Authors

The *Sound Innovations* authors bring years of extensive teaching, conducting, and composing experience.

**Robert Sheldon**
Internationally recognized composer, clinician, conductor, music educator, and Director of Concert Band Publications, Robert Sheldon has taught band and orchestra in the Florida and Illinois public schools and has served on the faculty at Florida State University. His music is performed around the world and appears on many international concert and contest lists.

**Peter Boonshaft**
Hailed as one of the most exciting and exhilarating voices in music education today, Peter Boonshaft has been a guest clinician all over the world. He is the author of the critically acclaimed books *Teaching Music with Passion, Teaching Music with Purpose*, and *Teaching Music with Promise*. He is Director of Education for Jupiter Band Instruments, and professor of music at Hofstra University in Hempstead, New York.

**Dave Black**
As one of the best-selling percussion authors in the world, Mr. Black is the author and/or co-author of over 30 books, including *Alfred’s Drum Method*. His books and music are used and performed by young people all over the world, with combined sales now totaling two million units. In addition, many of his compositions have been used as source/background music on numerous TV shows and movies, including the film *Drumline*. Currently he is the Editor-in-Chief, School Methods Strategy, for Alfred Music.

**Bob Phillips**
Pedagogue, composer, clinician, and teacher trainer, Phillips is a recognized expert in the use of large-group pedagogy and has presented clinics throughout North America, Europe, and Australia. Phillips has authored over 21 book series and 180 performance titles. He is the former Director of String Publications for Alfred Music, and has served as president of ASTA.

**Chris Bernotas**
As a former instrumental music teacher for more than 25 years in New Jersey, Chris Bernotas maintains a fresh perspective to the world of music education. Mr. Bernotas earned a BM from William Paterson University and an MAT from Marygrove College. An active composer and arranger of concert band music, his works have been performed at the Midwest Clinic and appear on numerous state lists. Chris is in demand as a conductor, clinician, and adjudicator, and currently is Alfred Music’s Director of String Publications.
Why Sound Innovations?

Clean Layout & Structure
No matter what level of Sound Innovations you’re using in your classroom, all Sound Innovations books promote understanding with solid pedagogy and a clean and uncluttered page layout. Content is organized in levels to provide benchmarks and intermediate goals.

SI Online
Adjust the pacing and focus of your teaching anytime during the semester to address differentiation and the unique needs within your classroom. Also, access streaming audio and video content while exploring the wealth of additional repertoire available online.
Learn more on pages 4–5

Book 1 Is Free in SmartMusic
All of Sound Innovations for Concert Band, Book 1 is now part of the repertoire included at no cost in SmartMusic! All other levels are available with paid subscriptions.

Comprehensive
The most comprehensive method available, you can teach beginners through the collegiate level with the same approach, including the subtleties of critical listening for tone, intonation, blend, and balance. Sound Percussion provides a clear progression of rhythms, skills and notes along with plenty of reinforcement to advance your percussionists’ abilities.

Note Introduction
Each new note is introduced in a logical order with a diagram of the fingering, eliminating the need to reference a separate page. New notes include an introductory exercise followed by reinforcement exercises.

MasterClass Videos
Foster more effective practice with MasterClass videos integrated throughout the entire method, not retrofitted to it. MasterClasses allow students to emulate the teacher’s tone, technique, and musicianship.

Uncomplicated Approach
Concepts are introduced in a straightforward and logical order with many opportunities for the student to implement and practice them. Built-in strategies isolate new skills and encourage student participation. Solid pedagogy is written to comply with state and national music education standards. Every exercise includes a brief statement identifying what the student should learn.

Performance Opportunities
Many performance opportunities are contained within the method, including solos, duets, trios, and full band arrangements. In addition, each performance piece that is correlated with Book 1 or 2 contains an educational pack that includes an emphasis on expressive playing, historical information, exercises to help with specific technical issues, notes on the composition, and more.

eBooks
Most Sound Innovations eBooks are available on eBooks for iPads®, Chromebooks™, PCs, and Macs®, allowing for use in 1:1 classrooms.

Blog
Check out our Alfred Music blog, where you can find inspiration, ideas, and creative ways to enhance your teaching at alfred.com/blog.
Sound Innovations Keeps Getting Better

Exclusive Content Is Now Available Free with SI Online

Adjust the pacing and focus of your teaching throughout the school year with the new resources on SI Online. Additional enrichment and supplemental content provide differentiated instruction and assessment to meet the unique needs within your classroom.

Enrichment Pages
Additional supplemental pages for reinforcement, all correlated to each level in *Book 1* and select levels of *Sound Percussion*.

Audio and Video
MasterClass videos and audio tracks for *Books 1* and *2*, and select exercises for *Sound Percussion* in one convenient place. Also, piano reductions are available for *Ensemble Development Intermediate* and *Advanced*.

Easy Access
- Simply enter the book product number at SIOnline.Alfred.com—your browser will remember it when you return
- Click on Activate Product to add more books
- Enter the score product number to gain access to all student books
- Use your computer or mobile device to access the site anywhere
- Browse audio, video, and supplemental PDFs

Supplemental Repertoire
New repertoire for each level of *Book 1*, including duets and ensembles.
Check back often for new content at alfred.com/SIOnline!

Streaming MasterClass Videos
All MasterClass videos are in one convenient place. No more DVDs to lose! The videos can be sped up, slowed down, and looped for effective practice. *Sound Percussion* features demonstrations of important skills, exercises, and partial and full ensemble performances.
Streaming Audio Tracks
Access to streaming MasterClass accompaniments are included for every line of music in Books 1 & 2. Ensemble Development Intermediate and Advanced feature piano reductions so that students can play along.

Enrichment Pages
Add enrichment pages to any or all levels of the book, including theory, music history, scale exercises, and rhythm pages for in-class or at-home reinforcement, all correlated to levels in Book 1. Print out class sets of PDFs with one click, or one instrument at a time. Sound Percussion enrichment pages include fill-in worksheets and quizzes.

