An Analysis of Beginning Percussion Education Through Wind Band Repertoire and Method Books

Christopher Evan Wilson

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UNIVERSITY OF NORTHERN COLORADO

Greeley, CO

The Graduate School

AN ANALYSIS OF BEGINNING PERCUSSION EDUCATION THROUGH WIND BAND REPERTOIRE AND METHOD BOOKS

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Arts

Christopher Evan Wilson

College of Performing and Visual Arts
School of Music
Music Performance

May 2018
This Dissertation by: Christopher Evan Wilson

Entitled: An Analysis of Beginning Percussion Education Through Wind Band Repertoire and Method Books

has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in School Music, Program of Music Performance

Accepted by the Doctoral Committee

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Michael Truesdell, D.M.A., Co-Research Advisor

_______________________________________________________
Richard Mayne, Ph.D., Committee Member

_______________________________________________________
Stephen Luttmann, M.L.S., M.A., Faculty Representative

Date of Dissertation Defense ________________________________________________

Accepted by the Graduate School

_______________________________________________________
Linda L. Black, Ed.D.
Associate Provost and Dean
Graduate School and International Admissions
ABSTRACT


The challenges of studying percussion at an early age are numerous, as students must navigate a multitude of techniques on different instruments. Given these challenges, coupled with potentially substandard percussion training for band directors and issues of exposure in the classroom, it is common for the student percussionist to acquire considerable weaknesses, even at a young age. However, with the correct guidance through educational materials, all beginning percussionists have the opportunity to develop into well-rounded musicians.

This study aimed to define what instruments and technical concepts have been overlooked in the pedagogy of beginning percussionists. Included in this document are two sets of analyses. The first surveyed recent trends in instrumentation and techniques in grade one band literature. The subsequent analysis judged whether the available beginning method books adequately addressed basic competencies required by the analyzed repertoire. By the end of this survey it was strongly suggested that there existed a disconnect between the method books and the repertoire. In addition to identifying which concepts were underrepresented, pedagogical strategies to adequately prepare today’s student for success in beginning wind band were offered to the band director.
To Jacqueline, átawishamash
ACKNOWLEDGEMENTS

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I would like to express gratitude to my family for their support. I have been blessed with a father, mother, and sister who are a constant source of support and unconditional love. They have helped to define my approach to my education at every
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</table>
CHAPTER I

INTRODUCTION

Need for Study

An examination of the abilities of students in public school band programs provides evidence suggesting that percussionists “frequently perform at a level below that of other instrumentalists with comparable amounts of training.” Further, percussion students of all ages are prone to score lower on music theory assessments and sheet music reading exams. As innate musical and technical abilities in students are rare and must be developed through training, research into these issues of low performance should focus on the educational experience of the student. The roots of such issues can be traced to several possible sources: the training of music educators may not be preparing young percussionists fully to develop their abilities; students’ classroom experiences may not be fostering their abilities effectively; and the materials utilized in the classroom may not be guiding students to success.

The Training of Music Educators

As band directors are often wind or string players, it is often supposed that student percussionists’ development will be limited by their teacher’s inexperience with the

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Statistical figures defining the number of ensemble directors who are primarily trained in percussion are difficult to find. However, the percussion section is usually the smallest instrument family in any mixed instrument ensemble. In a wind band the amount of people playing percussion can be more, less, or comparable to another instrument. For example, a beginning band might have three percussionists and only one tuba. However, the student playing tuba is but one in the entire brass family, and the total number of members of the brass section will dwarf the members of the percussion section. This is true for members of the wind section as well. Given this, it holds that within the music education program of most higher education institutions, only a fraction of music majors are percussionists.

Considering the likelihood of non-percussionists leading public school music classrooms, it is relevant to evaluate their ability to provide a positive educational experience for young percussionists. Some believe that the non-percussionist band director is not capable of providing a such an experience. Percussionist Harry Marvin goes so far as to state that non-percussionists “don’t have the skill set to meet the needs of the percussion students,” and Ronald Kearns agrees in *Quick Reference for Band Directors*, stating that the non-percussionist director “should bring in a trained or professional percussionist to model” because “there are techniques for playing membraneophones [*sic*] that a non-percussionist can’t demonstrate.”

The non-percussionist band director’s ability to teach percussion rests on the training received during collegiate education. It is common for Bachelor’s degree

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programs in Music Education to require future educators to take methods courses in major instrumental areas, including percussion, with the goal of instructing the developing teacher in how to play and teach that instrument. These methods courses are but a small portion of the future band director’s education. The National Association of Schools of Music handbook lists four primary competencies for the Baccalaureate degree in Music Education, which in total make up 50% of the music major’s education: music competencies, specialization competencies, teaching competencies, and professional procedures. The specialization competency has five categories: general music, vocal music, instrumental music, music (all levels and specializations), and specific music fields or combinations. The instrumental music category itself identifies four further competencies, the first of which is the “knowledge of and performance ability on wind, string, and percussion instruments.” The knowledge of all instruments is just one competency inside one category of a primary competency, illustrating the smallness of its proportion to the total coursework for the music education student. It is important to note that this knowledge of all-instrument competency includes the methods courses that give music education students the ability to teach instruments outside of their respective primary areas.

As an example, the technical study of non-primary instruments at the NASM-accredited University of Northern Colorado is six credits of the required 126 credits,

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7 Ibid, 117-118.
8 Ibid, 118.
making the techniques courses worth 4.76% of the total degree. These six credits are covered in four one-credit courses and one two-credit course; string technique class, voice class, double reed class, and single reed/flute class are each worth one credit, while brass and percussion class is worth two credits. Percussion methods equals one credit of the six total technique studies credits, making it worth 16.67% of the techniques studies. To examine it further, it is worth one credit of the 126 credits required for the degree, meaning the study of percussion techniques represents less than 1% of the music education major’s total degree. If percussion is not a student’s primary instrument, this is a miniscule amount of time spent studying the techniques and pedagogy of one of the major families of instruments they will be required to teach in the wind band setting. In a study conducted by Lynn Cooper in their 1994 dissertation, the majority of high school band directors considered their college methods courses as “no better than adequate.”

Given the disproportionate amount of time and course work allocated to the instruction of percussion and the multi-dimensional nature of the field, it is not a stretch to assume that many non-percussionists struggle when faced with the task of educating percussion students.

The Young Percussionist’s Classroom Experience

The classroom experience may be problematic to the percussion student’s development as well. As most students do not receive private instruction on their instrument by a trained percussionist outside of school, the research can operate under the

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10 The percussion methods make up half of the two-credit brass and percussion class.
11 Lynn Graydon Cooper, A Study of the Core Repertoire for the Preparation of Instrumental Music Educators (Ed.D. Dissertation, University of Kentucky, 1994), abstract.
assumption that the only pedagogy students receive is in the classroom.\textsuperscript{12} In a \textit{Teaching Music} article addressing issues of classroom management, Steve Fidyk noted that “percussionists have a reputation for being potentially disruptive during rehearsals” as a result of not being as involved as the other students.\textsuperscript{13} In a 1987 \textit{Percussive Notes} article, Linda Pimentel reported that student percussionists in her study spent roughly 21\% of the time in school band rehearsals playing their instruments and were “off-task” 29\% of the time.\textsuperscript{14} Harry Marvin, in a 1978 article in \textit{Percussionist}, theorized that there were too many students in most concert band percussion sections and not enough parts for them to play, due to a lack of doubling.\textsuperscript{15} When this issue is combined with the sparse nature of much percussion writing, the result is an ineffective use of time for members of the percussion section.\textsuperscript{16}

It is also likely that problems with students’ classroom experience today are different than in the past. In \textit{Quick Reference for Band Directors}, Ronald Kearns makes note of the recent explosion of kinds of instruments used in the percussion section of the concert band.

Percussion instruments used in music composed after 1980 (or just before) have been expanded. Now besides the snare drum, cymbals, bass drum, toms, tam-tam, tympani, and mallet instruments, Latin percussion instruments have been added. The Latin percussion family of instruments includes bongos, congas, timbales, claves, castanets, and guiros. Modern composers have utilized each of these instruments (and more) to add color to their compositions. Each of these

\begin{flushleft}
\textsuperscript{12} Eileen Fraedrich, \textit{The Art of Elementary Band Directing}, 2nd ed. (Galesville, MD: Meredith Music Publications, 2003), 86.
\textsuperscript{13} Steve Fidyk, “Classroom Management and Beginning Percussionists.” \textit{Teaching Music} vol. 24, no. 3 (January 2017), 49.
\textsuperscript{14} This article neglects to mention how the percussionists spent the remaining 50\% of their time; Pimentel, “Recommendations for the Reorganization of Percussion Instruments,” 26.
\textsuperscript{15} Marvin, “One Viewpoint of Percussion in the Public Schools,” 92.
\textsuperscript{16} The percussion section is in the back of the band, which could also play into the students not receiving enough attention.
\end{flushleft}
instruments requires playing with subtle nuances that are complementary to the music rather than becoming a distraction to players and listeners.\textsuperscript{17}

The greater issue at hand is the possibility of students receiving incomplete exposure to the spectrum of relevant instruments and developing both limited strengths and wide-ranging weaknesses as a result. Unfortunately, it is common for a young percussionist to develop a specialization on one instrument in the percussion family.\textsuperscript{18} This could mean that a student who is a strong mallet player is always given mallet keyboard parts, or a student with strong rudimental skills is usually assigned to snare drum. Both examples illustrate how students might continue gaining skill on one percussion instrument and simultaneously stagnate on several others.

While specialization is often described as a strength, many in the field would instead consider it a weakness. In a 2000 \textit{Percussive Notes} article, Scott Harris noted that band programs in the United States still regularly graduate high school percussionists who “cannot read pitched music and may never have the opportunity to play anything but snare drum.”\textsuperscript{19} In 2002, Kevin Mixon further noted that “often there is an emphasis on the snare drum only, which deprives the student of the opportunity to develop musical skills” on other percussion instruments.\textsuperscript{20} Harry Marvin was also highly critical of the lack of well-rounded percussion training in his article mentioned above; he saw weaknesses developing as early as elementary school.\textsuperscript{21} These same students were

\begin{footnotes}
\item[17] Kearns, \textit{Quick Reference for Band Directors}, 111.
\item[19] Scott Harris, “National Conference on Percussion Pedagogy.” \textit{Percussive Notes} vol. 38, no. 6 (December 2000), 38.
\end{footnotes}
expected to perform a broader cache of percussion instruments in secondary level bands, with no previous instruction on technique to help guide them.

The Educational Materials

Because there is no guarantee of complete exposure to all percussion instruments, education through school ensembles alone is not only problematic, but inadequate. Research should therefore focus on the educational materials that are preparing the student for success in rehearsal. Educational materials in music are known as method books. There are method books written uniquely for each instrument; however, the majority of beginning students study from classroom-based sets of method books that unify the experience by including editions of the same book for every instrument in the band.22 Method books are the “core experience for each student in a beginning band program because they identify and provide the essential musical knowledge, understanding, habits, and skills that beginning students need to master as they learn how to play an instrument.”23 They should be key in helping spot weaknesses and fostering a balanced development, preparing the student “for the challenge of performing the very best repertoire available.”24

Clearly there are definite obstacles regarding both the ability of band directors to teach percussionists and the potential of percussionists to gain well-rounded, diverse skill sets from rehearsal alone, and the band director’s method book choice can serve as a solution. If carefully selected, the method book should aid the student as well as guide

22 Kearns, Quick Reference for Band Directors, 95; Fraedrich, The Art of Elementary Band Directing, 12.
24 Ibid.
the teacher. Therefore, research is necessary to see which method books are best equipped to provide students the guidance they need to perform the band literature.

**Purpose of Study**

The purpose of this document was to investigate the effectiveness of method books in preparing beginning students for the expectations set by repertoire and to make suggestions for increased effectiveness where applicable. If method books available to percussion students are not preparing them for the band literature of the corresponding skill level of the ensemble, such research would define where and how these pedagogical tools are failing. Solutions were then developed for any shortcomings that were illuminated so that band directors can better help students’ development.

To help highlight any discrepancies between the repertoire and the method books, this research includes two sets of analyses. The first is an analysis of the wind band repertoire that notes trends in the use of percussion instruments and the techniques required for performing them, and the second an examination of method books that assesses how well they meet expectations based on repertoire requirements.

**Limitations of Study**

The research was limited to analyses of recent trends for percussion in band repertoire and method books associated with the initial stages of the student musician’s development, a period hereafter referred to as “beginning band.” The wind band was chosen as the large ensemble to represent the classroom experience for young percussionists because for all “young musicians, beginning band is the start of their formal training in instrumental music.”

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as an ensemble with winds, brass, and percussion, with “six or more performers, each with an independent musical line.”

The scope of this study was limited to beginning band because the “absence of a successful comprehensive approach to teaching elementary percussion frequently leads to technical and/or musical problems that can hinder student development.” Harry Marvin notes that “in building any strong program the impetus must be at the elementary level with a strong carry through program at the remaining levels.”

To explain the pool of repertoire used in this research, it is helpful to understand the grading system used by music publishers. Instead of employing terms such as beginning, intermediate, and advanced, publishers traditionally utilize a numbered grading system that describes the skill level required to perform a specific piece of music. This system uses a scale from one to six with Grade 1 representing the easiest compositions and Grade 6 representing the most challenging compositions. As Thomas Dvorak notes, “assigning grade levels to music is a complicated task. Even when the most precise criteria are adhered to, the grading may seem inaccurate.” He further explains,

One must also examine orchestration, independence of lines, melodic, rhythmic, and harmonic fabric, and finally, the music’s aesthetic qualities. Upon examination of all these factors in conjunction with the technical difficulty, the grade level assignment becomes a matter of judgement – a balance of art and science.

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30 Ibid.
31 Ibid.
While it is commonplace for a public school’s band program to begin in late elementary school or early middle school, music publishers do not subsequently use the graded scale to represent the public-school grades, with one notable exception. Grade 1 repertoire is “suitable for first year elementary school bands and beginning middle school or junior high school bands.”

Because this document analyzed the repertoire requirements of percussionists in beginning band, the music selected for analysis was drawn from a pool of Grade 1 compositions. Additionally, only Grade 1 compositions that were published in 2017 were considered since the present study sought to analyze recent trends in the technical demands of beginning band repertoire. The selection of these works is detailed in Chapter II. However, the method book analysis was not restricted to recent publications. A cursory examination showed that rather than publishing new method books, many publishers update existing method book series with subsequent editions. In these cases, the most recent editions were chosen. The methodology for selecting method books is detailed in Chapter II as well.

Both the repertoire and the method books were evaluated for key concepts and instrument inclusion. The key concepts analyzed were limited to tangibly defined technical concepts ranging from concepts present in non-percussion instruments, such as key signatures, to concepts unique to percussion, such as rudiments. The results of the repertoire analyses informed and defined the subsequent examination of method books,

34 2017 is the year in which this document was proposed.
specifically the degree to which they addressed the expectations set by recent compositions.
CHAPTER II
REVIEW OF LITERATURE

Methodology for Selected Band Repertoire

The band repertoire included in this study is derived from the list of music publications exhibited at the annual Midwest Clinic International Band, Orchestra and Music Conference in December 2017. Twenty-one publishers exhibited music at the 2017 Midwest Clinic (see Table 2.1), 10 of which published Grade 1 band compositions in 2017.

There were a total of 152 pieces published for Grade 1 band by these 10 publishers, as seen in Table 2.1. Many of these publishers utilize half grades to differentiate between subsections of difficulty. For Grade 1 these include Grade 0.5, Grade 1, and Grade 1.5. In this scenario, Grade 0.5 represents the easiest level of beginning music, and Grade 1.5 represents Grade 1 repertoire that is on the more challenging side. Therefore, Grade 0.5 and Grade 1.5 exist as part of the Grade 1 subset and will thus be included in this survey.

35 The Midwest Clinic is an international music conference which addresses repertoire, products, and teaching techniques for music educators;
Table 2.1: 2017 Grade 1 Compositions by Midwest Clinic Exhibitors

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Grade 0.5</th>
<th>Grade 1</th>
<th>Grade 1.5</th>
<th>Total</th>
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<tbody>
<tr>
<td>Alfred Music</td>
<td>10</td>
<td>25</td>
<td>20</td>
<td>55</td>
</tr>
<tr>
<td>American Composers Forum</td>
<td>0</td>
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<td>Brain Music</td>
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<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>C. Alan Publications</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>C.L. Barnhouse Co.</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>21</td>
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<tr>
<td>C. Sharp Music, Inc.</td>
<td>0</td>
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<td>0</td>
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<td>Carl Fischer</td>
<td>9</td>
<td>9</td>
<td>13</td>
<td>31</td>
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<td>FJH Music Company</td>
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<td>13</td>
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<td>Gary P. Gilroy Publications</td>
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<td>0</td>
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<td>Grand Mesa Music Publications</td>
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<td>3</td>
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<td>Hal Leonard</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>Musica Propria, Inc.</td>
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<td>Offbeat Publications</td>
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<td>0</td>
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<td>1</td>
<td>5</td>
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<tr>
<td>Thorp Music</td>
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<td>Wingert-Jones Publications</td>
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<td>3</td>
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<td>World Projects Corporation</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>31</strong></td>
<td><strong>61</strong></td>
<td><strong>60</strong></td>
<td><strong>152</strong></td>
</tr>
</tbody>
</table>

Of the 152 Grade 1 pieces, 31 pieces were categorized as Grade 0.5, 61 categorized as Grade 1, and 60 were categorized as Grade 1.5. These 152 pieces will be analyzed in Chapter III. See Table 2.2 for a full list of pieces that will be analyzed, organized by grade, then alphabetically by composition title.

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### Table 2.2: Grade 1 Compositions Analyzed

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Publisher</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Rather Bumpy Sleigh Ride</td>
<td>Traditional</td>
<td>Mekel Rogers</td>
<td>FJH Music Company</td>
<td>0.5</td>
</tr>
<tr>
<td>A Regal Celebration</td>
<td>Ryan Meeboer</td>
<td></td>
<td>Alfred Music / 8th Note Publications</td>
<td>0.5</td>
</tr>
<tr>
<td>A Triumphal Procession</td>
<td>Tim Fisher</td>
<td></td>
<td>C. Alan Publications</td>
<td>0.5</td>
</tr>
<tr>
<td>Alien Crossfire!</td>
<td>Jonathan McBride</td>
<td></td>
<td>C.L. Barnhouse Co / Birch Island</td>
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<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Entrance to The Dragon Cave</td>
<td>Brian Bankston</td>
<td>C.L. Barnhouse Co / RWS Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Fandango Festival</td>
<td>Victor López</td>
<td>Alfred Music / Belwin</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>For the Glory</td>
<td>Ryan Meeboer</td>
<td>Alfred Music / 8th Note Publications</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Greenwood Lake</td>
<td>Richard H. Summers</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>HandClap</td>
<td>Fitz and the Tantrums</td>
<td>Johnnie Vinson</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Highlander Lullaby</td>
<td>Traditional</td>
<td>Hal Leonard</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>I Will Give My Love an Apple</td>
<td>Canadian Folk Song</td>
<td>Ryan Meeboer</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>In Grandfather's Arms</td>
<td>James Meredith</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Invictus Rex</td>
<td>Matthew R. Putnam</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Journey of the Juno</td>
<td>Joseph Compello</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Kalinka</td>
<td>Ivan Larionov</td>
<td>Robert Longfield</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Kith and Kin</td>
<td>George Sweet</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Lady Liberty March</td>
<td>Paul Murtha</td>
<td>Hal Leonard</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>March of the Royals</td>
<td>Bill Calhoun</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
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<tr>
<td>Marzo Zingaro</td>
<td>Randall D. Standridge</td>
<td>Alfred Music</td>
<td>1.5</td>
<td></td>
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<tr>
<td>Memories from Another Time</td>
<td>Jeremy Bell</td>
<td>Alfred Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Table 2.2, continued</td>
<td></td>
<td></td>
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<tr>
<td>----------------------</td>
<td>------------------------</td>
<td>---------------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>Missa Festi (Music</td>
<td>David Shaffer</td>
<td>C.L.</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>for a Festival)</td>
<td></td>
<td>Barnhouse Co</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moai (Song of</td>
<td>Michael Sweeney</td>
<td>Hal Leonard</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Ancient Giants)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Musical Mayhem</td>
<td>Robert W. Smith</td>
<td>C.L.</td>
<td>1.5</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Barnhouse Co</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>/ Birch Island</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Odyssey—Multi</td>
<td>David Marlatt</td>
<td>Alfred Music /</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Level Version</td>
<td></td>
<td>8th Note Publications</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pulsate</td>
<td>Mekel Rogers</td>
<td>FJH Music Company</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Rejoice!</td>
<td>James Swearingen</td>
<td>C.L.</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Barnhouse Co</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>/ Birch Island</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ring, Ring, Ring!</td>
<td>Brian Beck</td>
<td>Alfred Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Rise of the Avatar</td>
<td>Vince Gassi</td>
<td>Alfred Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Samba-lélé</td>
<td>Bruce Pearson</td>
<td>Neil A Kjos Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Company</td>
<td></td>
<td></td>
</tr>
<tr>
<td>See Amid the Winter's</td>
<td>John Goss</td>
<td>Alfred Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Shadow of the</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Longship</td>
<td>Eric Rath</td>
<td>FJH Music Company</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Shipwreck Cove</td>
<td>Jeremy Bell</td>
<td>Alfred Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Shut Up and Dance</td>
<td>Walk the Moon</td>
<td>Hal Leonard</td>
<td>1.5</td>
<td></td>
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<tr>
<td>Southampton March</td>
<td>Robert Sheldon</td>
<td>Alfred Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Star Trails</td>
<td>Naoya Wada</td>
<td>Alfred Music /</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8th Note Publications</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stryker</td>
<td>Tyler Arcari</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
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</tr>
<tr>
<td>Temblor</td>
<td>Sean O'Loughlin</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>The Class Clown</td>
<td>Joseph Compello</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>The Greatest Gift</td>
<td>Timothy Loest</td>
<td>FJH Music Company</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>The Heart of a</td>
<td>Robert Thurston</td>
<td>Carl Fischer Music</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Mustang</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Methodology for Selected Method Books

The collection of method books analyzed here was created by cross referencing two sources: the inventory of prominent music distributor JW Pepper, and Ronald E. Kearns’ *Quick Reference for Band Directors*. JW Pepper is noted as the “dominant retailer of sheet music for schools, colleges and churches,” with much of its business being “with educational institutions.”⁴⁷ Considering the long-standing company’s extensive catalog and prominence in the field of music distribution, it is likely that JW Pepper’s catalogue represents a large majority of commonly-used and readily available method books for beginning band.

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Quick Reference for Band Directors was published in 2011 in partnership with MENC: The National Association for Music Education, and was the result of “over thirty years of teaching experience.”\(^{48}\) It comprehensively examines many aspects of starting and maintaining a successful band program. This book was included as a suggested resource in the third edition of Allen Scott’s *Sourcebook for Research in Music*, and in the *Sourcebook for Wind Band and Instrumental Music* by Frank Battisti et al.\(^{49}\) As Laura Stambaugh noted in a review for the *Music Educator’s Journal*, the book is “useful for younger directors who may need guidance,” as the text “encompasses the breadth of ensembles a director is expected to be familiar with.”\(^{50}\)

There was significant overlap between the list of method books for sale through JW Pepper’s catalogue and those suggested by Ronald Kearns (see Table 2.3). The few discrepancies could be explained logically, such as the *Ed Sueta Band Method* being self-published through Ed Sueta Music Publications and *Making Music Matter* being published after the Kearns text.\(^{51}\) Each method book on both lists were analyzed (see Table 2.4), except for *Band Expressions*, which was out of print. It should be noted that JW Pepper listed two versions of *Essential Elements*, the original edition and an updated version. Due to the possibility that programs may still utilize the original, both versions were analyzed.

\(^{48}\) Kearns, *Quick Reference for Band Directors*, xiii.
Table 2.3: Cross Reference of Method Books

<table>
<thead>
<tr>
<th>JW Pepper</th>
<th>Quick Reference for Band Directors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accent on Achievement</td>
<td>Accent on Achievement</td>
</tr>
<tr>
<td>Belwin 21st Century Band Method</td>
<td>Belwin 21st Century Band Method</td>
</tr>
<tr>
<td>Best in Class</td>
<td>Best in Class</td>
</tr>
<tr>
<td>Essential Elements <em>(original &amp; updated)</em></td>
<td>Essential Elements</td>
</tr>
<tr>
<td>First Division Band Method</td>
<td>First Division Band Method</td>
</tr>
<tr>
<td>Measures of Success</td>
<td>Measures of Success</td>
</tr>
<tr>
<td>Making Music Matter</td>
<td></td>
</tr>
<tr>
<td>Sound Innovations</td>
<td>Sound Innovations</td>
</tr>
<tr>
<td>Standard of Excellence</td>
<td>Standards of Excellence</td>
</tr>
<tr>
<td>Tradition of Excellence</td>
<td>Tradition of Excellence</td>
</tr>
<tr>
<td>Yamaha Advantage</td>
<td>Yamaha Advantage</td>
</tr>
<tr>
<td>Yamaha Advantage Primer</td>
<td>Yamaha Advantage Primer</td>
</tr>
<tr>
<td>Yamaha Band Student</td>
<td></td>
</tr>
</tbody>
</table>

Table 2.4: Complete List of Method Books Analyzed

<table>
<thead>
<tr>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accent on Achievement</td>
<td>Alfred</td>
</tr>
<tr>
<td>Belwin 21st Century Band Method</td>
<td>Alfred</td>
</tr>
<tr>
<td>Best in Class</td>
<td>Neil A. Kjos</td>
</tr>
<tr>
<td>Ed Sueta Band Method</td>
<td>Ed Sueta Music</td>
</tr>
<tr>
<td>Essential Elements <em>(original)</em></td>
<td>Hal Leonard</td>
</tr>
<tr>
<td>Essential Elements <em>(updated)</em></td>
<td>Hal Leonard</td>
</tr>
<tr>
<td>First Division Band Method</td>
<td>Alfred</td>
</tr>
<tr>
<td>Making Music Matter</td>
<td>Manhattan Beach Music</td>
</tr>
<tr>
<td>Measures of Success</td>
<td>FJH</td>
</tr>
<tr>
<td>Sound Innovations</td>
<td>Alfred</td>
</tr>
<tr>
<td>Standard of Excellence</td>
<td>Neil A. Kjos</td>
</tr>
<tr>
<td>Tradition of Excellence</td>
<td>Neil A. Kjos</td>
</tr>
<tr>
<td>Yamaha Advantage</td>
<td>Playintime</td>
</tr>
<tr>
<td>Yamaha Advantage Primer</td>
<td>Playintime</td>
</tr>
<tr>
<td>Yamaha Band Student</td>
<td>Alfred</td>
</tr>
</tbody>
</table>

53 Kearns, *Quick Reference for Band Directors*, 97.
CHAPTER III

ANALYSIS OF GRADE ONE WIND BAND LITERATURE

The selected Grade 1 repertoire was analyzed using the rubric on the following page that identifies specific elements in the percussion parts. First, the instrument list was catalogued with the goal of seeing which instruments were required and with what frequency. Next, the parts for the more commonly utilized instruments were analyzed for technical and musical concepts. The presence of a concept was signified with an ‘x’ in the box on the left of the rubric. Finally, additional comments were added, such as those about non-traditional techniques or solos, in the extra space provided on each rubric. The completed rubrics for each piece are catalogued in Appendix A, organized first by publisher, then by grade, and finally alphabetically by title.
Sample Rubric

*Title, Composer, Arranger, Grade*

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

### Snare Drum

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

### Mallets

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Grace notes</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Range</td>
<td>Double stops</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

### Timpani

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

Other Comments

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
Instrument Usage

This collection of pieces indicates that the demands on the beginning student include the learning of many instruments. In total, 47 instruments were required in the 152 pieces. A handful of instruments appeared only once, while some were required for nearly all pieces. See Table 3.1 for an alphabetical list of each instrument required, with a listing of frequency and total number of pieces in Grades 0.5, 1, and 1.5.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
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<th>1.5</th>
<th>Total</th>
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<tbody>
<tr>
<td>Agogo Bells</td>
<td>1</td>
<td>0</td>
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<td>2</td>
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<tr>
<td>Anvil</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bass Drum</td>
<td>30</td>
<td>55</td>
<td>51</td>
<td>136</td>
</tr>
<tr>
<td>Bell Tree</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bells</td>
<td>28</td>
<td>54</td>
<td>45</td>
<td>127</td>
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<tr>
<td>Bicycle Horn</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bicycle Bell</td>
<td>0</td>
<td>0</td>
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<td>1</td>
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<tr>
<td>Bongos</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Brake Drum</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Cabasa</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Castanets</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Chimes</td>
<td>4</td>
<td>9</td>
<td>16</td>
<td>29</td>
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<tr>
<td>China Cymbal/ Crash Cymbal/Splash Cymbal</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Claves</td>
<td>2</td>
<td>4</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>Congas</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Cowbell</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>20</td>
<td>28</td>
<td>38</td>
<td>86</td>
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<td>Djembe</td>
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<td>1</td>
</tr>
<tr>
<td>Drum Set</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Finger Cymbals</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Gong/Tam-Tam</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td>14</td>
</tr>
<tr>
<td>Guiro</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Hi-Hat</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td>9</td>
</tr>
</tbody>
</table>

There were scores that listed some parts as optional. In these cases, the reason was never stated. This research operated under the assumption that all parts would be assigned and were appropriate for the skill level of first-year students.
Table 3.1, continued

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0</th>
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<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mallets (Any)</td>
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<td>1</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maracas</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marimba</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ocean Drum</td>
<td>0</td>
<td>0</td>
<td>1</td>
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<tr>
<td>Rainstick</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ratchet</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>3</td>
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</tr>
<tr>
<td>Shaker</td>
<td>2</td>
<td>4</td>
<td>9</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ship's Bell</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slap Stick</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sleigh Bells</td>
<td>3</td>
<td>7</td>
<td>5</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slide Whistle</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Snare Drum</td>
<td>26</td>
<td>53</td>
<td>46</td>
<td>125</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suspended Cymbal/Ride Cymbal</td>
<td>10</td>
<td>44</td>
<td>42</td>
<td>96</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tambourine</td>
<td>12</td>
<td>25</td>
<td>25</td>
<td>62</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Temple Blocks</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenor Drum</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timpani</td>
<td>18</td>
<td>40</td>
<td>46</td>
<td>104</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom-Tom/Tom-Toms/Floor Tom</td>
<td>6</td>
<td>9</td>
<td>12</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triangle</td>
<td>22</td>
<td>35</td>
<td>25</td>
<td>82</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vibraphone</td>
<td>2</td>
<td>2</td>
<td>7</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vibra-Slap</td>
<td>3</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wind Chimes/Mark Tree/Bar Chimes</td>
<td>5</td>
<td>12</td>
<td>10</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodblock</td>
<td>2</td>
<td>8</td>
<td>3</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Xylophone</td>
<td>6</td>
<td>10</td>
<td>18</td>
<td>34</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Four instruments were required in over 100 of the 152 pieces (see Table 3.2).

Bass drum was the mostly commonly required instrument, being called for in 136 of 152 works (89.5%). Next were bells, which were required in 127 pieces (83.5%), followed closely by snare drum in 125 pieces (82.2%). Finally, timpani were included in 104 pieces (68.4%).

Table 3.2: Instruments Required in More than 100 Pieces

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td>30</td>
<td>55</td>
<td>51</td>
<td>136</td>
</tr>
<tr>
<td>Bells</td>
<td>28</td>
<td>54</td>
<td>45</td>
<td>127</td>
</tr>
<tr>
<td>Snare Drum</td>
<td>26</td>
<td>53</td>
<td>46</td>
<td>125</td>
</tr>
<tr>
<td>Timpani</td>
<td>18</td>
<td>40</td>
<td>46</td>
<td>104</td>
</tr>
</tbody>
</table>

Four instruments also appeared in between 50 and 100 pieces (see Table 3.3).

Suspended cymbal or ride cymbal was required in 96 pieces (63.2%) and crash cymbals appeared in 86 pieces (56.6%). Cymbals were followed closely by the triangle, which was required in 82 pieces (53.9%). Finally, the tambourine appeared in 62 pieces (40.8%).

Table 3.3: Instruments Required in Between 50 and 100 Pieces

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspended Cymbal/Ride Cymbal</td>
<td>10</td>
<td>44</td>
<td>42</td>
<td>96</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>20</td>
<td>28</td>
<td>38</td>
<td>86</td>
</tr>
<tr>
<td>Triangle</td>
<td>22</td>
<td>35</td>
<td>25</td>
<td>82</td>
</tr>
<tr>
<td>Tambourine</td>
<td>12</td>
<td>25</td>
<td>25</td>
<td>62</td>
</tr>
</tbody>
</table>
Table 3.4 takes note of the instruments that were required in between 10 and 50 pieces. While these instruments appear less often, they do appear in all three levels associated with Grade 1.

Table 3.4: Instruments Required in Between 10 and 50 Pieces

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
<th>% of Total Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Xylophone</td>
<td>6</td>
<td>10</td>
<td>18</td>
<td>34</td>
<td>22.4%</td>
</tr>
<tr>
<td>Chimes</td>
<td>4</td>
<td>9</td>
<td>16</td>
<td>29</td>
<td>19.1%</td>
</tr>
<tr>
<td>Tom-Tom/Tom-Toms/Floor Tom</td>
<td>6</td>
<td>9</td>
<td>12</td>
<td>27</td>
<td>17.8%</td>
</tr>
<tr>
<td>Wind Chimes/Mark Tree/Bar Chimes</td>
<td>5</td>
<td>12</td>
<td>10</td>
<td>27</td>
<td>17.8%</td>
</tr>
<tr>
<td>Shaker</td>
<td>2</td>
<td>4</td>
<td>9</td>
<td>15</td>
<td>9.9%</td>
</tr>
<tr>
<td>Sleigh Bells</td>
<td>3</td>
<td>7</td>
<td>5</td>
<td>15</td>
<td>9.9%</td>
</tr>
<tr>
<td>Gong/Tam-Tam</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td>14</td>
<td>9.2%</td>
</tr>
<tr>
<td>Woodblock</td>
<td>2</td>
<td>8</td>
<td>3</td>
<td>13</td>
<td>8.6%</td>
</tr>
<tr>
<td>Claves</td>
<td>2</td>
<td>4</td>
<td>5</td>
<td>11</td>
<td>7.2%</td>
</tr>
<tr>
<td>Cowbell</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>11</td>
<td>7.2%</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>2</td>
<td>2</td>
<td>7</td>
<td>11</td>
<td>7.2%</td>
</tr>
<tr>
<td>Marimba</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>10</td>
<td>6.6%</td>
</tr>
</tbody>
</table>

The remaining instruments appeared in fewer than 10 pieces or fewer than 6% of the time (see Table 3.5). It should be noted that the number of instruments is sizable when compared to the other sample groupings (27 out of 47 instruments).
This research indicates that the first-year student must learn a great number of instruments to perform Grade 1 repertoire. Of the 47 total instruments, 35 appear in the Grade 0.5 repertoire (see Table 3.6). Therefore, these instruments must be learned immediately for the students to be adequately prepared for the repertoire.
Table 3.6: Instruments Required in Grade 0.5 Pieces

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td>30</td>
</tr>
<tr>
<td>Bells</td>
<td>28</td>
</tr>
<tr>
<td>Snare Drum</td>
<td>26</td>
</tr>
<tr>
<td>Triangle</td>
<td>22</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>20</td>
</tr>
<tr>
<td>Timpani</td>
<td>18</td>
</tr>
<tr>
<td>Tambourine</td>
<td>12</td>
</tr>
<tr>
<td>Suspended Cymbal/Ride Cymbal</td>
<td>10</td>
</tr>
<tr>
<td>Tom-Tom/Tom-Toms/Floor Tom</td>
<td>6</td>
</tr>
<tr>
<td>Xylophone</td>
<td>6</td>
</tr>
<tr>
<td>Wind Chimes/Mark Tree/Bar Chimes</td>
<td>5</td>
</tr>
<tr>
<td>Chimes</td>
<td>4</td>
</tr>
<tr>
<td>Gong/Tam-Tam</td>
<td>3</td>
</tr>
<tr>
<td>Slap Stick</td>
<td>3</td>
</tr>
<tr>
<td>Sleigh Bells</td>
<td>3</td>
</tr>
<tr>
<td>Vibra-Slap</td>
<td>3</td>
</tr>
<tr>
<td>Cabasa</td>
<td>2</td>
</tr>
<tr>
<td>Claves</td>
<td>2</td>
</tr>
<tr>
<td>Ratchet</td>
<td>2</td>
</tr>
<tr>
<td>Shaker</td>
<td>2</td>
</tr>
<tr>
<td>Temple Blocks</td>
<td>2</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>2</td>
</tr>
<tr>
<td>Woodblock</td>
<td>2</td>
</tr>
<tr>
<td>Agogo Bells</td>
<td>1</td>
</tr>
<tr>
<td>Bongos</td>
<td>1</td>
</tr>
<tr>
<td>Brake Drum</td>
<td>1</td>
</tr>
<tr>
<td>China Cymbal/Crash Cymbal/Splash Cymbal</td>
<td>1</td>
</tr>
<tr>
<td>Cowbell</td>
<td>1</td>
</tr>
<tr>
<td>Guiro</td>
<td>1</td>
</tr>
<tr>
<td>Hi-Hat</td>
<td>1</td>
</tr>
<tr>
<td>Maracas</td>
<td>1</td>
</tr>
<tr>
<td>Marimba</td>
<td>1</td>
</tr>
<tr>
<td>Rainstick</td>
<td>1</td>
</tr>
<tr>
<td>Slide Whistle</td>
<td>1</td>
</tr>
<tr>
<td>Tenor Drum</td>
<td>1</td>
</tr>
</tbody>
</table>
There were six instruments that were only required in Grade 1.5 pieces (see Table 3.7). The most commonly scored instrument in this group was drum set. It stands to reason that drum set was used only in the more advanced beginning band works because it requires strong coordination and advanced musical concepts, including keeping a steady tempo and exercising dynamic control over as many as four appendages at once.\textsuperscript{55} Because of its challenges, the pedagogy of the instrument involves its own set of specific method books, the analysis of which would fall outside the limitations of this study.

