

Name: _____

Unit: _____

Cadet Music Proficiency Level Two

Mallet Percussion

MALLET PERCUSSION PROFICIENCY LEVEL MUSIC

	List	Title	Book	Page
Level Basic	A	1. Western Portrait	Best in Class – Mallet Percussion	19
		2. Austrian Melody	Best in Class – Mallet Percussion	24
		3. The Minstrel Boy	Best in Class – Mallet Percussion	28
		4. Ode to Joy	Best in Class – Mallet Percussion	10
		5. God Save the Queen (America)	Best in Class – Mallet Percussion	18
		6. Scarborough Fair	Best in Class – Mallet Percussion	29
Level One	A	1. By the River	Rubank Elementary Method – Bell Lyra	12
		2. Auld Lang Syne (Top Part)	Rubank Elementary Method – Bell Lyra	13
		3. Largo	Rubank Elementary Method – Bell Lyra	30–31
	B	1. The Glorious Fourth	Rubank Elementary Method – Bell Lyra	10
		2. Soldier's Chorus	Rubank Elementary Method – Bell Lyra	11
		3. Oh Dem Golden Slippers	Rubank Elementary Method – Bell Lyra	12
Level Two	A	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
	B	1. All Through the Night	Rubank Elementary Method – Marimba	44
		2. In the Gloaming	Rubank Elementary Method – Marimba	43
		3. Gavotte	Rubank Elementary Method – Marimba	39
	C	1. I – N	Rubank Elementary Method – Snare Drum	5
		2. E – J	Rubank Elementary Method – Snare Drum	6
		3. O – T	Rubank Elementary Method – Snare Drum	7
Level Three	A	1. Etude VI	Modern School for Xylo, Marimba, Vibes	65
		2. Etude VIII	Modern School for Xylo, Marimba, Vibes	67
		3. Etude IX	Modern School for Xylo, Marimba, Vibes	68
	B	1. Triad Study #6	Rubank Intermediate Method – Marimba	5
		2. Triad Study #5	Rubank Intermediate Method – Marimba	8
		3. Triad Study #5	Rubank Intermediate Method – Marimba	11
	C	1. Blue Eagle	Rubank Elementary Method – Snare Drum	27
		2. Four Street Beats	Rubank Elementary Method – Snare Drum	20
		3. Star March	Rubank Elementary Method – Snare Drum	27
Level Four	A	1. Symphony No. 7 (Opus 60)	Modern School for Xylo, Marimba, Vibes	115–116
		2. Gayne Ballet	Modern School for Xylo, Marimba, Vibes	117–118
	B	1. Tell Us of the Night	Rubank Intermediate Method – Marimba	21
		2. Theme From Raymond Overture	Rubank Intermediate Method – Marimba	24
	C	1. Symbal – Sticks March	Rubank Intermediate Method – Snare Drum	8
		2. 20 th Century Changes	Rubank Intermediate Method – Snare Drum	12
3. Lone Star March		Rubank Intermediate Method – Snare Drum	5	
Level Five	A	1. Bach's Violin Concerto in A Minor	Modern School for Xylo, Marimba, Vibes	94–96
		2. Peewee the Piccolo	Modern School for Xylo, Marimba, Vibes	124–126
	B	1. Theme From Echoes of the Ball	Rubank Intermediate Method – Marimba	22
		2. Poem	Rubank Intermediate Method – Marimba	19
	C	1. Two of Us	Rubank Intermediate Method – Snare Drum	18–19
		2. Rolling Accents	Rubank Intermediate Method – Snare Drum	15
3. Etude Majestic		Rubank Advanced Method – Snare Drum	22	

MELODIOUS ETUDE

L. STREABBOG

1 *p* L R L R L L

p *mf* *p*

p *D. C. al*

⊕ CODA *cresc.* *f* *mp*

* For additional scale and arpeggio studies, use Whistler-Jolliff, "Modern Pares Foundation Studies for Piano."

DUET IN B \flat MAJOR

LEMOINE

Allegretto *p* L R L R L R L

mf Fine

p

rit. *D. C. al*

STUDY IN F MAJOR

L. STREABBOG

3* *p* L R L R L L

p *rit.* *a tempo* *f* *p*

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

In the Gloaming – Duet

Roll all notes.

I

II

The musical score for 'In the Gloaming - Duet' is written for two parts, I and II, in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The score consists of four systems of two staves each. The first system includes the instruction 'Roll all notes.' The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The second system continues the melodic lines. The third system shows a continuation of the duet. The fourth system concludes with a first ending (marked '1') and a second ending (marked '2') leading to a final cadence.

