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An examination of tonal and rhythm curriculum in beginning band method books using Edwin Gordon's learning sequences as a model

Carl Knight Whipple

To the Graduate Council:

I am submitting herewith a thesis written by Carl Knight Whipple entitled "An examination of tonal and rhythm curriculum in beginning band method books using Edwin Gordon's learning sequences as a model." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

<div align="right">Gary Sousa, Major Professor</div>

We have read this thesis and recommend its acceptance:

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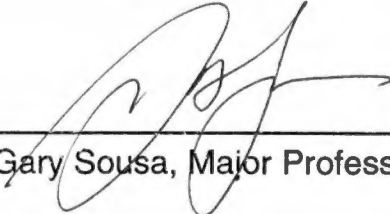
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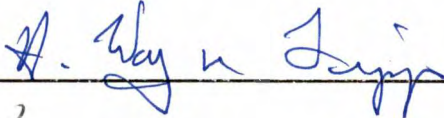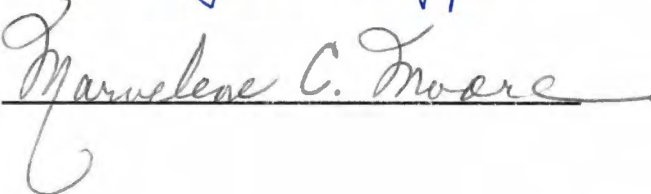
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Marvelene C. Moore

Accepted for the Council:

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Associate Vice Chancellor and
Dean of The Graduate School

AN EXAMINATION OF TONAL AND RHYTHM CURRICULUM IN BEGINNING BAND METHOD BOOKS USING EDWIN GORDON'S LEARNING SEQUENCES AS A MODEL

A Thesis
Presented for the
Master of Music Degree
The University of Tennessee, Knoxville

Carl Knight Whipple
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Abstract

This study examines four nationally recognized, beginning band method books to determine whether they adhere to the sequence of skill, tonal content, and rhythm content learning levels developed by Edwin Gordon. Each exercise was examined to determine what skill level was needed to successfully complete the tonal content and the rhythm content of each exercise. The skill level was then ranked according to Gordon's skill, tonal content, and rhythm content levels of learning. With each exercise categorized, the tonal and rhythm curriculum could be compared with Gordon's sequential levels of learning for appropriate sequence. The books studied did not adhere to the sequence of Gordon's sequential levels of learning. Further study is necessary to provide direct evidence that adherence to Gordon's principles of music learning produces more efficient learning in the band class.

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CHAPTER ONE

INTRODUCTION

At the close of the twentieth century, instrumental music education continues to face the challenge of an ever-changing medium in which electronics and computers play a larger role than ever. Nevertheless, the listening skills necessary to perform on any instrument have not changed. What has been revised is the knowledge of how the human brain conceptualizes and comprehends music. Shively observes that "while educational thinking has appeared to have shifted from behaviorism to cognitive science, instrumental music teaching has remained grounded in behaviorism" (1995, 1). Applying new research and theory to learning music in the instrumental classroom is a major challenge for music educators because new information often contradicts the practices of many older, accepted methods and teaching styles.

The bulk of research concerning learning psychology has developed in the last half of the twentieth century in the areas of developmental and cognitive psychology. Early work concerning the development of learning in children by Jean Piaget set the foundation for all modern cognitive

research. Cognitive psychology, concerned with a multi-faceted array of topics such as memory, perception, language acquisition, and conceptual learning, developed in the 1960's. Jerome Bruner, a leading cognitive psychologist who addressed curriculum concerns, put forth three major concepts:

1) the curriculum should be presented to reflect the structure of knowledge within a discipline,

2) learning a discipline is a matter of applying the same cognitive skills at consecutively higher degrees (spiral curriculum), and

3) learning by discovery is vital in any area.

The formative work of cognitive and developmental psychologists has led to some new approaches in the instrumental music field.

Bruner's research has led to two major approaches in the band curriculum: comprehensive musicianship and music learning theory. Comprehensive musicianship emphasizes the total knowledge of a musical piece (theory, history, composer, etc.) for a complete musical experience. Though it has received more attention in advanced performing groups, efforts are being made at the younger level (Whitener 1980). Music learning theory is a sequential approach to curriculum development that

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incorporates the research of cognitive and developmental psychology to music. The leading proponent of music learning theory, Edwin Gordon, has conducted research yielding significant information for music education. Gordon's music learning theory is derived from noted psychologist Robert Gagne, who determined sequential levels of perceptual and conceptual learning, and his research into music aptitude in children. Gordon developed levels of learning which apply specifically to music and defined the sequence for each consecutive level of learning.

Despite his record of research, Gordon's interest in relating this research to music education may be his greatest legacy. Gordon is a vocal advocate for improving methodology based on music learning theory and has developed instruction for general music, and all levels of performing groups. By sequencing levels for learning skill, tonal content, and rhythm content, Gordon provides music educators with an outline for sequencing instruction. Thus, music educators have an evaluative tool for examining current methodology.

One of the truest indicators of how effectively new methodologies are reaching the band classroom is located in the content and sequence of material of beginning band method books published by major music

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companies. Beginning method books have been a common component of beginning band classes since the early part of this century and continue to provide initial instruction for most school band programs. Every year publications claim to be created and updated in order to incorporate the latest in methodology, technology, design, and instrumental techniques. Though many studies have been conducted to rate the effectiveness of beginning band books, few studies address methodology when taking into account the effectiveness of a given method.

Purpose

The purpose of this study was to determine whether current, nationally recognized, beginning band method books sequence their tonal and rhythm curriculum according to the proven methodology of Edwin Gordon's sequential levels of learning. Arriving at a sufficient conclusion will involve answering some questions about each book.

1) At what skill level does each method begin?

2) At what tonal content level does each method begin?

3) At what rhythm content level does each method begin?

4) Does the tonal curriculum progress sequentially according to

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Gordon's skill and tonal content levels of learning?

5) Does the rhythm curriculum progress sequentially according to Gordon's skill and rhythm content levels of learning?

6) Once a method book is completed, what should the student be capable of demonstrating in the area of skill?

7) Once a method book is completed, what should the student be capable of demonstrating tonally?

8) Once a method book is completed, what should the student be capable of demonstrating rhythmically?

Hypothesis

The tonal and rhythm curriculum of nationally recognized beginning band method books published since 1989 do not adhere to the sequence of Gordon's skill, tonal content, and rhythm content learning sequences.

Definition of Terms

Music learning theory refers to the study which explains "how we learn when we learn music" (Gordon 1988, 19). Music learning theory

does not implicitly focus on how to teach music; however, the appropriate teaching of music is an outgrowth of this theory. One of the most controversial terms coined by Gordon is the verb **"audiate."** Since no word is available to name the act of thinking music when the physical sound is not present, Gordon has coined the term "audiation". Audiating represents for music the same process that occurs when one thinks in a language. Audiation is the basis for learning music and, thus, understanding music.

Aptitude is the potential to learn and not the actual knowledge already acquired. When measuring **music aptitude**, one is measuring a person's potential to learn music and not what one already knows about music or has achieved musically. Gordon suggests that music aptitude can be determined by measuring audiation ability.

Since music learning theory emphasizes the separation of musical sound from notation, common musical terms carry slightly different connotations in Gordon's music learning theory than the traditional musical definitions. For instance, **tonality** refers to the relationship of a group of pitches to their center pitch and not the pitch center itself. A piece of music switching from Bb major to F major has not changed

tonalities (it is still in major) but has changed **keyalities.**

Skill learning sequence (Appendix A) is the first category of music learning theory which organizes the types of music learning into a hierarchy of levels based on the levels of audiation experienced by the listener. This hierarchy provides the most logical order for the types of music learning in which one engages. The two types of skill learning are **discrimination** and **inference** learning. In discrimination learning one merely learns to see differences in familiar stimuli. The levels of discrimination learning are aural/oral, verbal association, partial synthesis, symbolic association, and composite synthesis. At the **aural/oral** stage, one merely hears musical patterns and is able to imitate them. **Verbal association** requires the person to link each sound pattern with specific words or syllables for each sound. A person is audiating at the **partial synthesis** level when they can arrange patterns into a logical system of organization. Once one is able to associate familiar patterns with their notational symbol while reading and writing notation, they are at the **symbolic association** level of learning. The highest level of discrimination learning, **composite synthesis**, demands that a person be able to audiate and perform the tonality and meter of familiar musical

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patterns from written notation.

Tonal content learning sequence (Appendix A) is the second category of music learning theory and refers to a hierarchy in the levels of tonal patterns used to develop an understanding of tonal syntax, or structure of tonalities. The tonal levels and most of the sub-levels, or functions, used by Gordon are familiar terms for all musicians. A few are worth defining. **Multiple** patterns are tonal patterns which use a combination of pitches from many functions; most melodic patterns are, in essence, multiple. **Expanded** functions refer to chordal patterns that are not integral to the audiation of the tonality.

The third category of music learning theory is **rhythm content learning sequence** (Appendix A) which is synonymous with its tonal counterpart except it involves understanding rhythm syntax. Gordon's terminology for describing meter and function is quite different from normal theoretical music study since they characterize the sound and not the notation. In music learning theory, meter is not synonymous with time signature. **Usual** describes any meter in which the main pulse (or **macrobeat**) is steady. Duple refers to a meter in which the macrobeat is divided into two equal sub-beats, (or **microbeats**). Triple meter

divides the macrobeat into three microbeats. **Division** function involves patterns in which the microbeats are divided into equal sub-beats. When a sound is held over a macrobeat or microbeat, the pattern is being **elongated.** An **upbeat** pattern begins on the weak pulse or offbeat.

Bridging takes place when the learning process involves skipping over a level of learning. Forward bridging skips over a level to a higher level, and backward bridging skips over a level to a lower level. Bridging cannot take place between two levels of discrimination learning and rarely occurs between two levels of inference learning. However, it is quite common between discrimination and inference learning (Gordon 1988, 193).

A **method** is "the order in which sequential objectives are introduced in a course of study" (Gordon, 1988, 28). Anything a teacher uses (such as a story, exercise, or graph) to achieve an objective is not a method but a **technique,** and it will be distinguished as such in this study. Thus, by definition the main concern of a method book concerns the order of objectives to reach the overall goal. In this study, a **beginning band method** is a method geared toward young students (between the fourth and sixth grade levels) and is intended to be taught

in heterogeneous instrument groups. No prior formal music training is assumed in these books.

Assumptions, Limitations, Delimitations

This study of beginning band method books included all material a beginning band member must have in order to use the method. Many methods offered supplemental books or accompaniment music as aids; these items were not included in the study. However, if a tape or other item was necessary in order to complete the objectives of the method book, they were included in the examination. Specifically labeled second year materials were not analyzed.

Since all teachers use their own experiences and abilities in teaching a beginning band course, this analysis did not consider all of the possibilities that can happen by using a method book. Rather, this study focused on what the book instructed the teacher to teach and expected the student to accomplish.

The criteria used in the study to choose the method books for analysis were as follows: 1) all books must be published after 1989, the year *Jump Right In: the Instrumental Series* (Grunow and Gordon) was

published, and 2) all books should be nationally recognized and accepted

as widely used in the nation's school band programs. Since the

methodology of *Jump Right In*, which is based directly upon the principles

of Gordon's learning sequences, was the model for this study, examining

method books published prior to the model would not establish a situation

conducive to effective examination. The authors of the books could not

possibly have prior knowledge of the model. Secondly, using method

books with broad appeal increased the validity of the study.

This study looked only at the tonal and rhythmic aspects of sound

and notation found in the books. Dynamics, timbre, style, and other

musical qualities were not addressed.

Need For the Study

Music educators are being faced with a quickly changing landscape

that challenges the existence of their programs. Since 1983 when *A*

Nation at Risk: The Imperative for Educational Reform was released by the

National Commission for Educational Reform, the main thrust of the

education movement has been the development of national standards in

all core subject areas. The passage of "Goals 2000: Educate America

Act" in June of 1993 launched the nation on a course to develop goals

that would guide all subject areas in developing more effective curricula

and methodology. Since this time, methodology in music education has

been a major focus on the national level as music educators attempt to

develop a comprehensive, yet inclusive, methodology for teaching music.

Music learning theory can and should be a key element in the

development of a sound methodology for all music classes because it

focuses on the very nature of how people learn music. With the

information provided by this study, band directors will be able to assess

the validity of the methodology in each book studied and, thus, be able to

determine whether a more efficient methodology for future publications is

necessary.

Organization of the Study

Chapter one outlines the purpose and need for the study. In

chapter two, related literature consists of an overview of Edwin Gordon's

music learning theory and significant studies of beginning band method

books which give some perspective on past movements to change

methodology. Chapter three covers the procedure of the study with the

results outlined in chapter four. The summary, conclusions, and recommendations for further study appear in chapter five.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Gordon's Music Learning Theory

A Tool for Methodology

As earlier noted, Gordon's theories on learning of music were based on the research and theorizing of many psychologists before him. Not only is Gordon's skill learning sequence derived directly from Gagne's learning sequence, but the work of Johann Pestalozzi, Lowell Mason, James Mursell, Jerome Bruner, and many others can be found in Gordon's sequential learning theory. However, Gordon separates himself from all other music psychologists by directly applying his ideas to curriculum.

Gordon's theories on how we learn music have developed from his extensive research into music aptitude. By creating and testing the validity of music aptitude measurements, Gordon's work has led him to profound conclusions about the process behind learning music. Music learning theory concentrates specifically on the development of "music thinking", or audiation, skills necessary to understand and perform music.

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Gordon theorizes that the brain's ability to hear music inside the head when no actual sound is present is the basis of music aptitude. People who can audiate the syntax of music develop a deeper understanding and appreciation for the music. Likewise, in performance, musicians who audiate the syntax of pitches and rhythms can give greater meaning to the music. Gordon has labeled seven different types of audiation as follows:

1) listening to music and drawing connections with the essential patterns of tones and rhythms in order to find syntactical meaning,

2) reading music notation,

3) writing music notation whose sound is being dictated,

4) recalling silently or in performance familiar music,

5) writing familiar music that is being mentally recalled,

6) improvising unfamiliar music silently or in performance, and

7) writing unfamiliar music (Gordon 1988, 10-13).

Within each type of audiation, Gordon theorizes that six stages occur which are hierarchical:

1) unconsciously audiating recently heard tonal and rhythm patterns of pitches and durations,

2) organizing audiated patterns into fundamental patterns of pitches and durations.

3) discerning the tonality and meter of the patterns,

4) consciously audiating essential tonal and rhythm patterns,

5) calling to mind essential patterns from other pieces of music, and

6) estimating future patterns within a piece of music (Gordon 1988, 14-17).

His effort to understand how the mind audiates has led to the development of three hierarchical levels of learning rooted in skill and content [see Appendix A]; one is skill and two are content oriented.

Gordon based his skill learning sequence on noted educational psychologist Robert Gagne's hierarchical theory of learning. Gordon's hierarchy divides learning into two types: discrimination and inference learning. Discrimination, or rote, learning dictates specific levels that must be achieved before moving to a higher level and is the preparation for related levels of inference learning. Inference, or conceptual, learning is not controlled by the instructor and can take place as long as the student has reached certain levels of discrimination learning in a particular

content area. The learner can bridge, or skip, backward and forward between discrimination and inference levels of learning (Gordon 1988, 193). However, before an inference level of learning is completely attained with a series of patterns, the learner must have completed a specific level of discrimination learning.

Gordon's tonal and rhythm content learning sequences, are the culmination of his work to codify the different types of tonal and rhythm patterns into hierarchical levels of difficulty. The tonal content sequence represents the proper order of tonal patterns students need to learn in order to develop an understanding of tonality, or tonal syntax. Likewise, the rhythm content sequence represents the proper order of what students need to learn in order to develop an understanding of rhythm, or rhythm syntax. When those patterns are presented in the proper order, efficient learning can take place. Bridging can be made between certain levels of tonal and rhythm content once specific lower levels have been reached.

With the three levels of learning, Gordon has established a tool for developing curriculum based on sequencing skill and content together. Thus, one should not be asked to read the notation for tonic patterns in

major tonality before experiencing those patterns at the aural/oral

(singing with a neutral syllable), verbal association (singing with solfege),

and partial synthesis (determining tonality and function) levels. Likewise,

rhythm patterns involving elongations (whole notes & dotted notes in

common time) should not be introduced at the aural/oral stage before

division patterns (straight sixteenth notes in common time) are chanted.

With the publication of *Jump Right In: The Music Curriculum* (1984),

Gordon provides a comprehensive look at how music learning theory can

be incorporated into all types of music classes, and *Jump Right In: The*

Instrumental Series (Grunow and Gordon 1989) merges the pedagogical

challenges of instrumental music with music learning theory.

Learning Theory and Music Education

For many years few venues existed for Edwin Gordon's research

into music aptitude to reach the music classroom. The first attempt to

apply concepts from music learning theory into a beginning band method

book occurred in 1970 when James Froseth, a former student of

Gordon's, authored *The Individualized Instructor.* This method was a clear

break from the usual note reading methods in that it stressed singing,

clapping, and improvisation. The book's methodology has the students

sing every song before they attempt to play it. Though this method is still in print, it has never reached the same level of popularity that the books of the major publishing houses report.