Additional Repertoire
Browse the vast library of repertoire, including duets and ensembles, to encourage student repetition and concept reinforcement. Every alternate tune is correlated to levels in Book 1, covering only the notes and techniques learned up to that point in the book.
Instrument-Specific MasterClass Recordings

Access to streaming instrument-specific MasterClass accompaniments are included for every line of music in the book to promote at-home practice. The recordings are performed by a professional musician introducing your students to a variety of musical styles, including classical, pop, world music, and more.

Features:

- Example track with melody
- Play-along accompaniment track without the melody
- Instrument-specific acoustic recording of a tuning note
- Click-off for each recording
- SI Player with Tempo Change Technology, allowing students to speed up or slow down to suit their practice needs

- Track numbers correlate to the exercise numbers in each book, applicable for streaming audio or books that include a CD

Instrument-Specific MasterClass Videos

Access to streaming instrument-specific MasterClass videos are included with every student book so the student can learn to emulate the teacher’s tone, technique, and musicianship. Unlike most method books, these videos are integrated and referenced throughout the entire book to teach beginning through more advanced concepts and includes a performance of the final solo. The videos promote better understanding of instrument-specific concepts and promote at-home practice.

Topics Addressed:

- Assembly, disassembly, and instrument care
- Posture
- Playing position
- Embouchure
- Breathing techniques
- Producing a sound
- Articulation: accents, staccato, legato
- Tonguing, slurs
- Crescendo and decrescendo
- Instrument-specific skills such as crossing the break for the clarinet
- Percussion-specific skills such as finger dampening and rolls
- Final solo

Book 1

By Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

- Material is organized into six levels to provide assessment tools and benchmarks
- Access to SI Online includes instrument-specific MasterClass videos and recordings, and additional reinforcement pages and repertoire**
- Teacher’s Score is available as book only or with a complete resource library of student CDs and DVDs
- Clean, uncluttered page layouts and clear identification of goals allow for better understanding
- Performance opportunities to reinforce new concepts
- Sound Advice sections throughout the Teacher’s Score assist with quick and easy-to-use tips and teaching suggestions
- Student books are available as eBooks

** All Sound Innovations users have free access to streaming media on SI Online. Simply go to alfred.com/SIOnline and follow the prompts. Future reprints of the student books will no longer include the CD or DVD.
8 Steps for Helping New Band Students Select Their Instruments

By Robert Sheldon

The band is on stage as the auditorium lights dim in expectation of the first sounds. And what a glorious sight it is! A full complement of double reeds and low woodwinds, a rafter of horns, a squadron of trombones and a platoon of tubas! Depending on our own band room experiences back home, we are either thrilled with what we see, or filled with envy. How did they get so many students in band? How did they achieve such great instrumentation? Why can't my band be like that?

Read more at alfred.com/sibandbrochure.

Sound Notation

The Sound Notation page provides clear diagrams of all musical symbols students need to get started, as well as information on practice techniques.

New Concepts

New concepts are clearly defined and reinforced immediately with musical examples.

Counting

All rhythms are introduced with subdivided counting and a reinforcement exercise to improve retention. Grey-colored counting during rests is used to help students visualize the silence, which makes it easier for students to understand.

New Skills Are Isolated

Built-in strategies lead to success by isolating new skills while encouraging student participation with singing notes, counting and clapping rhythms, and more.

Accidentals & Enharmonics

In order to aid in better comprehension, enharmonics and chromatic examples are presented in a clear and understandable way with reinforcement exercises immediately following.
Instrument-Specific Considerations
Special considerations are presented in each student book to help coach students through more challenging techniques specific to their instrument. MasterClass videos are also included on these topics in order to aid in better comprehension.

Conducting
As students become more engaged in the rehearsal process, they are introduced to and encouraged to conduct as part of their practice. This will further connect them to the music they are playing and to their peers.

Composition
Students are asked to write their own variation of familiar tunes in composition lessons in order to encourage creativity.

Improvisation
Students are encouraged to improvise and learn basic jazz and blues concepts, while getting comfortable with their instruments and the notes they’ve learned so far.

Music History
Music history and composer biographies are included throughout the book to enrich the learning experience.

German composer and organist Johann Sebastian Bach (1685–1750) is considered to be one of the greatest composers of all time. He lived during the Baroque era and is best known for his cantatas, many works for organ, Magnificat, St. John Passion and St. Matthew Passion.

Modest Petrovich Mussorgsky (1839–1881) was a Russian composer who often used his country’s history and folklore to inspire his compositions, such as Boris Godunov, Night on Bald Mountain and Pictures at an Exhibition, which includes The Great Gate of Kiev.
Performance Opportunities

*SI for Band* offers many performance opportunities, including solos, duets, trios, and full-band arrangements. Students can play along with a friend or the professional musician on the accompaniment tracks. This serves as an outstanding introduction to ensemble playing.

Full-Length Solo

To encourage at-home practice, a full-length solo is included at the end of the book with a MasterClass video and play-along tracks. An optional piano accompaniment is included for the final solo, allowing a family member or friend to accompany the student, furthering music outside of the classroom.

Access *Book 1 for Free* in *smartmusic*.

Transform your students’ practice from passive repetition to active learning. Students will be immediately shown what pitches and rhythms they hit or miss so they know what to practice, and they don’t learn their music incorrectly.

Musical Styles

Students want to play music, not just exercises. *SI for Band* introduces students to world music and various musical styles to keep learning interesting and to create a culturally relevant learning experience.

Clear Objectives

Every exercise includes an objective stated next to the title so that students understand what they are supposed to be working on.
Additional Exercises
Full pages in the back of the student book include scales, arpeggios, warm-up chorales, and etudes in F, B-flat, E-flat, and A-flat major. Free access to SmartMusic gives you and your students access to vital practice tools; a tuner, metronome, and essential content including exercises, sight-reading tools, and select state scales.

Rhythm Studies
Rhythms taught are summarized at the back of the book on the Rhythm Studies page.

Assessment
The Sound Check page includes evaluation and assessment opportunities for the student, teacher, peer, or parent.

