

# **TRADITION OF EXCELLENCE**

## **Excellence In Performance—Grading Guidelines**

The following pages outline the criteria used to determine grade level and page correlation in the *Excellence In Performance* concert band repertoire series from the Neil A. Kjos Music Company.

Consult the Scope and Sequence charts in the teacher scores of *Tradition of Excellence Books 1, 2, and 3*.

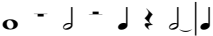
Choose the page in *Tradition of Excellence* (ToE), that most closely matches the ability level of the composition in question. One or two new notes or concepts can be introduced in the composition without issue. If more concepts need to be taught, it would perhaps be better to find a different page correlation.

The grade level of a piece is determined by the correlated page in ToE. For example, a composition that correlates to any page between ToE Book 1, page 23 and ToE Book 2, page 9 (inclusive) would be considered a grade 1½.

Final determination of the grade level will be made by the editors at the Neil A. Kjos Music Company.


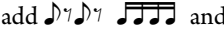
# Excellence In Performance—Grade Guidelines

## Grade ½

Correlation:	TOE Book 1, page 13. Please see chart and use only those notes and concepts introduced in TOE by that page.
Length:	Approx 1:00–1:30 (number of measures determined by tempo and time signature)
Source:	Original composition preferred. Anything based off of pre-existing material (classical transcription, folk song) <i>must</i> have the original source sent in with it to determine copyright status.
Style:	Concert piece appropriate for contest and festival.
Form:	To be determined by the composer. Please consider including a percussion section soli.
Time Sig:	C, 4/4, 2/4
Tempo:	Only tempi used up to the correlated TOE Book 1 page may be used. Speed not to exceed $q=100$ .
Keys:	Bb Major or No Key Signature for all (use accidentals accidentals).
Instrumentation:	<p>1 Flute</p> <p>1 Oboe</p> <p>1 Bb Clarinet</p> <p>1 Eb Alto Clarinet</p> <p>1 Bb Bass Clarinet</p> <p>1 Bassoon</p> <p>1 Eb Alto Saxophones</p> <p>1 Bb Tenor Saxophone</p> <p>1 Baritone Saxophone</p> <p>1 Bb Trumpets/Cornets</p> <p>1 F Horn</p> <p>1 Trombone</p> <p>1 Baritone (Baritone T.C. part supplied, but not included in score) (Bassoon, Trombone, and Baritone parts may be combined on the same staff)</p> <p>1 Tuba</p> <p>1 Electric Bass (part supplied, but not included in score)</p> <p>Timpani (must be optional, using tonic and dominant notes only.)</p> <p style="padding-left: 20px;">Percussion:</p> <p style="padding-left: 40px;">1 Bells</p> <p style="padding-left: 40px;">1 S.D./B.D. part correlated with page</p> <p style="padding-left: 40px;">1 S.D./B.D. part advanced (B.D. is the same). Works simultaneously with correlated part.</p> <p>Auxiliary Percussion instruments used as long as they have been introduced by the correlated page in TOE Book 1.</p> <p>1 Rehearsal Piano</p>
Rhythmic restrictions:	No more than two musical ideas at one time in the wind parts, one idea is preferred, percussion may be separate.
Specific rhythms:	
Range restrictions:	Only 7 pitches (Concert, A, Bb, C, D, Eb, F, G).
Horns:	Supply a High and a Low part.
General requirements:	<ul style="list-style-type: none"> <li>• Use template from Kjos Music is using Finale.</li> <li>• Melody in all parts at some point in work</li> <li>• No long rests (multimeasure rests). Use single measure rests.</li> <li>• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.</li> <li>• Trombone, Baritone, Bassoon may share a part.</li> <li>• The piece should be playable (sound harmonically complete) with just the following instruments: Flute, Clarinet, Alto Saxophone, Trumpet, Trombone. Assume the following instruments may not be present or are very weak in performance: oboe, alto clarinet, bass clarinet, tenor sax, bari sax, horn, baritone, and tuba.</li> <li>• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.</li> <li>• Avoid the use of cues</li> <li>• Include Rehearsal Piano part on score (part should be <u>simple</u> extraction of work; no more than two notes in each hand at any time.)</li> <li>• Include notation file if scored using Finale or Sibelius.</li> </ul>


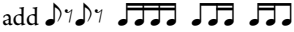
# Excellence In Performance—Grade Guidelines

## Grade 1

Correlation:	TOE Book 1, page 22. Please see chart and use only those notes and concepts introduced in TOE by that page, plus Concert E-Natural
Length:	Approx 1:30–2:00 (number of measures determined by tempo and time signature)
Source:	Original composition preferred. Anything based off of pre-existing material (classical transcription, folk song) <i>must</i> have the original source sent in with it to determine copyright status.
Style:	Concert piece appropriate for contest and festival.
Form:	To be determined by the composer. Please include a percussion section soli.
Time Sig:	C, 4/4, 3/4, 2/4
Tempo:	Only tempi used up to the correlated TOE Book 1 page may be used. Speed not to exceed $q=112$ .
Keys:	Only keys used up to the correlated TOE Book 1 page may be used, (i.e. Bb Major, Eb Major, F Major).
Instrumentation:	<p>2 Flutes (separate parts or one part with divisi as needed)</p> <p>1 Oboe</p> <p>2 Bb Clarinets (separate parts or one part with divisi as needed)</p> <p>1 Eb Alto Clarinet</p> <p>1 Bb Bass Clarinet</p> <p>1 Bassoon</p> <p>2 Eb Alto Saxophones (separate parts or one part with divisi as needed)</p> <p>1 Bb Tenor Saxophone</p> <p>1 Baritone Saxophone</p> <p>2 Bb Trumpets/Cornets (separate parts or one part with divisi as needed)</p> <p>1 F Horn</p> <p>1 Trombone</p> <p>1 Baritone (Baritone T.C. part supplied, but not included in score) (Bassoon, Trombone, and Baritone may be combined on the same staff)</p> <p>1 Tuba</p> <p>1 Electric Bass (part supplied, but not included in score)</p> <p>Timpani (must be optional, using tonic and dominant notes only)</p> <p>Percussion:</p> <p>1 Bells</p> <p>1 S.D./B.D. part correlated with page</p> <p>1 S.D./B.D. part advanced (B.D. is the same). Works simultaneously with correlated part.</p> <p>Auxiliary Percussion instruments used as long as they have been introduced by the correlated page in TOE Book 1.</p> <p>1 Rehearsal Piano</p>
Rhythmic restrictions:	Only two musical ideas at one time in the wind parts, percussion may be separate. Instrument sections—1st & 2nd Flutes, 1st & 2nd Clarinets, etc.—must have same rhythms.
Specific rhythms Winds:	
Specific rhythms Perc:	add  and rudiments learned.
Range restrictions:	Clarinet parts should not cross the break (go higher than written Bb on the middle line.)
General requirements:	<ul style="list-style-type: none"> <li>• Use template from Kjos Music is using Finale.</li> <li>• Melody in all parts at some point in work</li> <li>• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.</li> <li>• Assume the following instruments may not be present or are very weak in performance: oboe, alto clarinet, bass clarinet, tenor sax, bari sax, French horn, baritone, and tuba.</li> <li>• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.</li> <li>• Avoid the use of cues</li> <li>• Include Rehearsal Piano part on score (part should be <u>simple</u> extraction of work; no more than two notes in each hand at any time.)</li> <li>• Include notation file if scored using Finale or Sibelius.</li> </ul>

