

Lessons in Performance

Book 1: Around the World

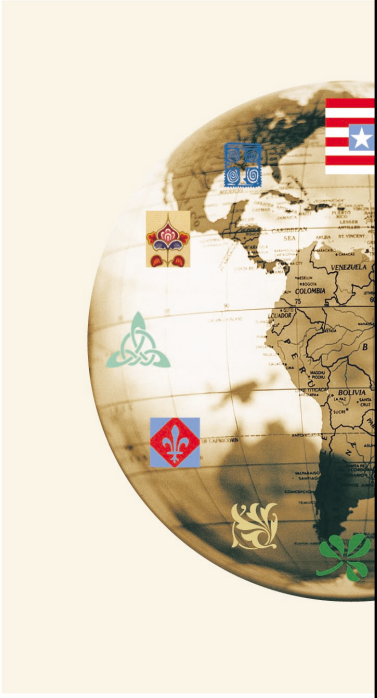

CONDUCTOR/TEACHER'S MANUAL

LESSONS IN PERFORMANCE

by Deborah A. Sheldon
and Robert Sheldon

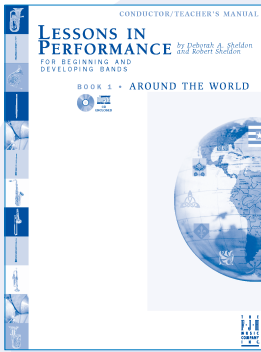
FOR BEGINNING AND
DEVELOPING BANDS

BOOK 1 • AROUND THE WORLD



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Dear Educator:

The musical experiences of the young and developing band student can be just as deep and meaningful as those of veteran players. With this in mind, Deborah Sheldon and Robert Sheldon have developed *Lessons in Performance, Book 1: Around the World*, a comprehensive musical toolbox for you and your students. This collection of fifteen band works suitable for young and developing players will lead your group in directions you may not have thought possible.

Lessons in Performance provides wonderful arrangements of folk and nationalistic music from around the globe that can be used individually or grouped for a theme concert. In addition to individual parts, all student books come complete with a spotlight scale, melody, supporting accompaniment lines, and prominent rhythmic units. At their fingertips, students have access to the key ingredients for each piece. By teaching musical interplay between these elements, students will learn the music at a deeper level and have the tools necessary to become more musically independent.

In addition to the full score, the conductor/teacher's manual contains in-depth lesson plans. The authors provide insight into nuances of background information, melody, harmony, rhythm, form, texture, articulation, dynamics, and expression. Breakdowns of instrumental ranges are provided along with specifics on percussion instrumentation and rudiments used in each piece. Tips for learning instrumental technique through singing are given as well as instructions for teaching students how to perform basic conducting skills. To help streamline your rehearsal preparations, a complete performance analysis supplements each band work. Connections to the National Standards are made for each work as well, making this collection a valuable component in your music curriculum.

We invite you to take a look at this new design in young band instruction. We are sure you will want to incorporate *Lessons in Performance* in your curriculum.

Sincerely,

Frank Hackinson
President
The FJH Music Company Inc.

LESSONS IN PERFORMANCE

The Student Book

Music

The selected literature for this collection includes arrangements representing many countries around the world. You and your students will experience the traditional sounds and cultures of the following countries:

March Ceremonial	United States
El rey de Fransia	Spain
Wallaby Walkabout	Australia
An Irish Ballade	Ireland
Patriotic Salute	United States
Old Joe Clark	United States
Korobochka!	Russia
Holiday Sleigh Ride	United States
Birus kakatua	Indonesia
Armenian Anthem	Armenia
V'la le bon vent	French Canadian
Noël Français!	France
Blow, Ye Winds, Blow	Scotland
A Scandinavian Folktale	Finland
The Chicken Dance	Belgium

The Conductor's Score comes with full-length recordings. In addition, full-length recordings of all fifteen pieces are available at www.fjhmusic.com.

Exploration Pages

Students and band directors have music extras at their fingertips. Each band piece has two components: the student part to the band work and a page full of activities to assist young players in exploring the work to its fullest. With the help of these Exploration Pages, your job is made easier. Each work has been broken down to reveal key elements to make teaching and learning fun and enduring. There are four sections to the Exploration Pages: **Spotlight Scale**, **Melody**, **Accompaniments**, and **Rhythms**.