In 1971 Gordon published *The Psychology of Music Teaching* to bring together teaching ideas based on his research. As his views circulated, so did the interest in what psychology had to offer music education. The first concerted effort to link research to classroom methodology occurred in 1978 at the National Symposium on the Application of Psychology to the Teaching and Learning of Music in Ann Arbor, Michigan at the University of Michigan. Encouraging collaborations at this conference prompted the National Symposium on the Application of Learning Theory to the Teaching and Learning of Music to be held two years later in the same locale. Both of these conferences gave Gordon a platform for sharing and espousing his knowledge on music teaching. By the mid 1980's, Gordon had collaborated with other specialists to create generic music class instruction (Gordon 1984) and specific instrumental instruction (Grunow 1989) based entirely on music learning theory.

The Call for Change

The application of new methodological approaches to beginning

band books has received some attention from music education

researchers, but the bulk of research into evaluating method books either

avoids any serious focus on methodology and merely points out the

technical deficiencies inherent in the method. Nevertheless, the effort to

improve the methodology of beginner books has been extensive.

As early as 1940, studies were being conducted to analyze

beginning band method books as the genre was distancing itself from the

individual instrumental method books used in private lessons (Lutz, iv).

By the 1950's calls for changes in method books could be heard from a

number of studies (Riggin 1958; Fejfar 1950). Louis P. Thorpe was a

leading advocate for change in instruction based on the Gestalt theory

which viewed learning as a much more complex process than the

traditional behaviorist approach (1958, 163). He noted that music

educators "have not, however, been equally alert to possible

improvements in music instruction suggested by the findings of research

in the psychology of learning" (163). Among the improvements he

pushed were pattern learning and systematic progression of material.

Charles Leonard and Robert House stress the importance of acquiring aural and movement skills for performing tonal and rhythm thinking skills for reading notation. Singing and playing by ear, improvising rhythm and tones, and moving the body to music are only some of the activities they recommend for developing music understanding (1959, 241).

Despite the calls by Thorpe and Leonard & House, evidence suggests that method books are not quick to change. Farnsworth notes that most textbooks suffer from an "intellectual inertia or historical lag" of ten years which keeps outdated material in new scholastic publications (1969, 6). Studies indicate that the lag in beginning band method books is much more significant than a decade. The most comprehensive study to date of beginning band method books concluded that beginning band method books had not changed their basic approach to presenting material since the first published method books emerged in the 1920's (Texter 1975). Though the amount of music psychology research in the fifty years covered by this study is not as great as the growth of research since 1975, Texter's conclusion is not surprising and reveals the challenge facing new approaches to methodology.

A good example of the time lag mentioned above began in the

1960's with the comprehensive musicianship movement. Attempting to raise musical awareness from an interdisciplinary approach and funded by projects such as the Contemporary Music Project and the Manhattanville Music Curriculum Program, comprehensive musicianship received much publicity among music educators. Nevertheless, these specially funded projects were isolated cases of success and never became a national movement. Some efforts were made to incorporate comprehensive musicianship at the lower levels (Whitener 1980; Parker 1974). However, with the call for uniform standards within disciplines, comprehensive musicianship has reawakened in the form of the National Standards in Music. Sponsored by the Consortium of National Arts Education Associations, the National Standards in the Arts has given old ideas new life, and most of the newly published beginning band books claim to be using the National Standards in Music to formulate the curriculum. Heavner notes that *Standard of Excellence* met the study's curriculum model for comprehensive musicianship (1995).

To spite these advances in changes, comprehensive musicianship does not base its methodology on the psychological findings about how one learns music and tends to emphasize the more advanced levels of

music performance. Forty years after the well published remarks of Thorpe and Leonard & House, Stan Schleuter notes "most instrumental class method books that have appeared over the past half-century emphasize 1) the primary association of fingerings with notation rather than sound, 2) the mathematics of proportional note values, 3) note naming, and 4) a mixture of technical and melodic material" (1997, 9). Even in light of the many teaching movements taking place in other musical areas (Orff, Kodaly, and Suzuki to name the most prominent), the authors of beginning band books rely on more traditional, note reading approaches. According to these methods, students supposedly have the rhythmic and tonal readiness to learn to read notation, and if they don't, instruction is usually not offered to accommodate the slower developing students. Traditional notions that, in common meter, whole notes are easier to comprehend than quarter notes go unquestioned by most authors. A study by Brennan which looked at techniques employed by successful band directors concluded that little classroom time is spent developing "musical skills such as tonal and rhythm vocabularies" but rather, "psychomotor and cognitive skills necessary in order to perform music correctly from written notation" (1989, 58). If tonal and rhythmic

listening skills are not systematically addressed by method books, most beginning band programs focus very little time to them. Since most teachers tend to teach the way in which they were taught, method book publishers are reluctant to change the traditional methodology, and teachers end up relying on less efficient, more traditional method books to teach their classes (Schleuter 1997, 20-21).

CHAPTER THREE

PROCEDURES

Methodology

The first objective was to choose the method books for the study using specific criteria as follows: 1) all books must be published after 1989, the publication year of *Jump Right In: the Instrumental Series* (Grunow and Gordon), and 2) all books should be nationally recognized and accepted as widely used in the nation's public schools. Finding method books with broad appeal was sought in a number of ways. Contacting via telephone or email the major publishing houses of beginning method books and finding out their most popular selling book allowed the examiner to single out a few from the many options in the market. Moreover, the examiner contacted all outlets of J.W. Pepper, a major distributor of band music across the country, to find which method books were their biggest sellers [See Appendix B].

The second objective of the study was to determine at what level each exercise demanded of the student. By analyzing every exercise in

each book and ranking them on both of Gordon's content levels of learning (tonal and rhythm), the examiner gathered the information necessary to determine the content sequence of each book. Secondly, the examiner determined which skill level was demanded of the student in each content area in order to accomplish the exercise sufficiently.

Gordon's three different categories of music learning sequence make up music learning theory. When one learns music, one is using a skill and either a tonal pattern, rhythm pattern, or both a tonal and rhythm pattern. A skill, whether it be singing on a neutral syllable or playing on an instrument, must be used with some kind of tonal or rhythm content in order for that skill to be learned (Gordon 1988, 33-34). Likewise, a tonal pattern cannot be performed without using a skill level. With improper instruction it is possible for a student to need two different skill levels in order to play a piece of music since performing music joins rhythm and tonal patterns together.

Gordon's skill learning sequence is the most involved of the three categories because it is divided into two main types of learning, discrimination learning and inference learning, that are interactive and not on a hierarchical plane to each other. Both types of learning can occur

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simultaneously, though usually one is stronger than the other at a given moment. Each type of learning in the skill learning sequence has hierarchical levels that were used in determining proper sequence in the exercises studied. The study looked at each exercise and determined what skill was being required for the student to successfully respond to what was presented. For instance, if the book introduced a new note and used that new note in a song, which consisted of specific tonal patterns, did the book instruct the teacher to teach the sound of those tonal patterns before attempting to play the song? If not, the student could make the proper fingering and the wrong sound could be produced. Thus, in order for the student to produce the proper sound, a higher skill level was required for the student to know if the sound is correct than if the teacher had introduced the sound before the student attempted to play the pitch.

The tonal content levels represent the proper hierarchy for audiating tonal patterns from easiest to most difficult. Likewise, the rhythm content sequence represents the proper order for audiating rhythm patterns. When those patterns are presented in the proper order, efficient learning can take place.

The last objective was to determine whether the sequence of exercises were in accordance with Gordon's sequential levels of learning for skill, tonal content, and rhythm content. Since no communication of tonal or rhythm patterns can take place without the use of a skill to express the pattern, the examiner looked at the sequence of skill and tonal content together in order to determine the tonal sequence of the exercise. The same process was used for rhythm patterns. For an exercise to be in sequence, its skill and content had to both be in sequence with Gordon's skill levels and content levels.

Treatment of Data

Data was obtained through observation and placed on a hierarchy according to Gordon's skill, tonal content, and rhythm content levels of learning [see Appendix A]. Once this information was gathered and organized into table form, all sub-problems could be addressed.

Every introductory section of the teacher's edition was covered thoroughly in order to eliminate any assumptions about the level of music readiness the book expected from the student. By determining the skill, tonal content, and rhythm content levels of learning for the first exercise

in each book, a determination was made for what the book expected from the student at the beginning of the method.

If a book introduced something of little significance for one instrument and not all instruments, the disparate information was generally overlooked. Only aspects that directly related to learning tonal or rhythm patterns were collected as data. Percussion methodology was not specifically taken into account for each exercise even though the content could be significantly different from the rest of the band. However, if the percussion were introduced to a significant content level apart from the rest of the band, it was noted.

Since Gordon's sequence was the scale for this study, analysis of the learning sequence in each area of music learning involved determining whether or not the progression of exercises was in the proper order according to the skill level and appropriate content level of learning. The number of exercises in and out of sequence was counted and a percentage of the whole was obtained for each book. Each book was ranked according to this information in order to determine which books adhered more or less to Gordon's levels of learning in the areas of tonal and rhythm curriculum. Finally, by determining the level of tonal and

rhythm performance skills and content knowledge reached at the end of each method book, the examiner could draw conclusions about the effectiveness of the tonal and rhythm curriculum presented in each method.

CHAPTER FOUR

RESULTS

Selection of the Method Books

Choosing the method books for the study used the following

criteria: 1) all books must be published after 1989, the year *Jump Right*

In: the Instrumental Series (Grunow and Gordon) was published, and 2)

all books should be nationally recognized and accepted as widely used in

the nation's public schools. Four method books were selected for the

study: *Essential Elements* (Rhodes et al. 1991), *Standard of Excellence*

(Pearson 1993), *21st Century Band Method* (Bullock and Maiello 1996),

and *Accent on Achievement* (O'Reilly and Williams 1997). Not only has

each book been published since 1989, they were the only top selling

books published after 1989 listed by J.W. Pepper regional offices. Thus,

these books were the only ones to meet both of the established criteria.

Data Collection

The Point of Departure

By definition, beginning band method books assume no prior, formal music instruction. The teacher book for *Standard of Excellence* states that the method is intended for "students who have had no previous experience in music" (14). Though the other books do not make such a statement, at no place in their curriculum do they mention as necessary any previous experience.

At what skill level does each method begin?

Table 1 introduces, in order from lowest to highest, the tonal skill level demand of the first exercise in each book. Belwin *21st* Century Band Method is the only book that provides an option for students to begin playing songs by rote. The book suggests singing the songs first with syllables or a neutral syllable that would place the exercise at the Verbal Association or Aural/Oral level, respectively. Thus, the skill level for the first exercise of this book is at the lowest level of the four methods. In the tonal skill area, *Standard of Excellence* provides an option that calls on the teacher to introduce singing the exercise before

Table 1.   Tonal Skill Level Introduced in Each Method

Book	Tonal Skill Level
21st Century	Aural/Oral or Verbal Association
Standard of Excellence	Composite Synthesis - Reading
Essential Elements	Generalization - Aural/Oral
Accent on Achievement	Generalization - Symbolic - Reading

playing, *Essential Elements* asks the students to produce their first pitch without first hearing the sound or viewing any notation, and *Accent on Achievement* has the student read the notation for the pitch without any prior relation to the sound of the pitch.

The skill levels demanded for performing the rhythms of the first exercises in each book is listed, from lowest level to highest, in Table 2. The rote instruction given in the *21st Century Band Method* engages the student at the most basic level. Both *Standard of Excellence* and *Essential Elements* have the class count and/or clap the exercise before attempting to read the notation while playing. *Accent on*

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Table 2. Rhythm Skill Level Introduced in Each Method

Book	Rhythm Skill Level
21st Century	Aural/Oral
Standard of Excellence	Symbolic Association - Reading
Essential Elements	Symbolic Association - Reading
Accent on Achievement	Generalization - Symbolic - Reading

Achievement demands the highest skill in performing the exercise directly from reading the notation.

At what tonal content level does each method begin?

While the *21st Century Band Method* introduced the most elementary skill level for its first exercise, it gave no instruction for allowing the student to gain command of some pitches on the instrument before playing a familiar song in major tonality (Table 3). The other three books introduce one pitch at a time and allow the student a chance to focus on the pitch center before playing in major tonality. At what

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Table 3. Tonal Content Level Introduced In Each Method

Book	Tonal Content Level
Accent on Achievement	All Classifications - Pitch Center
Essential Elements	All Classifications - Pitch Center
Standard of Excellence	All Classifications - Pitch Center
21st Century	Major - Cadential & Multiple

rhythm content level does each method begin?

Table 4 shows how *21st Century Band Method* and *Essential Elements* initiate the student's exposure to rhythm patterns at the most basic level with macrobeats, quarter notes in common time signature. Nevertheless, both also introduce more advance levels of rhythm patterns that skip over the division pattern level. *Accent on Achievement* and *Standard of Excellence* use elongated patterns, whole notes in common time signature, as the first introduction to rhythm.

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Table 4.   Rhythm Content Level Introduced In Each Method

Book	Rhythm Content Level
21st Century	Usual Duple - Macrobeat, Elongations, & Rests
Essential Elements	Usual Duple - Macrobeat & Rests
Accent on Achievement	Usual Duple - Elongations & Rests
Standard of Excellence	Usual Duple - Elongations & Rests

The Sequencing of Curriculum

<u>Does the tonal curriculum progress sequentially according to Gordon's skill and tonal content levels of learning?</u>

As Table 5 indicates, *Accent on Achievement* had no exercises in which the skill level and content level of the tonal curriculum were in sequence with Gordon's skill and tonal content levels of learning. *Standard of Excellence* had the most exercises in sequence all of which involved ear training or playing by ear (see Table 6). The only exercise in *Essential Elements* considered in sequence was the first activity which involved playing the first pitch without reading any notation. Despite the rote instruction introduced in *21st Century Band Method,* the only

Table 5.   Tonal Sequencing for Each Method

Method Book	In Sequence	Percentage	Out of Sequence	Percentage
Standard of Excellence	3	2%	182	98%
Essential Elements	1	1%	133	99%
21st Century	1	1%	183	99%
Accent on Achievement	0	0%	169	100%

Table 6.   Exercises with Skill and Tonal Content In Sequence

St Page	Exercise	Tonal Skill Level	Tonal Content Level
21st Century Band Method			
11	6-0	Aural/Oral	All Classifications - Pitch Center
Essential Elements			
3	Let's Play	Aural/Oral	All Classifications - Pitch Center
Standard of Excellence			
8	Activities for Excellence	Aural/Oral	All Classifications - Pitch Center
9	Activities for Excellence	Partial Synthesis	Major - Resting Tone
10	Activities for Excellence	Aural/Oral Verbal Association	Major - Tonic, Cadential, & Multiple

exercise that meets the sequence is not part of the rote instruction since

the rote instruction introduced pitches in cadential and multiple functions

instead of tonic and dominant functions (see Table 6). However, the

exercise included does involve matching pitch by ear.

Does the rhythm curriculum progress sequentially according to Gordon's skill and rhythm content levels of learning?

Table 7 shows that only *21st Century Band Method* properly

sequenced any of its rhythm curriculum according to Gordon's skill and

rhythm content levels of learning. The rote song instruction found in

21st Century Band Method was in sequence once students had been

exposed to songs which had division

patterns. The initial instruction using rote songs was not in sequence

since they used elongated patterns with macro/microbeat patterns. The

initial songs were presented in the teacher book in notated form, but the

rote songs suggested by the method after Lesson 1 were not notated for

the teacher. Thus, division patterns could be presented in teaching the

suggested songs. Though the book asked for students to make

Table 7.   Rhythmic Sequencing for Each Method

Method Book	In Sequence	Percentage	Out of Sequence	Percentage
21st Century	6	3%	178	97%
Standard of Excellence	0	0%	216	100%
Essential Elements	0	0%	143	100%
Accent on Achievement	0	0%	191	100%

inferences when making up their own songs, creativity/improvisation at

the aural/oral level is an acceptable bridge from Aural/Oral skill learning

(see Table 8).   Exercise 15-0 asked the students to echo clap rhythms

given by the teacher and attach counting syllables to the rhythms. The

exercise does not indicate a particular meter, only specific note values.

Thus, division patterns could only be used in triple meter since sixteenth

notes were not mentioned as a note value to clap. The other three books

had no rhythmic exercises in sequence because they introduced

elongated patterns at the start of the curriculum and never covered

division patterns at the aural/oral level.

Table 8.   Exercises with Skill and Rhythm Content In Sequence

St Page	Exercise	Tonal Skill Level	Tonal Content Level

21st Century Band Method

St Page	Exercise	Tonal Skill Level	Tonal Content Level
7	Rote Songs	Aural/Oral	UD - MM, Divisions, Elongations, Rests, Ties, or Upbeats
10	Rote Songs	Aural/Oral Creativity/Improv - Aural/Oral	UD - MM, Divisions, Elongations, Rests, Ties, or Upbeats
13	Rote Songs	Aural/Oral Creat/Improv - AO	UD - MM, Divisions, Elongations, Rests, Ties, or Upbeats
22	15-0	Aural/Oral Verbal Association	UD & UT - MM, Divisions, & Elongations
24	Rote Songs	Aural/Oral	UD or UT- MM, Divisions, Elongations, Rests, Ties, or Upbeats
25	Rote Songs	Aural/Oral Creat/Improv - AO	UD or UT- MM, Divisions, Elongations, Rests, Ties, or Upbeats

The Final Product

Once a method book is completed, what should the student be capable of demonstrating tonally?

Table 9 (Appendix C) lists every exercise and activity in each book that apply a skill level with tonal content.

