The cadet will: a. Play required scales in one octave. 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 One 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:

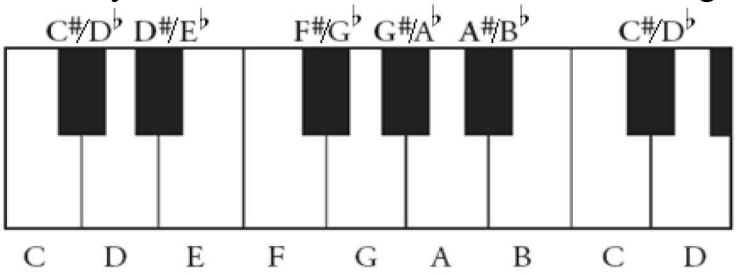
1. Maintenance items from Level Basic.
   AND
2. Cleaning the interior of the instrument with a cleaning snake.

MUSIC THEORY

For extra practice, visit musictheory.net

Tones & Semitones

A tone refers the distance between two notes. When thinking about tones, there are some differences to consider. The keyboard below outlines how notes are organized.



Always remember that the C is always found on a white key to the left of **2** black keys. This memory aide will help you locate the other notes. The F is always found on a white key to the left of **3** black keys.

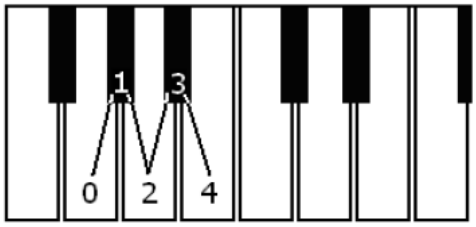
A **SEMITONE** or **HALF STEP** is the distance from any key on the keyboard to the very next key above or below it, whether it is white or black. Ex. E and F, B and C, D and D#, etc. are all semitones apart. There are two types of semitones, a **CHROMATIC SEMITONE** and **DIATONIC SEMITONE**. Chromatic semitones have both notes sharing the same name. (eg. C-C# or Ab-A). Diatonic semitones have each note with different names (eg. C-Db or G#-A). Remember: Di- means 2!

A **WHOLE TONE** is made up of two semitones. A Whole Tone is the distance between two notes that are separated by a white or black key. e.g. There is a note between C and D, F# and G# and G#, E and F#, B and C, therefore the distance is a Whole Tone.

ENHARMONIC NOTES are two notes that sound the same but are written differently. For example: B/Cb, F#/Gb, A#/Bb, D#/Eb, E#/F.

Note: *It is important to remember that between two adjacent notes (i.e., semitones), there are no white or black keys. For example, the distance between C and D is not a semitone because there is a black key that separates the two keys.*

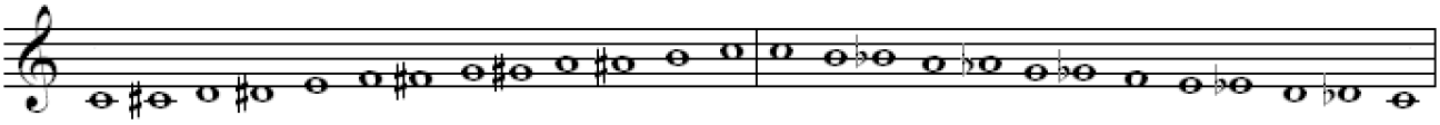
Note: *Remember, when you are counting semitones, you start on a note and call it "0". The next note you move to is "1", etc… ex: from G to B is 4 semitones or 2 tones…*

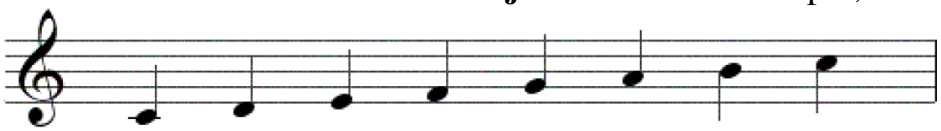


Scales

A scale is an ascending or descending series of musical sounds arranged in some sort of system or pattern. The scales most used are the **diatonic scale** and the **chromatic scale**.

The word "Scale" comes from the Italian word "scala"; which means ladder.

The **chromatic scale** is composed of a series of 12 notes, each separated by a semitone.

The most common of the diatonic scales is the **Major Scale.** For example, here is C Major.



Points to Remember:

1. The sound of a major scale is recognizable as the familiar **do-re-mi-fa-so-la-ti-do**.
2. There are seven different sounds in each major scale, each with a different letter name.
3. Each letter from A to G is used only once. Of course, in the C scale, C will begin and end the scale, completing the octave.
4. The C Major scale uses only the white keys on the piano.
5. All of the distances between notes are whole tones except for two occurrences: E-F (mi to fa) & B-C (ti to do).
6. Using this pattern: **tone, tone, semitone, tone, tone, tone, semitone**, you can construct any major scale. (TTSTTTS)

Constructing Major Scales

Try starting a scale with F:

Step 1: Start by writing one of each letter (ABCDEFG) beginning and ending with F.

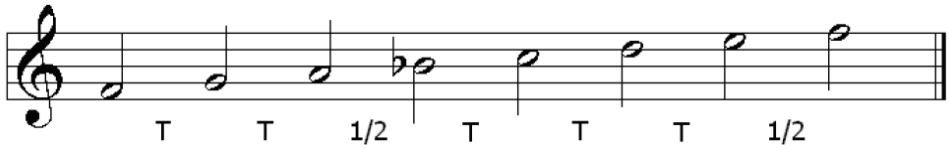
F G A B C D E F

Step 2: Check the space between each note by using the following tone-semitone pattern:

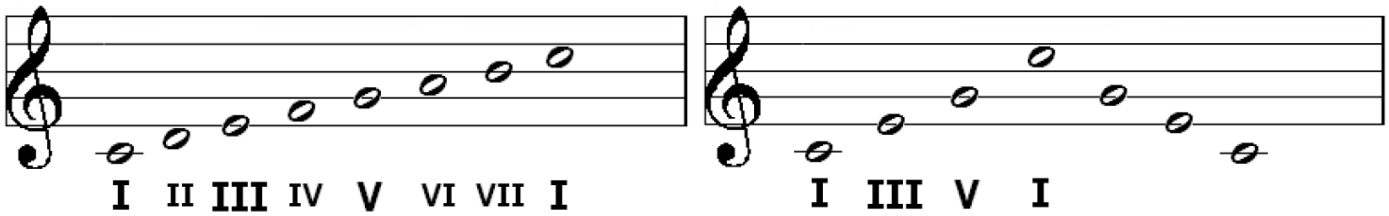
Tone, **T**one, **S**emitone, **T**one, **T**one, **T**one, **S**emitone (TTSTTTS)

F G A B C D E F - Corrections are necessary between A & B (or B & C).