Table 3.7: Instruments Only Required in Grade 1.5 Pieces

<table>
<thead>
<tr>
<th>Instrument</th>
<th>1.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drum Set</td>
<td>4</td>
</tr>
<tr>
<td>Anvil</td>
<td>1</td>
</tr>
<tr>
<td>Bell Tree</td>
<td>1</td>
</tr>
<tr>
<td>Bicycle Bell</td>
<td>1</td>
</tr>
<tr>
<td>Bicycle Horn</td>
<td>1</td>
</tr>
<tr>
<td>Djembe</td>
<td>1</td>
</tr>
<tr>
<td>Ocean Drum</td>
<td>1</td>
</tr>
</tbody>
</table>

Since the overall trends in instrument usage have been identified, the following analysis will examine specific instruments and instrument groupings.

**Mallet Keyboard Percussion**

Mallet keyboard instruments were required in 146 of the 152 pieces (see Table 3.8), for a total of 96.1% of the repertoire. This makes mallet percussion as a group more commonly required than the snare drum, which appeared in 125 works. It will thus be

\textsuperscript{55} While playing drum set, the percussionist may be required to utilize both hands and both feet at the same time. This leads to challenges in coordination, technique, and musicality.
important to note that the method books should be spending as much time on mallets as on snare drum to prepare the student for the repertoire.

Table 3.8: Number of Pieces with Mallet Percussion

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total pieces analyzed</td>
<td>31</td>
<td>61</td>
<td>60</td>
<td>152</td>
</tr>
<tr>
<td>Pieces with mallet percussion</td>
<td>30</td>
<td>60</td>
<td>56</td>
<td>146</td>
</tr>
</tbody>
</table>

The list of specific instruments required also shows that many compositions utilized more than one mallet keyboard instrument; therefore the total number of appearances in Table 3.9 is greater than 146.

Interestingly, the analysis of the mallet parts reveals a diversity of instruments (see Table 3.9). The repertoire included bells, chimes, marimba, vibraphone and xylophone.56 In the case of three instruments (xylophone, chimes, and vibraphone), there was a significant increase of usage between Grade 1 and Grade 1.5. The xylophone was required in 10 of the 61 Grade 1 pieces (19.7%) and 18 of the 60 Grade 1.5 pieces (30%). Chimes were required in nine Grade 1 pieces (14.8%) and 16 Grade 1.5 pieces (26.7%), and the vibraphone was required in two Grade 1 pieces (3.3%) and seven Grade 1.5 pieces (11.7%). This is in contrast with the bells, which were required in 28 Grade 0.5 pieces (90.3%), 54 Grade 1 pieces (88.5%), and 45 Grade 1.5 pieces (75%). The changes in types of mallet instruments required as repertoire grade increases suggests that as the school year progresses, the beginning student should be asked to perform and practice bells less and start exploring the other mallet instruments more.

56 There was also one grade 1 piece which left the instrumentation up to chance by labeling the part “Mallets (Any).”
Table 3.9: Specific Mallet Percussion Usage

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
<td>28</td>
<td>54</td>
<td>45</td>
<td>127</td>
</tr>
<tr>
<td>Xylophone</td>
<td>6</td>
<td>10</td>
<td>18</td>
<td>34</td>
</tr>
<tr>
<td>Chimes</td>
<td>4</td>
<td>9</td>
<td>16</td>
<td>29</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>2</td>
<td>2</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>Marimba</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>Mallets (Any)</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Every composition was written in a key with flats, ranging from one to four flats.

As seen in Table 3.10, a key signature with two flats was most common, making up 71 of the 146 pieces with mallet keyboards. The use of three flats was second overall, being used in 66 pieces, and became more common as the grade level increased. One flat was used in 29 pieces, none of which were Grade 0.5 pieces. Four flats appeared in only two pieces, and both were Grade 1.5. Ten pieces also included at least one key change, therefore making the total number in Table 3.10 greater than 146.

Table 3.10: Key Signatures of Analyzed Compositions

<table>
<thead>
<tr>
<th>Key Signatures</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>One flat</td>
<td>0</td>
<td>12</td>
<td>7</td>
<td>29</td>
</tr>
<tr>
<td>Two flats</td>
<td>23</td>
<td>24</td>
<td>24</td>
<td>71</td>
</tr>
<tr>
<td>Three flats</td>
<td>7</td>
<td>28</td>
<td>31</td>
<td>66</td>
</tr>
<tr>
<td>Four flats</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

The range from lowest to highest pitch was catalogued for each piece. In pieces with more than one instrument, both ranges were analyzed, with the largest range being catalogued. These ranges were then split into two groups: ranges of an octave or less and ranges of greater than an octave. As can be seen in Table 3.11, of the 73 total parts, most Grade 0.5 mallet parts had a range of an octave or less, most Grade 1 parts were evenly
distributed between the two, and most Grade 1.5 parts had a range greater than an octave.

This indicates that as the first school year progresses, students should begin to feel more comfortable with expanding their range and moving from side to side on the instruments.

Table 3.11: Range of Mallet Parts

<table>
<thead>
<tr>
<th>Range</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Octave or less</td>
<td>24</td>
<td>33</td>
<td>16</td>
<td>73</td>
</tr>
<tr>
<td>Greater than an octave</td>
<td>6</td>
<td>27</td>
<td>40</td>
<td>73</td>
</tr>
</tbody>
</table>

Each mallet part was analyzed for specific technical and musical elements (see Table 3.12). There were only four times in the 146 pieces with mallet keyboards that the part included sixteenth notes. Rolls appeared in 16 of the 146 pieces and none of the Grade 0.5 parts. In two of these examples, the rolls in question were trills. Double stops were quite common and appeared increasingly as the difficulty levels progressed; they were required in four of the 30 Grade 0.5 pieces (13.3%), 13 of the 60 Grade 1 pieces (21.7%), and 17 of the 56 Grade 1.5 pieces (30.4%).

Dynamic indications were also organized. Many of the compositions (133 of 146) asked the student to perform *forte* or louder. Softer dynamics were required in 18 Grade 0.5 pieces (60%), 36 Grade 1 pieces (60%), and 42 Grade 1.5 pieces (75%). This indicates that the student should be able to perform both loudly and quietly even in the beginning stages of their education.

---

Table 3.12: Technique and Musical Analysis of Mallet Parts

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>16th notes</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Double stops</td>
<td>4</td>
<td>13</td>
<td>17</td>
<td>34</td>
</tr>
<tr>
<td>Rolls</td>
<td>0</td>
<td>5</td>
<td>11</td>
<td>16</td>
</tr>
<tr>
<td>mp or p dynamics</td>
<td>18</td>
<td>36</td>
<td>42</td>
<td>96</td>
</tr>
<tr>
<td>f dynamics</td>
<td>28</td>
<td>53</td>
<td>52</td>
<td>133</td>
</tr>
</tbody>
</table>

Additionally, the bell parts specifically required dampening 14 times, and the chimes required hand dampening twice. Many of the mallet parts included staccato markings (11 bell parts, four xylophone parts, and one marimba part). Because achieving a staccato articulation on mallets is quite challenging, if even possible, this technique would need to be addressed diligently by the band director.\(^{58}\)

### Snare Drum

Snare drum was required in 125 pieces. It appeared in 26 of 31 Grade 0.5 pieces (83.9%), 53 of 61 Grade 1 pieces (86.9%), and 46 of 60 Grade 1.5 pieces (76.7%). The slight dip of snare drum usage in Grade 1.5 can most likely be explained by the four pieces that utilized drum set. There were also many parts written for toms and tenor drums that read similarly to snare drum parts (see Table 3.13).\(^{59}\) Especially common were tom parts, which were included in 27 total pieces (17.8%).

Table 3.13: Parts Similar to Snare Drum

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom-Tom/Tom-Toms/Floor Tom</td>
<td>6</td>
<td>9</td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td>Tenor Drum</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
</tbody>
</table>

\(^{58}\) Because a mallet keyboard instrument is struck to generate sound, rather than using breath or friction, there is no way to suddenly stop the sound in a staccato manner with the same effect as one gets when stopping the sound on a wind or string instrument.

\(^{59}\) Parts for toms included the labeling “toms,” “tom-toms,” “floor tom,” and “concert toms.”
Each snare drum part was analyzed for specific technical and musical elements (see Table 3.14). Most of the technical elements appeared with significantly greater frequency as the repertoire progressed in difficulty. There was only one instance of sixteenth notes in the Grade 0.5 pieces (3.8%). That number grew to 26 for Grade 1 pieces (49.1%), then to 32 for Grade 1.5 pieces (69.6%). The same was true for rolls and flams. Rolls were written in only one Grade 0.5 piece (3.8%) but were required in 17 Grade 1 pieces (32.1%) and 35 Grade 1.5 pieces (76.1%). Flams were composed in three Grade 0.5 pieces (11.5%), 10 Grade 1 pieces (18.9%), and 11 Grade 1.5 pieces (23.9%). Drags were rare in this research, required only in one Grade 1 piece and two Grade 1.5 pieces. It should be noted, however, that one Grade 1.5 piece required a four-stroke ruff.

Table 3.14: Technique and Musical Analysis of Snare Parts

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single Stroke 16ths</td>
<td>1</td>
<td>26</td>
<td>32</td>
<td>59</td>
</tr>
<tr>
<td>Rolls</td>
<td>1</td>
<td>17</td>
<td>35</td>
<td>53</td>
</tr>
<tr>
<td>Paradiddles</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Flams</td>
<td>3</td>
<td>10</td>
<td>11</td>
<td>24</td>
</tr>
<tr>
<td>Drags</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td><em>mp</em> or <em>p</em> dynamics</td>
<td>15</td>
<td>41</td>
<td>36</td>
<td>92</td>
</tr>
<tr>
<td><em>f</em> dynamics</td>
<td>26</td>
<td>48</td>
<td>46</td>
<td>120</td>
</tr>
<tr>
<td>Accents, crescendos, decrescendos</td>
<td>21</td>
<td>47</td>
<td>43</td>
<td>111</td>
</tr>
</tbody>
</table>

As seen in Table 3.14, the ability to play *forte* or louder was required for 120 of the 125 parts (96%). The appearance of softer dynamics became more frequent throughout the grade levels. Quieter dynamics appeared in 15 Grade 0.5 pieces (57.7%),

---

60 There were no instances of a part requiring open stroke rolls or numbered open stroke rolls. However, two Grade 1.5 parts specifically indicated concert rolls.
41 Grade 1 pieces (77.4%), and 36 Grade 1.5 pieces (78.3%). Although not a large
growth, this is still enough to indicate the beginning percussionist should become more
comfortable with intimate dynamics as the grade levels progress. Accents, crescendos,
and decrescendos were also documented. These musical markings appeared in 111 of the
parts (88.8%). The repertoire would seem to indicate that young percussionists should be
as fluent in musical indicators on snare drum as on any other instrument.

Several other extra techniques were also catalogued. This included 18 of 125
pieces (14.4%) that required playing on the rim, 11 instances (8.8%) of playing with the
snares off, three pieces (2.4%) that specifically asked for rim shots, one piece that
required brushes, and one piece that asked for rim knocks. There were four pieces that
required eighth-note rolls, all of which were found in Grade 1.5, and six pieces that
required rolls that were a measure or longer in length. Of those six, three were in Grade 1
repertoire and three were found in Grade 1.5 repertoire.

Finally, there were five instances of compositions which included an alternate
snare drum part. One part was simply labeled snare drum, and the other was labeled as
advanced snare drum. Of these five, one was for a Grade 0.5 piece and four were for
Grade 1 pieces.\footnote{The pieces are: William Owens’ El Vaquero! (published by FJH), William Owens’ Journey of the Bonfire (FJH), François Dorian’s Blizzard Blues (Hal Leonard), Bruce Pearson’s Fanfare for a Celebration (Neil A. Kjos), Ryan Nowlin’s Homes Days (Neil A. Kjos).} In these instances, both parts were catalogued, but the assumption was
that all published parts were acceptable for their assigned grade level. This means that
the advanced snare drum part in the Grade 0.5 piece was acceptable for Grade 0.5 and
was thus analyzed in that level.
**Timpani**

Timpani were required in 104 pieces. They appeared in 18 of 31 Grade 0.5 pieces (58.1%), 40 of 61 Grade 1 pieces (65.6%), and 46 of 60 Grade 1.5 pieces (76.7%). While initially the timpani did not appear in as many total pieces as the three instruments that were more commonly required (bass drum, bells, and snare drum), they were commonplace by Grade 1.5. In Grade 1.5, bass drum was required in 51 pieces, snare drum and timpani were required in 46, and bells appeared in 45 pieces.

The number of timpani needed to perform each part was catalogued (see Table 3.15), and the most common configuration was only two drums, which were required in 86 of the 104 pieces (82.7%). Three drums were required in 17 pieces but were only needed twice in Grade 0.5. Finally, four drums were only required in one Grade 1.5 piece.

Table 3.15: Number of Drums Required in the Timpani Part

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>16</td>
<td>33</td>
<td>37</td>
<td>86</td>
</tr>
<tr>
<td>3 drums</td>
<td>2</td>
<td>7</td>
<td>8</td>
<td>17</td>
</tr>
<tr>
<td>4 drums</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

The intervals required were also catalogued. These were mostly categorized in inversional pairs: 4ths or 5ths, 3rds or 6ths, and 2nds or 7ths, with octave intervals also included (see Table 3.16). In the case of two drums, only one interval was catalogued. However, in the case of three drums, there could be two or three intervals. If the pitches from lowest to highest were F, Bb, C, then one check mark was placed next to 4ths or 5ths (F to Bb and F to C), and one check mark was placed next to 2nds or 7ths (the major
2nd between B♭ and C). For this reason, and because there were a few examples of pitch changes, the total number in Table 3.16 is greater than 104.

The most commonly required intervals to tune were 4ths or 5ths, with 95 total. The second most common were 2nds and 3rds with 23, followed by 3rds and 6ths with 10. As seen in Table 3.16, both of those examples increased in frequency from Grade 0.5 to Grade 1.5. Only one piece asked for an octave interval.

Table 3.16: Intervals That Appeared in Timpani Parts

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4ths or 5ths</td>
<td>16</td>
<td>36</td>
<td>43</td>
<td>95</td>
</tr>
<tr>
<td>3rds or 6ths</td>
<td>1</td>
<td>3</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>2nds or 7ths</td>
<td>4</td>
<td>8</td>
<td>11</td>
<td>23</td>
</tr>
<tr>
<td>Octave interval</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Certain technical and musical elements in the timpani parts were also catalogued (see Table 3.17). As mentioned above, there were examples of pitch changes. None occurred in Grade 0.5, but there was one example in a Grade 1 piece, and changing pitches was required in six Grade 1.5 pieces. This technique was required of the student only seven times out of 104 pieces (6.7%).

Dampening and rolls were significantly more frequent, and both increased in frequency through the grade levels. Dampening was required in one Grade 0.5 piece (5.6%), 15 Grade 1 pieces (37.5%), and 21 Grade 1.5 pieces (45.7%). Rolls were required in three Grade 0.5 pieces (16.7%), 15 Grade 1 pieces (37.5%), and 30 Grade 1.5
pieces (65.2%). These techniques require extra explanation and would need to be addressed in the method books.\textsuperscript{62}

Table 3.17: Technique and Musical Analysis of Timpani Parts

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dampening/muffling</td>
<td>1</td>
<td>15</td>
<td>21</td>
<td>37</td>
</tr>
<tr>
<td>Pitch changes</td>
<td>0</td>
<td>1</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Rolls</td>
<td>3</td>
<td>15</td>
<td>30</td>
<td>48</td>
</tr>
<tr>
<td>mp or p dynamics</td>
<td>13</td>
<td>29</td>
<td>32</td>
<td>74</td>
</tr>
<tr>
<td>f dynamics</td>
<td>17</td>
<td>36</td>
<td>45</td>
<td>98</td>
</tr>
</tbody>
</table>

As was the case with snare drum, most timpani parts required forte playing (98 total, 94.2%). Quieter dynamics were required in 74 total pieces (71.2%) at roughly the same frequency between grade levels. Five pieces required two-note grace notes on the timpani. This is noteworthy because to a student trained only on snare drum, they would appear as drags. However, they are not played in the same manner on the timpani and would therefore require explanation. Finally, one Grade 1.5 piece required a glissando. In this instance, the part required after the glissando that the pitch be brought back down to the original pitch.

**Auxiliary Instruments**\textsuperscript{63}

As mentioned before, the most commonly required percussion instrument was the bass drum. Each bass drum part was analyzed for its dynamic content and its inclusion of rolls (see Table 3.18). Most parts, 125 out of 136, required forte dynamics (91.9%). The appearance of softer dynamics grew in frequency through the difficulty levels, with 16 of

\textsuperscript{62} The technique of rolls will especially need extra attention, as they are not the same as rolls on the snare drum but are instead like the rolls performed on mallet keyboard instruments.

\textsuperscript{63} Auxiliary is a term used to group together a family of percussion instruments outside of timpani, mallet keyboards, and snare drum.
30 Grade 0.5 pieces (53.5%), 34 of 55 Grade 1 pieces (61.8%), and 37 of 51 Grade 1.5 pieces (72.5%). The same held true for rolls, which were required in one Grade 0.5 piece, six Grade 1 pieces (10.9%), and 11 Grade 1.5 pieces (21.6%).

Table 3.18: Analysis of Bass Drum Parts

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp or p dynamics</td>
<td>16</td>
<td>34</td>
<td>37</td>
<td>87</td>
</tr>
<tr>
<td>f dynamics</td>
<td>26</td>
<td>50</td>
<td>49</td>
<td>125</td>
</tr>
<tr>
<td>Rolls</td>
<td>1</td>
<td>6</td>
<td>11</td>
<td>18</td>
</tr>
</tbody>
</table>

There were 12 pieces containing eighth notes or syncopated rhythms in the bass drum part. Of these 12, none were Grade 0.5 pieces, three were Grade 1, and nine were Grade 1.5. There were 14 pieces that contained explicit directions to dampen the bass drum. Finally, there were five instances where the bass drum part, like the snare drum part, required playing on the rim.

Cymbals were common, with suspended cymbal and crash cymbals being the most requested (see Table 3.19). The suspended cymbal was not often required in Grade 0.5 pieces (10 of 31 pieces, 32.3%), but it became more significant later, in 44 Grade 1 works (72%) and 42 Grade 1.5 works (70%). Crash cymbals were required evenly across the grade levels, with an increase from Grade 1 to Grade 1.5.

Table 3.19: Specific Cymbal Usage

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspended Cymbal/Ride Cymbal</td>
<td>10</td>
<td>44</td>
<td>42</td>
<td>96</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>20</td>
<td>28</td>
<td>38</td>
<td>86</td>
</tr>
<tr>
<td>Hi-Hat</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Finger Cymbals</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>China Cymbal/Crash Cymbal/Splash Cymbal</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>
The majority of suspended cymbal parts included rolls and dynamic shaping. There were six pieces that indicated dampening on the suspended cymbal and only one example of playing on the bell of the cymbal. There were also two examples of extended techniques on the suspended cymbal. Two Grade 1.5 pieces required scrapes, and one Grade 1 piece required bowing on the edge of the cymbal.

The crash cymbal parts were analyzed for their musical and technical requirements (see Table 3.20). Every Grade 0.5 and Grade 1 part and all but two Grade 1.5 parts required *forte* playing. There were very few examples of soft dynamics, only 10 total (11.6%).

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>mp</em> or <em>p</em> dynamics</td>
<td>3</td>
<td>2</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td><em>f</em> dynamics</td>
<td>20</td>
<td>28</td>
<td>36</td>
<td>84</td>
</tr>
<tr>
<td>Dampening</td>
<td>9</td>
<td>9</td>
<td>19</td>
<td>37</td>
</tr>
<tr>
<td>8th or 16th notes</td>
<td>0</td>
<td>2</td>
<td>6</td>
<td>8</td>
</tr>
</tbody>
</table>

Dampening was required in 37 of the total pieces (43%), with more than half of these examples coming from the Grade 1.5 repertoire. This shows that the student should become more comfortable with this technique as the year progresses. The appearance of eighth or sixteenth notes was also catalogued. There were no Grade 0.5 pieces that required these note values, but two Grade 1 pieces (7%) and six Grade 1.5 pieces (15.8%) did require them.

The triangle was required in 82 total pieces. Each triangle part was analyzed for its dynamic content as well as for the inclusion of rolls. As seen in Table 3.21, softer dynamics were most common, with 57 total pieces (69.5%) incorporating them. Louder
dynamics were required far less frequently, in a total of 26 pieces (31.7%). Only one triangle part out of 82 required the player to change dynamics from loud to soft.

Table 3.21: Analysis of Triangle Parts

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>mp or p</strong></td>
<td>14</td>
<td>25</td>
<td>18</td>
<td>57</td>
</tr>
<tr>
<td><strong>f</strong></td>
<td>9</td>
<td>10</td>
<td>7</td>
<td>26</td>
</tr>
<tr>
<td><strong>Rolls</strong></td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>7</td>
</tr>
</tbody>
</table>

The appearance of rolls was quite infrequent, with only seven total pieces requiring the technique (8.5%). There was also only one example of dampening in a triangle part.

The tambourine was required in 62 pieces (40.8%), and consistently among grade levels. Each tambourine part was analyzed for its dynamic content and for the appearance of rolls (see Table 3.22). Most of the pieces, 51 total, required *forte* playing (82.3%). Softer dynamics were less frequently included in Grades 0.5 and 1, but they appeared increasingly in Grade 1.5 pieces. These dynamics were required in seven Grade 0.5 pieces (58.3%), nine Grade 1 pieces (36%), and 19 Grade 1.5 pieces (76%). Rolls were required in 17 total pieces (27.4%) and grew in frequency between grade levels. Only one Grade 0.5 piece, four Grade 1 pieces (16%), and 12 grade 1.5 pieces (48%) required rolls. This indicates that the student should begin to feel comfortable with rolls towards the end of the first year.
Table 3.22: Analysis of Tambourine Parts

<table>
<thead>
<tr>
<th></th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>mp or p dynamics</strong></td>
<td>7</td>
<td>9</td>
<td>19</td>
<td>35</td>
</tr>
<tr>
<td><strong>f dynamics</strong></td>
<td>10</td>
<td>20</td>
<td>21</td>
<td>51</td>
</tr>
<tr>
<td><strong>Rolls</strong></td>
<td>1</td>
<td>4</td>
<td>12</td>
<td>17</td>
</tr>
</tbody>
</table>

**Non-Western Instruments**

As part of the expansion of the percussion section discussed previously, there has been a great increase in Latin percussion instruments to the standard instrumentation in the wind band percussion section.\(^{64}\) This survey of repertoire found numerous non-Western instruments, as seen in Table 3.23. None of these individually were used in more than 10% of the compositions, with the most common instrument being claves (11 total pieces, 7.2%). However, this list makes up nine of the 47 total instruments required (19.1%), making it a significant grouping of instruments.

Table 3.23: Non-Western Instruments Required

<table>
<thead>
<tr>
<th>Instrument</th>
<th>0.5</th>
<th>1</th>
<th>1.5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claves</td>
<td>2</td>
<td>4</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>Bongos</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Cabasa</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Maracas</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Congas</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Guiro</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Agogo Bells</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Castanets</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Djembe</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

\(^{64}\) Kearns, *Quick Reference for Band Directors*, 111.
Many of these instruments are performed with techniques dissimilar to the more traditional Western percussion instruments. The claves are struck together; the cabasa is spun with one hand. The repertoire called for three hand drums: bongos, congas, and djembe. These instruments require striking with the hands in specific locations on the head to create different sounds and therefore require extra coaching.

**Conclusions**

This research has shown that even within the first year of study, percussionists must learn many instruments in order to perform the band repertoire. Instruments that appeared in more than half of the repertoire were (in order of frequency) bass drum, bells, snare drum, timpani, suspended cymbal, crash cymbals, and triangle. The tambourine fell just short of this threshold. Therefore, these instruments should be represented proportionately in method books. Remaining instruments that were used in ten or more pieces included xylophone, chimes, tom-toms, wind chimes, shaker, sleigh bells, gong or tam-tam, woodblock, claves, cowbell, vibraphone, and marimba. While it may not be possible for all these instruments to appear in the method books, they are used frequently enough to be addressed.

The research shows that mallet keyboard instruments are as commonly required as any battery or auxiliary instrument. The student should be able to play bells early in the term and then begin to explore other keyboard instruments as the year progresses. The most difficult of these may be chimes and vibraphone due to their inclusion of a pedal. The student should also be comfortable in keys with one to three flats. While first learning mallets, the student should be playing music with a range of an octave, but by the end of the year, they should be able to perform music with a range greater than an
octave. The student will need to be able to perform all dynamic levels and will be required to play double stops and rolls frequently by the end of the year.

The student should be able to perform musical concepts on the snare drum as well. Their education should explore a spectrum of dynamics, as well as accents and overall musicality. The student will be expected to play sixteenth notes, rolls, and flams in the Grade 1 and Grade 1.5 repertoire.

Because timpani will be required often of the student, he should feel comfortable with two drums and tuning a perfect 4th or 5th. As the year progresses, they should begin to work with three drums and learn how to tune other intervals. As with snare drum and mallets, the student will need to be able to perform all dynamics. They will need to learn how to perform rolls and dampen the drums, and by the end of the year, the student should begin to experiment with using the pedals during pieces.

The student will be expected to play with a full range of dynamics on the bass drum. By the end of the year, the student will be expected to roll on the bass drum, dampen it, and play more rhythmically complex parts. They will also need to be able to perform rolls and a full range of dynamics on the suspended cymbal, and play loudly on the crash cymbals as well as dampen them. Additionally, the student should be comfortable with a full range of dynamics on the triangle. While rolls are asked less frequently at this level, they are required enough that the student will need to learn the technique. On the tambourine, the student should be comfortable with louder dynamics and should be able to execute a roll by the end of the year.

There were 15 pieces which featured solos in the percussion section and one piece with improvisation. The repertoire has indicated that the beginning percussion student is
expected to acquire a large number of skills and significant confidence by the end of their first year.
CHAPTER IV

ANALYSIS OF BEGINNING BAND METHOD BOOKS

Within the 15 method book series selected for analysis, the specific texts chosen for this survey include any percussion editions associated with Grade 1. As will be seen, the method books provide different book combinations for the student and band director. Many of the publications sell an edition with combined percussion; this version typically incorporates drums, keyboard, and auxiliary instruments. A few of the publications sell only a set of split books, which often includes one book for drums and auxiliary instruments and one book for mallet keyboard percussion. In the cases where the publisher split the percussion content into two editions, both were analyzed. Many of the selected method books have multiple levels that make up an entire series of educational tools. For these instances, the first level (sometimes referred to as Book 1) was selected for analysis. Based on the results of the repertoire study, each method book was analyzed for the inclusion of 28 required competencies, which include instruments and technical concepts. Additional instruments and concepts present in each book were also catalogued. The completed analyses for each book are catalogued in Appendix B, organized alphabetically by title.
Results of Method Book Analysis

Table 4.1 shows how many Grade 1 percussion editions are in each method book series and summarizes each book’s content. Such a summary of the books’ layouts helps to provide context for the results of the method book analysis. As can be seen, eight of the 15 methods publish one combined percussion book, while the remaining seven split the percussion content into two editions. Also, only five method books include timpani content. Conversely, only one method omits auxiliary instruments, with two others include bass drum but no other auxiliary instruments.

Table 4.1: Summary of Editions and Content for Grade 1 Method Books

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accent on Achievement</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Belwin 21st Century</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Best in Class</td>
<td>X</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Ed Sueta Band Method</td>
<td>X</td>
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<td>X</td>
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<td>Essential Elements Original</td>
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Key – M: mallets, S: snare drum, T: timpani, A: auxiliary, BD: bass drum
As the number of competencies and the total number of method books are both quite large, the resulting analysis in Table 5.2 is split between three pages. The method books are listed at the top of the page alphabetically, with the 28 competencies listed vertically. The presence of a competency is indicated by an ‘x’ in the box. Totals are listed at the bottom of each page.
Table 4.2: Results of Analysis of Competencies Found in Method Books

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Besides the previously mentioned lack of timpani inclusion, this survey reveals many omissions from the requirements set by the repertoire. The book with the largest number of competencies present is *Standard of Excellence*, with 23 out of 28. Unfortunately, this means that the most comprehensive book presents just 82.1% of the required concepts. Excluding the *Yamaha Advantage Primer*, the books on average introduce only 17 of the competencies (60.7%).\textsuperscript{65} It seems that most method books are not even close to approaching enough of the competencies required to play Grade 1 repertoire.

However, many competencies are universally introduced. Every book that focuses on mallet keyboard percussion includes music in one or two flats and prepares students for ranges greater than an octave. Most of the books (13 of 15) introduce sixteenth notes on the snare drum, and all but one incorporate flams. Every book with timpani teaches playing two drums and tuning perfect 4ths and 5ths. All but one book introduces the bass drum, and all but two introduce suspended cymbal.

Some competencies are introduced inconsistently, though. Only ten books progress to three flats, and only nine explain double stops on the mallets. While only the *Yamaha Advantage Primer* omits snare drum rolls, the type of rolls introduced are inconsistent. Four books introduce only multiple bounce rolls, four introduce only open stroke rolls, and six introduce both types of rolls. In the five books that include timpani, two omit rolls and four omit dampening.

The auxiliary requirements are met inconsistently as well. Crash cymbals are only introduced in eight books, triangle in twelve books, and tambourine in nine books.

\textsuperscript{65} The *Yamaha Advantage Primer* was omitted from this calculation as it was deemed unnecessary if a program chooses to use the *Yamaha Advantage* book one.
Of the twelve books that include suspended cymbal, two omit rolls. Of the eight books that include crash cymbals, one omits dampening. Of the twelve books that include triangle, eight omit rolls. Finally, of the eight books that include tambourine, three omit rolls.

Lastly, a few competencies are omitted entirely. No book that includes bass drum introduces the concept of bass drum rolls. Furthermore, while a remarkably small number of books include timpani, the books that do include it do not teach the use of three drums or require the student to tune any interval other than a perfect 4th or 5th.

Before drawing further conclusions regarding the method books’ inclusion of required competencies, it may provide some clarity to examine the other concepts and instruments included in each publication. Table 5.3 provides this analysis.
Table 4.3: Summary of Non-Required Concepts Found in Method Books

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It was suggested earlier in this document that the student be exposed to keyboard instruments other than bells, and all but two books focus on xylophone and marimba. Nine of the books include chimes, while ten introduce the vibraphone. As mentioned previously, chimes and vibraphone may require extra pedagogical attention due to the use of pedal. There were very few Grade 1 pieces that included four flats, so it is logical that only four books introduce that key signature.

Many books devote much attention to snare drum rudiments. Of the ten books that include open stroke rolls, eight introduce 5-stroke rolls, nine introduce 9-stroke rolls, and three introduce 17-stroke rolls. Additionally, twelve of the books introduce single paradiddles, four introduce flams paradiddles, three introduce double paradiddles, and one introduces triple paradiddles. As most of these techniques are not required or suggested by the repertoire, they may be an unnecessary inclusion in a Grade 1 book. Flam taps are introduced in twelve books and flam accents in nine books. These rudiments may help prepare the student for the repertoire because they place flams in context with repeated rhythms. Three books include flamacues, which, like the more complicated paradiddles, may be unnecessary. Eight books introduce playing on the rim, while only two books explain rim shots and two rim knocks.

Earlier in this study, the only timpani suggestion outside of the requirements was to introduce using the pedals. Of the five books that include timpani, three explain how to use the pedals. Also, several of the previously suggested auxiliary instruments are included in these method books, though in varying frequency. Tom-toms are introduced in one book, sleigh bells in six books, woodblock in twelve books, claves in six books, and cowbell in two books. Three suggested instruments are missing from all the books:
wind chimes, shaker, and gong. On the other hand, maracas are introduced in seven books and temple blocks in two. Additionally, two books introduce playing on the dome of the cymbal, and four give strategies for muffling the bass drum.

Table 5.4 organizes the listing of method books first by total number of competencies present, then by order of extra concepts present. As can be seen, a lack of competencies does not necessarily result in a larger number of extra concepts.

Table 4.4: Total Number of Concepts in Each Method Book

<table>
<thead>
<tr>
<th>Method Book</th>
<th>Competencies (out of 28)</th>
<th>Extra concepts</th>
<th>Number of Percussion Books</th>
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<td>Yamaha Advantage</td>
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<td>Yamaha Advantage Primer</td>
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</table>

Additionally, Table 5.4 lists the number of percussion books in each series. It is important for the band director to know that to master as many of these competencies as possible, the student may need to purchase two books in some cases. For example, the method book that incorporates the most competencies, *Standard of Excellence*, is split into two books. One book contains snare drum, bass drum, and mallets, and the other contains timpani and auxiliary instruments. If the student were to purchase only the first
book, they would be introduced to 13 competencies (46.4%) because the remaining 10 are found in the second book. This type of inconsistency holds true for every method book that splits beginning percussion into two editions.