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21st Century Band Method. Students learn to play familiar songs by rote in major tonality provided they use pitches that have been introduced in the method. The solfege syllables for major tonality are learned before attempting to play the songs. The pitches introduced allow the student to play in the major keys of Bb, Eb, and F. Students also develop skill at making up their own melody lines. Extensive training in the mechanics of reading the notation for the pitches introduced occurs throughout the book. Students also learn to match pitch on their instrument, tune their instrument, and play by ear recently performed tonal patterns. Theoretically, the book teaches recognizing note names on a staff with the appropriate clef, recognizing the different accidental signs, reading a key signature, and writing the notation of pitches on a staff.

Accent on Achievement. From the start this book emphasizes precise reading skills for the pitches introduced in the method. Pitches covered allow for the student to play in the major keys of Bb, Eb, F, and Ab; some exposure is given to reading notation in the relative minor keys. Note names and their placement on the staff with the appropriate clef are introduced at the outset. Reading accidental signs and key signatures in

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order to make the appropriate adjustment on the instrument are taught.

In one exercise students learn to improvise melodies on the Eb major

pentatonic scale, and in another exercise students practice writing

pitches on a staff in order to finish a melody.

Essential Elements. This book also places heavy emphasis from the

outset on learning to read pitches on a staff and apply the mechanics of

playing the instrument while reading the notation. Learning the pitches

found in Bb, Eb, F, and Ab major allow for the majority of songs which are

presented in major tonality with occasional songs in the relative minor of

these keyalities. Toward the end of the book, concert F#, C#, and their

enharmonic equivalents are introduced allowing the book to introduce

songs in G and D major, their parallel minor keys, and chromaticism. One

song is in phrygian tonality. Theoretically, note names, the staff,

appropriate clefs, accidental signs, scales, arpeggios, reading key

signatures, and reading intervals are all introduced to the student. The

concept of tuning the instrument on a concert pitch is presented at the

end of the book.

Standard of Excellence. By offering a sound before sight approach

to learning music notation, this book does provide for students to hear

the sound they are to make before they play it on their instrument.

Singing is done with solfege syllables as well as a neutral syllable.

However, application of this approach is not specific and leaves much

discretion up to the teacher. One exercise asks the student to play

familiar melodies by ear, and two activities have the student echo tonal

patterns by ear. Nevertheless, the major emphasis is on learning to play

the pitches presented in the book which encompass the major keys of Bb,

Eb, and F. Students experience some minor songs, a couple of multikeyal

pieces in major, modulatory passages, and chromaticism, but the majority

of the focus is on major tonality in one keyality with normal cadencing

and melodic line. Students are drilled on learning note names on the staff

in the appropriate clef, accidental signs, interpreting key signatures,

intervals (steps, skips and leaps) on a staff, specifically the octave, and

the major scale. Unlike the other books, students learn about the

concepts of harmony, consonance, dissonance, the resting tone, tonic,

dominant, and subdominant. Writing accidentals, clefs, and specific

pitches from aural stimulus and audiation along with composing short

melodies are found in this method.

<u>Once a method book is completed, what should the student be capable of</u>

<u>demonstrating rhythmically?</u>

Table 10 (Appendix C) lists every exercise and activity in each book

that apply a skill level with rhythm content.

21st Century Band Method. Through rote song instruction the

student devolops an ability to play in usual duple and triple meters. The

student is able to play macrobeat and microbeat, division (in triple meter

only), elongation, rest, tied, and upbeat patterns in both meters. Only

the percussionists learn to play division patterns in duple meter.

Students also experience ear training by echoing rhythmic and melodic

patterns and improvising familiar songs in usual duple and triple meters

with macro/micro, division, elongation, rest, tied, and upbeat patterns.

The main thrust of the curriculum, however, is on reading rhythm

notation. Theoretically, students learn about measures, bar lines, time

signatures (4/4, 2/4, and 3/4), whole notes and rests, half notes and

rests, quarter notes and rests, eighth notes and rests, ties, dotted notes

(half and quarter), and pick-up notes. Exercises in fitting note values in

measures when the quarter note receives the macrobeat and composing

rhythms within specific measures appear in the book.

Accent on Achievement. Ear training exercises are almost not existent in this book which places heavy emphasis on learning to read rhythms from notation and play them on an instrument. The student performs one exercise that requires improvising on a pentatonic scale over an accompaniment in common meter and another devoted to composing a melodic line in 2/4 meter. Otherwise, students learn to read macro/microbeat, division (in triple meter only), elongation, rest, ties, and upbeat functions in duple and triple meter. The book approaches reading by teaching the theory of time signatures (2/4, 4/4, and 3/4), measures and bar lines, whole notes and rests, quarter notes and rests, half notes and rests, eighth notes and rests, ties, dotted notes (halfs and quarters), and pick-up notes. Students perform a piece that changes meter and tempo.

Essential Elements. Except for an initial exercise with the percussion, all exercises in this book require reading or writing notation. Students learn to read macro/microbeat, division (in triple meter only), elongation, rest, ties, and upbeat functions in duple and triple meter. Percussionists learn to read and play division patterns in duple meter. The main rhythmic alteration from other methods is the introduction of

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the macrobeats and rests before elongations and rests. Theoretical

learning of time signatures (2/4, 4/4, and 3/4), measures and bar lines,

whole notes and rests, quarter notes and rests, half notes and rests,

eighth notes and rests, ties, dotted notes (halfs and quarters), pick-up

notes, and time signature changes. Students play one exercise in which

the time signature changes from 4/4 to 2/4.

Standard of Excellence. The sound before sight approach also

allows for the student to experience the rhythm before playing it on the

instrument. The counting system depends on the teacher. Nevertheless,

emphasis is placed on learning to read rhythms and understanding the

symbols which interpret the rhythmic sounds. The rhythms are

exclusively in usual duple and triple meters with one exercise in both.

Macro/microbeat, elongation, rest, tied, and upbeat functions are given

throughout for both meters with division patterns only in triple meter.

Percussionists learn to play division patterns in duple meter. The

notational theory of the book encompasses measures, bar lines, whole

notes and rests, half notes and rests, quarter notes and rests, ties,

dotted notes (halfs and quarters), sixteenth notes in percussion only,

times signatures (4/4, 2/4, and 3/4), and pick-up notes. Twice in the

curriculum students are asked to echo play simple patterns by ear, but most of the clapping and counting occur while reading notation. Students receive some experience at writing notation and filling out a measure mathematically. Creatively, students are asked to compose a variation to a song and finish a melody.

CHAPTER FIVE

CONCLUSION

Restatement of Purpose

The purpose of this study was to determine whether current, nationally recognized, beginning band method books sequenced their tonal and rhythm curriculum according to the proven methodology of Edwin Gordon's sequential levels of learning.

Summary

The four method books in the study represented the most recent beginning band method books to come out of the major music publishing houses. The two most recently published books, *21st Century Band Method* and *Accent on Achievement* made specific reference to the National Standards for Arts Education and built their curriculum around those standards. All of the books gave information on music history and theory in the tradition of the comprehensive musicianship model. *Standard of Excellence* and *Accent on Achievement* even called

themselves a comprehensive band method.

None of the books sequenced the tonal or rhythm curriculum in accordance with Edwin Gordon's sequential levels of skill, tonal content, and rhythm content. *21st Century Band Method* had the highest rate of sequencing for tonal and rhythm curriculum followed by *Standard of Excellence*, *Essential Elements*, and *Accent on Achievement*, though no book showed an adherence throughout the method. Moreover, no correlation existed between the publication year and the adherence to the music learning sequence.

Jump Right In!   A Comparison

Much of the study in comparing these books with Gordon's levels of learning seemed like comparing apples to oranges. In his research and *Jump Right In! The Instrumental Series*, Gordon specifically separates tonal patterns from rhythm patterns. Rarely did the method books in this study separate the two elements; tonal patterns were never separated from rhythm patterns. With this study, evidence certainly suggests that little is being done in the area of improving methodology, given the amount of research that has taken place in the area of learning music.

Though the highest percentage of exercises sequenced with Gordon's levels of learning was three percent in any content area, some subjective evidence existed that these books were influenced by music learning theory.

Sound Before Sight

Two books, *21st Century Band Method* and *Standard of Excellence* gave attention to the value of learning to play the instrument by ear before attempting to read notation. The Alternate Rote-Approach in *21st Century Band Method* was introduced before the reading of notation and was the most obvious attempt to consider this technique. In both books "sound before sight" was optional and was used as a means to introducing note reading and developing early success on the instrument. Nevertheless, throughout both books an effort, albeit not sequential, was made to establish a rote song aspect in the curriculum. Since music learning theory, along with other well-known methodologies not normally applied to band classes, encourages rote learning before reading notation, a direct effect from Gordon's work cannot be assumed. However, Bruce Pearson's use of the word "audiation" can be attributed to Gordon's influence (552). In Gordon's beginning band method, *Jump Right In! The*

Instrumental Series, rote song instruction provided the basis for learning to read music notation, developing pedagogical skills on the instrument, and performing opportunities for the beginner.

Skill Instruction

The major hurdle that all four books had in developing a curriculum more in line with Gordon's was the lack of consistent instruction at the aural/oral and verbal association stage. Stan Shleuter notes that Gordon's unique approach comes from the fact that "tonal and rhythm syllables are first associated aurally with sounds of specific patterns rather than with the notation of patterns" (32). Two of the books, *21st Century Band Method* and *Standard of Excellence*, incorporated solfege into their "sound before sight" approaches, but never went further than basic major tonality with five to six pitches.

Only *Essential Elements* had no exercises allowing for student creativity. The other three books included exercises calling for students to compose short musical phrases, and *21st Century Band Method* encouraged students to improvise their own songs. None of these creativity exercises were well sequenced and would amount to more than improvising and composing with little to no understanding.

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A major reason for the lack of understanding is that most of the knowledge was given in the form of learning music notation rather than musical sound. Thus, students were learning about music notation instead of the understanding music itself. The synthesizing of sound patterns into organizational structures is a necessary component of skill learning that leads to reading notation. Without much instruction at the partial synthesis stage, students are not able to improvise, read notation, or compose with any meaningful understanding about the sound being produced or represented. Three of the four books, all except *Accent on Achievement*, addressed playing in tune at the partial synthesis level, and *Standard of Excellence* approached harmony, consonance and dissonance, the resting tone, and tonic, dominant, and subdominant functions at the partial synthesis level.

Jump Right In! The Instrumental Series develops skill learning in direct correlation with Gordon's skill levels of learning. By experiencing tonal and rhythm patterns at the verbal association stage, students learn to discriminate major from minor tonality and duple from triple meter. Moreover, students learn the components of tonic, dominant, and subdominant tonal functions as well as

macro/microbeat, division, elongation, rest, tied, and upbeat rhythm functions. By the time students begin reading the notation for the familiar patterns and rote songs, they have a basic understanding of the essence of pitch and rhythm and have improvised patterns in both areas.

Tonal Instruction

Only *21st Century Band Method* and *Standard of Excellence* addressed tonal instruction with solfege syllables. Otherwise, the tonal instruction involved associating pitches on a staff with finger combinations on the instrument. Except for the "sound before sight" approach, students were exposed to the sound of major and minor tonality but only at the aural/oral level, and little attempt was made to reach any partial synthesis level with the sound of the tones. Had *Standard of Excellence* introduced the sound of tonic, dominant, and subdominant functions and linked the sound to specific solfege syllables, much of the music reading exercises in major tonality would have been in sequence.

In *Jump Right In! The Instrumental Series* students learn pitches within the context of a tonality. Fingering charts associated with solfege syllables allow students who can sing with solfege to learn more pitches

since they know the sound of the pitch before playing. Eventually, students are exposed to tonalities other than major and minor, such as dorian and phrygian, at the verbal association level. By using solfege, they can learn to discriminate between the sounds of the different tonalities.

Rhythm Instruction

Probably the most troubling area of instruction in the four method books studied involves the approach to teaching rhythms. Certainly the "sound before sight" approach in *21st Century Band Method* and *Standard of Excellence* allowed the student to develop a sense of pulse. However, no matter which approach, all four of the methods introduced elongation function before or right after macrobeat functions. *Essential Elements* was the only book that presented the notation for macrobeat function before elongation function.

The idea that whole notes in common time are easier to aurally comprehend than eighth notes stems only from a reading perspective. According to Gordon's rhythm content levels, one should be audiating sixteenth-note patterns in common time before attempting whole notes.

All of the books engaged triple meter from a very duple perspective

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in that they consider the macrobeat in 3/4 time to be the quarter note, when, in actuality, it is the dotted-half. Students cannot feel triple meter in 3/4 time until they can audiate the dotted half as the macrobeat and the quarter notes as the microbeats.

Jump Right In! The Instrumental Series exposes students to the sound of the rhythm patterns prior to the notation and sequences rhythms with Gordon's rhythm content levels. Students learn to divide the pulse into two smaller levels before attempting to elongate rhythms over a macrobeat or microbeat. Since the defining element of meter is the microbeat, the book introduces the notation for duple meter in 2/4 time signature and triple meter in 6/8, thus, keeping the microbeat as an eighth note. Moreover, introducing the notation of meter in this way keeps students from thinking that the quarter note always receives the macrobeat.

The Essence of Method

In Chapter Four, the four method books included in the study were analyzed for what the student was capable of performing on the instrument once the book was completed. For the most part, all four books were similar in their goals. When the notation was presented to

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them, students using these method books could play music using specific pitches found mainly in Bb, Eb, and F major and their relative minor keys and rhythm patterns in 4/4, 2/4, and 3/4. If alternate approaches were used with *21st Century Band Method* and *Standard of Excellence*, students could play familiar songs by ear in major tonality, and with *21st Century Band Method*, students could improvise their own songs.

By the end of *Jump Right In! The Instrumental Series*, students can play many songs by ear in major and minor tonalities, modulate the tonalities, keyalities and meters of rote songs, and improvise songs in the aforementioned tonalities and meters. Students can read notation tonally in Bb, Eb, and F major and C minor and rhythmically in 2/4 and 6/8 time signatures.

The old proverb that you can feed someone for life or you can teach him to fish strikes at the heart of methodology. The four books in this study go a long way to teaching music notation and reading skills, but, according to Gordon's levels of learning, they don't effectively teach music. If students are not taught to discriminate properly, they cannot make appropriate inferences and learning becomes inefficient. The essence of method lies in the ultimate outcome. Which student can

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communicate music most effectively?

Music educators can claim to be on the cutting edge of music education with the enactment of the National Standards, but until they focus on how to present and sequence material, their efforts may never yield significant gains on a national level. Music learning theory is nothing short of a paradigm shift in how to teach band in the nation's schools. However, this type of change is necessary for music in the public school systems of America not to be threatened by cuts in funding.

Recommendation for Further Study

Certainly the main question to answer at this point is why the major publishing houses are not picking up on the new research brought forth by music learning theory. Music educators have a responsibility to communicate to authors and publishers their views about the content in method books. Nevertheless, method book publishers have a duty to incorporate the most effective techniques and methodology in their publications.

The evidence shows that the major publishers of beginning band method books are not incorporating the music learning research into their

methodology. Music learning theory continues to stand the test of time by researchers (Palmer 1974; MacKnight 1975; McDonald 1987; Grutzmacher 1987; Gamble 1988; Azzara 1993) and offers a solution to many of music education's most perplexing dilemnas. However, studies that directly compare the performance of students under similar circumstances using *Jump Right In! The Instrumental Series* and any one of the books in this study would produce substantial evidence for promoting new band methodology. Direct and conclusive evidence could be the necessary catalyst for changing methodology.

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APPENDICES

Edwin Gordon's Learning Sequences

Skill Levels of Learning (Gordon 1988, 37)

DISCRIMINATION

AURAL/ORAL

VERBAL ASSOCIATION

PARTIAL SYNTHESIS

SYMBOLIC ASSOCIATION
Reading - Writing

COMPOSITE SYNTHESIS
Reading - Writing

INFERENCE

GENERALIZATION

Aural/Oral	-	Verbal	-	Symbolic
				Reading - Writing

CREATIVITY/IMPROVISATION

Aural/Oral	-	Symbolic
		Reading - Writing

THEORETICAL UNDERSTANDING

Aural/Oral	-	Verbal	-	Symbolic
				Reading - Writing

ALL CLASSIFICATIONS
Pitch Center

MAJOR AND MINOR CLASSIFICATIONS
Tonic and Dominant Functions

MAJOR AND MINOR CLASSIFICATIONS
All Functions

MIXOLYDIAN CLASSIFICATION
Tonic and Subtonic Functions

DORIAN CLASSIFICATION
Tonic, Subtonic, and Subdominant Functions

LYDIAN CLASSIFICATION
Tonic and Supertonic Functions

PHRYGIAN CLASSIFICATION
Tonic, Supertonic, and Subtonic Functions

AEOLIAN CLASSIFICATION
Tonic and Dominant Functions

MIXOLYDIAN, DORIAN, LYDIAN, PHRYGIAN, AND AEOLIAN
CLASSIFICATIONS
All Functions

MULTITONAL/INTERTONAL AND MULTIKEYAL/INTERKEYAL
CLASSIFICATIONS
Relative Tonalities, Parallel Tonalities, Parallel Keyalities, and Unrelated
Tonalities

POLYTONAL/POLYKEYAL CLASSIFICATION
All Tonalities, All Keyalities, and Multitonal/Multikeyal Functions

HARMONIC CLASSIFICATION
All Tonalities and All Keyalities Functions

Rhythm Content Levels of Learning (182)

ALL CLASSIFICATIONS
Repetitive Patterns and Consistent Tempo

USUAL DUPLE AND TRIPLE CLASSIFICATIONS
Macro and Micro Beat Function

USUAL DUPLE AND TRIPLE CLASSIFICATIONS
Divisions and Elongations Function

USUAL COMBINED CLASSIFICATION
Macro and Micro Beat and Divisions and Elongations Functions

USUAL DUPLE AND TRIPLE CLASSIFICATIONS
All Functions

UNUSUAL PAIRED, UNPAIRED, PAIRED INTACT, AND UNPAIRED INTACT
CLASSIFICATIONS
Macro and Micro Beat Function

UNUSUAL PAIRED, UNPAIRED, PAIRED INTACT, AND UNPAIRED INTACT
CLASSIFICATIONS
All Functions

MULTIMETRIC/MULTITEMPORAL CLASSIFICATION
All Meters and All Tempos Functions

MONOMETRIC/MONOTEMPORAL CLASSIFICATION
All Meters and All Tempos Functions

POLYMETRIC/POLYTEMPORAL CLASSIFICATION
All Meters, All Tempos, and Multimetric/Multitemporal Functions

Appendix B

Email Communication

Message Sent to J.W. Pepper Regional Offices

-----Original Message-----
From: Carl Whipple <carlwhip@hotmail.com>
To: rdelong@jwpepper.com <rdelong@jwpepper.com>
Date: Monday, February 22, 1999 4:52 PM
Subject: Email to Detroit Customer Service

>Attn: Music Selection/Recomendations
>
>message: Could you let me know what 3 beginning
> band method books are your most popular
> selling books?
>
>Thank you for your time!