# Excellence In Performance—Grade Guidelines

## Grade 1½

Correlation:	<u>TOE Book 1, page 23</u> through <u>TOE Book 2, page 9</u> . Please see chart and use only those notes and concepts introduced in TOE by that page.
Length:	Approx. 2:00–2:30 (number of measures determined by tempo and time signature).
Source:	Original composition preferred. Anything based off of pre-existing material (classical transcription, folk song) <i>must</i> have the original source sent in with it to determine copyright status.
Style:	Concert piece appropriate for contest and festival.
Form:	To be determined by the composer. Please include a percussion section soli. Please include contrasting slow section.
Time Sig:	C, 4/4, 3/4, 2/4
Tempo:	Only tempi used up to the correlated page may be used. Speed not to exceed $q=120$ .
Keys:	Only keys used up to the correlated page may be used, (i.e. Bb Major, g minor, Eb Major, c minor, F Major or modes in these keys).
Instrumentation:	<p>2 Flutes (separate parts or one part with divisi as needed)</p> <p>1 Oboe</p> <p>2 Bb Clarinets (separate parts or one part with divisi as needed)</p> <p>1 Eb Alto Clarinet</p> <p>1 Bb Bass Clarinet</p> <p>1 Bassoon</p> <p>2 Eb Alto Saxophones (separate parts or one part with divisi as needed)</p> <p>1 Bb Tenor Saxophone</p> <p>1 Baritone Saxophone</p> <p>2 Bb Trumpets/Cornets (separate parts or one part with divisi as needed)</p> <p>2 F Horn</p> <p>1 Trombone</p> <p>1 Baritone (Baritone T.C. part supplied, but not included in score)</p> <p>1 Tuba</p> <p>1 Electric Bass (part supplied, but not included in score)</p> <p>Timpani (must be optional, using tonic and dominant notes only)</p> <p>Percussion:</p> <p style="padding-left: 40px;">1 Bells</p> <p style="padding-left: 40px;">1 S.D./B.D. part correlated with page</p> <p>Auxiliary Percussion instruments used as long as they have been introduced by the correlated page in TOE Book 1.</p> <p>1 Rehearsal Piano</p>
Rhythmic restrictions:	As much as possible, ensure that instrument sections—1st & 2nd Flutes, 1st & 2nd Clarinets, etc.—play the same rhythms.
Specific rhythms Winds:	
Specific rhythms Perc:	add  and rudiments learned.
Range restrictions:	2nd & 3rd Clarinet parts should not cross the break (go higher than written Bb on the middle line.)
General requirements:	<ul style="list-style-type: none"> <li>• Use template from Kjos Music is using Finale.</li> <li>• Melody in all parts at some point in work</li> <li>• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.</li> <li>• Assume the following instruments may not be present or are very weak in performance: oboe, alto clarinet, bass clarinet, tenor sax, bari sax, French horn, baritone, and tuba.</li> <li>• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.</li> <li>• Avoid the use of cues</li> <li>• Include Rehearsal Piano part on score (part should be <u>simple</u> extraction of work; no more than two notes in each hand at any time.)</li> <li>• Include notation file if scored using Finale or Sibelius.</li> </ul>







# Tradition of Excellence

## EXCELLENCE IN PERFORMANCE Grading and Page correlation

The page numbers listed below are guideposts to help determine the difficulty level of a piece. The correlation pages shown are where the band arrangements occur within the curriculum of the method books. Compositions in the Excellence In Performance series will be selected by how well they fit in the established curriculum. Ideally, these compositions could replace the existing music on that page without causing any pedagogical problems. It is possible for a selection to correlate with a page not listed, as long as the students are only asked to play notes and understand the concepts listed up to that page.

To assist your composing, please refer to the Range Charts detailing the notes students have learned. The charts also include the auxiliary percussion instruments introduced. For all other concepts, please consult the Scope and Sequence Charts for each book.

<b>Grade</b>	<b>Book 1</b>	<b>Book 2</b>	<b>Book 3</b>
½	Page 12		
1	Page 20		
1½	Page 33	Page 8 (end of review)	
2		Page 11 (maybe still 1½?)	
2		Page 22	
2½		Page 34	Page 9 (end of review)
3			Page 11 (maybe still 2½?)
3			Page 20
3½			Page 30



# ToE Book 1, page 12 ranges

Fl. 

Ob. 

Cl. & B. Cl. 

Alto Cl. 

Bsn. 

A. & B. Sax. 

Tenor Sax. 

Tpt. 

High Horn 

Low Horn 


Trb. 

Bar. 

Tuba 

E. Bass 

Mallets 

Timp. (2 drums)  opt.

- Percussion:  
 S.D. (snare on/off, on rim)  
 B.D.  
 Suspended Cymbal  
 Triangle  
 Sleigh Bells  
 Wood Block  
 Claves

# ToE Book 1, page 20 ranges

Fl. 

Ob. 

Cl. & B. Cl. 

Alto Cl. 

Bsn. 

A. & B. Sax. 


Tenor Sax. 

Tpt. 


Horn 

Trb. 

Bar. 

Tuba 

E. Bass 

Timp. (2 drums)  opt.

Mallets 

- Percussion (no rolls):  
 S.D. (snare on/off, on rim)  
 B.D.  
 Suspended Cymbal  
 Triangle  
 Sleigh Bells  
 Wood Block  
 Claves  
  
 Tambourine  
 Maracas  
 Cowbell

# ToE Book 1, page 23 ranges

Fl. 

Ob. 

Cl. & B. Cl. 

Alto Cl. 

Bsn. 


A. & B. Sax. 

Tenor Sax. 


Tpt. 

High Horn 

Low Horn 

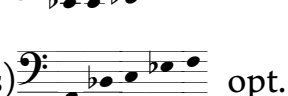
Trb. 

Bar. 

Tuba 





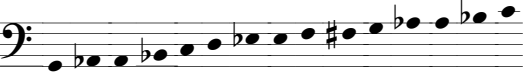





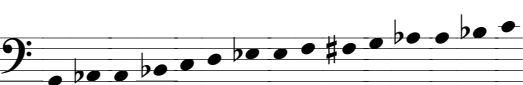



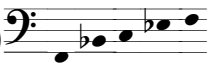
E. Bass 

Mallets 

Timp. (2 drums)  opt.

- Percussion (no rolls):
- S.D. (snares on/off, on rim)
- B.D.
- Suspended Cymbal
- Triangle
- Sleigh Bells
- Wood Block
- Claves
- Tambourine
- Maracas
- Cowbell


# ToE Book 1, page 30 ranges and/or ToE Book 2, page 8


Fl.		
Ob.		
Cl. & B. Cl.		
Alto Cl.		
Bsn.		
A. & B. Sax.		
Tenor Sax.		
Tpt.		
Horn		
Trb.		
Bar.		
Tuba		Crash Cymbals
E. Bass		
Mallets		(rolls)
Timp. (2 drums)		opt.


- Percussion:  
 S.D. (rolls, snares on/off, on rim)  
 B.D.  
 Suspended Cymbal (rolls)  
 Triangle  
 Sleigh Bells  
 Wood Block  
 Claves  
 Tambourine  
 Maracas  
 Cowbell


# ToE Book 2, page 11


## ranges


Fl. 


Ob. 


Cl. & B. Cl. 


Alto Cl. 

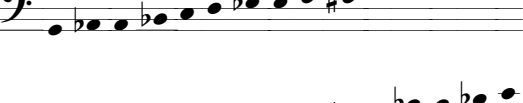
Bsn. 

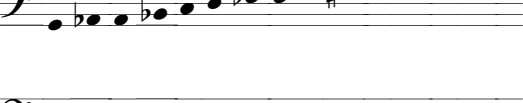
A. & B. Sax. 


Tenor Sax. 

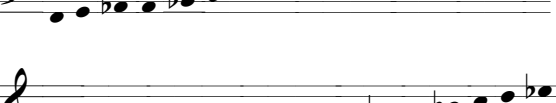
Tpt. 

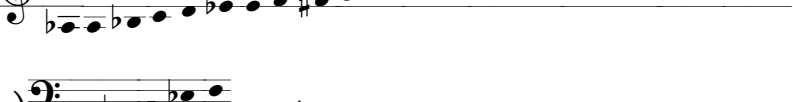
Horn 


Trb. 

Bar. 

Tuba 

E. Bass 

Mallets  (rolls)

Timp. (2 drums)  opt.

