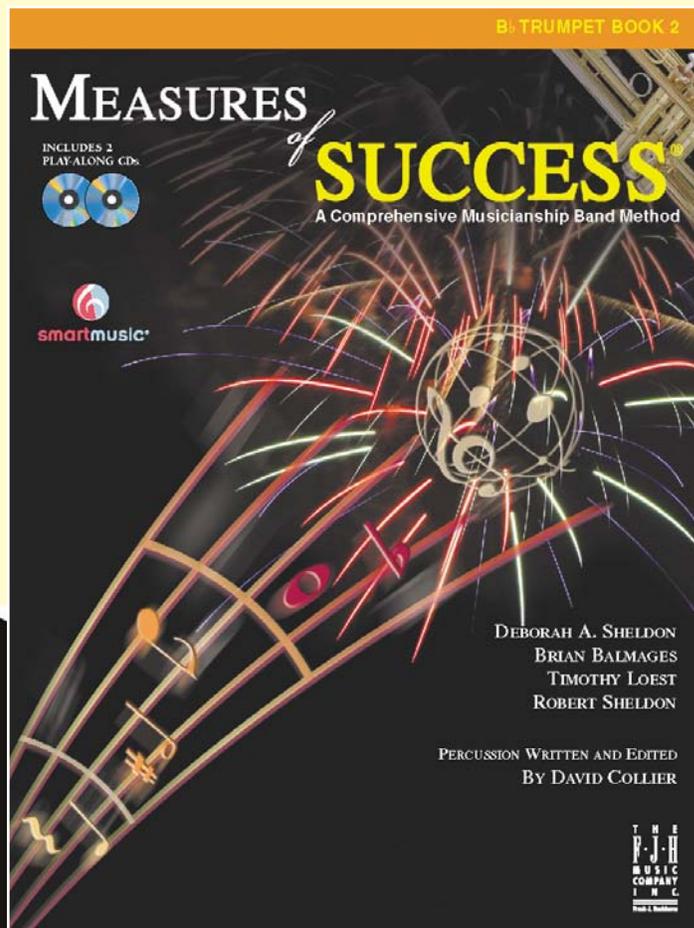
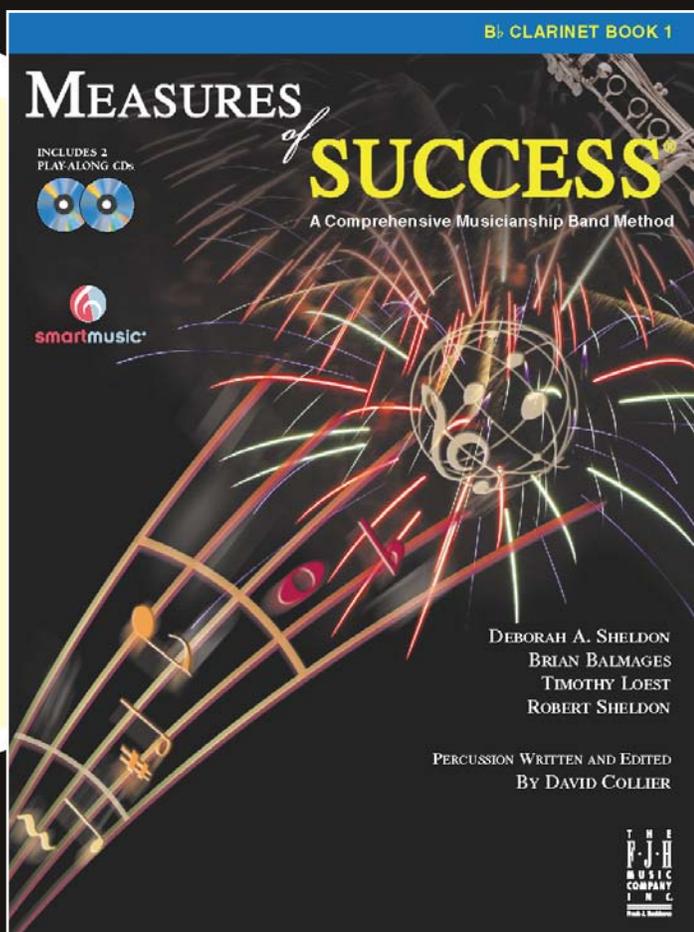


