

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:	<u>TOE Book 1, page 13.</u> 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 1 Oboe 1 Bb Clarinet 1 Eb Alto Clarinet 1 Bb Bass Clarinet 1 Bassoon 1 Eb Alto Saxophones 1 Bb Tenor Saxophone 1 Baritone Saxophone 1 Bb Trumpets/Cornets 1 F Horn 1 Trombone 1 Baritone (Baritone T.C. part supplied, but not included in score) (Bassoon, Trombone, and Baritone parts may be combined on the same staff) 1 Tuba 1 Electric Bass (part supplied, but not included in score) Timpani (must be optional, using tonic and dominant notes only.)</p> <p>Percussion: 1 Bells 1 S.D./B.D. part correlated with page 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">• Use template from Kjos Music or use Finale.• Melody in all parts at some point in work• No long rests (multimeasure rests). Use single measure rests.• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.• Trombone, Baritone, Bassoon may share a part.• 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.• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.• Avoid the use of cues• 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.)• Include notation file if scored using Finale or Sibelius.

Excellence In Performance—Grade Guidelines

Grade 1

Correlation:	<u>TOE Book 1, page 22.</u> 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) 1 Oboe 2 Bb Clarinets (separate parts or one part with divisi as needed) 1 Eb Alto Clarinet 1 Bb Bass Clarinet 1 Bassoon 2 Eb Alto Saxophones (separate parts or one part with divisi as needed) 1 Bb Tenor Saxophone 1 Baritone Saxophone 2 Bb Trumpets/Cornets (separate parts or one part with divisi as needed) 1 F Horn 1 Trombone 1 Baritone (Baritone T.C. part supplied, but not included in score) (Bassoon, Trombone, and Baritone may be combined on the same staff) 1 Tuba 1 Electric Bass (part supplied, but not included in score) Timpani (must be optional, using tonic and dominant notes only)</p>
Percussion:	<p>1 Bells 1 S.D./B.D. part correlated with page 1 S.D./B.D. part advanced (B.D. is the same). Works simultaneously with correlated part. Auxiliary Percussion instruments used as long as they have been introduced by the correlated page in TOE Book 1. 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">• Use template from Kjos Music is using Finale.• Melody in all parts at some point in work• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.• 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.• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.• Avoid the use of cues• 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.)• Include notation file if scored using Finale or Sibelius.

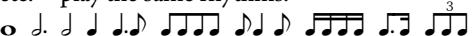
Excellence In Performance—Grade Guidelines

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>1 Bells</p> <p>1 S.D./B.D. part correlated with page</p>
	Auxiliary Percussion instruments used as long as they have been introduced by the correlated page in TOE Book 1.
	1 Rehearsal Piano
Rhythmic restrictions:	As much as possible, ensure that instrument sections—1st & 2nd Flutes, 1st & 2nd Clarinets, etc.—play the same rhythms.
Specific rhythms Winds:	 add  and rudiments learned.
Specific rhythms Perc:	
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">• Use template from Kjos Music is using Finale.• Melody in all parts at some point in work• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.• 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.• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.• Avoid the use of cues• 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.)• Include notation file if scored using Finale or Sibelius.

Excellence In Performance—Grade Guidelines

Grade 2

Correlation:	<u>TOE Book 2, page 10</u> through <u>TOE Book 2, page 28</u> . Please see chart and use only those notes and concepts introduced in TOE by that page.
Length:	Approx. 2:30–3:00 (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 consider including 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=132.
Keys:	Only keys used up to the correlated page may be used, (i.e. Bb Major, g minor, Eb Major, c minor, F Major, Ab Major or modes in these keys).
Instrumentation:	<p>2 Flutes 1 Oboe 3 Bb Clarinets 1 Eb Alto Clarinet 1 Bb Bass Clarinet 1 Bassoon 2 Eb Alto Saxophones 1 Bb Tenor Saxophone 1 Baritone Saxophone 2 Bb Trumpets/Cornets 2 F Horn 2 Trombone 1 Baritone (Baritone T.C. part supplied, but not included in score) 1 Tuba 1 Electric Bass (part supplied, but not included in score) Timpani Percussion: 1 Bells 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. 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:	 add  and rudiments learned.
Specific rhythms Perc:	
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">• Use template from Kjos Music is using Finale.• Melody in all parts at some point in work• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.• 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.• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.• Avoid the use of cues• 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.)• Include notation file if scored using Finale or Sibelius.