Glossary
A Glossary includes musical terms learned throughout the book.

Fingering Chart
For easy reference, a comprehensive Fingering Chart is included in the back of the book.

Concert Etiquette & Performance Evaluations
Lessons on concert etiquette and performance evaluation are included to encourage music appreciation.
Correlated Performance Music

Each correlated performance piece contains an educational pack written by the composer of the piece and includes reproducible supplemental parts for the students and curricular material for the teacher. This unique resource allows students to get the most out of their rehearsal and performance time, pointing out key parts of the composition.

**Topics Include:**

- Emphasis on expressive playing
- Historical information
- Notes on the composition
- Exercises to help with specific technical issues
- Pedagogy
- Performance suggestions
- Definition of included terms and symbols
- Melodic lines written for all instruments to help teach phrasing

### SI Series Best Sellers

#### GRADE ½

**Atomic Clock**
*By Chris M. Bernotas*
(00-39605) .................................................. $49.00

**Pop Goes the Band**
*Correlates to Book 2, level 4*
*Multiple Section Feature*
*By Chris M. Bernotas*
(00-45972) .................................................. $49.00

**Presto!**
*By Robert Sheldon*
(00-41914) .................................................. $49.00

**Rock This Band!**
*By Robert Sheldon*
(00-47255) .................................................. $49.00

**To the Fore**
*By Chris M. Bernotas*
(00-41917) .................................................. $49.00

#### GRADE 1½

**Blessed Legacy**
*Based on the American Folk Tune “Nettleton”*
*American Folk Tune / arr. Robert Sheldon*
(00-47256) .................................................. $49.00

**Cataclysm***
*By Robert Sheldon*
(00-46644) .................................................. $49.00

**Crazy for Cartoons***
*By Robert Sheldon*
(00-36660) .................................................. $49.00

**Dancing Kites***
*By Chris M. Bernotas*
(00-44155) .................................................. $49.00

**El Taco Picante***
*By Robert Sheldon*
(00-45967) .................................................. $49.00

**Southampton March***
*By Robert Sheldon*
(00-45966) .................................................. $49.00

#### GRADE 1

**African Adventure**
*By Robert Sheldon*
(00-36667) .................................................. $49.00

**As Twilight Falls***
*By Robert Sheldon*
(00-36665) .................................................. $49.00

**Big Sky Round-Up***
*By Robert Sheldon*
(00-36666) .................................................. $49.00

**Holiday Shopping**
*By Scott Watson*
(00-47261) .................................................. $49.00

**Just Add Music**
*By Scott Watson*
(00-47260) .................................................. $49.00

#### GRADE 2

**Holiday Celebrations**
*Featuring: Jingle Bells / Coventry Carol / Oh Chanukah*
*Various / arr. Chris M. Bernotas*
(00-44156) .................................................. $52.00

**Hues of Blue**
*By Robert Sheldon*
(00-44153) .................................................. $49.00

---

*Titles with an asterisk are available in SmartMusic.*
Percussion Books

*SI for Band* is one of the most comprehensive and musically interesting books available for beginning percussionists. Students learn from the co-author of *Alfred’s Drum Method*, Dave Black. No other method provides more thorough information on how to play each instrument, ensuring well-rounded percussionists. The percussion parts are written in a challenging and musically interesting format to keep the percussion section engaged. The band-style practice pieces replicate what percussionists will eventually see in their music and enhance the tunes used in the method. Three books are available: Snare Drum / Bass Drum / Accessories • Mallets • Combined Percussion.

MasterClass Videos

Percussion MasterClass videos are available streaming on SI Online, and show detailed and close-up views to help student comprehension and encourage at-home practice.

Detailed Playing Techniques

Detailed techniques include sticking, dampening, muffling, and rolls. No other method teaches finger dampening for mallets.

Accessory Instruments

The percussion book teaches accessory instrument techniques such as muffling the triangle, and includes instruction for triangle, tambourine, woodblock, suspended cymbal, and crash cymbals.

Sequence of Rudiments

The 10 rudiments are introduced in a logical sequence to promote better comprehension and execution: double strokes, single paradiddle, flam, flam accent, flam tap, flam paradiddle, multiple-bounce roll, five-stroke roll, nine-stroke roll, and seventeen-stroke roll.

For more in-depth instruction for your percussionists, check out *Sound Percussion* on pages 41–43.
# Book 1 Skill Chart

<table>
<thead>
<tr>
<th><strong>Sound Notation</strong></th>
<th><strong>Sound Beginnings</strong> (Level 1)</th>
<th><strong>Sound Fundamentals</strong> (Level 2)</th>
<th><strong>Sound Musicanship</strong> (Level 3)</th>
<th><strong>Sound Development</strong> (Level 4)</th>
<th><strong>Sound Techniques</strong> (Level 5)</th>
<th><strong>Sound Performance</strong> (Level 6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Rhythm Tree]</td>
<td>![Rhythm Tree]</td>
<td>![Pickup Notes]</td>
<td>![Tie]</td>
<td>![Syncopation]</td>
<td>![Warm-Up]</td>
<td>![Key of Concert B♭ Major]</td>
</tr>
<tr>
<td><strong>Rhythms</strong></td>
<td>![Rhythm Tree]</td>
<td>![Pickup Notes]</td>
<td>![Tie]</td>
<td>![Syncopation]</td>
<td>![Warm-Up]</td>
<td>![Key of Concert B♭ Major]</td>
</tr>
<tr>
<td><strong>Technique</strong></td>
<td>![Key of Concert F Major]</td>
<td>![Chromatics]</td>
<td>![Brass Lip Slurs]</td>
<td>![Accidentals &amp; Courtesy Accidentals]</td>
<td>![Scale]</td>
<td>![Arpeggio]</td>
</tr>
<tr>
<td><strong>Sequence &amp; Tempo</strong></td>
<td>![Waltz]</td>
<td>![Improvisation]</td>
<td>![Trio]</td>
<td>![Improvisation]</td>
<td>![Legato]</td>
<td>![Improvisation]</td>
</tr>
<tr>
<td>![Playing two notes or more on one bar]</td>
<td>![Sus. Cymbal Roll]</td>
<td>![Rolls]</td>
<td>![Rolls]</td>
<td>![Rolls]</td>
<td>![Rolls]</td>
<td>![Rolls]</td>
</tr>
</tbody>
</table>

