

Name: _____

Unit: _____

Cadet Music Proficiency Level Five

Mallet Percussion

MALLET PERCUSSION PROFICIENCY LEVEL MUSIC

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BACH'S VIOLIN CONCERTO IN A MINOR

Adapted for xylophone by M. Goldenberg

$P \frac{1}{3}$

Allegro moderato

The musical score consists of 12 staves of music in G minor, 2/4 time. The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *f*, *mf*, and *ff*. There are three circled letters 'A', 'B', and 'C' marking specific sections of the music. The key signature has one flat (Bb) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The first staff begins with a *f* dynamic. The second staff has a *mf* dynamic. The third staff has a *mf* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a *ff* dynamic. The eleventh staff has a *f* dynamic. The twelfth staff has a *f* dynamic.

Bach Concerto

$P^2/3$

95

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/3 time signature. The score includes various dynamics and markings:

- Staff 3: *dim.*
- Staff 4: *cresc.*
- Staff 5: *f* and a circled **D** marking.
- Staff 6: *mf* and *restez* marking.
- Staff 10: *f* and a circled **E** marking.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature changes to one flat (Bb) in the final staves.

Bach Concerto

This page of a musical score for a Bach concerto consists of 12 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of accidentals. Dynamics such as *p*, *mf*, *dim.*, and *cresc.* are used to guide the performer. Two specific measures are circled and labeled with 'F' and 'G', likely indicating first and second endings or similar structural markers. The score concludes with a final cadence on the twelfth staff.

p 1/3

PEEWEE THE PICCOLO

XYLOPHONE (Bells)

By George Kleinsinger

Allegro 2 Xylophone

mf

6

To Bells

1 2 3

2 3 7

PEEWEE THE PICCOLO—cont.

2/3

④ 12 ⑤ 2 To Xylo. *f* *accel.* *ff*

⑥ ⑩ 4 Bells *Narrative* *etc...* *p*

⑪ 3 ⑫ *Narr.* *Modto* 1

Allegro *ff* Bells *Modto* ⑭ 5 *etc...*

⑮ Scherzando *p* *etc...*

⑰ *Tempo 1?* 2 Xylo. *mf* ⑱ 8 *a tempo*

⑳ ⑳ 24 *mf cresc.* *etc...* *ff* *f*

㉔ 5 *Faster* *ff*

gliss. *etc...*

PEEWEE THE PICCOLO—cont.

30 Bells 1 To Xylophone 1 *f*

f

p etc.

33 Allegro mod^{to} 6 2

34 2

35 1 etc.

45 Allegro 14 xylo. 53 8 54 2 *mf* *sf* etc.

Bells *p* 55 To Xylophone etc. 58 *gr* *f*

59 4 60 4 *p cresc.*

gr

61 Molto Allegro *ff*

2 3 4 *sf*

THEME FROM ECHOES OF THE BALL

Tempo di valse

E. GILLET

Roll all notes

11 *p* *cresc.*

p

poco cresc. ed accel.

poco dim. e rit. *p* *pp*

22

1346 - 31

POEM

Z. FIBICH

Lento

Roll all notes

11 *pp*

mf

sva bassa *p* *mf*

f *p*

f *p* *dim. e rit.*

1346-31

19

Two of Us

Snare Drum Duet

*p*¹/₂

R. W. BUGGERT

Allegro

Two staves of music in 6/8 time. The top staff has a treble clef and the bottom staff has a bass clef. Both staves contain eighth-note patterns with accents. The first staff starts with a *ff* dynamic marking.

Two staves of music in 6/8 time. Measure 9 is marked as a *Solo* in the top staff. The bottom staff has a *mf* dynamic marking. The music continues with eighth-note patterns and accents.

Two staves of music in 6/8 time. Measure 17 is marked with a circled 17. The music continues with eighth-note patterns and accents.

Two staves of music in 6/8 time. Measures 25-32 are shown with first and second endings. The notation includes eighth-note patterns and accents.

Two staves of music in 6/8 time. Measure 25 is marked with a circled 25. The top staff has a *pp* dynamic marking. The bottom staff has a *Solo ff* dynamic marking. The music features eighth-note patterns and accents.

Two staves of music in 6/8 time. Measure 33 is marked with a circled 33. The top staff has a *ff Solo* dynamic marking. The bottom staff has a *pp* dynamic marking. The music continues with eighth-note patterns and accents.

