

Name: \_\_\_\_\_

Unit: \_\_\_\_\_

# **Cadet Music Proficiency Level Three**

## **Percussion**

**SNARE DRUM PROFICIENCY LEVEL MUSIC**

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### LEVEL THREE STREET BEATS

#### STEAMBOATS

K. Elan McGinn  
(1962-2005)

\*unisons first time only

**1.**

Lead

Unisons

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

Lead

Unisons

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

**2.**

Lead

Unisons

R R R R R R R R R R R R

Lead

Unisons

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

**3.**

Lead

Unisons

Lead

Unisons

**4.**

Lead

Unisons

Lead

Unisons

**5.**

Lead

Unisons

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

R R R R

Lead

Unisons

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

R R R L R R L L L L R

**6.**

Lead

Unisons

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

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

Lead

Unisons

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

R R R R R R R L L R

**7.**

Lead: (5) R L R (9) R L R (9) R L R R L R L R L L R L

Unisons: (5) R R

Detailed description: This musical exercise is in 2/4 time. The Lead part consists of four measures. The first measure has a quarter note G4 with a fingering of (5) and a slur. The second measure has eighth notes G4, A4, B4, and C5, with a slur and a fingering of (9) above the first note. The third measure has eighth notes B4, A4, G4, and F4, with a slur and a fingering of (9) above the first note. The fourth measure has eighth notes E4, D4, C4, and B3, with a slur. The Unisons part consists of two measures. The first measure has a quarter note G4 with a fingering of (5). The second measure has a quarter note G4.

Lead: (9) R R L (9) R R R (5) R R R L R R L

Unisons: R

Detailed description: This is the continuation of exercise 7. The Lead part consists of four measures. The first measure has eighth notes G4, A4, B4, and C5, with a slur and a fingering of (9) above the first note. The second measure has eighth notes B4, A4, G4, and F4, with a slur and a fingering of (9) above the first note. The third measure has eighth notes E4, D4, C4, and B3, with a slur and a fingering of (5) above the first note. The fourth measure has eighth notes A3, G3, F3, and E3, with a slur. The Unisons part consists of four measures, each with a quarter note G4.

**8.**

Lead: (5) R L R R L R L R R L R R L R L R R

Unisons: (5) R R (5) R R (5) R

Detailed description: This musical exercise is in 6/8 time. The Lead part consists of six measures. The first measure has a quarter note G4 with a fingering of (5) and a slur. The second measure has eighth notes G4, A4, B4, and C5, with a slur. The third measure has eighth notes B4, A4, G4, and F4, with a slur. The fourth measure has eighth notes E4, D4, C4, and B3, with a slur. The fifth measure has eighth notes A3, G3, F3, and E3, with a slur. The sixth measure has a quarter note G4 with a fingering of (5) and a slur. The Unisons part consists of six measures. The first measure has a quarter note G4 with a fingering of (5). The second measure has a quarter note G4. The third measure has a quarter note G4 with a fingering of (5). The fourth measure has a quarter note G4. The fifth measure has a quarter note G4 with a fingering of (5). The sixth measure has a quarter note G4.

Lead: R L R R L R L R R L (17) R R

Unisons: R R (17) R R

Detailed description: This is the continuation of exercise 8. The Lead part consists of four measures. The first measure has eighth notes G4, A4, B4, and C5, with a slur. The second measure has eighth notes B4, A4, G4, and F4, with a slur. The third measure has eighth notes E4, D4, C4, and B3, with a slur. The fourth measure has eighth notes A3, G3, F3, and E3, with a slur. The Unisons part consists of four measures. The first measure has a quarter note G4. The second measure has a quarter note G4. The third measure has a quarter note G4 with a fingering of (17). The fourth measure has a quarter note G4.

9.

Lead

Unisons

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

(5) (5) (5) (5)

Lead

Unisons

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

(5) (5) 3 3 (5) (5)

### PARADOX

\*unisons first time only

**1.**

Lead: (17) R L R R L R L L, (17) R L R R L, (17) R L R R L R L L, (17) R L R R L  
Unisons: R

**2.**

Lead: (17) R L R L R L R L, (17) R L R L R, (17) R L R L R L R L, (17) R L R L R  
Unisons: R