* = Percussion Only  + = Mallets Only
Book 2

By Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

- Material is organized into four levels to provide assessment tools and benchmarks, including a comprehensive review of Book 1
- Access to SI Online includes instrument-family-specific MasterClass videos and recordings, plus additional reinforcement pages and repertoire**
- Teacher’s Score is available as book only or with a complete resource library of student CDs and DVDs
- Clean, uncluttered page layouts and clear identification of goals
- Performance opportunities to teach ensemble playing and reinforce new concepts
- Sound Advice sections throughout the Teacher’s Score assist with quick and easy-to-use tips and teaching suggestions
- Student books are available as eBooks
- With a paid account, teachers have access to SmartMusic’s Practice Analysis, giving visibility into what and for how long students are practicing

Instrument-Family-Specific MasterClass Videos

Access to streaming instrument-family-specific MasterClass videos are included with every student book so students can learn the fundamentals of ensemble playing while promoting at-home practice. Unlike most method books, these videos are integrated and referenced throughout the entire book.

Topics Addressed:

- Posture, playing position, and breathing
- Warm-up: buzzing and long tones
- How to practice
- Intonation and tuning
- Articulation and dynamics
- Characteristic tone
- Blend and balancing chords
- Grace notes
- Ensemble phrasing
- Instrument-specific skills such as trumpet 1st and 3rd valve slides, using mutes, trills, and tremolo
- Percussion-specific skills such as paradiddles and mallet-grip techniques
- Final solo

Instrument-Family Specific MasterClass Recordings

Access to streaming instrument-family-specific MasterClass accompaniments are included for every line of music in the book to promote at-home practice. The recordings are performed by a professional musician, introducing students to a variety of musical styles, including classical, pop, world music, and more.

Features:

- Example track with melody
- Play-along accompaniment track without the melody
- Acoustic recording of a tuning note
- Click-off for each recording
- SI Player with Tempo Change Technology, allowing students to speed up or slow down to suit their practice needs

Check out a sample of the MasterClass videos at alfred.com/SIBandBrochure.

Check out a sample of the MasterClass recordings at alfred.com/SIBandBrochure.

** All Sound Innovations users have free access to streaming media on SI Online. Simply go to alfred.com/SIOnline and follow the prompts. Future reprints of the student books will no longer include the CD or DVD.
LEVEL 1

Sound Review

Presented in two sections, the first half is a complete review of the concepts in Book 1, while the second half provides reinforcement by using chorales, scales, and warm-up exercises presented in each of the four keys learned in Book 1. Beginning with a review of playing positions, Level 1 covers all major terms, skills, and concepts prior to introducing new material. This is especially useful when new students join from other classes or methods, and after the summer break. The MasterClass videos from Book 1 can also provide a great review at home.

Topics Addressed:
- Review of Book 1 concepts and notes
- Warm-up exercises
- Scales and arpeggios
- Chorales
- The review ends with a full band performance piece.

8 Ways to Make Your Percussionists an Integral Part of Each Rehearsal

By Dave Black and Chris Bernotas

Do you ever struggle with keeping your percussion students involved throughout the entire rehearsal? What do you do with them with pieces that do not include many percussion parts? Are you ever concerned that they’re not getting enough instruction during rehearsal because you’re so focused on the rest of the ensemble? Here are a few ideas you can try that we’ve found to be helpful in addressing this issue as well as other thoughts to ensure your percussion section is not just “kept busy” (and out of trouble), but that they are an integral part of every ensemble rehearsal while growing as technically proficient and expressive musicians.

Read more at alfred.com/SIBandBrochure.
LEVEL 2

Sound Fundamentals

The first half of this level introduces new rhythms and meters without adding any new notes or key signatures, while the second half introduces new notes and key signatures without adding new rhythms or meters. By isolating the introduction of these two very different concepts, students learn the necessary skills with less confusion. Two full band pieces provide opportunities for both practice and performance.

**Topics Addressed:**

- Key of concert C major
- Key of concert D♭ major
- Percussion rudiments such as flamacue and triple paradiddle

**Assessment**

The Sound Check page includes evaluation and assessment opportunities for the student, teacher, peer, or parent.
Level 3: Sound Development

Similar to Level 2, this level is presented in three sections with plenty of reinforcement exercises and a full-page solo performance piece with accompaniment. Level 3 combines the keys, notes, rhythms, and meters learned in Level 2, and it introduces additional concepts.

Topics Addressed:
- Sight-reading
- Canon
- Allegretto
- Minor scale
- pp, ff
- A tempo
- Chord
- Transposing
- Legato-style playing
- Countermelody
- D.C. al Coda
- D.S. al Coda
- Grace Notes
- Adagio
- sf
- Key change
- Andantino
- Molto rallentando
- Accelerando
- \ (Marcato accent)
- Percussion rudiments such as Lesson 25 and drag paradiddle #1

Level 3: Sound Development
Sound Musicianship

The last level functions as an appendix and includes pages you can use throughout the year to assist in presenting and reinforcing concepts. Also included are exercises that can be used as warm-ups and technique builders for performance music outside the book.

Topics Addressed:
- Comprehensive assessments and rubrics
- Scales and arpeggios
- Warm-ups and chorales
- Rhythm review
- Etudes and technical exercises
- Glossary
- Fingering chart

Level 4: Sound Musicianship

The following two pages provide a complete and total assessment of everything learned in Book 2. If you can play through these six exercises and understand the terms in the glossary, you have accomplished and mastered all of the goals, concepts, key signatures and rhythms presented in this book. You can consider this to be your All-In-One Assessment!

