



TRADITION OF EXCELLENCE™  
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND  
GRADE 1  
WB512F  
\$10.00

# RYAN NOWLIN

## *Fight or Flight*

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 20



## About the Composer



Ryan Nowlin (b. 1978), a native of Cleveland, Ohio, holds both his Bachelor of Music and Master of Music degrees from Bowling Green State University (Ohio). He has taught for ten years at the beginning, middle school, high school, and college levels including wind ensemble, jazz ensemble, and marching band direction. Mr. Nowlin was an instructor of conducting and band scoring at BGSU and was recently recognized as one of the university's Accomplished Graduates.

Mr. Nowlin is an active composer and arranger, and has co-authored with noted author, composer, and educator Bruce Pearson the *Tradition of Excellence Comprehensive Band Method*, the textbook *Teaching Band with Excellence*, the *Excellence in Theory* music theory, history, and ear training workbooks, and *Excellence in Chamber Music*. In 2010, Mr. Nowlin joined “The President’s Own” United States Marine Band as staff arranger before being appointed to his current position of Assistant Director in 2014. In this role, Mr. Nowlin regularly conducts the Marine Band and Marine Chamber Orchestra in the Washington D.C. area, at the White House, and across the United States.

*Works presented by this publisher have been prepared by Ryan Nowlin in an unofficial capacity and neither “The President’s Own” United States Marine Band, the U.S. Marine Corps nor any other component of the Department of Defense or the U.S. Government have endorsed this material.*

## About the Composition

When confronted with a harmful event, attack, or threat to survival, a physiological reaction occurs that prepares an animal (or human being) for fighting or fleeing. This primal reaction, described as “fight or flight,” can present itself in many physical ways to include increased heart rate, dilated pupils, tunnel vision, shaking, a flushed face, dry mouth and hearing loss. One cannot control the response—it is instinct that decides. The response is directly related to the perception (not the reality) of the threat. *Fight or Flight* attempts to capture the feeling that one may experience in the instant the confrontation occurs. The music could fit either the “fight” or the “flight” response. Which do you hear?

## Correlation with TRADITION OF EXCELLENCE™

*Fight or Flight* correlates with *Tradition of Excellence* Book 1, page 20.

The tempo mark of “Frightfully” is not formally introduced in *Tradition of Excellence*, Book 1. Discuss with students that tempo markings can also be “style” markings, meaning that the term describes the style in which they are to play. Engage students in a discussion of how they could play music “frightfully.”

Be sure to review the Concert Etiquette on page 20.

**Instrumentation List**

- |                        |                           |                                    |
|------------------------|---------------------------|------------------------------------|
| 8 – Flute              | 2 – E♭ Baritone Saxophone | 3 – Xylophone, Bells               |
| 2 – Oboe               | 4 – 1st B♭ Trumpet        | 2 – Chimes                         |
| 4 – 1st B♭ Clarinet    | 4 – 2nd B♭ Trumpet        | 4 – Medium & Low Toms              |
| 4 – 2nd B♭ Clarinet    | 6 – F Horn                | 2 – Snare Drum, Bass Drum          |
| 2 – E♭ Alto Clarinet   | 8 – Trombone              | 3 – Advanced Snare Drum, Bass Drum |
| 2 – B♭ Bass Clarinet   | 2 – Baritone              | 2 – Timpani (2 drums)              |
| 2 – Bassoon            | 2 – Baritone TC           | 1 – Rehearsal Piano                |
| 8 – E♭ Alto Saxophone  | 4 – Tuba                  | 1 – Full Conductor Score           |
| 2 – B♭ Tenor Saxophone | 1 – Electric Bass         |                                    |

Additional scores and parts are available.