Excellence In Performance—Grade Guidelines

Grade 2½

Correlation:	<u>TOE Book 2, page 28</u> through <u>TOE Book 3, page 9</u> . Please see chart and use only those notes and concepts introduced in TOE by that page.
Length:	Approx. 3:00–4:00 (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 consider including a percussion section soli. Please include contrasting slow section.
Time Sig:	C and Cut, 4/4, 3/4, 2/4, 6/8
Tempo:	Only tempi used up to the correlated page may be used. Speed not to exceed q=144.
Keys:	Only keys used up to the correlated page may be used, (i.e. Bb Major, g minor, Eb Major, c minor, F Major, Ab Major or modes in these keys).
Instrumentation:	<p>2 Flutes 1 Oboe 3 Bb Clarinets 1 Eb Alto Clarinet 1 Bb Bass Clarinet 1 Bassoon 2 Eb Alto Saxophones 1 Bb Tenor Saxophone 1 Baritone Saxophone 3 Bb Trumpets/Cornets 2 F Horn 2 Trombone 1 Baritone (Baritone T.C. part supplied, but not included in score) 1 Tuba 1 Electric Bass (part supplied, but not included in score) Timpani Percussion: 1 Bells 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, & 3rd Clarinets, etc.—play the same rhythms.
Specific rhythms Winds:	 add  and rudiments learned.
Specific rhythms Perc:	
Range restrictions:	3rd Clarinet part should not cross the break (go higher than written Bb on the middle line.)
General requirements:	<ul style="list-style-type: none">• Use template from Kjos Music is using Finale.• Melody in all parts at some point in work• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.• 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.• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.• Avoid the use of cues• 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.)• Include notation file if scored using Finale or Sibelius.

Excellence In Performance—Grade Guidelines

Grade 3

Correlation:	<u>TOE Book 3, page 10</u> through <u>TOE Book 3, page 29</u> . Please see chart and use only those notes and concepts introduced in TOE by that page.
Length:	Approx. 4:00–4:30 (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. Please include contrasting slow section.
Time Sig:	C and Cut, 4/4, 3/4, 2/4, 3/8, 6/8, 9/8, 12/8 (use of 5/8, 7/8 constitute a grade 3½.)
Tempo:	Only tempi used up to the correlated page may be used. Speed not to exceed q=156.
Keys:	Only keys used up to the correlated page may be used, (i.e. Bb Major, g minor, Eb Major, c minor, F Major, Ab Major or modes in these keys).
Instrumentation:	<p>2 Flutes 1 Oboe 3 Bb Clarinets 1 Eb Alto Clarinet 1 Bb Bass Clarinet 1 Bassoon 2 Eb Alto Saxophones 1 Bb Tenor Saxophone 1 Baritone Saxophone 3 Bb Trumpets/Cornets 2 F Horn 3 Trombone 1 Baritone (Baritone T.C. part supplied, but not included in score) 1 Tuba 1 Electric Bass (part supplied, but not included in score) Timpani Percussion: 1 Bells 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. 1 Rehearsal Piano</p>
Rhythmic restrictions:	As much as possible, ensure that instrument sections—1st & 2nd Flutes, 1st, 2nd, & 3rd Clarinets, etc.—play the same rhythms.
Specific rhythms Winds:	 add  and rudiments learned.
Specific rhythms Perc:	
Range restrictions:	3rd Clarinet part should not cross the break (go higher than written Bb on the middle line.)
General requirements:	<ul style="list-style-type: none">• Use template from Kjos Music is using Finale.• Melody in all parts at some point in work• One bass line played by bass clarinet, bassoon, bari sax, trombone, baritone, and tuba.• 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.• Cross-score every voice, and double and triple cross score traditionally weak instruments mentioned above.• Avoid the use of cues• 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.)• Include notation file if scored using Finale or Sibelius.

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.

Grade	Book 1	Book 2	Book 3
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

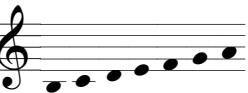
Fl.



Ob.



Cl. & B. Cl.



Alto Cl.



Bsn.



A. & B. Sax.



Tenor Sax.



Tpt.



High Horn



Low Horn



Trb.



Bar.



Tuba



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

E. Bass



Mallets



Timp. (2 drums) opt.

ToE Book 1, page 20 ranges

Fl.



Ob.



Cl. & B. Cl.



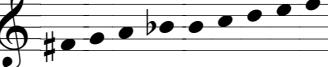
Alto Cl.



Bsn.



A. & B. Sax.



Tenor Sax.



Tpt.



Horn



Trb.



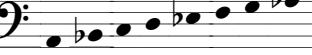
Bar.



Tuba



E. Bass

 Timp. (2 drums)  opt.

Mallets



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

Tambourine
Maracas
Cowbell

ToE Book 1, page 23 ranges

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

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

E. Bass

Mallets

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

(rolls)

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

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

(rolls)

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)

Percussion:

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

Timp. (2 drums)

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

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. (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 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. (snares 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			

◀Tradition of Excellence, Book 1 Scope and Sequence▶

9

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
New Concepts & Techniques	staff measure bar line final double bar line music alphabet C insts: accidental interval half step flat perc: articulation	breath mark sight-reading duet harmony snare off		Solo Soli Tutti repeat sign phrase round composition	one-measure repeat sign woodwind & brass: articulation slur	key signature accidental interval half step	trio (ensemble) introduction theme rehearsal numbers 1st and 2nd endings fermata	
New Rhythms			all except perc: 					
Performance Enrichments	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		
TEST	5. Moving Around Concert D, E♭, F whole note	12. Cuckoo Concert D, E♭, F whole note half note half rest wind insts: breath mark perc: sticking accent quarter note quarter rest Single Paradiddle	20. Go Tell Aunt Rhodie Concert C, B♭	27. Good King Wenceslas Solo, Soli, Tutti common time repeat sign perc: multiple bounce stroke	34. The Frog's Song —Round Concert G two-measure slur one-measure repeat sign round	40. San Sereni Concert A phrase Concert B-flat major tie perc: Flam Alternating Flam		
History & Culture	Origin of Flat Sign	Musical Styles: Rock Mexico Mariachi	Folk Song England America	Spain England Carol Musical Styles: Concerto Grossso	Foster America England Japan Popular Music	America Beethoven Germany Puerto Rico Classical Romantic	Pierpont America	Bobrowitz
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.Cym. 	Tri. 				Slgh. Bls.	W.Blk. Clvs.
S.D. B.D.		Snares Off						on rim
		Single Paradiddle	B.D.					