174 Comprehensive Assessment in D Major (Concert F)

175 Comprehensive Assessment in G Major (Concert F)

176 Comprehensive Assessment in C Major (Concert F)

Rhythms in Common Time

Rhythms in Cut Time

Rhythms in 4 Time
Percussion Books

*Si for Band* is one of the most comprehensive and musically interesting books available for beginning percussionists. Students learn from the co-author of *Alfred’s Drum Method*, Dave Black. No other method provides more thorough information on how to play each instrument, ensuring well-rounded percussionists. Three books are available: Snare Drum / Bass Drum / Accessories • Mallets/Timpani • Combined Percussion.

**MasterClasses**

The student MasterClass videos are available streaming on SI Online and encourage at-home practice while demonstrating new concepts such as rudiments, how to hold accessory instruments, stickings, and mallet-grip techniques.

**New Rudiments**

New rudiments and concepts are clearly explained and are followed by practical musical examples to help reinforce learning. Rudiments taught in *Book 2* include the flamacue, triple paradiddle, five-stroke roll, nine-stroke roll, drag, drag paradiddle #1, drag paradiddle #2, single ratamacue, Lesson 25, and the four-stroke ruff.

**Detailed Playing Techniques**

No other method provides more detailed information on how to play each instrument, including the accessory instruments—maracas, claves, cowbell, sleigh bells, timpani, wind chimes, and castanets.

**Interesting Percussion Parts**

The percussion parts are written in a challenging and musically interesting format to keep the percussion section engaged. The band-style practice pieces replicate what percussionists will eventually see in their music and enhance the tunes used in the method.

**Musicianship**

Musicianship is taught throughout, helping students become well-rounded musicians through music theory, history, and experience in performing solos, duets, and full band arrangements.

For more in-depth instruction for your percussionists, check out *Sound Percussion* on pages 41–43.
# Book 2 Skill Chart

<table>
<thead>
<tr>
<th>Sound Review (Level 1)</th>
<th>Sound Fundamentals (Level 2)</th>
<th>Sound Development (Level 3)</th>
<th>Sound Musicianship (Level 4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Review Notes &amp; Rhythms</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythms</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Technique

<table>
<thead>
<tr>
<th>Warm-Up Exercises</th>
<th>Key of Concert C Major</th>
<th>Sight-Reading</th>
<th>Scales &amp; Arpeggios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales &amp; Arpeggios</td>
<td>Key of Concert D Major</td>
<td></td>
<td>Etudes &amp; Technical Exercises</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Sequence & Tempo

<table>
<thead>
<tr>
<th>Vivo</th>
<th>Canon</th>
<th>Allegretto</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivace</td>
<td>A tempo</td>
<td>Two-Measure Repeat</td>
</tr>
<tr>
<td>Improvisation</td>
<td>D.C. al Coda</td>
<td></td>
</tr>
<tr>
<td>Adagio</td>
<td>D.S. al Coda</td>
<td></td>
</tr>
<tr>
<td>Andantino</td>
<td>Molto Rallentando</td>
<td></td>
</tr>
<tr>
<td>Molto Ritardando</td>
<td>Poco Rallentando</td>
<td></td>
</tr>
<tr>
<td>Poco Ritardando</td>
<td>Accelerando</td>
<td></td>
</tr>
<tr>
<td>Marcato Accent</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Style

<table>
<thead>
<tr>
<th>Chorales</th>
<th>Swing</th>
<th>Dynamics ( \textsf{f--p, p--f} )</th>
<th>Chorales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorales</td>
<td></td>
<td></td>
<td>Chorales</td>
</tr>
<tr>
<td>Mambo</td>
<td>Legato Style Playing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Calypso</td>
<td>Pesante</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Percussion, Mallets & Timpani

<table>
<thead>
<tr>
<th>Flamacue*</th>
<th>Cowbell*</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tripple Paradiddle*</td>
<td>Sleigh Bells*</td>
<td></td>
</tr>
<tr>
<td>Five-Stroke Roll in ( \textsf{f} ) *</td>
<td>Rim Shot (R.S.)*</td>
<td></td>
</tr>
<tr>
<td>Nine-Stroke Roll in ( \textsf{f} ) *</td>
<td>Timpani/Timpani Rolls**</td>
<td></td>
</tr>
<tr>
<td>Drag*</td>
<td>Drag Paradiddle #1*</td>
<td></td>
</tr>
<tr>
<td>Drag Paradiddle*</td>
<td>Wind Chimes*</td>
<td></td>
</tr>
<tr>
<td>Maracas*</td>
<td>Dampen/Muffle*</td>
<td></td>
</tr>
<tr>
<td>Single Ratamacue*</td>
<td>Lesson 2S*</td>
<td></td>
</tr>
<tr>
<td>Claves*</td>
<td>Four-Stroke Ruff*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Castanets*</td>
<td></td>
</tr>
</tbody>
</table>

* = Percussion Only  + = Mallets Only  ++ = Timpani Only
Ensemble Development for Young Concert Band

By Peter Boonshaft and Chris Bernotas

Going well beyond band method books, Sound Innovations Ensemble Development for Young Concert Band provides exercises designed to help students develop virtually every concept required to build the foundational qualities of exceptional concert band performance.