Messages Sent from J.W. Pepper Regional Offices

From: "Richard DeLong" <rdelong@jwpepper.com> Save Address
Block Sender
To: "Carl Whipple" <carlwhip@hotmail.com>
Subject: Re: Email to Detroit Customer Service
Date: Tue, 23 Feb 1999 13:27:03 -0500

Hi Carl, the following are "super sellers" for us:

BEST IN CLASS--PEARSON

ESSENTIAL ELEMENTS--LAUTZENHEISER

STANDARD OF EXCELLENCE--PEARSON

From: "Bill Philpott" <bphilpot@jwpepper.com> Save Address   Block
Sender
Reply-To: bphilpot@jwpepper.com
To: carlwhip@hotmail.com (Carl Whipple)
Subject: Re: Email to Chicago Customer Service
Date: Tue, 23 Feb 1999 12:21:25 +0000

From my perspective, judging from sales at our Chi store, the three
most popular Band Method Books would be Standard of Excellence,
Accent on Achievement, and Essential Elements. Honorable mention to
the Yamaha Band Student and Best In Class. Thank you for using
Pepper services and hope this helps you! Bill Philpott-Pepper of
Chicago...

From: Russ Bullis <rbullis@jwpepper.com> Save Address   Block
Sender
To: Carl Whipple <carlwhip@hotmail.com>
Subject: Re: Email to IND Customer Service
Date: Tue, 23 Feb 1999 09:12:35 -0500

Carl, I would have to say Standard of Excellence, Essential Elements and
Accent
on Achievment are our three best selling band methods.
Thanks,Russ

From: Suzanne Henry <satisfaction@jwpepper.com> Save Address
Block Sender

To: carlwhip@hotmail.com (Carl Whipple)
Subject: Re: Email to Valley Forge Customer Service
Date: Tue, 23 Feb 1999 02:11:26 -0500

Hello!

Top three sellers would be;

BELWIN 21ST CENTURY BAND METHOD
    BY BULLOCK/MAIELLO

ESSENTIAL ELEMENTS BAND METHOD
    BY RHODES/BIERSCHENK/LAUTZENHEISER/HIGGINS

STANDARD OF EXCELLENCE
    BY PEARSON

-You may also want to take a look at;

YAMAHA BAND STUDENT
    BY FELDSTEIN/O'REILLY

Thank you for using our services!
Please let us know if we can help further.
suzanne @ Pepper

From: "Bob Otto" <rjotto@jwpepper.com>   Save Address   Block
Sender
Reply-To: "Bob Otto" <rjotto@jwpepper.com>
To: "Carl Whipple" <carlwhip@hotmail.com>
Subject: Re: Email to Atlanta Customer Service
Date: Mon, 22 Feb 99 15:59:14

        HI Carl Thank you for your interest.   The three books are

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ESSENTIAL ELEMENTS
** STANDARD OF EXCELLENCE
and ACCENT ON ACHIEVEMENT. Let us know if you would like copies on approval to
look at. Sincerely Bob Otto

From: "Dave Buckeyne" <dbuckey@jwpepper.com> Save Address Block Sender
Reply-To: "Dave Buckeyne" <dbuckey@jwpepper.com>
To: "Carl Whipple" <carlwhip@hotmail.com>
Subject: Re: Email to Los Angeles Customer Service
Date: Mon, 22 Feb 99 17:31:41

1 accent on achievement
2 essential elements
3 standard of excellence
dave

From: Luana Marler <lmarler@jwpepper.com> Save Address Block Sender
To: carlwhip@hotmail.com (Carl Whipple)
Subject: Re: Email to Minneapolis Customer Service
Date: Tue, 23 Feb 1999 08:13:59 -0600

Sure - Essential Elements or Standard of Excellence....its really a race between those two.....!!

From: Pepper at Duncan <dfleming@jwpepper.com> Save Address Block Sender
To: Carl Whipple <carlwhip@hotmail.com>
Subject: Re: Email to WIN Customer Service
Date: Wed, 24 Feb 1999 12:57:48 -0800

Greetings,

'Essential Elements', 'Standard of Excellence' and 'Accent on Achievement' in that order.

Dave Fleming
Pepper at Duncan

E-mail: dfleming@jwpepper.com
Web: www.jwpepper.com
Voice: (336) 659-8100
Fax: (336) 659-8083

From: Customer Service <dallas@jwpepper.com> Save Address Block Sender
To: carlwhip@hotmail.com (Carl Whipple)
Subject: Re: Email to Dallas Customer Service
Date: Tue, 23 Feb 1999 15:24:50 -0800

Best sellers are: Essential Elements
                     Standard of Excellence

Third choice is a tossup- depending on your band and their ability level.

From: Pat Howland <phowland@jwpepper.com> Save Address Block Sender
To: Carl Whipple <carlwhip@hotmail.com>
Subject: Re: Email to Tacoma Customer Service
Date: Tue, 23 Feb 1999 13:40:12 -0800

Carl,

I could run a query and find out actual sales figures to tell you for sure

what
the best selling books are, but I'd be surprised if they weren't Standard of
Excellence, Essential Elements, and Yamaha Band Student...let me know if
you
need something more "official"...Pat Howland, Pepper at Ted Brown Music

----

From: Mary Green <mgreen@jwpepper.com> Save Address Block Sender
To: Carl Whipple <carlwhip@hotmail.com>
Subject: Re: Email to SAL Customer Service
Date: Wed, 17 Mar 1999 09:22:18 -0700

Carl...sorry for the delay in my response...this e-mail from you just
showed up
in my box this morning...I don't know if you still need the information but
here
it is:

Standard of Excellence   Bruce Pearson
Accent on Achievement   O'reilly and Williams
Yamaha Band Student   Feldstein and O'reilly

I hope that this information gets to you in time to use it!! If there is
anything else you need, please let me know...

Thank you,

Mary Green
Pepper at Summerhays

From: Linda Schmidt <lschmidt@jwpepper.com> Save Address Block
Sender
To: Carl Whipple <carlwhip@hotmail.com>
Subject: Re: Email to Bismark Customer Service
Date: Mon, 01 Mar 1999 11:41:10 -0500

Our top selling band methods are: Standard of Excellence, Essential Elements,
and Accent on Achievement. Thanks, Linda Schmidt

Appendix C

Skill and Content Level Classification and Sequence

Table 9.   Tonal Classification and Sequence for all Exercises

Student Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
21st Century Band Method				
Rote Songs	Mary Had a Little Lamb	AO/VA[1]	Major - Cadential & Multiple	OUT
Rote Songs	Au Claire De La Lune	AO/VA	Major - Cadential & Multiple	OUT
Rote Songs	Hot Cross Buns	AO/VA	Major - Cadential & Multiple	OUT
Rote Songs	Jingle Bells	AO/VA	Major - Cadential & Multiple	OUT
Rote Songs	Go Tell Aunt Rhody	AO/VA	Major - Cadential & Multiple	OUT
Rote Songs	Lightly Row	AO/VA	Major - Cadential & Multiple	OUT
Rote Songs	Student Composers	CI - AO & VA	Major - Cadential & Multiple	OUT
3	Get Ready to Play	TU - SYM - Reading	Staff, Clef, Note names, Accidentals	OUT
4	1-0	TU - SYM - Reading	New Notes - D, Eb, F	OUT
4	1-1	CS - Reading	AC - Pitch Center	OUT
4	1-2	CS - Reading	AC - Pitch Center	OUT
4	1-3	CS - Reading	AC - Pitch Center	OUT
4	1-4	GEN - SYM - Reading	AC - Pitch Center	OUT
4	1-5	GEN - SYM - Reading	AC - Pitch Center	OUT
4	1-6	GEN - SYM - Reading	AC - Pitch Center	OUT
4	1-7	GEN - SYM - Reading	AC - Pitch Center	OUT
4	1-8	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
30	1	GEN - SYM - Reading	AC - Pitch Center	OUT
4	1-9	GEN - SYM - Reading	AC - Pitch Center	OUT
5	2-0	TU - SYM - Reading	New Notes - C & Bb	OUT
5	2-1	GEN - SYM - Reading	AC - Pitch Center	OUT
5	2-2	GEN - SYM - Reading	AC - Pitch Center	OUT
5	2-3	GEN - SYM - Reading	AC - Pitch Center	OUT
5	2-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
5	2-5	CS - Reading	Major - Cadential & Multiple	OUT
5	2-6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
5	2-7	CS - Reading	Major - Cadential & Multiple	OUT
5	2-8	SA - Reading	Major - Cadential & Multiple	OUT
5	2-9	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
6	3-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
6	3-2	CS - Reading	Major - Cadential & Multiple	OUT
6	3-3	CS - Reading	Major - Cadential & Multiple	OUT
6	3-4	GEN - SYM - Reading	Aeolian - Cadential & Multiple	OUT
6	3-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
30	2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
6	3-6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
6	3-7	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
6	3-8	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7	4-0	TU - SYM - Reading	New note - G	OUT
7	Ear Training	AO/VA	Major - Cadential & Multiple	OUT
7	4-1	GEN - SYM - Reading	AC - Pitch Center	OUT
7	4-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7	4-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7	4-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7	4-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7	4-6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT

[1]Notes: Abbreviations are as follows: AO - Aural/Oral, VA - Verbal Association, PS - Partial Synthesis, SA - Symbolic Association, CS - Composite Synthesis, GEN - Generalization, SYM - Symbolic, CI - Creativity/Improvisation, TU - Theoretical Understanding, AC - All Classifications

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
7		4-7	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7		4-8	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
30		3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8		Jingle Bells	CS - Reading	Major - Cadential & Multiple	OUT
8		Love Somebody	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8		Que Pasa?	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8		Rockin' With Mr. T	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		Alpha March	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		Arroro Mi Nino	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		Jolly Old St. Nicholas	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		The Saints Go Marching In	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		5-0	TU - SYM - Reading	New Note - A	OUT
10		Ear Training	AO/VA/CI - AO & VA	Major - Cadential & Multiple	OUT
10		5-1	CS - Reading	AC - Pitch Center	OUT
10		5-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		5-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		5-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		5-5	GEN - SYM - Reading	Major - Tonic, Dominant, Cadential & Multiple	OUT
10		5-6	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
30		4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11		6-0	AO	AC - Pitch Center	IN
11		6-1	CS - Reading	Major - Cadential & Multiple	OUT
11		6-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11		6-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11		6-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11		6-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11		6-6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		7-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		7-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		7-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		7-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		7-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
30		5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		7-6	CI - SYM - Writing/ GEN - SYM - Reading	Major - Cadential or Multiple	OUT
13		8-0	TU - SYM - Reading	New Note - Ab	OUT
13		Ear Training	AO/VA/CI - AO	Major - Cadential & Multiple	OUT
13		8-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		8-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		8-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		8-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		8-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		8-6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		8-7	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
30		6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		9-0	TU - SYM - Reading	Key Signature	OUT
14		9-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		9-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		9-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		9-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		9-5	CS - Reading	Major - Cadential & Multiple	OUT
14		9-6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		9-7	GEN - SYM - Reading	Major - Tonic, Dominant, Cadential, & Multiple	OUT
15		10-1	CS - Reading	Major - Cadential & Multiple	OUT
15		10-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15		10-3	CS - Reading	Major - Cadential & Multiple	OUT
15		10-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
30		7	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15		10-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15		10-6	CS - Reading	AC - Pitch Center	OUT
16		This Old Man	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		Tell Me Why	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		Theme From Symphony	GEN - SYM - Reading	Major - Cadential & Multiple	OUT

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
		No. 1			
16		Rockin' Old Mac	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		This Land Is Your Land	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17		Theme From the Surprise Symphony	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17		Aura Lee	CS - Reading	Major - Cadential & Multiple	OUT
17		The Carnival of Venice	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17		Folk Dance	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		11-0	PS	AC - PC	OUT
18		11-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		11-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		11-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
30		8	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
31		9	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		11-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		11-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		11-6	GEN - SYM - Reading	Different for each instrument	OUT
19		12-0	TU - SYM - Reading	New Note - E, Accidental signs	OUT
19		12-1	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
19		12-2	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
19		12-3	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
19		12-4	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
31		10	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		12-5	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
19		12-6	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
20		13-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		13-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		13-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
31		11	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		13-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		13-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		13-6	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
21		14-1	GEN - SYM - Reading	Major - Cadential, Multiple, Modulatory, & Chromatic	OUT
21		14-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
31		12	GEN - SYM - Reading	Major - Cadential, Multiple, Modulatory, & Chromatic	OUT
21		14-3	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
21		14-4	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
21		14-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
21		14-6	GEN - SYM - Reading	Different for each instrument	OUT
22		15-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		15-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		15-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		15-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		15-5	CS - Reading	Major - Cadential & Multiple	OUT
31		13	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		15-6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		15-7	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		15-8	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
23		16-0	AO/VA	Major - Cadential & Multiple	OUT
23		16-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
23		16-2	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
31		14	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
23		16-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
23		16-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
23		16-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24		Ear Training	AO/VA	Major - Cadential & Multiple	OUT
24		17-1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT

Table 9 (continued)

Student Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
24	17-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
31	15	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24	17-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24	17-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24	17-5	CI - SYM - Writing/ GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	Ear Training	AO/VA/CI - AO	Major - Cadential & Multiple	OUT
25	18-1	GEN - SYM - Reading	Major - Multiple	OUT
31	16	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	18-2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	18-3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	18-4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	18-5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	18-6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
26	Amazing Grace	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
26	The Marine's Hymn	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
26	Danny Boy	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
27	The Sidewalks of New York	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
27	La Bamba	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
28	Chorale and Variants	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
29	Commencement	GEN - SYM - Reading	Major - Cadential & Multiple	OUT