Tradition of Excellence, Book 1 Scope and Sequence

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
New Concepts & Techniques		improvisation	pick-up theme and variation B: insts: interval half step accidental flat E: insts: natural flat perc: octave	dynamics <i>piano, forte</i>	tempo Andante Moderato Allegro <i>mezzo piano, mezzo forte</i> accent perc: two-measure repeat sign double stop		chord closing long rest	
New Rhythms					perc: 7			
Performance Enrichments	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
TEST	47. Baja Breeze eighth note	54. Rio Con Brio eighth note perc: Flam Paradiddle Flam Tap	59. Bingo Variations Concert A: pick-up Concert Eb major Bb insts: flat bsn: half hole technique perc: Flam Paradiddle	65. I've Just Come From Sydney <i>piano, forte</i> 	72. Theme from "The Nutcracker" <i>mezzo piano</i> <i>mezzo forte</i> accent Andante			
History & Culture	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.	Tamb. 			Mcas. 		Cwbl. 		
S.D. B.D.						Flam Accent 		

Tradition of Excellence, Book 1 Scope and Sequence

Tradition of Excellence, Book 1 Scope and Sequence

Student Page Score Pages	31 344–353	32 354–365	33 366–372	34 373–382	35 383–394
New Concepts & Techniques				ternary form	trio (march) key signature changes
New Rhythms					
Performance Enrichments	instrument identification ear training blues composition	March Form instrument identification		concert etiquette	
TEST	134. Skill Builder: Samba-Lélè syncopation	140. Manhattan Beach March comprehensive			
History & Culture	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					
Mts.					
Aux. Perc.					
S.D. B.D.					

36–37
396–42238–39
423–434

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

Five Stroke Roll
(Eighth Note Roll)

or

Nine Stroke Roll
(Quarter Note Roll)

Seventeen Stroke Roll
(Half Note Roll)

◀Tradition of Excellence, Book 2 Scope and Sequence▶

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
New Concepts & Techniques	I (tonic) IV (subdominant) V ⁷ (dominant seventh) orchestration whole step major scale arpeggio perc: multiple bounce stroke dampening roll sus. cym. roll	B: insts: ♫ perc: mallet percussion roll	All except perc: staccato bsn & perc: ♪, courtesy accidental perc: S.D. roll	Largo <i>Da Capo al Fine</i> perc: <i>laissez vibrer</i> interpretation	ritardando Maestoso clarinets: crossing the break a. cl: R.H. down trb: glissando e. bass: position	transposition	cl & b. cl: R.H. down C insts., except e. bass, & F hn: ♪ perc: mlt. perc. economy of motion
New Rhythms	perc:					syncopation	
Performance Enrichments	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
TEST	6. Skill Builder identify whole and half steps Concert A and B [♭] ob: right hand F fingering perc: dampening	12. Skill Builder Concert F major Concert E perc: mallet percussion roll	18. Skill Builder staccato Concert G, F, E [♭] e. bass: Concert A [♭]	23. Skill Builder dotted quarter note <i>D.C. al Fine</i> Maestoso ritardando Concert D	29. Skill Builder clarinets: Concert E [♭] , D, C	36. Still, Still, Still clarinets: Concert B [♭] , A	41. Skill Builder fl: Concert C
History & Culture	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.					alt alt		
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. Cym. 				C. Cyms. 		
S.D. B.D.	R L 		R R 		R R R R L L L L 		R R L L
Timp.			Nine Stroke Roll (Quarter Note Roll)		Five Stroke Roll (Eighth Note Roll)		Seventeen Stroke Roll (Half Note Roll)

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				
New Concepts & Techniques	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	tenuto perc: bass clef	Concert B♭ blues scale	e. bass: 5th position perc: timp. roll	call and response e. bass & perc: divisi unisono perc: long roll				
New Rhythms				♩			♪ ♪ ♪ ♪				
Performance Enrichments	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				
TEST	48. Skill Builder Concert G minor e. bass, clarinets, saxes: Concert F♯			54. El Capitan eighth rest tenuto temp: Concert B♭, F	60. Botany Bay Concert A♭ major Concert D temp: Concert A♭, E♭	66. This Train orchestration temp: roll	72. Skill Builder sixteenth notes				
History & Culture	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	Belgium Renaissance Pavane Susato
Fl.	G minor					♪ ♪					
Ob.	G minor					♪ ♪ ♪ ♪	L				
E♭ A. Cl.	E minor			♩		♪ ♪		R L			
B♭ Cl. B♭ B. Cl.	A minor					♪ ♪					
E♭ A. Sax. E♭ B. Sax.	E minor			♩ R L L R	♩	♪ ♪		alt (B♭ B. Cl. only)			
B♭ T. Sax.	A minor				♩	♪ ♪					
B♭ Tpt.	A minor				alt	♪ ♪		alt			
F Hn.	D minor				alt	♪ ♪					
E♭ Hn.	E minor				alt	♪ ♪					
Trb. Bar. BC Bsn.	G minor					♪ ♪ ♪ ♪					
Trb. TC Bar. TC	A minor					♪ ♪					
Tuba	G minor					♪ ♪ ♪ ♪					
E♭ Tuba	G minor					♪ ♪ ♪ ♪					
Tuba TC	A minor					♪ ♪					
E. Bass	G minor					♪ ♪ ♪ ♪					
Mlts.	G minor					♪ ♪ ♪ ♪					
Aux. Perc.				R R R L L L L R			R R L R R R L R L R L L				
S.D. B.D.				♪ ♪ ♪ ♪	syncopated Nine Stroke Roll (syncopated Quarter Note Roll)		Double Paradiddle	Flamacue			
Timp.				♪ ♪	♪ ♪ ♪ ♪	♪ ♪	♪ ♪				