If you change the B into a B♭, this solves the problem and completes the F Major scale.

Step 3: The F Major Scale looks like this:

Step 4: Repeat this procedure starting on any note and you will be able to construct all of the major scales.

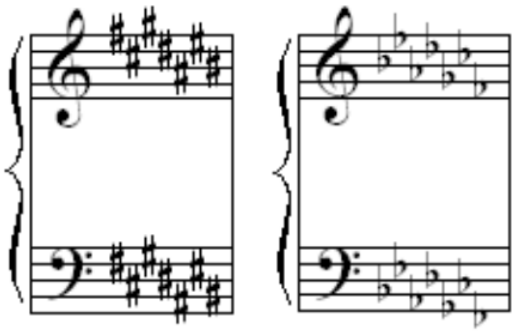
Arpeggio

The Arpeggio is comprised of four specific notes within a scale. The pattern is the Tonic or first (I), the Mediant or third (III), the Dominant or fifth (V) and the Octave or top (I) scale degrees. This is the same for **every** scale that is **major or minor**.

Key Signatures – The Order of Sharps and The Order of Flats

For Sharps, there is a phrase that can be used to remember the order:

Father **C**harles **G**oes **D**own **A**nd **E**nds **B**attle
(F#, C#, G#, D#, A#, E#, B#)

Likewise, for Flats, the phrase can be recited backwards to remember the order:
Battle **E**nds **A**nd **D**own **G**oes **C**harles **F**ather
(B♭, E♭, A♭, D♭, G♭, C♭, F♭)

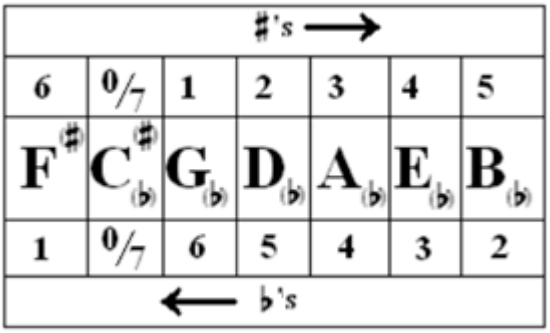
Placement of Sharps on the Grand Staff

Placement of Flats on the Grand Staff

The pattern for Sharps is: ↑UP ↑UP ↓DOWN ↓DOWN ↑UP ↓DOWN ↓DOWN

The pattern for Flats is: ↑UP ↑UP ↑UP ↓DOWN ↓DOWN ↓DOWN ↓DOWN

To remember key signatures, you can use the order of sharps and flats, and simply remember that C Major has zero sharps or flats and F Major has one flat (or G Major has one sharp).

Refer to this diagram:



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

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

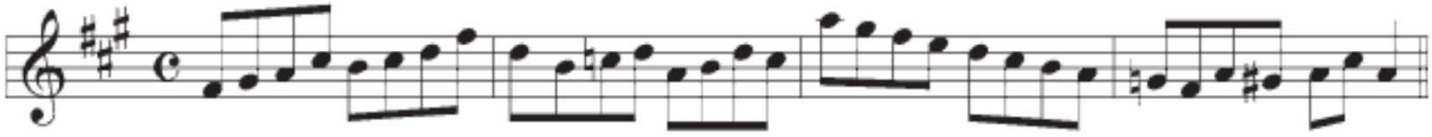
Accidentals

Accidentals are signs or symbols placed to the left side of a note to indicate that the pitch is altered. There are five alteration signs; the last two are less common.

♯	Sharp	Raises the pitch of the note by one semitone.
♭	Flat	Lowers the pitch of a note by one semitone.
♮	Natural	Cancels the effects of either a sharp or a flat.
𝄪	Double Sharp	Raises a note already sharpened by another semitone.
𝄫	Double Flat	Lowers a note already flattened by another semitone.

The **KEY SIGNATURE** is shown by the number of sharps or flats placed immediately after the clef, right before the time signature.

- The key signature applies to every measure of the music.
- The key signature can be altered within a piece of music.
- The effect of an accidental symbol stops at the end of the bar in which it appears. However, within the measure, this symbol affects the note only in the octave shown.
- Once the barline has passed, the accidental is no longer valid. It returns to whatever its key signature says.

By observing the example below, the first C in the second measure is natural and so is the second because they both are in the same measure. The C is otherwise always played as C#.

Dotted Note/Rest Values

There is another sign of value for notes. It is a dot placed right after a note and it will add to the note/rest's length. The dot adds one half of the length of the note that it is attached to.
For example:

A second dot can be added. This second dot will also add to the time value of one half to the length of the first dot.
For example:

Musical Terminology

Accelerando (accel.) A gradual increase in the tempo of music.	Ritardando (rit.) A gradual decrease in the tempo of music.
Tempo The speed or pace of music.	a tempo (pronounced ah-tempo) "a tempo" is a tempo term indicating that the tempo should return to the tempo indicated at the beginning of the piece.

Largo Indicating that the tempo should be slow and dignified (slower than adagio).	Moderato Indicating that the tempo should be reasonable and moderate. Faster than a walking pace, but not fast. (slower than allegro, faster than andante).
Allegro Indicating that the tempo should be fast, quick or bright (cadet march tempo).	Fermata ( ) A symbol that indicates to hold or pause on the note/rest the symbol is above.
Slur A curved line connecting notes of different pitches. Indicates that the notes it connects are to be played without separation or under one breath.	Tie A curved line connecting notes of the same pitch. Indicates that the notes it connects are one full duration.
Staccato ( ) Italian term meaning “detached“. It signifies that the note should be played with a shortened duration.	Accent ( ) It signifies that the note should be played with a particular emphasis.
Marcato ( ) Italian term meaning “marked“. It signifies that the note should be played with particular emphasis. Much stronger than the accent.	