Accent On Achievement

Student Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
5		TU - SYM - Reading	Staff, Clef, Note Names	OUT
6		TU - SYM - Reading	Flat sign, Concert D, Eb, & F	OUT
6	1	GEN - SYM - Reading	AC - Pitch Center - Concert D	OUT
6	2	GEN - SYM - Reading	AC - PC - Concert Eb	OUT
6	3	GEN - SYM - Reading	AC - PC - Concert D & Eb	OUT
6	4	GEN - SYM - Reading	AC - PC - Concert F	OUT
6	5	GEN - SYM - Reading	AC - PC - Concert D, Eb, F	OUT
6	6	GEN - SYM - Reading	AC - PC - Concert D, Eb, F	OUT
6	7	GEN - SYM - Reading	AC - PC - Concert D, Eb, F	OUT
7	8	GEN - SYM - Reading	AC - PC - Concert D, Eb, F	OUT
7	9	GEN - SYM - Reading	AC - PC - Concert D, Eb, F	OUT
7	10	GEN - SYM - Reading	AC - PC - Concert D, Eb, F	OUT
7	11	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7	12	GEN - SYM - Reading	AC - PC - Concert D, Eb, F	OUT
7	13	GEN - SYM - Reading	AC - PC - Concert D, Eb, F	OUT
7	14	TU - SYM - Reading	Note Naming	OUT
8		TU - SYM - Reading	Concert C & Bb	OUT
8	15	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8	16	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8	17	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8	18	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8	19	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8	20	GEN - SYM - Writing	Major - Cadential & Multiple	OUT
9	21	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9	22	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9	23	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9	24	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9	25	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9	26	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
42	1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		TU - SYM - Reading	Sharp sign, Key Signature, Key of Bb, Concert A	OUT
10	27	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10	28	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
10	29	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10	30	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10	31	TU - SYM - Reading/ GEN - SYM - Reading	Note Naming/Major - Cadential & Multiple	OUT
11	Holiday Sampler	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
12		32	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
40		1	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		33	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		34	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		35	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		36	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13			TU - SYM - Reading	Concert G	OUT
13		37	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		38	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		39	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		40	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		41	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		42	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		43	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
42		2	GEN - SYM - Reading	Major - Different for each instrument	OUT
14		44	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		45	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
40		2	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		46	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		47	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		48	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15			TU - SYM - Reading	Natural Sign, Sharp Sign, Concert E, Key of F	OUT
15		49	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
15		50	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15		51	CS - Reading	Major - Cadential & Multiple	OUT
15		52	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15		53	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		54	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
40		3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		55	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		56	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		57	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
16		58	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		59	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
42		3	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
42		4	GEN - SYM - Reading	Major - Different for each instrument	OUT
17		Eagle Summit March	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
18			TU - SYM - Reading	Key of Eb, Concert Ab	OUT
18		60	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		61	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		62	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		63	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		64	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
18		65	TU - SYM - Reading	Key signatures	OUT
19		66	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
40		4	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		67	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		68	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
19		69	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		70	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
40		5	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		71	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		72	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		73	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		74	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
42		5	GEN - SYM - Reading	Major - Different for each instrument	OUT
21		75	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
21		76	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
	44	Bb Chorale	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
	44	F Chorale	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	21	77	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	21	78	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	21	79	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	21	80	TU - SYM - Reading	Note Names	OUT
	22	81	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	22	82	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	41	6	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	22	83	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	22	84	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	22	85	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	23	Galactic Episode	GEN - SYM - Reading	Multitonal - unrelated tonalities (Bb Mixolydian & C Minor)	OUT
	44	Eb Chorale	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
	24	86	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	41	7	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	24	87	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
	24	88	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	24	89	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
	24	90	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	24	91	GEN - SYM - Reading	Different for each instrument	OUT
	43	6	GEN - SYM - Reading	Major - Different for each instrument	OUT
	43	7	GEN - SYM - Reading	Major - Different for each instrument	OUT
	25	92	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	25	93	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	25	94	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	25	95	GEN - SYM - Reading	Phrygian - Cadential & Characteristic tone	OUT
	25	96	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	26	98	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
	41	8	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
	26	99	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	26	100	GEN - SYM - Reading	Major - Pentatonic	OUT
	26	101	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	26	102	CI - SYM - Reading	Major - Pentatonic	OUT
	27	103	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	27	104	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	27	105	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
	27	106	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	27	107	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	27	108	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	43	8	GEN - SYM - Reading	Major - Different for each instrument	OUT
	28	109	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	28	110	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	28	111	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	41	9	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	28	112	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
	28	113	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	29	When the Saints Go Marching In	GEN - SYM - Reading	Major - Cadential, Multiple, Modulatory, & Chromatic/Multikeyal	OUT
	30	115	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	30	116	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	30	117	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	30	118	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	30	119	CI - SYM - Writing	Major - Cadential & Multiple	OUT
	31	120	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	41	10	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	31	121	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
	31	122	GEN - SYM - Reading	Major - Cadential & Multiple	OUT

Table 9 (continued)

Student Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
31	123	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
31	124	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
43	9	GEN - SYM - Reading	Major - Different for each instrument	OUT
32	125	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
32	126	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
32	127	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
32	128	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
33		TU - SYM - Reading	Key of Ab, Concert Db	OUT
33	130	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
44	Ab Chorale	GEN - SYM - Reading	Major - Cadential, Multiple & Modulatory	OUT
33	131	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
33	132	GEN - SYM - Reading	Dorian	OUT
33	133	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
33	134	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
43	10	GEN - SYM - Reading	Major - Different for each instrument	OUT
34 - 35	Solos	GEN - SYM - Reading	Different for each instrument	OUT
36	Sousa Spectacular	GEN - SYM - Reading	Major - Cadential, Multiple, Chromatic/ Multikeyal (Bb & Eb)	OUT

Essential Elements

Student Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
3	Let's Play	AO	AC - Pitch Center	IN
4	PRELIM	TU - SYM - Reading	Staff	OUT
4	1	TU - SYM - Reading / GEN - SYM - Reading	Concert F/AC - Pitch Center	OUT
4	2	TU - SYM - Reading / GEN - SYM - Reading	Concert Eb/AC - Pitch Center	OUT
4	3	GEN - SYM - Reading	AC - Pitch Center - Concerts F & Eb	OUT
4	4	TU - SYM - Reading / GEN - SYM - Reading	Concert G/AC - Pitch Center	OUT
4	5	GEN - SYM - Reading	AC - Pitch Center - Concerts F, Eb, & G	OUT
4	6	GEN - SYM - Reading	Eb Major - Cadential & Multiple	OUT
5	PRELIM	TU - SYM - Reading	Treble & bass clefs, all note names on a staff, sharp, flat	OUT
5	7	GEN - SYM - Reading	AC - Pitch Center - Concerts F, Eb, & G	OUT
5	8	GEN - SYM - Reading	AC - Pitch Center - Concerts F, Eb, & G	OUT
5	9	TU - SYM - Reading	Note Naming	OUT
5	9	CS - Reading	Eb Major - Cadential & Multiple	OUT
5	10	GEN - SYM - Reading	Eb Major - Cadential & Multiple	OUT
5	11	TU - SYM - Reading	Note Naming	OUT
5	11	GEN - SYM - Reading	Eb - Major - Cadential & Multiple	OUT
6	13	GEN - SYM - Reading	Eb Major - Cadential & Multiple	OUT
6	14	TU - SYM - Reading/ GEN - SYM - Reading	Concert D/AC - Pitch Center	OUT
6	15	GEN - SYM - Reading	Eb Major - Cadential & Multiple	OUT
6	16	TU - SYM - Reading/ GEN - SYM - Reading	Concert C/AC - Pitch Center	OUT
6	17	GEN - SYM - Reading	C Minor - Cadential & Multiple	OUT
6	18	TU - SYM - Reading/ GEN - SYM - Reading	Concert Bb/AC - Pitch Center	OUT
6	19	GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
6	20	GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
7	22	GEN - SYM - Reading	Eb Major - Cadential & Multiple	OUT
7	23	TU - SYM - Reading/ GEN - SYM Reading	Key signature/Bb Major - Cadential & Multiple	OUT
7	24	GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
7	25	GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
7	26	GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
7	27	GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
7	28	GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
8	29		TU - SYM - Reading/ GEN - SYM Reading	Concert A/Bb Major - Cadential & Multiple	OUT
8	30		GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
8	31		GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
8	32		GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
8	35		GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
8	36		GEN - SYM - Reading	Eb Major - Cadential & Multiple	OUT
8	37		TU - SYM - Reading	Note Naming	OUT
9	39		GEN - SYM - Reading	Eb Major - Cadential & Multiple	OUT
9	40		CS - Reading	Bb Major - Cadential & Multiple	OUT
9	41		GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
9	42		GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
9	43		GEN - SYM - Reading	Bb Major - Cadential & Multiple	OUT
9	44		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10	46		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10	47		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10	48		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10	50		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11	51		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11	52		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11	53		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11	54		CS - Reading	Major - Cadential & Multiple	OUT
11	55		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11	56		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12	58		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12	59		CS - Reading	Major - Cadential & Multiple	OUT
12	61		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12	62		TU - SYM - Reading/ GEN - SYM - Reading	Concert Ab/Major - Cadential & Multiple	OUT
12	63		GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
13	64		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13	65		GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
13	66		GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
13	67		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13	68		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14	69		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14	70		CS - Reading	Major - Cadential & Multiple	OUT
14	71		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14	72		TU - SYM - Reading/ GEN - SYM - Reading	Concert E/Major - Cadential & Multiple	OUT
14	73		CS - Reading	Major - Cadential & Multiple	OUT
15	74		CS - Reading	Major - Cadential & Multiple	OUT
15	75		CS - Reading	Major - Cadential & Multiple	OUT
15	76		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15	77		GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
15	78		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15	79		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16	80		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16	81		TU - SYM - Reading/ CS - Reading	Note Signs/Major - Cadential & Multiple	OUT
16	82		TU - SYM - Reading/ GEN - SYM - Reading	Concert Db/Major - Cadential & Multiple	OUT
16	83		GEN - SYM - Reading	Major - Cadential, Mulitiple, Modulatory, & Chromatic	OUT
17	85		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17	86		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17	87		GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
17	88		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17	89		CS - Reading	Major - Cadential & Multiple	OUT
18	90		GEN - SYM - Reading	Major - Tonic	OUT
18	91		GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
18	92		CS - Reading	Major - Tonic	OUT
18	93		CS - Reading	Major - Cadential & Multiple	OUT
18	94		TU - SYM - Reading/ CS - Reading	Intervals/Major - Tonic	OUT

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
18		95	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		96	TU - SYM - Reading/ GEN - SYM - Reading	Intervals/Minor - Cadential & Multiple	OUT
19		97	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		98	GEN - SYM - Reading	Multitonal - Parallel Keyalities	OUT
19		99	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		100	CS - Reading	Major - Cadential & Multiple	OUT
19		101	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		102	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		103	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		104	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		105	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		106	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		107	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
20		108	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
21		109	GEN - SYM - Reading	Major - Tonic	OUT
21		110	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
21		111	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
21		112	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
21		113	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
21		114	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
21		115	CS - Reading	Minor - Tonic	OUT
21		116	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		117	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		118	CS - Reading	Major - Cadential & Multiple	OUT
22		120	TU - SYM - Reading/ GEN - SYM - Reading	Note Naming/Major - Cadential & Multiple	OUT
23		121	TU - SYM - Reading/ GEN - SYM - Reading	Scale, Concert Pitch, & Tuning/ Major - Multiple	OUT
23		122	TU - SYM - Reading/ GEN - SYM - Reading	Arpeggio/Major - Cadential & Multiple	OUT
23		123	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24		124	TU - SYM - Reading/ GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24		125	CS - Reading	Major - Cadential & Multiple	OUT
24		126	CS - Reading	Major - Cadential & Multiple	OUT
24		127	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25		128	TU - SYM - Reading/ GEN - SYM - Reading	Concert F# & Enharmonics/ Minor - Cadential & Multiple	OUT
25		129	TU - SYM - Reading/ CS - Reading	Concert C#/Minor - Multiple	OUT
25		130	GEN - SYM - Reading	Minor - Cadential, Multiple, & Chromatic	OUT
25		131	TU - SYM - Reading/ GEN - SYM - Reading	Chromatics/Major - Chromatic	OUT
25		132	CS - Reading	Phrygian - Characteristic Tone	OUT
26		133	CS - Reading	Major - Cadential, Mulitiple, & Chromatic	OUT
26		134	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
26		135	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
26		136	CS - Reading	Major - Multiple	OUT
27		137	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
28		138	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
28		139	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
29		140	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT

Standard of Excellence

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
6		Prelim	TU - SYM - Reading	Clef, Note names on staff, Concert D	OUT
6		1	CS - Reading	AC - Pitch Center	OUT
6		Prelim	TU - SYM - Reading	Concert C	OUT
6		2	SA,CS - Reading	AC - Pitch Center	OUT

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
6		3	CS - Reading	AC - Pitch Center	OUT
6		Prelim	TU - SYM - Reading & Writing	Concert Bb & Flat sign	OUT
6		4	CS - Reading	AC - Pitch Center	OUT
39		04A	CS - Reading	AC - Pitch Center	OUT
39		04B	CS - Reading	AC - Pitch Center	OUT
6		5	CS - Reading/PS	AC - Pitch Center/Stepwise movement	OUT
6		6	CS - Reading/PS	AC - Pitch Center/Skipping movement	OUT
6		7	SA - Reading	Major - Cadential & Multiple	OUT
7		8	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7		9	GEN - SYM - Reading	AC - Pitch Center	OUT
7		10	SA - Reading	Major - Multiple	OUT
7		11	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7		12	SA - Reading	Major - Cadential & Multiple	OUT
7		12A	GEN - SYM - Reading	Major - Multiple	OUT
7		12B	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
7		13	PS/GEN - SYM - Reading	Harmony, Consonance, Dissonance/Major - Multiple	OUT
7		14	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8		15	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8		16	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
8		17	CS - Reading	Major - Cadential & Multiple	OUT
8		18	CS - Reading	Major - Cadential & Multiple	OUT
8		Activities for Excellence	AO	AC - Pitch Center	IN
8		19	TU - SYM - Reading/ GEN - SYM - Reading	Concert Eb/Major - Cadential & Multiple	OUT
8		20	TU - SYM - Reading/ GEN - SYM -Reading	Interval leap/Major - Cadential & Multiple	OUT
8		21	TU - SYM - Reading/ GEN - SYM - Reading	Concert F/Major - Cadential & Multiple	OUT
8		22	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		23	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
39		23A	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
39		23B	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		24	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		Activity for Excellence	TU - SYM - Writing	Clef	OUT
9		Activity for Excellence	AO & VA	Major - Cadential & Multiple	OUT
9		25	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		26	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		27	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		Activities for Excellence	CI - SYM - Writing	Clefs	OUT
9		Activities for Excellence	PS	Major - Resting tone	IN
9		28	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
9		29	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		PRELIM	TU - SYM - Reading	Concert G	OUT
10		30	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		31	GEN - SYM - Reading	Major - Tonic	OUT
10		32	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		33	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		34	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		Activities for Excellence	AO/VA	Major - Tonic, Cadential, & Multiple	IN
10		35	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
10		Activity for Excellence	TU - SYM - READING	Concert A, Sharps	OUT
11		36	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11		37	TU - SYM - Reading/ GEN - SYM - Reading	Key signature - Bb/Major - Cadential & Multiple	OUT
11		38	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
11		39	CS - Reading	Major - Cadential & Multiple	OUT
11		41	SA - Reading	Major - Cadential & Multiple	OUT
12		Balance Builder	PS/ GEN - SYM - Reading	Major - Tonic, Dominant, & Subdominant	OUT
12		Jingle Bells	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		42	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
12		43	GEN - SYM - Reading	Major - Cadential & Multiple	OUT

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
13		44	GEN - SYM - Reading	Major - Tonic, Dominant, & Cadential	OUT
13		45	GEN - SYM - Reading	AC - Pitch Center	OUT
13		46	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
13		47	GEN - SYM - Reading	AC - Pitch Center	OUT
13		48	CS - Reading	Major - Cadential & Multiple	OUT
13		49	GEN - SYM - Reading	Major - Tonic, Dominant, Cadential, & Multiple	OUT
14		50	GEN - SYM - Reading	AC - Pitch Center	OUT
14		51	GEN - SYM - Reading	Major - Tonic, Dominant, Cadential, & Multiple	OUT
14		52	GEN - SYM - Reading	AC - Pitch Center	OUT
14		53	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		54	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
14		55	GEN - SYM - Reading	Major/Minor - Cadential & Multiple	OUT
15		56	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15		57	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
15		58	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
15		59	SA - Reading	Major - Cadential & Multiple	OUT
15		60	CS - Writing/ CS - Reading	Major - Cadential & Multiple	OUT
15		61	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		Activities for Excellence	TU - SYM - Reading	Flats	OUT
16		PRELIM	TU - SYM - Reading	Concert Ab	OUT
16		62	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		63	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		64	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16			TU - SYM - Reading	Key Signature - Eb	OUT
16		65	CS - Reading	Major - Cadential & Multiple	OUT
16		66	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
16		67	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17		68	GEN - SYM - Reading	Major - Tonic, Dominant, Cadential	OUT
17		69	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17		70	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17		71	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
17		72	SA - Reading	Major - Cadential & Multiple	OUT
17		73	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		74	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		75	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		76	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
18		77	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
18		78	GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
18		79	GEN - SYM - Reading	Different for each instrument	OUT
19		80	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		81	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		82	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
19		83	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
19		84	GEN - SYM - Reading	Major - Cadential, Multiple, Modulatory, & Chromatic	OUT
20		Sawmill Creek	GEN - SYM - Reading	Major - Cadential, Multiple, Modulatory	OUT
21		Montego Bay	GEN - SYM - Reading	Major - Cadential, Multiple, Modulatory	OUT
21		Regal March	GEN - SYM - Reading	Major - Cadential, Multiple, Modulatory	OUT
22		85	GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
22		86	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		87	SA - Reading	Major - Cadential & Multiple	OUT
22		Activities for Excellence	TU - SYM - Reading	Major Scale, Chord, Arpeggio	OUT
22		88	GEN - SYM - Reading	Major - Tonic, Dominant, Multiple, & Cadential	OUT
22		89	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
22		90	PS/CI - SYM - Writing	Resting Tone/Major - Cadential & Multiple	OUT
22		91	GEN - SYM - Reading	Different for each instrument	OUT
23			TU - SYM - Reading	Concert E, Sharp sign	OUT
23		92	GEN - SYM - Reading	Major - Cadential & Multiple	OUT

Table 9 (continued)