Student Page Score Pages	16 202–214	17 215–225	18 226–239	19 240–254	20–21 255–266	22 267–278		
New Concepts & Techniques	bsn: flicking perc: timpani dampening	Allegretto perc: tempo: perfect 4th perfect 5th	rallentando F horn: enharmonics	enharmonics Coda D.S. al Coda		perc: staccato staccato stroke finger dampening on bells suspended cymbal scrape		
New Rhythms								
Performance Enrichments	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			
TEST	79. Tirra Lirra Lou eighth/sixteenth note combination	85. Big Rock Candy Mountain Allegretto sixteenth/eighth note combination	91. Blow Away the Morning Dew dotted eighth/sixteenth note combination rallentando	97. It's in the Bag enharmonics Concert B brass: Concert C#				
History & Culture	Chorale Overture Rossini Italy America	Folk Song England Sea Chantey Canada	Ireland Reel America Folk Song	Canon Tallis England Court Composer Susato Belgium Vaughan Williams	Pearson America Germany England Folk Song Suite Vaughan Williams	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.								
S.D. B.D.								
Timpani								

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
New Concepts & Techniques		chromatic scale perc: snare drum rolls in cut time	licks or riffs perc: tempo: advanced temp. tuning	ff	perc: tempo: perfect fifth perfect fourth	Adagio pp perc: slur mlt. & temp. slurs mlt: R & L hand independence	
New Rhythms		c	c $\text{J} \text{ J} \text{ J} = \frac{2}{4}$ $\text{J} \text{ J} \text{ J}$		c $\text{J} \text{ J} = \frac{2}{4}$ $\text{J} \text{ J}$ $\frac{3}{8}$	$\frac{6}{8}$	
Performance Enrichments		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
 TEST		103. High School Cadets March cut time e. bass & brass: Concert E \flat	109. Dance Josey Concert C major eighth notes in cut time tempo: Concert G	115. March of the Toreadors from "Carmen" ff	120. The Merry Minstrels — Round $\frac{3}{8}$	126. Lisbon Bay pp $\frac{6}{8}$	132. La Cumparsita Concert C minor perc: Guiro Cast.
History & Culture	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.		# o # o	C major				C minor $\frac{6}{8}$
Ob.		e e	C major			L	C minor $\frac{6}{8}$
E♭ A. Cl.		# o # o	# # # o	o o			A minor
B♭ Cl. B♭ B. Cl.		b o alt alt e		b o		— L alt	D minor $\frac{6}{8}$
E♭ A. Sax. E♭ B. Sax.		# o # o # o # o	# #	b o alt alt			A minor
B♭ T. Sax.		e R L R L L					
B♭ Tpt.		b o	# #				D minor $\frac{6}{8}$
F Hn.			e				D minor $\frac{6}{8}$
E♭ Hn.			# o				G minor $\frac{6}{8}$
Trb. Bar. BC		b o	# #				A minor
Bsn.	alt (Bsn. only)	(Trb. & Bar. only)	e e	C major			C minor $\frac{6}{8}$
Trb. TC Bar. TC			# #				(Bsn. only) D minor $\frac{6}{8}$
Tuba			c	C major			C minor $\frac{6}{8}$
E♭ Tuba		b o	# o # o	C major			C minor $\frac{6}{8}$
Tuba TC			# o # o				D minor $\frac{6}{8}$
E. Bass		b o	# o # o	C major			C minor $\frac{6}{8}$
Mlts.		# o # o e e b o	C major				C minor $\frac{6}{8}$
Aux. Perc.		e e					Guiro Cast.
S.D. B.D.						LL R L R R L R R R L L L R	Hi-hat Bar Chimes
Timp.		Nine Stroke Roll (cut time)	Five Stroke Roll (cut time)	C major	Seventeen Stroke Roll (cut time)	Drag Single Drag Tap	Cwbl. C minor

Tradition of Excellence, Book 2 Scope and Sequence

Student Page Score Pages	30 362–373	31 374–383	32 384–399	33 400–411	34–35 412–436	36 437–446
New Concepts & Techniques	cresc. dim.		perc: triangle roll		suite perc: bass drum roll	
New Rhythms						
Performance Enrichments	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			
TEST	137. When Johnny Comes Marching Home cresc. dim.	143. Triumphal March from "Aida" eighth note triplet	150. Theme from "Tableau" Concert D minor	155. Follow the Drinkin' Gourd		
History & Culture	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.			R R L L RR R LL L			
Timp.	Seven Stroke Roll (cut time)	syncopated Nine Stroke Roll (cut time)	Thirteen Stroke Roll (Dotted Quarter Note Roll) D minor			