Level One Music Theory – Practice Worksheet #1

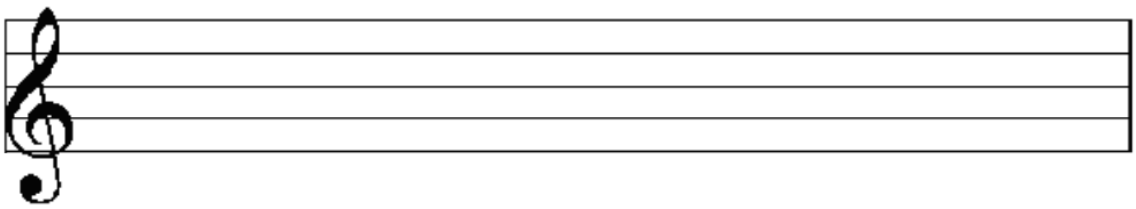
1) Explain the role of the upper number in a time signature.

_____

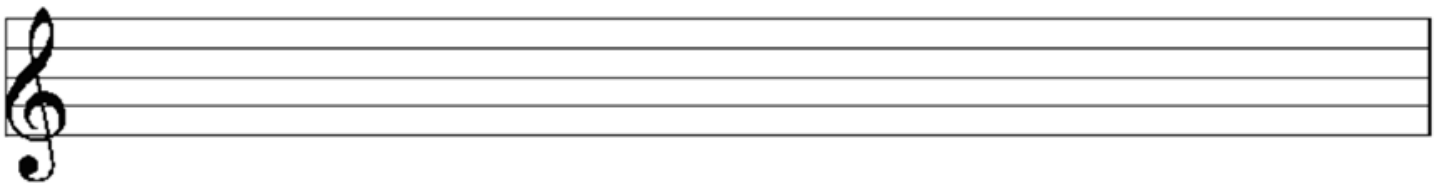
2) Explain the role of the lower number in a time signature.

_____

3) Create a G Major scale on the staff below. Use accidentals, as opposed to a key signature.
ALSO draw the Tone-Semitone pattern.

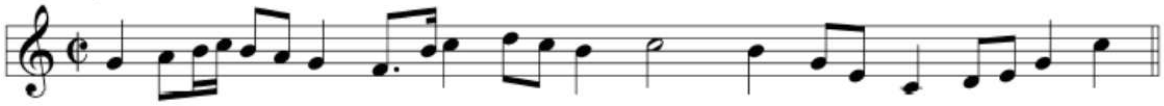


4) Create a C Chromatic Scale on the staff below. Show an ascending AND descending scale.

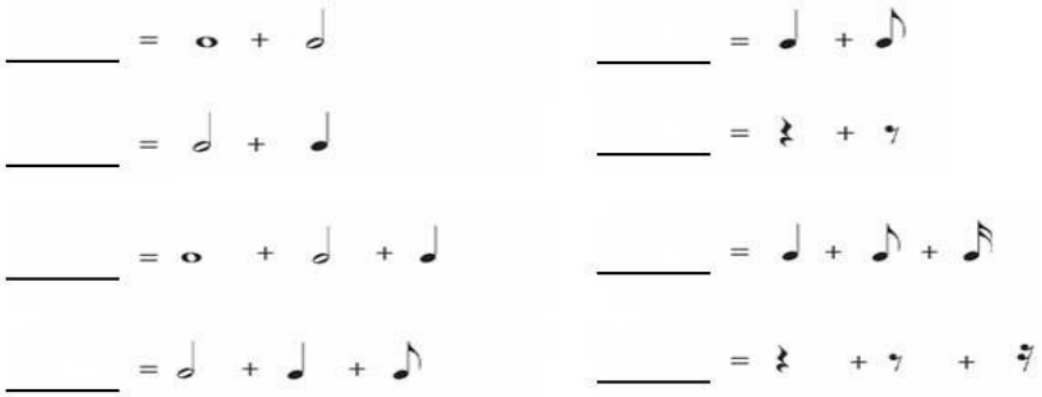


5) Place the bar lines where necessary according to the time signature.

A)

B)

C)

6) Complete the following examples by writing one note or one rest.



7) What is the smallest distance between two notes? _____

8) What does **Enharmonic** mean? Give an example. _____

9) What does a purpose of a fermata? _____

10) Which affects do the following accidentals have on a note? Also draw the proper symbol for each accidental.

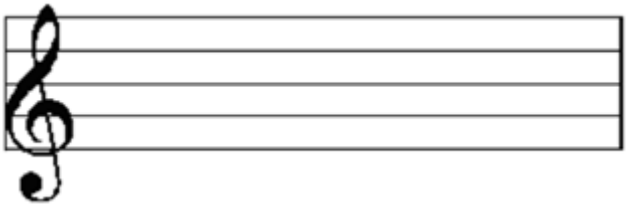
Natural	_____	_____
Sharp	_____	_____
Flat	_____	_____
Double Flat	_____	_____
Double Sharp	_____	_____

Level One Music Theory – Practice Worksheet #2

1) What is the Order of Flats? _____ _____ _____ _____ _____ _____ _____

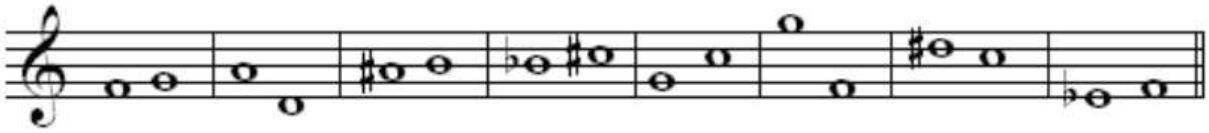
2) What is the Order of Sharps? _____ _____ _____ _____ _____ _____ _____

3) A. Draw the Order of Sharps in the correct position on the **Treble** Clef Staff.



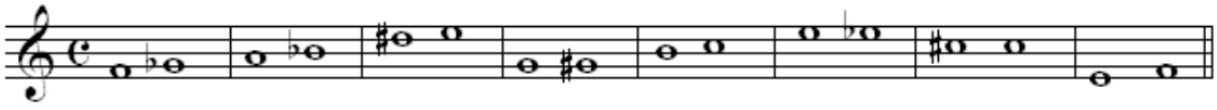
B. Draw the Order of Flats in the correct position on the **Bass** Clef Staff.