# MEASURES *of* SUCCESS<sup>®</sup>

A Comprehensive Musicianship Band Method

DEBORAH A. SHELDON • BRIAN BALMAGES • TIMOTHY LOEST • ROBERT SHELDON  
PERCUSSION WRITTEN AND EDITED BY DAVID COLLIER



# OVERVIEW



**MEASURES OF SUCCESS® WAS CREATED TO IGNITE MUSICAL CURIOSITY, TO UNITE CONCEPTUAL KNOWLEDGE WITH PERFORMANCE SKILLS, TO FOSTER UNDERSTANDING OF THE MANY WAYS THAT PEOPLE SHARE AND INTERACT WITH MUSIC, AND TO ASSESS EACH STUDENT'S CONTINUED MUSICAL GROWTH.**

## COMPREHENSIVE MUSICIANSHIP

While there are differing opinions on starting systems, directors agree that the music itself is the most important component of a method. Every exercise in *Measures of Success®* has been sequenced to promote optimal development through great musical content. Creative titles stimulate the imagination, **musicianship challenges** promote expressive playing, and special attention is paid to important concepts such as **phrasing**. In addition, students will enjoy full band arrangements and original compositions by renowned composers **Brian Balmages** and **Robert Sheldon**. Directors will quickly discover that this performance-based method also introduces students to critical listening, composing, conducting, music history, and other elements that bring about a **deeper understanding of music**.

## ESTABLISHING SHORT AND LONG TERM GOALS

*Measures of Success®* is divided into six chapters (Opus 1 through 6). Each "Opus" is followed by a full-page assessment. Students are able to attain achievable benchmarks throughout the method, which keeps them motivated, excited, and playing their instruments.

## HISTORY AND CROSS-CURRICULUM PRESENTED TOGETHER

Music history is presented simultaneously with art, literature, and world history, giving students a broad picture of social and artistic events of a certain time period. Composer pictures, artists, paintings, authors, literary works, world history, and fun facts are presented throughout the method. This strongly supports the **National Standards** and encourages cross-disciplinary study in music education. Best of all, it is contained in the text so directors do not need to do additional research.

## OPUS 2

<p><b>HISTORY</b></p> <p><b>Ludwig van Beethoven</b> (1770 – 1827) lived most of his life in Vienna, Austria. His music became a bridge between Classical and Romantic music. When <i>Symphony No. 9</i> and its <i>Ode to Joy</i> were performed for the first time, Beethoven was completely deaf!</p>	<p><b>MUSIC</b></p> <p>Romanticism in art was an important movement in Europe and themes often included nationalism. Eugene Delacroix was one of the most important French artists. His <i>Liberty Leading the People</i> commemorates the French Revolution of 1830 and the overthrow of King Charles X.</p>	<p><b>ART</b></p> <p>Around this time in history, Mexico became a republic, trains first carried passengers in England, the first photograph was taken, and ice cream was first sold in the United States!</p>	
<p><b>HISTORY</b></p> <p><b>Nikolai Rimsky-Korsakov</b> (1844–1908) was a Russian composer who was also a master of orchestration. <i>Procession of the Nobles</i> is from the opera <i>Mlada</i>, which had a score that was divided up between several composers. The entire project was never completed, yet this remains a popular work.</p>	<p><b>MUSIC</b></p> <p>American author Stephen Crane wrote the war novel <i>The Red Badge of Courage</i> in 1895. The story illustrates the harshness of the American Civil War and has become one of the most influential works in American literature. Ironically, Crane was not born until after the war ended.</p>	<p><b>LITERATURE</b></p> <p>In 1895, Caroline Willard Baldwin became the first woman to earn a doctor of science degree at Cornell University. Around the same time, William Wrigley Jr. introduced Juicy Fruit® and Wrigley's Spearmint® chewing gum.</p>	<p><b>WORLD</b></p>

**6.14 PROCESSION OF THE NOBLES**

*Pomposo (grand and dignified)*

Nikolai Rimsky-Korsakov

## ENCORE! — ASSESSMENT BUILT IN TO EACH STUDENT BOOK!

Following each Opus is a full page “Encore!” designed to assess skills and knowledge addressed in the Opus. This gives directors clear tools for accountability and helps measure student progress.