- Thoroughly complements and supplements any method or performance music by isolating and reinforcing each ensemble concept and preparing students to be ready for any scenario in their repertoire
- Contains 167 exercises at the ½, 1, and 1½ levels, including more than 100 chorales, providing plenty of source materials for the teacher to use in encouraging students to listen, evaluate, and adjust balance and intonation
- Exercises are grouped by key and presented in a variety of young band difficulty levels
- Where possible, several exercises in the same category are provided so teachers can use the exercises best-suited for the ensemble
- Clean, uncluttered page layout for better comprehension
- Performance opportunities to apply ensemble skills, encouraging students to learn balance and to create a rich, full sound
- Student books are available as eBooks
- To keep your back row challenged and engaged, percussion is included in every exercise and chorale
- With a paid subscription, your students can have the power of immediate feedback for their practice with SmartMusic

Address the need for differentiation of instruction for students at various beginning band levels:

- Percussion parts often indicate rolls that are optional for the less advanced players
- Optional advanced snare drum parts challenge the more experienced students
- When extreme instrument ranges occur or when clarinet parts go over the break, alternate pitches are provided

Exercises Include:

- Long tones
- Passing the tonic
- Pitch matching
- Scale builders
- Interval builders
- Expanding intervals
- Chord builders
- Moving chord tones
- Diatonic harmony
- Rhythmic sounds
- Rhythmic subdivision
- 5-Note scales
- Scale canons (5-, 6-, or 8-note scales)
- Scale chorales (5-, 6-, and 8-note scales)
- Chorales

Chorales by

Roland Barrett
Chris Bernotas
Jodie Blackshaw
Matt Conaway
Ralph Ford
Tyler S. Grant
Rob Grice
John O’Reilly
Robert Sheldon
Todd Stalter
Randall Standridge
Michael Story
Scott Watson

smartmusic.
Long Tones
With long tones, students can focus on improving air capacity, breath support, resistance, and tone quality, as well as the ability to internalize pitch.

## Good Phrasing: A Game Changer for Achieving a Mature Ensemble Sound

*By Dr. Scott Watson*

There are many factors that contribute to ensembles achieving an excellent, more mature sound. One game-changing factor that sets apart fine bands at any level is the use of longer, more musical phrasing as students execute their part. Phrasing is a fairly straightforward concept that can be presented easily at any level. Spending even a little time regularly working on this concept will transform your band’s sound and yield results you and your students will notice almost immediately!

Read more at alfred.com/SIBandBrochure.

Passing the Tonic
Offer students the opportunity to concentrate on improving their individual characteristic tone and tuning skills as they work to achieve ensemble balance, blend, and intonation. Students can become accustomed to the tonality of the key, learn to develop a cohesive ensemble sound, and work toward stabilizing the pitch as they move the tonic note through various sections of the band.

Pitch Matching: Woodwind with Band Accompaniment
Using only headjoints, mouthpieces, barrels, and necks, you can foster correct woodwind embouchure development by having flutes and single-reed woodwinds match pitches played by the rest of the band.

Keys Included in the Book
Keys are introduced in the following order: Concert B-flat major, G minor, E-flat major, C minor, F major, and D minor.

### Good Phrasing: A Game Changer for Achieving a Mature Ensemble Sound

*By Dr. Scott Watson*

There are many factors that contribute to ensembles achieving an excellent, more mature sound. One game-changing factor that sets apart fine bands at any level is the use of longer, more musical phrasing as students execute their part. Phrasing is a fairly straightforward concept that can be presented easily at any level. Spending even a little time regularly working on this concept will transform your band’s sound and yield results you and your students will notice almost immediately!

Read more at alfred.com/SIBandBrochure.
Scale Builder

Students can work toward mastering the performance of major and minor scales by building them one note at a time. Each student’s part has two lines: the exercise itself, and their part in a harmonized accompaniment. Directors can choose a single student, a section, a family, or any other combination of instrumentalists to play the exercise while the rest of the ensemble plays the accompaniment.

Chord Builder

In these exercises, intervals and triads are built gradually by adding one member of an interval or triad at a time, allowing students to focus on tuning both vertical and horizontal sonorities in a variety of contexts. Students will also gradually subtract members of those sonorities, one member at a time.

Interval Builder

A variety of diatonic and perfect interval studies are presented to aid students in developing their technique, intonation, and tone quality, as well as their ability to internalize pitch. Directors can choose a single student, a section, a family, or any other combination of instrumentalists to play the exercise while the rest of the ensemble plays the accompaniment.

Expanding Intervals

From their starting pitch, students move diatonically or chromatically to a neighboring pitch before returning back to the original pitch—gradually increasing the distance of that interval each time, continuing their development of internal pitch.
Moving Chord Tones
Each part cycles through the three notes of a triad before arriving back to their original pitch. The goal is for each presentation of the triad to be performed equally well in tune, presenting opportunities for students to learn vertical tuning.

Diatonic Harmony
By having students move between perfect intervals and diatonic triads, these exercises will foster the skills of vertical and horizontal tuning, balance, blend, and internalizing pitch.

Rhythmic Sounds
This exercise allows every member of the band to be part of the percussion section, as it focuses solely on their rhythm and its relationship to the rhythmic subdivision by clapping hands, tapping pencils, and more.

Rhythmic Subdivision
These exercises are designed to help students understand and internalize rhythmic subdivision.
**5-Note Scale**
Each student’s part has two lines: the scale, and the drone—in order to help students develop the skills of vertical and horizontal tuning, balance, blend, and internalizing pitch.

**Canon: 5-, 6-, or 8-Note Scale**
These are 5-, 6-, or 8-note scales presented in canonic form. As each successive part of the texture enters, students can focus on balance, blend, independence, and vertical and horizontal tuning.

**Chorale: 5-, 6-, or 8-Note Scale**
These harmonized 5-, 6-, or 8-note scale chorales feature two lines for every student part: the scale, and their part in the chorale. Directors can choose a single student, a section, a family, or any other combination of instrumentalists to play the scale while the rest of the ensemble plays the chorale setting.

**Percussion**
Percussion is included in every exercise and chorale. To accommodate students at more modest ability levels, percussion parts often indicate that rolls are optional. In addition to the standard snare drum part, an optional advanced snare drum part will often be provided for those students who are more accomplished. The included percussion parts will keep your students challenged and engaged.
Fingering Chart

A fingering chart has been included at the end of each student book and the director’s score. Fingering charts for alto clarinet, bassoon, E-flat tuba, and string bass are available as a free download at alfred.com/SIED.

Chorales

A variety of chorales, written by some of the most renowned composers of music for young band, provide opportunities for students to develop the essential skills of tone production, blend, balance, intonation, phrasing, dynamics, articulation, style, and musical expression.