- Percussion:
- S.D. (rolls, snares on/off, on rim)
  - B.D.
  - Suspended Cymbal (rolls)
  - Triangle
  - Sleigh Bells
  - Wood Block
  - Claves
  - Tambourine
  - Maracas
  - Cowbell
  - Crash Cymbals

# ToE Book 2, page 22 ranges

Fl. 

Ob. 

Cl. 

Alto Cl. 

Bass Cl. 

Bsn. 

A. & B. Sax. 

Tenor Sax. 

Tpt. 

Horn 


Trb. 

Bar. 

Tuba 

Electric Bass 

Mallets  (rolls)

Timp. (2 drums) 

**Percussion:**

S.D. (rolls, snares on/off, on rim)

B.D.

Suspended Cymbal (rolls)

Triangle

Sleigh Bells

Wood Block

Claves

Tambourine

Maracas


Cowbell


Crash Cymbals


Finger Cymbals


Rainstick

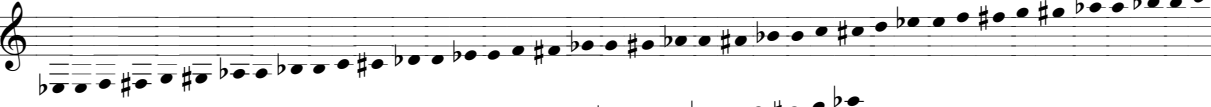
# ToE Book 2, page 34 ranges or Book 3, page 9


Fl. 


Ob. 


Cl. 


Alto Cl. 


Bass Cl. 


Bsn. 


A. & B. Sax. 


Tenor Sax. 


Tpt. 


Horn 


Trb. 

Bar. 

Tuba 

Electric Bass 

Mallets  (rolls)

Timp. (2 drums) 

Percussion:

- |                                     |                |        |
|-------------------------------------|----------------|--------|
| S.D. (rolls, snares on/off, on rim) | Tambourine     | Hi-hat |
| B.D.                                | Maracas        |        |
| Suspended Cymbal (rolls)            | Cowbell        |        |
| Triangle                            | Crash Cymbals  |        |
| Sleigh Bells                        | Finger Cymbals |        |
| Wood Block                          | Rainstick      |        |
| Claves                              | Bar Chimes     |        |

# ToE Book 3, page 11

Fl.

Ob.

Cl.

Alto Cl.

Bass Cl.

Bsn.

A. & B. Sax.

Tenor Sax.

Tpt.

Horn

Trb.

Bar.

Tuba

Electric Bass

Mallets

Timp. (3 drums)  
(retuning)

Percussion:

- |                              |                |            |
|------------------------------|----------------|------------|
| S.D. (snares on/off, on rim) | Tambourine     | Guiro      |
| B.D.                         | Maracas        | Bar Chimes |
| Suspended Cymbal (rolls)     | Cowbell        | Castanets  |
| Triangle                     | Crash Cymbals  | Bongos     |
| Sleigh Bells                 | Finger Cymbals |            |
| Wood Block                   | Rainstick      |            |
| Claves                       |                |            |



# ToE Book 3, page 20 ranges

Fl.

Ob.

Cl.

Alto Cl.

Bass Cl.

Bsn.

A. & B. Sax.

Tenor Sax.

Tpt.

Horn

Trb.

Bar.

Tuba

E. Bass

Mallets

Timp. (3 drums)  
(retuning)

- Percussion:
- |                             |                |            |
|-----------------------------|----------------|------------|
| S.D. (snare on/off, on rim) | Tambourine     | Guiro      |
| B.D.                        | Maracas        | Bar Chimes |
| Suspended Cymbal (rolls)    | Cowbell        | Castanets  |
| Triangle                    | Crash Cymbals  | Bongos     |
| Sleigh Bells                | Finger Cymbals |            |
| Wood Block                  | Rainstick      |            |
| Claves                      |                |            |

# ToE Book 3, page 30 ranges

Fl.

Ob.

Cl.

Alto Cl.

Bass Cl.

Bsn.

A. & B. Sax.

Tenor Sax.

Tpt.

Horn

Trb.

Bar.

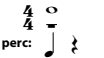




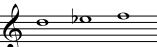

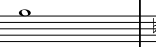
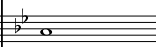
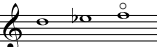
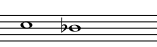
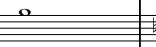
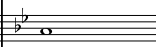
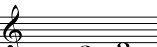
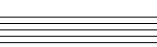
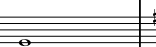
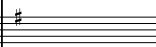
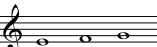
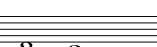
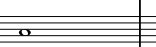
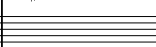
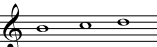

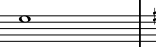
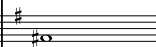


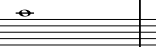
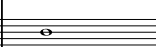
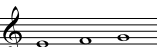
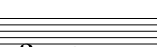
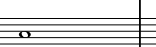
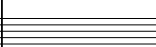
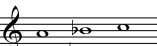
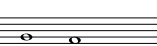
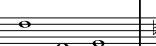
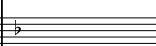
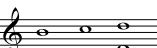

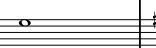
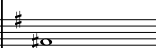
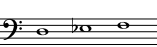
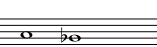


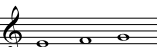
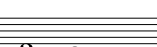
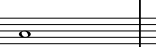
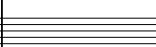

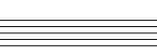
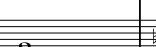
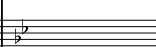
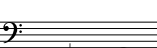
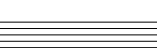
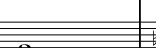
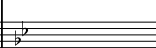
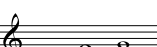
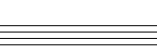
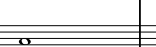
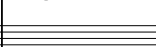
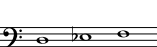
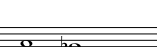









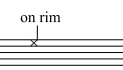
Tuba

E. Bass

Mallets

Timp. (3 drums)  
(retuning)

- Percussion:
- |                             |                |            |               |
|-----------------------------|----------------|------------|---------------|
| S.D. (snare on/off, on rim) | Tambourine     | Guiro      | Shaker        |
| B.D.                        | Maracas        | Bar Chimes | Temple Blocks |
| Suspended Cymbal (rolls)    | Cowbell        | Castanets  | Gong/Tam-tam  |
| Triangle                    | Crash Cymbals  | Bongos     |               |
| Sleigh Bells                | Finger Cymbals |            |               |
| Wood Block                  | Rainstick      |            |               |
| Claves                      |                |            |               |