- **Critical Listening**—Musical examples are provided on the CDs and students are asked to critique performances, identify musical elements including time signature, tempo, articulation, and more. Each critical listening exercise is correlated with material the student has just learned.
- **Playing By Ear**—Easy tunes are introduced on the CDs and students are encouraged to learn them on their own. They can then play along with an accompaniment that is provided.
- **Composing / Arranging**—Progressive lessons move from simple composition into arranging, and students are eventually introduced to improvisation in an easy and fun way.
- **Theory and Terminology**—Written exercises reinforce a multitude of concepts. To establish a solid foundation, students are often required to look through previous chapters in addition to the current Opus.
- **Performance**—Musical exercises are designed to showcase what students have learned in each Opus. They are ideal for performance assessment and are also appropriate for home concerts.

32

### OPUS 4 ENCORE!

**INTERPRETATION STATION** TRACK 2 61

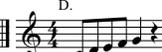
Listen to CD 2 Track 61. For each example, decide if the tempo is *Largo*, *Moderato*, or *Allegro*. Circle the correct answer.

1. L M A    2. L M A    3. L M A    4. L M A

**SIMON “SEZ”** TRACK 2 62

Listen to CD 2 Track 62. You are going to hear the same five-note pattern articulated four different ways. Match the performance to its correctly notated example. The first one has been done for you!

No. 1 = B    No. 2 = \_\_\_\_    No. 3 = \_\_\_\_    No. 4 = \_\_\_\_

A.     B.     C.     D. 

**COMPOSER’S CORNER**

Sometimes a composer takes an existing melody and presents it in a new way. This is called **arranging**. Change the rhythms of the music in *Alouette in Four* so it is playable in  $\frac{3}{4}$  time. *Hint: Cut the rhythmic value of each note in half!* The arrangement has been started for you.

**ALOUETTE IN FOUR**



**ALOUETTE IN TWO**



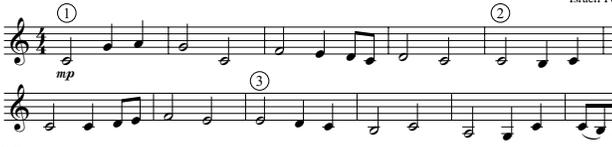
**PENCIL POWER – MATCH THE COMPOSER**

Match the composer with the correct fact by writing in the appropriate letter.

____ Wolfgang Amadeus Mozart	A. Russian composer who wrote the famous ballet, <i>The Nutcracker</i>
____ Antonin Dvořák	B. U.S. Marine Band conductor and composer known for his marches
____ Gustav Mahler	C. His <i>Symphony No. 9</i> reveals the influence of African-American spirituals
____ John Philip Sousa	D. Child genius who composed over 600 works in a short life of 35 years
____ Ludwig van Beethoven	E. Continued to compose music after becoming completely deaf
____ Pyotr Ilyich Tchaikovsky	F. Composer of the late Romantic era known for his large symphonies

**CURTAIN UP!**

**4.30 HAVA NASHIRA – Round** Israeli Folk



BB208CL

15

### OPUS 2 ENCORE!

**INTERPRETATION STATION** TRACK 1 55

Listen to CD 1 Track 55. You will hear two performances of the same piece. Which one is more musical and why?

**SIMON “SEZ”** TRACK 1 56

Listen to CD 1 Track 56. You will hear a well-known song. Listen first, sing it, then find the pitches on your instrument. You can then play along with the accompaniment track that follows. Can you match the initial recording?

**COMPOSER’S CORNER**

Use the notes and rhythms you have learned to complete the composition. Be sure to give it a title!

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



**PENCIL POWER**

Let Decoder: Name the notes and solve the puzzles!