Two of Us p. 2

Musical notation for the first system, measures 1-4. The top staff is the right hand and the bottom staff is the left hand. The key signature has one sharp (F#) and the time signature is 2/4. Measure 1 starts with a forte (*f*) dynamic. Measure 4 ends with a first ending bracket. Measure 5 starts with a mezzo-forte (*mf*) dynamic and a second ending bracket.

TRIO

Musical notation for the second system, measures 41-45. The key signature has one sharp (F#) and the time signature is 2/4. Measure 41 starts with a fortissimo (*ff*) dynamic. Measure 42 starts with a pianissimo (*pp*) dynamic. Measure 43 has a crescendo (*cresc.*) hairpin leading to a forte (*f*) dynamic. Measure 44 has a mezzo-forte (*mf*) dynamic. Measure 45 ends with a mezzo-forte (*mf*) dynamic.

Musical notation for the third system, measures 46-52. The key signature has one sharp (F#) and the time signature is 2/4. Measure 46 starts with a piano (*p*) dynamic, marked *lightly*. Measure 52 ends with a crescendo (*cresc.*) hairpin.

Musical notation for the fourth system, measures 53-60. The key signature has one sharp (F#) and the time signature is 2/4. Measure 53 starts with a mezzo-forte (*mf*) dynamic. Measure 60 ends with a piano (*p*) dynamic, marked *lightly*.

Musical notation for the fifth system, measures 61-64. The key signature has one sharp (F#) and the time signature is 2/4. Measure 61 starts with a mezzo-forte (*mf*) dynamic. Measure 62 has a fortissimo (*ff*) dynamic. Measure 63 has a fortissimo (*ff*) dynamic. Measure 64 ends with a fortissimo (*ff*) dynamic.

Musical notation for the sixth system, measures 65-68. The key signature has one sharp (F#) and the time signature is 2/4. Measure 65 starts with a fortissimo (*ff*) dynamic. Measure 68 ends with a fortissimo (*ff*) dynamic.

Rolling Accents

Drum Solo

R. M. BUGGERT

The musical score consists of ten staves of music in bass clef, 2/4 time. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent accents (>) and triplets (3). Dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with some passages marked *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ppp* (pianississimo). The score includes repeat signs with first and second endings, and a continuous roll section marked with a star (*) at the end.

(9) *mf*

(17)

(25) *pp* *ff*

(33) *mf* *f*

(41) *ff dim.* *mf* *p* *pp* *ppp* *ff* *f* *pp*

(49) *pp* *pp*

(57) *f* *pp*

(65) *mf* *crescendo* *ff*

(73) *pp* *ff*

* Continuous roll but make the accents a single stroke.

ETUDE MAJESTIC

Allegro

134 *f* *p* *f* *p* (5)

(9) *pp* *f*

(13) (17) *f*

(21) *dim.* (25)

(28) *pp* *ppp* *pp* *cresc.* (32)

(36) *ff* *rall.*

(40) *ff* (44)

(48) (52) 1

(56) *ff* (60)

(64) (68)

(72) 1 (76)

(78) (82) *ppp* *fff*

PO 516 – DEMONSTRATE RHYTHM AND AURAL SKILLS

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
 - a. Given:
 - (1) Level Five 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 and aural skills, by:
 - a. singing, clapping, tapping or counting Level Five rhythms while maintaining a steady tempo;
 - b. identifying intervals played above a given note, to include:
 - (1) unison,
 - (2) major and minor second,
 - (3) major and minor third,
 - (4) perfect fourth,
 - (5) perfect fifth,
 - (6) major and minor sixth,
 - (7) major and minor seventh, and
 - (8) perfect octave;
 - c. singing or playing back a nine-note melody; and
 - d. identifying chords in root and closed position, to include:
 - (1) major triads,
 - (2) minor triads, and
 - (3) dominant seventh chords.
4. **Remarks**
 - a. The cadet will be given time to practice the Level Five Rhythm sheet before the assessment.
 - b. Level Five Rhythm Sheet is found in [Annex A, Appendix 6](#).
 - c. Cadets may use solfege syllables, “*lu*”, “*la*”, or note names to sing back the melody.
 - d. In Level Five, a melody uses only the first five notes of a major scale, begins on the tonic note and may contain one or more skips of a third. It must be within the vocal range of the cadet.