► **Exploration Pages are included with every piece in the following format:**

Melody

All students have access to each work's melodic theme. They will be able to sing, play, and recognize the melodic material, as it has been highlighted to be part of the learning experience.

Spotlight Scale

Based on the primary key, featuring a repeated rhythmic unit found in the piece.

Accompaniments

Main components of each selection have been extracted and reorganized for all parts, making it easier for your students to listen for and recognize parts that compliment their own.

Exploring Korobochka!

Spotlight Scale



Melody



Accompaniments



Rhythms



Create your own Korobochka! Rhythm



Rhythms

Main rhythmic units are identified and collected for students to understand the basic elements of each work.

Create your Own Rhythm!

Students can have fun playing composer. Style, rhythmic development, counting, and creativity are addressed all at once.

LESSONS IN PERFORMANCE

The Conductor/Teacher's Manual

The conductor's resource contains two main sections for each band work: the **Score** and **Steps Towards Success**.

Full score that is easy to read

126 CONDUCTOR'S FULL SCORE
Approx. Performance Time = 1:55

Korobochka!

RUSSIA

The score is for the piece "Korobochka!" by RUSSIA. It is in 4/4 time and consists of two main sections. The first section is marked "Slowly (♩ = 72)" and the second is marked "Moderately (♩ = 112)". The instruments included are Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone/Euphonium, Tuba, Bells, Snare Drum, Bass Drum, Crash Cymbals, Tambourine, and Piano. The piano part is a reduction of the orchestral accompaniment. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). There are also rehearsal marks and a section marker "5" in a box.

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Complete with a piano reduction for lessons, rehearsals, and even performances

STEPS TOWARD SUCCESS

Lessons in Performance provides a wealth of information about each selection. Steps Toward Success contains tools and analyses to assist you in **planning, teaching, conducting, and assessing**. Ideas for addressing the **National Standards** in instrumental music are abundant and varied.

Sections include:

- *Background Information*
- *Expression*
- *Melody*
- *Performance Analysis*
- *Harmony*
- *Singing*
- *Rhythm*
- *Conducting*
- *Form*
- *Ranges*
- *Texture*
- *Percussion Instrumentation and Rudiments*
- *Articulations*
- *Phrasing/Breathing*
- *Dynamics*
- *Connecting to the National Standards*

Background Information

Historical information

Facts about composers

Information about music of certain regions

Lyrics when available

Just enough to integrate in to a lesson or two to take students beyond the notes

Steps Toward Success

Korobochka!

Background Information

We found several different meanings for the word *korobochka*. One identified it as a "little box." It is also the name for a Russian folk instrument and a Ukrainian dance that is accompanied by instrumental music. The word *korobushka* means "peddler." This folk song entitled *Korobochka* is said to be a love song about a young peddler who sees peasant girls working in a field as he walks to market. The peddler looks one of the girls in the eye and they immediately fall in love. In exchange for a kiss, the peddler gives her his box of goods. Perhaps this is the little box referred to in one translation of *korobochka*. Or perhaps the title was really meant to be *Korobushka*.

► Isolates and discusses the main elements of each piece:

Melody

The melody in *Korobochka!* is simple, singable, short, and unquestionably Eastern European. The A phrase has a small range of a 6th. The B phrase expands the range to a full octave but maintains the singable quality due to the mostly stepwise motion. This adds to the instrumental performance accessibility of the work.

Melody

Characterization of melodic movement with focus on stepwise versus leapwise motion

Identification of main rhythmic patterns that help define the melody

Phrase lengths

Harmony

Outlines:

Key and tonal center

Key changes and harmonic manipulation

Harmony

Korobochka! is pitched in the key of C minor. Harmonization is very traditional with the main chordal structure moving between Cm, Fm, and G7.

Rhythm

The meter is $\frac{4}{4}$ ($\text{♩} = 72$). Rhythmic units are achievable for this level. Whole notes, dotted half notes, half notes, and quarter notes are used. Percussion also uses eighth notes. Tied notation is used sparingly at the beginning of the work. Prevalent rhythmic units are



The movement of the melody and the ease of the rhythmic units make this piece very accessible. As noted in the Form section that follows, the two phrases of this work are repeated. In addition, although the B phrase is different from the A phrase, the differences only come in the first three measures while the last five are exactly the same as the A part of the melody. This is important because of the challenge of changing tempo. The work accelerates throughout. The introduction is marked $\text{♩} = 72$. At measure 5, the tempo changes to $\text{♩} = 112$. The tempo changes again at measure 37, $\text{♩} = 144$. The next change occurs at measure 53, $\text{♩} = 160$, the next at measure 61, $\text{♩} = 184$, and the final change is marked *Vivo* and is set at $\text{♩} = 210$. The challenge is readily met by students of this level, however, because of the repetitive nature of the work.