Student Page Score Pages	6 60–69	7 70–80	8 81–94	9 95–107	10 108–122	11 123–133	12 134–139	13 140–147
<b>New Concepts &amp; Techniques</b>	staff measure bar line final double bar line music alphabet <b>Cinsts:</b> accidental interval half step flat <b>perc:</b> articulation	breath mark sight-reading duet harmony snare off		Solo Soli Tutti repeat sign phrase round composition	one-measure repeat sign <b>woodwind &amp; brass:</b> articulation slur	key signature accidental interval half step	trio (ensemble) introduction theme rehearsal numbers 1st and 2nd endings fermata	
<b>New Rhythms</b>			all except perc: 	C				
<b>Performance Enrichments</b>	instrument identification ear training flat sign conducting	intervals concert pitch rhythmic independence careers in music consonance dissonance	conducting rhythmic independence improvisation ear training writing	instrument identification ear training master performers	instrument identification writing ear training	language geography conducting rhythmic independence concert etiquette		
 <b>TEST</b>	<b>5. Moving Around</b> Concert D, E $\flat$ , F whole note	<b>12. Cuckoo</b> Concert D, E $\flat$ , F whole note half note half rest <b>wind insts:</b> breath mark <b>perc:</b> sticking accent quarter note quarter rest Single Paradiddle	<b>20. Go Tell Aunt Rhodie</b> Concert C, B $\flat$	<b>27. Good King Wenceslas</b> Solo, Soli, Tutti common time repeat sign <b>perc:</b> multiple bounce stroke	<b>34. The Frog's Song</b> — Round Concert G two-measure slur one-measure repeat sign round	<b>40. San Sereni</b> Concert A phrase $\frac{2}{4}$ Concert B $\flat$ major tie <b>perc:</b> Flam Alternating Flam		
<b>History &amp; Culture</b>	Origin of Flat Sign	Musical Styles: Rock Mexico Mariachi	Folk Song England America	Spain England Carol Musical Styles: Concerto Grosso	Foster America England Japan Popular Music	America Beethoven Germany Puerto Rico Classical Romantic	Pierpont America	Bobrowitz
Fl.								
Ob.								
E $\flat$ A. Cl.								
B $\flat$ Cl. B $\flat$ B. Cl.								
E $\flat$ A. Sax. E $\flat$ B. Sax.								
B $\flat$ T. Sax.								
B $\flat$ Tpt.								
F Hn.								
E $\flat$ Hn.								
Trb. Bar. BC Bsn.								
Trb. TC Bar. TC								
Tuba								
E $\flat$ Tuba								
Tuba TC								
E. Bass								
Mlts.								
Aux. Perc.		S.Cym. Snares Off	Tri. Multiple Bounce Stroke				Slgh. Bls.	W. Blk. Clvs.
S.D. B.D.		B.D.						

Student Page Score Pages	14 148–157	15 158–166	16 167–178	17 179–185	18 186–197	19 198–203	20 204–213	21 214–225
<b>New Concepts &amp; Techniques</b>		improvisation	pick-up theme and variation <b>B insts:</b> interval half step accidental flat <b>E insts:</b> natural flat <b>perc:</b> octave	dynamics <i>piano, forte</i>	tempo Andante Moderato Allegro <i>mezzo piano, mezzo forte</i> accent <b>perc:</b> two-measure repeat sign double stop		chord closing long rest	
<b>New Rhythms</b>					perc: 7			
<b>Performance Enrichments</b>	intonation instrument identification conducting	call and response instrument identification ear training improvisation writing	instrument identification rhythmic independence conducting improvising	conducting rhythmic independence	instrument identification rhythmic independence ear training composing writing		concert etiquette	concert etiquette
<b>TEST</b>	<b>47. Baja Breeze</b> eighth note	<b>54. Rio Con Brio</b> eighth note <b>perc:</b> Flam Paradiddle Flam Tap	<b>59. Bingo Variations</b> Concert A pick-up Concert Eb major <b>Bb insts:</b> flat <b>bsn:</b> half hole technique <b>perc:</b> Flam Paradiddle	<b>65. I've Just Come From Sydney</b> <i>piano, forte</i> 	<b>72. Theme from "The Nutcracker"</b> <i>mezzo piano</i> <i>mezzo forte</i> accent Andante			
<b>History &amp; Culture</b>	Ireland Renaissance	America Spiritual	America	McGinty America Australia Italy Waltz Musical Styles: Waltz	Wales America Canada Tchaikovsky Russia Spiritual Patron	America Nowlin	America Handel England Pearson Nowlin	Jamaica America Pearson Nowlin
Fl.								
Ob.								
E♭ A. Cl.								
B♭ Cl. B♭ B. Cl.								
E♭ A. Sax. E♭ B. Sax.								
B♭ T. Sax.								
B♭ Tpt.								
F Hn.								
E♭ Hn.								
Trb. Bar. BC Bsn.								
Trb. TC Bar. TC								
Tuba								
E♭ Tuba								
Tuba TC								
E. Bass								
Mlts.								
Aux. Perc.								
S.D. B.D.								

22 226–238	23 239–249	24 250–264	25 265–277	26 278–289	27 290–301	28 302–315	29 316–329	30 330–343
<p><i>crescendo</i> <i>decrescendo</i> divisi unison <b>All except E: insts:</b> natural</p>	<p>whole step major scale arpeggio orchestration</p> <p>All concepts learned after page 22 are reintroduced in the first 7 pages of <i>Tradition of Excellence</i>, Book 2, allowing students who have not completed Book 1 to move on to Book 2.</p>	<p><b>All except E: insts:</b> sharp courtesy accidental</p>	<p><b>All except perc:</b> <i>staccato</i></p>	<p><i>D.C. al Fine</i> <b>perc:</b> roll mlt perc roll s. cym roll SD roll</p>	<p>Maestoso <b>a. cl:</b> crossing the break</p>			<p><i>ritardando</i> <b>c, b. cl:</b> crossing the break <b>perc:</b> double stop roll mlt perc economy of motion</p>
<p><b>perc:</b> </p>		<p><b>perc:</b> </p>		<p></p>				
<p>intonation instrument identification conducting</p>	<p>tonic subdominant dominant instrument identification ear training scale construction</p>	<p>writing instrument identification ear training twelve bar blues</p>	<p>instrument identification scale construction ear training</p>	<p>instrument identification writing rhythmic independence</p>	<p>instrument identification conducting</p>	<p>instrument identification development of wind instruments</p>	<p>instrument identification orchestration</p>	<p>instrument identification Music In Motion conducting</p>
<p><b>78. Skill Builder</b> <i>crescendo</i>, <i>decrescendo</i> natural <b>perc:</b> eighth rest</p>	<p><b>85. Skill Builder</b> interval identification</p>	<p><b>92. Skill Builder</b> Concert E Concert F major <b>B: insts, E: hns only,</b> <b>F hns only:</b> sharp</p>	<p><b>99. Skill Builder</b> wind insts, e. bass: <i>staccato</i> <b>c, b. cl:</b> written F# and B alt. fingerings <b>a. cl, a. sax, b. sax:</b> written F# alt. fingering</p>	<p><b>105. Ronde</b> Concert E Concert F major</p>	<p><b>110. Trumpet Voluntary</b> — <i>Duet</i> Maestoso duet <b>perc:</b> Nine Stroke Roll c. cyms technique</p>	<p><b>116. Theme from</b> “Symphony No. 9” <b>c, b. cl:</b> written C, D, E, F, G <b>perc:</b> s. cym roll</p>	<p><b>122. Skill Builder: Happy</b> <b>Little Donkey</b> — <i>Round</i> round <b>c, b. cl:</b> written B <b>perc:</b> Five Stroke Roll</p>	<p><b>128. Amazing Grace</b> <i>ritardando</i> <b>f, ob, t. sax, bsn, brass</b> <b>except Eb hn and F hn,</b> <b>e. bass:</b> Concert C <b>c, b. cl:</b> crossing the break right hand down technique <b>F hn only, Eb hn only:</b> written D</p>
<p>Handel England Mexico Schop France Bach Germany</p>	<p>Offenbach France China</p>	<p>Italy Sweden America Twelve Bar Blues</p>	<p>America Bach Germany Italy Spiritual Dixieland Baroque</p>	<p>Canada Susato Belgium Renaissance</p>	<p>McGinty America Clarke England Harpsichord</p>	<p>Holst England Beethoven Germany 20th Century</p>	<p>Watson Texas America China Musical Review: Styles and Sounds Calypso</p>	<p>Tchaikovsky Russia America Carnegie Hall</p>
				</				

Student Page Score Pages	31 344-353	32 354-365	33 366-372	34 373-382	35 383-394
<b>New Concepts &amp; Techniques</b>				ternary form	trio (march) key signature changes
<b>New Rhythms</b>					
<b>Performance Enrichments</b>	instrument identification ear training blues composition	March Form instrument identification		concert etiquette	
 <b>TEST</b>	<b>134. Skill Builder: Samba-Lélé</b> syncopation	<b>140. Manhattan Beach March</b> comprehensive			
<b>History &amp; Culture</b>	Mozart Austria Sweden Brazil Musical Review: Music History Periods Blues Prodigy Symphony Opera	Scotland South Africa England Sousa America Grainger The Modern Concert Band March	Beethoven Germany Classical contradance	Handel England Oratorio America	America Nowlin
Fl.					
Ob.					
E♭ A. Cl.					
B♭ Cl. B♭ B. Cl.					
E♭ A. Sax. E♭ B. Sax.					
B♭ T. Sax.					
B♭ Tpt.					
F Hn.					
E♭ Hn.					
Trb. Bar. BC Bsn.					
Trb. TC Bar. TC					
Tuba					
E♭ Tuba					
Tuba TC					
E. Bass					
Mlts.					
Aux. Perc.					
S.D. B.D.					