4) Identify the different kinds of movements (scale or leap) in the following examples: (s = scale, l = leap)
[Scale = tone or semitone, leap = more than a tone]

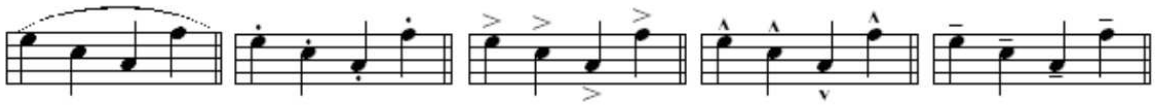


_____ _____ _____ _____ _____ _____ _____ _____

5) Identify the following semitones as either chromatic or diatonic. (C or D)



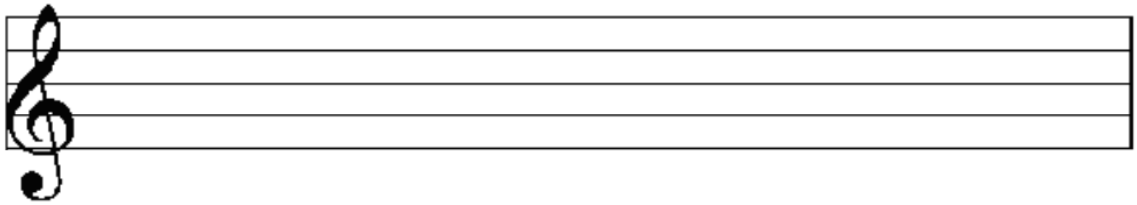
_____ _____ _____ _____ _____ _____ _____ _____

6) Write the correct term that describes the following articulations.

_____ _____ _____ _____ _____

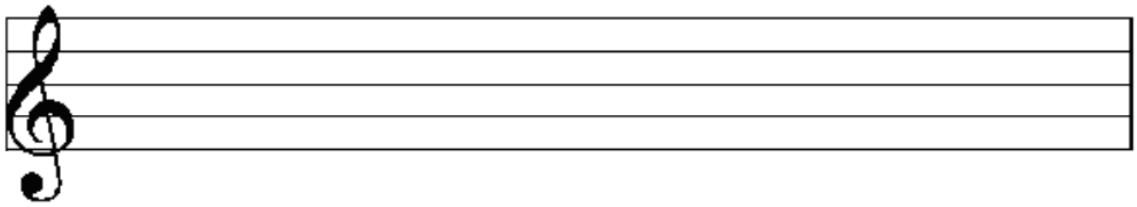
7) Draw one octave of a piano keyboard in the space below. Label the notes.

8) Create Major Scales on the staves below. Use key signatures.

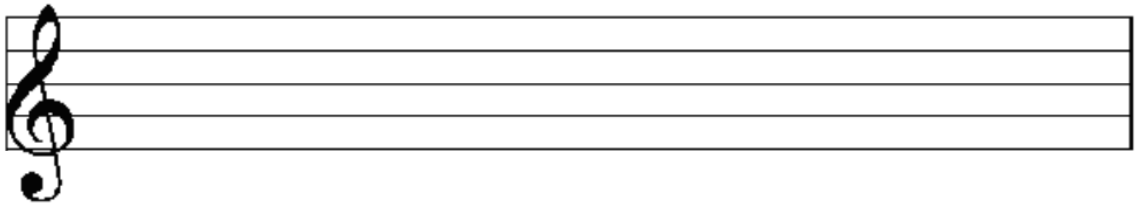
B♭ Major



D Major

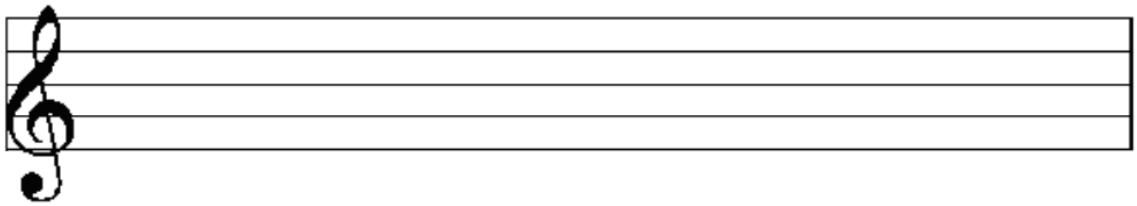


E Major

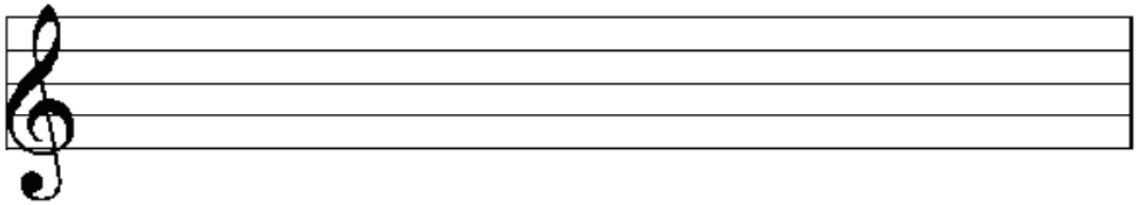


9) Create the arpeggios of the following Major scales.