Rhythm

Identifies meter, tempo, and any tempo variations

Discusses achievability of rhythmic units for students at beginning and developing levels

Summarizes all note and rest durations used in the work

Illustrates prevailing rhythms

Form

Form

Presented in an easy-to-read grid
Outlines measure groups and content
Gives a good feel for form and length

Measures	Content
1–4	Introduction
5–12	A phrase
13–20	A phrase repeated
21–28	B phrase
29–36	B phrase repeated
37–44	A phrase
45–52	A phrase repeated
53–60	B phrase
61–68	B phrase repeated
69–70	Closure

Texture

All winds open *Korobochka!* At measure 5, upper woodwinds drop out along with horn and trumpets. The accompaniment voices play whole notes and half notes. The melody is the only true moving line. At measure 13, the upper voices are now added along with the tambourine and bells. The accompaniment is still relegated to whole notes and half notes. At measure 21, the trumpets, bells, and tambourine drop out; snare drum and bass drum are in. The accompaniment is now split in the winds to include half-note–whole-note combinations against a ♩ ♩ ♩ syncopation. Trumpets and bells reenter at measure 28 and at measure 29 the full ensemble with the exception of the flutes play with the same accompaniment structure. Texture thins at measure 37 as the work moves back to the A phrase material at a faster tempo. The percussion assists with the tempo as well as contribute to a fuller sounding texture (although wind parts remain thin). At measure 45, the accompaniment to the A phrase retains the half-note–whole-note combinations, but the battery drops out. Measure 53 marks a return to the B phrase material and texture here is the same as it was at measure 21. The entire ensemble is in at measure 61, and the texture is the same as it was at measure 29. Tutti ensemble performs the last three notes.

Texture

Systematically moves through the orchestration of each work

Identifies voices carrying specific sections

States where there is “safety in numbers,” and where independence and transparency are found

Articulation, Dynamics, and Expression

Measure-by-measure overview focuses on teachable essentials to sensitive musical performance

Key to development of musical expression

Articulation, Dynamics, and Expression

Korobochka! is marked *Slowly* at the beginning. These directions change as the tempo changes. At measure 5, the marking changes to *Moderately*. At measure 37, the score is marked *Allegro*, at measure 53 it is marked *Faster*, at measure 61 it is marked *Presto*, and the last two measures are marked *Vivo*.

The introduction of the work is slow, thoughtful, and slurred. A *fermata* on measure 4 helps to prepare the band for the change of tempo at measure 5. The A phrase is articulated with a soft tongue and an occasional slur. The articulation is repeated from measures 13 through 20. Dynamics to this point have been very soft. A *crescendo* at measure 20 brings the work to the first statement of the B phrase, which is played at a *mf* level and employs accented long tones in the syncopation figure. All other articulation is light tongue with occasional slurs. This same articulation is repeated from measures 29 through 36. The dynamics drop to *p* at measure 37 and articulations are as they were in measures 5 through 12. A *crescendo* at measure 44 brings the dynamics up to *mp* on the repeat of the A material. Articulations are the same through measure 52. Another *crescendo* lies ahead at measure 52 and lifts the dynamics to *mf* for the next eight measures. The articulations return to those of the first iteration of the B material and another *crescendo* is found at measure 60. This leads into the repeat of the B phrase at a *f* level while all other articulations are repeated. The last two measures use short accents and *ff* dynamics to close the work. Students must be reminded that in order to play the accelerated tempo with ease and accuracy, their articulations must be light, air should be fast, and avoid overblowing.

► Essential resources to aid the conductor with score study

120

Korobochka!