The *Yamaha Advantage* also divides percussion content into two books and focuses on snare, bass drum, mallets, timpani, and auxiliary. The first book contains 13 competencies, while the second contains nine. The original *Essential Elements* is split into a mallets and snare drum book and an auxiliary book. The first book contains six competencies, while the second contains 11. The *Ed Sueta Band Method* has a mallets book and a snare drum and bass drum book. The first book contains five competencies, while the second contains six. Finally, the *First Division Band Method* is split into mallets and snare drum. The first book contains six competencies, while the second contains two.

By purchasing only one book in a series that divides percussion into two books, the band director will ensure that the student is ill-equipped to handle the requirements of the repertoire. Unfortunately, this is not the only concern when considering which method book to use.

**Omitted Pedagogical Tools and Errors**

Every book, except for the *Yamaha Advantage Primer*, introduces dynamics, and all but two books (*YA Primer* and *First Division*) introduce the musical concepts of accents, crescendos, and decrescendos. However, very little pedagogical time is given to achieving different dynamics on the instruments. For example, when dynamics are taught on snare drum, none of the books describe placement on the edge of the head to play a *piano* dynamic. Conversely, three books (*Essential Elements Interactive*,
Measures of Success, and Yamaha Advantage) give detailed descriptions about how to get more or less sound on the tambourine adjusting the number of fingers or using the fist. This seems like a worthy inclusion for a method book, and this pedagogical tool would be helpful on many of the percussion instruments.

Some of the texts use photos or drawings to introduce instruments or concepts, while some used only written prose. In some cases, the student’s ability to comprehend new concepts might be severely lessened by the lack of visual aid. One key example is the pedagogy of crash cymbals. Once the student has learned how to hold a stick or mallet and strike a drum or keyboard instrument, that skill is transferable to other percussion instruments, including timpani and suspended cymbal. However, the crash cymbals are struck together in a manner that will be completely new to the student; a visual aid would greatly help in this situation. Of the eight books that introduce crash cymbals, four attempt to explain the instrument with written prose only. The remaining four use either a photo or drawing with accompanying text to teach the instrument.66 This is also a concept where a book with an interactive element can give the student a clearer example. The website for Essential Elements Interactive includes a video that shows how to hold and play crash cymbals, which is incredibly helpful to a student learning this concept for the first time.

Similarly, five books introduce staccato markings on mallets: Accent on Achievement, Making Music Matter, Measures of Success, Sound Innovations, and Yamaha Advantage. None of these books describe how to actually achieve the staccato articulation on the mallets.

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66 The four method books with visual aids for crash cymbals are Accent on Achievement, Measures of Success, Standard of Excellence, and Tradition of Excellence.
Regrettably, some concepts are taught incorrectly in certain method books. *Standard of Excellence* and *Tradition of Excellence* both instruct the student to use a multiple bounce approach when playing 5-, 9-, and 17-stroke rolls. This error is eventually corrected towards the conclusion of both books; therefore, it is of the utmost importance that if a band director chooses one of these two books they address this correction.

A more debatable example of incorrect information is triangle striking. Striking the triangle on the lower leg or the side opposite of the opening are most common, though striking the lower leg is most often used. 67 However, six of the 12 books that include triangle only introduce striking the side opposite of the opening. 68 This contrasts the traditional teaching approach of holding the triangle in front of the eye-line and striking the lower leg so as to see both the conductor and the beating spot. 69 Furthermore, *Tradition of Excellence* did not explain to the reader where to strike at all. *Sound Innovations, Standard of Excellence*, and *Yamaha Advantage* introduced striking both sides, while *Making Music Matter* and *Measures of Success* only introduced striking the lower leg. While striking the opposite side is acceptable, it is interesting to note the disconnect between method books on this one concept.

68 The six books which only teach striking the triangle on the end opposite of the opening were *Accent on Achievement, Belwin 21st Century, Best in Class, Original Essential Elements, Essential Elements Interactive*, and *Yamaha Band Student*.
CHAPTER V
CONCLUSION

The primary purpose of this survey was to identify what concepts and instruments were required in current Grade 1 compositions, and if those concepts were introduced in the available method books. Thus, conclusions will be made based on the method books meeting requirements set by the repertoire, not the other way around. This is supported by the fact that the compositions analyzed were deemed appropriate for the first-year percussion student by their respective publishers.

It is clear from the analyzed repertoire that there is a high demand on percussionists, even at a young age. The number of instruments required are great, and there is a need for students to be musically sensitive and to possess technical prowess on all instruments. The increase of sophistication in Grade 1 repertoire can be easily seen through percussion parts, as composers are able to create beautiful colors and mature sounds with percussion instruments. While this can include advanced or extended techniques, like the bowed cymbal in Jay Coles’ *Dystopia*, it can also include a perfectly placed triangle strike. Whatever this may be, the concept needs to be taught to the student.

After surveying an entire year’s worth of Grade 1 publications, it is evident that the method books are widely inconsistent in their abilities to prepare beginning students for the modern wind band repertoire. In some cases, the method books exclude required instruments, while each book excludes technical concepts required to be successful. This
is most evident in the exclusion of timpani and the inconsistent approach to auxiliary percussion. This should not come entirely as a surprise, as method books are not published or updated at the rate that repertoire is composed and published. The band director should certainly be advised to consider this information before choosing a method book, but there is no clear choice for the book that best prepares the student. Each method book contains serious flaws, and without supplemental materials or additional instruction, students will not be able to succeed in the classroom.

Before considering solutions, it is necessary to compare the findings with previously cited observations on percussion education. Scott Harris and Kevin Mixon both remarked upon the inability of many young percussionists to play pitched instruments. This study illustrates that this should not be the case regarding mallet keyboard percussion, as all but one method book (The Yamaha Advantage Primer) introduces mallet instruments. If a band director chooses one of these 14 method books, there can be only two reasons a student would be unable to read mallet keyboards. One possibility is that the student is not being required to rotate around the percussion section, and specifically not being required to play mallets. The other possibility is that the band director has chosen a method book which splits the percussion content into two editions, and the student was not required to purchase and practice out of the mallet edition.

The other pitched percussion instrument found in the Grade 1 repertoire was timpani. Timpani were required in 68.4% of pieces analyzed, including 58.1% of the Grade 0.5 pieces, yet their inclusion in the first-year method books was quite rare (being

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70 The band director may also choose to select repertoire that doesn’t introduce competencies not covered in their chosen method book.
included in only five of 15 books). In this case the student will be unable to meet the required standards because of the exclusion of timpani in standard method books. Should a band director choose a method book which excludes timpani, it is up to him to provide supplemental materials to the student. In the musical examples for the entire band, this could include rewriting a tuba part to timpani. However, it is suggested that the director instead selects one of the five method books that include timpani: *Essential Elements Interactive*, *Making Music Matter*, *Measures of Success*, *Standard of Excellence*, and *The Yamaha Advantage*.

The reasoning for purchasing both editions of a percussion method book also extends to auxiliary percussion. As was predicted by Ronald Kearns, the repertoire selected for this survey revealed the importance of learning auxiliary instruments at a young age.\(^\text{72}\) In a series with two editions, the edition with auxiliary instruments is vital to exposing the student to those instruments. Likewise, the books which omit auxiliary instruments altogether are not appropriate for preparing today’s beginning student for the repertoire.

Unfortunately, this document cannot suggest in confidence any one book that was analyzed. There are far too many concepts omitted, as even the books with the most required concepts presently fall short of expectations. However, there are four books from this survey that come closer to meeting the requirements than others. If these books are supplemented by other method books or outside resources, they will be satisfactory selections. The following suggestions will make a significant difference in providing

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\(^{72}\) Kearns, *Quick Reference for Band Directors*, 111.
concepts needed for students to be successful, therefore helping guide them into growth as young musicians.

**Suggested Method Books**

Of the five books that include timpani, only four address at least 70% of the required competencies. These are *Standard of Excellence* with 82.1%, *The Yamaha Advantage* with 78.6%, *Essential Elements Interactive* with 75%, and *Measures of Success* with 71.4%. The fifth book to include timpani, *Making Music Matter*, includes only 57.1% of the competencies, and is therefore not suggested.

Unfortunately, many band directors cannot utilize a percussion specialist, whether for reasons of availability or funds. It also cannot be assumed that all students have access to private instruction with which to aid in the covering of required concepts. Because of this, the director must know which key concepts are omitted from the text he chooses and have a plan for supplementation. One option would be to use multiple texts to supplement each other and in order to cover the omitted competencies.

Should the band director choose *Standard of Excellence*, materials will be needed to introduce using three drums and tuning intervals other than a perfect 4th or 5th on timpani, timpani dampening, bass drum rolls, and tambourine rolls. *Standard of Excellence* also omits bass drum muffling, and doesn’t introduce A-flat major. Should the band director choose to supplement with another book, *Measures of Success* would aid in timpani dampening and tambourine rolls, as well as introducing four flats and bass drum muffling.

If the band director utilizes *The Yamaha Advantage*, supplemental materials will be needed to introduce three drums and tuning intervals other than a perfect 4th or 5th on
timpani, timpani dampening, bass drum rolls, crash cymbals and crash cymbal
dampening. The Yamaha Advantage also omits the chimes, muffling the bass drum, and
doesn’t introduce A-flat major. As with Standard of Excellence, Measures of Success
can be used to cover these omissions.

Should the band director choose Essential Elements Interactive, supplemental
materials will be needed to introduce double stops on mallets, open stroke rolls on snare
drum, using three drums and tuning intervals other than a perfect 4th or 5th on timpani,
timpani dampening, bass drum rolls, and triangle rolls. Essential Elements also omits
using the timpani pedals.73 As was the case with the previous two books, Measures of
Success can be utilized to cover timpani dampening, triangle rolls, and using the pedals
on timpani. However, Measures of Success also omits double stops and open stroke rolls,
therefore a third text would be needed to introduce these concepts, which would not be
ideal.

Should the band director utilize Measures of Success, supplemental materials will
be needed to introduce double stops and rolls on mallets, open stroke rolls on snare drum,
the use of three drums and tuning intervals other than a perfect 4th or 5th on timpani,
timpani rolls, bass drum rolls, and triangle rolls. Of these, all except the use of three
timpani and tuning intervals can be supplemented by pairing Measures of Success with
Standard of Excellence.

Unfortunately, there are three required concepts which are omitted from every
suggested method book: playing with three timpani, tuning intervals other than perfect

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73 The Essential Elements book introduces auxiliary instruments without the aid of imagery. However, the
interactive account online introduces striking the bass drum and playing crash cymbals with a video. This
is a great tool, but only covers two instruments. Modeling by either the instructor or from supplemental
materials will be necessary when introducing the remaining instruments.
4th\(^s\) or 5th\(^s\), and rolls on the bass drum. Because of this, combining books may not be an ideal solution for every director. Certainly, those three concepts will need to be taught, along with any other omitted concepts should the director choose not to combine texts. In this case, it is best that supplemental resources come from experts in percussion education.

**Expert Resources**

If the instructor is unable to provide the student percussionist with access to applied lessons or coaching from a percussionist, there exist resources which can aid the teacher and the student. While Ronald Kearns was previously cited as recommending that the non-percussionist band director bring in a percussion specialist to help aid in pedagogy, if materials are carefully selected from reputable sources they can take the place of the percussion specialist.\(^{74}\)

The greatest omission in the method books was timpani, and there exist in the percussion literature many method books that only cover timpani.\(^{75}\) One example of a reputable sourced method book is *Modern Method for Tympani* by Saul Goodman, who was the principal timpanist in the New York Philharmonic for 46 years.\(^{76}\) In this book, playing three drums is introduced on page 61 and tuning intervals other than perfect 4th\(^s\) or 5th\(^s\) is taught on page 19. Additionally, rolls are introduced on page 26 and dampening on page 31. These examples can be used to provide the resources with which to help fill in the gaps in the requirements.

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\(^{74}\) Kearns, *Quick Reference for Band Directors*, 123

\(^{75}\) There are also many method books completely devoted to snare drum or mallets, should supplemental materials be needed on those instruments.

Outside of instrument-specific method books, pedagogical texts can also aid the non-percussionist band director’s approach. This includes instruction on how to model instruments and techniques which were often explained only through prose in the method books. One example is Bob Breithaupt’s *The Complete Percussionist*, which is listed as the most popular available pedagogical text sold by the percussion retailer Steve Weiss Music. While this will aid the instructor, supplemental materials still need to be derived from the subject to provide exercises or parts for the students.

Finally, there are expert resources available online from periodicals such as *Percussive Notes, Music Educators Journal, Teaching Music Magazine, The Instrumentalist Magazine*, and others. With archives so readily available online, pedagogical resources are widely accessible. Most notably, the Percussive Arts Society offers group memberships to band directors and percussion students. This membership provides access to *Percussive Notes, Rhythm! Scene*, and online lessons.

Should the band director choose *Standard of Excellence*, he could use *Modern Method for Tympani* to introduce the omitted timpani concepts, but would also need to provide supplemental materials that address tambourine rolls. By searching the *Percussive Notes* archives, he would find an article titled “How to Teach Accessory Percussion” by Jonathan Latta that addresses both shake rolls and thumb rolls.

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79 Latta, “How to Teach Accessory Percussion,” 27.
Percussion Ensemble

One final suggestion is that the band director consider implementing beginning percussion ensemble repertoire. If the director is splitting rehearsal hours by instrument family, the percussion-only rehearsals could make time for percussion ensemble rehearsal as well as technical lessons. According to Jason Kihle in his 2008 dissertation, percussion ensemble literature “allows students to learn more percussion instruments and a variety of techniques.”\(^\text{80}\) He continues, “greater knowledge of percussion instruments can lead to an increase in curiosity about percussion, which manifests itself as an interest in unexplored types of percussion instruments.”\(^\text{81}\)

A young musician can be forgiven for blending into the ensemble around him; if he is not confident it is often easy to hide in his section. This may seem counter-intuitive for percussion as usually only one person performs each part. However, the percussion instruments are usually not the most texturally important part of band music. This is the fundamental difference between percussion parts in band and in percussion ensemble. In the percussion ensemble, the percussion instruments are the only point of interest. The parts are still performed by one person, but in this paradigm each part is more significant. If the student has a positive, rewarding experience in a situation where he is exposed musically, it will help empower him, and will excite him as he learns the necessary skills in percussion.

While there exists percussion ensemble repertoire that would be accessible to first-year students, two of the suggested method books also include a percussion


\(^{81}\) Ibid, 48-49.
ensemble arrangement: *Essential Elements Interactive* and *Measures of Success*. These two had fewer required concepts than *Standard of Excellence* and *The Yamaha Advantage*. However, if the texts are being used in combination with another text these percussion ensemble pieces will be a welcomed supplemental material.
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**Method Books**


**Websites**


APPENDIX A

GRADE ONE WIND BAND LITERATURE ANALYSES
# A Regal Celebration

**Ryan Meeboer**

## Instrument List

| Bells | Snare Drum, Bass Drum | Crash Cymbals, Triangle, Woodblock, Tambourine |

## Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>X</td>
<td>Flams</td>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
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</tr>
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</table>

## Mallets

<table>
<thead>
<tr>
<th>Bb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>M6</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td></td>
<td>Rolls</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Timpani

| 2 drums | 3rds or 6ths | Rolls |
| 3 drums | 2nds or 7ths | mp or p dynamics |
| 4 drums | Octave intervals | f dynamics |
| 4ths or 5ths | Pitch changes | Dampening/Muffling |

## Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
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<td>- mp or p dynamics</td>
<td>X</td>
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</tr>
<tr>
<td>X</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>X</td>
<td>CC - Dampening</td>
</tr>
</tbody>
</table>

## Other Comments

Snare plays on rim.
**Battle of the Primes**, Patrick Roszell, 0.5

**Instrument List**

<table>
<thead>
<tr>
<th>Bells</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
</tbody>
</table>

**Percussion 1:** Snare Drum, Triangle, Bass Drum

**Percussion 2:** Wind Chimes, Suspended Cymbal, Brake Drum

**Snare Drum**

<table>
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</thead>
<tbody>
<tr>
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<td>Flams</td>
<td>X</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

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</tr>
<tr>
<td></td>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
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**Timpani**

<table>
<thead>
<tr>
<th>X 2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
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<td>2nds or 7ths</td>
<td>X <em>mp or p</em> dynamics</td>
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<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X <em>f</em> dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - <em>mp or p</em> dynamics</td>
<td>X - <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
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<tr>
<td>X - <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
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</tbody>
</table>

**Other Comments**
**By the Clear Fountain—A La Claire Fontaine**, Canadian Folk Song, arr. Ryan Meeboer, 0.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Bells, Triangle, Crash Cymbals, Bass Drum, Rainstick, Suspend Cymbal, Wind Chimes</td>
</tr>
</tbody>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
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<td>Paradiddles</td>
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</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

<table>
<thead>
<tr>
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<td></td>
</tr>
<tr>
<td>M9</td>
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<td>X</td>
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</tr>
<tr>
<td>16th notes</td>
<td>Rolls</td>
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**Timpani**

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<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><strong>mp</strong> or <strong>p</strong> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td><strong>f</strong> dynamics</td>
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<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
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<tr>
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<td><strong>mp</strong> or <strong>p</strong> dynamics</td>
<td><strong>X</strong></td>
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<td><strong>- f</strong> dynamics</td>
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<td><strong>- f</strong> dynamics</td>
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<td><strong>- Rolls</strong></td>
<td><strong>- Rolls</strong></td>
<td><strong>- Rolls</strong></td>
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<td><strong>- mp</strong> or <strong>p</strong> dynamics</td>
<td><strong>CC - Dampening</strong></td>
<td><strong>CC - Dampening</strong></td>
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**Other Comments**

Rainstick part includes crescendo and decrescendo.
## Instrument List

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<tbody>
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### Snare Drum

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<th>mp or p dynamics</th>
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<td>Open stroke rolls</td>
<td>Drags</td>
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<td>Accents/cresc/decresc</td>
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### Mallets

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<th>Grace notes</th>
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<tr>
<td>Range</td>
<td>Double stops</td>
<td>f dynamics</td>
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<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
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### Timpani

<table>
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<td>2nds or 7ths</td>
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<tr>
<td>4 drums</td>
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<td>f dynamics</td>
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<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

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<th>Bass Drum</th>
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<td>- f dynamics</td>
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<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>X</td>
<td>CC - Dampening</td>
</tr>
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</table>

### Other Comments

Snare drum plays on rim, bass drum dampens on final note.
### Instrument List

**Bells**

**Timpani**

**Percussion 1:** Snare Drum, Bass Drum

**Percussion 2:** Crash Cymbals

### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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<table>
<thead>
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<th>f dynamics</th>
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<td></td>
<td></td>
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<table>
<thead>
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<th>Open stroke rolls</th>
<th>Drags</th>
<th>X</th>
<th>Accents/cresc/decresc</th>
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<tbody>
<tr>
<td></td>
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### Mallets

**Eb Major**

**Key**

**Grace notes**

<table>
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<tr>
<th>X</th>
<th>mp or p dynamics</th>
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**M7**

**Range**

**Double stops**

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<table>
<thead>
<tr>
<th>16th notes</th>
<th>Rolls</th>
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### Timpani

**X**

**2 drums**

<table>
<thead>
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<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
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<tr>
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<td></td>
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</table>

**3 drums**

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<th>2nds or 7ths</th>
<th>X</th>
<th>mp or p dynamics</th>
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**4 drums**

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**X**

**4ths or 5ths**

<table>
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<th>Dampening/Muffling</th>
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### Auxiliary

**Bass Drum**

<table>
<thead>
<tr>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>X</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>- mp or p dynamics</td>
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<tr>
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<td>- mp or p dynamics</td>
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**X**

<table>
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<tr>
<th>- f dynamics</th>
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<th>- f dynamics</th>
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<tbody>
<tr>
<td>- Rolls</td>
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**Crash Cymbals**

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<thead>
<tr>
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**X**

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<th>CC - Dampening</th>
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### Other Comments
**Pop Goes the Band**, Chris M. Bernotas, 0.5

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<tr>
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<td>Percussion 1: Snare Drum, Bass Drum</td>
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<tr>
<td>Percussion 2: Crash Cymbals, Agogo Bells, Triangle</td>
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### Snare Drum

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
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</tr>
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<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X f dynamics</td>
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<tr>
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<td>Drags</td>
<td>X Accents/cresc/decresc</td>
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### Mallets

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### Timpani

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<td>3rds or 6ths</td>
<td>Rolls</td>
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<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
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<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
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<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

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<td>- mp or p dynamics</td>
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<td>X - f dynamics</td>
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<td></td>
<td>- Rolls</td>
<td>- Rolls</td>
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<td>CC - 8th or 16th notes</td>
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### Other Comments
### Instrument List

<table>
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<tr>
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### Snare Drum

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<thead>
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<th>Technique/Action</th>
<th>Dynamics</th>
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<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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### Mallets

<table>
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<th>Notes/Operations</th>
<th>Dynamics</th>
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<td>Double stops</td>
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### Timpani

<table>
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<th>Notes/Operations</th>
<th>Dynamics</th>
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<td>3rds or 6ths</td>
<td>Rolls</td>
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<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
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<th>Tambourine</th>
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<td>X mp or p dynamics</td>
</tr>
<tr>
<td>Triangle</td>
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<td>- mp or p dynamics</td>
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<tr>
<td>Tambourine</td>
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### Other Comments
### Instrument List

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#### Snare Drum

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<tr>
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<td>Flams</td>
<td><strong>X</strong> <strong>f</strong> dynamics</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td><strong>X</strong> <strong>Accents/cresc/decresc</strong></td>
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#### Mallets

<table>
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<td>Rolls</td>
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#### Timpani

<table>
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<tr>
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<th>3rds or 6ths</th>
<th>Rolls</th>
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<td>3 drums</td>
<td>2nds or 7ths</td>
<td><strong>mp or p</strong> dynamics</td>
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<td>4 drums</td>
<td>Octave intervals</td>
<td><strong>f</strong> dynamics</td>
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<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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#### Auxiliary

<table>
<thead>
<tr>
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<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
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<td>- <strong>mp or p</strong> dynamics</td>
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<td>- <strong>f</strong> dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - <strong>f</strong> dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
<td>CC - Dampening</td>
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#### Other Comments

Suspended cymbal dampening.
**Wenceslas Variants**, arr. Douglas E. Wagner, 0.5

### Instrument List

| Bells          | Timpani          | Percussion 1: Snare Drum, Bass Drum | Percussion 2: Triangle |

### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th><strong>mp or p</strong> dynamics</th>
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</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><strong>f</strong> dynamics</td>
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<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
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<td><strong>Accents/cresc/decresc</strong></td>
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### Mallets

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<tr>
<td>16th notes</td>
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### Timpani

<table>
<thead>
<tr>
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<th>3rds or 6ths</th>
<th>Rolls</th>
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<td>2nds or 7ths</td>
<td><strong>mp or p</strong> dynamics</td>
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<td>4 drums</td>
<td>Octave intervals</td>
<td><strong>f</strong> dynamics</td>
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<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
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<th>Tambourine</th>
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<tbody>
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<td>- <strong>mp or p</strong> dynamics</td>
<td>- <strong>mp or p</strong> dynamics</td>
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<td><strong>f</strong> dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <strong>f</strong> dynamics</td>
<td>CC - 8th or 16th notes</td>
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<td>- <strong>mp or p</strong> dynamics</td>
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### Other Comments
**Zombie Dance, Michael Story, 0.5**

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<tr>
<td>Percussion 2: Triangle, Tambourine</td>
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<tr>
<td>Percussion 3: Woodblock</td>
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### Snare Drum

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
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<td>mp or p dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
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<tr>
<td>X</td>
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<td>Drags</td>
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### Mallets

<table>
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### Timpani

<p>| | |</p>
<table>
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<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
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<td>mp or p dynamics</td>
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<td>4ths or 5ths</td>
<td>Pitch changes</td>
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<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
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<th>Triangle</th>
<th>Tambourine</th>
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<td>X - mp or p dynamics</td>
<td>X - mp or p dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
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### Other Comments
**A Festival Chime**, Gustav Holst, freely arranged by Douglas E. Wagner, 1

### Instrument List

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<td>Percussion 2: Triangle</td>
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### Snare Drum

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<td>Multiple bounce roll</td>
<td>Flams</td>
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### Mallets

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### Timpani

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<td>Octave intervals</td>
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<td><strong>Triangle</strong></td>
<td><strong>Tambourine</strong></td>
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<td>\textit{- Rolls}</td>
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<td>CC - Dampening</td>
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### Other Comments
**A Southern Festival, Robert L. Lee, 1**

**Instrument List**
- Bells
- Timpani
- Snare Drum, Bass Drum
- Crash Cymbals, Triangle

**Snare Drum**
<table>
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<th>X</th>
<th><em>mp or p</em> dynamics</th>
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<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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**Mallets**
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**Timpani**
<table>
<thead>
<tr>
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<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
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<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp or p</em> dynamics</td>
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<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
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**Auxiliary**
<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>X - <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
<td>X - <em>mp or p</em> dynamics</td>
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<tr>
<td>X - <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - <em>f</em> dynamics</td>
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<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>X</td>
<td>CC - Dampening</td>
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**Other Comments**
Dampening on the bells and bass drum.
**Autopilot**, Chris M. Bernotas, 1

<table>
<thead>
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<td>Percussion 1: Snare Drum, Bass Drum</td>
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<tr>
<td>Percussion 2: Hi-Hat, Suspended Cymbal, Crash Cymbals, Tambourine, Triangle</td>
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**Snare Drum**

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<table>
<thead>
<tr>
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<tbody>
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<td>X</td>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td></td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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<td>f dynamics</td>
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<tr>
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<td>X</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

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<tr>
<td>X</td>
<td>mp or p dynamics</td>
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**Timpani**

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<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
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<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
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<th>Triangle</th>
<th>Tambourine</th>
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</thead>
<tbody>
<tr>
<td>X</td>
<td>mp or p dynamics</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td>f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC</td>
<td>f dynamics</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>X</td>
<td>CC - Dampening</td>
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</tbody>
</table>

**Other Comments**

Bells, bass drum and suspended cymbal dampen final note.
**Bananas on Parade, Frank McKinney, 1**

**Instrument List**
- Bells
- Snare Drum, Bass Drum
- Triangle, Tambourine, Suspended Cymbal

**Snare Drum**
- X Single stroke 16ths
- Multiple bounce roll
- Open stroke rolls

**Mallets**
- Bb Major
- P12

<table>
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- 16\textsuperscript{th} notes
- Rolls

**Timpani**
- 2 drums
- 3 drums
- 4 drums
- 4ths or 5ths

<table>
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<tr>
<th>Drums</th>
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<td>3rds or 6ths</td>
<td>Rolls</td>
<td></td>
</tr>
<tr>
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<td>2nds or 7ths</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Octave intervals</td>
<td>f dynamics</td>
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<tr>
<td></td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
<td>October 7</td>
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**Auxiliary**
- Bass Drum
- Triangle
- Tambourine

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<tbody>
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<td>Tambourine</td>
</tr>
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<td>X - mp or p</td>
<td>X - mp or p</td>
<td>- mp or p</td>
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<td></td>
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<tr>
<td></td>
<td>X - f</td>
<td>X - f</td>
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<tr>
<td></td>
<td>- Rolls</td>
<td>X - Rolls</td>
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|               |               |               |
|               |               |               |
|               | - mp or p     | CC - f        |

**Other Comments**
**Celebratory Fanfare, Scott Watson, 1**

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<tr>
<td>Chimes</td>
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<td>Percussion 1: Snare Drum, Bass Drum</td>
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<tr>
<td>Percussion 2: Crash Cymbals</td>
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<tr>
<td>Timpani</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
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<tbody>
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<table>
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<tbody>
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<td>Bb Major</td>
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<tr>
<td>One pitch</td>
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<tr>
<td>16th notes</td>
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<tbody>
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<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
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<tr>
<td>X</td>
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<table>
<thead>
<tr>
<th>Auxiliary</th>
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</thead>
<tbody>
<tr>
<td>Bass Drum</td>
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<tr>
<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
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<tr>
<td>X</td>
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**Other Comments**
### Instrument List

<table>
<thead>
<tr>
<th>Bells</th>
<th>Snare Drum, Bass Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangle, Sleigh Bells, Claves, Crash Cymbals, Wind Chimes</td>
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### Snare Drum

<table>
<thead>
<tr>
<th>X Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X <em>mp or p</em> dynamics</th>
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<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X <em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decres</td>
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</table>

### Mallets

<table>
<thead>
<tr>
<th>Eb Major, Bb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X <em>mp or p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P11</td>
<td>Range</td>
<td>Double stops</td>
<td>X <em>f</em> dynamics</td>
</tr>
<tr>
<td>X 16\textsuperscript{th} notes</td>
<td>Rolls</td>
<td></td>
<td></td>
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</tbody>
</table>

### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X <em>mp or p</em> dynamics</td>
<td>X <em>mp or p</em> dynamics</td>
<td>X <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td>X CC - 8\textsuperscript{th} or 16\textsuperscript{th} notes</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
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</table>

### Other Comments

Collection of three songs, key change between the first and second. Dampening on bells and bass drum. Staccato markings in bell part. Snare plays on rim.
**Game of Bones, Michael Story, 1**

**Instrument List**

<table>
<thead>
<tr>
<th>Bells</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
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<tr>
<td>Percussion 2: Suspended Cymbal, Castanets, Shaker, Tambourine</td>
</tr>
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**Snare Drum**

<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>mp or p dynamics</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>f dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
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**Mallets**

<table>
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<th>C Minor</th>
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<th>Grace notes</th>
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<td>f dynamics</td>
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**Timpani**

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rd or 6ths</th>
<th>Rolls</th>
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<tbody>
<tr>
<td>3 drums</td>
<td>2nd or 7ths</td>
<td>mp or p dynamics</td>
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<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
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<th>Tambourine</th>
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<tbody>
<tr>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
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<td>X - f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
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<tr>
<td>X - mp or p dynamics</td>
<td>CC - Dampening</td>
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**Other Comments**

16th notes on the castanets.
**Gently, I Wander**, Robert Sheldon, 1

<table>
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<td>Percussion 1: Suspended Cymbal, Mark Tree</td>
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<tr>
<td>Timpani</td>
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**Snare Drum**

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<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><strong>f</strong> dynamics</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

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<thead>
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**Timpani**

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<td>4 drums</td>
<td>Octave intervals</td>
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<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
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<td>Dampening/Muffling</td>
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**Auxiliary**

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<tbody>
<tr>
<td>Bass Drum</td>
<td>Triangle</td>
<td>Tambourine</td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
<td>- <strong>mp or p</strong> dynamics</td>
<td>- <strong>mp or p</strong> dynamics</td>
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<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - <strong>f</strong> dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
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<tr>
<td>- <strong>mp or p</strong> dynamics</td>
<td>CC - Dampening</td>
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**Other Comments**

Change of direction notated on the mark tree.
**Hail to the Girls of Canada—Vive La Canadienne**, Canadian Folk Song, arr. David Marlatt, I

**Instrument List**

<table>
<thead>
<tr>
<th>Instrument</th>
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</tr>
<tr>
<td>Snare Drum, Bass Drum</td>
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</tr>
<tr>
<td>Triangle, Tambourine, Crash Cymbals</td>
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**Snare Drum**

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<tr>
<th></th>
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<th>mp or p dynamics</th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
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</tr>
<tr>
<td>Multiple bounce roll</td>
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<td>f dynamics</td>
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<td>Open stroke rolls</td>
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<td>Paradiddles</td>
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<td>mp or p dynamics</td>
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**Mallets**

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<tr>
<td>m9</td>
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<td></td>
<td></td>
<td>mp or p dynamics</td>
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**Timpani**

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<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
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</tr>
<tr>
<td>3 drums</td>
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<tr>
<td>4 drums</td>
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<td>Pitch changes</td>
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<td>Dampening/Muffling</td>
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**Auxiliary**

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<tbody>
<tr>
<td>Bass Drum</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triangle</td>
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<td></td>
</tr>
<tr>
<td>Tambourine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>X CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
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<tr>
<td>- mp or p dynamics</td>
<td>X CC - Dampening</td>
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**Other Comments**

Staccato markings in the bell part. Triangle dampens on final note.
**Holiday Fiesta!**, Various, arr. Michael Story, 1

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<tbody>
<tr>
<td><strong>Bells</strong></td>
</tr>
<tr>
<td><strong>Percussion 1</strong>: Snare Drum and/or Tom-Tom, Bass Drum</td>
</tr>
<tr>
<td><strong>Percussion 2</strong>: Shaker or Maracas, Guiro, Cowbell</td>
</tr>
<tr>
<td><strong>Percussion 3</strong>: Tambourine, Claves</td>
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</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
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<table>
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<tr>
<th>Timpani</th>
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</thead>
<tbody>
<tr>
<td>2 drums</td>
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<tr>
<td>3 drums</td>
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<tr>
<td>4 drums</td>
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<tr>
<td>4ths or 5ths</td>
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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Bass Drum</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
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</thead>
<tbody>
<tr>
<td>Snares off.</td>
</tr>
</tbody>
</table>
**Home of the Beaver—Land of the Silver Birch**, Canadian Folk Song, arr. David Marlatt, 1

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Floor Tom, Wind Chimes</td>
</tr>
<tr>
<td>Claves, Wood Block, Shaker</td>
</tr>
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### Snare Drum

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<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>X</td>
<td>Flams</td>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td><strong>Accents/cresc/decresc</strong></td>
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### Mallets

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<th></th>
<th>Grace notes</th>
<th><strong>mp or p</strong> dynamics</th>
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<tbody>
<tr>
<td>Key</td>
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<tr>
<td>Range</td>
<td>Double stops</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
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### Timpani

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<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td><strong>f</strong> dynamics</td>
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<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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</thead>
<tbody>
<tr>
<td>X - <strong>mp or p</strong> dynamics</td>
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<td>- <strong>f</strong> dynamics</td>
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<td>- <strong>f</strong> dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <strong>f</strong> dynamics</td>
<td>CC - **8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
<td>CC - Dampening</td>
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### Other Comments

Snares off.
**Little Bear’s Lullaby, Matt Neufeld, 1**

<table>
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<tbody>
<tr>
<td>Bells</td>
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<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Triangle, Bass Drum, Suspended Cymbal</td>
</tr>
</tbody>
</table>

**Snare Drum**

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<thead>
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<th></th>
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</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
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<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
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</tbody>
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**Mallets**

<table>
<thead>
<tr>
<th>F Major</th>
<th>Key</th>
<th>Grace notes</th>
<th><em>mp or p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P8</td>
<td>Range</td>
<td>Double stops</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16th</td>
<td>notes</td>
<td>Rolls</td>
<td></td>
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**Timpani**

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<table>
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<tbody>
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<td>3rds or 6ths</td>
<td>X Rolls</td>
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<tr>
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<td>X 2nds or 7ths</td>
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<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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<table>
<thead>
<tr>
<th>Bass Drum</th>
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<th>Tambourine</th>
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</thead>
<tbody>
<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>X - <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
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<tr>
<td>X - <em>f</em> dynamics</td>
<td>X - <em>f</em> dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**
**Mary, Did You Know?,** words and music by Mark Lowry and Buddy Greene, arr. Douglas E. Wagner, 1

**Instrument List**

| Bells          | Timpani          | Percussion 1: Snare Drum, Bass Drum | Percussion 2: Suspended Cymbal, Triangle |

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
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<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>f</td>
<td>dynamics</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

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<th>Key</th>
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<td>Range</td>
<td>Double stops</td>
<td>f</td>
<td>dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td>Rolls</td>
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**Timpani**

<table>
<thead>
<tr>
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<th>2 drums</th>
<th>3rd or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>3 drums</td>
<td>2nd or 7ths</td>
<td>X</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f</td>
<td>dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<td>- f dynamics</td>
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<td>- f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
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**Other Comments**