Approximate Performance Time—2:00

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**Percussion Assignment Chart**

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group:		Date:									
<b>PERCUSSION ASSIGNMENT CHART</b>											
	Student Name	Xylophone	Bells	Chimes	Toms	Toms	Toms	Snare Drum	Adv. Sn. Drum	Bass Drum	Timpani

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**Dates to Remember:**

# Fight or Flight

Approx. performance time—2:00

Ryan Nowlin  
(ASCAP/BMI)

**Frightfully** (♩ = 120)

5

Flute

Oboe

B♭ Clarinets 1/2

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Frightfully** (♩ = 120)

5

B♭ Trumpets 1/2

F Horn

Trombone

Baritone

Tuba

**Frightfully** (♩ = 120)

5

Xylophone Bells

Chimes

Medium & Low Toms (Multiple Players)

Snare Drum Bass Drum

Adv. Snare Drum Bass Drum

Timpani

**Frightfully** (♩ = 120)

5

Rehearsal Piano

Musical score for a concert band, measures 7-12. The score includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cls. 1/2 (B-flat Clarinets)
- E♭ A. Cl. (E-flat Alto Clarinet)
- B♭ B. Cl. (B-flat Bass Clarinet)
- Bsn. (Bassoon)
- E♭ A. Sax. (E-flat Alto Saxophone)
- B♭ T. Sax. (B-flat Tenor Saxophone)
- E♭ B. Sax. (E-flat Baritone Saxophone)
- B♭ Tpts. 1/2 (B-flat Trumpets)
- F Hn. (French Horn)
- Trb. (Trombone)
- Bar. (Baritone)
- Tuba
- Mlts. (Mellophone)
- Chimes
- Toms (Tom-toms)
- S.D. B.D. (Snare Drum / Bass Drum)
- Adv. S.D. B.D. (Advanced Snare Drum / Bass Drum)
- Timp. (Timpani)
- Pno. (Piano)

The score is in 2/4 time and features a dynamic pattern of *f* (forte), *mp* (mezzo-piano), and *f* (forte) across the measures. A large "SAMPLE" watermark is overlaid on the score.

13

Fl. *p* *mp* *mf* *f* *mp* *f*

Ob. *p* *mp* *mf* *f* *mp* *f*

B♭ Cls. 1 2 *p* *mp* *mf* *f* *mp* *f* a2

E♭ A. Cl. *p* *mp* *mf* *f*

B♭ B. Cl. *p* *mp* *mf* *f*

Bsn. *p* *mp* *mf* *f*

E♭ A. Sax *p* *mp* *mf* *f*

B♭ T. Sax. *p* *mp* *mf* *f*

E♭ B. Sax. *p* *mp* *mf* *f*

13

B♭ Tpts. 1 2 *p* *mp* *mf* *f*

F Hn. *p* *mp* *mf* *f*

Trb. *p* *mp* *mf* *f*

Bar. *p* *mp* *mf* *f*

Tuba *p* *mp* *mf* *f*

13

Mlts. *p* *mp* *mf* *f*

Chimes *p* *f*

Toms *p* *mp* *mf* *p* *f*

S.D. *p* *mp* *mf* *f*

B.D. *p* *mp* *mf* *f*

Adv. S.D. *p* *mp* *mf* *f*

B.D. *p* *mp* *mf* *f*

Timp. *p* *mp* *mf* *f*

13

Pno. *p* *mp* *mf* *f* *mp* *f*

Musical score for measures 20-24. The score is for a symphony orchestra and includes the following parts:

- Fl. (Flute): *mp* to *f, legato*
- Ob. (Oboe): *mp* to *f, legato*
- B♭ Cls. 1/2 (Clarinets): *mp* to *f, legato*
- E♭ A. Cl. (Alto Clarinet): *mf* to *f, legato*
- B♭ B. Cl. (Bass Clarinet): *mf* to *f, legato*
- Bsn. (Bassoon): *mf* to *f, legato*
- E♭ A. Sax. (Alto Saxophone): *mf* to *f, legato*
- B♭ T. Sax. (Tenor Saxophone): *mf* to *f, legato*
- E♭ B. Sax. (Baritone Saxophone): *mf* to *f, legato*
- B♭ Tpts. 1/2 (Trumpets): *mf* to *f, legato*
- F Hn. (French Horn): *mf* to *f, legato*
- Trb. (Trombone): *mf* to *f, legato*
- Bar. (Baritone): *mf* to *f, legato*
- Tuba: *mf* to *f, legato*
- Mlts. (Mellophone): *mf* to *f, legato*
- Chimes: *mf* to *f, legato*
- Toms: *mf* to *f, legato*
- S.D. B.D. (Snare Drum / Bass Drum): *mf* to *f*
- Adv. S.D. B.D. (Advanced Snare Drum / Bass Drum): *mf* to *f*
- Timp. (Timpani): *mf* to *f*
- Pno. (Piano): *mp* to *f, legato*

Measures 20-24 are marked with a box containing the number 21. The score includes dynamic markings (*mp*, *mf*, *f*) and performance instructions (*legato*). A large "SAMPLE" watermark is overlaid on the page.

25 26 27 28 29

Fl. *mf*

Ob. *mf*

B $\flat$  Cls. 1/2 *mf*

E $\flat$  A. Cl. *mf*

B $\flat$  B. Cl. *mf*

Bsn. *mf*

E $\flat$  A. Sax *mf*

B $\flat$  T. Sax. *mf*

E $\flat$  B. Sax. *mf*

B $\flat$  Tpts. 1/2 *mf*

F Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Mlts. *mf*

Chimes

Toms

S.D. B.D. *mf*

Adv. S.D. B.D. *mf*

Timp. *mf*

Pno. *mf*



30 31 32 33 34 35

Fl. *f* *p* *mp* *mf*

Ob. *f* *p* *mp* *mf*

B♭ Cls. 1 2 *f* *p* *mp* *mf*

E♭ A. Cl. *f* *p* *mp* *mf*

B♭ B. Cl. *f* *p* *mp* *mf*

Bsn. *f* *p* *mp* *mf*

E♭ A. Sax *f* *p* *mp* *mf*

B♭ T. Sax. *f* *p* *mp* *mf*

E♭ B. Sax. *f* *p* *mp* *mf*

B♭ Tpts. 1 2 *f* *p* *mp* *mf*

F Hn. *f* *p* *mp* *mf*

Trb. *f* *p* *mp* *mf*

Bar. *f* *p* *mp* *mf*

Tuba *f* *p* *mp* *mf*

Mlts. *f* *p* *mp* *mf*

Chimes

Toms *p* *mp* *mf*

S.D. B.D. *f* *p* *mp* *mf*

Adv. S.D. B.D. *f* *p* *mp* *mf*

Timp. *f* *p* *mp* *mf*

Pno. *f* *p* *mp* *mf*

This page contains the musical score for measures 36 through 40 of a symphony. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Oboe (Ob.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- B♭ Clarinets (B♭ Cls.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- E♭ Alto Clarinet (E♭ A. Cl.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- B♭ Bass Clarinet (B♭ B. Cl.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Bassoon (Bsn.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- E♭ Alto Saxophone (E♭ A. Sax):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- B♭ Tenor Saxophone (B♭ T. Sax.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- E♭ Bass Saxophone (E♭ B. Sax.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- B♭ Trumpets (B♭ Tpts.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- F Horns (F Hn.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Trumpet (Trb.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Baritone (Bar.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Tuba (Tuba):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Mallets (Mlts.):** Measures 36-40, dynamics: *f*, *f*, *f*, *f*.
- Chimes:** Measures 36-40, dynamics: *f*, *f*, *f*, *f*.
- Toms:** Measures 36-40, dynamics: *f*, *p*, *f*, *p*, *f*.
- S.D. B.D. (Snare Drum / Bass Drum):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Adv. S.D. B.D. (Advanced Snare Drum / Bass Drum):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Timpani (Timp.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.
- Piano (Pno.):** Measures 36-40, dynamics: *f*, *mp*, *f*, *mp*.