Student	Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
23		Activities for Excellence	TU - SYM - Reading	F Key signature	OUT
23	93		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
23	94		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
23	95		GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
23	96		GEN - SYM - Reading	Major - Tonic, Dominant, Multiple, & Cadential	OUT
23	97		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
23	98		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24	99		GEN - SYM - Reading	Major - Tonic, Cadential & Multiple	OUT
24	100		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24	101		CS - Reading	Major - Cadential & Multiple	OUT
24	102		GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
24	103		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24	104		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24	105		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
24	106		GEN - SYM - Reading	Different for each instrument	OUT
25	107		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	108		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	109		GEN - SYM - Reading	Minor - Cadential & Multiple	OUT
25	110		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
25	111		CS - Reading	Major - Cadential & Multiple	OUT
26	112		GEN - SYM - Reading	Multikeyal - Unrelated keyalities	OUT
26	113		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
26	114		SA - Reading	Major - Cadential & Multiple	OUT
26	115		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
26	116		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
26	117		GEN - SYM - Reading	Different for each instrument	OUT
27	118		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
27	119		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
27	120		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
27	121		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
27	122		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
28	123		GEN - SYM - Reading	Multikeyal - Unrelated keyalities	OUT
28	124		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
28	125		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
28	126		GEN - SYM - Reading	Major - Tonic, Dominant, Cadential & Multiple	OUT
28	127		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
28	128		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
29	129		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
29	130		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
29	131		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
29	132		SA - Reading	Major - Cadential & Multiple	OUT
29	133		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
29	134		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
30		Balance Builder	PS/CS - Reading	Tonic, Dominant, Subdominant/TDS	OUT
30		Trumpet Voluntary	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
31	135		GEN - SYM - Reading	Minor Pentatonic - Cadential & Multiple	OUT
31	136		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
31	137		CI - SYM - Writing	Major - Cadential & Multiple	OUT
32	138		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
32	139		GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
32	141		GEN - SYM - Reading	Different for each instrument	OUT
33	142		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
33	143		GEN - SYM - Reading	Major - Cadential, Multiple, & Chromatic	OUT
33	144		SA - Reading	Major - Cadential & Multiple	OUT
33	146		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
34	147		GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT
34	148		GEN - SYM - Reading	Major - Cadential & Multiple	OUT
34	149		GEN - SYM - Reading	Minor - Cadential & Multiple	OUT

Table 9 (continued)

Table 9 (continued)

Student Page	Exercise	Tonal Skill Level	Tonal Content Level	Tonal Sequence
34	150	CI - SYM - Writing	Major - Cadential & Multiple	OUT
34	150	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
34	151	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
35	152	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
35	153	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
35	154	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
35	155	GEN - SYM - Reading	Major - Cadential & Multiple	OUT
36 & 37	Solos	GEN - SYM - Reading	Different for each instrument	OUT
38	Rockin' Rondeau	GEN - SYM - Reading	Major - Cadential, Multiple, & Modulatory	OUT

Table 10. Rhythm Classification and Sequence for all Exercises

Student Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
21st Century Band Method				
Rote Songs	Mary Had a Little Lamb	AO[2]	UD - Macrobeat, Elongations, & Rests	OUT
Rote Songs	Au Claire De La Lune	AO	UD - Macrobeat & Elongations	OUT
Rote Songs	Hot Cross Buns	AO	UD - Macrobeat & Elongations	OUT
Rote Songs	Jingle Bells	AO	UD - MM & Elongations	OUT
Rote Songs	Go Tell Aunt Rhody	AO	UD - Macrobeat & Elongations	OUT
Rote Songs	Lightly Row	AO	UD - MM & Elongations	OUT
Rote Songs	Student Composers	CI - AO	UD - MM, Elongations, or Rests	OUT
3	Get Ready to Play	TU - SYM - Reading	Measure, 4/4 Time signature, Whole note & rest	OUT
4	1-1	GEN - SYM - Reading	UD - Elongations & Rests (Macrobeats & Rests in Percussion)	OUT
4	1-2	GEN - SYM - Reading	UD - Elongations & Rests	OUT
4	1-3	GEN - SYM - Reading	UD - Elongations & Rests	OUT
4	1-4	GEN - SYM - Reading	UD - Elongations & Rests	OUT
4	1-5	GEN - SYM - Reading	UD - Elongations & Rests	OUT
4	1-6	GEN - SYM - Reading	UD - Elongations & Rests	OUT
4	1-7	GEN - SYM - Reading	UD - Elongations & Rests	OUT
4	1-8	GEN - SYM - Reading	UD - Elongations	OUT
30	1	GEN - SYM - Reading	UD - Elongations	OUT
4	1-9	GEN - SYM - Reading	UD - Elongations	OUT
5	2-0	TU - SYM - Reading	Half note & Rest	OUT
5	2-1	GEN - SYM - Reading	UD - Elongations & Rests	OUT
5	2-2	GEN - SYM - Reading	UD - Elongations & Rests	OUT
5	2-3	GEN - SYM - Reading	UD - Elongations	OUT
5	2-4	GEN - SYM - Reading	UD - Elongations & Rests	OUT
5	2-5	GEN - SYM - Reading	UD - Elongations & Rests	OUT
5	2-6	GEN - SYM - Reading	UD - Elongations & Rests	OUT
5	2-7	GEN - SYM - Reading	UD - Elongations	OUT
5	2-8	GEN - SYM - Reading	UD - Elongations & Rests	OUT
5	2-9	GEN - SYM - Reading	UD - Elongations & Rests	OUT
6	3-0	TU - SYM - Reading	Quarter note & rest	OUT
6	3-1	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
6	3-2	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
6	3-3	CS - Reading	UD - Macrobeat, Elongations, & Rests	OUT
6	3-4	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
6	3-5	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
30	2	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
6	3-6	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
6	3-7	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
6	3-8	TU - SYM - Writing/ GEN - SYM - Reading	Barline/UD - Macrobeat, Elongations, & Rests	OUT
7	4-0	TU - SYM - Reading	2/4 Time Signature	OUT
7	Ear Training	AO/VA	UD - MM, Divisions, Elongations, Rests, Ties, or Upbeats	IN
7	4-1	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
7	4-2	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
7	4-3	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
7	4-4	GEN - SYM - Reading	UD - Macrobeat & Rest	OUT
7	4-5	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
7	4-6	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
7	4-7	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
7	4-8	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT

[2]Note: Abbreviations found in Table 7 apply as well as the following: UD - Usual Duple, UT - Usual Triple, MM - Macrobeat and Microbeat

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Table 10 (continued)

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
	30	3	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
	8	Jingle Bells	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
	8	Love Somebody	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
	8	Que Pasa?	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
	8	Rockin' With Mr. T	GEN - SYM - Reading	UD - Macrobeat & Rest	OUT
	9	Alpha March	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
	9	Arroro Mi Nino	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
	9	Jolly Old St. Nicholas	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
	9	The Saints Go Marching In	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
	10	5-0	TU - SYM - Reading	Eighth notes	OUT
	10	Ear Training	AO/VA/CI - AO & VA	UD - MM, Divisions, Elongations, Rests, Ties, or Upbeats	IN
	10	5-1	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
	10	5-2	GEN - SYM - Reading	UD - MM	OUT
	10	5-3	GEN - SYM - Reading	UD - Elongations & Rests	OUT
	10	5-4	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
	10	5-5	GEN - SYM - Reading	UD - MM & Elongations	OUT
	10	5-6	GEN - SYM - Reading	UD - MM	OUT
	30	4	GEN - SYM - Reading	UD - MM & Rests	OUT
	11	6-0	TU - SYM - Reading	Ties	OUT
	11	6-1	GEN - SYM - Reading	UD - MM, Rests, & ties	OUT
	11	6-2	GEN - SYM - Reading	UD - MM & Elongations	OUT
	11	6-3	GEN - SYM - Reading	UD - MM	OUT
	11	6-4	GEN - SYM - Reading	UD - MM & Elongations	OUT
	11	6-5	GEN - SYM - Reading	UD - MM, Rests, & Ties	OUT
	11	6-6	GEN - SYM - Reading	UD - MM & Elongations	OUT
	12	7-1	GEN - SYM - Reading	UT - Microbeats and Rests	OUT
	12	7-2	GEN - SYM - Reading	UT - MM and Ties	OUT
	12	7-3	GEN - SYM - Reading	UT - MM, Rests, & Ties	OUT
	12	7-4	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
	12	7-5	GEN - SYM - Reading	UD - MM & Elongations	OUT
	30	5	GEN - SYM - Reading	UT - MM & Division	OUT
	12	7-6	CI - SYM - Writing/ GEN - SYM - Reading	UT & UD - MM, Divisions, Elongations, Rests, or Ties	OUT
	13	Ear Training	AO/VA/CI - AO	UD - MM, Divisions, Elongations, Rests, Ties, or Upbeats	IN
	13	8-1	GEN - SYM - Reading	UT - MM	OUT
	13	8-2	GEN - SYM - Reading	UD - MM	OUT
	13	8-3	GEN - SYM - Reading	UD - MM & Elongations	OUT
	13	8-4	GEN - SYM - Reading	UT - Microbeat, Elongations, Rests, & Ties	OUT
	13	8-5	GEN - SYM - Reading	UT - MM, Elongations, Rests, & Ties	OUT
	13	8-6	GEN - SYM - Reading	UD - MM & Rests	OUT
	13	8-7	GEN - SYM - Reading	UD - MM & Rests	OUT
	30	6	GEN - SYM - Reading	UT - MM & Divisions	OUT
	14	9-0	TU - SYM - Reading	Upbeats	OUT
	14	9-1	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
	14	9-2	GEN - SYM - Reading	UD - MM	OUT
	14	9-3	GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
	14	9-4	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
	14	9-5	CS - Reading	UD - MM, Elongations, & Rests	OUT
	14	9-6	GEN - SYM - Reading	UT - MM, Divisions, & Elongations	OUT
	14	9-7	GEN - SYM - Reading	UD - MM & Elongations	OUT
	15	10-0	AO/VA	UD & UT - MM, Divisions (in 3/4) & Elongations	OUT
	15	10-0	TU - SYM - Reading	Eighth rests	OUT
	15	10-1	CS - Reading	UD - MM, Elongations, & Rests	OUT
	15	10-2	GEN - SYM - Reading	UT - MM & Divisions	OUT
	15	10-3	CS - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
	15	10-4	GEN - SYM - Reading	UD - Microbeats & Rests	OUT
	30	7	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
	15	10-5	GEN - SYM - Reading	UD - MM, Rests, & Upbeats	OUT

Table 10 (continued)

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
15		10-6	GEN - SYM - Reading	UD & UT - MM, Elongations, & Upbeats	OUT
16		This Old Man	GEN - SYM - Reading	UD - MM & Elongations	OUT
16		Tell Me Why	GEN - SYM - Reading	UT - MM & Elongations	OUT
16		Theme From Symphony No. 1	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
16		Rockin' Old Mac	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
16		This Land Is Your Land	GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
17		Theme From the Surprise Symphony	GEN - SYM - Reading	UD - Microbeats, Elongations, & Rests	OUT
17		Aura Lee	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
17		The Carnival of Venice	GEN - SYM - Reading	UT - Microbeats, Elongations, Rests, & Ties	OUT
17		Folk Dance	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
18		11-0	TU - SYM - Reading	Dotted Quarter Note	OUT
18		11-1	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
18		11-2	GEN - SYM - Reading	UD - MM & Elongations	OUT
18		11-3	GEN - SYM - Reading	UT - MM, Divisions, Elongations, Rests, & Ties	OUT
30		8	GEN - SYM - Reading	UT - MM, Divisions, & Elongations	OUT
31		9	GEN - SYM - Reading	UT - MM, Divisions, & Elongations	OUT
18		11-4	GEN - SYM - Reading	UT - MM, Divisions, & Elongations	OUT
18		11-5	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
18		11-6	GEN - SYM - Reading	UD - MM, & Elongations (UD - Divisions introduced in percussion only)	OUT
19		12-1	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
19		12-2	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
19		12-3	GEN - SYM - Reading	UD - MM & Elongations	OUT
19		12-4	GEN - SYM - Reading	UD - Macrobeats & Rests	OUT
31		10	GEN - SYM - Reading	UD - MM	OUT
19		12-5	GEN - SYM - Reading	UD - MM & Rests	OUT
19		12-6	GEN - SYM - Reading	UT - MM, Divisions, Elongations, Rests, & Ties	OUT
20		13-1	GEN - SYM - Reading	UD - Elongations & Rests	OUT
20		13-2	GEN - SYM - Reading	UD - Elongations & Rests	OUT
20		13-3	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
31		11	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
20		13-4	GEN - SYM - Reading	UT - Macrobeats, Divisions, Elongations, & Upbeats	OUT
20		13-5	GEN - SYM - Reading	UT - Macrobeats, Divisions, Elongations, & Upbeats	OUT
20		13-6	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
21		14-1	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
21		14-2	GEN - SYM - Reading	UD - MM & Elongations	OUT
31		12	GEN - SYM - Reading	UD - MM	OUT
21		14-3	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
21		14-4	GEN - SYM - Reading	UD - MM & Upbeats	OUT
21		14-5	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
21		14-6	GEN - SYM - Reading	UD - MM & Elongations	OUT
22		15-0	AO/VA	UD & UT - MM, Divisions, & Elongations	IN
22		15-1	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
22		15-2	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
22		15-3	GEN - SYM - Reading	UT - MM & Elongations	OUT
22		15-4	GEN - SYM - Reading	UD - MM & Rests	OUT
22		15-5	GEN - SYM - Reading	UD - MM & Rests	OUT
31		13	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
22		15-6	GEN - SYM - Reading	UD - MM	OUT
22		15-7	GEN - SYM - Reading	UD - MM & Elongations	OUT
22		15-8	GEN - SYM - Reading	UD - MM & Rests	OUT
23		16-0	AO	UD or UT - MM, Elongations, Ties, or Upbeats	OUT
23		16-1	GEN - SYM - Reading	UD - MM & Elongations	OUT
23		16-2	GEN - SYM - Reading	UD - MM & Elongations	OUT
31		14	GEN - SYM - Reading	UD - Microbeat & Elongations	OUT

Table 10 (continued)

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
23	16-3		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
23	16-4		GEN - SYM - Reading	UD - MM & Rests	OUT
23	16-5		GEN - SYM - Reading	UD - MM & Rests	OUT
24	Ear Training		AO/VA	UD or UT- MM, Divisions, Elongations, Rests, Ties, or Upbeats	IN
24	17-1		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
24	17-2		GEN - SYM - Reading	UD - Macrobeats	OUT
31	15		GEN - SYM - Reading	UD - MM	OUT
24	17-3		GEN - SYM - Reading	UD - Microbeats, Elongations, & Rests	OUT
24	17-4		GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
24	17-5		CI - SYM - Writing/ GEN - SYM - Reading	UD - Microbeat or Rest/UD - MM, Elongations, and Rests	OUT
25	Ear Training		AO/VA/CI - AO	UD or UT- MM, Divisions, Elongations, Rests, Ties, or Upbeats	IN
25	18-1		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
31	16		GEN - SYM - Reading	UD - Microbeats & Elongations	OUT
25	18-2		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
25	18-3		GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
25	18-4		GEN - SYM - Reading	UD - MM, Elongations, Ties, & Upbeats	OUT
25	18-5		GEN - SYM - Reading	UD - Microbeats, Elongations, & Rests	OUT
25	18-6		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
26	Amazing Grace		GEN - SYM - Reading	UT - Microbeats, Divisions, Elongations, Rests, Ties, & Upbeats	OUT
26	The Marine's Hymn		GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
26	Danny Boy		GEN - SYM - Reading	UD - Macrobeats, Elongations, Ties, & Upbeats	OUT
27	The Sidewalks of New York		GEN - SYM - Reading	UD - Macrobeats, Elongations, Rests, & Ties	OUT
27	La Bamba		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
28	Chorale and Variants		GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
29	Commencement		GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT

Accent On Achievement

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
5			TU - SYM - Reading	Measure & Time Signature	OUT
6			TU - SYM - Reading	4/4 Time Signature, Whole note & rest (Quarter note & rest in Percussion only)	OUT
6	1		GEN - SYM - Reading	UD - Elongations & Rests	OUT
6	2		GEN - SYM - Reading	UD - Elongations & Rests	OUT
6	3		GEN - SYM - Reading	UD - Elongations & Rests	OUT
6	4		GEN - SYM - Reading	UD - Elongations & Rests	OUT
6	5		GEN - SYM - Reading	UD - Elongations & Rests	OUT
6	6		GEN - SYM - Reading	UD - Elongations & Rests	OUT
6	7		GEN - SYM - Reading	UD - Elongations & Rests	OUT
7			TU - SYM - Reading	Quarter note	OUT
7	8		GEN - SYM - Reading	UD - Elongations & Rests	OUT
7	9		GEN - SYM - Reading	UD - Elongations & Rests	OUT
7	10		GEN - SYM - Reading	UD - Macrobeats & Rests	OUT
7	11		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
7	12		GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
7	13		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
8			TU - SYM - Reading	Half note & rest	OUT
8	15		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
8	16		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
8	17		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
8	18		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
8	19		SA - Reading/CS - Reading	UD - Macrobeats, Elongations, & Rests	OUT
8	20		GEN - SYM - Writing	UD - Macrobeats, Elongations, or Rests	OUT
9			TU - SYM - Reading	2/4 Time Signature, Quarter Rest	OUT
9	21		GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
9	22		SA - Reading/CS - Reading	UD - Macrobeats, Elongations, & Rests	OUT
9	23		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT

Table 10 (continued)