Snare plays on rim.
**Newt Says Goodbye to Tina (from Fantastic Beasts and Where to Find Them)**, James Newton Howard, arr. Douglas E. Wagner, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion: Triangle, Suspended Cymbal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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<thead>
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<th>Mallets</th>
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<tbody>
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<td>16th notes</td>
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<tr>
<td>3 drums</td>
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<tr>
<td>4 drums</td>
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<tr>
<td>X 4ths or 5ths</td>
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<tbody>
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<td>- Rolls</td>
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<td>Crash Cymbals</td>
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<td>- mp or p dynamics</td>
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**Pegasus Overture**, Mike Collins-Dowden, 1

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<tr>
<td><strong>Percussion 2</strong>: Crash Cymbals, Tambourine</td>
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**Snare Drum**

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<td>Multiple bounce roll</td>
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<td>f dynamics</td>
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<td>Open stroke rolls</td>
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**Mallets**

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<td>P8</td>
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**Timpani**

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<tr>
<td>3 drums</td>
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</tr>
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<tr>
<td>4ths or 5ths</td>
<td>Octave intervals</td>
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<thead>
<tr>
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<tr>
<td>Crash Cymbals</td>
<td>X</td>
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<td>X</td>
<td>CC - 8th or 16th notes</td>
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<td>mp or p dynamics</td>
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<td>CC - Dampening</td>
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**Other Comments**
**Ranting and Roaring—We’ll Rant and We’ll Roar**, Canadian Folk Song, arr. Ryan Meeboer, 1

**Instrument List**

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<thead>
<tr>
<th>Instrument</th>
</tr>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Wood Block, Brake Drum, Cowbell, Suspended Cymbal</td>
</tr>
</tbody>
</table>

**Snare Drum**

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<thead>
<tr>
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<tbody>
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<td></td>
<td>Single stroke 16ths</td>
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<td></td>
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<td>Multiple bounce roll</td>
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<td>Flams</td>
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<td></td>
<td>Open stroke rolls</td>
<td>X</td>
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<td></td>
<td>Drags</td>
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**Mallets**

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<td>Grace notes</td>
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<tr>
<td></td>
<td>Range</td>
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<td></td>
<td>Double stops</td>
<td>X</td>
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<td></td>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
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<tbody>
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<td>4ths or 5ths</td>
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<td>- mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>- f dynamics</td>
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<td>- f dynamics</td>
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<tr>
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<td>- f dynamics</td>
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<td>- Rolls</td>
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<td>- Rolls</td>
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<tr>
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<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td></td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td></td>
<td>CC - Dampening</td>
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</tbody>
</table>

**Other Comments**

Dampening on the bells and bass drum. Brake Drum solo.
Ride, words and music by Tyler Joseph [TWENTY ØNE PILØTS], arr. Victor López, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Mallet Percussion: Bells, Xylophone</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Hi-Hat, Tom-Toms, Bass Drum, Crash Cymbals</td>
</tr>
<tr>
<td>Percussion 2: Tambourine</td>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
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</table>

<table>
<thead>
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<th>Mallets</th>
</tr>
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<tbody>
<tr>
<td>Eb Major Key</td>
</tr>
<tr>
<td>P8 Range</td>
</tr>
<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>X 3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
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<table>
<thead>
<tr>
<th>Auxiliary</th>
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<tbody>
<tr>
<td>Bass Drum</td>
</tr>
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<td>X - mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
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<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
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| Other Comments |
**Rockin' St. Nick, Traditional, Patrick Roszell, 1**

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</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Ride Cymbal, Bass Drum</td>
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<tr>
<td>Percussion 2: Sleigh Bells, Triangle</td>
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</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
</tr>
<tr>
<td>X Paradiddles</td>
</tr>
<tr>
<td>X <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>X Flams</td>
</tr>
<tr>
<td>X <em>f</em> dynamics</td>
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<tr>
<td>Open stroke rolls</td>
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<tr>
<td>X Drags</td>
</tr>
<tr>
<td>X Accents/cresc/decresc</td>
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<table>
<thead>
<tr>
<th>Mallets</th>
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<tbody>
<tr>
<td>Eb Major Key</td>
</tr>
<tr>
<td>M13 Range</td>
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<tr>
<td>16th notes</td>
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<td>Grace notes</td>
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<tr>
<td>Grace notes</td>
</tr>
<tr>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>Double stops</td>
</tr>
<tr>
<td>X <em>f</em> dynamics</td>
</tr>
<tr>
<td>Rolls</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>3 drums Octave intervals</td>
</tr>
<tr>
<td>4 drums Pitch changes</td>
</tr>
<tr>
<td>4ths or 5ths</td>
</tr>
<tr>
<td>3rds or 6ths</td>
</tr>
<tr>
<td>2nds or 7ths</td>
</tr>
<tr>
<td>Octave intervals</td>
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<tr>
<td>Pitch changes</td>
</tr>
<tr>
<td>Rolls</td>
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<td>Rolls</td>
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<table>
<thead>
<tr>
<th>Auxiliary</th>
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</thead>
<tbody>
<tr>
<td>Bass Drum - <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>Triangle - <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>Tambourine - <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
</tr>
<tr>
<td>X - Rolls</td>
</tr>
<tr>
<td>Crash Cymbals - CC - <em>f</em> dynamics</td>
</tr>
<tr>
<td>Crash Cymbals - CC - 8th or 16th notes</td>
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<tr>
<td>- <strong>mp or p</strong> dynamics</td>
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<td>- CC - Dampening</td>
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| Other Comments                               |
### Shadow Warriors, Chris M. Bernotas, 1

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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Gong, Crash Cymbals, Woodblock</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
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#### Snare Drum

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>X</td>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
</tr>
<tr>
<td></td>
<td>Multiple bounce roll</td>
<td>Flams</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
</tr>
</tbody>
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#### Mallets

<p>| | | |</p>
<table>
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<th></th>
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<tbody>
<tr>
<td>F Major</td>
<td>Key</td>
<td>Grace notes</td>
</tr>
<tr>
<td>P8</td>
<td>Range</td>
<td>Double stops</td>
</tr>
<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
<td></td>
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</tbody>
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#### Timpani

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>X</td>
<td>2 drums</td>
<td>3rds or 6ths</td>
</tr>
<tr>
<td>3 drums</td>
<td>X</td>
<td>2nds or 7ths</td>
</tr>
<tr>
<td>4 drums</td>
<td></td>
<td>Octave intervals</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
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</table>

#### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>X</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<tr>
<td>X</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
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<td></td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td></td>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
</tr>
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</table>

#### Other Comments

Snares off. Bells, bass drum and suspended cymbal all dampen final note.
**Sorry**, words and music by Justin Tranter, Julia Michaels, Justin Bieber, Sonny Moore, and Michael Tucker, arr. Michael Story, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Hi-Hat</td>
</tr>
<tr>
<td>Percussion 3: Tom-Tom</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th>Paradiddles</th>
<th>\textit{mp or \textit{p}} dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Flams</td>
<td>\textit{mp or \textit{p}} dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>X</td>
<td>\textit{f} dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>\textit{X} \textit{Accents/cresc/decresc}</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
<th>Grace notes</th>
<th>\textit{mp or \textit{p}} dynamics</th>
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<tbody>
<tr>
<td>F Major Key</td>
<td>Roll</td>
<td>\textit{f} dynamics</td>
</tr>
<tr>
<td>M6 Range Double stops</td>
<td>X</td>
<td>\textit{f} dynamics</td>
</tr>
<tr>
<td>16\textsuperscript{th} notes</td>
<td>Rolls</td>
<td>\textit{f} dynamics</td>
</tr>
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<table>
<thead>
<tr>
<th>Timpani</th>
<th>Rolls</th>
<th>\textit{f} dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums 3rds or 6ths</td>
<td>Rolls</td>
<td>\textit{f} dynamics</td>
</tr>
<tr>
<td>3 drums 2nds or 7ths</td>
<td>mp or \textit{p} dynamics</td>
<td></td>
</tr>
<tr>
<td>4 drums Octave intervals</td>
<td>\textit{f} dynamics</td>
<td></td>
</tr>
<tr>
<td>4ths or 5ths Pitch changes</td>
<td>Dampening/Muffling</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum mp or \textit{p} dynamics</td>
<td>- mp or \textit{p} dynamics</td>
<td></td>
</tr>
<tr>
<td>X - \textit{f} dynamics</td>
<td>- \textit{f} dynamics</td>
<td></td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td></td>
</tr>
<tr>
<td>Crash Cymbals CC - \textit{f} dynamics</td>
<td>CC - \textit{8th or 16th notes}</td>
<td></td>
</tr>
<tr>
<td>- mp or \textit{p} dynamics</td>
<td>CC - Dampening</td>
<td></td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rim shots on snare drum.</td>
</tr>
</tbody>
</table>
**The Lost Lady Found,** Traditional British Folk Song, arr. Michael Story, 1

### Instrument List

<table>
<thead>
<tr>
<th>Mallet Percussion: Chimes, Bells</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Triangle, Tambourine</td>
</tr>
</tbody>
</table>

### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>(mp) or (p) dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>X</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Multiple bounce roll</th>
<th>X Flams</th>
<th>(f) dynamics</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Open stroke rolls</th>
<th>Drags</th>
<th>(\text{X} \text{ Accents/cresc/decresc})</th>
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### Mallets

<table>
<thead>
<tr>
<th>C Minor, D Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th>(mp) or (p) dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>M6</td>
<td>Range</td>
<td>Double stops</td>
<td>(X \text{ (f) dynamics})</td>
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</table>

<table>
<thead>
<tr>
<th>16(^{th}) notes</th>
<th>Rolls</th>
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### Timpani

<table>
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<tr>
<th>X 2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>(mp) or (p) dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>(f) dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>(X \text{ Dampening/Muffling})</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- (mp) or (p) dynamics</td>
<td>- (mp) or (p) dynamics</td>
<td>- (mp) or (p) dynamics</td>
</tr>
<tr>
<td>X (f) dynamics</td>
<td>- (f) dynamics</td>
<td>(X \text{ (f) dynamics})</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - (f) dynamics</td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
</tr>
<tr>
<td>- (mp) or (p) dynamics</td>
<td>CC - Dampening</td>
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### Other Comments

Key Change. Timpani only plays after the key change.
**Treasure Quest**, Jared Barnes, 1

<table>
<thead>
<tr>
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<tr>
<td>Bells</td>
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<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Suspended Cymbal</td>
</tr>
<tr>
<td>Timpani</td>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
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<thead>
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<td>F Dorian</td>
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<td>P12</td>
</tr>
<tr>
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<td>2 drums</td>
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<tr>
<td>X</td>
</tr>
<tr>
<td>4 drums</td>
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<tr>
<td>X</td>
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<table>
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</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- ( mp ) or ( p ) dynamics</td>
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</table>

**Other Comments**

Snare drum plays on the rim.
**Tribute for Band**, Daniel Butterfield, arr. Michael J. Jiller, 1

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<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Bells</td>
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<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Crash Cymbals</td>
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<tr>
<td>Timpani</td>
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**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th><em>mp or p</em> dynamics</th>
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</thead>
<tbody>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
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<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td><em>Accents/cresc/decresc</em></td>
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**Mallets**

<table>
<thead>
<tr>
<th>Eb Major, F Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th><em>mp or p</em> dynamics</th>
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<td>P13</td>
<td>Range</td>
<td>Double stops</td>
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<td></td>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
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**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
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<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td><em>mp or p</em> dynamics</td>
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<td>X</td>
<td>4ths or 5ths</td>
<td>X</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
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<tbody>
<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
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<tr>
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<td><em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - <em>f</em> dynamics</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>CC - Dampening</td>
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**Other Comments**

Key change. At the key change, one timpano changes a 2<sup>nd</sup>. 
**Trust**, Douglas E. Wagner, 1

<table>
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<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Suspended Cymbal, Wind Chimes</td>
</tr>
<tr>
<td>Percussion 2: Triangle</td>
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</tbody>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th></th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th><em>mp</em> or <em>p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Major, Eb Major</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>M9</td>
<td>Range</td>
<td>Double stops</td>
<td><em>f</em> dynamics</td>
<td></td>
</tr>
<tr>
<td>16th notes</td>
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**Timpani**

<table>
<thead>
<tr>
<th></th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
<td></td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>X</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC-<em>f</em> dynamics</td>
<td>CC-<em>8th</em> or <em>16th</em> notes</td>
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<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>CC - Dampening</td>
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**Other Comments**

Key change.
Work from Home, words and music by Brian Lee, Josh Coleman, Jude Demorest, Tyrone Griffin, Alexander Izquierdo, and Dallas Koehlke [Fifth Harmony], arr. Michael Story, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mallet Percussion: Xylophone, Marimba</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Tambourine, Suspended Cymbal</td>
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### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>( mp ) or ( p ) dynamics</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>X</td>
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<td>( mp ) or ( p ) dynamics</td>
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<tr>
<td>Multiple bounce roll</td>
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<td>Flams</td>
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<td>( f ) dynamics</td>
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<td>X</td>
<td>( f ) dynamics</td>
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### Mallets

<table>
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<tr>
<td>16(^{th}) notes</td>
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<td>Rolls</td>
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### Timpani

<table>
<thead>
<tr>
<th></th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>( mp ) or ( p ) dynamics</td>
<td></td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>( f ) dynamics</td>
<td></td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>( f ) dynamics</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>( mp ) or ( p ) dynamics</td>
<td>( mp ) or ( p ) dynamics</td>
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</tr>
<tr>
<td>X ( f ) dynamics</td>
<td>( f ) dynamics</td>
<td>X ( f ) dynamics</td>
</tr>
<tr>
<td>( f ) rolls</td>
<td>( f ) rolls</td>
<td>( f ) rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - ( f ) dynamics</td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
</tr>
<tr>
<td>( mp ) or ( p ) dynamics</td>
<td>CC - Dampening</td>
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### Other Comments

Snare drum and bass drum play on rim.
### Instrument List

<table>
<thead>
<tr>
<th>Bells</th>
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<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Cabasa or Shaker, Triangle</td>
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### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
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<th><em>mp or p</em> dynamics</th>
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<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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### Mallets

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<th>G Minor</th>
<th>Key</th>
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<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
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### Timpani

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
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<tr>
<td>3 drums</td>
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<td>X</td>
<td><em>mp or p</em> dynamics</td>
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<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td><em>f</em> dynamics</td>
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<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>X</td>
<td>- <em>mp or p</em> dynamics</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
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<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td>CC - *8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
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<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>CC - Dampening</td>
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### Other Comments
### Instrument List

<table>
<thead>
<tr>
<th>Chimes, Bells, Wind Chimes</th>
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<tbody>
<tr>
<td>Snare Drum, Claves, Bass Drum</td>
</tr>
<tr>
<td>Claves, Tambourine, Tom-Toms</td>
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<tr>
<td>Suspended Cymbal, Crash Cymbals</td>
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</table>

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>Paradiddles</th>
<th>mp or p dynamics</th>
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<tbody>
<tr>
<td>X Single stroke 16ths</td>
<td>X</td>
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</tr>
<tr>
<td>X Multiple bounce roll</td>
<td>X Flams</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>X Drags</td>
<td>X Accents/cresc/decresc</td>
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### Mallets

<table>
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<th>Eb Major</th>
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<td>16th notes</td>
<td>X Rolls</td>
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### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
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</thead>
<tbody>
<tr>
<td>3 drums</td>
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<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>X - mp or p dynamics</td>
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<tr>
<td>- f dynamics</td>
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<td>X - f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>X CC - Dampening</td>
<td></td>
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### Other Comments

Bell part includes staccato markings and dampening. Suspended Cymbal part includes scraping with a triangle beater and dampening.
**A Song of Hanukkah**, Hebrew Folk Song, arr. Robert Sheldon, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Suspended Cymbal, Tambourine</td>
</tr>
<tr>
<td>Timpani</td>
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### Snare Drum

<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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<tbody>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
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<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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### Mallets

<table>
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<tr>
<th>Eb Major, F Major</th>
<th>Key</th>
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<td>f dynamics</td>
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<tr>
<td></td>
<td>16th notes</td>
<td>Rolls</td>
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### Timpani

<table>
<thead>
<tr>
<th>X</th>
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<tr>
<td></td>
<td>3 drums</td>
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<td>Octave intervals</td>
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<thead>
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</tr>
<tr>
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<td>- f dynamics</td>
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<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
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</tr>
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<td>CC - Dampening</td>
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### Other Comments

At the key change both timpani change pitch. Double grace notes on the Timpani.
**El Taco Picante**, Robert Sheldon, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Marimba</td>
</tr>
<tr>
<td>Percussion 1: Bongos, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Cowbell, Claves, Guiro, Maracas</td>
</tr>
</tbody>
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**Snare Drum**

<p>| | | |</p>
<table>
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<tr>
<th></th>
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<td>Flams</td>
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**Mallets**

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<td>- Rolls</td>
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<td>- Rolls</td>
</tr>
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<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
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<tr>
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<td>CC - Dampening</td>
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</table>

**Other Comments**

Bongo part played with sticks.
### Fandango Festival, Victor López, 1.5

**Instrument List**

| Tambourine, Castanets |

**Snare Drum**

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<td>16th notes</td>
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**Timpani**

| 2 drums | 3rds or 6ths | Rolls |
| 3 drums | 2nds or 7ths | *mp* or *p* dynamics |
| 4 drums | Octave intervals | *f* dynamics  |
| 4ths or 5ths | Pitch changes | Dampening/Muffling |

**Auxiliary**

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<td>CC - Dampening</td>
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</table>

**Other Comments**
For the Glory, Ryan Meeboer, 1.5

**Instrument List**

| Timpani | Tom-Toms | Tambourine, Shaker, Claves, Crash Cymbals, Suspended Cymbal |

**Snare Drum**

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<th>Single stroke 16ths</th>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>Key</th>
<th>Grace notes</th>
<th><em>mp or p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range</td>
<td>Double stops</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16(^{th}) notes</td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

**Timpani**

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rd or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3 drums</th>
<th>2nds or 7ths</th>
<th><em>mp or p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>X</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>4 drums</th>
<th>Octave intervals</th>
<th><em>f</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Pitch changes</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4ths or 5ths</th>
<th>Pitch changes</th>
<th>Dampening/Muffling</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
<td>X - <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X - <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
<td>- Rolls</td>
<td>X - Rolls</td>
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<table>
<thead>
<tr>
<th>Crash Cymbals</th>
<th>CC - <em>f</em> dynamics</th>
<th>CC - *8th or 16th notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**

Dampening on the bass drum.
### Instrument List

- Bells, Chimes
- Crash Cymbals, Triangle, Bass Drum, Suspended Cymbal

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td></td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
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### Mallets

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Grace notes</th>
<th>X</th>
<th>G Minor</th>
<th>16th notes</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P11</td>
<td>16th</td>
<td>Grace notes</td>
<td>X</td>
<td>G Minor</td>
<td>16th notes</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>16th</td>
<td>Grace notes</td>
<td></td>
<td></td>
<td></td>
<td>f dynamics</td>
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### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3 doughs or 6 doughs</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2 doughs or 7 doughs</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4 doughs or 5 doughs</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<tr>
<td>- f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments
**Marzo Zingaro, Randall D. Standridge, 1.5**

**Instrument List**
- Bells
- Chimes
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Crash Cymbals
- Percussion 3: Tambourine, Timpani

**Snare Drum**
- X Single stroke 16ths
- X Multiple bounce roll
- Open stroke rolls
- Paradiddles
- X Flams
- Drags
- X mp or p dynamics
- X f dynamics
- X Dynamics
- X Accents/cresc/decresc

**Mallets**
- D Minor, Bb Major
- Key
- Grace notes
- X mp or p dynamics
- P11
- Range
- Double stops
- X f dynamics
- 16\textsuperscript{th} notes
- X Rolls

**Timpani**
- X 2 drums
- 3 drums
- 4 drums
- X 4ths or 5ths
- 3rds or 6ths
- 2nds or 7ths
- Octave intervals
- Pitch changes
- X Rolls
- X mp or p dynamics
- X f dynamics
- X Dynamics
- - Rolls
- CC - f dynamics
- CC - 8\textsuperscript{th} or 16\textsuperscript{th} notes
- CC - Dampening

**Auxiliary**
- Bass Drum
- Triangle
- Tambourine
- X mp or p dynamics
- X mp or p dynamics
- X mp or p dynamics
- X mp or p dynamics
- X mp or p dynamics
- CC - f dynamics
- CC - Dampening
- X - Rolls
- X - Rolls
- X - Rolls
- X - Rolls
- X - Rolls
- X - Rolls
- X - Rolls
- X - Rolls

**Other Comments**
- Roll on the bells is a trill.
**Memories from Another Time**, Jeremy Bell, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mallet Percussion: Bells, Chimes</td>
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<tr>
<td>Percussion 1: Mark Tree, Snare Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Crash Cymbals</td>
</tr>
<tr>
<td>Percussion 3: Triangle, Chimes</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Major</td>
</tr>
<tr>
<td>P8</td>
</tr>
<tr>
<td>16th notes</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
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<td>- mp or p dynamics</td>
</tr>
<tr>
<td>- f dynamics</td>
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<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directions indicated on mark tree part, as well as a crescendo. Snare drum rolls include 8th note rolls. Pitch changes on one timpano.</td>
</tr>
</tbody>
</table>
**Odyssey—Multi Level Version, David Marlatt, 1.5**

### Instrument List

<table>
<thead>
<tr>
<th>Bells</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Tambourine, Shaker, Wood Block, Suspended Cymbal</td>
</tr>
</tbody>
</table>

### Snare Drum

<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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### Mallets

<table>
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<th>Key</th>
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<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P11</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>16\textsuperscript{th} notes</td>
<td>Rolls</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>X - mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>X - f dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
<td>- Rolls</td>
<td>X - Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8\textsuperscript{th} or 16\textsuperscript{th} notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments

Bell part includes staccato markings. Dampening on the bass drum. Suspended cymbal solo.
**Ring, Ring, Ring!, Brian Beck, 1.5**

### Instrument List
- **Mallet Percussion 1**: Bells, Xylophone
- **Mallet Percussion 2**: Chimes, Vibraphone
- **Percussion 1**: Snare Drum, Ride Cymbal, Tambourine, Bass Drum, Gong, Hi Hat
- **Percussion 2**: Floor Tom, 2 Toms
- **Percussion 3**: Suspended Cymbal, Triangle, Crash Cymbals

### Snare Drum

<table>
<thead>
<tr>
<th>Action</th>
<th>Note</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td></td>
<td>mp or p</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td></td>
<td>f</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td></td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

### Mallets

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Notes</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Minor</td>
<td>P12</td>
<td>16(^{th}) notes</td>
<td>mp or p</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Grace notes</td>
<td>mp or p</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Double stops</td>
<td>f</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rolls</td>
<td></td>
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</tbody>
</table>

### Timpani

<table>
<thead>
<tr>
<th>Drums</th>
<th>Notes</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td>mp or p dynamics</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>X</td>
<td>f</td>
<td>-</td>
</tr>
<tr>
<td>X</td>
<td>- Rolls</td>
<td>-</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
</tr>
<tr>
<td>X</td>
<td>mp or p dynamics</td>
<td>CC - Dampening</td>
</tr>
</tbody>
</table>

### Other Comments
- Bass drum plays on the rim.
**Rise of the Avatar, Vince Gassi, 1.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Triangle, Crash Cymbals</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
</tbody>
</table>

**Snare Drum**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X mp or p dynamics</td>
</tr>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X f dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
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</tbody>
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**Mallets**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td>M13</td>
<td>Range</td>
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<td>X f dynamics</td>
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<tr>
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<td>16th notes</td>
<td>Rolls</td>
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**Timpani**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>X Rolls</td>
</tr>
<tr>
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<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X mp or p dynamics</td>
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<td>4 drums</td>
<td>Octave intervals</td>
<td>X f dynamics</td>
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<tr>
<td></td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X Dampening/Muffling</td>
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**Auxiliary**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
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<td>Tambourine</td>
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<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<td>X</td>
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<td>f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>X</td>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
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<tr>
<td></td>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
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</tbody>
</table>