44

All Through the Night – Duet

(Roll all notes.)

I

II

The musical score for 'All Through the Night - Duet' is written for two parts, I and II, in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The score consists of three systems of two staves each. The first system includes the instruction '(Roll all notes.)'. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The second system continues the melodic lines. The third system concludes with a final cadence.

Allegretto

Gavotte

Gossec

2

p

p

mf *f*

① R L R L R L R 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 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Ⓚ R L R L R L R L R L R L R 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 & 1 & 2 &

Ⓜ R L R L R L R L R L R L R 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 & 1 & 2 &

ⓔ R L R L R L R L R L R L R 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 & 1 & 2 &

ⓖ R L R L R L R L R L R L R 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 & 1 & 2 &

Ⓢ R L R L R L R L R L R L R 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 & 1 & 2 &

ⓞ R L R L L R L R L L R L R L L R L R L 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 1 2 3 4 5 6 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 L L R L R L R L R R L L R L R L R L R L R L R 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 1 2 3 4 5 6 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 L R L R R L L R R L L R L R L R L R L R L R L R 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 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

PO 213P – MAINTAIN A PRIMARY PERCUSSION INSTRUMENT

1. **Performance.** Maintain a Primary Percussion Instrument.
2. **Conditions**
 - a. Given:
 - (1) Primary instrument,
 - (2) Supervision, and
 - (3) Assistance as required.
 - b. Denied: N/A.
 - c. Environmental: A quiet room free from distractions.
3. **Standard.** The cadet will maintain a primary percussion instrument by adjusting a snare on a snare drum.
4. **Remarks.** This PO applies snare drum players and mallet percussion players.

PO 216 – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Two rhythm sheet, and
 - (2) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will demonstrate rhythm skills, by:
 - a. singing, clapping, tapping or counting Level Two rhythms while maintaining a steady tempo; and
 - b. singing or playing back a five-note melody.
4. **Remarks**
 - a. The cadet will be given time to practice the Level Two rhythm sheet before the assessment.
 - b. Level Two Rhythm Sheet is found in [Annex A, Appendix 3](#).
 - c. Cadets may use solfege syllables, “*lu*”, “*la*”, or note names to sing back the melody.
 - d. In Level Two, a melody uses only the first five notes of a major scale, begins on the tonic note and contains only step-wise motion. It must be within the vocal range of the cadet.

PO 217G – PLAY SCALES AND RUDIMENTS

1. **Performance.** Play Scales and Rudiments.
2. **Conditions**
 - a. Given:
 - (1) Primary instrument,
 - (2) Drum or drum pad,
 - (3) Rudiment sheet,
 - (4) Scale sheet,
 - (5) Music stand,
 - (6) Chair, and
 - (7) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will:
 - a. play scales, one octave, no slower than metronome marking (M.M.) quarter note = 72, in quarter notes, to include:
 - (1) all scales listed in PO 117G (Chapter 2, Section 3), paragraph 3.a.,
 - (2) C major,
 - (3) A flat major,
 - (4) A minor harmonic, and
 - (5) F minor harmonic; and
 - b. play rudiments, to include:
 - (1) single strokes – each hand at metronome marking (M.M.) quarter note = 120,
 - (2) single strokes – alternating hands at M.M. quarter note = 120,
 - (3) double strokes at M.M. quarter note = 60,
 - (4) single paradiddles at M.M. quarter note = 90, and
 - (5) flams at M.M. quarter note = 60.
4. **Remarks.** All scales are listed in concert pitch.

PO 218 – SIGHT-READ MUSIC

1. **Performance.** Sight-Read Music.
2. **Conditions**
 - a. Given:
 - (1) Primary instrument,
 - (2) Music stand,
 - (3) Level Two sight-reading music, and
 - (4) Supervision.
 - b. Denied: Assistance.
 - c. Environmental: A quiet room with adequate lighting and free from distractions.
3. **Standard.** The cadet will sight-read music observing:
 - a. rhythm,
 - b. a steady tempo,
 - c. pitch, and
 - d. musical flow.
4. **Remarks**
 - a. The music will be a maximum of 16 measures in length and a minimum of four measures.
 - b. The music will not exceed the technical requirements for Level One.
 - c. A brief period of time will be given prior to playing for the cadet to examine the music.