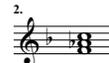
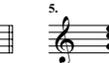
Beethoven went \_\_\_\_\_ toward the end of his life.



\_\_\_\_\_ with time.

**PENCIL POWER – CREATING MAJOR AND MINOR CHORDS**

Decide if the chord is Major or minor. Circle your answer. Be careful! Example 5 is tricky!

1.  Major minor    2.  Major minor    3.  Major minor    4.  Major minor    5.  Major minor

Correctly add notes to create the chord. Be careful! Example 10 is tricky!

6.  F Major    7.  D Major    8.  C minor    9.  B $\flat$  Major    10.  F minor

**SIGHT READING**

Sight reading is a way to demonstrate what you know about reading and performing music. Remember the **Three Ps** to help you sight read:

**Preview:** Title, composer, key signature, time signature, tempo, style, articulation and expression markings

**Process:** Imagine the flow of the music, silently fingering through transitions and complex passages

**Perform:** Set your posture and embouchure, then play the passage as musically as possible

**2.24 ELEMENTS – Sight Reading** TRACK 1 59

Moderato



BB210CL

In **Book 2**, the *Curtain Up!* component of the assessment is replaced by sight reading.

# STARTING SYSTEMS



## SOUNDS BEFORE SYMBOLS

Many directors advocate the practice of **playing before seeing notation**, a critical component of getting students to connect the instrument with their ear. Book 1 accommodates this growing philosophy with the inclusion of an **optional starting page** that gets students playing before jumping into the challenges of notation. In no time, students are playing **familiar tunes** and even **composing**, all before encountering formal music notation.

**THEORY**

**PITCH, BEAT, AND RHYTHM**

Pitch is the highness or lowness of a note or tone. The **beat** is the pulse of the music.  
Rhythm is a pattern of short or long sounds (or silences) that fit with a steady beat.

**ARTICULATION**

Articulation is how the tongue and the air begin a note. Your director will show you how to articulate a note.

With just your mouthpiece, barrel, and reed, play some of the familiar songs below. Since you are only using part of your clarinet, the **pitch** will stay the same, while the **rhythm** will identify the song. Articulate clearly!

Bingo Mary Had a Little Lamb	Jingle Bells Old MacDonald	London Bridge Twinkle, Twinkle Little Star
---------------------------------	-------------------------------	---

**MAKING MUSIC**

With your director's help, assemble your entire clarinet carefully. You are now ready for your first three notes!

NEW NOTE! E	NEW NOTE! D	NEW NOTE! C
----------------	----------------	----------------

Hold each note with a good sound until you are comfortable with it. Next, articulate each note four times and then rest for four beats. Remember to focus on posture, hand position, and tone quality.

**AND WE'RE OFF!**  
(hold) (rest)  
E → | - - - - | E E E E | - - - - | (repeat this with your other two new notes)  
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

**AU CLAIRE DE LA LUNE**  
C C C D | E - D - | C E D D | C → - - |  
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

**HOT CROSS BUNS**  
E → D → | C → - - | E → D → | C → - - | C C C C | D D D D | E → D → | C → - - |  
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

**MARY HAD A LITTLE LAMB**  
E D C D | E E E - | D D D - | E E E - | E D C D | E E E - | D D E D | C → - - |  
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

**COMPOSER'S CORNER**

It is your turn to compose your own piece of music! Use the three notes you know to complete this piece.  
Give it a title and perform it for a friend or family member!

Title: \_\_\_\_\_ Composer (your name): \_\_\_\_\_

C \_ \_ \_ | \_ \_ \_ | \_ \_ \_ | \_ \_ \_ C - |

## FOCUS ON SEQUENCING, PACING, AND REINFORCEMENT

The expertise of band director **Timothy Loest** and Professor of Music Education **Deborah A. Sheldon** provides the framework of the method. New concepts and notes are carefully paced, with special attention to the first several notes learned. Students are playing familiar tunes quickly but are not overwhelmed with too much, too soon. The sequence of instruction allows student musicians time to **focus on tone production, rhythm, and pulse**. New material is introduced systematically and then reinforced throughout the book. *Measures of Success*® is effective in a wide variety of settings including:

- Group / full band instruction
- Private or homogeneous instruction
- Students with complex or **special learning needs**

**1.16 AU CLAIRE DE LA LUNE** *Musicianship Challenge!* - Without the CD, play 1<sup>st</sup> time quietly, 2<sup>nd</sup> time loudly. French Folk Song 17

**1.17 MARY HAD A LITTLE LAMB** Traditional 18

**1.18 MARY HAD A COOL LAMB** Traditional Melody 19

**THEORY**

**STYLE AND FORM: DUET**

A **duet** has two different parts performed simultaneously by two individuals or groups.

**1.19 BEAT STREET** - Duet A Beat Street exercise indicates to clap the rhythm. 20

**1.20 DUET LIKE THIS** 21

## LONG TONES VS. PULSE AND RHYTHM

Many directors are divided on whether to start students with long tones to develop a good sound or use quarter notes to teach musical pulse and rhythm. *Measures of Success*® alternates between long tones and quarter note exercises for the first three notes, giving directors more control over a starting system.

**THEORY**

**OPUS 1**

<p><b>MUSIC STAFF</b></p> <p>The <b>music staff</b> is where notes and rests are written. It has 5 lines and 4 spaces.</p>	<p><b>LONG TONE</b></p> <p>A <b>long tone</b> is a held note. The fermata ( <math>\frown</math> ) indicates to hold the note until your teacher tells you to rest.</p>	<p><b>BAR LINES</b></p> <p><b>Bar lines</b> divide the music staff into measures.</p>	<p><b>FINAL BAR LINE</b></p> <p>A <b>final bar line</b> indicates the end of a piece.</p>
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**1.1 FIRST NOTE** Practice each long tone daily to improve your sound! TRACK 1

<p><b>RHYTHM</b></p> <p><b>BEAT</b></p> <p>The <b>beat</b> is the pulse of the music. Tap your foot to keep a steady beat!</p> <p>1 2 3 4</p>	<p><b>NOTES AND RESTS</b></p> <p>Notes represent sound. Rests represent silence.</p> <p>Quarter Note = 1 beat of sound</p> <p>Quarter Rest = 1 beat of silence</p>
---	--

**1.2 FOUR IN A ROW** This piece has four beats in each measure. Remember to tap your foot. TRACK 3

# PERFORMANCE

## PLAY-ALONG CDS: A NEW LEVEL OF ACCOMPANIMENT

All exercises are played twice by professional musicians—first with the student line, then the accompaniment alone. Accompaniments include live musicians, incredible orchestrations, and a wide variety of styles including concert band, full orchestra, rock, Latin, jazz, funk, country, electronic, and world music. Classical pieces are presented with accompaniments that put them in their original context. **Percussion-specific CDs** let percussionists hear a characteristic sound of every instrument while the winds are moved into the background.

In addition to the included CDs, students and directors can download the remaining accompaniment tracks **for free** from [www.fjhmusic.com/mos](http://www.fjhmusic.com/mos). They are also available on CD from your favorite music dealer.



## MEASURES OF SUCCESS® AND SMARTMUSIC®

The combination of SmartMusic® and *Measures of Success*® gives you the ultimate in flexibility and assessment using **every accompaniment track**.

- **Adjust tempo** so students can practice at any tempo while still enjoying the original accompaniment or band arrangement
- Get **immediate feedback** on note and rhythm accuracy—correctly played notes appear in green while red notes indicate an incorrect pitch or rhythm
- Use a **built-in metronome** with any accompaniment
- Submit SmartMusic®'s grade, **assessment** screenshot, and **recording** to a teacher with the click of a button



24 **CURTAIN UP! FULL BAND**

**3.29 BARN DANCE** With energy Brian Balmages **TRAC 2 31**

*f*

9

*mf*

*Fine* [17] play 2<sup>nd</sup> time only

15

*f* *mf*

play both times *D.C. al Fine*

20

**3.30 CLOUDS** Andante Robert Sheldon **TRAC 2 32**

*mp*

5

13

2

**CURTAIN UP! FULL BAND** 33

**4.31 LITTLE SWALLOW** *divisi (div.)* — Part of the section plays the top note and part of the section plays the bottom note. Chinese Folk Song arr. Robert Sheldon **TRAC 2 64**