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	fl: von Weber Germany Sonata ob: Telemann Germany a. sax & t. sax: Diabelli Austria Sonatina	clarinets: Vanhal Czechoslovakia Sonata b. sax & bsn: C. P. E. Bach Germany March tpt: Clarke England F hn & E hn: Mozart Austria Concerto	trb: von Weber Germany March bar BC & bar TC: Handel England e. bass: Nowlin America	tuba: Mouret France Rondeau mfts: Petzold Germany Minuet	SD: Traditional Pearson America
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.						

◀ *Tradition of Excellence, Book 3 Scope and Sequence* ▶

9

Student Page Score Pages	2 22-35	3 36-49	4 50-63	5 64-74	6 75-90	7 91-103	
New Concepts & Techniques	chromatic scale	lick/riff vamp perc: advanced timpani tuning bass drum roll	Adagio fortissimo	perc: tonic dominant scale degree	pianissimo perc: slur (mfts, timp) independent movement (mfts)		
New Rhythms	C			3 8	6 8		
Performance Enrichments	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	
 TEST	5. March "Independentia" cut time F hn: E	8. Now Is the Month of Maying Concert C major perc: 9 Stroke Rolls in cut time, bass drum roll	14. Articulation and Technique Etude fortissimo tpt, trb, bar, tuba, e. bass: Concert E perc: 17 Stroke Roll in cut time	19. Skill Builder 3 8 perc: B (mfts), guiro, casts.	24. The Liberty Bell March 6 8 pianissimo ob: E, D, C	30. Hostrauer's March Concert C minor	
History & Culture	"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 Grieg	Norway incidental music suite Romantic	Liberty Bell Sousa America march	Chambers America march
		C major				C minor	
Fl.	e e		e		b e		C minor
Ob.	e e		#		b b		C minor
E♭ A. Cl.	b alt. alt. e	A major	# #		L		A minor
B♭ Cl. B♭ B. Cl.	R L L R	D major	b				D minor
Bsn.		C major	alt. alt.				C minor
E♭ A. Sax. E♭ B. Sax.	b alt. alt. e	A major	# #		alt.		A minor
B♭ T. Sax.	e	D major	# #				D minor
B♭ Tpt.	e	G major	# #				G minor
F Hn.	e	A major	# #				A minor
E♭ Hn.	e	C major					C minor
Trb. Bar. BC	e e		# #				D minor
Trb. TC Bar. TC Tuba TC	e	D major	# #				C major
Tuba	e e	C major	# #				C minor
E♭ Tuba	e e	C major	# #				C minor
E. Bass	b e e e	C major	# #				C minor
Mlts.	e e	C major	# #				C minor
Aux. Perc.		Guiro	Bar Chimes	Castanets			
S.D. B.D.	9 Stroke Roll (cut time) 5 Stroke Roll (cut time) 17 Stroke Roll (cut time)	Hi-hat	LL R RR L LL R L R	Drag Single Drag Tap		7 Stroke Roll (cut time)	Syncopated 9 Stroke Roll (cut time) C minor
Timpani	C major						

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

Student Page Score Pages	23 310-321	24 322-335	25 336-348	26 349-363				
New Concepts & Techniques	Larghetto <i>dolce decresc.</i>	fl, brass: double tonguing e bass: hammer-on perc: subdominant	Vivace <i>sostenuto</i>	fl, brass: triple tonguing e bass: pull-off				
New Rhythms		9 8	12 8	5				
Performance Enrichments	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				
TEST	90. Skill Builder grace note ff: F#, G5, A t: sax: B perc: Lesson #25, shakers, G2(mls)	95. Jesu, Joy of Man's Desiring 9 8 <i>dolce</i> t: sax: E, F perc: scale degree and interval recognition in temp tuning	100. Theme from Symphony No. 5 12 8 t: sax: C# perc: Double Ratamacue, Triple Ratamacue	106. Skill Builder Concert G major 5 4 fl: G bsn, a, sax, b, sax, tpt, trb, bar, tuba: Concert F#, G all except perc: staccato/tenuto articulation perc: Patafalla				
History & Culture	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	Russia symphony Romantic	England Playford Vaughan Williams folk song
								G major
Fl.								G major
Ob.								E major
E♭ A. Cl.								A major
B♭ Cl. B♭ B. Cl.								G major
Bsn.								E major
E♭ A. Sax. E♭ B. Sax.								A major
B♭ T. Sax.								A major
B♭ Tpt.								D major
F Hn.								E major
E♭ Hn.								A major
Trb. Bar. BC								G major
Trb. TC Bar. TC Tuba TC								E major
Tuba								A major
E♭ Tuba								D major
E. Bass								E major
Mlts.								A major
Aux. Perc.	Shakers	Temple Blocks						G major
S.D. B.D.		Double Ratamacue	Triple Ratamacue	Patafalla	Eleven Stroke Roll	Fifteen Stroke Roll		
Timpani								