SCALE REQUIREMENTS BY INSTRUMENT
MALLET PERCUSSION

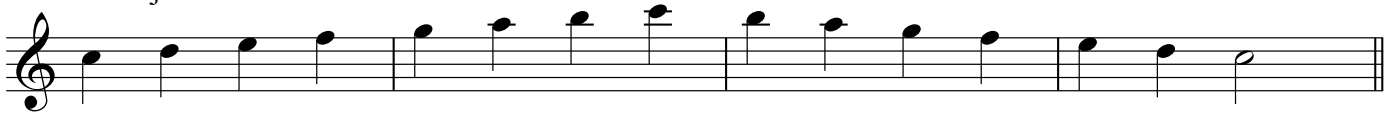
MPL BASIC	Major	B \flat											
	Harmonic Minor	Nil.											
	Melodic Minor	Nil.											
	Chromatic	Nil.											
	Articulation	All slurred or all tongued.									M.M. ♩ = 60 in ♩		
MPL ONE	Major	F	B \flat	E \flat									
	Harmonic Minor	D	G	C									
	Melodic Minor	Nil.											
	Chromatic	B \flat chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 66 in ♩		
MPL TWO	Major	C	F	B \flat	E \flat	A \flat							
	Harmonic Minor	A	D	G	C	F							
	Melodic Minor	Nil.											
	Chromatic	C chromatic											
	Articulation	All slurred and all tongued.									M.M. ♩ = 72 in ♩		
MPL THREE	Major	C*	F*	B \flat	E \flat *	A \flat	D \flat /C \sharp *	G					
	Harmonic Minor	A	D*	G	C*	F*	B \flat /A \sharp *	E*					
	Melodic Minor	A	D*	G	C*	F*	B \flat /A \sharp *	E*					
	Chromatic	D chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 60 in ♩		
MPL FOUR	Major	C*	F*	B \flat	E \flat *	A \flat	D \flat /C \sharp *	G \flat /F \sharp *	G	D*	A		
	Harmonic Minor	A	D*	G	C*	F*	B \flat /A \sharp	E \flat /D \sharp *	E*	B	F \sharp		
	Melodic Minor	A	D*	G	C*	F*	B \flat /A \sharp	E \flat /D \sharp *	E*	B	F \sharp		
	Chromatic	E chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 72 in ♩		
MPL FIVE	Major	C*	F*	B \flat	E \flat *	A \flat *	D \flat /C \sharp *	G \flat /F \sharp *	C \flat /B	G*	D*	A*	E*
	Harmonic Minor	A*	D*	G*	C*	F*	B \flat /A \sharp	E \flat /D \sharp *	A \flat /G \sharp *	E*	B	F \sharp *	C \sharp *
	Melodic Minor	A*	D*	G*	C*	F*	B \flat /A \sharp	E \flat /D \sharp *	A \flat /G \sharp *	E*	B	F \sharp *	C \sharp *
	Chromatic	F chromatic*											
	Articulation	All slurred; all tongued; slur 2 tongue 2; tongue 2 slur 2.									M.M. ♩ = 80 in ♩		

Scales marked * are to be played two octaves.