36-37  
396-422

38-39  
423-434

<b>Fl., E-T. Sax.:</b> Biehl Germany Sonatina Sonata Classical	<b>E-A. Cl.:</b> Bach Germany Minuet	<b>B-Tpt.:</b> Clarke England Baroque	<b>Tuba:</b> Haydn Austria Symphony
<b>Ob.:</b> Telemann Germany Rigaudon	<b>Bsn.:</b> Bach Germany Minuet	<b>F Hn., E Hn.:</b> Mozart Austria Concerto	<b>E. Bass</b> Nowlin America Blues
<b>B-Cl., B-B. Cl.:</b> Beethoven Germany German Dance	<b>E-A. Sax., E-B. Sax.:</b> Pleyel Austria Minuet	<b>Trb.:</b> Giordani Italy Aria	<b>Perc.:</b> Haydn Austria German dance Pearson America Rudimental drumming
		<b>Bar B.C., B-Bar T.C.:</b> Handel England	

The musical notation section contains 16 staves. The first two staves are for Flute and Oboe. The next two staves are for Clarinet and Bassoon, featuring rhythmic patterns with 'L' and 'R' markings. The following two staves are for Trumpet and Trombone. The next two staves are for Tuba. The next two staves are for Saxophone. The final two staves are for Percussion, featuring a 'Five Stroke Roll (Eighth Note Roll)' and a 'Nine Stroke Roll (Quarter Note Roll)' or 'Seventeen Stroke Roll (Half Note Roll)'. The notation includes various rhythmic symbols and note values.

Five Stroke Roll  
(Eighth Note Roll)  
or  
Nine Stroke Roll  
(Quarter Note Roll)      Seventeen Stroke Roll  
(Half Note Roll)

Student Page Score Pages	2 24–38	3 39–49	4 50–63	5 64–74	6 75–90	7 91–101	8 102–113
<b>New Concepts &amp; Techniques</b>	I (tonic) IV (subdominant) V <sup>7</sup> (dominant seventh) orchestration whole step major scale arpeggio <b>perc:</b> multiple bounce stroke dampening roll sus. cym. roll	<b>B<sup>b</sup> Insts:</b> ♯ <b>perc:</b> mallet percussion roll	<b>All except perc:</b> staccato <b>bsn &amp; perc:</b> ♯, courtesy accidental <b>perc:</b> S.D. roll	<b>Largo</b> <i>Da Capo al Fine</i> <b>perc:</b> <i>laissez vibrer</i> interpretation	<i>ritardando</i> <b>Maestoso</b> <b>clarinets:</b> crossing the break <b>a. cl:</b> R.H. down <b>trb:</b> glissando <b>e. bass:</b> position	transposition	<b>cl &amp; b. cl:</b> R.H. down <b>C Insts, except e. bass, &amp; F hn:</b> ♯ <b>perc:</b> mlt. perc. economy of motion
<b>New Rhythms</b>	<b>perc:</b>					syncopation	
<b>Performance Enrichments</b>	language ear training scale construction	instrument identification ear training conducting	pyramid of sound twelve bar blues scale construction conducting	instrument identification dotted quarter note reinforcement echoes/dictation	instrument identification music and lyrics conducting	instrument identification transposition waltz dancing waltz analysis	instrument identification playing by ear ear training: intervals
<b>TEST</b>	<b>6. Skill Builder</b> identify whole and half steps Concert A and B <sup>b</sup> <b>ob:</b> right hand F fingering <b>perc:</b> dampening	<b>12. Skill Builder</b> Concert F major Concert E <b>perc:</b> mallet percussion roll	<b>18. Skill Builder</b> staccato Concert G, F, E <sup>b</sup> <b>e. bass:</b> Concert A <sup>b</sup>	<b>23. Skill Builder</b> dotted quarter note <i>D.C. al Fine</i> <b>Maestoso</b> <i>ritardando</i> Concert D	<b>29. Skill Builder</b> <b>clarinets:</b> Concert E <sup>b</sup> , D, C	<b>36. Still, Still, Still</b> <b>clarinets:</b> Concert B <sup>b</sup> , A	<b>41. Skill Builder</b> fl: Concert C
<b>History &amp; Culture</b>	Brahms Germany Argentina Folk Song	Germany Hymn Ireland Folk Song	Bourgeois France Chorale Blues Spiritual	Dvořák Czechoslovakia Symphony	Spain Hymn	Waltz America Austria Folk Song	America Ireland Folk Song
Fl.							
Ob.							
E <sup>b</sup> A. Cl.							
B <sup>b</sup> Cl. B <sup>b</sup> B. Cl.							
E <sup>b</sup> A. Sax. E <sup>b</sup> B. Sax.							
B <sup>b</sup> T. Sax.							
B <sup>b</sup> Tpt.							
F Hn.		C major					
E <sup>b</sup> Hn.							
Trb. Bar. BC Bsn.			(Bsn. only)				(Trb. & Bar. only) 
Trb. TC Bar. TC							
Tuba							
E <sup>b</sup> Tuba							
Tuba TC							
E. Bass							
Mlts.							
Aux. Perc.	S. Cym. 				C. Cyms. 		
S.D. B.D.							
			Nine Stroke Roll (Quarter Note Roll)		Five Stroke Roll (Eighth Note Roll)		Seventeen Stroke Roll (Half Note Roll)
Timp.							




Student Page Score Pages	9 114–126	10 127–135	11 136–148	12 149–161	13 162–176	14 177–190	15 191–201				
<b>New Concepts &amp; Techniques</b>	all except bsn & perc: courtesy accidental minor scale natural harmonic melodic e. bass: ♯	binary form	perc: tamb. shake roll c. cym. choke c. cym. light or soft crash	tenuito perc: bass clef	Concert B $\flat$ blues scale	e. bass: 5th position perc: timp. roll	call and response e. bass & perc: divisi unisono perc: long roll				
<b>New Rhythms</b>				7							
<b>Performance Enrichments</b>	instrument identification scale construction: minor forms ear training: major intervals	concert etiquette		instrument identification hockets rhythmic dictation	instrument identification ear training: major and perfect intervals blues scale analysis articulation description	instrument identification rhythmic dictation imitation and transcription	instrument identification rhythmic dictation: sixteenth notes blues listening				
<b>TEST</b>	<b>48. Skill Builder</b> Concert G minor e. bass, clarinets, saxes: Concert F $\sharp$			<b>54. El Capitan</b> eighth rest tenuito timp: Concert B $\flat$ , F	<b>60. Botany Bay</b> Concert A $\flat$ major Concert D $\flat$ timp: Concert A $\flat$ , E $\flat$	<b>66. This Train</b> orchestration timp: roll	<b>72. Skill Builder</b> sixteenth notes				
<b>History &amp; Culture</b>	Ukraine Folk Song	France Carol	Nowlin America	Barnby Germany Chorale America Folk Song	France Sousa March Operetta	Petzold Germany Minuet	Australia Folk Song Blues	Beethoven Germany Symphony Classical	Romantic America Spiritual	Fanfare Sousa America March Susato	Belgium Renaissance Pavane Blues
Fl.	G minor					$b.o.$					
Ob.	G minor					$b.o.$ L					
E $\flat$ A. Cl.	E minor alt A minor					$b.o.$	R L				
B $\flat$ Cl. B $\flat$ B. Cl.	E minor alt A minor					$b.o.$	alt (B $\flat$ B. Cl. only)				
E $\flat$ A. Sax. E $\flat$ B. Sax.	E minor alt A minor					$b.o.$					
B $\flat$ T. Sax.	A minor					$b.o.$	alt				
B $\flat$ Tpt.	A minor					$b.o.$					
F Hn.	D minor					$b.o.$					
E $\flat$ Hn.	E minor					$b.o.$					
Trb. Bar. BC Bsn.	G minor					$b.o.$					
Trb. TC Bar. TC	A minor					$b.o.$					
Tuba	G minor					$b.o.$					
E $\flat$ Tuba	G minor					$b.o.$					
Tuba TC	A minor					$b.o.$					
E. Bass	G minor					$b.o.$					
Mlts.	G minor					$b.o.$					
Aux. Perc.											
S.D. B.D.											
Timp.											