E♭Major



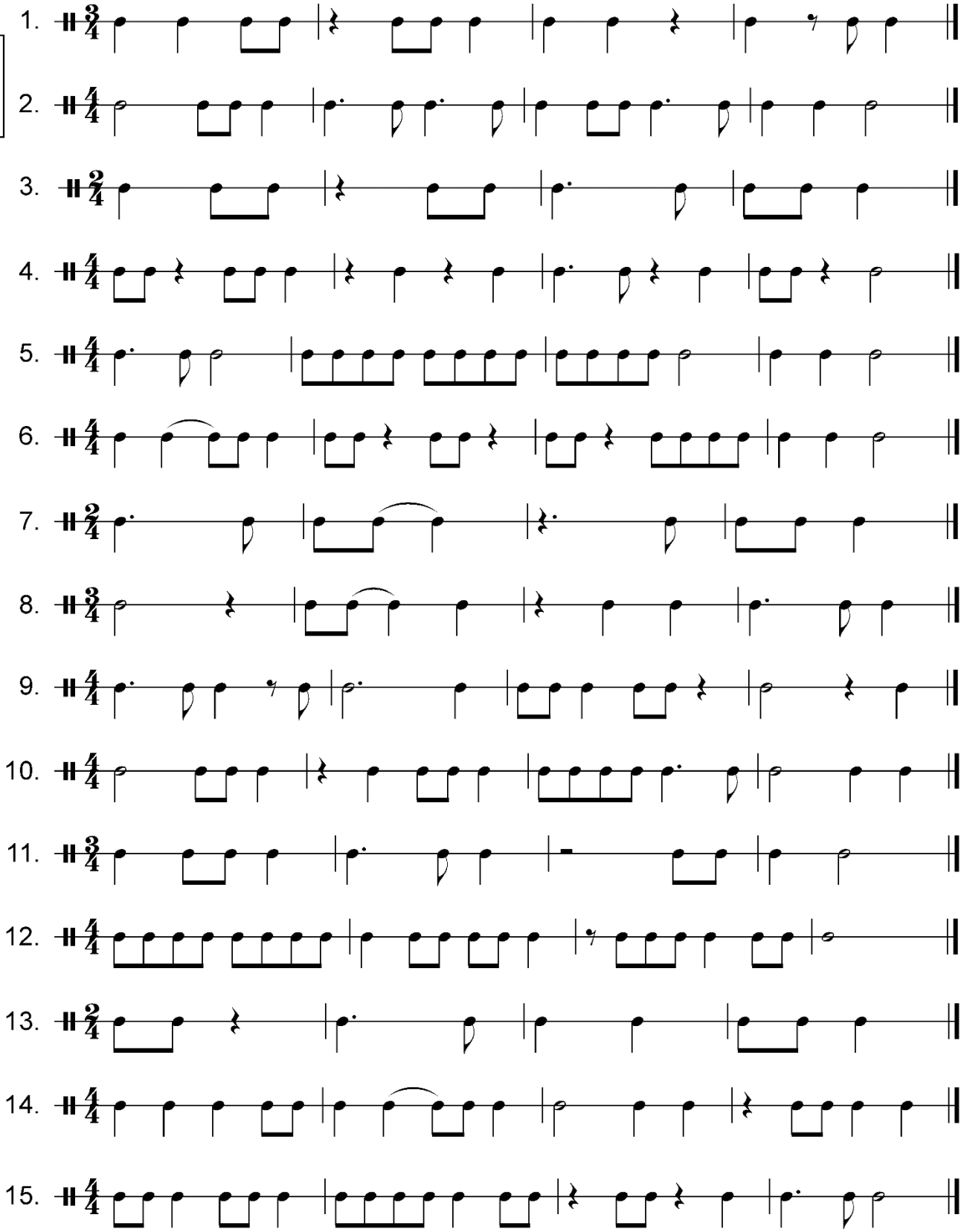
F# Major



RHYTHM SKILLS

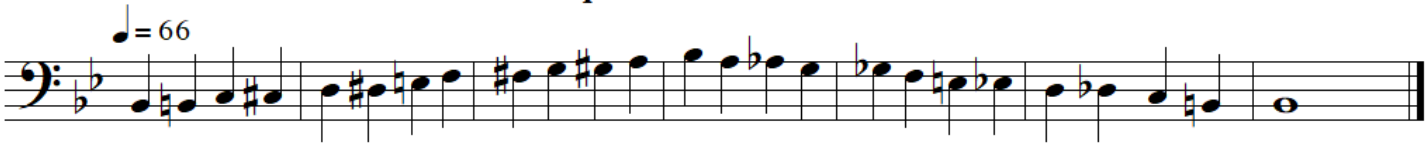
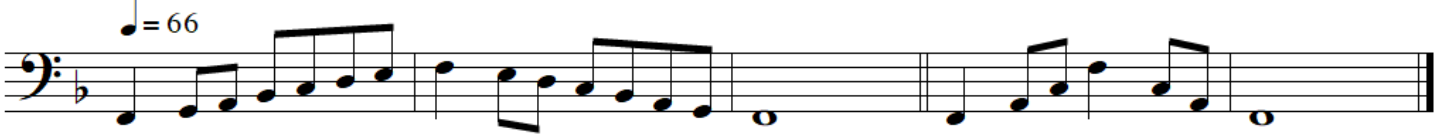
The following rhythms must be clapped, sung, tapped, or performed using your instrument. You will be asked to perform 10 of the following examples. 6 out of 10 must be correct to be successful in this component.