Performance Analysis

Measures	Content and Teaching Focus
1–4	<p>The 4-measure introduction is very slow and legato. It begins with a full band sound at a <i>f</i> level. The moving lines should be played in one breath; indicate this to your students in instruction and conducting.</p> <p>Those playing the supporting long tones will likely need a breath between measures 2 and 3. It must be quick and the reentry of these voices must be smooth. Better yet would be a staggered breath in these voices.</p> <p>Instruct students on the appearance of the accidental at measure 4. All eyes should be upon you for the <i>fermata</i> at measure 4. A slight break at the end of the <i>fermata</i> will allow a good breath going into the first statement of the A phrase. Let the cutoff coincide with the preparation for the downbeat at measure 5.</p>
5–12	<p>Dynamics drop to <i>mp</i>. This will mean a dramatic change of beat pattern size. The melody should be played with a light tongue and be heard as somewhat bouncy. The long tones of the accompaniment voices should always be played with full value. Encourage stagger breathing in the accompaniment as well as the melody.</p> <p>Cue the tambourine entrance at measure 12.</p>
13–20	<p>The melody is joined by upper woodwinds, trumpets, and bells. Cue this group of voices. The articulations are the same as in the previous eight measures so your gesture should be similar.</p> <p>Remind students to be careful of the accidentals in measures 17 and 18. Alto saxophones should check the G# key for stickiness prior to playing.</p> <p>Demonstrate the <i>crescendo</i> going into measure 21.</p>
21–28	<p>The first statement of the B phrase begins at a <i>mf</i> level and the long tone of the syncopation is accented. These features should be indicated in gesture.</p> <p>Cue the snare drum and bass drum entrance. Tambourine needs a release.</p> <p>Remind students about the accidentals in measures 25 and 26. The last three notes of the phrase (this is true for most phrases of this work) should be long and move towards finality in the last of the three notes.</p> <p>Gesture should show the pointed nature of the accompaniment against the legato qualities of the melody.</p> <p>Cue the trumpets and bells entrance at measures 28.</p>
29–36	<p>Flute should be released on beat 1 of measure 29. Gesture in this section should be similar to the previous 8 measures.</p> <p>Remind students about the accidentals in measures 33 and 34.</p> <p>The closing quarter note of this phrase (measure 36, beat 3) must be emphatic. All voices in beat 4 are silent.</p>
37–44	<p>This section begins back at a <i>p</i> level with sparser instrumentation. Note the change of tempo. Allow your gesture to become smaller.</p>

Performance Analysis

Every measure studied for content and teaching focus

Addresses both vertical and linear elements of the music

Includes suggestions for teaching and conducting

BB205CS

Singing

Uses strong natural connection between singing and playing an instrument

Lends itself well to teaching your students easy-to-sing melodies

Helps students understand natural breaks in phrases

Singing

No lyrics are included for this work as the original nor translation could be identified. It is a very singable piece, however, and students could easily use a neutral syllable or solfège to sing the phrases. It would be fun to try the acceleration while singing in addition to playing. We recommend that you teach this work in 8-measure phrases because the middle of the phrase is barely a pause and really does want to continue moving into the last portion of the phrase. This gets easier as the tempo becomes faster. The melody appears transposed for each instrument in the student Activity Page. If you are not familiar with solfège syllables for notes pertinent to minor keys, please refer to this illustration:

The image shows two staves of musical notation in 4/4 time, written in a minor key. The first staff contains 13 notes with solfège syllables: Sol, Sol, Re, Me, Fa, Me, Re, Do, Do, Do, Me, Sol, Fa, Me. The second staff contains 9 notes with solfège syllables: Sol, Le, Sol, Fa, Me, Re, Do, Do, Do. A slur covers the first six notes of the second staff.

BB205CS

► Includes conducting tips for students

Conducting

Suggestions for *teaching basic conducting skills to your students*

Aspects of conducting gestures can often be transferred into instrumental performance skill

Reinforces the role of the conductor and the student's responsibility to the conductor and the ensemble

Conducting

Korobochka! is perfect for teaching your students how to accelerate. This work remains in $\frac{4}{4}$ time throughout but contains six separate tempo markings moving from a deliberate $\text{♩} = 72$ to a very swift $\text{♩} = 210$. As the tempo accelerates, gesture will necessarily get smaller. Discuss this with your students and ask them why this is so.