Student Page Score Pages	16 202-214	17 215-225	18 226-239	19 240-254	20-21 255-266	22 267-278
<b>New Concepts &amp; Techniques</b>	<b>bsn:</b> flicking <b>perc:</b> timpani dampening	<b>Allegretto</b> <b>perc:</b> <b>timp:</b> perfect 4th perfect 5th	<i>rallentando</i> <b>F horn:</b> enharmonics	enharmonics <b>Coda</b> <i>D.S. al Coda</i>		<b>perc:</b> staccato staccato stroke finger dampening on bells suspended cymbal scrape
<b>New Rhythms</b>						
<b>Performance Enrichments</b>	instrument identification self evaluation ear training: major and perfect intervals	instrument identification rhythmic dictation: sixteenth notes, eighth/sixteenth note combinations tuning	instrument identification rhythmic dictation: dotted eighth/sixteenth notes notation by ear	instrument identification fill in the blanks applying terms and symbols	concert etiquette	
<b>TEST</b>	<b>79. Tirra Lirra Lou</b> eighth/sixteenth note combination	<b>85. Big Rock Candy Mountain</b> <b>Allegretto</b> sixteenth/eighth note combination	<b>91. Blow Away the Morning Dew</b> dotted eighth/sixteenth note combination <i>rallentando</i>	<b>97. It's in the Bag</b> enharmonics Concert B <b>brass:</b> Concert C#		
<b>History &amp; Culture</b>	Chorale Overture Rossini Italy America Folk Song England Sea Chantey Canada	Ireland Reel America Folk Song	Canon Tallis England Court Composer Susato Belium Vaughan Williams Pearson America Germany England Folk Song Suite	Rimsky-Korsakov Russia March	Nowlin America	Nowlin America Gregorian Chant
Fl.						
Ob.						
E♭ A. Cl.						
B♭ Cl. B♭ B. Cl.						
E♭ A. Sax. E♭ B. Sax.						
B♭ T. Sax.						
B♭ Tpt.						
F Hn.						
E♭ Hn.						
Trb. Bar. BC Bsn.						
Trb. TC Bar. TC						
Tuba						
E♭ Tuba						
Tuba TC						
E. Bass						
Mlts.						
Aux. Perc.			F. Cyms. 	Rainstick 		
S.D. B.D.						
Timp.			Seven Stroke Roll (Dotted Eighth Note Roll)			

Student Page Score Pages	23 279–290	24 291–301	25 302–314	26 315–326	27 327–335	28 336–347	29 348–361	
<b>New Concepts &amp; Techniques</b>		chromatic scale perc: snare drum rolls in cut time	licks or riffs perc: timp: advanced timp. tuning	<i>ff</i>	perc: timp: perfect fifth perfect fourth	<b>Adagio</b> <i>pp</i> perc: slur mlt. & timp. slurs mlt: R & L hand independence		
<b>New Rhythms</b>		c	c  = $\frac{2}{4}$		c   = $\frac{2}{4}$	$\frac{6}{8}$		
<b>Performance Enrichments</b>		instrument identification scale construction: chromatic	instrument identification cut time rewrite cut time feel interval ear training	instrument identification intonation: roots, thirds, and fifths analysis: scale degrees tuning	instrument identification rhythmic dictation: cut time and $\frac{3}{8}$ time ear training	instrument identification conducting: $\frac{6}{8}$ rhythmic dictation: $\frac{6}{8}$ time concert band instrumentation	instrument identification ear training: minor intervals tuning minor thirds tuning dominant seventh chords	
<b>TEST</b>		<b>103. High School Cadets March</b> cut time e. bass & brass: Concert E $\flat$	<b>109. Dance Josey</b> Concert C major eighth notes in cut time timp: Concert G	<b>115. March of the Toreadors</b> from "Carmen" <i>ff</i>	<b>120. The Merry Minstrels</b> —Round $\frac{3}{8}$	<b>126. Lisbon Bay</b> <i>pp</i> $\frac{6}{8}$	<b>132. La Cumparsita</b> Concert C minor perc: Guro Cast.	
<b>History &amp; Culture</b>	Sorenson America	Chorale Wales America Folk Song Sousa March	America Folk Song Indonesia America Blues Jazz	Verdi Italy Opera Romantic Jamaica Folk Song Calypso Bizet France	Sousa March America Sea Chantey Purcell England Baroque	Japan Folk Song Canada England Grainger	Bizet France Opera Matos Rodriguez Uruguay	
Fl.			C major				C minor	
Ob.			C major			L	C minor	
E $\flat$ A. Cl.						L	A minor	
B $\flat$ Cl. B $\flat$ B. Cl.						L alt	D minor	
E $\flat$ A. Sax. E $\flat$ B. Sax.							A minor	
B $\flat$ T. Sax.							D minor	
B $\flat$ Tpt.							D minor	
F Hn.							G minor	
E $\flat$ Hn.							A minor	
Trb. Bar. BC Bsn.			C major			(Bsn. only)	C minor	
Trb. TC Bar. TC							D minor	
Tuba			C major				C minor	
E $\flat$ Tuba			C major				C minor	
Tuba TC							D minor	
E. Bass			C major				C minor	
Mlts.			C major				C minor	
Aux. Perc.							Guro Cast.	
S.D. B.D.								Hi-hat Bar Chimes Cwbl.
Timp.			C major				C minor	

Student Page Score Pages	30 362-373	31 374-383	32 384-399	33 400-411	34-35 412-436	36 437-446
<b>New Concepts &amp; Techniques</b>	<i>cresc.</i> <i>dim.</i>		perc: triangle roll		suite perc: bass drum roll	
<b>New Rhythms</b>						
<b>Performance Enrichments</b>	instrument identification ear training: major/minor/ perfect intervals	instrument identification melodic dictation ear training	instrument identification musical review: styles and sounds ear training: major/minor/ perfect intervals development of wind instrument			
<b>TEST</b>	<b>137. When Johnny Comes Marching Home</b> <i>cresc.</i> <i>dim.</i>	<b>143. Triumphal March from "Aida"</b> eighth note triplet	<b>150. Theme from "Tableau"</b> Concert D minor	<b>155. Follow the Drinkin' Gourd</b>		
<b>History &amp; Culture</b>	Humperdinck Germany Opera Verdi Italy America Folk Song	China Folk Song Mexico Verdi Italy Opera Blues	Japan Folk Song Dvořák Czech Republic Symphony America Spiritual	Pearson America England Folk Song March Tchaikovsky Russia Ballet	Nowlin America Suite Medieval	Sousa America Nowlin March
Fl.			D minor			
Ob.			D minor			
E♭ A. Cl.			B minor			
B♭ Cl. B♭ B. Cl.			E minor			
E♭ A. Sax. E♭ B. Sax.			B minor (B♭ Cl. only)			
B♭ T. Sax.			E minor			
B♭ Tpt.			E minor			
F Hn.			A minor			
E♭ Hn.			B minor			
Trb. Bar. BC Bsn.			D minor			
Trb. TC Bar. TC			E minor			
Tuba						
E♭ Tuba			D minor			
Tuba TC			E minor			
E. Bass			D minor			
Mlts.						
Aux. Perc.						
S.D. B.D.	 Seven Stroke Roll (cut time)	 syncopated Nine Stroke Roll (cut time)	 Thirteen Stroke Roll (Dotted Quarter Note Roll) D minor			
Timp.						