Scales

Scale practice pages are available as a free download at alfred.com/SIED.
Ensemble Development for Intermediate Concert Band

By Peter Boonshaft and Chris Bernotas

Sound Innovations Ensemble Development for Intermediate Concert Band contains a wealth of exercises and chorales to aid directors in helping students further their understanding, practice, and performance of skills and concepts essential for an exceptional musical performance.

- Thoroughly complements and supplements any method or performance music by breaking down and isolating each ensemble skill and preparing students for any scenario in their repertoire
- Contains 412 exercises, including nearly 70 chorales, providing plenty of source material for teaching students to listen, evaluate, and adjust
- Exercises are grouped by key and presented in a variety of intermediate difficulty levels
- Where possible, several exercises in the same category are provided so the teacher can use the exercises best-suited for their classroom
- Clean, uncluttered page layout for better comprehension
- Performance opportunities to teach ensemble playing, encouraging students to learn balance and to create a rich, full sound
- Student books are available as eBooks
- To keep your back row challenged and engaged, percussion is included in every exercise and chorale
- With a paid subscription, you can use the SmartMusic Gradebook to more easily distribute and grade assignments, and document student progress

Exercises Include:
- Passing the tonic
- Breathing and long tones
- Major scales
- Natural, harmonic, and melodic minor scales
- Scale patterns
- Changing scale rhythm
- Chromatic scale
- Flexibility
- Arpeggios
- Intervals
- Perfect intervals
- Diatonic harmony
- Family balance
- Layered tuning
- Moving chord tones
- Shifting chord qualities
- Expanding intervals
- Rhythm
- Rhythmic subdivision
- Meter
- Phrasing
- Articulation
- Dynamics
- Etude
- Scale chorales
- Chorales
- Advancing rhythm and meter

Chorales by

Roland Barrett
Chris Bernotas
Andrew Boysen
Ralph Ford
Rossano Galante
Robert Sheldon
Todd Stalter
Randall Standridge
Michael Story

Inspire a Lifetime of Music

By Dr. Peter Loel Boonshaft, Director of Education, Jupiter Band Instruments

Each day, as we look at the faces of those we teach, we can envision a few of our students deciding on a career in music. But, quite possibly, the most important part of our mission as teachers is to ensure that music holds a special place in the life of every child. In short, students will leave us not only with an understanding of music, but with a love, a passion, and a need for music in their lives. The idea that young people appreciate music is good; that students can’t imagine lives without music is profound. That they enjoy music is wonderful; that they truly understand the joys of making and experiencing great music is sublime.

Read more at alfred.com/SIBandBrochure.
Passing the Tonic
These exercises help students concentrate on improving their individual characteristic tone and tuning skills as they work to achieve ensemble balance, blend, and intonation. Each line is designed to help students become accustomed to the tonality of the key, develop a cohesive ensemble sound, and work toward stabilizing the pitch as they move the tonic note through various sections of the band.

Breathing and Long Tones
These exercises foster deep, full breaths using a variety of approaches and techniques.

Scales and Arpeggios
Students can be better prepared for repertoire while working toward mastering scales in a variety of keys using common rhythmic patterns. Exercises include:
- Major scales
- Natural, harmonic, and melodic minor scales
- Chromatic scales
- Scale patterns
  Scale patterns are designed to develop dexterity and familiarity with the scale of each key by using a number of different patterns

Flexibility
Flexibility exercises help students reinforce good embouchure habits and muscle development, as well as breath support, intensity of airstream, and intonation.

Balance and Intonation: Perfect Intervals
In these exercises, the ensemble begins by playing in unison before some of the players move to create a perfect fifth, then return to the starting unison pitch. Following this pattern, students can focus on tuning the perfect intervals of a unison, fourth, fifth, and octave. Balance and intonation exercises also focus on diatonic harmony and family balance.
Balance and Intonation: Diatonic Harmony

By having students move between perfect intervals and diatonic triads, these exercises will foster the skills of vertical and horizontal tuning, balance, blend, and internalizing pitch, as well as a better understanding of common cadences and harmonic progressions.

Balance and Intonation: Family Balance

Family Balance exercises are designed to focus on various aspects of ensemble, family, and section balance, as well as intonation, pitch tendencies, listening, and blending.

Balance and Intonation: Layered Tuning

Intervals and triads are built by gradually adding one member of an interval or triad at a time. This allows students to focus on tuning vertical sonorities in a variety of contexts. With a similar focus, students will then subtract members of vertical sonorities, one member at a time.

Balance and Intonation: Moving Chord Tones

Each part cycles through the three notes of a triad before arriving back to their original pitch. The goal is for each presentation of the triad to be performed equally well in tune, presenting opportunities for students to learn vertical tuning.

Balance and Intonation: Shifting Chord Qualities

These exercises begin with the ensemble playing a major triad, followed by a minor triad, and a diminished triad. Cycling through these chord qualities will help foster horizontal and vertical tuning, as well as balance, blend, and pitch internalization.
Expanding Intervals
Students move from the starting pitch to a pitch one half step away before returning back to the original pitch. Following that pattern, they gradually increase the distance of that interval by half a step each time. A variety of interval studies are presented to aid students in developing their technique, intonation, and tone quality, as well as their ability to internalize pitch.

Rhythm
Rhythm exercises focus on various aspects of rhythm and meter that will allow students to practice, review, and challenge their skills for better retention and comprehension.

Streaming Audio Tracks
*Ensemble Development Intermediate* and *Advanced* feature piano reductions so that students can play along.

Rhythmic Subdivision
These exercises are designed to help students understand and internalize rhythmic subdivision. While one part of the ensemble performs music containing common rhythmic patterns, the other part performs the supporting subdivision.

Dynamics
Students will further develop their abilities to perform and control dynamic levels while practicing sudden changes, gradual changes, extreme contrasts, and nuances of volume.

Meter
Students can explore meters using straightforward exercises designed to introduce them with minimal rhythmic challenges. The isolated introduction of individual concepts aids in better comprehension.