**Other Comments**

Bells dampen final note.
```markdown
### Instrument List

**Bells**
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Suspended Cymbal, Crash Cymbals

**Timpani**

### Snare Drum

<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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</thead>
<tbody>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
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<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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### Mallets

<table>
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<tr>
<th>Bb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
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<td>f dynamics</td>
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<table>
<thead>
<tr>
<th>16th notes</th>
<th>Rolls</th>
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### Timpani

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td>f dynamics</td>
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<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
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<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments

One of the snare drum rolls lasts for four measures (4/4 time, quarter note = 72)
**Shipwreck Cove, Jeremy Bell, 1.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chimes</strong></td>
</tr>
<tr>
<td><strong>Percussion 1</strong>: Snare Drum, Ocean Drum, Bass Drum, Triangle</td>
</tr>
<tr>
<td><strong>Percussion 2</strong>: Suspended Cymbal, Crash Cymbals</td>
</tr>
<tr>
<td><strong>Percussion 3</strong>: Mark Tree, Ocean Drum, Tambourine</td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Dorian Key</td>
</tr>
<tr>
<td>m7 Range</td>
</tr>
<tr>
<td>16th notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>4ths or 5ths</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>X - <strong>mp</strong> or <strong>p</strong> dynamics</td>
</tr>
<tr>
<td>X - <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <strong>mp</strong> or <strong>p</strong> dynamics</td>
</tr>
</tbody>
</table>

**Other Comments**

Snare drum part includes rim shots. Mark tree part indicates direction. Ocean drum can be shared between parts. Both drums change pitch in the timpani part.
**Southampton March, Robert Sheldon, 1.5**

### Instrument List

<table>
<thead>
<tr>
<th>Bells</th>
<th>Percussion 1: Snare Drum, Bass Drum</th>
<th>Percussion 2: Crash Cymbals</th>
<th>Timpani</th>
</tr>
</thead>
</table>

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td></td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>X</td>
<td>Flams</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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</tbody>
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### Mallets

<table>
<thead>
<tr>
<th>C Minor, Eb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
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</thead>
<tbody>
<tr>
<td>P11</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
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### Timpani

<table>
<thead>
<tr>
<th></th>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td></td>
<td></td>
<td>2nds or 7ths</td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td></td>
<td></td>
<td>Octave intervals</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>X</td>
<td>Pitch changes</td>
<td>X</td>
<td>Dampening/Muffling</td>
<td></td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td>X - mp or p dynamics</td>
<td>X</td>
<td>CC - Dampening</td>
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</tbody>
</table>

### Other Comments

Both timpani change pitches.
Star Trails, Naoya Wada, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Snare Drum, Triangle, Bass Drum</td>
</tr>
<tr>
<td>Crash Cymbals, Tambourine, Sleigh Bells, Suspended Cymbal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
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</thead>
<tbody>
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<td>Eb Major</td>
</tr>
<tr>
<td>P11 Range</td>
</tr>
<tr>
<td>16th notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>X</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>X</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells and bass drum dampen final note.</td>
</tr>
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</table>
**The Legend of El Muerto**, Roland Barrett, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td><strong>Mallet Percussion:</strong> Chimes, Xylophone</td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
</tr>
<tr>
<td><strong>Percussion 1:</strong> Snare Drum, Bass Drum</td>
</tr>
<tr>
<td><strong>Percussion 2:</strong> Suspended Cymbal, Tambourine, Temple Blocks, Woodblock</td>
</tr>
</tbody>
</table>

### Snare Drum

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>X</strong> Single stroke 16ths</td>
<td>Paradiddles</td>
<td><strong>X</strong> <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td><strong>X</strong> Multiple bounce roll</td>
<td>Flams</td>
<td><strong>X</strong> <em>f</em> dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>X</strong> Accents/cresc/decresc</td>
</tr>
<tr>
<td><strong>Open stroke rolls</strong></td>
<td>Drags</td>
<td></td>
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</tbody>
</table>

### Mallets

<table>
<thead>
<tr>
<th>G Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th><strong>X</strong> <em>mp or p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m9</td>
<td>Range</td>
<td>Double stops</td>
<td><strong>X</strong> <em>f</em> dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>16th notes</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Rolls</strong></td>
</tr>
</tbody>
</table>

### Timpani

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2 drums</strong></td>
<td><strong>X</strong> 3rds or 6ths</td>
<td><strong>X</strong> Rolls</td>
</tr>
<tr>
<td><strong>X</strong> 3 drums</td>
<td><strong>X</strong> 2nds or 7ths</td>
<td><strong>X</strong> <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td><strong>4 drums</strong></td>
<td>Octave intervals</td>
<td><strong>X</strong> <em>f</em> dynamics</td>
</tr>
<tr>
<td><strong>X</strong> 4ths or 5ths</td>
<td>Pitch changes</td>
<td><strong>X</strong> Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bass Drum</strong></td>
<td><strong>Triange</strong></td>
<td><strong>Tambourine</strong></td>
</tr>
<tr>
<td><strong>X</strong> - <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
<td><strong>X</strong> - <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td><strong>X</strong> - <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td><strong>X</strong> - <em>f</em> dynamics</td>
</tr>
<tr>
<td><strong>X</strong> - Rolls</td>
<td>- Rolls</td>
<td><strong>X</strong> - Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td><strong>CC - f</strong> dynamics</td>
<td><strong>CC - 8th or 16th notes</strong></td>
</tr>
<tr>
<td></td>
<td><strong>CC - Dampening</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments

Snare part indicates sections to play near edge and near the center of the head. Bass part includes rim clicks. Suspended cymbal part includes dampening.
**The Phantom Brigade**, Kevin Kaisershot, 1.5

### Instrument List
- Bells
- Snare Drum, Bass Drum
- Crash Cymbals

### Snare Drum
<table>
<thead>
<tr>
<th></th>
<th>Paradiddles</th>
<th>mp or p dynamics</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X: Single stroke 16ths</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X: Multiple bounce roll</td>
<td>Flams</td>
<td></td>
<td>X: f dynamics</td>
</tr>
<tr>
<td>X: Open stroke rolls</td>
<td>Drags</td>
<td></td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

### Mallets
<table>
<thead>
<tr>
<th>G Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P11</td>
<td></td>
<td>Double stops</td>
<td></td>
</tr>
<tr>
<td>16th notes</td>
<td>X</td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

### Timpani
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
<td></td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
<td></td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
<td></td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>mp or p dynamics</td>
<td></td>
</tr>
</tbody>
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### Auxiliary
<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp or p dynamics</td>
<td>mp or p dynamics</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>X: f dynamics</td>
<td>X: f dynamics</td>
<td>X: f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>X: CC - Dampening</td>
<td>CC - 8th or 16th notes</td>
</tr>
</tbody>
</table>

### Other Comments
- Crash Cymbal solos.
Trampoline Jump, Steve Hodges, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Hi Hat</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
</tbody>
</table>

Snare Drum
- Single stroke 16ths
- Paradiddles
- **mp** or **p** dynamics
- X Multiple bounce roll
- Flams
- X **f** dynamics
- Open stroke rolls
- Drags
- X **p** dynamics

Mallets
<table>
<thead>
<tr>
<th>Key</th>
<th>Grace notes</th>
<th><strong>mp</strong> or <strong>p</strong> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range</td>
<td>Double stops</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

Timpani
- 2 drums
- 3rds or 6ths
- Rolls
- X 3 drums
- X 2nds or 7ths
- **mp** or **p** dynamics
- 4 drums
- Octave intervals
- X **f** dynamics
- X 4ths or 5ths
- Pitch changes
- X Dampening/Muffling

Auxiliary
<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- <strong>mp</strong> or <strong>p</strong> dynamics</td>
<td>- <strong>mp</strong> or <strong>p</strong> dynamics</td>
<td>- <strong>mp</strong> or <strong>p</strong> dynamics</td>
</tr>
<tr>
<td>X <strong>f</strong> dynamics</td>
<td>- <strong>f</strong> dynamics</td>
<td>- <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - <strong>f</strong> dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td>- <strong>mp</strong> or <strong>p</strong> dynamics</td>
<td>X CC - Dampening</td>
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Other Comments
Snare plays on rim.
**With Uncommon Valor**, Todd Stalter, 1.5

<table>
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<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bells</strong></td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Triangle, Crash Cymbals</td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb Major, Ab Major</td>
</tr>
<tr>
<td>P8 Range</td>
</tr>
<tr>
<td>16th notes</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>X 3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
</tr>
</tbody>
</table>

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<tbody>
<tr>
<td>Bass Drum</td>
</tr>
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<td>Triangle</td>
</tr>
<tr>
<td>Tambourine</td>
</tr>
<tr>
<td>X - <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>X - <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key change. Rolls on snare drum include 8th note rolls.</td>
</tr>
</tbody>
</table>
**C. Alan Publications**

*A Triumphal Procession*, Tim Fisher, 0.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
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<tbody>
<tr>
<td><strong>Bells</strong></td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
</tr>
<tr>
<td><strong>Percussion 1:</strong> Snare Drum, Bass Drum</td>
</tr>
<tr>
<td><strong>Percussion 2:</strong> Crash Cymbals, Snare Drum, High Tom</td>
</tr>
</tbody>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th></th>
<th>Paradiddles</th>
<th><strong>mp or p</strong> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td></td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
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</tbody>
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**Mallets**

<table>
<thead>
<tr>
<th><strong>C Dorian</strong></th>
<th><strong>Key</strong></th>
<th>Grace notes</th>
<th><strong>mp or p</strong> dynamics</th>
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<tr>
<td><strong>M6</strong></td>
<td>Range</td>
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<td></td>
</tr>
<tr>
<td>16\text{&quot;th} notes</td>
<td>Rolls</td>
<td></td>
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**Timpani**

<table>
<thead>
<tr>
<th></th>
<th>3rds or 6ths</th>
<th><strong>Rolls</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X 3 drums</td>
<td>X 2nds or 7ths</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td></td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th></th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bass Drum</strong></td>
<td>- <strong>mp or p</strong> dynamics</td>
<td>- <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>X <strong>f</strong> dynamics</td>
<td>- <strong>f</strong> dynamics</td>
<td>- <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - <strong>f</strong> dynamics</td>
<td>CC - <strong>8th or 16th notes</strong></td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
<td>CC - Dampening</td>
<td></td>
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**Other Comments**

C. Alan has this listed as .5.
### Instrument List

<table>
<thead>
<tr>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Mallet Percussion: Bells, Xylophone</td>
</tr>
<tr>
<td>Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Suspended Cymbal, Crash Cymbals</td>
</tr>
<tr>
<td>Cowbell, Brake Drum</td>
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<tr>
<td>Cabasa</td>
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### Snare Drum

<table>
<thead>
<tr>
<th></th>
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<th>MP or P dynamics</th>
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</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
<td>Flams</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
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### Mallets

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Grace notes</th>
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<tr>
<td>C Minor</td>
<td>16th notes</td>
<td>X Rolls</td>
<td>X</td>
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<tr>
<td>M9</td>
<td>3rd or 6ths</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>2nd or 7ths</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>Octave intervals</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Pitch changes</td>
<td>X</td>
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### Timpani

<table>
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<tr>
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<tr>
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<td>X Rolls</td>
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<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X mp or P dynamics</td>
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<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>X Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
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### Other Comments

- Trills on xylophone.
- Two measure roll on snare drum.
- Dampening on bass drum.
- Bowing on edge of cymbal.
**No Bears Allowed**, Brian West, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Hi-Hat, Ride Cymbal, Shakers, Crash Cymbals, Triangle, Cowbell</td>
</tr>
</tbody>
</table>

### Snare Drum

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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### Mallets

<table>
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<td>m10</td>
<td>Range</td>
<td>Double stops</td>
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<table>
<thead>
<tr>
<th>16th notes</th>
<th>Rolls</th>
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### Timpani

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<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

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<thead>
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<tbody>
<tr>
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<tr>
<td>X - f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
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</table>

### Other Comments

Key signature has zero flats, but they’re written into the part. Staccato markings on the bells. Eighth notes on the bass drum.
**Sneaky Sneaky, Richard Linton, 1**

<table>
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<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Xylophone</td>
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<td>Snare Drum</td>
</tr>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>Suspended Cymbal, Ratchet</td>
</tr>
<tr>
<td>Temple Blocks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
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<tbody>
<tr>
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</tr>
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<td>Paradiddles</td>
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<td>X</td>
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<tr>
<td>mp or p dynamics</td>
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<td>Open stroke rolls</td>
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<tr>
<td>Drags</td>
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<tr>
<td>f dynamics</td>
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<td>m7</td>
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<tr>
<td>Range X</td>
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<tr>
<td>Double stops</td>
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<tr>
<td>f dynamics</td>
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<tr>
<td>16th notes</td>
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<tr>
<td>Rolls</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
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</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>3rds or 6ths</td>
</tr>
<tr>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>2nds or 7ths</td>
</tr>
<tr>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>Octave intervals</td>
</tr>
<tr>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
</tr>
<tr>
<td>Pitch changes</td>
</tr>
<tr>
<td>Dampening/Muffling</td>
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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Bass Drum - mp or p dynamics - mp or p dynamics - mp or p dynamics</td>
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<tr>
<td>Triangle - mp or p dynamics - mp or p dynamics - mp or p dynamics</td>
</tr>
<tr>
<td>Tambourine - mp or p dynamics - mp or p dynamics - mp or p dynamics</td>
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<td>X - f dynamics - f dynamics - f dynamics</td>
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<tr>
<td>X - Rolls - Rolls - Rolls</td>
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<tr>
<td>Crash Cymbals - CC - f dynamics - CC - 8th or 16th notes</td>
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<tr>
<td>- mp or p dynamics - CC - Dampening</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
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<tbody>
<tr>
<td>Cross stick on snare drum. 2 measure snare roll (4/4 time, quarter note = 100).</td>
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</tbody>
</table>
Beyond the Void, Roger Schmidli, 1.5

**Instrument List**

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mallet 1: Bells, Wind Chimes, Triangle</td>
</tr>
<tr>
<td>Mallet 2: Xylophone, Triangle, Cymbals</td>
</tr>
<tr>
<td>Snare Drum, Finger Cymbals</td>
</tr>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>Crash Cymbals, 3 Suspended Cymbals</td>
</tr>
<tr>
<td>Concert Toms</td>
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**Snare Drum**

<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>f dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

<table>
<thead>
<tr>
<th>C Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th>mp or p dynamics</th>
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<td>P4</td>
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<tr>
<td></td>
<td>16th notes</td>
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**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3 rds or 6ths</th>
<th>Rolls</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
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<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
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<td></td>
<td>4ths or 5ths</td>
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<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<tr>
<td>X - f dynamics</td>
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<td>- f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
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<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
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**Other Comments**

C. Alan has this listed as 1.5. One timpano changes pitch by a half step.
Caribbean Festival, Greg Danner, 1.5

<table>
<thead>
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<tbody>
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<td>Bells</td>
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<td>Bongos, Claves</td>
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<tr>
<td>Shaker or Maracas, Cowbell</td>
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<td>Snare Drum, Bass Drum</td>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
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</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
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<td>X Flams</td>
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<td>Drags</td>
</tr>
<tr>
<td>X Accents/cresc/decresc</td>
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<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Major, F Major</td>
</tr>
<tr>
<td>Key</td>
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<tr>
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<td>P8 Range</td>
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<tr>
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<tr>
<td>X f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
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<tr>
<td>Rolls</td>
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<td>Bass Drum</td>
</tr>
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<td>Crash Cymbals</td>
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<td>CC - Dampening</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
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</thead>
<tbody>
<tr>
<td>C. Alan has this listed as 1.5. Dampening on bells. Syncopation in the bass drum part.</td>
</tr>
</tbody>
</table>
C.L. Barnhouse

*Alien Crossfire!, Jonathan McBride, 0.5*

<table>
<thead>
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<th>Instrument List</th>
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<tbody>
<tr>
<td>Bells, Xylophone</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Tom-Toms</td>
</tr>
<tr>
<td>Percussion 3: Triangle, Tambourine</td>
</tr>
</tbody>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
</tr>
</tbody>
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**Mallets**

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<tbody>
<tr>
<td><strong>C</strong> Dorian</td>
<td><strong>Key</strong></td>
<td><strong>Grace notes</strong></td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td><strong>Range</strong></td>
<td><strong>Double stops</strong></td>
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<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td></td>
<td><strong>Rolls</strong></td>
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**Timpani**

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<table>
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<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
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<tr>
<td>3 drums</td>
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</tr>
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<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
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<tr>
<td>4ths or 5ths</td>
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<td>Dampening/Muffling</td>
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<table>
<thead>
<tr>
<th></th>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tr>
<td>X</td>
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<td><em>f</em> dynamics</td>
<td>X</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td></td>
<td>CC - <em>f</em> dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td><em>mp or p</em> dynamics</td>
<td>X</td>
<td>CC - Dampening</td>
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</table>

**Other Comments**
**Daydreams**, Rob Romeyn, 0.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Cabasa or Shaker, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Crash Cymbals</td>
</tr>
<tr>
<td>Percussion 3: Triangle, Wind Chimes</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
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</thead>
<tbody>
<tr>
<td>Bb Major</td>
</tr>
<tr>
<td>m7</td>
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<tr>
<td>16th notes</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
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</thead>
<tbody>
<tr>
<td>X 2 drums</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
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<table>
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<tr>
<th>Auxiliary</th>
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<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>X - <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
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</table>
**First Decree, Robert W. Smith, 0.5**

**Instrument List**
- Mallet Percussion: Bells, Vibraphone
- Timpani
- Percussion 1: Snare Drum, Bass Drum, Mark Tree/Wind Chimes
- Percussion 2: Triangle, Crash Cymbals, Suspended Cymbal

**Snare Drum**
- Single stroke 16ths
- Multiple bounce roll
- Open stroke rolls

**Mallets**
- Bb Major Key
- P5 Range

**Timpani**
- X 2 drums
- 3 drums
- 4 drums

**Auxiliary**
- Bass Drum
- Triangle
- Tambourine

Other Comments
### Instrument List

| Bells |
| Timpani |
| Percussion 1: Snare Drum, Bass Drum |
| Percussion 2: Crash Cymbals |
| Percussion 3: Triangle, Tambourine |

### Snare Drum

| Single stroke 16ths | Paradiddles | mp or p dynamics |
| Multiple bounce roll | Flams | X f dynamics |
| Open stroke rolls | Drags | Accents/cresc/decresc |

### Mallets

| Bb Major | Key | Grace notes | mp or p dynamics |
| M6 | Range | Double stops | X f dynamics |
| 16\(^{th}\) notes | Rolls |

### Timpani

| X | 2 drums | 3rds or 6ths | Rolls |
| X | 3 drums | 2nds or 7ths | mp or p dynamics |
| X | 4 drums | Octave intervals | X f dynamics |
| X | 4ths or 5ths | Pitch changes | Dampening/Muffling |

### Auxiliary

| Bass Drum | Triangle | Tambourine |
| - mp or p dynamics | - mp or p dynamics | - mp or p dynamics |
| X - f dynamics | X - f dynamics | X - f dynamics |
| - Rolls | - Rolls | - Rolls |
| Crash Cymbals | CC - f dynamics | CC - 8\(^{th}\) or 16\(^{th}\) notes |
| - mp or p dynamics | CC - Dampening |

### Other Comments

Timpani and crash cymbal solos.
**Santa's Heartfelt Christmas (Up on The Housetop and Jolly Old St. Nicholas), arr. James Swearingen, 0.5**

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<tr>
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<tbody>
<tr>
<td>Mallet Percussion 1: Vibraphone, Bells, Chimes</td>
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<tr>
<td>Mallet Percussion 2: Marimba, Xylophone</td>
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<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Wind Chimes, Triangle, Tambourine</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Sleigh Bells</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
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<tr>
<td>Open stroke rolls</td>
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<td>m14</td>
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<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
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<tr>
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<table>
<thead>
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<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
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<tbody>
<tr>
<td>Mallet parts and timpani part indicates mallet changes. Same with size of triangle beaters.</td>
</tr>
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**Waltz of The Wraiths**, Matt Conaway, 0.5

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<tr>
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<tr>
<td>Xylophone</td>
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<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
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<tr>
<td>Percussion 2: Ratchet, Tambourine, Triangle, Vibraphone</td>
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### Snare Drum

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td><em>X</em> <em>Accents/cresc/decresc</em></td>
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### Mallets

<table>
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<tr>
<td>16th</td>
<td><em>X</em></td>
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### Timpani

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<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
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<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<p>| | | |</p>
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<tbody>
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<td>Triangle</td>
<td>Tambourine</td>
</tr>
<tr>
<td><em>X</em> - <em>mp</em> or <em>p</em> dynamics</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
<td><em>X</em> - <em>mp</em> or <em>p</em> dynamics</td>
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<td><em>X</em> - <em>f</em> dynamics</td>
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<td><em>f</em> dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<td>CC - <em>f</em> dynamics</td>
<td>CC - 8th or 16th notes</td>
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<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td></td>
<td>CC - Dampening</td>
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### Other Comments

Snare drum plays on rim.
### 2 Minutes to Christmas, David Shaffer, 1

**Instrument List**
- Chimes
- Bells
- Timpani
- Percussion 1: Snare Drum, Bass Drum, Slap Stick
- Percussion 2: Sleigh Bells, Crash Cymbals, Tambourine

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb Major</td>
<td>X</td>
<td>Double stops</td>
<td>X</td>
</tr>
<tr>
<td>m10</td>
<td>16th notes</td>
<td>Rolls</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
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</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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<table>
<thead>
<tr>
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<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
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<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>- f dynamics</td>
<td>- f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
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</table>

**Other Comments**
- Staccato markings on the bell part. Snare off for part of the piece. Slapstick and bass drum solos.
**America - My Country 'Tis Of Thee (Melody Mine), arr. Robert W. Smith and Susan L. Smith, 1**

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Mallet Percussion: Bells, Vibraphone, Marimba</td>
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<tr>
<td>Percussion 1: Triangle</td>
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<tr>
<td>Percussion 2: Suspended Cymbal</td>
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### Snare Drum

<table>
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<tr>
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<th>Notation</th>
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<td>Paradiddles</td>
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<tr>
<td>Multiple bounce roll</td>
<td></td>
<td>Flams</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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<td>Drags</td>
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<table>
<thead>
<tr>
<th>Dynamics</th>
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<tr>
<td>mp or p</td>
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<td>f</td>
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### Mallets

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### Timpani

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<td>3 drums</td>
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<td>mp or p</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
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<th>Tambourine</th>
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<td>- mp or p</td>
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<td>- mp or p</td>
</tr>
<tr>
<td>- f</td>
<td>- f</td>
<td>- f</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
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<tr>
<td>- mp or p</td>
<td>CC - Dampening</td>
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### Other Comments
**Blessings**, Thomas Ken, arr. Robert W. Smith, 1

<table>
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<tbody>
<tr>
<td>Mallet Percussion 1: Bells, Vibraphone</td>
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<tr>
<td>Mallet Percussion 2: Chimes</td>
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<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Mark Tree/Wind Chimes, Triangle, Bass Drum</td>
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<tr>
<td>Percussion 2: Suspended Cymbal</td>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Single stroke 16ths</strong></td>
</tr>
<tr>
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<td><strong>X</strong></td>
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<tr>
<td>3 drums</td>
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<tr>
<td>4 drums</td>
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<td><strong>X</strong></td>
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| Other Comments |
**Flutitude**, Larry Neeck, 1

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<td>Timpani</td>
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<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Triangle, Tambourine, Woodblock</td>
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<td>X</td>
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<tr>
<td>- Rolls</td>
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<tr>
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<tbody>
<tr>
<td>Snare plays on the rim.</td>
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**Into the Court Of The King**, Rob Romeyn, 1

<table>
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<td>Bells</td>
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<tr>
<td>Timpani</td>
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<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
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<tr>
<td>Percussion 2: Triangle, Crash Cymbals, Suspended Cymbal</td>
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### Snare Drum

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<tr>
<th>X</th>
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<th>Paradiddles</th>
<th>X</th>
<th>\textit{mp} or \textit{p} dynamics</th>
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<td>Flams</td>
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<td>\textit{f} dynamics</td>
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<td>Accents/cresc/decresc</td>
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### Mallets

<table>
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<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td>\textit{f} dynamics</td>
</tr>
<tr>
<td>16\textsuperscript{th} notes</td>
<td>X</td>
<td>Rolls</td>
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</table>

### Timpani

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td>\textit{mp} or \textit{p} dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td>\textit{f} dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - \textit{mp} or \textit{p} dynamics</td>
<td>X - \textit{mp} or \textit{p} dynamics</td>
<td>X - \textit{mp} or \textit{p} dynamics</td>
</tr>
<tr>
<td>X - \textit{f} dynamics</td>
<td>- \textit{f} dynamics</td>
<td>- \textit{f} dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - \textit{f} dynamics</td>
</tr>
<tr>
<td>- \textit{mp} or \textit{p} dynamics</td>
<td>X</td>
<td>CC - \textit{mp} or \textit{p} dynamics</td>
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</table>

**Other Comments**
**Long Day's Journey, A Triumphant Return**, James Swearingen, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td><strong>Mallet Percussion:</strong> Chimes, Bells, Marimba, Xylophone</td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
</tr>
<tr>
<td><strong>Percussion 1:</strong> Snare Drum, Bass Drum, Wood Block</td>
</tr>
<tr>
<td><strong>Percussion 2:</strong> Suspended Cymbal, Tambourine, Triangle, Bongos</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
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<td>Open stroke rolls</td>
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<tbody>
<tr>
<td>Eb Major</td>
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<td>P8 Range</td>
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<td>16\textsuperscript{th} notes</td>
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<td>X</td>
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<td>3 drums</td>
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<tr>
<td>4 drums</td>
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<tbody>
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<td>-</td>
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<tr>
<td>X</td>
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<tr>
<td>-</td>
</tr>
<tr>
<td>Crash Cymbals</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
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<tbody>
<tr>
<td>Hand dampen chimes and bells on final note. Timpani and mallet percussion indicate mallet types. Play bongos with sticks.</td>
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</table>
**Promise of Tomorrow**, Paul Clark, 1

<table>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Suspended Cymbal</td>
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</tbody>
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Snare Drum

<p>| | | |</p>
<table>
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<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>X</td>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>Multiple bounce</td>
<td>Flams</td>
<td></td>
</tr>
<tr>
<td>roll</td>
<td></td>
<td>f dynamics</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Accents/cresc/decresc</td>
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</tbody>
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Mallets

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td>Key</td>
<td>Grace notes</td>
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<tr>
<td>P8</td>
<td>Range</td>
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</tr>
<tr>
<td></td>
<td>16th notes</td>
<td>Rolls</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>f dynamics</td>
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Timpani

<table>
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<td>3rds or 6ths</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
</tr>
<tr>
<td></td>
<td></td>
<td>f dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dampening/Muffling</td>
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Auxiliary

<table>
<thead>
<tr>
<th></th>
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<th>Tambourine</th>
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</thead>
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<td>X</td>
<td>mp or p dynamics</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mp or p dynamics</td>
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<tr>
<td></td>
<td>f dynamics</td>
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<tr>
<td></td>
<td>-</td>
<td>f dynamics</td>
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<td></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td></td>
<td>mp or p dynamics</td>
<td>CC - Dampening</td>
</tr>
</tbody>
</table>

Other Comments
**Amber Skies, Jonathan McBride, 1.5**

### Instrument List

- Bells
- Timpani
- Percussion 1: Suspended Cymbal, Crash Cymbals
- Percussion 2: Triangle, Wind Chimes

### Snare Drum

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td></td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td><strong>Accents/cresc/decresc</strong></td>
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</table>

### Mallets

<table>
<thead>
<tr>
<th>Bb Major</th>
<th>Key</th>
<th>Range</th>
<th>Grace notes</th>
<th><strong>X</strong></th>
<th><strong>mp or p</strong> dynamics</th>
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</thead>
<tbody>
<tr>
<td>m9</td>
<td></td>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th><strong>X</strong></th>
<th>2 drums</th>
<th>3&lt;sup&gt;rd&lt;/sup&gt;s or 6&lt;sup&gt;th&lt;/sup&gt;s</th>
<th><strong>X</strong></th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt;s or 7&lt;sup&gt;th&lt;/sup&gt;s</td>
<td><strong>X</strong></td>
<td><strong>mp or p</strong> dynamics</td>
<td></td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td></td>
<td><strong>f</strong> dynamics</td>
<td></td>
</tr>
<tr>
<td><strong>X</strong></td>
<td>4&lt;sup&gt;th&lt;/sup&gt;s or 5&lt;sup&gt;th&lt;/sup&gt;s</td>
<td>Pitch changes</td>
<td></td>
<td><strong>Dampening/Muffling</strong></td>
</tr>
</tbody>
</table>

### Timpani

<table>
<thead>
<tr>
<th><strong>X</strong></th>
<th>2 drums</th>
<th>3&lt;sup&gt;rd&lt;/sup&gt;s or 6&lt;sup&gt;th&lt;/sup&gt;s</th>
<th><strong>X</strong></th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt;s or 7&lt;sup&gt;th&lt;/sup&gt;s</td>
<td><strong>X</strong></td>
<td><strong>mp or p</strong> dynamics</td>
<td></td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td></td>
<td><strong>f</strong> dynamics</td>
<td></td>
</tr>
<tr>
<td><strong>X</strong></td>
<td>4&lt;sup&gt;th&lt;/sup&gt;s or 5&lt;sup&gt;th&lt;/sup&gt;s</td>
<td>Pitch changes</td>
<td></td>
<td><strong>Dampening/Muffling</strong></td>
</tr>
</tbody>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>- mp or p</strong> dynamics</td>
<td><strong>- mp or p</strong> dynamics</td>
<td><strong>- mp or p</strong> dynamics</td>
</tr>
<tr>
<td><strong>- f</strong> dynamics</td>
<td><strong>- f</strong> dynamics</td>
<td><strong>- f</strong> dynamics</td>
</tr>
<tr>
<td><strong>- Rolls</strong></td>
<td><strong>- Rolls</strong></td>
<td><strong>- Rolls</strong></td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <strong>f</strong> dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td><strong>- mp or p</strong> dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments

- Wind chimes part indicates direction.
**And to The Republic Concert March, Ed Huckeby, 1.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th>ATABENED</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Single stroke 16ths</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Open stroke rolls</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Major, Eb Major</td>
</tr>
<tr>
<td>M13</td>
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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>X</td>
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<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
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<tr>
<td>X</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
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<tr>
<td>X</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Change.</td>
</tr>
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</table>
### Christmas Encore, arr. Robert W. Smith, 1.5

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<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mallet Percussion: Chimes, Bells, Vibraphone</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Sleigh Bells, Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Suspended Cymbal</td>
</tr>
</tbody>
</table>

#### Snare Drum

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td></td>
<td>*mp or *p dynamics</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
<td>Flams</td>
<td></td>
<td>*f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td></td>
<td>*Accents/cresc/decresc</td>
</tr>
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#### Mallets

<p>| | | | |</p>
<table>
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<tbody>
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<td>Eb Major</td>
<td>Key</td>
<td>Grace notes</td>
<td>*mp or *p dynamics</td>
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<tr>
<td>m6</td>
<td>Range</td>
<td>Double stops</td>
<td>*f dynamics</td>
</tr>
<tr>
<td>16(^{th}) notes</td>
<td>Rolls</td>
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#### Timpani

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<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums</td>
<td>3rds or 6ths</td>
<td></td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td></td>
<td>*mp or *p dynamics</td>
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<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td></td>
<td>*f dynamics</td>
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<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
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<td>Dampening/Muffling</td>
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#### Auxiliary

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<tbody>
<tr>
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<td>Triangle</td>
<td>Tambourine</td>
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<td>X - *mp or *p dynamics</td>
<td>- *mp or *p dynamics</td>
<td>- *mp or *p dynamics</td>
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<tr>
<td>X - *f dynamics</td>
<td>- *f dynamics</td>
<td>- *f dynamics</td>
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<tr>
<td>X - Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
<td></td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - *f dynamics</td>
<td></td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
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<tr>
<td>- *mp or *p dynamics</td>
<td></td>
<td></td>
<td>CC - Dampening</td>
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</table>

#### Other Comments

Dampening on chimes. Timpani solo. Snare has a four measure roll (in 4/4), which is referred to as a “closed roll.”
**Entrance to The Dragon Cave, Brian Bankston, 1.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Triangle, Suspended Cymbal</td>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
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<td>Single stroke 16ths</td>
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<tr>
<td>X Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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<tr>
<td>Grace notes</td>
</tr>
<tr>
<td>P5 Range</td>
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<td>Double stops</td>
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<tr>
<td>16th notes</td>
</tr>
<tr>
<td>Rolls</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums 3rds or 6ths</td>
</tr>
<tr>
<td>3 drums 2nds or 7ths</td>
</tr>
<tr>
<td>4 drums Octave intervals</td>
</tr>
<tr>
<td>X 4ths or 5ths Pitch changes</td>
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<tbody>
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<td>- f dynamics X - f dynamics X - f dynamics</td>
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<td>- Rolls - Rolls - Rolls</td>
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<tr>
<td>Crash Cymbals X CC - f dynamics CC - 8th or 16th notes</td>
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<td>- mp or p dynamics X CC - Dampening</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
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</thead>
<tbody>
<tr>
<td>Staccato marking on bell parts.</td>
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</table>
**Missa Festi (Music for a Festival), David Shaffer, 1.5**

### Instrument List

- **Bells**
- **Timpani**
- **Percussion 1: Snare Drum, Bass Drum**
- **Percussion 2: Suspended Cymbal, Crash Cymbals**
- **Percussion 3: Sleigh Bells, Triangle**

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td></td>
<td></td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td></td>
<td></td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

### Mallets

<table>
<thead>
<tr>
<th>Eb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P11</td>
<td></td>
<td>X</td>
<td>Double stops</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>16th notes</td>
<td></td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

### Timpani

<table>
<thead>
<tr>
<th></th>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th></th>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- mp or p dynamics</td>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>- f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td></td>
<td>- Rolls</td>
<td>X - Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td></td>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments

- Double grace notes on the timpani, timpani solo.
### Instrument List

| Mallet Percussion: Xylophone, Marimba  
| Timpani  
| Percussion 1: Snare Drum, Bass Drum, Wood Block, Slide Whistle  
| Percussion 2: Crash Cymbals, Triangle |

#### Snare Drum

<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th><strong>mp or p</strong> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X <strong>Accents/cresc/decresc</strong></td>
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</tbody>
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#### Mallets

<table>
<thead>
<tr>
<th>Bb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X <strong>mp or p</strong> dynamics</th>
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</thead>
<tbody>
<tr>
<td>M9</td>
<td>Range</td>
<td>X Double stops</td>
<td>X <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>X 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>X Rolls</td>
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#### Timpani

<table>
<thead>
<tr>
<th>X 2 drums</th>
<th>3rds or 6ths</th>
<th>X Rolls</th>
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</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>X Dampening/Muffling</td>
</tr>
</tbody>
</table>

#### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
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<tr>
<td>X <strong>f</strong> dynamics</td>
<td>- <strong>f</strong> dynamics</td>
<td>- <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - <strong>f</strong> dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
<td>X CC - Dampening</td>
<td></td>
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#### Other Comments

Rejoice!, James Swearingen, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Mallet 1: Chimes, Xylophone, Bells</td>
</tr>
<tr>
<td>Mallet 2: Marimba</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Triangle, Tambourine, Suspended Cymbal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>X</td>
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<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb Major</td>
</tr>
<tr>
<td>P8</td>
</tr>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>X</td>
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<table>
<thead>
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</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
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<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
</tr>
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</table>

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Mallet parts indicate type of mallets. Eighth notes in the bass drum part. Open/close markings on the triangle part (o, +). These markings are not explained in the score, would have to see if they are in the individual part.</td>
</tr>
</tbody>
</table>
**The Joys of Christmas**, arr. Rob Romeyn, 1.5

<table>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Vibraphone</td>
</tr>
<tr>
<td>Chimes</td>
</tr>
<tr>
<td>Timpani</td>
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<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Crash Cymbals</td>
</tr>
<tr>
<td>Percussion 3: Sleigh Bells, Triangle</td>
</tr>
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### Snare Drum

<p>| | | | | |</p>
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<tr>
<th></th>
<th></th>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td></td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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</table>

### Mallets

<p>| | | | | |</p>
<table>
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<tr>
<td>Bb Major</td>
<td>Key</td>
<td>Grace notes</td>
<td>X</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>M13</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td></td>
<td>16(^{th}) notes</td>
<td>Rolls</td>
<td></td>
<td></td>
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</tbody>
</table>

### Timpani

<p>| | | | | |</p>
<table>
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<tr>
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<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>X</td>
<td>Rolls</td>
</tr>
<tr>
<td>X</td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td></td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
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### Auxiliary

<p>| | | | | |</p>
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<td>Bass Drum</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td><strong>mp or p</strong> dynamics</td>
<td>X</td>
<td><strong>mp or p</strong> dynamics</td>
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</tr>
<tr>
<td>X</td>
<td><strong>f</strong> dynamics</td>
<td>-</td>
<td><strong>f</strong> dynamics</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
<td>-</td>
<td>Rolls</td>
<td></td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td></td>
<td>CC - <strong>f</strong> dynamics</td>
<td></td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
</tr>
<tr>
<td></td>
<td>- <strong>mp or p</strong> dynamics</td>
<td>X</td>
<td></td>
<td>CC - Dampening</td>
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</tbody>
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### Other Comments

- Dampening on suspended cymbal.
Carl Fischer Music

*Aspirations*, Larry Clark, 0.5

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Tambourine, Triangle</td>
</tr>
</tbody>
</table>

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>Paradiddles</th>
<th><strong>mp or p</strong> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td><strong>Accents/cresc/decresc</strong></td>
</tr>
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### Mallets

<table>
<thead>
<tr>
<th>Bb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th><strong>mp or p</strong> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>M6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Range</td>
<td></td>
<td>Double stops</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td></td>
<td>Rolls</td>
<td></td>
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</table>

### Timpani

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums</td>
<td>3rds or 6ths</td>
<td></td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
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<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td></td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td></td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
<td>X - <strong>mp or p</strong> dynamics</td>
<td>- <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>X - <strong>f</strong> dynamics</td>
<td>- <strong>f</strong> dynamics</td>
<td></td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <strong>f</strong> dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
<td>CC - Dampening</td>
<td></td>
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</tbody>
</table>

**Other Comments**

Carl Fischer has this listed as .5.
Azimuth, Sean O'Loughlin, 0.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Triangle, Tam-Tam, Suspended Cymbal, Tambourine</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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<table>
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<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
<td>X</td>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Carl Fischer has this listed as .5.</td>
</tr>
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**Colonial March, Gene Milford, 0.5**

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<tbody>
<tr>
<td>M6</td>
<td>Range</td>
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<td>Rolls</td>
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</tbody>
</table>

### Timpani

| X | 2 drums | 3rds or 6ths | Rolls |
| 3 drums | 2nds or 7ths | mp or p dynamics |
| 4 drums | Octave intervals | f dynamics |
| X | 4ths or 5ths | Pitch changes | Dampening/Muffling |

### Auxiliary

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<th>Bass Drum</th>
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<td>CC - Dampening</td>
<td></td>
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**Other Comments**

Carl Fischer has this listed as .5. Snare plays on the rim.
**Emergence**, Grant Michel, 0.5

**Instrument List**

- Mallet Percussion: Bells, Chimes
- Timpani
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Tenor Drum, Triangle, Crash Cymbals

**Snare Drum**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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</tbody>
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**Mallets**

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Double stops</th>
<th>X</th>
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<tbody>
<tr>
<td>Bb Major</td>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
<td>mp or p dynamics</td>
</tr>
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<td>P12</td>
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**Timpani**

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<th>Rolls</th>
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<tr>
<td></td>
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<td>2nds or 7ths</td>
<td>X</td>
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<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
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<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>X</td>
<td>mp or p</td>
<td>-</td>
</tr>
<tr>
<td>X</td>
<td>f</td>
<td>-</td>
</tr>
<tr>
<td>-</td>
<td></td>
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<tr>
<td>-</td>
<td></td>
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</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td>-</td>
<td>mp or p</td>
<td>CC - Dampening</td>
</tr>
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**Other Comments**

Carl Fischer has this listed as .5.
### False Start, Richard H. Summers, 0.5

#### Instrument List

<table>
<thead>
<tr>
<th>Xylophone</th>
<th>Timpani</th>
</tr>
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<tbody>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
<td></td>
</tr>
<tr>
<td>Percussion 2: Tambourine</td>
<td></td>
</tr>
<tr>
<td>Percussion 3: Cymbals</td>
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#### Snare Drum

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<thead>
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<th>Single stroke 16ths</th>
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<th>X</th>
<th>mp or p dynamics</th>
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<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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#### Mallets

<table>
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<tr>
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<th>Key</th>
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<tr>
<th>16\textsuperscript{th} notes</th>
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#### Timpani

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<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
</tr>
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<tbody>
<tr>
<td>3 drums</td>
<td>X 2nds or 7ths</td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
<td></td>
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#### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - \textit{mp or p} dynamics</td>
<td>- \textit{mp or p} dynamics</td>
<td>X - \textit{mp or p} dynamics</td>
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<tr>
<td>X - \textit{f} dynamics</td>
<td>- \textit{f} dynamics</td>
<td>X - \textit{f} dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>X CC - \textit{f} dynamics</td>
<td>CC - 8\textsuperscript{th} or 16\textsuperscript{th} notes</td>
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<tr>
<td>X - \textit{mp or p} dynamics</td>
<td>X CC - Dampening</td>
<td></td>
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#### Other Comments

Carl Fischer has this listed .5. Crash Cymbals use + and o to define dampening and letting ring.
**Herald!, Carl Strommen, 0.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Suspended Cymbal</td>
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**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

<table>
<thead>
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<th>Key</th>
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<td>f dynamics</td>
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<td>16th notes</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Rolls</td>
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**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
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<tbody>
<tr>
<td>X</td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X mp or p dynamics</td>
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<td>X</td>
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<td>Octave intervals</td>
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<td></td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
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<th>Tambourine</th>
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</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<td>- f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals X</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
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<td>X - mp or p dynamics X</td>
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</table>

**Other Comments**

Carl Fischer has this listed as .5.
**Oceanus**, Peter Terry, 0.5

**Instrument List**

| Bells          | Timpani                | Percussion 1: Snare Drum, Bass Drum | Percussion 2: Suspended Cymbal, Tambourine |

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>mp or p dynamics</th>
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</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>f dynamics</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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**Mallets**

<table>
<thead>
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<td>X</td>
<td>f dynamics</td>
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| 16th notes | Rolls |

**Timpani**

<table>
<thead>
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<th>3rds or 6ths</th>
<th>Rolls</th>
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<td>4 drums</td>
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<td>X f dynamics</td>
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<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<tr>
<td>- f dynamics</td>
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<td>X - f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>X - Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
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<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
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</table>

**Other Comments**

Carl Fischer has this listed as .5.
### Old St. Nicholas Had a Farm, Larry Clark, 0.5

**Instrument List**

- Bells
- Timpani
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Sleigh Bells, Triangle, Slap Stick

**Snare Drum**

<table>
<thead>
<tr>
<th></th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>(mp) or (p) dynamics</th>
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<tbody>
<tr>
<td></td>
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<td></td>
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<tr>
<td>Multiple bounce roll</td>
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<td>Flams</td>
<td>(X) (f) dynamics</td>
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<tr>
<td>Open stroke rolls</td>
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<td>Drags</td>
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**Mallets**

<table>
<thead>
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<th>Key</th>
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<th>(mp) or (p) dynamics</th>
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<td>Range</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>16(^{th}) notes</td>
<td></td>
<td>Rolls</td>
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**Timpani**

<table>
<thead>
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<th>3rd or 6ths</th>
<th>Rolls</th>
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<tbody>
<tr>
<td>X</td>
<td></td>
<td>2nds or 7ths</td>
<td>(mp) or (p) dynamics</td>
</tr>
<tr>
<td>3 drums</td>
<td></td>
<td>Octave intervals</td>
<td>(X) (f) dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td></td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>(-) (mp) or (p) dynamics</td>
<td>(-) (mp) or (p) dynamics</td>
<td>(-) (mp) or (p) dynamics</td>
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<tr>
<td>X (-) (f) dynamics</td>
<td>(-) (f) dynamics</td>
<td>(-) (f) dynamics</td>
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<td>(-) Rolls</td>
<td>(-) Rolls</td>
<td>(-) Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - (f) dynamics</td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
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<tr>
<td>(-) (mp) or (p) dynamics</td>
<td>CC - Dampening</td>
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**Other Comments**

Carl Fischer has this listed as .5.
Samba Time!, James Meredith, 0.5

### Instrument List

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<th>Mallet Percussion: Bells, Xylophone</th>
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<tbody>
<tr>
<td>Timpani</td>
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<tr>
<td>Percussion 1: Bongos, Bass Drum</td>
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<tr>
<td>Percussion 2: Claves, Shaker</td>
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### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>mp or p dynamics</th>
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<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>f dynamics</td>
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<td>Open stroke rolls</td>
<td>Drags</td>
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### Mallets

<table>
<thead>
<tr>
<th>Bb Major</th>
<th>Key</th>
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<th>mp or p dynamics</th>
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<td>M6</td>
<td>Range</td>
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<td>X f dynamics</td>
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<td>16th notes</td>
<td>Rolls</td>
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### Timpani

<table>
<thead>
<tr>
<th>X 2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
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<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X mp or p dynamics</td>
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<td>4 drums</td>
<td>Octave intervals</td>
<td>X f dynamics</td>
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<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
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### Other Comments

Carl Fischer has this listed as .5.
**Adamant**, Larry Clark, 1

<table>
<thead>
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<tbody>
<tr>
<td><strong>Mallet Percussion:</strong> Bells, Xylophone</td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
</tr>
<tr>
<td><strong>Percussion 1:</strong> Snare Drum, Bass Drum</td>
</tr>
<tr>
<td><strong>Percussion 2:</strong> Crash Cymbals, Tom-Tom, Tambourine</td>
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<table>
<thead>
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<th>Snare Drum</th>
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</thead>
<tbody>
<tr>
<td>Single stroke 16ths                                         Paradiddles                                         X</td>
</tr>
<tr>
<td>Multiple bounce roll                                        Flams                                                X</td>
</tr>
<tr>
<td>Open stroke rolls                                           Drags                                               X</td>
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<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>C Minor Key                                                 Grace notes                                         X</td>
</tr>
<tr>
<td>M13 Range X                                                 Double stops                                         X</td>
</tr>
<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes                                       Rolls</td>
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</table>

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums                                                   3rds or 6ths                                         Rolls</td>
</tr>
<tr>
<td>3 drums                                                    2nds or 7ths                                         X</td>
</tr>
<tr>
<td>4 drums                                                    Octave intervals                                      X</td>
</tr>
<tr>
<td>X 4ths or 5ths                                             Pitch changes                                       Dampening/Muffling</td>
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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>X - <em>mp or p</em> dynamics                                      - <em>mp or p</em> dynamics                                - <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X - <em>f</em> dynamics                                           - <em>f</em> dynamics                                      X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls                                                   - Rolls                                              - Rolls</td>
</tr>
<tr>
<td>Crash Cymbals                                             CC - <em>f</em> dynamics                                   CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics                                       CC - Dampening</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
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**Battlefront, Sean O'Loughlin, 1**

**Instrument List**
- Bells
- Timpani
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Crash Cymbals, Triangle, Tam-Tam, Suspended Cymbal, Mark Tree, Tambourine

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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<tbody>
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<tr>
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<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

<table>
<thead>
<tr>
<th>C Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
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<td>P8</td>
<td>Range</td>
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<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td></td>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
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**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
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<tr>
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<td>4 drums</td>
<td>Octave intervals</td>
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<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
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<thead>
<tr>
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<th>- mp or p dynamics</th>
<th>- mp or p dynamics</th>
<th>- mp or p dynamics</th>
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<tbody>
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<td>X</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
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</tr>
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<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>X</td>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td></td>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
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**Other Comments**
**Belligerence**, John M. Pasternak, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
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<tbody>
<tr>
<td>Xylophone</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Crash Cymbals, Hi-Hat</td>
</tr>
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**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>mp or p</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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<td>Accents/cresc/decresc</td>
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**Mallets**

<table>
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<th>Key</th>
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<td>Range</td>
<td>Double stops</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>X</td>
<td>mp or p</td>
</tr>
<tr>
<td></td>
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<td>X</td>
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**Timpani**

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<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td></td>
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</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
</tr>
<tr>
<td></td>
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<td>mp or p</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>f</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
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<td>X  - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
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<tr>
<td>X  - f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
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<tr>
<td>X  - Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
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<td>- mp or p dynamics</td>
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**Other Comments**

Staccato markings on the xylophone. 6 measure timpani roll, 4 measure rolls on snare drum and bass drum. Use of the term *secco*.
**Land of Pharaohs, Gene Milford, 1**

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Tambourine, Triangle, Crash Cymbals, Finger Cymbals</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Minor</td>
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<tr>
<td>m13</td>
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<tr>
<td>16th notes</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
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</thead>
<tbody>
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<tr>
<td>X 3 drums</td>
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<td>4 drums</td>
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<tr>
<td>X 4ths or 5ths</td>
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<td>- mp or p dynamics</td>
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<tr>
<td>X - f dynamics</td>
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<tr>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
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<tr>
<td>- mp or p dynamics</td>
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| Other Comments |
**Night Fury**, Carol Britten Chambers, 1

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<td>Timpani</td>
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<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
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<td>Percussion 2: Low Tom-Tom, Suspended Cymbal, Tambourine, Triangle</td>
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### Snare Drum

<table>
<thead>
<tr>
<th></th>
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<th>mp or p dynamics</th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
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<td>X</td>
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<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
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<td>f dynamics</td>
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<td>Open stroke rolls</td>
<td>Drags</td>
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<td>mp or p dynamics</td>
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<td></td>
<td></td>
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<td>f dynamics</td>
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### Mallets

<table>
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</tr>
<tr>
<td>16th notes</td>
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### Timpani

<table>
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<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
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<td></td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td></td>
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<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td></td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
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<td>- f dynamics</td>
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<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>X - Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
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</table>

### Other Comments

Suspended cymbal uses the abbreviation L.V. (let vibrate)
**Rays of Light, George Sweet, 1**

### Instrument List

<table>
<thead>
<tr>
<th>Bells</th>
<th>Xylophone</th>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
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</tr>
<tr>
<td>Percussion 2: Suspended Cymbal, Crash Cymbals, Gong</td>
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<tr>
<td>Percussion 3: Woodblocks, Triangle</td>
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### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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### Mallets

<table>
<thead>
<tr>
<th>Eb Major</th>
<th>Key</th>
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<th>X</th>
<th>mp or p dynamics</th>
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<td>+11</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
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</tr>
<tr>
<td>16\textsuperscript{th} notes</td>
<td>Rolls</td>
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### Timpani

<table>
<thead>
<tr>
<th>X</th>
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<th>X</th>
<th>Rolls</th>
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<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td>mp or p dynamics</td>
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<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td>f dynamics</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
<td></td>
</tr>
</tbody>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>- mp or p dynamics</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
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</table>

### Other Comments

Two woodblocks. Staccato markings on the mallet parts.
**Renaissance Dance**, Bill Calhoun, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Tenor Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Triangle, Tambourine</td>
</tr>
</tbody>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>f dynamics</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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**Mallets**

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<table>
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<tr>
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<tbody>
<tr>
<td>Eb Major</td>
<td>Key</td>
<td>Grace notes</td>
</tr>
<tr>
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</tr>
<tr>
<td>16(^{th}) notes</td>
<td>Rolls</td>
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**Timpani**

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<table>
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<tbody>
<tr>
<td>X</td>
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<td>3rds or 6ths</td>
</tr>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
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<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
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<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
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<td></td>
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<td>Rolls</td>
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<tr>
<td></td>
<td>3rds or 6ths</td>
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**Auxiliary**

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<tbody>
<tr>
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<td>Tambourine</td>
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<td>mp or p dynamics</td>
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<tr>
<td>X</td>
<td>f dynamics</td>
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<td></td>
<td>- Rolls</td>
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</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
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<tr>
<td>mp or p dynamics</td>
<td></td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
</tr>
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</table>

**Other Comments**
**Spring Unfolding**, Peter Terry, 1

**Instrument List**

| Bells          | Timpani          | Percussion 1: Snare Drum, Bass Drum | Percussion 2: Triangle, Tambourine, Suspended Cymbal |

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>( mp ) or ( p ) dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Multiple bounce roll</td>
<td>Flams</td>
<td>( f ) dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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**Mallets**

<table>
<thead>
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<th>Eb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>( mp ) or ( p ) dynamics</th>
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<td>( f ) dynamics</td>
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<td>16(^{th}) notes</td>
<td>Rolls</td>
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**Timpani**

<table>
<thead>
<tr>
<th>X 2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
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<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>( f ) dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
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<tr>
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<th>Tambourine</th>
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</thead>
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<td>X - ( mp ) or ( p ) dynamics</td>
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<td>- Rolls</td>
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<td>X - Rolls</td>
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<td>- ( mp ) or ( p ) dynamics</td>
<td>CC - Dampening</td>
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**Other Comments**
## Instrument List

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<tr>
<th><strong>Bells</strong></th>
<th><strong>Timpani</strong></th>
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<tbody>
<tr>
<td><strong>Percussion 1:</strong></td>
<td><strong>Snare Drum, Bass Drum</strong></td>
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<tr>
<td><strong>Percussion 2:</strong></td>
<td><strong>Crash Cymbals</strong></td>
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### Snare Drum

<table>
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<th>Paradiddles</th>
<th><em>mp</em> or <em>p</em> dynamics</th>
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<tbody>
<tr>
<td>Multiple bounce roll</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td><em>X</em> Accents/cresc/decresc</td>
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### Mallets

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<td></td>
<td>Rolls</td>
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### Timpani

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<th>2 drums</th>
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<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>X Octave intervals</td>
<td><em>X</em> <em>f</em> dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>X <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - <em>f</em> dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments
**Angel Echoes**, Larry Clark, 1.5

### Instrument List
- **Mallet Percussion:** Bells, Vibraphone
- **Timpani**
- **Percussion 1:** Snare Drum, Bass Drum
- **Percussion 2:** Triangle, Suspended Cymbal, Crash Cymbals, Tam-Tam

### Snare Drum
<table>
<thead>
<tr>
<th></th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th><strong>mp or p</strong> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
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### Mallets
<table>
<thead>
<tr>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th><strong>mp or p</strong> dynamics</th>
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<tr>
<td>Eb Major</td>
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<td></td>
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<tr>
<td>P15</td>
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<td>X</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rolls</td>
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### Timpani
<table>
<thead>
<tr>
<th>Drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th><strong>Rolls</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 drums</td>
<td></td>
<td>X</td>
<td><strong>mp or p</strong> dynamics</td>
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<tr>
<td>4 drums</td>
<td></td>
<td>X</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>CC</td>
<td><strong>mp</strong> or <strong>p</strong> dynamics</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td><strong>mp or p</strong> dynamics</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td><strong>f</strong> dynamics</td>
<td>-</td>
</tr>
<tr>
<td>X</td>
<td><strong>Rolls</strong></td>
<td>-</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC</td>
<td>-</td>
</tr>
<tr>
<td>-</td>
<td><strong>mp or p</strong> dynamics</td>
<td>CC - Dampening</td>
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</tbody>
</table>

### Other Comments
Carl Fischer has this listed as 1.5. Eighth notes on bass drum.
**Bicycle Race**, Andrew Balen, 1.5

### Instrument List

| Bells          | Timpani          | Percussion 1: Snare Drum, Bass Drum | Percussion 2: Bicycle Bell, Bicycle Horn |

### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
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<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td><em>X</em> Accents/cresc/decresc</td>
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</tbody>
</table>

### Mallets

<table>
<thead>
<tr>
<th>Eb Major</th>
<th>Key</th>
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<th><em>mp or p</em> dynamics</th>
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</thead>
<tbody>
<tr>
<td>P5</td>
<td>Range</td>
<td>Double stops</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td>Rolls</td>
<td></td>
<td></td>
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### Timpani

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
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<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td><em>X</em> Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>- mp or p</em> dynamics</td>
<td><em>- mp or p</em> dynamics</td>
<td><em>- mp or p</em> dynamics</td>
</tr>
<tr>
<td>X</td>
<td><em>f</em> dynamics</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
<td>Rolls</td>
</tr>
<tr>
<td><em>CC - f dynamics</em></td>
<td>CC - 8&lt;sup&gt;th&lt;/sup&gt; or 16&lt;sup&gt;th&lt;/sup&gt; notes</td>
<td></td>
</tr>
<tr>
<td><em>- mp or p</em> dynamics</td>
<td>CC - Dampening</td>
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### Other Comments

Carl Fischer says this piece is 1.5
**Greenwood Lake**, Richard H. Summers, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Tambourine</td>
</tr>
<tr>
<td>Percussion 3: Suspended Cymbal, Crash Cymbals</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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</table>

<table>
<thead>
<tr>
<th>Mallets</th>
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</thead>
<tbody>
<tr>
<td>Bb Mixolydian, C Mixolydian</td>
</tr>
<tr>
<td>Key</td>
</tr>
<tr>
<td>P11</td>
</tr>
<tr>
<td>16\textsuperscript{th} notes</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
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</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>X 3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>4ths or 5ths</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
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<td>- \textit{mp or p} dynamics</td>
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<td>X - \textit{f} dynamics</td>
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<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
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<td>- \textit{mp or p} dynamics</td>
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<table>
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<th>Other Comments</th>
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<tbody>
<tr>
<td>Carl Fischer has this listed as 1.5.</td>
</tr>
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</table>
In *Grandfather's Arms*, James Meredith, 1.5

### Instrument List

Mallet Percussion: Bells, Xylophone  
Timpani  
Percussion 1: Snare Drum, Bass Drum  
Percussion 2: Suspended Cymbal

### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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</thead>
<tbody>
<tr>
<td>X Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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### Mallets

<table>
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<tr>
<th>Eb Major</th>
<th>Key</th>
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<th>mp or p dynamics</th>
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<tbody>
<tr>
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<td>Double stops</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
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<td>Rolls</td>
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<td></td>
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</tbody>
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### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>X</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 3 drums</td>
<td>X</td>
<td>2nds or 7ths</td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td></td>
<td>Octave intervals</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td></td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
<td></td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
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</table>

### Other Comments

Carl Fischer has this listed as 1.5. Snare uses brushes during part of the piece, part indicates “swish.”
**Invictus Rex, Matthew R. Putnam, 1.5**

<table>
<thead>
<tr>
<th><strong>Instrument List</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mallet Percussion: Bells, Xylophone, Chimes</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Tambourine, Triangle, Wind Chimes, Suspended Cymbal</td>
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<table>
<thead>
<tr>
<th><strong>Snare Drum</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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<table>
<thead>
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<tbody>
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<td>C Minor Key</td>
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<td>P11 Range</td>
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<thead>
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<th><strong>Double stops</strong></th>
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<table>
<thead>
<tr>
<th><strong>f dynamics</strong></th>
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<tbody>
<tr>
<td>mp or p dynamics</td>
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<table>
<thead>
<tr>
<th><strong>16th notes</strong></th>
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<tr>
<td>Rolls</td>
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<table>
<thead>
<tr>
<th><strong>Timpani</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>4ths or 5ths</td>
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</table>

<table>
<thead>
<tr>
<th><strong>3rds or 6ths</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>X Rolls</td>
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<table>
<thead>
<tr>
<th><strong>2nds or 7ths</strong></th>
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<td>mp or p dynamics</td>
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<table>
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<tr>
<th><strong>Octave intervals</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>X f dynamics</td>
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<table>
<thead>
<tr>
<th><strong>Dampening/Muffling</strong></th>
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</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Auxiliary</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>Triangle</td>
</tr>
<tr>
<td>Tambourine</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>mp or p dynamics</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
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</tbody>
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<table>
<thead>
<tr>
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<table>
<thead>
<tr>
<th><strong>Rolls</strong></th>
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<table>
<thead>
<tr>
<th><strong>CC</strong></th>
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<tbody>
<tr>
<td>CC - f dynamics</td>
</tr>
<tr>
<td>CC - 8th or 16th notes</td>
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<table>
<thead>
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<th><strong>- mp or p dynamics</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>CC - Dampening</td>
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<table>
<thead>
<tr>
<th><strong>Other Comments</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Fischer has this listed as 1.5. Snares off at times.</td>
</tr>
</tbody>
</table>
**Journey of the Juno**, Joseph Compello, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Mallet Percussion: Bells, Chimes, Xylophone</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Tenor Drum, Crash Cymbals, Suspended Cymbal, Tam-Tam</td>
</tr>
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### Snare Drum

<table>
<thead>
<tr>
<th>Action</th>
<th>Technique</th>
<th>Dynamics</th>
</tr>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp</em> or <em>p</em></td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>X</em></td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
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</tbody>
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### Mallets

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Grace notes</th>
<th>Dynamics</th>
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<td>M6</td>
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<tr>
<td>16&lt;sup&gt;th&lt;/sup&gt; notes</td>
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<td>Rolls</td>
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### Timpani

<table>
<thead>
<tr>
<th>Number of Drums</th>
<th>Technique</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp</em> or <em>p</em></td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>X</em></td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Triangle</th>
<th>Tambourine</th>
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<tbody>
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<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>X</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - <em>f</em> dynamics</td>
</tr>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>CC - Dampening</td>
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### Other Comments

Carl Fischer has this listed as 1.5. Timpani solos.
**Kith and Kin, George Sweet, 1.5**

**Instrument List**

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<thead>
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<th>bells</th>
</tr>
</thead>
<tbody>
<tr>
<td>xylophone</td>
</tr>
<tr>
<td>timpani</td>
</tr>
<tr>
<td>percussion 1: snare drum, bass drum</td>
</tr>
<tr>
<td>percussion 2: crash cymbals, suspended cymbal, woodblock, gong</td>
</tr>
</tbody>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th>single stroke 16ths</th>
<th>paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>multiple bounce roll</td>
<td>flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>open stroke rolls</td>
<td>drags</td>
<td>X</td>
<td>accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>eb major</th>
<th>key</th>
<th>grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>p11</td>
<td>range</td>
<td>double stops</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td>rolls</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Timpani**

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>x</th>
<th>rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>x</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>octave intervals</td>
<td>x</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>pitch changes</td>
<td>dampening/muffling</td>
<td></td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>bass drum</th>
<th>triangle</th>
<th>tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>x</td>
<td>mp or p dynamics</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>x</td>
<td>f dynamics</td>
<td>f dynamics</td>
</tr>
<tr>
<td>- rolls</td>
<td>- rolls</td>
<td>- rolls</td>
</tr>
<tr>
<td>crash cymbals</td>
<td>cc - f dynamics</td>
<td>cc - 8th or 16th notes</td>
</tr>
<tr>
<td>x</td>
<td>mp or p dynamics</td>
<td>cc - dampening</td>
</tr>
</tbody>
</table>

**Other Comments**

Carl Fischer has this listed as 1.5. Staccato markings on the xylophone. Double grace notes on the timpani.
### March of the Royals, Bill Calhoun, 1.5

**Instrument List**
- Bells
- Timpani
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Suspended Cymbal, Crash Cymbals, Triangle

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td></td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th></th>
<th>Multiple bounce roll</th>
<th>X Flams</th>
<th>X f dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
<td></td>
</tr>
</tbody>
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### Mallets

<table>
<thead>
<tr>
<th>Bb Major, Eb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>M13</td>
<td>Range</td>
<td>Double stops</td>
<td>X f dynamics</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>16th notes</th>
<th>Rolls</th>
</tr>
</thead>
</table>

### Timpani

<table>
<thead>
<tr>
<th></th>
<th>X 3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 drums</td>
<td>X 2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>X 4 drums</td>
<td>Octave intervals</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>X Dampening/Muffling</td>
</tr>
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</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>X - f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments

Carl Fischer lists this as a 1.5. 2 key changes.
**Stryker, Tyler Arcari, 1.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum, High and Low Toms</td>
</tr>
<tr>
<td>Percussion 2: Break Drum or Anvil, Crash Cymbals, China Cymbal, Shaker</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X  Single stroke 16ths</td>
</tr>
<tr>
<td>X  Multiple bounce roll</td>
</tr>
<tr>
<td>X  Open stroke rolls</td>
</tr>
<tr>
<td>Paradiddles</td>
</tr>
<tr>
<td>Flams</td>
</tr>
<tr>
<td>Drags</td>
</tr>
<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
</tr>
<tr>
<td>X  Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>G Minor</td>
</tr>
<tr>
<td>Key</td>
</tr>
<tr>
<td>Grace notes</td>
</tr>
<tr>
<td>16(^{th}) notes</td>
</tr>
<tr>
<td>M9</td>
</tr>
<tr>
<td>Range</td>
</tr>
<tr>
<td>Double stops</td>
</tr>
<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>X  2 drums</td>
</tr>
<tr>
<td>X  3 drums</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>X  4ths or 5ths</td>
</tr>
<tr>
<td>3rds or 6ths</td>
</tr>
<tr>
<td>2nds or 7ths</td>
</tr>
<tr>
<td>Octave intervals</td>
</tr>
<tr>
<td>Pitch changes</td>
</tr>
<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
</tr>
<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
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<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
</tr>
<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
</tr>
<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>Triangle</td>
</tr>
<tr>
<td>Tambourine</td>
</tr>
<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
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<tr>
<td>X  mp or p dynamics</td>
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<tr>
<td>X  f dynamics</td>
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<td>X  mp or p dynamics</td>
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<td>X  mp or p dynamics</td>
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<td>X  f dynamics</td>
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<tr>
<td>X  mp or p dynamics</td>
</tr>
<tr>
<td>X  f dynamics</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Fischer has this listed as 1.5. Eighth notes on bass drum part. Snare part specifically asks for concert rolls. Snare plays on the rim.</td>
</tr>
</tbody>
</table>
**Temblor, Sean O’Loughlin, 1.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Tambourine, Triangle, Tam-Tam, Suspended Cymbal, Low Tom-Tom, Mark Tree</td>
</tr>
</tbody>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X mp or p dynamics</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
<td>Flams</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Grace notes</th>
<th>X mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Minor</td>
<td>m13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Timpani**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums</td>
<td>3rds or 6ths</td>
<td>X Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>X Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td>Triangle</td>
<td>Tambourine</td>
</tr>
<tr>
<td>X - mp or p dynamics</td>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>X - f dynamics</td>
<td>X - f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**

Carl Fischer has this listed as 1.5. Staccato markings on bells.
```
\textit{The Class Clown}, Joseph Compello, 1.5