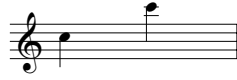
Range

Includes ranges for all instruments

Easy to determine certain performance challenges related to range issues

Ranges

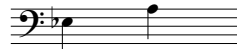
Flute



Oboe



Bassoon



B♭ Clarinet 1



B♭ Clarinet 2



B♭ Bass Clarinet



E♭ Alto Saxophone 1



E♭ Alto Saxophone 2



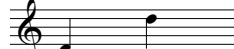
B♭ Tenor Saxophone



E♭ Baritone Saxophone



B♭ Trumpet 1



B♭ Trumpet 2



F Horn



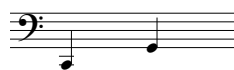
Trombone



Baritone/Euphonium



Tuba



Percussion Instrumentation and Rudiments

Addresses percussion needs including instrumentation and rudiments

Percussion Instrumentation and Rudiments

The percussion section is comprised of snare drum, bass drum, crash cymbals, tambourine, and bells.

No rudiments are used in this piece. Instruction on the technique of light cymbal crashes is essential.

Connecting to the National Standards

► Useful for curriculum restructuring in defining goals, developing strategies, and designing assessment

► Extensively relates the teaching and learning of the work to aspects of the National Standards including:

- Singing
- Performing on Instruments
- Improvising Melodies, Variations, and Accompaniments
- Composing and Arranging Music Within Specified Guidelines
- Reading and Notating Music
- Listening to, Analyzing, and Describing Music
- Evaluating Music and Music Performances
- Understanding Relationships Between Music, the Arts, and Disciplines Outside the Arts
- Understanding Music in Relation to History and Culture

Connecting to the National Standards

It is not necessary for every National Standard to be met in each music activity. The Standards were designed to be addressed over the course of a student's school career. Here are suggestions on how to connect this work with the National Standards:

1. Singing

Singing activities are listed above.

2. Performing on instruments

Instrumental performance is implied throughout the book and is an essential aspect of the text.

3. Improvising melodies, variations, and accompaniments

You can easily combine the concepts of variation and accompaniment by having your students create a rhythm variation of the accompaniment lines in *Korobochka!* A few of the accompaniment lines are given to each student on the Activity Page. Have them read through these accompaniments and then together work to identify where they happen in the piece. Then ask them to sketch out a rhythmic change to each measure of one or both of these accompaniment lines. Play the melody for individuals while they play the accompaniment in the new rhythmic variation. Here are two examples:

Example 1

Original Accompaniment



Variation



Example 2

Original Accompaniment



Variation



Singing

Improvising Melodies,
Variations, and
Accompaniments

Performing on Instruments

Connecting to the National Standards

Composing and Arranging Music Within Specified Guidelines

Connecting to the National Standards (continued)

4. Composing and arranging music within specified guidelines

If your students have completed No. 3, then they have a very good foundation for the next task. We suggest letting them try to create an arrangement of the famous melody to the *Russian Sailor's Dance*. They can use some of their ideas from the third standard exercise if they can be transferred. If not, then use the experience as a springboard for a similar task. To get you started, here is one phrase to Gliere's *Russian Sailor's Dance* from *The Red Poppy*:

The image shows a musical score for a piece titled "Russian Sailor's Dance Melody". It consists of two staves. The top staff is labeled "Russian Sailor's Dance Melody" and the bottom staff is labeled "Student Composed Accompaniment". Both staves are in 4/4 time and use a treble clef. The melody is written in a key with one flat (B-flat major or D minor). The melody consists of a sequence of eighth and quarter notes. The accompaniment is a simple harmonic line consisting of quarter notes.

5. Reading and notating music

Reading music is implied throughout the book and is an essential aspect of the text. In addition to the reading necessary to successfully perform this work, the notation element of this standard can be combined with the composition factor in No. 4 to create a complete learning event.

6. Listening to, analyzing, and describing music:

Korobochka! has a very distinct ethnic flavor that can be found in much of Eastern European music. We suggest taking a few works that can be compared to each other and to this piece. Some that would work well are *God Save the Tsar*, *The Ukrainian Anthem*, and *Russian Sailor's Dance*. Compare elements that are characteristic of music from this region. Include key and certain rhythmic elements.

7. Evaluating music and music performances

Sometimes teaching what something is also entails teaching what something is *not*. Ask your students to experiment with you and the performance of *Korobochka!* Manipulate several elements away from what is asked for in the score. Perform small sections as written and then with your changes. Ask students whether or not the changes work. Be prepared for your students to like their manipulations over the written version. You must decide whether or not to be a stickler for remaining true to the score. Give students credit for being musical. They may come up with some changes that are quite good and appropriate.