Student Page Score Pages	27 364-372	28 373-382	29 383-393	30-31 394-413	32-33 414-446	34-35 447-458		
New Concepts & Techniques		asymmetrical meter all except trb, e bass, & perc: trill e bass: chord symbol perc: playing tambourine with fingers of both hands	swing perc: mallet percussion trill	Marziale		perc: tambourine back-and-forth technique triangle rhythmic dampening		
New Rhythms	$\frac{6}{4}$ $\frac{3}{2}$	$\frac{5}{8}$ $\frac{7}{8}$						
Performance Enrichments	conducting melodic analysis Realism composition	conducting asymmetrical meter analysis	conducting		concert etiquette			
TEST	110. Promenade from "Pictures at an Exhibition" $\frac{6}{4}$ sostenuto perc: trill notation for rolls, chimes, t-tam 112. Skill Builder: Rondeau from "Abelazer" $\frac{3}{2}$ ob: b3	117. Asymmetrical Meter $\frac{5}{8}$ $\frac{7}{8}$ perc: tamb with fingers of both hands, t. blks	122. Blues for a Drowsy Cat quarter note triplet swing all except trb & e bass: trill					
History & Culture	England Grainger Vaughn 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	f & mfts: Telemann Germany overture ob, cl, & a. sax: Boccherini Italy minuet bsn, a. d, b. cl, t. sax & b. sax: Mozart Austrian minuet	tpt, E-hn, bar: Denza Italy F-hn: Saint-Saëns France trb: Bizet France opera	tuba: Purcell England e. bass: Latin America SD: Traditional Rudimental
Fl.								
Ob.								
E♭ A. Cl.								
B♭ Cl. B♭ B. Cl.								
Bsn.								
E♭ A. Sax. E♭ B. Sax.								
B♭ T. Sax.								
B♭ Tpt.								
F Hn.			alt.					
E♭ Hn.								
Trb. Bar. BC								
Trb. TC Bar. TC Tuba TC								
Tuba								
E♭ Tuba								
E. Bass								
Mlts.								
Aux. Perc.	Gong/Tam-tam							
S.D. B.D.		L R L R L L R L R L L R R L R Flam Paradiddle-diddle Double Drag Tap						
Timpani								

Categorical Index of Concepts

Articulations

accent, I:18
cresc. (abbr. crescendo), II:30, III:8
crescendo, I:22
decresc. (abbr. decrescendo), III:23
decrescendo, I:22
dim. (abbr. diminuendo), II:30, III:8
dynamics, I:17
fermata, I:12
legato, III:14
staccato, I:25, II:4
sostenuto, III:25
tenuto, II:12

Dynamics

forte, I:17
forte-piano, III:12
fortissimo, II:26, III:4
mezzo forte, I:18
mezzo piano, I:18
pianissimo, II:28, III:6
piano, I:17

Meter

$\frac{2}{2}$, II:24, III:2
 $\frac{3}{2}$, III:27
 $\frac{2}{4}$, I:11
 $\frac{3}{4}$, I:17
 $\frac{4}{4}$, I:6
 $\frac{5}{4}$, III:26
 $\frac{6}{4}$, III:27
 $\frac{3}{8}$, II:27, III:5
 $\frac{5}{8}$, III:28
 $\frac{6}{8}$, II:28, III:6
 $\frac{7}{8}$, III:28
 $\frac{9}{8}$, III:24
 $\frac{12}{8}$, III:25
alla breve, II:24, III:2
asymmetrical meter, III:28
common time, I:9
cut time, II:24, III:2
swing, III:29
poco a poco, III:12

Miscellaneous Terms

cantabile, III:11
divisi, I:22
dolce, III:23
enharmonics, II:19, II:24
grazioso, III:16
poco a poco, III:12
Solo, I:9

trill, III:28

Tutti, I:9
unisono (unis.), I:22

Repeats

coda, II:19
D.C. al Fine, I:26, II:5
D.S. al Coda, II:19
Endings, 1st and 2nd, I:12
repeat sign, I:9

Rhythm & Notation

accidental, I:5–6
anacrusis, I:16
eighth note triplet, II:31
eighth rest, II:12
grace note, III:23
key signature, I:11
multi-measure rest, I:20
one measure repeat, I:10
pick-up beat, I:16
quarter note triplet, III:29
sixteenth note, II:15
swing, III:29
syncopation, I:31, II:7
trill, III:28
triplet, eighth note, II:31
triplet, quarter note, III:29

Scales

blues scale, II:13
chromatic scale, II:24, III:2
harmonic minor, II:9
melodic minor, II:9
natural minor, II:9
pentatonic scale, III:18

Tempo

accelerando (accel.), III:17
Adagio, II:28, III:4
Allegretto, II:17
Allegro, I:18
Andante, I:18
Andantino, III:16
fermata, I:12
Larghetto, III:23
Largo, II:5
Maestoso, I:27, II:6
Marziale, III:30
Moderato, I:18
poco a poco, III:12
rallentando (rall.) II:18
ritardando (ritard. or rit.), I:30, II:6
swing, III:29
Vivace, III:25