**3.**

Lead: (17) R L R L L R R L L, (17) R L R L L R  
Unisons: R

**3.**

Lead: (17) R L R L L R R L L, (17) R L R L L R  
Unisons: R

**4.**

Lead: (17) R L R L R L R L R L, (17) R L R L R L R  
Unisons: R

**4.**

Lead: (17) R L R L R L R L R L, (17) R L R L R L R  
Unisons: R



**5.**

Lead

Unisons

Lead

Unisons

**6.**

Lead

Unisons

Lead

Unisons

**7.**

Lead: (5) 3 (5) 3 (5) (5) (5) 3 (5)  
R R R L R L R R R L R R R R R R L R L R

Unisons: (5) (5) (5) (5) (5) (5) (5)  
R R R R R R R R R R R R

29

Lead: 3 (5) (5) (9)  
R R L R L R R L R R R L R L L R R

Unisons: (5) (5) (9)  
R R L R R R L R L L R R R

**8.**

Lead: (5) 3 3 3 (5) 3 3 3 (5)  
R R R L R L R L R L R R R L R L R L R L R

Unisons: (5) (5) (5)  
R R R R R R R R R R R R

34

Lead: (5) (5) (9)  
R L R R L R R L R R R L R L L R R

Unisons: (5) (5) (9)  
R R L R R R L R L L R R R

# Two of Us

P. 1/2

Snare Drum Duet

R. W. BUGGERT

Allegro

# Two of us. p. 2.

Musical score for the first system, measures 1-4. The top staff is in bass clef with a 2/4 time signature. It features a melodic line with accents and a repeat sign with first and second endings. The bottom staff is in bass clef with a 2/4 time signature, providing harmonic support. Dynamics include *f* and *mf*.

TRIO

(41) > > > (45)

Musical score for the second system, measures 41-45. The top staff is in bass clef with a 2/4 time signature. It features a melodic line with accents and a repeat sign. The bottom staff is in bass clef with a 2/4 time signature, providing harmonic support. Dynamics include *ff*, *pp*, *cresc.*, *f*, and *mf*.

Musical score for the third system, measures 46-52. The top staff is in bass clef with a 2/4 time signature. It features a melodic line with accents and a repeat sign. The bottom staff is in bass clef with a 2/4 time signature, providing harmonic support. Dynamics include *p lightly* and *cresc.*

(53)

Musical score for the fourth system, measures 53-59. The top staff is in bass clef with a 2/4 time signature. It features a melodic line with accents and a repeat sign. The bottom staff is in bass clef with a 2/4 time signature, providing harmonic support. Dynamics include *mf* and *p lightly*.

(61)

Musical score for the fifth system, measures 60-65. The top staff is in bass clef with a 2/4 time signature. It features a melodic line with accents and a repeat sign with first and second endings. The bottom staff is in bass clef with a 2/4 time signature, providing harmonic support. Dynamics include *mf*, *ff*, and *ff*.

Musical score for the sixth system, measures 66-70. The top staff is in bass clef with a 2/4 time signature. It features a melodic line with accents and a repeat sign. The bottom staff is in bass clef with a 2/4 time signature, providing harmonic support. Dynamics include *mf*.

# Rolling Accents

## Drum Solo

R. M. BUGGERT

The musical score consists of ten staves of bass clef notation, each representing a measure of the drum solo. The notation includes various rhythmic patterns, accents, and dynamic markings. The first staff starts with a *pp* dynamic and a *ff* dynamic, followed by a *mf* dynamic. The second staff is marked *mf*. The third staff is marked *mf*. The fourth staff is marked *pp* and *ff*. The fifth staff is marked *mf* and *f*. The sixth staff is marked *mf*. The seventh staff is marked *ff dim.*, *mf*, *p*, *pp*, *ppp*, *ff*, *f*, and *pp*. The eighth staff is marked *pp*. The ninth staff is marked *f* and *pp*. The tenth staff is marked *pp* and *ff*. The score includes various rhythmic patterns, including triplets and accents, and is divided into sections by measure numbers (9, 17, 25, 33, 41, 49, 57, 65, 73).

\* 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) (25) *dim.*

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

(36) *ff* *rall.*

(40) (44) *ff*

(48) (52) 1

(56) (60) *ff*

(64) (68)

(72) 1 (76)

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

# By the River

WILLIAM BEACHLER

42 *Dolce*

Musical score for 'By the River' in 2/4 time, marked *Dolce*. The score consists of four staves of music. The first staff begins at measure 42 and contains a circled letter 'A'. The second staff contains circled letters 'B' and 'C'. The third staff contains circled letters 'D' and 'E'. The fourth staff contains circled letters 'F' and 'G'. The piece concludes with a double bar line and repeat dots.

# Auld Lang Syne

Solo or Duet for Bell Lyras

Scotch Folk Song

47

First Bell Lyra  
(Melody part)

Second Bell Lyra  
(Harmony part)

Musical score for 'Auld Lang Syne' in 3/4 time. The score is for two parts: 'First Bell Lyra (Melody part)' and 'Second Bell Lyra (Harmony part)'. It begins at measure 47. The first system shows the start of the melody and harmony, with circled letters 'A' in both parts. The second system continues the melody and harmony, with circled letters 'B' in both parts. The third system concludes the melody and harmony, with circled letters 'C' in both parts. The piece ends with a double bar line and repeat dots.