*Moderato* *div.*

15

*mp* *mf*

21 *div.*

*p* *mf*

21 *div.*

*f* *mp*

**4.32 FURY** Allegro Brian Balmages **TRAC 2 65**

*f*

2

BR210CL

## 27 FULL BAND ARRANGEMENTS BETWEEN BOOKS 1 AND 2!

**BOOK 1: 15 FULL BAND ARRANGEMENTS**

**BOOK 2: 12 FULL BAND ARRANGEMENTS**

Beginning with Opus 2, full band pieces are correlated with every chapter. When students complete each Opus and the respective Encore (assessment) page, they will be ready for the full band pieces that follow. All band pieces feature the writing talents of renowned composers **Brian Balmages** and **Robert Sheldon**.

## ADDITIONAL PERFORMANCE OPTIONS

In addition, an **expanded library of music** is available with the *Measures of Success*® Performance Series, which is correlated by Opus in the exact same way as the music in the method.

**GRADE 1/2**  
Correlates with **BOOK 1 | OPUS 3**  
Hear and download this piece at [www.fjhmusic.com](http://www.fjhmusic.com)

**PERFORMANCE SERIES**

**FANFARE HEROICA**  
Brian Balmages

• Playable with reduced instrumentation  
• Expands the musical possibilities of *Measures of Success*®

**MEASURES of SUCCESS®**  
A Comprehensive Musicianship Band Method

# FEATURES OF BOOK 2



## BUILDING ON THE SUCCESS OF BOOK 1

- **World music** – representing music from 20 countries across the globe
- **Composers** – over 35 composers, including 14 new featured composers
- **New cross-curricular opportunities** – ties to many literary works included in school curricula, and highlights important and fun historical facts
- **Exciting accompaniments** – continuing the incredible array of styles found in Book 1
- **Assessment** – new Encore pages that further address:
  - Critical Listening
  - Playing By Ear
  - Composing / Arranging
  - Theory / Terminology
  - Performance / Sight Reading
- **Performance** – 12 pieces for full band that correlate with each Opus and a full page solo for each instrument
- **Scales and Arpeggios** – Major, natural minor, harmonic minor, and melodic minor

### PRELUDE: THE WARM-UP

The warm-up prepares you for individual practice or rehearsal. Much as an athlete warms up before an event, musicians must do the same thing. Play these exercises with and without the CD each time you practice. Even as they become easier, focus on playing with a beautiful sound.

1. **STEADY AS SHE GOES** Keep your tone steady and beautiful. Hold all notes for their full value.



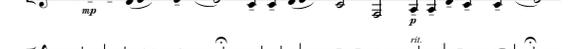
2. **SOUND BUILDER** Use deep breathing to maintain a beautiful sound.



3. **HALF AND HALF**



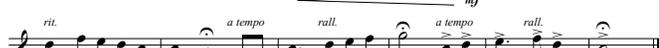
4. **CHORALE – Trio or Full Band**



### 6.15 THE STAR-SPANGLED BANNER

Stately

U.S. National Anthem **TRAC 3 39**



### 6.16 "FINISHED THE BOOK" BLUES – Improvisation

As in Opus 5, the guide notes provided form a blues scale. The accompaniment part is an example of a "walking bass line," which is common in swing. Have a friend play the accompaniment part or play along with the accompaniment track on the CD. Have fun! (Note: The CD recording repeats 2 times.)