Alphabetical Index of Concepts

- $\frac{2}{2}$, II:24, III:2
 $\frac{3}{2}$, III:27
 $\frac{2}{4}$, I:11
 $\frac{3}{4}$, I:17
 $\frac{4}{4}$, I:6
 $\frac{5}{4}$, III:26
 $\frac{6}{4}$, III:27
 $\frac{3}{8}$, II:27, III:5
 $\frac{5}{8}$, III:28
 $\frac{6}{8}$, II:28, III:6
 $\frac{7}{8}$, III:28
 $\frac{9}{8}$, III:24
 $\frac{12}{8}$, III:25
accelerando (accel.), III:17
accent, I:18
accidental, I:5–6
Adagio, II:28, III:4
alla breve, II:24, III:2
Allegretto, II:17
Allegro, I:18
anacrusis, I:16
Andante, I:18
Andantino, III:16
asymmetrical meter, III:28
blues scale, II:13
cantabile, III:11
chromatic scale, II:24, III:2
coda, II:19
common time, I:9
cresc. (abbr. crescendo), II:30, III:8
crescendo, I:22
cut time, II:24, III:2
D.C. al Fine, I:26, II:5
D.S. al Coda, II:19
decresc. (abbr. decrescendo), III:23
decrescendo, I:22
dim. (abbr. diminuendo), II:30, III:8
divisi, I:22
dolce, III:23
dynamics, I:17
eighth note triplet, II:31
eighth rest, II:12
Endings, 1st and 2nd, I:12
enharmonics, II:19, II:24
fermata, I:12
forte, I:17
forte-piano, III:12
fortissimo, II:26, III:4
grace note, III:23
grazioso, III:16
harmonic minor, II:9
key signature, I:11
Larghetto, III:23
Largo, II:5
legato, III:14
Maestoso, I:27, II:6
Marziale, III:30
melodic minor, II:9
mezzo forte, I:18
mezzo piano, I:18
Moderato, I:18
multi-measure rest, I:20
natural minor, II:9
one measure repeat, I:10
pentatonic scale, III:18
pianissimo, II:28, III:6
piano, I:17
pick-up beat, I:16
poco a poco, III:12
quarter note triplet, III:29
rallentando (rall.) II:18
repeat sign, I:9
ritardando (ritard. or rit.), I:30, II:6
Solo, I:9
sostenuto, III:25
staccato, I:25, II:4
swing, III:29
syncopation, I:31, II:7
tenuto, II:12
trill, III:28
triplet, eighth note, II:31
triplet, quarter note, III:29
Tutti, I:9
unisono (unis.), I:22
Vivace, III:25

Index of Snare Drum Rudiments & Technique

- cross-stick, II:16
Dotted Eighth Note Roll, II:18
Dotted Quarter Note Roll, II:32
Double Drag Tap, III:28
Double Paradiddle, II:14
Double Ratamacue, III:24
Drag Paradiddle #1, III:17
Drag Paradiddle, #2, III:17
Drag, Double Drag Tap, III:28
Drag, II:28
Drag, Single Tap, II:28
Dragadiddle, Single, III:16
Eighth Note Roll, I:28
Eleven Stroke Roll, III:26
Fifteen Stroke Roll, III:26
Five Stroke Roll, I:28
Five Stroke Roll in Cut Time, II:24
Five Stroke Roll in $\frac{3}{8}$ & $\frac{6}{8}$, III:15
Flam Accent, I:18
Flam Paradiddle-diddle, III:28
Flam Paradiddle, I:14
Flam Tap, I:14
Flam, I:10
Flam, Single Flammed Mill, III:18
Flamacue, II:14
Half Note Roll, I:30
Lesson 25, III:22
Mill, Single Flammed, III:18
Multiple Bounce Stroke, I:8
Nine Stroke Roll, I:26
Nine Stroke Roll in Cut Time, II:24
Nine Stroke Roll in $\frac{3}{8}$ & $\frac{6}{8}$, III:16
on rim, I:13
Paradiddle-diddle, Flam, III:28
Paradiddle-diddle, Single, III:22
Paradiddle, Double, II:14
Paradiddle, Drag #1, III:17
Paradiddle, Drag #2, III:17
Paradiddle, Flam, I:14
Paradiddle, Single, I:6
Paradiddle, Triple, III:22
Pataflafla, III:26
Quarter Note Roll, I:
Ratamacue, Double, III:24
Ratamacue, Single, III:10
Ratamacue, Triple, III:25
Roll, 5 Stroke, I:28
Roll, 5 Stroke, Cut Time, II:24
Roll, 5 Stroke in $\frac{3}{8}$ & $\frac{6}{8}$, III:15
Roll, 6 Stroke, III:14
Roll, 7 Stroke, II:18
Roll, 7 Stroke, Cut Time, II:30
Roll, 7 Stroke (Triplet Strokes), III:10
Roll, 9 Stroke, I:26
Roll, 9 Stroke, Cut Time, II:24
Roll, 9 Stroke in $\frac{3}{8}$ & $\frac{6}{8}$, III:16
Roll, 9 Stroke, Syncopated, II:12
Roll, 9 Stroke, Syncopated, Cut Time, II:31
Roll, 11 Stroke, III:26
Roll, 13 Stroke, II:32
Roll, 13 Stroke in $\frac{3}{8}$ & $\frac{6}{8}$, III:16
Roll, 13 Stroke, Cut Time, III:17
Roll, 15 Stroke, III:26
Roll, 17 Stroke, I:30
Roll, 17 Stroke, Cut Time, II:26
Roll, Cut Time, 5 Stroke, II:24
Roll, Cut Time, 7 Stroke, II:30
Roll, Cut Time, 9 Stroke, II:24
Roll, Cut Time, 9 Stroke, Syncopated, II:31
Roll, Cut Time, 17 Stroke, II:26
Roll, Dotted Eighth Note, II:18
Roll, Eighth Note, I:28
Roll, Half Note, I:30
Roll, Quarter Note, I:26
Roll, Quarter Note, Dotted, II:32
Roll, Quarter Note, Syncopated, II:12
Seven Stroke Roll, II:18
Seven Stroke Roll in Cut Time, II:30
Seven Stroke Roll with Triplet Strokes, III:10
Seventeen Stroke Roll, I:30
Seventeen Stroke Roll in Cut Time, II:26
Single Drag Tap, II:28
Single Dragadiddle, III:16
Single Flammed Mill, III:18
Single Paradiddle-diddle, III:22
Single Paradiddle, I:6
Single Ratamacue, III:10
Single Stroke Four, III:10
Single Stroke Seven, III:10
Six Stroke Roll, III:14
snares off, I:
Syncopated Nine Stroke Roll in Cut Time, II:31
Syncopated Nine Stroke Roll, II:12
Syncopated Quarter Note Roll, II:12
Thirteen Stroke Roll, II:32
Thirteen Stroke Roll in Cut Time, III:17
Thirteen Stroke Roll in $\frac{3}{8}$ & $\frac{6}{8}$, III:16
Triple Paradiddle, III:22
Triple Ratamacue, III:25