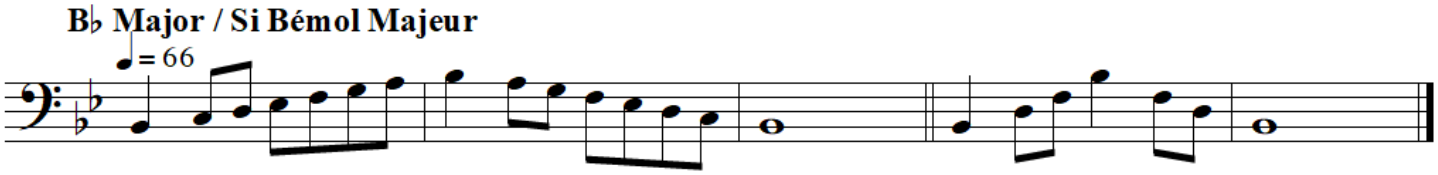
Tempo
60-180
bpm

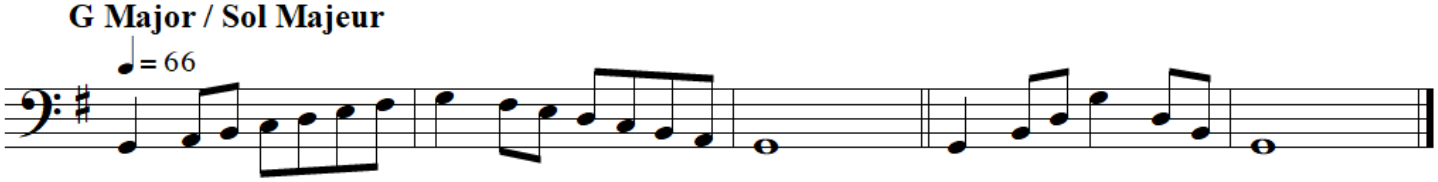
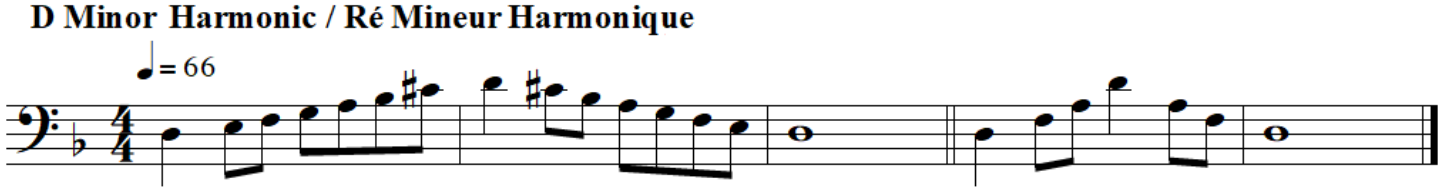
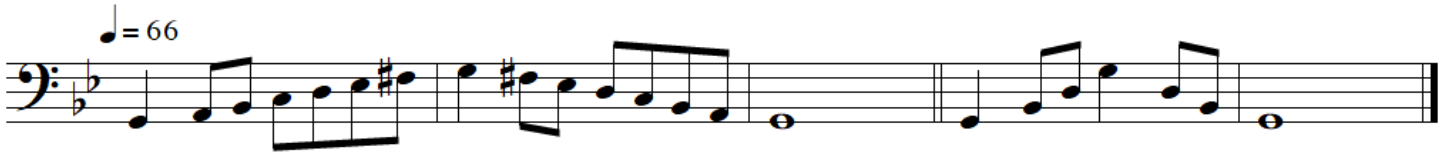
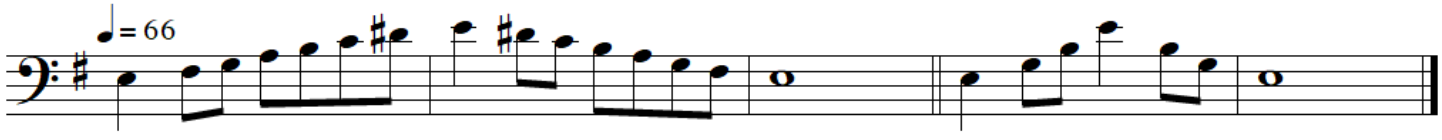


SCALES

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

B♭ Chromatic / Si Bémol Chromatique

F Major / Fa Majeur

B♭ Major / Si Bémol Majeur



G Major / Sol Majeur

D Minor Harmonic / Ré Mineur Harmonique

G Minor Harmonic / Sol Mineur Harmonique

E Minor Harmonic / Mi Mineur Harmonique

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)

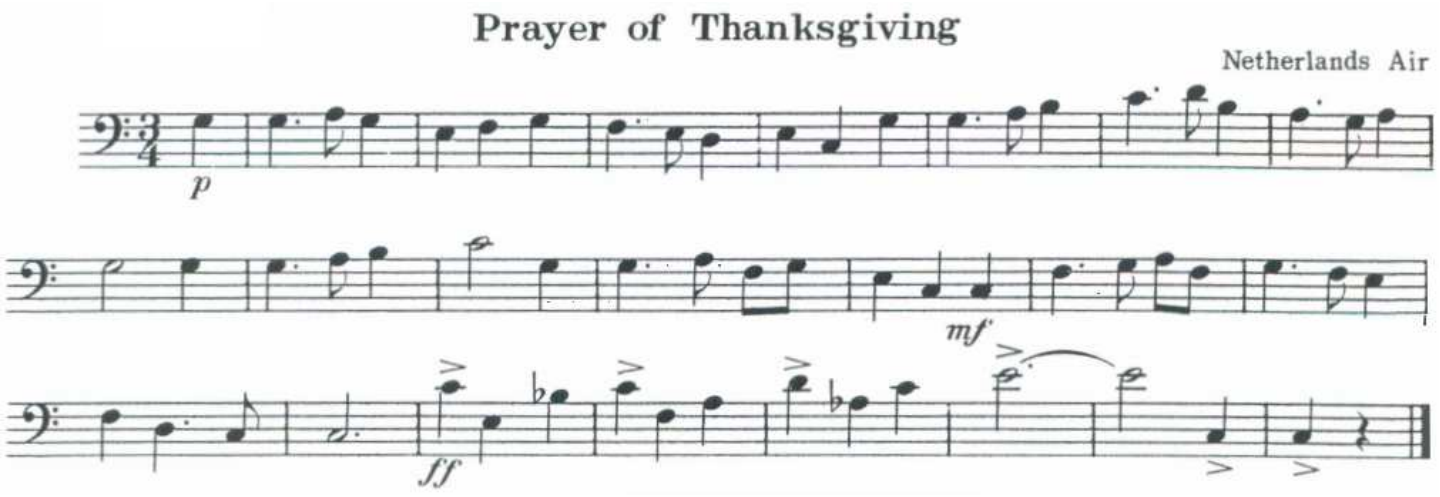
Step 3: DO NOT go back to practice any sections. Get to the bottom of the page.