\begin{tabular}{|l|l|l|}
\hline
\textbf{Instrument List} & & \\
\hline
Mallet Percussion: Bells, Xylophone & & \\
Timpani & & \\
Percussion 1: Snare Drum, Bass Drum & & \\
Percussion 2: Tambourine, Suspended Cymbal & & \\
Percussion 3: Vibra-Slap, Cowbell & & \\
\hline
\end{tabular}

\begin{tabular}{|l|l|l|}
\hline
\textbf{Snare Drum} & & \\
Single stroke 16ths & Paradiddles & \textit{mp or p} dynamics \\
X Multiple bounce roll & Flams & X \textit{f} dynamics \\
Open stroke rolls & Drags & X Accents/cresc/decresc \\
\hline
\end{tabular}

\begin{tabular}{|l|l|l|}
\hline
\textbf{Mallets} & & \\
Bb Major & Key & Grace notes & \textit{mp or p} dynamics \\
P18 & Range & Double stops & X \textit{f} dynamics \\
X 16\textsuperscript{th} notes & X & Rolls & \\
\hline
\end{tabular}

\begin{tabular}{|l|l|l|}
\hline
\textbf{Timpani} & & \\
X 2 drums & 3rds or 6ths & X Rolls \\
3 drums & 2nds or 7ths & \textit{mp or p} dynamics \\
4 drums & Octave intervals & X \textit{f} dynamics \\
X 4ths or 5ths & Pitch changes & Dampening/Muffling \\
\hline
\end{tabular}

\begin{tabular}{|l|l|l|}
\hline
\textbf{Auxiliary} & & \\
Bass Drum & Triangle & Tambourine \\
- \textit{mp or p} dynamics & - \textit{mp or p} dynamics & - \textit{mp or p} dynamics \\
X - \textit{f} dynamics & - \textit{f} dynamics & - \textit{f} dynamics \\
- Rolls & - Rolls & - Rolls \\
Crash Cymbals & CC - \textit{f} dynamics & CC - 8\textsuperscript{th} or 16\textsuperscript{th} notes \\
- \textit{mp or p} dynamics & CC - Dampening & \\
\hline
\end{tabular}