Flute
Level Two

♩ = 72

C Major



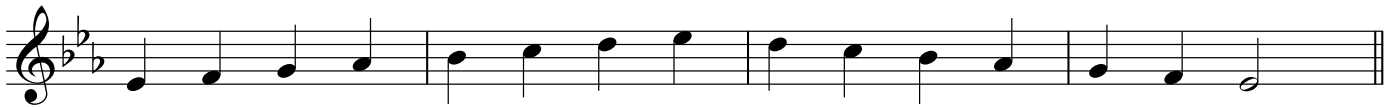
F Major



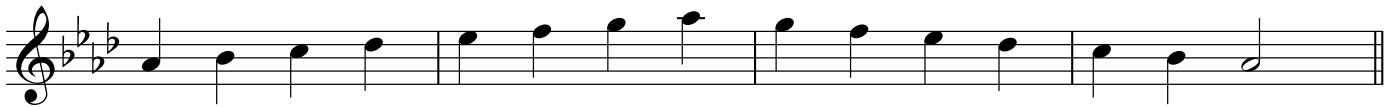
Bb Major



Eb Major



Ab Major



A Harmonic Minor



D Harmonic Minor



G Harmonic Minor



C Harmonic Minor



F Harmonic Minor

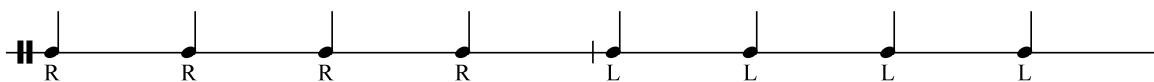


C Chromatic

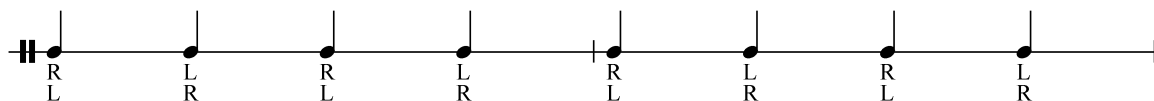


LEVEL BASIC RUDIMENTS

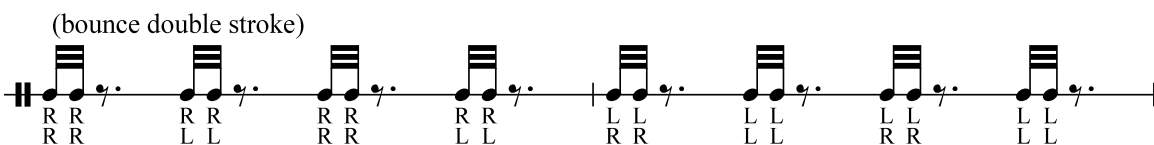
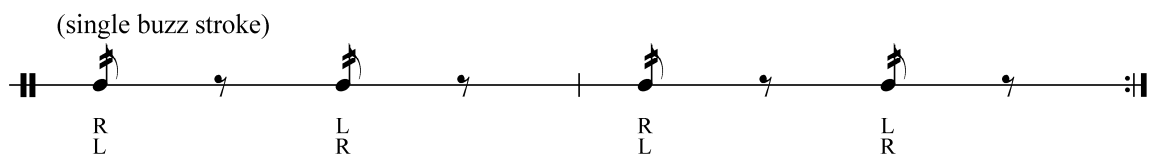
1. Single strokes — each hand; metronome marking (M.M.) quarter note = 120



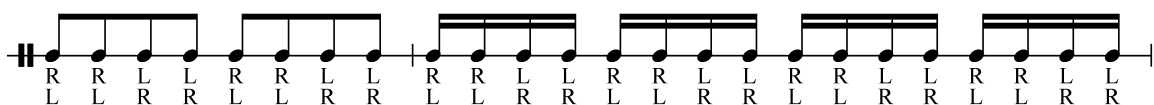
2. Single strokes — alternating hands; M.M. quarter note = 120



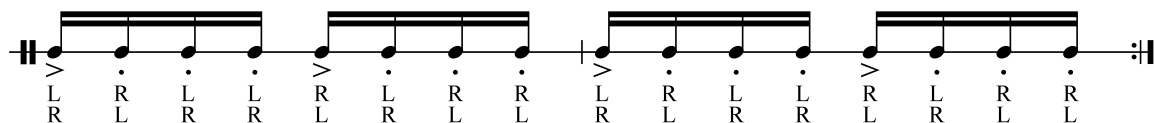
3. Introduction to closed rolls; M.M. quarter note = 72



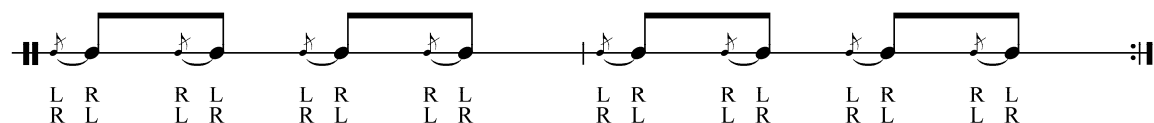
4. Double strokes; M.M. quarter note = 60