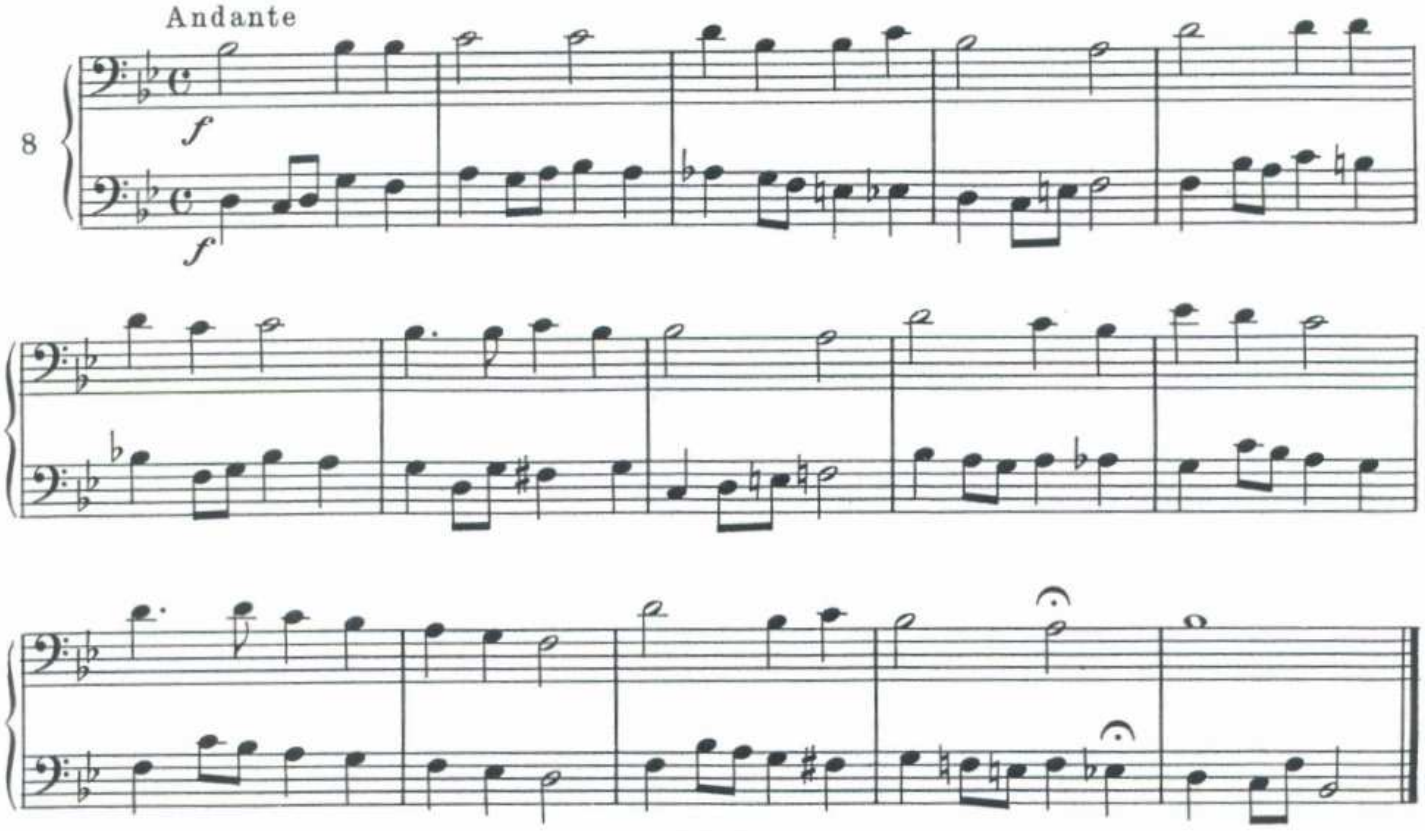
Step 4: Go back to step 1 and find another piece of music to sight read!

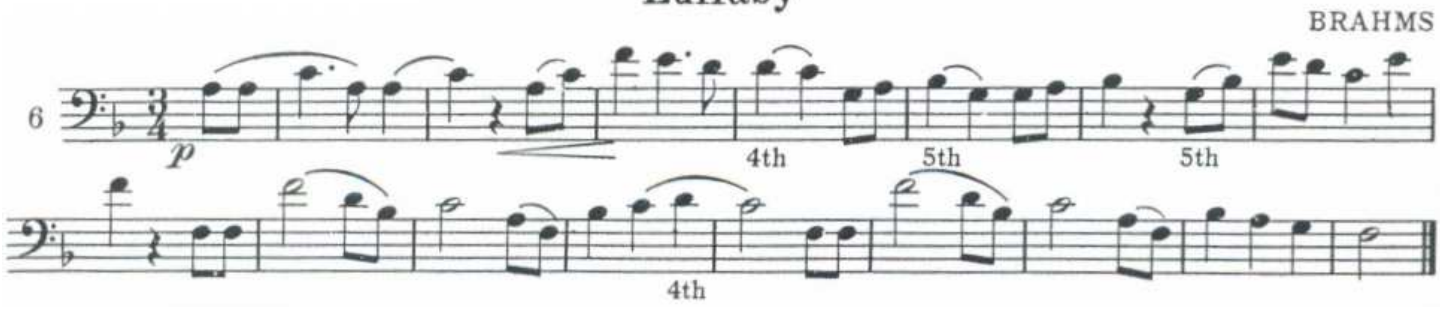
PROFICIENCY LEVEL MUSIC

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

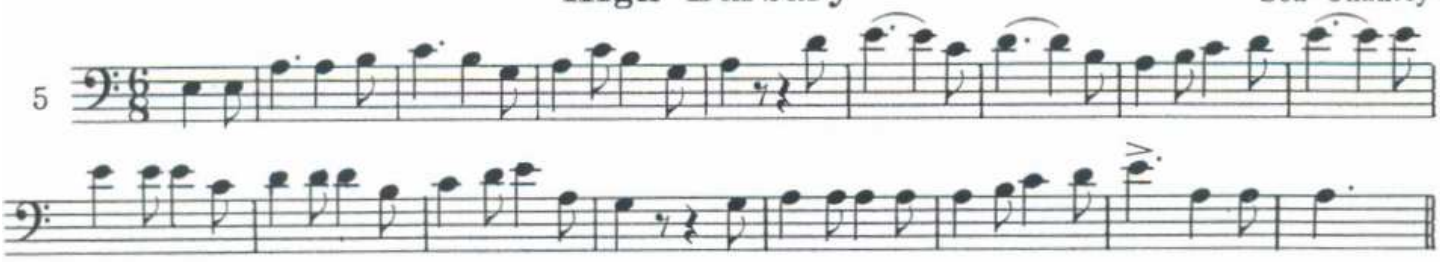
	List		Title	Book	Page
Level One	A	1.	Prayer of Thanksgiving	Rubank Elementary Method – Trombone	24
		2.	Integer Vitae	Rubank Elementary Method – Trombone	49
		3.	Lullaby	Rubank Elementary Method – Trombone	32
	B	1.	High Barbary	Rubank Elementary Method – Trombone	25
		2.	Wearing of the Green	Rubank Elementary Method – Trombone	48
		3.	Joshua Fit de Battle of Jericho	Rubank Elementary Method – Trombone	35