LEVEL FIVE RHYTHM SHEET

1. $\# \frac{3}{8}$ 

2. $\# \frac{4}{4}$ 

3. $\# \frac{5}{4}$ 

4. $\# \frac{4}{4}$ 

5. $\# \phi$ 

6. $\# \frac{12}{8}$ 

7. $\# \frac{3}{4}$ 

8. $\# \frac{5}{4}$ 

9. $\# \frac{4}{4}$ 

10. $\# \frac{3}{8}$ 

11. $\# \frac{4}{4}$ 

12. $\# \frac{4}{4}$ 

13. $\# \frac{3}{8}$ 

14. $\# \frac{5}{4}$ 

15. $\# \frac{2}{4}$ 

PO 518 – SIGHT-READ MUSIC

1. **Performance.** Sight-Read Music.
2. **Conditions**
 - a. Given:
 - (1) Primary instrument,
 - (2) Music stand,
 - (3) Level Five 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 Four.
 - 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.

♩ = 80

Flute Level Five

C Major



F Major



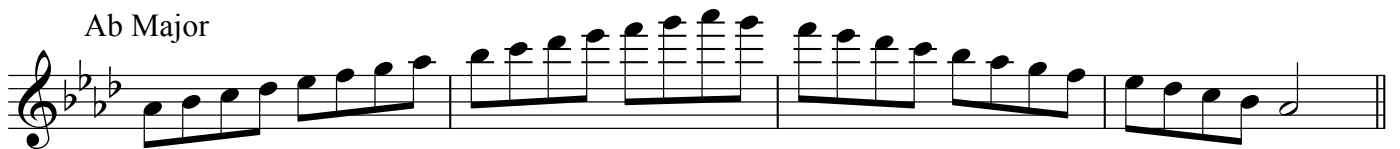
Bb Major



Eb Major



Ab Major



Db Major



C# Major



Gb Major



F# Major



Cb Major



Flute
Level Five

B Major



G Major



D Major



A Major



E Major



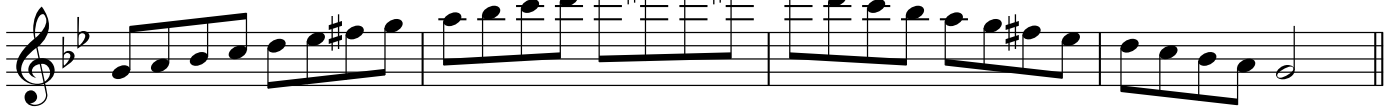
A Harmonic Minor



D Harmonic Minor



G Harmonic Minor



C Harmonic Minor



F Harmonic Minor



Flute
Level Five

Bb Harmonic Minor



A# Harmonic Minor



Eb Harmonic Minor



D# Harmonic Minor



Ab Harmonic Minor



G# Harmonic Minor



E Harmonic Minor



B Harmonic Minor



F# Harmonic Minor



C# Harmonic Minor



Flute
Level Five

A Melodic Minor



D Melodic Minor



G Melodic Minor



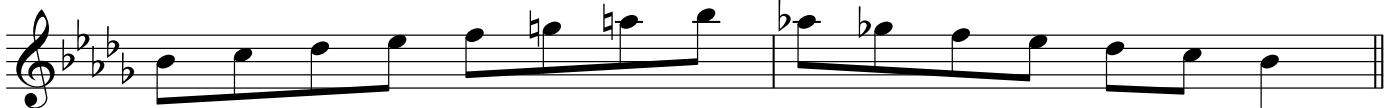
C Melodic Minor



F Melodic Minor



Bb Melodic Minor



A# Melodic Minor



Eb Melodic Minor



D# Melodic Minor



Ab Melodic Minor



Flute Level Five

G# Melodic Minor



E Melodic Minor



B Melodic Minor



F# Melodic Minor



C# Melodic Minor

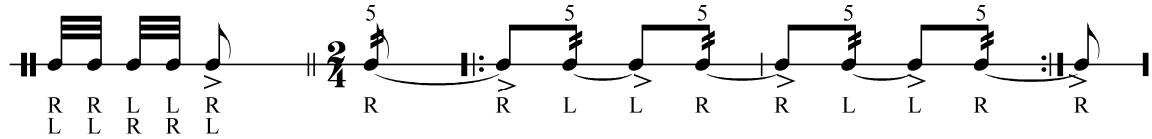


F Chromatic

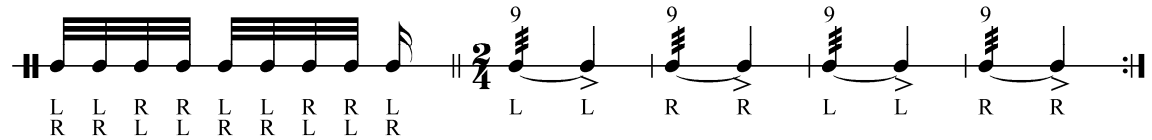


LEVEL THREE RUDIMENTS

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



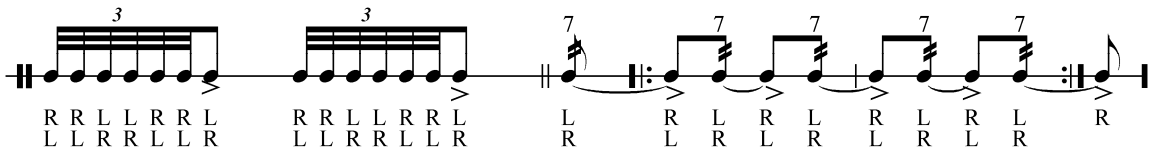
2. Nine stroke rolls — open and closed; M.M. quarter note = 120



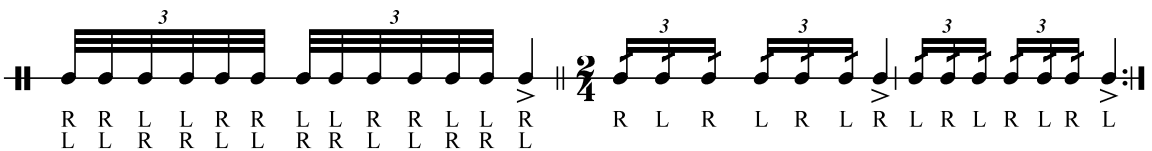
3. Thirteen stroke rolls-open and closed; M.M. quarter note = 60



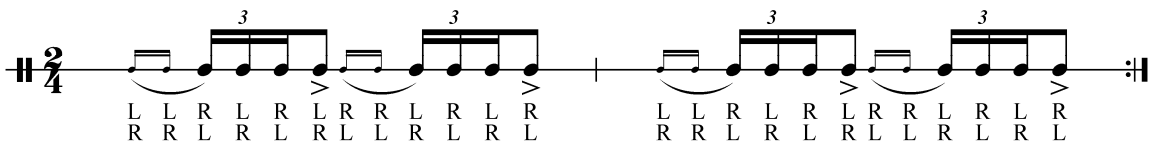
4. Seven stroke rolls in triplet form; M.M. quarter note = 60



5. Thirteen stroke rolls in triplet form; M.M. quarter note = 60



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



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