Student Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
9	24	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
9	25	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
9	26	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
42	1	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
10		TU - SYM - Reading	Tie	OUT
10	27	SA - Reading/CS - Reading	UD - Macrobeats, Elongations, & Rests	OUT
10	28	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
10	29	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
38	1	SA - Reading/CS - Reading	UD - Macrobeats & Elongations	OUT
10	30	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
10	31	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
11	Holiday Sampler	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
12		TU - SYM - Reading	Eighth Notes	OUT
12	32	SA - Reading/CS - Reading	UD - MM, Elongations, & Rests	OUT
40	1	GEN - SYM - Reading	UD - Macrobeats & Rests	OUT
12	33	SA - Reading/CS - Reading	UD - MM, Elongations, & Rests	OUT
38	2	SA - Reading/CS - Reading	UD - MM & Elongations	OUT
38	3	SA - Reading/CS - Reading	UD - MM & Elongations	OUT
12	34	GEN - SYM - Reading	UD - MM	OUT
12	35	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
12	36	GEN - SYM - Reading	UD - MM & Elongations	OUT
13	37	GEN - SYM - Reading	UD - MM, Elongations, Rests & Ties	OUT
13	38	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
13	39	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
13	40	GEN - SYM - Reading	UD - MM & Rests	OUT
13	41	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
13	42	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
13	43	GEN - SYM - Reading	Different for each instrument	OUT
42	2	GEN - SYM - Reading	UD - Different for each instrument	OUT
14		TU - SYM - Reading	Dotted Half, 3/4 Time Signature	OUT
14	44	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
14	45	GEN - SYM - Reading	UT - MM & Rests	OUT
40	2	GEN - SYM - Reading	UT - MM & Rests	OUT
38	4	SA/CS - Reading	UD - MM & Elongations	OUT
38	5	SA/CS - Reading	UT - MM, Divisions & Elongations	OUT
14	46	GEN - SYM - Reading	UT - MM, Elongations, Rests, & Ties	OUT
14	47	GEN - SYM - Reading	UT - Microbeats, Divisions, & Rests	OUT
14	48	TU - SYM - Writing/ GEN - SYM - Reading	Barlines/UT & UD - MM, Divisions (in 3/4), Elongations, Rests, & Ties	OUT
15	49	GEN - SYM - Reading	UD - MM & Elongations	OUT
15	50	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
15	51	CS - Reading	UD - MM & Elongations	OUT
15	52	GEN - SYM - Reading	UT - MM & Divisions	OUT
15	53	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
16		TU - SYM - Reading	Pick-up Notes	OUT
16	54	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
40	3	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
16	55	GEN - SYM - Reading	UT - Microbeats, Elongations, Rests, & Upbeats	OUT
16	56	GEN - SYM - Reading	UD - MM & Elongations	OUT
16	57	GEN - SYM - Reading	UD - MM & Upbeats	OUT
16	58	GEN - SYM - Reading	UD - Macrobeats, Elongations, Ties, & Upbeats	OUT
16	59	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
42	3	GEN - SYM - Reading	UD - MM & Elongations	OUT
42	4	GEN - SYM - Reading	UT - MM	OUT
17	Eagle Summit March	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
18	60	GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
18	61	GEN - SYM - Reading	UT - MM & Divisions	OUT
18	62	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
18	63	GEN - SYM - Reading	UD - Macrobeats, Elongations, Rests, Ties, & Upbeats	OUT
38	6	SA/CS - Reading	UD - MM & Elongations	OUT
18	64	GEN - SYM - Reading	UD - MM & Rests	OUT

Table 10 (continued)

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
19	66		GEN - SYM - Reading	UT - MM, Divisions, & Elongations	OUT
38	7		SA/CS - Reading	UD - MM	OUT
38	8		SA/CS - Reading	UD - MM	OUT
40	4		GEN - SYM - Reading	UD - MM & Rests	OUT
19	67		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
19	68		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
19	69		GEN - SYM - Reading	UD - MM & Elongations	OUT
20			TU - SYM - Reading	Eighth Rest	OUT
20	70		GEN - SYM - Reading	UT - Microbeats, Divisions, Elongations, Rests, & Ties	OUT
40	5		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
20	71		GEN - SYM - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
20	72		GEN - SYM - Reading	UD - MM & Upbeats	OUT
20	73		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
20	74		GEN - SYM - Reading	UD - Macrobeats & Elongations	OUT
42	5		GEN - SYM - Reading	UD - Different for each instrument	OUT
21	75		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
21	76		GEN - SYM - Reading	UD - MM & Elongations	OUT
44	Bb Chorale		GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
44	F Chorale		GEN - SYM - Reading	UT - MM, Divisions, & Elongations	OUT
21	77		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
38	9		SA/CS - Reading	UD - MM & Elongations	OUT
38	10		SA/CS - Reading	UT - Microbeats & Divisions	OUT
21	78		GEN - SYM - Reading	UT - Microbeats, Divisions, Rests, Ties, & Upbeats	OUT
21	79		GEN - SYM - Reading	UT - Microbeats & Rests	OUT
22	81		GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
22	82		GEN - SYM - Reading	UT - MM, Divisions, & Rests	OUT
41	6		GEN - SYM - Reading	UT - MM, Divisions, & Rests	OUT
22	83		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
22	84		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
22	85		CI - AO	UD - MM, Divisions, Elongations, Rests, Ties, or Upbeats	OUT
23	Galactic Episode		GEN - SYM - Reading	Multimetric (Triple & Duple) & Multitemporal	OUT
44	Eb Chorale		GEN - SYM - Reading	UD - MM, Elongations, & Ties	OUT
24			TU - SYM - Reading	Sixteenth notes in Percussion only	OUT
24	86		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
41	7		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
24	87		GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
24	88		GEN - SYM - Reading	UD - MM, Elongations, Ties, & Upbeats	OUT
24	89		GEN - SYM - Reading	UD - MM & Elongations	OUT
24	90		GEN - SYM - Reading	UT - MM, Divisions, & Rests	OUT
24	91		GEN - SYM - Reading	Different for each instrument	OUT
43	6		GEN - SYM - Reading	UD - Different for each instrument	OUT
43	7		GEN - SYM - Reading	Different for each instrument	OUT
25			TU - SYM - Reading	Dotted Quarter Note	OUT
25	92		SA/CS - Reading	UD - MM, Elongations, Rests, & Ties	OUT
25	93		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
39	11		SA/CS - Reading	UD - MM & Elongations	OUT
39	12		SA/CS - Reading	UD - MM & Elongations	OUT
39	13		SA/CS - Reading	UD - MM & Elongations	OUT
25	94		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
25	95		GEN - SYM - Reading	UD - MM & Elongations	OUT
25	96		GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
25	97		GEN - SYM - Writing/ Reading	UD - MM, Elongations, & Rests	OUT
26	98		GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
41	8		GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
26	99		GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
26	100		GEN - SYM - Reading	UT - MM, Divisions, & Elongations	OUT
26	101		GEN - SYM - Reading	UD - MM & Elongations	OUT
26	102		CI - AO	UD/UT - MM, Divisions (in 3/4),	OUT

Table 10 (continued)

Student Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
			Elongations, Rests, Ties, or Upbeats	
27	103	GEN - SYM - Reading	UT - MM, Divisions, Elongations, Rests, & Ties	OUT
27	104	GEN - SYM - Reading	UD - MM & Elongations	OUT
27	105	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
27	106	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Rests	OUT
27	107	GEN - SYM - Reading	UD - MM & Elongations	OUT
27	108	GEN - SYM - Reading	Different for each instrument	OUT
43	8	GEN - SYM - Reading	UD - MM & Elongations	OUT
28	109	GEN - SYM - Reading	UD - MM & Elongations	OUT
39	14	SA/CS - Reading	UD - MM & Elongations	OUT
39	15	SA/CS - Reading	UD - MM & Elongations	OUT
39	16	SA/CS - Reading	UD - MM & Elongations	OUT
28	110	SA/CS - Reading	UD - MM & Elongations	OUT
28	111	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
41	9	GEN - SYM - Reading	UT - Microbeats, Divisions, Elongations, Rests, & Ties	OUT
28	112	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
28	113	GEN - SYM - Reading	UT - MM, Divisions, Elongations, Rests, & Upbeats	OUT
29	When the Saints Go Marching In	GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
30	115	GEN - SYM - Reading	UT - MM	OUT
30	116	GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
30	117	GEN - SYM - Reading	UD - MM & Elongations	OUT
30	118	GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
30	119	CI - SYM - Writing/ GEN - SYM - Reading	UD - MM, Elongations, Rests, or Ties	OUT
31	120	GEN - SYM - Reading	UD - MM & Elongations	OUT
41	10	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
31	121	GEN - SYM - Reading	UT - Microbeats, Elongations, Rests, Ties, & Upbeats	OUT
31	122	GEN - SYM - Reading	UD - MM	OUT
31	123	GEN - SYM - Reading	UT - Microbeats, Elongations, Ties, & Upbeats	OUT
31	124	GEN - SYM - Reading	Different for each instrument	OUT
43	9	GEN - SYM - Reading	UD - Different for each instrument	OUT
32	125	SA/CS - Reading	UD - MM, Elongations, Rests, & Ties	OUT
39	17	SA/CS - Reading	UD - MM & Elongations	OUT
39	18	SA/CS - Reading	UT - Microbeats, Divisions, & Elongations	OUT
39	19	SA/CS - Reading	UD - MM & Elongations	OUT
39	20	SA/CS - Reading	UD - MM & Elongations	OUT
32	126	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
32	127	GEN - SYM - Reading	UT - MM, Divisions, Elongations, & Upbeats	OUT
32	128	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
33	130	GEN - SYM - Reading	UD - MM & Rests	OUT
44	Ab Chorale	GEN - SYM - Reading	UD - Macrobeats, Elongations, & Ties	OUT
33	131	GEN - SYM - Reading	UT - MM, Rests, Ties, & Upbeats	OUT
33	132	GEN - SYM - Reading	UD - MM & Elongations	OUT
33	133	GEN - SYM - Reading	UT - Microbeats, Divisions, Elongations, & Upbeats	OUT
33	134	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
43	10	GEN - SYM - Reading	UD - MM & Elongations	OUT
34 - 35	Solos	GEN - SYM - Reading	UD - different for each instrument	OUT
36	Sousa Spectacular	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT

Essential Elements

Student Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
3	Let's Play	AO	UD - Macrobeats (Percussion only)	IN
4	PRELIM	TU - SYM - Reading	Beat, Bar lines & measures, fermata,	OUT

Table 10 (continued)

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm. Sequence
				quarter note & rest	
4		1	GEN - SYM - Reading	UD - Macrobeat & Rests	OUT
4		2	SA - Reading	UD - Macrobeat & Rests	OUT
4		3	SA - Reading	UD - Macrobeat & Rests	OUT
4		4	SA - Reading	UD - Macrobeat & Rests	OUT
4		5	SA - Reading	UD - Macrobeat & Rests	OUT
4		6	SA - Reading	UD - Macrobeat & Rests	OUT
5		PRELIM	TU - SYM - Reading	4/4 time signature, double bar, percussion clef	OUT
5		7	SA - Reading	UD - Macrobeat & Rests	OUT
5		8	TU - SYM - Reading/ SA - Reading	Repeat Sign/UD - Macrobeat & Rests	OUT
5		9	SA - Reading	UD - Macrobeat & Rests	OUT
5		10	SA - Reading	UD - Macrobeat & Rests	OUT
5		11	SA - Reading	UD - Macrobeat & Rests	OUT
6		PRELIM	TU - SYM - Reading	Half note & rest	OUT
6		12	SA - Reading	UD - Macrobeat & Rests	OUT
6		13	SA - Reading	UD - Elongations & Rests	OUT
6		14	SA - Reading	UD - Elongations & Rests	OUT
6		15	SA - Reading	UD - Elongations & Rests	OUT
6		16	SA - Reading	UD - Elongations & Rests	OUT
6		17	TU - SYM - Reading/ SA - Reading	Breath Mark/UD - Elongations & Rests	OUT
6		18	SA - Reading	UD - Elongations & Rests	OUT
6		19	SA - Reading	UD - Elongations & Rests	OUT
6		20	SA - Reading	UD - Elongations & Rests	OUT
7		21	TU - SYM - Reading/ SA - Reading	Whole note & rest/UD - Elongations & Rests	OUT
7		22	SA - Reading	UD - Elongations & Rests	OUT
7		23	SA - Reading	UD - Elongations	OUT
7		24	SA - Reading	UD - Elongations & Rests	OUT
7		25	TU - SYM - Writing/ SA - Reading	Draw bar lines/UD - Elongations & Rests	OUT
7		26	TU - SYM - Reading (perc only)/SA - Reading	Eighth notes, rests, & Upbeats/UD - Elongations, Rests, & Upbeats	OUT
7		27	SA - Reading	UD - Elongations & Rests	OUT
7		28	SA - Reading	UD - Elongations, Rests, & Upbeats	OUT
8		29	SA - Reading	UD - Elongations & Rests	OUT
8		30	SA - Reading	UD - Elongations	OUT
8		31	SA - Reading	UD - Elongations & Rests	OUT
8		32	SA - Reading	UD - Elongations & Rests	OUT
8		33	SA - Reading	UD - Elongations & Rests	OUT
8		34	SA - Reading	UD - Elongations & Rests	OUT
8		35	SA - Reading	UD - Elongations & Rests	OUT
8		36	SA - Reading	UD - Elongations & Rests	OUT
9		38	TU - SYM - Reading/ SA - Reading	Eighth notes & rests/UD - MM & Rests	OUT
9		39	SA - Reading	UD - MM & Rests	OUT
9		40	SA - Reading	UD - MM	OUT
9		41	SA - Reading	UD - MM, Elongations, & Rests	OUT
9		42	SA - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
9		43	SA - Reading	UD - MM & Elongations	OUT
9		44	SA - Reading	UD - MM & Elongations	OUT
10		45	TU - SYM - Reading/ SA - Reading	2/4 time/UD - MM & Rests	OUT
10		46	SA - Reading	UD - MM & Elongations	OUT
10		47	SA - Reading	UD - MM	OUT
10		48	SA - Reading	UD - MM	OUT
10		49	SA - Reading	UD - MM	OUT
10		50	SA - Reading	UD - MM, Elongations, & Rests	OUT
11		51	SA - Reading	UD - MM, Elongations, & Upbeats	OUT
11		52	TU - SYM - Reading/ SA - Reading	Tie/UD - MM, Elongations, Rests, & Ties	OUT

Table 10 (continued)

Student Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
11	53	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
11	54	TU - SYM - Reading/ SA - Reading	Dotted half note/UD - MM, Elongations, Rests, & Ties	OUT
11	55	SA - Reading	UD - MM, Elongations, & Rests	OUT
11	56	SA - Reading	UD - MM, Elongations, Ties, & Upbeats	OUT
12	57	TU - SYM - Reading/ SA - Reading	3/4 time/UD - MM, Elongations, & Rests	OUT
12	58	SA - Reading	UT - MM & Elongations	OUT
12	59	SA - Reading	UT - MM & Divisions	OUT
12	60	SA - Reading	UD - Macrobeats & rests	OUT
12	61	SA - Reading	UT - Microbeats & rests	OUT
12	62	SA - Reading	UD - MM & Elongations	OUT
12	63	SA - Reading	UT - MM & Divisions	OUT
13	64	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
13	65	SA - Reading	UD - MM & Elongations	OUT
13	66	SA - Reading	UD - MM & Elongations	OUT
13	67	SA - Reading	UD - MM, Elongations, & Rests	OUT
13	68	TU - SYM - Reading (perc only)/SA - Reading	Sixteenth notes/UD - MM & Elongations	OUT
14	69	SA - Reading	UD - MM, Elongations, & Rests	OUT
14	70	SA - Reading	UD - MM & Elongations	OUT
14	71	SA - Reading	UD - MM & Elongations	OUT
14	72	SA - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
14	73	SA - Reading	UD - MM, Elongations, & Rests	OUT
15	74	TU - SYM - Reading/ SA - Reading	Slur/UD - MM, Elongations, & Rests	OUT
15	75	SA - Reading	UD - MM, Elongations, & Rests	OUT
15	76	SA - Reading	UD - MM, Elongations, & Rests	OUT
15	77	SA - Reading	UD - MM & Elongations	OUT
15	78	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
15	79	SA - Reading	UT - MM & Divisions	OUT
16	80	SA - Reading	UD - MM, Elongations, & Ties	OUT
16	81	SA - Reading	UD - MM & Elongations	OUT
16	82	SA - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
16	83	SA - Reading	UD - MM, Elongations, & Rests	OUT
17	84	TU - SYM - Reading/ SA - Reading	Dotted Quarter/UD - MM & Elongations	OUT
17	85	SA - Reading	UD - MM, Elongations, & Ties	OUT
17	86	SA - Reading	UD - MM, Elongations, & Upbeats	OUT
17	87	SA - Reading	UT - MM, Divisions, & Elongations	OUT
17	88	SA - Reading	UD - MM & Elongations	OUT
17	89	SA - Reading	UD - MM, Elongations, & Rests	OUT
18	90	SA - Reading	UD - MM & Elongations	OUT
18	91	SA - Reading	UD - MM & Elongations	OUT
18	92	CS - Reading	UD - MM & Elongations	OUT
18	93	CS - Reading	UD - MM & Elongations	OUT
18	94	CS - Reading	UD - MM & Elongations	OUT
18	96	CS - Reading	UD - MM & Elongations	OUT
19	97	CS - Reading	UD - MM & Elongations	OUT
19	98	TU - SYM - Writing/ SA - Reading	Bar lines/UT - MM & Elongations	OUT
19	99	SA - Reading	UD - MM, Elongations, & Upbeats	OUT
19	100	CS - Reading	UD - MM & Elongations	OUT
19	101	SA - Reading	UD - MM & Elongations	OUT
19	102	SA - Reading	UD - MM, Elongations, Ties, & Upbeats	OUT
20	103	SA - Reading	UT - MM, Divisions, & Elongations	OUT
20	104	SA - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
20	105	TU - SYM - Reading/ SA - Reading	Common time/UD - MM & Elongations	OUT
20	106	SA - Reading	UD - MM & Elongations	OUT
20	107	SA - Reading	UD - MM & Elongations	OUT

Table 10 (continued)