Index of Percussion & Technique

- Bar Chimes, II:29
- Bass Drum, I:2
 - roll, III:3
- Bells, I:3
 - dampening with finger, II:22
 - independent hands, II:28, III:6
 - with fingers, mallets, sticks, III:11
- Castanets, II:29
- Chimes, III:12
- Choke (dampening)
 - Crash Cymbal, II:11
 - Gong, III:27
 - Suspended Cymbal, II:2
 - Tam-tam, III:27
 - Triangle, II:2
- Claves, I:12
- Cowbell, I:12
- Crash Cymbals, I:27
 - choke, II:11
 - light crash, II:11
 - soft crash, II:11
- Cross-stick
 - Snare Drum, II:16
 - Timpani, III:14
- Cymbals
 - Crash, I:27
 - Suspended with mallet, I:3
 - Suspended with stick, I:3
- Dampening,
 - Bells with finger, II:22
 - Gong, III:27
 - Suspended cymbal, II:2
 - Tam-tam, III:27
 - Timpani, II:16
 - Triangle, II:2
 - Triangle, rhythmic, III:34
- Double Stop, mallets, I:18
 - roll, I:30
- Drum Set, IPS
- Fanning, tambourine, III:34
- Fingers, tambourine, III:28
- Fist, tambourine, III:10
- Gong, III:27
- Guiro, II:29, III:3
- Hand, tambourine, III:10
- Hi-hat, II:29, III:3
- Independent hands, Mallets, II:28, III:6
- Knee, Tambourine, III:10
- Laissez vibrer (let ring), II:5
- Let ring (laissez vibrer), II:5
- Light crash, crash cymbals, II:11
- Mallets
 - double stop roll, I:30
 - double stop, I:18
 - Independent hands, II:28, III:6
 - Roll, double stop, I:30
 - Roll, I:26, II:3
 - Slurs, II:28, III:6
- (Mallets, cont.)
 - Trill, III:29
- Maracas, I:12
- Mark Tree, see Bar Chimes
- Orchestra Bells, see Bells
- Retuning, timpani, III:12
- Roll
 - Bass drum, III:3
 - Mallets, I:26, II:3
 - Snare drum, I:26
 - Suspended cymbal, I:26
 - Tambourine, shake, II:11
 - Tambourine, thumb, III:18
 - Timpani, II:14
 - Triangle, II:32, III:8
- Scrape, suspended cymbal, II:22
- Shake roll, tambourine, II:11
- Shaker, III:23
- Sleigh Bells, I:12
- Slurs
 - Mallet roll, II:28
 - Timpani roll, II:28, III:6
- Snare Drum, I:2
 - cross-stick, II:16
 - on rim, I:13
 - roll, I:26
 - Snares off, I:7
- Soft crash, crash cymbals, II:11
- Suspended Cymbal
 - Choke, II:2
 - Roll, I:26, II:6
 - Scrape, II:22
 - With mallet, I:3
 - With stick, I:3
- Tam-tam, III:27
- Tambourine, I:12
 - Thumb roll, III:18
 - Fanning, III:34
 - Fingers, III:28
 - Hand/knee, III:10
 - Shake roll, II:11
- Temple Blocks, III:24
- Thumb roll, tambourine, III:18
- Timpani, II:12
 - Cross-stick, III:14
 - Dampening, II:16
 - Retuning, III:12
 - Roll, II:14
 - Slurs, II:28
- Triangle, I:3
 - Choke, II:2
 - Rhythmic dampening, III:34
 - Roll, II:32, III:8
- Trill, mallets, III:29
- Tube Shaker, III:23
- Tubular Bells, III:12
- Wood Block, I:12