\begin{tabular}{|l|}
\hline
\textbf{Other Comments} & \\
Carl Fischer lists this as 1.5. Cymbal part indicates o and + for open/close. & \\
\hline
\end{tabular}
```
The Heart of a Mustang, Robert Thurston, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Brake Drum, Crash Cymbals, Vibra-Slap, Triangle, Tambourine</td>
</tr>
<tr>
<td>Percussion 3: 3 Tom-Toms w/ Snare Drum Sticks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
<tr>
<td>Paradiddles</td>
</tr>
<tr>
<td>X mp or p dynamics</td>
</tr>
<tr>
<td>X f dynamics</td>
</tr>
<tr>
<td>Drags</td>
</tr>
<tr>
<td>X Accents/cresc/decresc</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>D Minor Key</td>
</tr>
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<td>Grace notes</td>
</tr>
<tr>
<td>X mp or p dynamics</td>
</tr>
<tr>
<td>P12 Range</td>
</tr>
<tr>
<td>Double stops</td>
</tr>
<tr>
<td>X f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
</tr>
<tr>
<td>Rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 2 drums</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>4ths or 5ths</td>
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<tr>
<td>3rds or 6ths</td>
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<tr>
<td>2nds or 7ths</td>
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<tr>
<td>Octave intervals</td>
</tr>
<tr>
<td>Pitch changes</td>
</tr>
<tr>
<td>X Rolls</td>
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<td>X mp or p dynamics</td>
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<tr>
<td>X f dynamics</td>
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<tr>
<td>X - Rolls</td>
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<tr>
<td>X CC - f dynamics</td>
</tr>
<tr>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>CC - Dampening</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>Triangle</td>
</tr>
<tr>
<td>Tambourine</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
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<tr>
<td>X - mp or p dynamics</td>
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<td>X - f dynamics</td>
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<td>- Rolls</td>
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<td>- Rolls</td>
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<td>- Rolls</td>
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<tr>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
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<td>CC - f dynamics</td>
</tr>
<tr>
<td>CC - 8th or 16th notes</td>
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<tr>
<td>CC - Dampening</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
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</thead>
<tbody>
<tr>
<td>Carl Fischer has this listed as 1.5. Staccato markings on the bell part. Eighth notes on the bass drum part. Playing on bell of cymbal.</td>
</tr>
</tbody>
</table>
**The Lightning Catcher**, Peter Terry, 1.5

**Instrument List**  
Chimes  
Timpani  
Percussion 1: Snare Drum, Bass Drum  
Percussion 2: Suspended Cymbal, Tambourine, Low Tom-Tom

**Snare Drum**  
<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Multiple bounce roll</td>
<td>X Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**  
<table>
<thead>
<tr>
<th>C Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P8</td>
<td>Range</td>
<td>Double stops</td>
<td>X f dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16th notes</td>
<td>Rolls</td>
</tr>
</tbody>
</table>

**Timpani**  
<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**  
<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>X - mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
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</tbody>
</table>

Other Comments  
Carl Fischer lists this as 1.5.
**FJH Music Company**

*A Rather Bumpy Sleigh Ride*, Traditional, arr. Mekel Rogers, 0.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Sleigh Bells, Slapstick</td>
</tr>
<tr>
<td>Percussion 3: Crash Cymbals, Temple Blocks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Paradiddles</td>
</tr>
<tr>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Flams</td>
</tr>
<tr>
<td>X <em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
<tr>
<td>Drags</td>
</tr>
<tr>
<td>X <strong>X</strong> Accents/cresc/decresc</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Mallets</th>
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</thead>
<tbody>
<tr>
<td>Bb Major Key</td>
</tr>
<tr>
<td>Grace notes</td>
</tr>
<tr>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>M6 Range</td>
</tr>
<tr>
<td>Double stops</td>
</tr>
<tr>
<td>X <strong>X</strong> <em>f</em> dynamics</td>
</tr>
<tr>
<td>16th notes</td>
</tr>
<tr>
<td>Rolls</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>3rds or 6ths</td>
</tr>
<tr>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>2nds or 7ths</td>
</tr>
<tr>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>Octave intervals</td>
</tr>
<tr>
<td><em>f</em> dynamics</td>
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<tr>
<td>4ths or 5ths</td>
</tr>
<tr>
<td>Pitch changes</td>
</tr>
<tr>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>Triangle</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>Tambourine</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>X CC - <em>f</em> dynamics</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>- CC - Dampening</td>
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Other Comments

FJH has this listed as .5. Snare and bass drum both play on the rim.
**Bringer of War**, Brian Balmages, 0.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Tom-Toms, Crash Cymbals, Tam-Tam</td>
</tr>
</tbody>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th><em>mp or p</em> dynamics</th>
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</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td><em>Accents/cresc/decresc</em></td>
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**Mallets**

<table>
<thead>
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<th>G Minor Key</th>
<th>Grace notes</th>
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<th><em>mp or p</em> dynamics</th>
</tr>
</thead>
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<tr>
<td>P8 Range</td>
<td>Double stops</td>
<td>X</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
<td></td>
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**Timpani**

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>X 3 drums</td>
<td>X 2nds or 7ths</td>
<td>X <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X <em>f</em> dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X - <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - <em>f</em> dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>X CC - Dampening</td>
<td></td>
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</table>

**Other Comments**

FJH has this listed as .5. Snares off.
**El Vaquero!, William Owens, 0.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
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<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Advanced Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Triangle, Guiro, Suspended Cymbal</td>
</tr>
<tr>
<td>Percussion 3: Maracas, Claves</td>
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### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
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<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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### Advanced Snare Drum

<table>
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<th>mp or p dynamics</th>
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</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>X Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>X Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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### Mallets

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Grace notes</th>
<th>Double stops</th>
<th>X f dynamics</th>
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<tbody>
<tr>
<td>G Minor</td>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
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### Timpani

<table>
<thead>
<tr>
<th></th>
<th>3rds or 6ths</th>
<th>2nds or 7ths</th>
<th>4ths or 5ths</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td></td>
<td>mp or p dynamics</td>
<td>Pitch changes</td>
</tr>
<tr>
<td>3 drums</td>
<td></td>
<td></td>
<td>Dampening/Muffling</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
<td></td>
</tr>
<tr>
<td>4ths or 5ths</td>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
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</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
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<td>X - f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>X - Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>X - mp or p dynamics</td>
<td>X CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments

FJH has this listed as .5. Snares off. Difference between easy snare and advanced snare are rolls and 16th notes.
**Voyage of the Dragon Armada**, Timothy Loest, 0.5

**Instrument List**

<table>
<thead>
<tr>
<th>Bells</th>
<th>Percussion 1: Medium Tom, Bass Drum</th>
<th>Percussion 2: Slapstick, Temple Blocks</th>
<th>Percussion 3: Crash Cymbals, Vibraslap, China Cymbal, Tam-Tam, Triangle</th>
</tr>
</thead>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th><em>mp or p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>C Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th><em>mp or p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>M6</td>
<td>Range</td>
<td>Double stops</td>
<td><em>f</em> dynamics</td>
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</table>

<table>
<thead>
<tr>
<th>16th notes</th>
<th>Rolls</th>
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</table>

**Timpani**

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>mp or p</em> dynamics</td>
<td><em>mp or p</em> dynamics</td>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td><em>f</em> dynamics</td>
<td><em>f</em> dynamics</td>
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<tr>
<td>Rolls</td>
<td>Rolls</td>
<td>Rolls</td>
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<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - <em>f</em> dynamics</td>
</tr>
<tr>
<td><em>mp or p</em> dynamics</td>
<td>CC - Dampening</td>
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**Other Comments**

FJH has this listed as .5. Dampen bells final note.
**A Festive Fanfare**, Brian Balmages, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Chimes</td>
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<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Ride Cymbal</td>
</tr>
<tr>
<td>Percussion 3: Triangle, Sleigh Bells, Tambourine, Suspended Cymbal</td>
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</tbody>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X <em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
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**Mallets**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tr>
<td>M9</td>
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<tr>
<td>16th notes</td>
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<td>Rolls</td>
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**Timpani**

<p>| | | |</p>
<table>
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<tr>
<th></th>
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<tbody>
<tr>
<td>2 drums</td>
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<td>Rolls</td>
</tr>
<tr>
<td>X 3 drums</td>
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<td>2nds or 7ths</td>
</tr>
<tr>
<td>4 drums</td>
<td></td>
<td>Octave intervals</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td></td>
<td>Pitch changes</td>
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**Auxiliary**

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<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td></td>
<td>Tambourine</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>X - <em>mp or p</em> dynamics</td>
<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>X - <em>f</em> dynamics</td>
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<td>X - <em>f</em> dynamics</td>
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<tr>
<td>- Rolls</td>
<td></td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td></td>
<td>CC - <em>f</em> dynamics</td>
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<tr>
<td>- <em>mp or p</em> dynamics</td>
<td>X CC - Dampening</td>
<td>CC - 8th or 16th notes</td>
</tr>
</tbody>
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**Other Comments**

Double grace notes on the timpani. Eighth notes on bass drum. Bells and bass drum dampen final note.
**Calypso Beach, Mike Collins-Dowden, 1**

<table>
<thead>
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<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Mallet Percussion: Bells, Marimba</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum, Triangle, Claves, Ride Cymbal</td>
</tr>
<tr>
<td>Percussion 2: Cowbell, Maracas</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
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</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
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<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Major</td>
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<tr>
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<thead>
<tr>
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<tbody>
<tr>
<td>2 drums</td>
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<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
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<tr>
<td>4ths or 5ths</td>
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<tbody>
<tr>
<td>Bass Drum</td>
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<tr>
<td>X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
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<tr>
<td>Crash Cymbals</td>
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<tr>
<td>- <em>mp or p</em> dynamics</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snares off. Eighth notes on bass drum.</td>
</tr>
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</table>
**Camel Caravan, Joel Spineti, 1**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Congas, Tambourine</td>
</tr>
<tr>
<td>Percussion 2: Triangle, Temple Blocks</td>
</tr>
<tr>
<td>Percussion 3: Tam-Tam, Suspended Cymbal, Crash Cymbals</td>
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</tbody>
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**Snare Drum**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
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<td>Multiple bounce roll</td>
<td>Flams</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
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**Mallets**

<table>
<thead>
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<th>C Dorian</th>
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</thead>
<tbody>
<tr>
<td>m6</td>
<td>Range</td>
<td>Double stops</td>
<td>f dynamics</td>
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</table>

<table>
<thead>
<tr>
<th>16th notes</th>
<th>Rolls</th>
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</thead>
</table>

**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>X</td>
<td>2nds or 7ths</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4 drums</th>
<th>Octave intervals</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- mp or p dynamics</td>
<td>X</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>- f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>- mp or p dynamics</th>
<th>CC - Dampening</th>
</tr>
</thead>
</table>

**Other Comments**

Timpani and bells parts indicate type/hardness of mallets.
**Journey of the Bonfire**, William Owens, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Advanced Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbals, Suspended Cymbal, Triangle, Ship’s Bell, Bar Chimes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Single stroke 16ths</strong></td>
</tr>
<tr>
<td><strong>Multiple bounce roll</strong></td>
</tr>
<tr>
<td><strong>Open stroke rolls</strong></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Advanced Snare Drum</th>
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<tr>
<td><strong>X</strong></td>
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<td><strong>X</strong></td>
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<tr>
<td><strong>X</strong></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
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<tbody>
<tr>
<td><strong>Bb Major</strong></td>
</tr>
<tr>
<td><strong>m14</strong></td>
</tr>
<tr>
<td><strong>16th notes</strong></td>
</tr>
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<table>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>X</strong></td>
</tr>
<tr>
<td><strong>3 drums</strong></td>
</tr>
<tr>
<td><strong>4 drums</strong></td>
</tr>
<tr>
<td><strong>X</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bass Drum</strong></td>
</tr>
<tr>
<td><strong>X</strong> - <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td><strong>X</strong> - <strong>f</strong> dynamics</td>
</tr>
<tr>
<td><strong>X</strong> - <strong>Rolls</strong></td>
</tr>
<tr>
<td><strong>Crash Cymbals</strong></td>
</tr>
<tr>
<td><strong>- mp or p</strong> dynamics</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani solo. Only difference between easy and advanced parts were 16th notes and rolls on the snare drum.</td>
</tr>
</tbody>
</table>
**Snap Clap Swing, Mekel Rogers, 1**

### Instrument List

<table>
<thead>
<tr>
<th>Bells</th>
<th>Snare Drum, Bass Drum</th>
<th>Ride Cymbal</th>
<th>Tambourine</th>
</tr>
</thead>
</table>

### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

### Mallets

<table>
<thead>
<tr>
<th>Bb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m6</td>
<td>Range</td>
<td>Double stops</td>
<td>f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rd or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Rollen/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>X - mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>X - f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments

Bells solo. Swing eighth notes.
**A Ukrainian Christmas**, Traditional, arr. Robert Sheldon, 1.5

**Instrument List**

<table>
<thead>
<tr>
<th>Bells</th>
<th>Percussion 1: Snare Drum, Bass Drum</th>
<th>Percussion 2: Tambourine, Suspended Cymbal, Sleigh Bells</th>
</tr>
</thead>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>(X) (mp) or (p) dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>(X) Multiple bounce roll</td>
<td>X Flams</td>
<td>(X) (f) dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>(X) Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>C Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th>(X) (mp) or (p) dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>M9</td>
<td>Range</td>
<td>Double stops</td>
<td>(X) (f) dynamics</td>
</tr>
</tbody>
</table>

| 16\(^{th}\) notes | Rolls |

**Timpani**

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>(mp) or (p) dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>(f) dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>(X) - (mp) or (p) dynamics</td>
<td>- (mp) or (p) dynamics</td>
<td>(X) - (mp) or (p) dynamics</td>
</tr>
<tr>
<td>(X) - (f) dynamics</td>
<td>- (f) dynamics</td>
<td>(X) - (f) dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>(X) - Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - (f) dynamics</td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
</tr>
<tr>
<td>- (mp) or (p) dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**

FJH has this listed as 1.5. Snare and bells solos. Bells and suspended cymbal dampen final note.
**Pulsate**, Mekel Rogers, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bells</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marimba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percussion 2: Ride Cymbal, Crash Cymbals, Suspended Cymbal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percussion 3: Triangle, Tambourine</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Snare Drum               |               |               |
| X Single stroke 16ths    | Paradiddles   | X *mp* or *p* dynamics |
| Multiple bounce roll     | Flams         | X *f* dynamics   |
| Open stroke rolls        | Drags         | X Accents/cresc/decresc |

| Mallets                  |               |               |
| D Minor                  | Key           | Grace notes   | X *mp* or *p* dynamics |
| P8                       | Range         | Double stops  | X *f* dynamics   |
| 16th notes               |               | Rolls         |               |

| Timpani                  |               |               |
| X 2 drums                | 3rds or 6ths  | Rolls         |               |
| 3 drums                  | 2nds or 7ths  | X *mp* or *p* dynamics |
| 4 drums                  | Octave intervals | X *f* dynamics |
| X 4ths or 5ths          | Pitch changes |               | Dampening/Muffling |

| Auxiliary                |               |               |
| Bass Drum                | Triangle      | Tambourine    |
| X *mp* or *p* dynamics   | X *mp* or *p* dynamics | X *mp* or *p* dynamics |
| X *f* dynamics           | X *f* dynamics | X *f* dynamics |
| - Rolls                  | - Rolls       | - Rolls       |
| Crash Cymbals            | X CC *f* dynamics | X CC - 8th or 16th notes |
| - *mp* or *p* dynamics   | X CC - Dampening |               |

**Other Comments**

- FJH has this listed as 1.5. Snare plays on rim. Eighth notes in the bass drum part.
**Shadow of the Longship**, Eric Rath, 1.5

#### Instrument List

| Mallet Percussion 1: Bells, Xylophone |  |
| Mallet Percussion 2: Marimba, Chimes |  |
| Percussion 1: Snare Drum, Bass Drum, Suspended Cymbal |  |
| Percussion 2: Crash Cymbals, Triangle, 2 Concert Toms |  |

#### Snare Drum

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>X</td>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>X</td>
<td>Paradiddles</td>
</tr>
<tr>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>X</td>
<td>Flams</td>
</tr>
<tr>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
</tr>
<tr>
<td></td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

#### Mallets

<table>
<thead>
<tr>
<th>G Minor</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>16(^{th}) notes</td>
<td>Rolls</td>
</tr>
<tr>
<td></td>
<td>Grace notes</td>
</tr>
<tr>
<td></td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>Double stops</td>
</tr>
<tr>
<td></td>
<td>f dynamics</td>
</tr>
</tbody>
</table>

#### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

#### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td></td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td></td>
<td>- mp or p dynamics</td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>CC - Dampening</td>
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</table>

#### Other Comments

FJH has this listed as 1.5.
**The Greatest Gift**, Timothy Loest, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
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</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Vibraphone, Chimes</td>
</tr>
<tr>
<td>Percussion: Suspended Cymbal, Triangle, Medium Ride Cymbal, Bar Chimes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Major</td>
</tr>
<tr>
<td>P12</td>
</tr>
<tr>
<td>16th notes</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>4ths or 5ths</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Auxiliary</th>
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</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
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</table>

**Other Comments**

FJH has this listed as 1.5. Suspended cymbal scraped with coin. Direction indicated with bar chimes.
### Instrument List

<table>
<thead>
<tr>
<th>Timpani</th>
<th>Percussion 1: Crash Cymbals, Bass Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion 2: Snare Drum, Woodblock</td>
<td></td>
</tr>
<tr>
<td>Percussion 3: Low Tom, Brake Drum</td>
<td></td>
</tr>
<tr>
<td>Bells</td>
<td></td>
</tr>
<tr>
<td>Xylophone</td>
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### Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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### Mallets

<table>
<thead>
<tr>
<th>F Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P8</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
<td></td>
<td></td>
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### Timpani

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - f dynamics</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

### Other Comments
**The Princess March, Steve Martin, 1**

**Instrument List**

| Percussion 1: Snare Drum, Suspended Cymbal, Wood Block |
| Percussion 2: Crash Cymbals, Bass Drum, Sleigh Bells |
| Bells |

**Snare Drum**

| Single stroke 16ths | Paradiddles | X | mp or p dynamics |
| Multiple bounce roll | Flams | X | f dynamics |
| Open stroke rolls | Drags | X | Accents/cresc/decresc |

**Mallets**

| C Dorian | Key | Grace notes | mp or p dynamics |
| M10 | Range | Double stops | X | f dynamics |
| 16\(^{th}\) notes | Rolls |

**Timpani**

| 2 drums | 3rds or 6ths | Rolls |
| 3 drums | 2nds or 7ths | mp or p dynamics |
| 4 drums | Octave intervals | f dynamics |
| 4ths or 5ths | Pitch changes | Dampening/Muffling |

**Auxiliary**

| Bass Drum | Triangle | Tambourine |
| X - mp or p dynamics | - mp or p dynamics | - mp or p dynamics |
| X - f dynamics | - f dynamics | - f dynamics |
| X - Rolls | - Rolls | - Rolls |
| Crash Cymbals | X | CC - f dynamics |
| - mp or p dynamics | CC - 8\(^{th}\) or 16\(^{th}\) notes |
| Large leaps in the bell part. | |

Note: "mp" or "p" dynamics indicate soft or pianissimo dynamics, while "f" dynamics indicate forte or staccato dynamics. "X" indicates the presence of an instrument, and "-" indicates its absence.
**Grand Mesa Music Publishers**

*Bazaar*, Randall Standridge, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Percussion 2: Shaker, Tambourine, Vibraphone</td>
</tr>
<tr>
<td>Percussion 3 &amp; 4: Bongos, Ride Cymbal, Bass Drum</td>
</tr>
<tr>
<td>Percussion 5: Suspended Cymbal, Sus. Crash Cymbal, China Cymbal, Splash Cymbal, Finger Cymbals</td>
</tr>
</tbody>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Grace notes</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Minor</td>
<td></td>
<td>X</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>P11</td>
<td></td>
<td>Double stops</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td></td>
<td>Rolls</td>
<td></td>
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**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>mp</em> or <em>p</em> dynamics</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
<td>X</td>
</tr>
<tr>
<td><em>f</em> dynamics</td>
<td><em>f</em> dynamics</td>
<td>X</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>X</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**

Timpani and mallet parts indicate type of mallets. 16th notes on the bongos. Dampening on the cymbals.
**Highlander Lullaby**, Traditional, David Myers, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Ride Cymbal, Finger Cymbals, Bass Drum</td>
</tr>
<tr>
<td>Suspended Cymbal, Triangle</td>
</tr>
<tr>
<td>Wind Chimes</td>
</tr>
<tr>
<td>Bell Tree</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb Major, F Major</td>
</tr>
<tr>
<td>Key</td>
</tr>
<tr>
<td>Grace notes</td>
</tr>
<tr>
<td>m14</td>
</tr>
<tr>
<td>16th notes</td>
</tr>
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<table>
<thead>
<tr>
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<tr>
<td>3 drums</td>
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<tr>
<td>4 drums</td>
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<tr>
<td>4ths or 5ths</td>
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<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - <em>mp or p</em> dynamics</td>
</tr>
<tr>
<td>- <em>f</em> dynamics</td>
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<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Change. Bell tree part indicates direction.</td>
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**The Winged Serpent**, Brian Drake, 1.5

### Instrument List

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
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<tbody>
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<td>Timpani</td>
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<tr>
<td>Xylophone</td>
<td></td>
</tr>
<tr>
<td>Percussion 1:</td>
<td>Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2:</td>
<td>Shaker or Cabasa, Claves</td>
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### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
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<tr>
<td>X</td>
<td>Multiple bounce roll</td>
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</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
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### Mallets

<table>
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<td>mp or p</td>
</tr>
<tr>
<td>P11</td>
<td>16th</td>
<td>Double stops</td>
<td>f</td>
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### Timpani

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<th>3rds or 6ths</th>
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<th>Rolls</th>
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<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td></td>
<td></td>
<td>mp or p</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td></td>
<td></td>
<td>f</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td></td>
<td></td>
<td>Dampening/Muffling</td>
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</tbody>
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### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>mp or p</td>
<td>mp or p</td>
</tr>
<tr>
<td>X</td>
<td>f</td>
<td>f</td>
</tr>
<tr>
<td>-</td>
<td>Rolls</td>
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### Other Comments

Snares off. Eighth note syncopation on the bass drum.
**Hal Leonard**

*Attack of the Cyborgs*, Robert Buckley, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
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<tr>
<td>Percussion 2: Tom-Toms</td>
</tr>
<tr>
<td>Percussion 3: Suspended Cymbal</td>
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<tr>
<td>Mallet Percussion: Xylophone, Bells</td>
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<tr>
<td>Timpani</td>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
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<tbody>
<tr>
<td>X</td>
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<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>D Minor</td>
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<tr>
<td>m13</td>
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<tr>
<td>16th notes</td>
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<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
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<tr>
<td>4ths or 5ths</td>
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<table>
<thead>
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<tbody>
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<tr>
<td>X</td>
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<tr>
<td>-</td>
</tr>
<tr>
<td>Crash Cymbals</td>
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</table>

**Other Comments**

Bass drum, toms, and suspended cymbal dampen final note.
**Blizzard Blues**, François Dorian, 1

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
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<tbody>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum, Hi-Hat</td>
</tr>
<tr>
<td>Advanced Percussion 1: Snare Drum, Bass Drum, Hi-Hat</td>
</tr>
<tr>
<td>Percussion 2: Congas, Tambourine</td>
</tr>
<tr>
<td>Bells</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th>Paradiddles</th>
<th>16th notes</th>
<th>Drags</th>
<th>Accents/cresc/decresc</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
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<td></td>
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</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
<td></td>
</tr>
<tr>
<td>Open stroke rolls</td>
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<td></td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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<table>
<thead>
<tr>
<th>Advanced Snare Drum</th>
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<tr>
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<tr>
<td>Multiple bounce roll</td>
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<tr>
<td>Open stroke rolls</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
<th>Grace notes</th>
<th>16th notes</th>
<th>Double stops</th>
<th>f dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Minor</td>
<td>Key</td>
<td></td>
<td></td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>P5</td>
<td>Range</td>
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<td>f dynamics</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
<th>3rds or 6ths</th>
<th>2nds or 7ths</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td></td>
<td></td>
<td>Rolls</td>
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<tr>
<td>3 drums</td>
<td>3rds or 6ths</td>
<td></td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td></td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td></td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Auxiliary</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snare plays on rim and plays rim shots.</td>
</tr>
</tbody>
</table>
**Chaos Mountain**, Michael Oare, 1

**Instrument List**

<table>
<thead>
<tr>
<th>Percussion 1: Snare Drum, Bass Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion 2: Triangle, Suspended Cymbal</td>
</tr>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
</tbody>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th><em>mp</em> or <em>p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td></td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
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**Mallets**

<table>
<thead>
<tr>
<th>D Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th><em>mp</em> or <em>p</em> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P8</td>
<td>Range</td>
<td>Double stops</td>
<td></td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16(^{\text{th}}) notes</td>
<td>Rolls</td>
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<td></td>
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**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>X</th>
<th>3rds or 6ths</th>
<th>X</th>
<th><em>mp</em> or <em>p</em> dynamics</th>
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<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
<td></td>
<td></td>
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<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td><em>f</em> dynamics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
<td></td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>X</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC -<em>f</em> dynamics</td>
<td>CC - 8(^{\text{th}}) or 16(^{\text{th}}) notes</td>
</tr>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
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**Other Comments**

Snare off.
Snow (Yuki), Robert Buckley, 1

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>Percussion 1: Sleigh Bells</td>
</tr>
<tr>
<td>Percussion 2: Finger Cymbals</td>
</tr>
<tr>
<td>Percussion 3: Temple Blocks, Wind Chimes, Suspended Cymbal Bells</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
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<tr>
<td>f dynamics</td>
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<tr>
<td>Open stroke rolls</td>
</tr>
<tr>
<td>Drags</td>
</tr>
<tr>
<td>Accents/cresc/decresc</td>
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<table>
<thead>
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<tbody>
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<tr>
<td>mp or p dynamics</td>
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<tr>
<td>P8</td>
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<tr>
<td>f dynamics</td>
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<td>16th notes</td>
</tr>
<tr>
<td>Rolls</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>3rds or 6ths</td>
</tr>
<tr>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>2nds or 7ths</td>
</tr>
<tr>
<td>mp or p dynamics</td>
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<tr>
<td>Octave intervals</td>
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<tr>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
</tr>
<tr>
<td>Pitch changes</td>
</tr>
<tr>
<td>Dampening/Muffling</td>
</tr>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Bass Drum</td>
</tr>
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<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>CC - f dynamics</td>
</tr>
<tr>
<td>CC - 8th or 16th notes</td>
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<tr>
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<tr>
<td>CC - Dampening</td>
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<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
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</table>
**Along the Crystal Coast, Michael Oare, 1.5**

<table>
<thead>
<tr>
<th>Instrument List</th>
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<tbody>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum, Hi-Hat</td>
</tr>
<tr>
<td>Percussion 2: Crash Cymbal, Suspended Cymbal, Wind Chimes, Tambourine</td>
</tr>
<tr>
<td>Bells</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
</tbody>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th><strong>mp or p</strong> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td><strong>Accents/cresc/decresc</strong></td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>Eb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th><strong>mp or p</strong> dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>P12</td>
<td>Range</td>
<td>X</td>
<td>Double stops</td>
</tr>
<tr>
<td></td>
<td>16th notes</td>
<td></td>
<td>Rolls</td>
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</tbody>
</table>

**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td><strong>f</strong> dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
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**Auxiliary**

<table>
<thead>
<tr>
<th>X</th>
<th><strong>mp or p</strong> dynamics</th>
<th>Triangle</th>
<th><strong>mp or p</strong> dynamics</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
<td><strong>mp or p</strong> dynamics</td>
<td>X</td>
<td>-</td>
<td><strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>X</td>
<td><strong>f</strong> dynamics</td>
<td>-</td>
<td><strong>f</strong> dynamics</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
<td></td>
</tr>
<tr>
<td>-</td>
<td>Crash Cymbals</td>
<td>X</td>
<td>CC - <strong>f</strong> dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>-</td>
<td><strong>mp or p</strong> dynamics</td>
<td>X</td>
<td>CC - Dampening</td>
<td></td>
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**Other Comments**

Hal Leonard lists it as 1.5. Eighth notes in the bass drum. Dampening on the suspended cymbal.
**Born to Be Wild**, Mars Bonfire, arr. Robert Longfield, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion 1: Drum Set</td>
</tr>
<tr>
<td>Percussion 2: Tambourine</td>
</tr>
<tr>
<td>Xylophone</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Eb Major</td>
</tr>
<tr>
<td>m13</td>
</tr>
<tr>
<td>16(^{th}) notes</td>
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<table>
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<tr>
<th>Timpani</th>
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</thead>
<tbody>
<tr>
<td>X</td>
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<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>X</td>
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<table>
<thead>
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</thead>
<tbody>
<tr>
<td>Bass Drum</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
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<td>- <em>f</em> dynamics</td>
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<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
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**Other Comments**
Hal Leonard has this listed as 1.5.
HandClap, Fitz and the Tantrums, arr. Johnnie Vinson, 1.5

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<tbody>
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<tr>
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</tbody>
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<th>Snare Drum</th>
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<tbody>
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<td>Single stroke 16ths</td>
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<tr>
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<table>
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<tbody>
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<thead>
<tr>
<th>Timpani</th>
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<tbody>
<tr>
<td>X</td>
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<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
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<tr>
<td>X</td>
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<table>
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<tbody>
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<td>- <em>mp or p</em> dynamics</td>
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<tr>
<td>- <em>f</em> dynamics</td>
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</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <em>mp or p</em> dynamics</td>
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Other Comments
Hal Leonard has this listed as 1.5.
**Kalinka**, Ivan Larionov, arr. Robert Longfield, 1.5

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<tr>
<td>Percussion 2: Tambourine</td>
</tr>
<tr>
<td>Xylophone</td>
</tr>
<tr>
<td>Timpani</td>
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</tbody>
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<table>
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<tr>
<th>Snare Drum</th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
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<tr>
<td>X</td>
</tr>
<tr>
<td>Open stroke rolls</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Mallets</th>
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</thead>
<tbody>
<tr>
<td>C Minor</td>
</tr>
<tr>
<td>P8</td>
</tr>
<tr>
<td>16(^{th}) notes</td>
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<table>
<thead>
<tr>
<th>Timpani</th>
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<tbody>
<tr>
<td>X</td>
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<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
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<tr>
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<tbody>
<tr>
<td>Bass Drum</td>
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<td>X</td>
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<tr>
<td>-</td>
</tr>
<tr>
<td>Crash Cymbals</td>
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<td>-</td>
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<table>
<thead>
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<th>Other Comments</th>
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<tbody>
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<td>Hal Leonard has this listed as 1.5. Eighth note rolls on snare drum.</td>
</tr>
</tbody>
</table>
**Lady Liberty March**, Paul Murtha, 1.5

### Instrument List

| Percussion 1: Snare Drum, Bass Drum |
| Percussion 2: Crash Cymbals |
| Bells |
| Timpani |

### Snare Drum

| X | Single stroke 16ths | Paradiddles | X | mp or p dynamics |
| X | Multiple bounce roll | X | Flams | X | f dynamics |
| Open stroke rolls | Drags | X | Accents/cresc/decresc |

### Mallets

| Bb Major | Key | Grace notes | mp or p dynamics |
| M13 | Range | Double stops | X | f dynamics |
| 16th notes | Rolls |

### Timpani

| X | 2 drums | 3rds or 6ths | Rolls |
| 3 drums | 2nds or 7ths | mp or p dynamics |
| 4 drums | Octave intervals | X | f dynamics |
| X | 4ths or 5ths | X | Pitch changes | Dampening/Muffling |

### Auxiliary

| Bass Drum | Triangle | Tambourine |
| - | mp or p dynamics | - | mp or p dynamics |
| - | f dynamics | - | f dynamics |
| - | Rolls | - | Rolls |
| Crash Cymbals | X | CC - f dynamics | X | CC - 8th or 16th notes |
| - | mp or p dynamics | X | CC - Dampening |

### Other Comments

Hal Leonard has this listed as 1.5. Double grace notes on timpani. Eighth notes on bass drum. 4 stroke ruff on snare drum. Snare drum solo. 6 measure roll on snare drum (2/2 time).
**Moai (Song of Ancient Giants)**, Michael Sweeney, 1.5

<table>
<thead>
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<th>Instrument List</th>
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<tbody>
<tr>
<td>Percussion 1: Bongos, Djembe</td>
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<tr>
<td>Percussion 2: Congas, Small Tom</td>
</tr>
<tr>
<td>Percussion 3: Guiro, Shaker, Cowbell, Triangle</td>
</tr>
<tr>
<td>Mallet Percussion: Vibraphone, Suspended Cymbal, Xylophone</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
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<tbody>
<tr>
<td>Single stroke 16ths</td>
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<tr>
<td>Flams</td>
</tr>
<tr>
<td><em>f dynamics</em></td>
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</tr>
<tr>
<td>Drags</td>
</tr>
<tr>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
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<tbody>
<tr>
<td>Bb Major Key</td>
</tr>
<tr>
<td>Grace notes</td>
</tr>
<tr>
<td><em>mp or p dynamics</em></td>
</tr>
<tr>
<td>m14 Range</td>
</tr>
<tr>
<td>Double stops</td>
</tr>
<tr>
<td><em>f dynamics</em></td>
</tr>
<tr>
<td>16th notes</td>
</tr>
<tr>
<td>Rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>3rds or 6ths</td>
</tr>
<tr>
<td><em>mp or p dynamics</em></td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>2nds or 7ths</td>
</tr>
<tr>
<td><em>mp or p dynamics</em></td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>Octave intervals</td>
</tr>
<tr>
<td><em>f dynamics</em></td>
</tr>
<tr>
<td>4ths or 5ths</td>
</tr>
<tr>
<td>Pitch changes</td>
</tr>
<tr>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Bass Drum <em>mp or p dynamics</em></td>
</tr>
<tr>
<td>Triangle <em>mp or p dynamics</em></td>
</tr>
<tr>
<td>Tambourine <em>mp or p dynamics</em></td>
</tr>
<tr>
<td>- <em>mp or p dynamics</em></td>
</tr>
<tr>
<td>- X</td>
</tr>
<tr>
<td>- <em>mp or p dynamics</em></td>
</tr>
<tr>
<td>- <em>f dynamics</em></td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals <em>mp or p dynamics</em></td>
</tr>
<tr>
<td>CC - <em>f dynamics</em></td>
</tr>
<tr>
<td>CC - <em>mp or p dynamics</em></td>
</tr>
<tr>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>Other Comments</td>
</tr>
<tr>
<td>Hal Leonard has this listed as 1.5. Some improvisation.</td>
</tr>
</tbody>
</table>
**Shut Up and Dance**, Walk the Moon, arr. Michael Sweeney, 1.5

**Instrument List**

<table>
<thead>
<tr>
<th>Percussion 1: Drum Set</th>
<th>Percussion 2: Tambourine</th>
<th>Mallet Percussion: Bells, Xylophone</th>
</tr>
</thead>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decres</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>Eb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th><em>mp</em> or <em>p</em> dynamics</th>
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</thead>
<tbody>
<tr>
<td>P8</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16(^{th}) notes</td>
<td>Rolls</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

**Timpani**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td>2 drums</td>
<td></td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td></td>
<td>3rds or 6ths</td>
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<td>2nds or 7ths</td>
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<tr>
<td>4ths or 5ths</td>
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<td>Octave intervals</td>
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<tr>
<td></td>
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<td>Pitch changes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dampening/Muffling</td>
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**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
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</tr>
<tr>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>X - <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td>CC - 8(^{th}) or 16(^{th}) notes</td>
</tr>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
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**Other Comments**

Hal Leonard has this listed as 1.5.
**Waterdrops Come Spring**, Richard Saucedo, 1.5

<table>
<thead>
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<tr>
<td><strong>Percussion 1</strong>: Bass Drum, Snare Drum</td>
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<td><strong>Percussion 2</strong>: Suspended Cymbal</td>
</tr>
<tr>
<td><strong>Bells</strong></td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
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### Snare Drum

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<tr>
<th></th>
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<tbody>
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<td></td>
<td><strong>Accents/cresc/decresc</strong></td>
</tr>
</tbody>
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### Mallets

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<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td>Key</td>
</tr>
<tr>
<td>m14</td>
<td>Range</td>
</tr>
<tr>
<td></td>
<td><strong>Grace notes</strong></td>
</tr>
<tr>
<td></td>
<td>16\textsuperscript{th} notes</td>
</tr>
<tr>
<td></td>
<td><strong>Double stops</strong></td>
</tr>
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<td></td>
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<tbody>
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<td>4 drums</td>
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<td></td>
<td>4\textsuperscript{ths} or 5\textsuperscript{ths}</td>
</tr>
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<tr>
<td></td>
<td>CC - <strong>8\textsuperscript{th} or 16\textsuperscript{th} notes</strong></td>
</tr>
</tbody>
</table>

### Other Comments

Hal Leonard has this listed as 1.5. Longs rolls on timpani (4 measures, 4/4 time, quarter note = 72)
**We Know the Way (from Moana)**, Lin-Manuel Miranda, arr. Johnnie Vinson, 1.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion 1: Drum Set</td>
</tr>
<tr>
<td>Percussion 2: Bongos, Low Tom</td>
</tr>
<tr>
<td>Percussion 3: Shaker</td>
</tr>
<tr>
<td>Timpani, Suspended Cymbal</td>
</tr>
</tbody>
</table>

**Snare Drum**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Grace notes</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Range</td>
<td>Double stops</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

**Timpani**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>X 2 drums</td>
<td>3rds or 6ths</td>
<td>X</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Dampening/Muffling</td>
<td></td>
</tr>
</tbody>
</table>

**Auxiliary**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td>Triangle</td>
<td>Tambourine</td>
</tr>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
<td>- <em>f</em> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- <em>mp</em> or <em>p</em> dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**

Hal Leonard has this listed as 1.5.
**Donut Factory**, Heather Hoefle, 0.5

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bells</strong></td>
</tr>
<tr>
<td>Wood Block, Ratchet, Cowbell, Slide Whistle</td>
</tr>
<tr>
<td>Tambourine</td>
</tr>
<tr>
<td>Snare Drum, Bass Drum</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
</tr>
<tr>
<td>Open stroke rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bb Major</strong> Key</td>
</tr>
<tr>
<td><strong>P5</strong> Range</td>
</tr>
<tr>
<td>16th notes</td>
</tr>
<tr>
<td>Grace notes</td>
</tr>
<tr>
<td>Double stops</td>
</tr>
<tr>
<td>Rolls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>3 drums</td>