# Largo

P.  $\frac{1}{2}$

Bell Lyra in C

from "New World Symphony"

Bell Lyra Solo with Piano Accompaniment

When playing B $\flat$  Bell Lyra transpose  
each note one whole step higher

DVORAK

96

Legato  
Bell Lyra Solo

*mf*

Piano Accompaniment

*mf*

Musical score for measures 101-105. The top staff is for the Bell Lyra Solo. The bottom two staves are for the Piano Accompaniment. Measure 101 starts with a circled 'B' above the staff. The key signature has two flats and the time signature is 4/4.

Musical score for measures 106-110. The top staff is for the Bell Lyra Solo. The bottom two staves are for the Piano Accompaniment. Measure 106 starts with a circled 'C' above the staff. Measure 110 ends with a circled 'D' above the staff. The key signature has two flats and the time signature is 4/4.



Largo p. 2

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). A circled 'E' chord symbol is placed above the vocal line in the third measure.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in grand staff. Circled 'F' and 'G' chord symbols are placed above the vocal line in the second and fifth measures, respectively. A dynamic marking of *f* (forte) is placed below the piano accompaniment in the fifth measure.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in grand staff. A circled 'H' chord symbol is placed above the vocal line in the fourth measure. The word *ritard.* (ritardando) is written below the piano accompaniment in the fourth measure.

**PO 313P – MAINTAIN A PRIMARY PERCUSSION INSTRUMENT**

1. **Performance.** Maintain a Primary Percussion Instrument.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Drum key,
    - (3) Drumsticks,
    - (4) Supervision, and
    - (5) 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:
  - a. replacing a snare drum batter head; and
  - b. tuning a snare drum head.
4. **Remarks**
  - a. The cadet will take off and put back on the snare drum batter head.
  - b. This PO applies to snare drum and mallet percussion players.

**PO 316 – DEMONSTRATE RHYTHM AND AURAL SKILLS**

1. **Performance.** Demonstrate Rhythm and Aural Skills.
2. **Conditions**
  - a. Given:
    - (1) Level Three 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 Three rhythms while maintaining a steady tempo;
  - b. identifying intervals played above a given note, to include:
    - (1) unison,
    - (2) perfect fourth,
    - (3) perfect fifth, and
    - (4) perfect octave; and
  - c. singing or playing back a five-note melody.
4. **Remarks**
  - a. The cadet will be given time to practice the Level Three Rhythm sheet before the assessment.
  - b. Level Three Rhythm Sheet is found in [Annex A, Appendix 4](#).
  - c. Cadets may use solfege syllables, “*lu*”, “*la*”, or note names to sing back the melody.
  - d. In Level Three, a melody uses only the first five notes of a major scale, begins on the tonic note and may contain one skip of a third. It must be within the vocal range of the cadet.

LEVEL THREE RHYTHM SHEET

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

2.  $\# \frac{9}{8}$

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

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

5.  $\# \text{C}$

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

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

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

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

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

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

12.  $\# \text{C}$

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

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

15.  $\# \frac{9}{8}$

**PO 318 – SIGHT-READ MUSIC**

1. **Performance.** Sight-Read Music.
2. **Conditions**
  - a. Given:
    - (1) Primary instrument,
    - (2) Music stand,
    - (3) Level Three 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 Two.
  - c. A brief period of time will be given prior to playing for the cadet to examine the music.



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 each measure. 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.

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 each measure. 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.

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 each measure. 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.

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 each measure. The rhythm is 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 each measure. The rhythm is LLR LLR L RRL RRL R LLR LLR L RRL 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 each measure. The rhythm is L R R L L R L R 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      R L / L R      L R

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

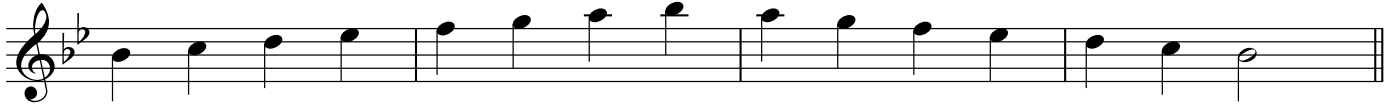
L R / R L      L R / R L / R L      L R / L R / R L      L R / R L / R L



Flute  
Level One

♩ = 66

Bb Major



F Major



Eb Major



D Harmonic Minor



G Harmonic Minor



C Harmonic Minor



Bb Chromatic