Musical notation for Single Paradiddles. The notation consists of four measures, each containing a pair of eighth notes beamed together. The first measure has an accent (>) over the first eighth note. The notes are quarter notes in duration. The rhythm is L R L R L R L R. The notation is repeated four times with the same fingerings.

L R L R L R L R L R L R L R L R L R L R

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

Musical notation for Double Paradiddles. The notation consists of four measures, each containing a pair of eighth notes beamed together. The first measure has an accent (>) over the first eighth note. The notes are quarter notes in duration. The rhythm is R L R L R R L R L R L L. The notation is repeated four times with the same fingerings.

R L R L R R L R L R L L R L R L R R L R L R L L

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

Musical notation for Triple Paradiddles. The notation consists of two measures, each containing a pair of eighth notes beamed together. The first measure has an accent (>) over the first eighth note. The notes are quarter notes in duration. The rhythm is R L R L R L R L R L. The notation is repeated twice with the same fingerings.

R L R L R L R L R L R L R L R L R L R L

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

Musical notation for Drags. The notation consists of four measures, each containing a pair of eighth notes beamed together. The notes are quarter notes in duration. The rhythm is LLR RRL LLR RRL LLR RRL LLR RRL. The notation is repeated four times.

LLR RRL LLR RRL LLR RRL LLR RRL

11. Double drag tap; M.M. quarter note = 90

Musical notation for Double drag tap. The notation consists of four measures, each containing a pair of eighth notes beamed together. The first measure has an accent (>) over the first eighth note. The notes are quarter notes in duration. The rhythm is LLR LLR LRRL RRL R LLR LLR LRRL RRL R. The notation is repeated four times with the same fingerings.

LLR LLR LRRL RRL R LLR LLR LRRL RRL R

12. Flams; M.M. quarter note = 106

Musical notation for Flams. The notation consists of four measures, each containing a pair of eighth notes beamed together. The notes are quarter notes in duration. The rhythm is L R R L L R L R L R L R L R L R L R. The notation is repeated four times.

L R R L L R L R L R L R L R L R L R

13. Flam taps; M.M. quarter note = 80

L R / R L R L / L R L R / R L R L / L R

14. Flam accents; M.M. quarter note = 120

L R / L R L R / R L L R / R L L R / R L