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
20		108	TU - SYM - Reading/ SA - Reading	Time signature changes/UD - MM & Elongations	OUT
21		109	SA - Reading	UD - MM & Elongations	OUT
21		110	SA - Reading	UD - MM & Elongations	OUT
21		111	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
21		112	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
21		113	SA - Reading	UD - MM & Elongations	OUT
21		114	SA - Reading	UD - MM & Elongations	OUT
21		115	SA - Reading	UD - MM & Elongations	OUT
21		116	SA - Reading	UD - MM, Elongations, & Rests	OUT
22		117	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
22		118	SA - Reading	UD - MM & Elongations	OUT
22		119	SA - Reading	UD - MM, Elongations, & Rests	OUT
22		120	SA - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
23		121	SA - Reading	UD - MM & Elongations	OUT
23		122	SA - Reading	UD - MM & Elongations	OUT
23		123	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
24		124	SA - Reading	UD - MM, Elongations, & Rests	OUT
24		125	SA - Reading	UD - MM, Elongations, & Ties	OUT
24		126	SA - Reading	UD - MM, Elongations, & Rests	OUT
24		127	SA - Reading	Unusual Unpaired	OUT
25		128	SA - Reading	UD - MM & Elongations	OUT
25		129	SA - Reading	UT - MM & Divisions	OUT
25		130	SA - Reading	UT - MM & Divisions	OUT
25		131	SA - Reading	UD - MM & Elongations	OUT
25		132	SA - Reading	UD - MM & Elongations	OUT
26		133	SA - Reading	UT - MM, Elongations, Ties, & Upbeats	OUT
26		134	SA - Reading	UD - MM & Elongations	OUT
26		135	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
26		136	SA - Reading	UD - MM, Elongations, & Rests	OUT
27		137	SA - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
28		138	SA - Reading	UD - MM, Elongations, Rests, & Ties	OUT
28		139	SA - Reading	UD - MM, Elongations, & Rests	OUT
29		140	SA - Reading	UD - MM, Elongations, & Rests	OUT

Standard of Excellence

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
6		Prelim	TU - SYM - Reading	Measure, barline, 4/4, whole note & rest (quarter note & rest -percussion only)	OUT
6		1	SA - Reading	UD - Elongations & Rests	OUT
6		2	GEN - SYM - Reading	UD - Elongations & Rests	OUT
6		3	GEN - SYM - Reading	UD - Elongations & Rests	OUT
6		4	SA - Reading	UD - Elongations & Rests	OUT
39		Prelim	TU - SYM - Reading	Tie	OUT
39		04A	GEN - SYM - Reading	UD - Elongations & Rests	OUT
39		04B	GEN - SYM - Reading	UD - Elongations & Rests	OUT
6		5	GEN - SYM - Reading	UD - Elongations & Rests	OUT
6		6	GEN - SYM - Reading	UD - Elongations & Rests	OUT
6		7	CS - Reading	UD - Elongations & Rests	OUT
7		8	GEN - SYM - Reading	UD - Elongations & Rests	OUT
7		9	GEN - SYM - Reading	UD - Elongations & Rests	OUT
7		10	CS - Reading	UD - Elongations & Rests	OUT
43		1	GEN - SYM - Reading	UD - Elongations & Rests	OUT
43		3	GEN - SYM - Reading	UD - Elongations & Rests	OUT
43		4	GEN - SYM - Reading	UD - Elongations & Rests	OUT
7		11	TU - SYM - Reading/ SA - Reading/CS - Reading	Half notes & rests/ UD - Elongations & Rests	OUT
7		12	GEN - SYM - Reading	UD - Elongations & Rests	OUT
7		12A	GEN - SYM - Reading	UD - Elongations & Rests	OUT
7		12B	GEN - SYM - Reading	UD - Elongations & Rests	OUT
7		13	GEN - SYM - Reading	UD - Elongations & Rests	OUT

Table 10 (continued)

Student Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
7	14	GEN - SYM - Reading	UD - Elongations & Rests	OUT
8	15	TU - SYM - Reading/ SA - Reading/CS - Reading	Quarter notes & rests/UD - Macrobeats & Elongated Rests	OUT
8	16	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
8	17	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
8	Activities for Excellence	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
8	18	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
8	Activities for Excellence	AO	UD - Macrobeat & Elongations	IN
43	6	SA - Reading/CS - Reading	UD - Macrobeat, & Rests	OUT
43	12	SA - Reading/CS - Reading	UD - Macrobeat, & Rests	OUT
43	14	CS - Reading	UD - Macrobeat, & Rests	OUT
43	19	CS - Reading	UD - Macrobeat, & Elongations	OUT
8	19	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
8	20	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
8	21	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
8	22	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
9	23	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
39	23A	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
39	23B	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
9	24	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
9	Activity for Excellence	CS - Writing	Clef, whole, half, & quarter notes & their rests	OUT
9	25	SA - Reading/CS - Reading	UD - Macrobeat, Elongations, & Rests	OUT
9	26	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
9	27	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
9	28	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
9	29	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
10	PRELIM	GEN - SYM - Reading	UD - Elongations & Rests	OUT
10	31	GEN - SYM - Reading	UD - Elongations, Rests, & Ties	OUT
10	32	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
10	33	TU - SYM - Reading/ CS - Reading	2/4 time signature/ UD - Macrobeat, Elongations, Rests, & Ties	OUT
10	34	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Ties	OUT
10	Activities for Excellence	AO	UD - Macrobeat, Elongations, Rests, & Ties	IN
10	35	GEN - SYM - Reading	Different for each instrument	OUT
11	36	GEN - SYM - Reading	UD - Macrobeat, Elongations, Rests, & Ties	OUT
11	37	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
11	38	GEN - SYM - Reading	UD - Macrobeat, Elongations, Rests, & Ties	OUT
11	39	CS - Reading	UD - Macrobeat, Elongations, Rests, & Ties	OUT
11	41	CS - Reading	UD - Macrobeat, Elongations, Rests, & Ties	OUT
12	Balance Builder	GEN - SYM - Reading	UD - Elongations & Rests	OUT
12	Jingle Bells	GEN - SYM - Reading	UD - Macrobeat, Elongations, & Rests	OUT
12	42	GEN - SYM - Reading	UD - Macrobeat & Elongations	OUT
12	43	GEN - SYM - Reading	Different for each instrument	OUT
13	44	GEN - SYM - Reading	UD - Elongations	OUT
13	45	TU - SYM - Reading/ SA - Reading/CS - Reading	Eighth notes/ UD - MM	OUT
13	46	CS - Reading	UD - MM & Elongations	OUT
13	47	SA - Reading/CS - Reading	UD - MM	OUT
13	48	CS - Reading	UD - MM & Elongations	OUT
44	24	SA - Reading/CS - Reading	UD - MM	OUT
44	23	SA - Reading/CS - Reading	UD - MM	OUT
13	49	SA - Reading/CS - Reading	UD - MM, Elongations, & Rests	OUT
14	50	SA - Reading/CS - Reading	UD - MM & Elongations	OUT
44	33	SA - Reading/CS - Reading	UD - MM & Rests	OUT
44	28	SA - Reading/CS - Reading	UD - MM	OUT
44	22	SA - Reading/CS - Reading	UD - MM	OUT
44	36	SA - Reading/CS - Reading	UD - MM & Rests	OUT
44	34	SA - Reading/CS - Reading	UD - MM & Rests	OUT
14	51	SA - Reading/CS - Reading	UD - MM & Elongations	OUT

Table 10 (continued)

Student Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
44	27	SA - Reading/CS - Reading	UD - MM	OUT
44	29	SA - Reading/CS - Reading	UD - MM	OUT
44	31	SA - Reading/CS - Reading	UD - MM	OUT
44	35	SA - Reading/CS - Reading	UD - MM & Rests	OUT
44	32	SA - Reading/CS - Reading	UD - MM & Rests	OUT
14	52	SA - Reading/CS - Reading	UD - MM & Rests	OUT
14	53	SA - Reading/CS - Reading	UD - MM, Elongations, & Rests	OUT
14	54	SA - Reading/CS - Reading	UD - MM, Elongations, & Rests	OUT
14	55	GEN - SYM - Reading	Different for each instrument	OUT
15	56	GEN - SYM - Reading	UD - MM & Elongations	OUT
15	57	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
15	58	GEN - SYM - Reading	UD - MM, Rests, & Upbeats	OUT
15	59	CS - Reading	UD - MM & Elongations	OUT
15	60	CS - Writing/CS - Reading	Fill in the measure/UD - MM	OUT
45	3 - 2/4	SA - Reading/CS - Reading	UD - MM & Rests	OUT
45	4 - 2/4	SA - Reading/CS - Reading	UD - MM & Rests	OUT
45	5 - 2/4	SA - Reading/CS - Reading	UD - MM	OUT
45	6 - 2/4	SA - Reading/CS - Reading	UD - MM	OUT
45	7 - 2/4	SA - Reading/CS - Reading	UD - MM & Rests	OUT
45	8 - 2/4	SA - Reading/CS - Reading	UD - MM & Rests	OUT
15	61	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
16	PRELIM	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
16	63	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
16	64	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
16	65	CS - Reading	UD - MM, Elongations, & Upbeats	OUT
16	66	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
16	67	GEN - SYM - Reading	Different for each instrument	OUT
17	68	GEN - SYM - Reading	UD - MM & Elongations	OUT
17	69	TU - SYM - Reading/ SA - Reading/CS - Reading	Dotted half, 3/4 time signature/ UT - MM & Elongations, & Ties	OUT
45	2 - 3/4	SA - Reading/CS - Reading	UT - Microbeats	OUT
45	1 - 3/4	SA - Reading/CS - Reading	UT - Macrobeats	OUT
45	3 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Elongations	OUT
45	4 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Elongations	OUT
45	5 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Rests	OUT
45	6 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Rests	OUT
45	7 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Rests	OUT
17	70	GEN - SYM - Reading	UT - MM, Rests, & Ties	OUT
17	71	GEN - SYM - Reading	UT - MM & Elongations	OUT
45	5 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Rests	OUT
45	6 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Rests	OUT
45	7 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Rests	OUT
45	8 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Rests	OUT
45	9 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Divisions	OUT
45	10 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Divisions	OUT
45	11 - 3/4	SA - Reading/CS - Reading	UT - Microbeats & Divisions	OUT
17	72	CS - Reading	UT - MM, Divisions, & Upbeats	OUT
17	73	GEN - SYM - Reading	UT - MM & Divisions	OUT
18	74	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
18	75	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
18	76	GEN - SYM - Reading	UT - MM & Elongations	OUT
18	77	GEN - SYM - Reading	UT - MM, Divisions, Rests, & Upbeats	OUT
18	78	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
18	79	GEN - SYM - Reading	Different for each instrument	OUT
19	80	GEN - SYM - Reading	UT - Microbeats & Rests	OUT
19	81	GEN - SYM - Reading	UD - MM & Elongations	OUT
19	82	CS - Reading	UT - MM & Divisions	OUT
19	83	GEN - SYM - Reading	UD - MM, Elongations, & Ties	OUT
19	84	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
20	Sawmill Creek	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
21	Montego Bay	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Ties	OUT
21	Regal March	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
22	85	GEN - SYM - Reading	UT - MM, Elongations, & Rests	OUT

Table 10 (continued)

Student	Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
22		86	GEN - SYM - Reading	UD - Elongations, & Rests	OUT
22		87	CS - Reading	UD - MM, Elongations, & Rests (Divisions - percussion only)	OUT
22		88	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
22		89	GEN - SYM - Reading	UT - Microbeats, Elongations, Rests, Ties, & Upbeats	OUT
22		90	GEN - SYM - Reading	UT - MM, Divisions, Elongations, & Rests	OUT
22		91	GEN - SYM - Reading	Different for each instrument	OUT
23		92	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
23		93	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
23		94	GEN - SYM - Reading	UT - Microbeats, Elongations, Rests, & Ties	OUT
23		95	GEN - SYM - Reading	UT - MM, Elongations, & Rests	OUT
23		96	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
23		97	GEN - SYM - Reading	UD - MM & Elongations	OUT
23		98	GEN - SYM - Reading	UD - MM & Elongations	OUT
24		99	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
24		100	GEN - SYM - Reading	UD - MM & Elongations	OUT
24		101	GEN - SYM - Reading	UD - MM & Elongations	OUT
24		102	GEN - SYM - Reading	UT - MM, Elongations, & Rests	OUT
24		103	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
24		104	GEN - SYM - Reading	UT - MM, Elongations, Rests, & Ties	OUT
24		105	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
24		106	GEN - SYM - Reading	Different for each instrument	OUT
25		107	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
25		108	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
25		109	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
25		110	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
25		111	GEN - SYM - Reading	UD - MM & Elongations	OUT
26		112	GEN - SYM - Reading	UD - MM & Elongations	OUT
26		113	TU - SYM - Reading/ GEN - SYM - Reading	Dotted Quarter note/ UD - MM, Elongations, & Rests	OUT
26		114	CS - Reading	UD - MM & Elongations	OUT
44		37	SA - Reading/CS - Reading	UD - MM & Elongations	OUT
44		40	SA - Reading/CS - Reading	UD - MM & Elongations	OUT
44		38	SA - Reading/CS - Reading	UD - MM & Elongations	OUT
44		39	SA - Reading/CS - Reading	UD - MM & Elongations	OUT
26		Duet for Hand Clappers and Knee Slappers	SA - Reading/CS - Reading	UD - MM, Elongations, & Rests	OUT
26		115	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
26		116	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
26		117	GEN - SYM - Reading	Different for each instrument	OUT
27		118	GEN - SYM - Reading	UD - MM & Elongations	OUT
27		119	GEN - SYM - Reading	UD - MM & Elongations	OUT
27		120	GEN - SYM - Reading	UT - Microbeats, Divisions, Elongations, Rests, & Upbeats	OUT
27		121	GEN - SYM - Reading	UD - MM & Elongations	OUT
27		122	GEN - SYM - Reading	UT - MM, Divisions, Elongations, & Rests	OUT
28		123	GEN - SYM - Reading	UD - MM & Elongations	OUT
28		124	GEN - SYM - Reading	UT - MM	OUT
28		125	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
28		126	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
28		127	GEN - SYM - Reading	Multimetric	OUT
28		128	GEN - SYM - Reading	Different for each instrument	OUT
29		129	GEN - SYM - Reading	UT - MM & Elongations	OUT
29		130	GEN - SYM - Reading	UT - Microbeats, Elongations, Rests, & Ties	OUT
29		131	GEN - SYM - Reading	UD - MM & Elongations	OUT
29		132	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
29		133	GEN - SYM - Reading	UT - Microbeats, Divisions, Elongations, & Upbeats	OUT
29		134	GEN - SYM - Reading	UD - MM & Elongations	OUT
30		Balance Builder	GEN - SYM - Reading	UD - Elongations & Rests	OUT

Table 10 (continued)

Student Page	Exercise	Rhythm Skill Level	Rhythm Content Level	Rhythm Sequence
30	Trumpet Voluntary	GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
31	135	GEN - SYM - Reading	UD - MM, Elongations, & Ties	OUT
31	136	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
31	137	CI - SYM - Writing	UD or UT - MM, Elongations, Rests, or Ties	OUT
32	138	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
32	139	GEN - SYM - Reading	UD - MM & Elongations	OUT
32	141	GEN - SYM - Reading	Different for each instrument	OUT
33	142	GEN - SYM - Reading	UD - MM, Elongations, & Rests	OUT
33	143	GEN - SYM - Reading	UD - MM & Elongations	OUT
33	144	CS - Reading	UD - MM, Elongations, & Rests	OUT
33	146	GEN - SYM - Reading	UT - MM & Divisions	OUT
34	147	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
34	148	GEN - SYM - Reading	UD - MM, Elongations, & Upbeats	OUT
34	149	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT
34	150	CI - SYM - Writing/ GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, or Upbeats	OUT
34	151	GEN - SYM - Reading	UD - MM & Elongations	OUT
35	152	GEN - SYM - Reading	UD - MM, Elongations, Ties, & Upbeats	OUT
35	153	GEN - SYM - Reading	UD - MM, Elongations, Rests, Ties, & Upbeats	OUT
35	154	GEN - SYM - Reading	UT - MM, Divisions, & Elongations	OUT
35	155	GEN - SYM - Reading	UD - MM & Elongations	OUT
36 & 37	Solos	GEN - SYM - Reading	Different for each instrument	OUT
38	Rockin' Rondeau	GEN - SYM - Reading	UD - MM, Elongations, Rests, & Upbeats	OUT

VITA

Carl Whipple was born in Atlanta, Georgia on August 20, 1967. He attended the public school system in DeKalb County, graduating from Lakeside High School in June of 1985. That September he attended Davidson College in Davidson, North Carolina earning a Bachelor of Arts in Music Performance in May of 1989. That next August he became the director of instrumental at Darlington School in Rome, Georgia teaching band and to students in 5th through 12th grades. In August of 1993, Whipple moved to Knoxville, Tennessee to become the director of bands at Webb School of Knoxville where he taught all band classes, music history, and general music to grades 5 through 12. In August of 1996, he entered the Master's program as a full-time student at The University of Tennessee, Knoxville where he held an assistantship with The Pride of the Southland Band and The University of Tennessee Concert Bands. While in graduate school, he received his teaching certification in instrumental music grades 6-12 with the State of Tennessee. In August of 1998 Whipple returned to teaching in the Knox County School system where he currently is the band director at Vine Middle Performing Arts

and Sciences Magnet School. He received the Master of Music degree in

May of 1999.