8. Understanding relationships between music, the arts, and disciplines outside the arts

The visual art of the countries of Eastern Europe can be a real boon to teaching this work. The artistry found in papier mache Russian boxes is often stunning. Lacquered boxes are adorned with hand-painted masterpieces based on many themes that include poetry, daily life, landscapes, folklore, battles, and landscapes. You might not own a Russian box but there are certainly plenty of pictures available for viewing on the Internet. Pick out a few that you feel are particularly good and draw relationships between the box paintings and *Korobochka!* (Remember, one of the meanings of the word is "little box".)

9. Understanding music in relation to history and culture

Select one of the boxes that you have identified for No. 8 and review its background and history. It is likely that it portrays one of the themes previously mentioned. Further inquiry into that piece of folklore, poem, or landscape could enlighten the discussion and therefore the understanding of this work.

Reading and Notating Music

Listening to, Analyzing, and Describing Music

Evaluating Music and Music Performances

Understanding Relationships Between Music, the Arts, and Disciplines Outside the Arts

Understanding Music in Relation to History and Culture

About the authors:



Deborah A. Sheldon



Robert Sheldon

Deborah A. Sheldon received a B.S. degree in music education from Mansfield University of Pennsylvania, an M.Ed. degree in music from Penn State University, and a Ph.D. degree in music education from Florida State University. She has taught at Illinois State University and the University of Illinois, and is currently associate professor of music education at Temple University Esther Boyer College of Music, where she teaches courses in instrumental conducting, wind band literature, rehearsal techniques and teaching methods, assessment, research, music psychology, and curricular options. Sheldon is widely published, having authored numerous articles in music education, pedagogy, and research. She has taught elementary and secondary instrumental music in Pennsylvania and New York, and has served as guest conductor in several states.

Robert Sheldon is one of the most performed composers of wind band music. A recipient of numerous awards from ASBDA, ASCAP, and Phi Beta Mu, Sheldon's compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed throughout the world and appears on several international concert and contest lists. He regularly accepts commissions for new works, producing numerous publications for concert band each year.

Sheldon's schedule includes many engagements as guest conductor for all-state and regional honor bands. He frequently appears as a music education clinician, and has presented sessions and seminars at numerous colleges and universities, as well as state Music Education Association conferences. Sheldon has served as a conductor and clinician throughout the United States, as well as Japan, Canada, and the Republic of China.

Lessons in Performance

Book 1: Around the World

Comprehensive and Dynamic Lesson Plans Include

Full Score Analyses

Techniques for Conducting and Teaching

Background and Historical Information

Supplemental Exercises for Every Instrument Exploring

- *Melody*
- *Accompaniment*
- *Rhythm*

Direct Correlation with the National Standards

Instrument Books Available:

Conductor/Teacher's Manual	BB205CS	24.95
Flute	BB205FL	4.50
Oboe	BB205OB	4.50
Bassoon	BB205BSN	4.50
B\flat Clarinet 1	BB205CL1	4.50
B\flat Clarinet 2	BB205CL2	4.50
B\flat Bass Clarinet	BB205BCL	4.50
E\flat Alto Saxophone 1	BB205AS1	4.50
B\flat Alto Saxophone 2	BB205AS2	4.50
B\flat Tenor Saxophone	BB205TSX	4.50
E\flat Baritone Saxophone	BB205BSX	4.50
B\flat Trumpet 1	BB205TP1	4.50
B\flat Trumpet 2	BB205TP2	4.50
F Horn	BB205FHN	4.50
Trombone	BB205TBN	4.50
Baritone/Euphonium	BB205BBC	4.50
Baritone T.C.	BB205BTC	4.50
Tuba	BB205TU	4.50
Mallet Percussion	BB205MLT	4.50
Snare Drum/Bass Drum	BB205SB	4.50
Auxiliary Percussion	BB205AP	4.50

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The FJH Music Company Inc.

2525 Davie Road, Suite 360 Fort Lauderdale, FL 33317-7424

PHONE: 954-382-6061

FAX: 954-382-3073

E-MAIL: admin@fjhmusic.com

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