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

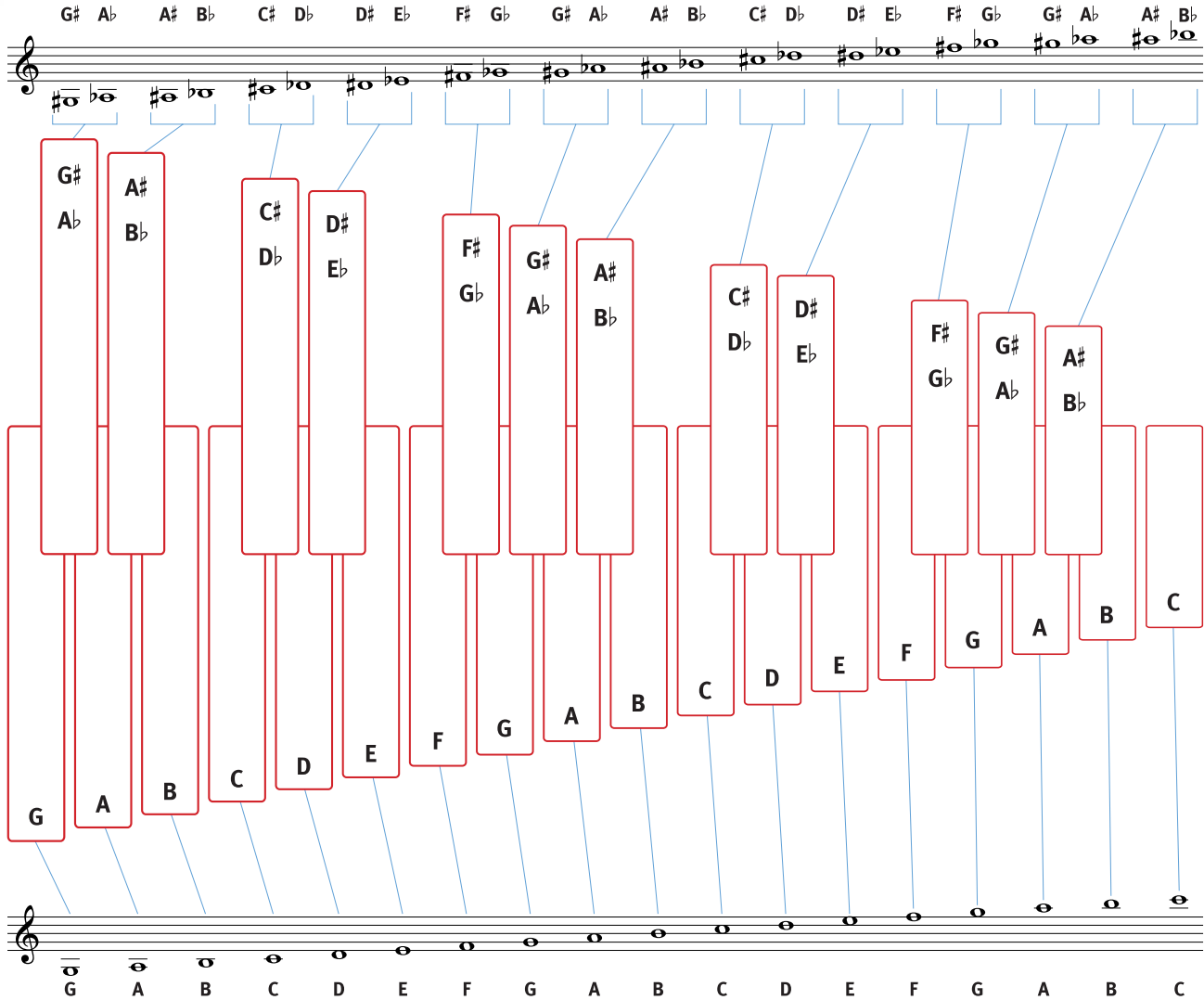


6. Flams; M.M. quarter note = 60



Advantage

Keyboard Percussion Note Position Chart



The following products are recommended for the care of your instrument:

Soft, Clean Cloths · Drum Key · Petroleum Jelly or Light Grease · Household Machine Oil

Student Page 47 Keyboard Percussion

WRITTEN:

Marimba . . . Sounds as written
 Vibraphone . . . Sounds as written
 Xylophone . . . Sounds one octave higher than written
 Chimes Sounds one octave higher than written
 Orch. Bells . . . Sounds two octaves higher than written

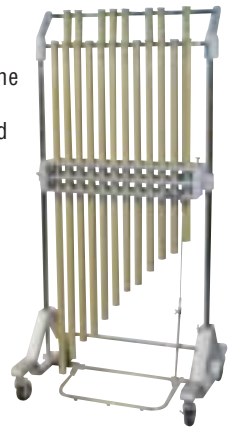
➔ The orchestra bells, or glockenspiel, is a mallet instrument possessing metal bars. It is usually without resonators and is mounted in a portable case. The range is generally 2 1/2 octaves from G to C written:



It sounds two octaves higher than written.

➔ The tubular chimes sounds one octave higher than written. It possesses a damper operated by means of a foot pedal.

The range of the tubular chimes is 1 1/2 octaves, C to F written:



The xylophone sounds one octave higher than written.



➔ The marimba is the largest of the mallet instruments. It has rosewood bars with very deep resonators. The range is 4 octaves, C to C. Extended range marimbas are 4 1/3 octaves, A to C, or even 5 octaves, C to C. They sound as written.

➔ The xylophone is a mallet instrument possessing rosewood bars with small resonators. The range is from 2 1/2 to 3 1/2 octaves. The 3 1/2 octave range is F to C written:



➔ The vibraphone is the most complicated of the mallet percussion instruments. It has metal bars with resonators, plus a damper pedal and vibrators.



The range is three octaves, F to F, and sounds as written.