Swing



BB210CL

## NEW FEATURES

- Review – a comprehensive *Recapitulation* chapter that reviews material from Book 1
- Sight Reading – correlated with each Opus
- Warm-ups – a full page of long tones and chorales for individual, section, or full band use
- Improvisation – six improvisation studies with flexible performance options

# TEACHER'S MANUAL AND PERCUSSION BOOKS



## TEACHER'S MANUAL

- Clear objectives are presented for every exercise
- Clear and concise introduction of notes
- Simple bullet approach highlights important teaching concepts but leaves room for the teacher to use his/her own approach
- Percussion tips throughout

64 STUDENT PAGE B

### MULTIPLE BOUNCE STROKE

A roll is the percussionist's means of sustaining a note. The **multiple bounce stroke** is the first step to produce a roll. To play this stroke, tap the tip of the drumstick to the drum and let it bounce on the head as many times as possible. Keep your fingers attached to the stick!

**FOR PERCUSSION ONLY**

A B C D

**New Note! - Concert Et. | MULTIPLE BOUNCE STROKE (perc.)**

Flute / Key. Perc.	Oboe	Bassoon	Clarinet	Alto Clarinet	Bass Clarinet
E♭	E♭	F	F	C	F
Alto Sax.	Trumpet	Baritone Sax.	Trumpet	Trombone	Trombone
F	F	C	F	B♭	E♭
Baritone E.C.	Baritone T.C.	Tabla	Electric Bass	Alto. Oboe	Alto. F Horn
E♭	F	E♭	E♭	B♭	F

- Prior to playing line 1,2,1, give students practice moving from note to note on your verbal instruction. Check fingerings and smooth technique moving between notes.
- Observe using the right facing. If page will use half heads for Concert Et.
- Remind students playing non-transposing instruments about flat accidentals.
- Percussion fills the rests. Direct student listening.
- **Percussion tip:** Listen for and correct consistency between the hands in multiple bounce strokes. Make sure that the grip point, finger position and stroke production does not change and the strokes stay in time.

**1.21 CLIMBING HIGHER**

BB207EM

## PERCUSSION BOOK

Each percussion book comes with a wealth of additional performance opportunities to help encourage the development of the complete percussionist. These are perfect for percussion class and solo/ensemble festivals!

### BOOK 1

- 4 Snare Drum Solos (starting as early as Opus 1!)
- 2 Accessory Percussion Ensembles (encouraging students to learn new instruments)
- 2 Full Percussion Ensemble Works for 5-6 players
- Timpani Solo
- 2 Solos for Keyboard Percussion

### BOOK 2

- 4 Snare Drum Solos
- Timpani Solo
- Etude for 2 Tom-toms
- Multiple Percussion Solo
- Keyboard Percussion Solo
- 2 Full Percussion Ensembles
- Accessory Percussion Ensemble

24b

### CURTAIN UP!

**3.36 ZUM GALI GALI - Round** Traditional Hebrew Song **TRACK 2 28**

**3.37 DRY BONES** Spiritual **TRACK 2 29**

**3.37a IT'S RUDIMENTAL, WATSON! - Snare Drum Solo** David Collier **TRACK 2 68**

BB208PER

15b

**2.24a THE BROKEN BEETHOVEN MUSIC BOX - Percussion Ensemble** arr. Brian Balmages **TRACK 1 59**

*Allegro*

getting slower and slower

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 PERCUSSION WRITTEN AND EDITED BY DAVID COLLIER



### BOOK 1:

- Unique chapter organization provides a goal-oriented format
- 6 full-page assessments include:
  - Critical Listening
  - Playing By Ear
  - Theory and Terminology
  - Composing / Arranging
  - Performance
- Wealth of classical and world music representing over 20 composers and 17 countries
- 15 pieces for full band
- Duets, rounds, & 2 solos with piano accompaniment
- 2 Play-Along CDs feature demo and performance tracks with professional musicians
- Featured in SmartMusic<sup>®</sup>, the award-winning learning software
- Correlates with art and world history
- Incorporates the National Standards for Music Education
- Additional features including conducting, rhythm review, clapping exercises, scales, and more!

### NEW FEATURES IN BOOK 2

- Review – a comprehensive Recapitulation chapter that reviews material from Book 1
- Sight Reading – correlated with each Opus
- Warm-ups – a full page of long tones and chorales for individual, section, or full band use
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- World music – representing music from 20 countries across the globe
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- New cross-curricular opportunities – ties to many literary works included in school curricula

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