Student Page Score Pages	37 447-460	38-39 461-494					40-41 495-506
New Concepts & Techniques							
New Rhythms							
Performance Enrichments							
 TEST							
History & Culture	Pearson America Nowlin Bossa	<b>fl:</b> von Weber Germany Sonata	<b>clarinets:</b> Vanhala Czechoslovakia Sonata	<b>b. sax &amp; bsn:</b> C. P. E. Bach Germany March	<b>trb:</b> von Weber Germany	<b>tuba:</b> Mouret France Rondeau	<b>SD:</b> Traditional Pearson America
		<b>ob:</b> Telemann Germany	<b>a. sax &amp; t. sax:</b> Diabelli Austria Sonatina	<b>tp:</b> Clarke England	<b>bar BC &amp; bar TC:</b> Handel England	<b>e. bass:</b> Nowlin America	<b>mlts:</b> Petzold Germany Minuet
Fl.							
Ob.							
E♭ A. Cl.							
B♭ Cl. B♭ B. Cl.							
E♭ A. Sax. E♭ B. Sax.							
B♭ T. Sax.							
B♭ Tpt.							
F Hn.							
E♭ Hn.							
Trb. Bar. BC Bsn.							
Trb. TC Bar. TC							
Tuba							
E♭ Tuba							
Tuba TC							
E. Bass							
Mlts.							
Aux. Perc.							
S.D. B.D.							
Timp.							


Student Page Score Pages	2 22-35	3 36-49	4 50-63	5 64-74	6 75-90	7 91-103
<b>New Concepts &amp; Techniques</b>	chromatic scale	lick/riff vamp perc: advanced timpani tuning bass drum roll	<i>Adagio fortissimo</i>	perc: tonic dominant scale degree	<i>pianissimo</i> perc: slur (mlts, timp) independent movement (mlts)	
<b>New Rhythms</b>	♩			♩	♩	
<b>Performance Enrichments</b>	chromatic scale construction conducting genre vs. form march form	major scale harmonic analysis madrigal genre improvisation	melodic analysis: contour conjunct vs. disjunct sight-reading	conducting band function rhythmic dictation	conducting	minor scales harmonic analysis trumpet vs. cornet composition
<b>TEST</b>	5. March "Independientia" cut time F hn: E	8. Now Is the Month of Maying Concert C major perc: 9, 5 Stroke Rolls in cut time, bass drum roll	14. Articulation and Technique Etude <i>fortissimo</i> tpt, trb, bar, tuba, e. bass: Concert E <sup>b</sup> perc: 17 Stroke Roll in cut time	19. Skill Builder ♩ perc: B (mlts), guiro, cast.	24. The Liberty Bell March ♩ <i>pianissimo</i> ob: E <sup>b</sup> , D <sup>b</sup> , C	30. Hostraiser's March Concert C minor
<b>History &amp; Culture</b>	"chromatic" etymology Hall America march	Morley Shakespeare England madrigal Renaissance Sorenson America reggae 20th/21st Century	Nowlin folk song Sousa America march	Beethoven Germany march Classical Norway incidental music suite Romantic	Liberty Bell Sousa America march	Chambers America march
Fl.		C major				C minor
Ob.		C major				C minor
E <sup>b</sup> A. Cl.		A major				A minor
B <sup>b</sup> Cl.		D major				D minor
B <sup>b</sup> B. Cl.		C major				C minor
Bsn.		C major				C minor
E <sup>b</sup> A. Sax.		A major				A minor
E <sup>b</sup> B. Sax.		D major				D minor
B <sup>b</sup> T. Sax.		D major				D minor
B <sup>b</sup> Tpt.		D major				D minor
F Hn.		G major				G minor
E <sup>b</sup> Hn.		A major				A minor
Trb. Bar. BC		C major				C minor
Trb. TC		D major				D minor
Bar. TC		C major				C minor
Tuba TC		C major				C minor
Tuba		C major				C minor
E <sup>b</sup> Tuba		C major				C minor
E. Bass		C major				C minor
Mlts.		C major				C minor
Aux. Perc.		Guiro	Bar Chimes	Castanets		
S.D.		Hi-hat	ll R RR L ll R L RR L R			
B.D.	9 Stroke Roll (cut time)    5 Stroke Roll (cut time)    17 Stroke Roll (cut time)		Drag    Single Drag Tap		7 Stroke Roll (cut time)	Syncopated 9 Stroke Roll (cut time)
Timp.		C major				C minor

Student Page Score Pages	8 104-116	9 117-132	10 133-151	11 152-163	12-13 164-192	14 193-202	
<b>New Concepts &amp; Techniques</b>	<i>cresc.</i> <i>dim.</i> perc: triangle roll		perc: tambourine hand/knee technique	<i>cantabile</i>	<i>poco a poco</i> <i>forte-piano</i> perc: timpani retuning	melody countermelody <i>legato</i> fl, ob, bsn, saxophones: vibrato perc: timpani cross-sticking	
<b>New Rhythms</b>			perc: 				
<b>Performance Enrichments</b>	conducting sight-reading opera sub-genres recitative	minor scales harmonic analysis interval identification	major scale harmonic analysis key signature analysis	conducting improvisation	concert etiquette	conducting ragtime	
<b>TEST</b>	<b>36. Soldiers' Chorus from "Faust"</b> eighth note triplets <i>cresc.</i> <i>dim.</i> F hn, E <sup>b</sup> hn: Concert B <sup>b</sup> perc: Drag, Single Drag Tap	<b>42. Prélude from "L'Arlesienne"</b> Concert D minor E <sup>b</sup> hn: F <sup>7</sup> perc: 13 Stroke Roll, A, D (timp)	<b>47. Skill Builder</b> Concert D <sup>b</sup> major cl: D, E <sup>b</sup> b, cl, t. sax: E <sup>b</sup> perc: sixteenth note triplet and combinations, Single Stroke Four, Single Stroke Seven, Single Rattamacue, tamb. hand/knee technique	<b>50. Greensleeves</b> dotted eighth/sixteenth/eighth combination in $\frac{6}{8}$ <i>cantabile</i> F hn, E <sup>b</sup> hn: Concert C perc: bongos, slur (mlts)		<b>55. The Easy Winners</b> sixteenth/eighth/sixteenth combination perc: 6 Stroke Roll, F (timp)	
<b>History &amp; Culture</b>	Kocher Germany hymn Holst England intermezzo	20th Century suite Gounod France opera Romantic	Bizet France flash mob suite Romantic	Mouret France fanfare Baroque	England Vaughan Williams folk song Sorenson America rock 20th/21st Century	Pearson America overture 20th/21st Century	Holst England suite 20th Century Mexico
Fl.		D minor	D <sup>b</sup> major				
Ob.		D minor	D <sup>b</sup> major				
E <sup>b</sup> A. Cl.	alt.	B minor	B <sup>b</sup> major				
B <sup>b</sup> Cl.	alt.	E minor	E <sup>b</sup> major	cl only			
B <sup>b</sup> B. Cl.	alt.			alt.	b, d only		
Bsn.		D minor	D <sup>b</sup> major				
E <sup>b</sup> A. Sax.		B minor	B <sup>b</sup> major				
E <sup>b</sup> B. Sax.	alt.	E minor	E <sup>b</sup> major				
B <sup>b</sup> T. Sax.							
B <sup>b</sup> Tpt.		E minor	E <sup>b</sup> major				
F Hn.		A minor	A <sup>b</sup> major				
E <sup>b</sup> Hn.		B minor	B <sup>b</sup> major				
Trb.		D minor	D <sup>b</sup> major				
Bar. BC							
Trb. TC		E minor	D <sup>b</sup> major				
Bar. TC							
Tuba TC							
Tuba		D minor	D <sup>b</sup> major				
E <sup>b</sup> Tuba		D minor	D <sup>b</sup> major				
E. Bass		D minor	D <sup>b</sup> major				
Mlts.		D minor	D <sup>b</sup> major		Chimes		
Aux. Perc.				Bongos			
S.D.							
B.D.	13 Stroke Roll (Dotted Quarter Note Roll)		Single Stroke Four	Single Stroke Seven	Single Rattamacue	7 Stroke Roll (triplet primary strokes)	
Timp.		D minor	D <sup>b</sup> major			6 Stroke Roll	