Measure numbers 36, 37, 38, 39, and 40 are indicated at the top of their respective staves. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

This musical score page covers measures 41 through 47. The instruments and their parts are as follows:

- Fl.:** Measures 41-44 play eighth notes with a forte (*f*) dynamic. Measures 45-47 play quarter notes with a piano (*p*) dynamic.
- Ob.:** Similar to the Flute part, playing eighth notes (*f*) in measures 41-44 and quarter notes (*p*) in measures 45-47.
- B♭ Cls. 1/2:** Play chords in measures 41-44 (*f*) and chords in measures 45-47 (*p*).
- E♭ A. Cl.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- B♭ B. Cl.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Bsn.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- E♭ A. Sax:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- B♭ T. Sax.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- E♭ B. Sax.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- B♭ Tpts. 1/2:** Play chords in measures 41-44 (*f*) and chords in measures 45-47 (*p*).
- F Hn.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Trb.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Bar.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Tuba:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Mlts.:** Play quarter notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Chimes:** Play quarter notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Toms:** Play a rhythmic pattern of eighth notes in measures 41-44 (*p* to *f*) and are silent in measures 45-47.
- S.D. B.D.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Adv. S.D. B.D.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Timp.:** Play eighth notes in measures 41-44 (*f*) and quarter notes in measures 45-47 (*p*).
- Pno.:** Play chords in measures 41-44 (*f*) and chords in measures 45-47 (*p*).

48 49 50 51 52 53 54

Fl. *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

B $\flat$  Cls. 1/2 *mf* *p* *mf* *p*

E $\flat$  A. Cl. *mf* *p* *mf* *p*

B $\flat$  B. Cl. *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p* *mp*

E $\flat$  A. Sax *mf* *p* *mf* *p*

B $\flat$  T. Sax. *mf* *p* *mf* *p*

E $\flat$  B. Sax. *mf* *p* *mf* *p* *mp*

B $\flat$  Tpts. 1/2 *p* *mf* *p* *mp*

F Hn. *p* *mf* *p* *mp*

Trb. *p* *mf* *p* *mp*

Bar. *p* *mf* *p* *mp*

Tuba *p* *mf* *p* *mp*

Mlts. *mf* *p* *mf* *p*

Chimes *p* *p*

Toms *p* *mf* *p* *mp*

S.D. *p* *mf* *p* *mp*

B.D. *p* *mf* *p* *mp*

Adv. S.D. *p* *mf* *p* *mp*

B.D. *p* *mf* *p* *mp*

Timp. *mf* *p* *mf* *p*

Pno. *mf* *p* *mf* *p*

This musical score page contains measures 55 through 60. The instruments and their parts are as follows:

- Fl.:** Measures 55-56 have a melodic line with a slur. Measures 57-60 play a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- Ob.:** Similar to the Flute part, playing eighth notes from measure 57 onwards.
- B♭ Cls. 1/2:** Play a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- E♭ A. Cl.:** Play a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- B♭ B. Cl.:** Play a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- Bsn.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- E♭ A. Sax:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- B♭ T. Sax.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- E♭ B. Sax.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- B♭ Tpts. 1/2:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- F Hn.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- Trb.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- Bar.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- Tuba:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- Mlts.:** Play a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- Chimes:** Play a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- Toms:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55, *p* in measure 56, and *ff* with *p* accents in measures 57-60.
- S.D. B.D.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- Adv. S.D. B.D.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- Timp.:** Play a rhythmic pattern of eighth notes, starting with a *mf* dynamic in measure 55 and *ff* from measure 57.
- Pno.:** Play a rhythmic pattern of eighth notes, starting with a *ff* dynamic.

Measure 57 is marked with a box containing the number 57. A large 'SAMPLE' watermark is overlaid diagonally across the page.

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If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

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