</tr>
<tr>
<td>4 drums</td>
</tr>
<tr>
<td>4ths or 5ths</td>
</tr>
<tr>
<td>3rds or 6ths</td>
</tr>
<tr>
<td>2nds or 7ths</td>
</tr>
<tr>
<td>Octave intervals</td>
</tr>
<tr>
<td>Pitch changes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bass Drum</strong></td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>X - <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>Tambourine</td>
</tr>
<tr>
<td>- <strong>mp or p</strong> dynamics</td>
</tr>
<tr>
<td>X - <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
</tr>
<tr>
<td>CC - <strong>f</strong> dynamics</td>
</tr>
<tr>
<td>CC - 8th or 16th notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snare plays on rim. Staccato markings on the bells.</td>
</tr>
</tbody>
</table>
**Fanfare for a Celebration, Bruce Pearson, 1**

### Instrument List
- Bells
- Chimes
- Triangle, Sleigh Bells
- Crash Cymbals, Suspended Cymbal, Bar Chimes
- Snare Drum, Bass Drum
- Advanced Snare Drum
- Timpani

### Snare Drum

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Technique</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>X Flams</td>
<td>X f</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

### Advanced Snare Drum

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Technique</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X mp or p</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>X Flams</td>
<td>X f</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

### Mallets

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Key</th>
<th>Technique</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Major</td>
<td></td>
<td>Grace notes</td>
<td>X mp or p</td>
</tr>
<tr>
<td>P11</td>
<td>Range</td>
<td>Double stops</td>
<td>X f</td>
</tr>
<tr>
<td>16th notes</td>
<td></td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

### Timpani

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Technique</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>X Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X mp or p</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X f</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

### Auxiliary

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Technique</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td>X - mp or p</td>
<td>- mp or p</td>
</tr>
<tr>
<td>Triangle</td>
<td>X - mp or p</td>
<td>- f</td>
</tr>
<tr>
<td>Tambourine</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td></td>
<td>Crash Cymbals</td>
<td>CC - f</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td></td>
<td>X - mp or p</td>
<td>CC - Dampening</td>
</tr>
</tbody>
</table>

### Other Comments

Kjos has this listed as grade 1. Only difference between snare and advanced snare is the presence of 16th notes. Bar chimes part indicates direction.
Home Days (Concert March), Ryan Nowlin, 1

**Instrument List**

| Bells               | Suspended Cymbal, Triangle, Tambourine | Snare Drum, Bass Drum | Advanced Snare Drum |

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X mp or p dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>X Flams</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Advanced Snare Drum</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td>X mp or p dynamics</td>
</tr>
<tr>
<td>X Multiple bounce roll X Flams</td>
<td>X f dynamics</td>
<td></td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mallets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Major</td>
<td>Key</td>
<td>Grace notes</td>
</tr>
<tr>
<td>P12</td>
<td>Range</td>
<td>X mp or p dynamics</td>
</tr>
<tr>
<td>16(^\text{th}) notes</td>
<td>Double stops</td>
<td>X f dynamics</td>
</tr>
<tr>
<td></td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Timpani</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3rds or 6ths</td>
<td>Rolls</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Auxiliary</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum</td>
<td>Triangle</td>
<td>Tambourine</td>
</tr>
<tr>
<td>X - mp or p dynamics X - mp or p dynamics</td>
<td>X - mp or p dynamics</td>
<td></td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>X - f dynamics</td>
<td>X - f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8(^\text{th}) or 16(^\text{th}) notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**

Only difference between snare and advanced snare are rolls. Snare and bass drum play on the rim.
**Red Sky at Morning**, Heather Hoefle, 1

### Instrument List

<table>
<thead>
<tr>
<th>Bells</th>
<th>Bar Chimes, Triangle</th>
<th>Suspended Cymbal, Gong</th>
<th>Snare Drum, Bass Drum</th>
<th>Timpani</th>
</tr>
</thead>
</table>

### Snare Drum

| X | Single stroke 16ths | Paradiddles | X | mp or p dynamics |
| X | Multiple bounce roll | Flams       | X | f dynamics       |
|   | Open stroke rolls   | Drags       | X | Accents/cresc/decresc |

### Mallets

<table>
<thead>
<tr>
<th>C Minor</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m14</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td></td>
<td>16th notes</td>
<td>Rolls</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Timpani

| X | 2 drums | 3rds or 6ths | Rolls |
|   | 3 drums | 2nds or 7ths | X | mp or p dynamics |
|   | 4 drums | Octave intervals | X | f dynamics |
| X | 4ths or 5ths | Pitch changes | Dampening/Muffling |

### Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>- mp or p dynamics</td>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>X - f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
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</tbody>
</table>

### Other Comments

Bar chimes part indicates direction. Bells and triangle solo.
**Samba-lélé, Bruce Pearson, 1.5**

### Instrument List

<p>| | | |</p>
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<tr>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Xylophone</td>
<td></td>
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</tr>
<tr>
<td>Bells</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agogo Bells</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cabasa or Maracas, Cowbell</td>
<td></td>
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</tr>
<tr>
<td>Congas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom-Tom, Bass Drum</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timpani</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Snare Drum

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Single stroke 16ths</td>
<td>Paradiddles</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td><em>f</em> dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
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### Mallets

<table>
<thead>
<tr>
<th>Key</th>
<th>Range</th>
<th>Grace notes</th>
<th>Double stops</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
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<td>16(^{\text{th}}) notes</td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td>P11</td>
<td></td>
<td>X</td>
<td>Double stops</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>X</td>
<td></td>
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</tbody>
</table>

### Timpani

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>X 2 drums</td>
<td>3rds or 6ths</td>
<td>X</td>
</tr>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td><em>mp</em> or <em>p</em> dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
</tr>
<tr>
<td>X 4ths or 5ths</td>
<td>Pitch changes</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Dampening/Muffling</td>
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### Auxiliary

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<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Bass Drum - <em>mp</em> or <em>p</em> dynamics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X - <em>f</em> dynamics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Rolls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - <em>f</em> dynamics</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CC - Dampening</td>
<td></td>
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</table>

### Other Comments

Kjos has this listed as 1.5.
# Arabian Dreams

Robert E. Foster, Jr., 1

## Instrument List

<table>
<thead>
<tr>
<th>Percussion 1: Snare Drum, Bass Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion 2: Wind Chimes, Tambourine</td>
</tr>
<tr>
<td>Percussion 3: Gong, Suspended Cymbal</td>
</tr>
<tr>
<td>Bells</td>
</tr>
</tbody>
</table>

## Snare Drum

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Multiple bounce roll</td>
<td>X Flams</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X Accents/cresc/decresc</td>
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## Mallets

<table>
<thead>
<tr>
<th>Bb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m9</td>
<td>Range</td>
<td>X Double stops</td>
<td>X f dynamics</td>
</tr>
<tr>
<td>16th notes</td>
<td></td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

## Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td>4 drums</td>
<td>Octave intervals</td>
<td>f dynamics</td>
</tr>
<tr>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

## Auxiliary

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>- f dynamics</td>
<td>X - f dynamics</td>
</tr>
<tr>
<td>X - Rolls</td>
<td>- Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

## Other Comments

Wind Chimes part indicates direction. Snares off.
**Campfire Song, Porter Eidam, 1**

<table>
<thead>
<tr>
<th>Instrument List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion 1: Snare Drum, Bass Drum</td>
</tr>
<tr>
<td>Percussion 2: Tom-Tom</td>
</tr>
<tr>
<td>Percussion 3: Triangle, Tambourine</td>
</tr>
<tr>
<td>Bells</td>
</tr>
</tbody>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th>X</th>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Multiple bounce roll</td>
<td>Flams</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td></td>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>Eb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>M9</td>
<td>Range</td>
<td>X</td>
<td>Double stops</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>16th notes</td>
<td></td>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>X</td>
<td>Dampening/Muffling</td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>X - mp or p dynamics</td>
<td>X - mp or p dynamics</td>
</tr>
<tr>
<td>- f dynamics</td>
<td>- f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>X - Rolls</td>
<td>X - Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**

Dampening on the bass drum and bells. Snare plays on rim. Timpani solo.
**Waltz of the Turtles, Jerry A. West, 1**

**Instrument List**

<table>
<thead>
<tr>
<th>Timpani</th>
<th>Percussion 1: Snare Drum, Bass Drum</th>
<th>Percussion 2: Triangle</th>
<th>Mallets (Any)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Snare Drum**

<table>
<thead>
<tr>
<th>Single stroke 16ths</th>
<th>Paradiddles</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Multiple bounce roll</th>
<th>Flams</th>
<th>X</th>
<th>f dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open stroke rolls</td>
<td>Drags</td>
<td>X</td>
<td>Accents/cresc/decresc</td>
</tr>
</tbody>
</table>

**Mallets**

<table>
<thead>
<tr>
<th>Bb Major</th>
<th>Key</th>
<th>Grace notes</th>
<th>X</th>
<th>mp or p dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m7</td>
<td>Range</td>
<td>Double stops</td>
<td>X</td>
<td>f dynamics</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>16th notes</th>
<th>Rolls</th>
</tr>
</thead>
</table>

**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3rds or 6ths</th>
<th>X</th>
<th>Rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 drums</td>
<td>2nds or 7ths</td>
<td>X</td>
<td>mp or p dynamics</td>
</tr>
<tr>
<td></td>
<td>4 drums</td>
<td>Octave intervals</td>
<td>X</td>
<td>f dynamics</td>
</tr>
<tr>
<td>X</td>
<td>4ths or 5ths</td>
<td>Pitch changes</td>
<td>Dampening/Muffling</td>
<td></td>
</tr>
</tbody>
</table>

**Auxiliary**

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Triangle</th>
<th>Tambourine</th>
</tr>
</thead>
<tbody>
<tr>
<td>X - mp or p dynamics</td>
<td>X - mp or p dynamics</td>
<td>- mp or p dynamics</td>
</tr>
<tr>
<td>X - f dynamics</td>
<td>X - f dynamics</td>
<td>- f dynamics</td>
</tr>
<tr>
<td>- Rolls</td>
<td>X - Rolls</td>
<td>- Rolls</td>
</tr>
<tr>
<td>Crash Cymbals</td>
<td>CC - f dynamics</td>
<td>CC - 8th or 16th notes</td>
</tr>
<tr>
<td>- mp or p dynamics</td>
<td>CC - Dampening</td>
<td></td>
</tr>
</tbody>
</table>

**Other Comments**
APPENDIX B

BEGINNING METHOD BOOK ANALYSES
Accent on Achievement

Accent on Achievement publishes a combined percussion book but also offers split percussion books, one with drums and auxiliary and the other with mallet keyboard percussion. Neither the combined book nor the drum book introduce timpani. The book opens with photographs of students playing percussion instruments along with written details on proper mallet and stick grips. It also includes a listing of the 40 standard rudiments and a diagram of the pitches on the keyboard.

### Mallets

| X | Range greater than an octave | X | Dynamics |
| X | Double stops | X | Rolls |

**Keys introduced:**
B-flat, F, and E-flat major.

**Instruments introduced:**
Bells, marimba, vibraphone, xylophone, and chimes through photos.

**Other concepts included:**
Staccato markings without explanation how to achieve a staccato articulation on mallet keyboard instruments

### Snare Drum

| X | Dynamics | X | 16th notes |
| X | Rolls | X | Flams |

**Rolls, continued:**
The book explains open stroke rolls but not multiple bounce rolls. Nine-stroke rolls are explained on page 27, and 5-stroke rolls are introduced on page 31.

**Other concepts/rudiments included:**
Single paradiddles, flam taps, and flam accents.

### Timpani

| 2 drums | 3 drums |
| Tuning 4ths/5ths | Dynamics |
| Rolls | Dampening |

**Other tunings, using pedals, or other concepts introduced:**

---

### Auxiliary

**Instruments introduced and how:**

The auxiliary instruments are introduced via photographs before their inclusion in the music. The instruments covered in this book are bass drum, triangle, suspended cymbal, tambourine, woodblock, and crash cymbals.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Notes/Method</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bass drum rolls</strong></td>
<td>X Bass drum 8th notes/syncopation</td>
</tr>
<tr>
<td><strong>Suspended cymbal rolls</strong></td>
<td>X Crash cymbal dampening</td>
</tr>
<tr>
<td><strong>Triangle rolls</strong></td>
<td>Tambourine rolls</td>
</tr>
</tbody>
</table>

**Other concepts introduced:**

The opening photos include techniques for muffling the bass drum. Crash cymbal dampening is shown in the opening photographs with accompanying text.
Belwin’s 21st Century Band Method publishes a combined percussion book but also has split percussion books available, with one containing drums and auxiliary and the other containing mallet keyboard percussion. Neither the combined book nor the drums book introduce timpani. The book includes a diagram of parts of the snare drum and sticks.

<table>
<thead>
<tr>
<th>Mallets</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Range greater than an octave</td>
</tr>
<tr>
<td>Double stops</td>
</tr>
</tbody>
</table>

**Keys introduced:**
B-flat and E-flat major

**Instruments introduced:**
There is also a diagram of the range of several mallet instruments: chimes, bell lyra, orchestra bells, vibes, xylophone, and marimba. While different mallet keyboard instruments are described via a diagram of their range, there is no other accompanying visual aid to introduce them to the student.

**Other concepts included:**

<table>
<thead>
<tr>
<th>Snare Drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Dynamics</td>
</tr>
<tr>
<td>X Rolls</td>
</tr>
</tbody>
</table>

**Rolls, continued:**
The book introduces open stroke rolls but not multiple bounce rolls. Five-stroke rolls are taught on page 20 and 9-stroke rolls on page 23.

**Other concepts/rudiments included:**
Single paradiddles, playing on the rim, flam accents, and flam taps.

<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
</tr>
<tr>
<td>Tuning 4ths/5ths</td>
</tr>
<tr>
<td>Rolls</td>
</tr>
</tbody>
</table>

**Other tunings, using pedals, or other concepts introduced:**

---

**Auxiliary**

*Instruments introduced and how:*

Bass drum and wood block are included but not explained with text or imagery. The triangle is introduced with a drawing and accompanying text, and suspended cymbal is also described via prose.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass drum rolls</td>
<td>X Bass drum 8th notes/syncopation</td>
</tr>
<tr>
<td>X Suspended cymbal rolls</td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td>X Triangle rolls</td>
<td>Tambourine rolls</td>
</tr>
</tbody>
</table>

*Other concepts introduced:*
Best in Class

*Best in Class* publishes a combined percussion book for drums and mallet keyboard percussion; timpani is not included. The book opens with a listing of 26 rudiments, including a roll chart detailing how numbered open-stroke rolls are played.

There is a diagram of the snare drum and a diagram showing the pitches on a keyboard as well as the range of marimba, xylophone, and bells. Stick and mallet grips are introduced through prose.

### Mallets

<table>
<thead>
<tr>
<th></th>
<th>X Range greater than an octave</th>
<th>X Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X Double stops</td>
<td>X Rolls</td>
</tr>
</tbody>
</table>

**Keys introduced:**
- E-flat, B-flat, and F major.

**Instruments introduced:**
- The book introduces marimba, xylophone, and bells with written prose but no photos or drawings.

**Other concepts included:**

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>X Dynamics</th>
<th>X 16th notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X Rolls</td>
<td>X Flams</td>
</tr>
</tbody>
</table>

**Rolls, continued:**
- The book introduces both multiple bounce rolls and open stroke rolls. Multiple bounce and 5-stroke rolls are explained on page 21. Nine-stroke rolls are introduced on page 22 and 17-stroke rolls on page 25.

**Other concepts/rudiments included:**
- Flam taps, flam accents, single flam paradiddles, and playing on the rim.

### Timpani

<table>
<thead>
<tr>
<th></th>
<th>2 drums</th>
<th>3 drums</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tuning 4ths/5ths</td>
<td>Dynamics</td>
</tr>
<tr>
<td></td>
<td>Rolls</td>
<td>Dampening</td>
</tr>
</tbody>
</table>

**Other tunings, using pedals, or other concepts introduced:**

---

The auxiliary instruments are introduced in a variety of ways. Bass drum is included but not explained via writing or imagery. Triangle and suspended cymbal are described through written prose. Maracas, sleigh bells, and woodblock are also included without introduction.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Other concepts introduced:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass drum rolls</td>
<td>X  Bass drum 8\textsuperscript{th} notes/syncopation</td>
</tr>
<tr>
<td>Suspended cymbal rolls</td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td>Triangle rolls</td>
<td>Tambourine rolls</td>
</tr>
</tbody>
</table>

Other concepts introduced:
Ed Sueta Band Method

The Ed Sueta Band Method publishes two percussion books, one containing drums and the other containing mallet keyboard percussion. Both books begin with diagrams; the drum book starts with a drawing of a snare drum and the mallet book opens with a diagram of pitches on the keyboard. Stick and mallet grips are not detailed.

<table>
<thead>
<tr>
<th>Mallets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Range greater than an octave</td>
</tr>
<tr>
<td></td>
<td>Double stops</td>
</tr>
</tbody>
</table>

**Keys introduced:**
B-flat, E-flat, F, and A-flat major.

**Instruments introduced:**
While this method series includes a mallet book, no specific mallet keyboard instruments are explained or diagramed.

**Other concepts included:**

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Dynamics</td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
</tr>
</tbody>
</table>

**Rolls, continued:**
Multiple bounce rolls are taught on page 20. 5-stroke rolls are introduced incorrectly on page 21; this kind of roll occurs over the course of an eighth note, and these are written over a quarter note. 9-stroke rolls are also shown incorrectly on page 22 but then covered correctly on page 27. Seventeen-stroke rolls are explained correctly on page 27.

**Other concepts/rudiments included:**
Flam taps.

<table>
<thead>
<tr>
<th>Timpani</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3 drums</td>
</tr>
<tr>
<td>Tuning 4ths/5ths</td>
<td>Dynamics</td>
</tr>
<tr>
<td>Rolls</td>
<td>Dampening</td>
</tr>
</tbody>
</table>

**Other tunings, using pedals, or other concepts introduced:**

---

86 The most common description of a 5-stroke roll is the sticks striking the head five times (RRLLR), so technically a 5-stroke roll can occur over a quarter note. However, the standard nomenclature, set by the PAS 40 International Drum Rudiments, is set over an eighth note. Thus, the first time a student learns the rudiment should be as an eighth-note roll, with variations learned later.
**Auxiliary**

*Instruments introduced and how:*

<table>
<thead>
<tr>
<th>Bass drum.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bass drum rolls</strong></td>
<td><strong>X</strong></td>
</tr>
<tr>
<td><strong>Suspended cymbal rolls</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Triangle rolls</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Crash cymbal dampening</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tambourine rolls</strong></td>
<td></td>
</tr>
</tbody>
</table>

*Other concepts introduced:*
Essential Elements (original)

The original edition of *Essential Elements* publishes two percussion books, one containing drums and auxiliary and the other containing mallet keyboard percussion. The drum book does not introduce timpani. Both books begin with a history lesson on their respective percussion instruments. The drum book includes a photographed diagram of the snare drum, and the mallet book includes a diagram of the bells. Both books have an introduction to grip via written descriptions. There is also a detailed list of mallet and stick suggestions for specific instruments. The snare drum book provides a listing of the 40 standard rudiments.

### Mallets

<table>
<thead>
<tr>
<th></th>
<th>Range greater than an octave</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Double stops</td>
<td>Rolls</td>
</tr>
</tbody>
</table>

**Keys introduced:**
- B-flat and E-flat major.

**Instruments introduced:**
- The book introduces bells, xylophone, marimba and vibraphone photos with accompanying text.

**Other concepts included:**

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>Dynamics</th>
<th>16(^{th}) notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Rolls</td>
<td>Flams</td>
</tr>
</tbody>
</table>

**Rolls, continued:**
- The book teaches multiple bounce rolls on page 6, but not open stroke rolls.

**Other concepts/rudiments included:**
- Single paradiddles, rim shots, flam taps, and playing on the rim.

---

### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3 drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuning 4ths/5ths</td>
<td>Dynamics</td>
</tr>
<tr>
<td>Rolls</td>
<td>Dampening</td>
</tr>
</tbody>
</table>

Other tunings, using pedals, or other concepts introduced:

---

### Auxiliary

**Instruments introduced and how:**

The auxiliary instruments are introduced through written prose without the aid of visuals or diagrams. The instruments included are bass drum, crash cymbals, woodblock, triangle, maracas, claves, tambourine, sleigh bells, and suspended cymbal.

| Bass drum rolls | X | Bass drum 8th notes/syncopation |
| Suspended cymbal rolls | X | Crash cymbal dampening |
| Triangle rolls | X | Tambourine rolls |

Other concepts introduced:
Essential Elements Interactive

*Essential Elements Interactive* publishes a combined percussion book for drums, auxiliary, and mallet keyboard percussion. The introduction to this text is mostly the same as the original edition. The book begins with a history lesson on percussion instruments. There is a photographed diagram of the snare drum and a diagram of the bells. Stick and mallet grips are introduced via written prose, and the detailed list of suggestions for mallets and sticks is still included from the original. At the end of the drum section of the book, there is a listing of the 40 standard rudiments.

### Mallets

<table>
<thead>
<tr>
<th>X Range greater than an octave</th>
<th>X Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Double stops</td>
<td>X Rolls</td>
</tr>
</tbody>
</table>

**Keys introduced:**
- B-flat, E-flat, and F major.

**Instruments introduced:**
- Like the original edition, the book introduces bells, xylophone, marimba, vibraphone, and chimes with photos and accompanying text.

**Other concepts included:**

<table>
<thead>
<tr>
<th>X Dynamics</th>
<th>X 16&lt;sup&gt;th&lt;/sup&gt; notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Rolls</td>
<td>X Flams</td>
</tr>
</tbody>
</table>

**Rolls, continued:**
- Like the original edition, the book introduces multiple bounce rolls but not open stroke rolls.

**Other concepts/rudiments included:**
- Single paradiddles, flam taps, double paradiddles, flam accents, rim shots, playing on the rim, flamacues, and rim knocks.

---

**Timpani**

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>X</th>
<th>3 drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Tuning 4ths/5ths</td>
<td>X</td>
<td>Dynamics</td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
<td></td>
<td>Dampening</td>
</tr>
</tbody>
</table>

*Other tunings, using pedals, or other concepts introduced:*

**Auxiliary**

*Instruments introduced and how:*

The auxiliary instruments are outlined through written prose without the aid of visuals or diagrams. The instruments included are bass drum, triangle, suspended cymbal, crash cymbals, woodblock, tambourine, maracas, claves, sleigh bells, and cowbell.

<table>
<thead>
<tr>
<th>X</th>
<th>Bass drum rolls</th>
<th>X</th>
<th>Bass drum 8th notes/syncopation</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Suspended cymbal rolls</td>
<td>X</td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td></td>
<td>Triangle rolls</td>
<td>X</td>
<td>Tambourine rolls</td>
</tr>
</tbody>
</table>

*Other concepts introduced:*

Playing on the dome of the cymbal. The interactive website includes a video that shows how to strike and muffle the bass drum and how to hold and play crash cymbals.
First Division Band Course

*First Division Band Course* publishes two percussion books, one containing snare drum and the other containing mallet keyboard percussion. As the drum book is specific to snare drum, no other drums or auxiliary instruments are introduced. Both books include detailed diagrams; the drum book contains a diagram of the snare drum and the mallet book a diagram of the bells. The drum book explains snare drum grip, but the mallet book does not address holding mallets. The drum book does provide a diagram detailing ideal striking positions on the snare drum.

### Mallets

<table>
<thead>
<tr>
<th></th>
<th>X Range greater than an octave</th>
<th>X Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X Double stops</td>
<td>X Rolls</td>
</tr>
</tbody>
</table>

**Keys introduced:**
- E-flat, B-flat, and F major.

**Instruments introduced:**
- The book introduces bells, xylophone, chimes, bell lyra, and vibraphone, which it also refers to as vibraharp, through photos and accompanying text.

**Other concepts included:**

### Snare Drum

<table>
<thead>
<tr>
<th></th>
<th>X Dynamics</th>
<th>X 16th notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X Rolls</td>
<td>X Flams</td>
</tr>
</tbody>
</table>

**Rolls, continued:**
- It introduces multiple bounce rolls on page 15, but not open stroke rolls.

**Other concepts/rudiments included:**

### Timpani

<table>
<thead>
<tr>
<th>3 drums</th>
<th>2 drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuning 4ths/5ths</td>
<td>Dynamics</td>
</tr>
<tr>
<td>Rolls</td>
<td>Dampening</td>
</tr>
</tbody>
</table>

**Other tunings, using pedals, or other concepts introduced:**

---

## Auxiliary

*Instruments introduced and how:*

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Technique/Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass drum rolls</td>
<td>Bass drum 8\textsuperscript{th} notes/syncopation</td>
</tr>
<tr>
<td>Suspended cymbal rolls</td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td>Triangle rolls</td>
<td>Tambourine rolls</td>
</tr>
</tbody>
</table>

*Other concepts introduced:*
Making Music Matter

Making Music Matter publishes a combined percussion book for drums, auxiliary, and mallet keyboard percussion. The book opens with photographs of students playing percussion instruments, including close images of their hands. This is how stick and mallet grips are introduced, but without written descriptions. Instead of including a diagram of the keyboard, a small image is shown every time the student learns a note diagraming where that note lies on the keyboard.

<table>
<thead>
<tr>
<th>Mallets</th>
<th></th>
<th>Keys introduced:</th>
<th>B-flat, E-flat, and A-flat major.</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Range greater than an octave</td>
<td>X Dynamics</td>
<td>Double stops</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rolls</td>
</tr>
</tbody>
</table>

Other concepts included:

The book covers staccato markings, but it does not explain how to achieve a staccato articulation on mallet keyboard instruments.

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th></th>
<th>Rolls, continued:</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Dynamics</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
<td>X 16th notes</td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
<td>X Flams</td>
</tr>
</tbody>
</table>

Other concepts/rudiments included:

Flam taps.

<table>
<thead>
<tr>
<th>Timpani</th>
<th></th>
<th>Other tunings, using pedals, or other concepts introduced:</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>2 drums</td>
<td>3 drums</td>
</tr>
<tr>
<td>X</td>
<td>Tuning 4ths/5ths</td>
<td>X Dynamics</td>
</tr>
<tr>
<td></td>
<td>Rolls</td>
<td>Dampening</td>
</tr>
</tbody>
</table>

---

Auxiliary

**Instruments introduced and how:**

The auxiliary instruments are introduced via photographs before their inclusion in the music. The instruments covered in this book are bass drum, triangle, suspended cymbal, crash cymbals, woodblock, and tambourine. Tom-toms are also written for towards the end of the book without introduction.

| Bass drum rolls | X | Bass drum 8th notes/syncopation |
| Suspended cymbal rolls | X | Crash cymbal dampening |
| Triangle rolls | | Tambourine rolls |

**Other concepts introduced:**

Crash cymbal dampening appears but is not described via text or diagram. Similarly, triangle and tambourine rolls appear in the writing, but are never described to the reader.
Measures of Success

Measures of Success publishes a combined percussion book for drums, auxiliary, and mallet keyboard percussion. The drums and auxiliary are split into a different section from mallet keyboards, and each section begins with a history of the respective percussion instruments. The drum section contains a photo diagraming the snare drum and drum sticks with written prose to introduce grip. The mallet section begins in the same fashion, but with a photo of bells and a diagram of keyboard mallets. Included are a listing of the 40 standard rudiments and a diagram of pitches on the keyboard, as well as a list of recommended sticks and mallets for various instruments.

<table>
<thead>
<tr>
<th>Mallets</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range greater than an octave</td>
<td>Rolls</td>
</tr>
<tr>
<td>Double stops</td>
<td></td>
</tr>
</tbody>
</table>

**Keys introduced:**
B-flat, E-flat, F, and A-flat major.

**Instruments introduced:**
The book introduces bells, xylophone, marimba, chimes, and vibraphone through photos and accompanying text.

**Other concepts included:**

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th>16th notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamics</td>
<td>Flams</td>
</tr>
<tr>
<td>Rolls</td>
<td></td>
</tr>
</tbody>
</table>

**Rolls, continued:**
The book introduces multiple bounce rolls on page 8, but not open stroke rolls.

**Other concepts/rudiments included:**
Single paradiddles, flam accents, flam taps, double paradiddles, rim knocks, flamacues, and flam paradiddles.

---

### Timpani

<table>
<thead>
<tr>
<th></th>
<th>2 drums</th>
<th>3 drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td><strong>Tuning 4ths/5ths</strong></td>
<td>X <strong>Dynamics</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Rolls</strong></td>
<td>X <strong>Dampening</strong></td>
</tr>
</tbody>
</table>

*Other tunings, using pedals, or other concepts introduced:*

Tuning the timpani by using the pedals is described in detail on page 42.

### Auxiliary

*Instruments introduced and how:*

The auxiliary instruments are introduced via photographs and accompanying text before their inclusion in the music. The instruments included are bass drum, triangle, suspended cymbal, woodblock, maracas, tambourine, crash cymbals, sleigh bells, claves, and temple blocks.

<table>
<thead>
<tr>
<th></th>
<th>8th notes/syncopation</th>
<th>X <strong>Bass drum</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td><strong>Suspended cymbal rolls</strong></td>
<td>X <strong>Crash cymbal dampening</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Triangle rolls</strong></td>
<td>X <strong>Tambourine rolls</strong></td>
</tr>
</tbody>
</table>

*Other concepts introduced:*

The bass drum introduction includes strategies for dampening. One unique addition to this text is a detailed description on how to achieve different dynamics on the tambourine.
Sound Innovations for Concert Band

*Sound Innovations* publishes a combined percussion book, but also offers split percussion books, one with drums and auxiliary and the other with mallet keyboard percussion. Neither the combined book nor the drums book introduce timpani. The book contains photos and accompanying text diagraming the snare drum and bells, as well as drawings and writing to introduce stick and mallet grip. It also includes a diagram of pitches on the keyboard.

| Mallets |
|-----------------|-----------------|
| X | Range greater than an octave | X | Dynamics |
| X | Double stops | X | Rolls |

**Keys introduced:**
B-flat, E-flat, F, and A-flat major.

**Instruments introduced:**
The book introduces bells, marimba, xylophone, chimes, and vibraphone through photos and accompanying text.

**Other concepts included:**
The book also covers staccato markings, but it does not explain how to achieve a staccato articulation on mallet keyboard instruments.

| Snare Drum |
|-----------------|-----------------|
| X | Dynamics | X | 16\text{th} notes |
| X | Rolls | X | Flams |

**Rolls, continued:**
The book introduces both multiple bounce rolls and open stroke rolls. Multiple bounce rolls are taught on page 20, 5-stroke rolls on page 25, and 9-stroke rolls on page 28.

**Other concepts/rudiments included:**
Single paradiddles, flam taps, flam paradiddles, and playing on the rim.

| Timpani |
|-----------------|-----------------|
| 2 drums | 3 drums |
| Tuning 4ths/5ths | Dynamics |
| Rolls | Dampening |

**Other tunings, using pedals, or other concepts introduced:**

---

Auxiliary

**Instruments introduced and how:**
The auxiliary instruments are introduced in a variety of ways. The bass drum is introduced with photos alongside the snare drum and mallets, while the other auxiliary instruments are introduced via written descriptions. These include triangle, woodblock, suspended cymbal, tambourine, and crash cymbals.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass drum rolls</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Bass drum 8th notes/syncopation</td>
</tr>
<tr>
<td>X</td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td>Triangle rolls</td>
<td>X</td>
</tr>
</tbody>
</table>

**Other concepts introduced:**
The bass drum introduction also includes strategies for dampening.
Standard of Excellence

*Standard of Excellence* publishes two percussion books, one containing snare drum, bass drum, and mallet keyboard percussion and the other including timpani and auxiliary percussion. Both books begin with diagrams of their respective instruments and introduce grip via drawings and accompanying text. The snare drum and mallets book lists the 40 standard rudiments and includes a diagram of pitches on the keyboard.

**Mallets**

| X | Range greater than an octave | X | Dynamics |
| X | Double stops | X | Rolls |

*Keys introduced:*
B-flat, E-flat, and F major.

*Instruments introduced:*
The book introduces bells, xylophone, marimba, chimes, and vibraphone through photos and accompanying text.

*Other concepts included:*

**Snare Drum**

| X | Dynamics | X | 16th notes |
| X | Rolls | X | Flams |

*Rolls, continued:*
The book introduces multiple bounce rolls via prose on page 9. Nine stroke, 5-stroke, and 17-stroke rolls are also introduced, but they are taught at first with a multiple bounce approach rather than an open stroke.

*Other concepts/rudiments included:*
Single paradiddles, flam taps, flam accents, and rim shots.

**Timpani**

| X | 2 drums | 3 drums |
| X | Tuning 4ths/5ths | X | Dynamics |
| X | Rolls | | Dampening |

*Other tunings, using pedals, or other concepts introduced:*
Tuning the timpani by using the pedals is described in detail on page 16.

---

The bass drum is introduced in the first book via drawings and accompanying text. The second book introduces more auxiliary instruments, again with drawings and accompanying text. The instruments covered in this book are suspended cymbal, triangle, woodblock, sleigh bells, tambourine, claves, maracas, temple blocks, and crash cymbals.

<table>
<thead>
<tr>
<th>Bass drum rolls</th>
<th>X</th>
<th>Bass drum 8th notes(syncopation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Suspended cymbal rolls</td>
<td>X</td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td>X Triangle rolls</td>
<td></td>
<td>Tambourine rolls</td>
</tr>
</tbody>
</table>

Other concepts introduced:
Tradition of Excellence

*Tradition of Excellence* publishes a combined percussion book for drums, auxiliary, and mallet keyboard percussion; timpani is not included. The inside cover of the book includes photos and descriptions to introduce each instrument learned in the book. It also includes photos with accompanying text diagramming the snare drum and bells, as well as stick and mallet grips. Instead of including a diagram of the keyboard, a small image is shown every time the student learns a note diagraming where that note lies on the keyboard. It also includes a list of the 40 standard rudiments.

### Mallets

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Range greater than an octave</td>
</tr>
<tr>
<td></td>
<td>X Dynamics</td>
</tr>
<tr>
<td>X</td>
<td>Double stops</td>
</tr>
<tr>
<td></td>
<td>X Rolls</td>
</tr>
</tbody>
</table>

**Keys introduced:** B-flat, E-flat, and F major.

**Instruments introduced:** The photos at the beginning of the book include bells, xylophone, marimba, and vibraphone.

**Other concepts included:**

### Snare Drum

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Dynamics</td>
</tr>
<tr>
<td></td>
<td>X 16th notes</td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
</tr>
<tr>
<td></td>
<td>X Flams</td>
</tr>
</tbody>
</table>

**Rolls, continued:**

The book introduces multiple bounce rolls and open stroke rolls. Multiple bounce rolls are explained on page 8. Nine stroke, 5-stroke, and 17-stroke rolls are introduced with a multiple bounce approach at first but are retaught with a correct open stroke on pages 39 and 40.

**Other concepts/rudiments included:**

Single paradiddles, playing on the rim, flam taps, and flam accents.

---

### Timpani

<table>
<thead>
<tr>
<th>2 drums</th>
<th>3 drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuning 4ths/5ths</td>
<td>Dynamics</td>
</tr>
<tr>
<td>Rolls</td>
<td>Dampening</td>
</tr>
</tbody>
</table>

*Other tunings, using pedals, or other concepts introduced:*

### Auxiliary

**Instruments introduced and how:**

The auxiliary instruments are introduced via photographs and accompanying text on the inside cover and are incorporated later in the book. The instruments included are bass drum, suspended cymbal, triangle. There is an extra set of photos and text to introduce how to play sleigh bells, woodblock, claves, tambourine, maracas, cowbell, and crash cymbals.

| Bass drum rolls | X | Bass drum 8\(^{th}\) notes/syncopation |
| Suspended cymbal rolls | X | Crash cymbal dampening |
| Triangle rolls | | Tambourine rolls |

*Other concepts introduced:*

Playing on the bell of the cymbal.
The Yamaha Advantage Primer

The *Yamaha Advantage Primer* publishes one book for snare drum and bass drum. The book includes photos diagramming the snare drum and stick grip. The primer includes no mallets, timpani, or auxiliary other than bass drum. As can be seen below, very little is covered in the primer. The concepts that are introduced in the primer are also covered in book one of Yamaha Advantage. Therefore, if the program is utilizing the Yamaha Advantage books, the primer is probably not necessary.

<table>
<thead>
<tr>
<th>Mallets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range greater than an octave</strong></td>
<td><strong>Dynamics</strong></td>
</tr>
<tr>
<td><strong>Double stops</strong></td>
<td><strong>Rolls</strong></td>
</tr>
</tbody>
</table>

**Keys introduced:**

**Instruments introduced:**

**Other concepts included:**

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dynamics</strong></td>
<td><strong>16th notes</strong></td>
</tr>
<tr>
<td><strong>Rolls</strong></td>
<td><strong>Flams</strong></td>
</tr>
</tbody>
</table>

**Rolls, continued:**

**Other concepts/rudiments included:**

Single paradiddles and playing on the rim.

<table>
<thead>
<tr>
<th>Timpani</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2 drums</strong></td>
<td><strong>3 drums</strong></td>
</tr>
<tr>
<td><strong>Tuning 4ths/5ths</strong></td>
<td><strong>Dynamics</strong></td>
</tr>
<tr>
<td><strong>Rolls</strong></td>
<td><strong>Dampening</strong></td>
</tr>
</tbody>
</table>

**Other tunings, using pedals, or other concepts introduced:**

---

### Auxiliary

**Instruments introduced and how:**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass drum rolls</td>
<td>Bass drum 8th notes/syncopation</td>
</tr>
<tr>
<td>Suspended cymbal rolls</td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td>Triangle rolls</td>
<td>Tambourine rolls</td>
</tr>
</tbody>
</table>

**Other concepts introduced:**
The Yamaha Advantage: Musicianship from Day One

The Yamaha Advantage publishes two percussion books, one containing snare drum, bass drum, and mallet keyboard percussion and the other containing timpani and auxiliary percussion. The combined drum and mallets book include photos diagramming the snare drum and bells, as well as stick and mallet grip. The timpani book includes a photo with accompanying text on how to play the timpani. The combined drum and mallets book includes a diagram of notes on the keyboard and lists the 40 standard rudiments.

<table>
<thead>
<tr>
<th>Mallets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Range greater than an octave</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td>Double stops</td>
<td>X</td>
</tr>
</tbody>
</table>

**Keys introduced:**
B-flat, F, and E-flat major.

**Instruments introduced:**
The book introduces bells, xylophone, marimba, and vibraphone through photos and accompanying text.

**Other concepts included:**
The book also covers staccato markings, but it does not explain how to achieve a staccato articulation on mallet keyboard instruments.

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Dynamics</td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
<td>X</td>
</tr>
</tbody>
</table>

**Rolls, continued:**
The book introduces multiple bounce rolls and open stroke rolls. Multiple bounce rolls are detailed on page 13, 5-stroke rolls on page 21, and 9-stroke rolls on page 22.

**Other concepts/rudiments included:**
Single paradiddles, playing on the rim, flam taps, flam accents, flamacues, flam paradiddles, double paradiddles, and triple paradiddles.

---

### Timpani

<table>
<thead>
<tr>
<th>X</th>
<th>2 drums</th>
<th>3 drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Tuning 4ths/5ths</td>
<td>X Dynamics</td>
</tr>
<tr>
<td>X</td>
<td>Rolls</td>
<td>Dampening</td>
</tr>
</tbody>
</table>

*Other tunings, using pedals, or other concepts introduced:*

Tuning the timpani by using the pedals is described in detail on page 16.

### Auxiliary

*Instruments introduced and how:*

The combined snare and mallet book introduces bass drum through photos and accompanying text. The second book introduces more auxiliary instruments via photos and accompanying text. The instruments covered in this book are tambourine, triangle, woodblock, suspended cymbal, claves, and maracas.

<table>
<thead>
<tr>
<th>X</th>
<th>Bass drum rolls</th>
<th>Bass drum 8&lt;sup&gt;th&lt;/sup&gt; notes/syncopation</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Suspended cymbal rolls</td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td>X</td>
<td>Triangle rolls</td>
<td>X Tambourine rolls</td>
</tr>
</tbody>
</table>

*Other concepts introduced:*

There is included a detailed description on how to achieve different dynamics on the tambourine.
**Yamaha Band Student**

*Yamaha Band Student* publishes a combined percussion book for drums, auxiliary, and mallet keyboard percussion; timpani is not included. The book includes a photo diagraming the snare drum, as well as a keyboard diagram showing the range of several mallet keyboard instruments: bells, vibraphone, xylophone, and marimba.

<table>
<thead>
<tr>
<th>Mallets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X Range greater than an octave</td>
<td>X Dynamics</td>
</tr>
<tr>
<td>X Double stops</td>
<td>X Rolls</td>
</tr>
</tbody>
</table>

**Keys introduced:**

- E-flat and B-flat major.

**Instruments introduced:**

The book introduces bells, xylophone, vibraphone, and marimba through photos.

**Other concepts included:**

- Snare Drum
  - X Dynamics
  - X 16\(^{\text{th}}\) notes
  - X Rolls

**Rolls, continued:**

The book introduces open stroke rolls, but not multiple bounce rolls. Five stroke rolls are explained on page 20, and 9-stroke rolls on page 22.

**Other concepts/rudiments included:**

- Single paradiddles, flam taps, flam accents, and playing on the rim.

<table>
<thead>
<tr>
<th>Timpani</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2 drums</td>
<td>3 drums</td>
</tr>
<tr>
<td>Tuning 4ths/5ths</td>
<td>Dynamics</td>
</tr>
<tr>
<td>Rolls</td>
<td>Dampening</td>
</tr>
</tbody>
</table>

**Other tunings, using pedals, or other concepts introduced:**

---

Auxiliary

*Instruments introduced and how:*

The auxiliary instruments are introduced through written descriptions without the aid of visuals or diagrams. The instruments included are bass drum, triangle, suspended cymbal, and woodblock.

<table>
<thead>
<tr>
<th>Bass drum rolls</th>
<th>X</th>
<th>Bass drum 8th notes/syncopation</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td>Suspended cymbal rolls</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>Crash cymbal dampening</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>Triangle rolls</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tambourine rolls</td>
</tr>
</tbody>
</table>

*Other concepts introduced:*

APPENDIX C

DEFINITION OF PERCUSSION TERMINOLOGY
Snare Drum Rudiment Terminology

Rudiments are patterns of rhythms and stickings that are a principal part of percussion education.\(^98\) A collection of rudiments known as the “essential 13 rudiments” was originally presented in 1932 by the National Association of Rudimental Drummers and evolved over time into “the standard 26 American drum rudiments.”\(^99\) In 1984, the Percussive Arts Society further expanded the collection into the “40 international drum rudiments” comprised of four categories: roll rudiments, diddle rudiments, flam rudiments, and drag rudiments.\(^100\) Because rudiments combine elements of sticking and rhythm, it is helpful to present visual examples. The following tables define only the rudiments found in the analyzed repertoire and method books.

Roll rudiments (see Table 1.1) are defined by how many times the stick bounces off the head of the drum per hand stroke. A single stroke roll contains one bounce per hand (RLRL), whereas an open stroke roll contains two bounces per hand (RRLLRRLL). Likewise, multiple bounce rolls incorporate multiple bounces per hand. A further subcategorization of open stroke rolls is numbered open stroke rolls, which include a defined number of bounces as well as a defined rhythmic quality. For example, a five-stroke roll requires five bounces (RRLLR) for the duration of an eighth note.

\(^{98}\) A sticking refers to the labeling of which stick should strike the drum. When an ‘R’ is used, the stick held by the right hand strikes the drum, and when an ‘L’ is used, the stick held by the left hand strikes the drum; Fred McInnis, “The History of the 40 International Drum Rudiments.” Percussive Notes vol. 20, no. 1 (Fall 1981), 24.

\(^{99}\) Ibid.

Table C.1: Roll Rudiments

<table>
<thead>
<tr>
<th>Roll Type</th>
<th>Description</th>
<th>Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Single Stroke Roll</td>
<td></td>
<td>![Single Stroke Roll]</td>
</tr>
<tr>
<td>4. Multiple Bounce Roll</td>
<td></td>
<td>![Multiple Bounce Roll]</td>
</tr>
<tr>
<td>6. Double Stroke Open Roll</td>
<td></td>
<td>![Double Stroke Open Roll]</td>
</tr>
<tr>
<td>7. Five Stroke Roll</td>
<td></td>
<td>![Five Stroke Roll]</td>
</tr>
<tr>
<td>10. Nine Stroke Roll</td>
<td></td>
<td>![Nine Stroke Roll]</td>
</tr>
<tr>
<td>15. Seventeen Stroke Roll</td>
<td></td>
<td>![Seventeen Stroke Roll]</td>
</tr>
</tbody>
</table>

Diddle rudiments (see Table 1.2) combine the elements of single and open stroke rolls. A single paradiddle contains two single strokes and one diddle (RLRR).

Table C.2: Diddle Rudiments

<table>
<thead>
<tr>
<th>Rudiment</th>
<th>Description</th>
<th>Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td>16. Single Paradiddle</td>
<td></td>
<td>![Single Paradiddle]</td>
</tr>
<tr>
<td>17. Double Paradiddle</td>
<td></td>
<td>![Double Paradiddle]</td>
</tr>
<tr>
<td>18. Triple Paradiddle</td>
<td></td>
<td>![Triple Paradiddle]</td>
</tr>
</tbody>
</table>

Flams, which make up the basis of the flam rudiments (see Table 1.3), are played with a quick, quieter note before a primary note, like grace notes on other instruments. Drags (see Table 1.4) are similar to flams but include two quick notes before the primary note.

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101 A diddle is a repeated sticking (RR).
Table C.3: Flam Rudiments

20. Flam

23. Flamacue

21. Flam Accent

24. Flam Paradiddle

22. Flam Tap

Table C.4: Drag Rudiment

31.

Drag

Striking Terminology

Grip – This refers to the technique for holding sticks or mallets in one’s hands.

Mallet – A striking agent with a large head and slender shaft where held by the performer. The striking end can be felt, yarn, wood, plastic, brass, or other materials. Used on mallet instruments and some other percussion instruments, including bass drum and suspended cymbal.

Rolls – Repeated playing on percussion instruments giving the same effect as a held note on a wind, brass, or string instrument. Rolls on percussion instruments other than snare drum are achieved through playing single strokes.

Sticks – This refers to the wooden sticks that vary in length and thickness used for striking some percussion instruments.

Triangle beaters – A short, cylindrical object made of metal used to strike the triangle.
Other Concepts

Dampening – Stopping the ringing of an instrument, often with the hands

Double stops – The execution of two pitches simultaneously.\textsuperscript{102} In the case of two mallet keyboard playing, the mallet in each hand strikes the keyboard on different pitches simultaneously.

Ruffs – These are similar to drag rudiments, but with three or more quiet notes before a primary note.\textsuperscript{103}

Shake roll – This is a way of achieving a roll on the tambourine by shaking the instrument from side to side.

Thumb roll – This is a way of achieving a roll on the tambourine by pressing the thumb or a finger on the head and moving along the edge of the drum, causing the jingles to vibrate

\textsuperscript{103} Ibid, 577.