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<b>New Concepts &amp; Techniques</b>	pentatonic scale fl: harmonic F hn: stopped horn perc: thumb roll				e bass: slur perc: trill notation
<b>New Rhythms</b>					all except perc:
<b>Performance Enrichments</b>	pentatonic scale construction	conducting sight-reading dance genres and forms binary form rhythmic dictation	concert etiquette		minor scales harmonic analysis sight-reading
<b>TEST</b>	<b>75. Celebration of Life</b> <i>accelerando</i> perc: slurs, G (timp)	<b>80. The Keel Row</b> sixteenth/dotted eighth combination sixteenth rest perc: 7 Stroke Roll (triplet primary strokes), Single Flammed Mill, tamb thumb roll			<b>87. Admiral Benbow</b> Concert A minor fl, bsn, a sax, b sax, tpt, trb, bar, tuba, e bass: Concert E perc: Single Dragadiddle, Triple Paradiddle, Single Paradiddle-diddle, tri roll
<b>History &amp; Culture</b>	Nowlin Korea cultural identity England Holst	folk song Hultgren Australia 20th/21st Century	Mozart Austria Classical Scotland folk song	Holst England 20th Century <i>The Planets</i> Nowlin	Marcello Italy Renaissance Pearson
Fl.					A minor
Ob.					A minor
E♭ A. Cl.					F# minor
B♭ Cl. B♭ B. Cl.					B minor
Bsn.					A minor
E♭ A. Sax. E♭ B. Sax.					F# minor e
B♭ T. Sax.					B minor
B♭ Tpt.					B minor alt.
F Hn.					E minor
E♭ Hn.					F# minor alt. e
Trb. Bar. BC					A minor alt. bar, tuba only
Trb. TC Bar. TC Tuba TC					B minor alt. bar only
Tuba					A minor alt.
E♭ Tuba					A minor alt.
E. Bass					A minor
Mlts.					
Aux. Perc.					
S.D. B.D.	 Single Flammed Mill				 Triple Paradiddle  Single Paradiddle-diddle  Lesson 25
Timp.					A minor

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<b>New Concepts &amp; Techniques</b>	Larghetto <i>dolce</i> <i>decesc.</i>	f, brass: double tonguing e bass: hammer-on perc: subdominant	Vivace <i>sostenuto</i>	f, brass: triple tonguing e bass: pull-off
<b>New Rhythms</b>		$\frac{9}{8}$	$\frac{12}{8}$	$\frac{5}{4}$
<b>Performance Enrichments</b>	improvisation	conducting melodic analysis: disjunct	conducting dance genres expressive playing and melodic shaping audience etiquette interval notation	conducting major scale harmonic analysis articulation analysis  dance genres and forms transposition notation analysis music editing
 <b>TEST</b>	<b>90. Skill Builder</b> grace note fl: F#, G#, A t. sax: B perc: Lesson #25, shakers, G#(mbs)	<b>95. Jesu, Joy of Man's Desiring</b> $\frac{9}{8}$ <i>dolce</i> t. sax: E, F perc: scale degree and interval recognition in timp tuning	<b>100. Theme from Symphony No. 5</b> $\frac{12}{8}$ t. sax: C# perc: Double Ratamacue, Triple Ratamacue	<b>106. Skill Builder</b> Concert G major $\frac{5}{4}$ fl: G bsn, a. sax, b. sax, tpt, trb, bar, tuba: Concert F#, G all except perc: staccato/tenuto articulation perc: Patafala
<b>History &amp; Culture</b>	Beethoven Germany sonatina Classical	Sorenson America funk 20th/21st Century	Nowlin Wales folk song  Bach Germany Baroque	Strauss (Josef) Strauss family Austria polka  Wagner Germany opera Tchaikovsky  Russia symphony Romantic
Fl.				G major
Ob.				G major
E♭ A. Cl.				E major
B♭ Cl.				A major
B♭ B. Cl.				G major
Bsn.				E major
E♭ A. Sax.				E major
E♭ B. Sax.		alt.		A major
B♭ T. Sax.		alt.		A major
B♭ Tpt.				A major
F Hn.				D major
E♭ Hn.				E major
Trb. Bar. BC				
Trb. TC Bar. TC Tuba TC				
Tuba				
E♭ Tuba				
E. Bass				
Mlts.				
Aux. Perc.	Shakers	Temple Blocks		
S.D. B.D.		Double Ratamacue	Triple Ratamacue	Patafala Eleven Stroke Roll Fifteen Stroke Roll
Timp.				

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<b>New Concepts &amp; Techniques</b>		asymmetrical meter <b>all except trb, e bass, &amp; perc:</b> trill <b>e bass:</b> chord symbol <b>perc:</b> playing tambourine with fingers of both hands		swing <b>perc:</b> mallet percussion trill	<b>Marziale</b>	<b>perc:</b> tambourine back-and-forth technique triangle rhythmic dampening	
<b>New Rhythms</b>	$\frac{6}{4}$ $\frac{3}{2}$	$\frac{5}{8}$ $\frac{7}{8}$					
<b>Performance Enrichments</b>	conducting melodic analysis Realism composition	conducting asymmetrical meter analysis	conducting		concert etiquette		
<b>TEST</b>	110. Promenade from "Pictures at an Exhibition" $\frac{6}{4}$ <i>sostenuto</i> <b>perc:</b> trill notation for rolls, chimes, t-tam 112. Skill Builder: Rondeau from "Abdelazer" $\frac{3}{2}$ ob: B $\flat$	117. Asymmetrical Meter $\frac{5}{8}$ $\frac{7}{8}$ <b>perc:</b> tamb with fingers of both hands, t. blks	122. Blues for a Drowsy Cat quarter note triplet swing <b>all except trb &amp; e bass:</b> trill				
<b>History &amp; Culture</b>	England Grainger Vaughan Williams folk song Mussorgsky Russia Romantic	Ravel suite Purcell England Baroque incidental music Britten	Pearson traditional hymn tune	Vivaldi Italy concerto Baroque African American spiritual America blues	Sousa America Nowlin march	<b>fl &amp; mlts:</b> Telemann Germany overture <b>ob, cl, &amp; a. sax:</b> Boccherini Italy minuet <b>bsn, a. cl, b. cl, t. sax &amp; b. sax:</b> Mozart Austrian minuet <b>tpt, E<math>\flat</math> hn, bar:</b> Denza Italy <b>F hn:</b> Saint-Saëns France <b>trb:</b> Bizet France opera <b>tuba:</b> Purcell England <b>e. bass:</b> Nowlin America <b>SD:</b> Traditional Rudimental	
Fl.							
Ob.							
E $\flat$ A. Cl.							
B $\flat$ Cl. B $\flat$ B. Cl.							
Bsn.							
E $\flat$ A. Sax. E $\flat$ B. Sax.							
B $\flat$ T. Sax.							
B $\flat$ Tpt.							
F Hn. E $\flat$ Hn.		alt.					
Trb. Bar. BC							
Trb. TC Bar. TC Tuba TC							
Tuba							
E $\flat$ Tuba							
E. Bass							
Mlts.							
Aux. Perc.	Gong/Tam-tam 						
S.D. B.D.		$\text{L R L R L L L e L R L L R R}$ $\text{L L R L L R L e e L R}$ Flam Paradiddle-diddle Double Drag Tap					
Timp.							

# Categorical Index of Concepts

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