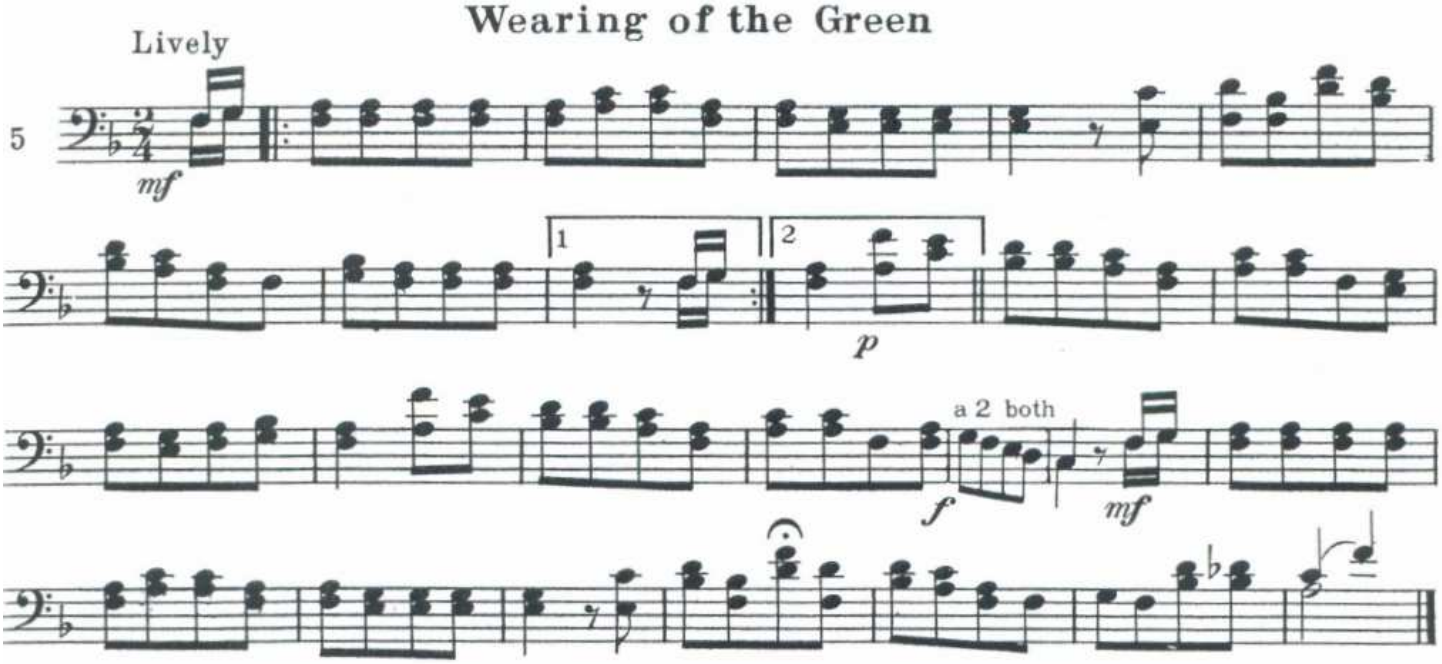


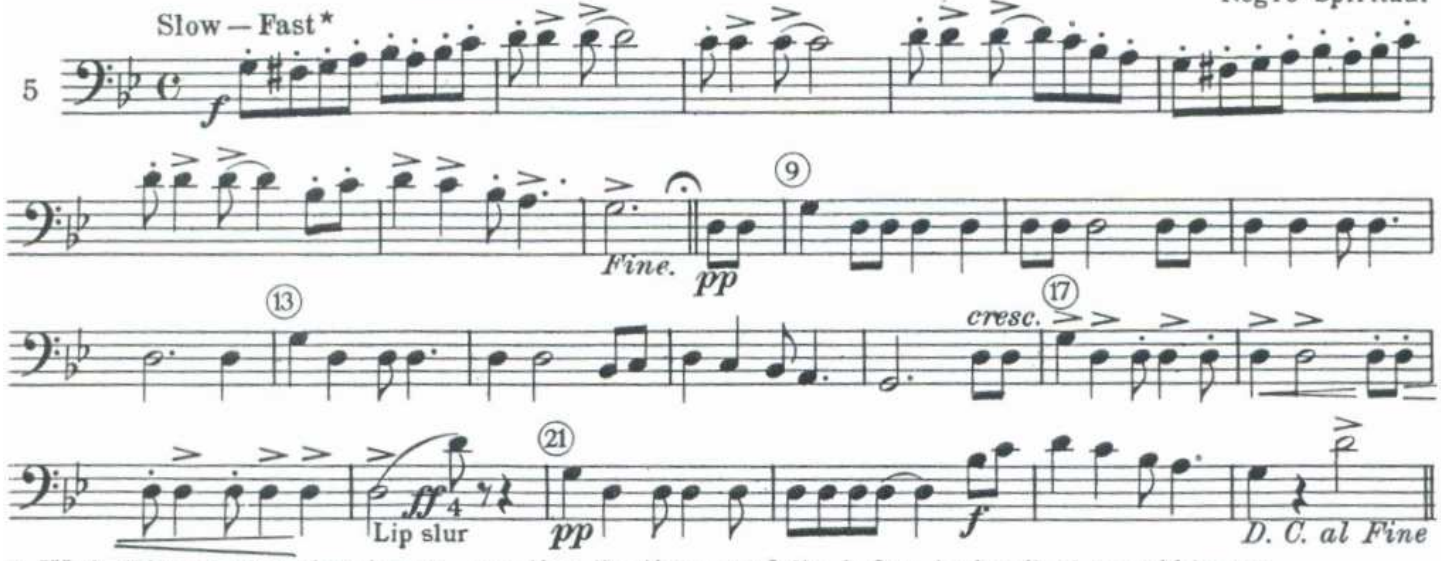
Integer Vitae

Lullaby

BRAHMS

High Barbary

Sea Chantey



Wearing of the Green

Joshua Fit De Battle of Jericho

Negro Spiritual

* Work this out at a slow tempo, counting the time carefully, before trying it at a rapid tempo.