Phrasing
Phrasing exercises provide students with an opportunity to develop their sense of individual and ensemble phrasing, along with practicing where to breathe and not breathe, in a variety of musical examples.

Articulation
These exercises allow students to practice performing, controlling, changing, and contrasting a variety of articulations in many contexts.
Etudes
These short studies reinforce various aspects of individual and ensemble performance while providing the challenge of combining those concepts in a variety of ways.

Scale Chorales
These chorales are harmonized scales in specified keys, providing opportunities for students to familiarize themselves not only with the scales themselves, but to improve upon vertical tuning in a variety of intervals. Each student’s part has two lines: the scale, and their part in the chorale. Directors can choose a single student, section, or family to play the scale, while the rest of the ensemble plays the chorale setting.

Chorales
A variety of chorales, written by some of the most renowned composers of music for young band, provides opportunities for students to develop the essential skills of tone production, blend, balance, intonation, phrasing, dynamics, articulation, style, and musical expression.

Percussion
Percussion parts are provided for battery instruments, accessory instruments, mallets, and timpani. Since parts are integrated into every exercise in the book, the percussion section has an opportunity to perform as integral members of the ensemble.

Keys Included in the Book
Keys are introduced in the following order—Concert B-flat major, G minor, E-flat major, C minor, F major, D minor, A-flat major, F minor, D-flat major, B minor, C major, A minor, G major, and E minor—to help students prepare for the keys most commonly used in intermediate band literature.

Advancing Rhythm and Meter
Plenty of material is provided for students to work on their internal rhythmic skills with the introduction of more challenging rhythms and meters, exploring advanced rhythmic patterns in 3/4 meter, exploring advanced eighth-note triplet patterns, and quarter-note triplets. Also included are basic presentations of 3/4, 6/8, 12/8, and 19/8 meter, and examples of changing meter from 4/4 to 6/8 and 6/4 to 6/8.
Ensemble Development for Advanced Concert Band

By Peter Boonshaft and Chris Bernotas

Sound Innovations: Ensemble Development for Advanced Concert Band builds upon the concepts in Ensemble Development for Intermediate Concert Band with all new exercises and chorales, more technically and musically challenging material, and additional chorale composers. Its flexibility makes it perfect for large ensemble rehearsals, lessons, and studio use, while helping students grow in their understanding and abilities as ensemble musicians.

- Thoroughly complements and supplements any method or performance music by breaking down and isolating each ensemble skill and preparing students for any scenario in their repertoire
- Contains 399 exercises, including over 70 chorales, providing plenty of source material for teaching students to listen, evaluate, and adjust
- Exercises are grouped by key and presented in a variety of advanced difficulty levels
- Where possible, several exercises in the same category are provided so the teacher can use the exercises best-suited for their ensemble
- Clean, uncluttered page layout for better comprehension
- Performance opportunities to teach ensemble playing, encouraging students to learn balance and to create a rich, full sound
- Student books are available as eBooks
- To keep your back row challenged and engaged, percussion is included in every exercise and chorale
- With a paid subscription, you can transform your students’ practice into active learning with the immediate feedback of SmartMusic

Exercises Include:
- Passing the tonic
- Long tones
- Major scales
- Scale patterns
- Chromatic scale
- Chromatic scale patterns
- Flexibility
- Chromatic flexibility
- Arpeggios
- Intervals
- Perfect intervals
- Diatonic harmony
- Layered tuning
- Moving chord tones
- Shifting chord qualities
- Family balance
- Expanding intervals
- Rhythm
- Rhythmic subdivision
- Changing meter
- Scale chorales
- Chorales

Chorales by

Roland Barrett  Chris Bernotas  Andrew Boysen  Ralph Ford  Rossano Galante  David Gillingham

Stephen Melillo  Robert Sheldon  Todd Stalter  Jack Stamp  Randall Standridge  Michael Story
Scale Pattern
These exercises are designed to develop dexterity, facility, confidence, and familiarity with the scale of each key by using a number of different patterns, each containing a variety of rhythms, meters, and articulations.

Chromatic Scale
A chromatic scale, starting on the tonic of the specified key, will help students develop technical proficiency and facility.

Chromatic Scale Pattern
These exercises are designed to develop dexterity, facility, confidence, and familiarity with the chromatic scale by using a number of different patterns, each containing a variety of rhythms, meters, and articulations.

Chromatic Flexibility
Flexibility exercises are intended to help students reinforce good embouchure habits and muscle development, as well as breath support, intensity of airstream, and intonation.

Passing the Tonic
These exercises help students concentrate on improving their individual characteristic tone and tuning skills as they work to achieve ensemble balance, blend, and intonation. Each line is designed to help students become accustomed to the tonality of the key, develop a cohesive ensemble sound, and work toward stabilizing the pitch as they move the tonic note through various sections of the band.

Long Tones
Through the use of long tones, interspersed with humming and/or singing, students can focus on improving air capacity, breath support, resistance, and tone quality, as well as the essential ability to internalize pitch.

Using Music to Teach Students Other Real-World Skills
By Chris Bernotas

Very often we are faced with the question of, “Why does my child need this class?” There are so many amazing and accurate answers to that particular question but one that often comes to my mind, and to many of the colleagues I talk with, is “Because we are teaching skills that go far beyond the band (or choir/orchestra) room.” Otherwise known as: “the real world.” Of course we know that studying, performing, and learning music is a real-life skill on its own, however, relating it to other careers is helpful too. Right now I am going to focus on the one skill that is the epitome of aggravation for students: hard work.

Read more at alfred.com/SIBandBrochure.
Arpeggios

Various patterns of arpeggios are included to help students develop technical proficiency, as well as explore melodic and harmonic aspects in each key.

Intervals

A variety of interval studies are presented to aid students in developing their technique, intonation, and tone quality, as well as their ability to internalize pitch.

Balance and Intonation: Perfect Intervals

In these exercises, the ensemble begins by playing in unison before some of the players move to create a perfect fifth, and then return to the starting unison pitch. Following this pattern, students can focus on tuning the perfect intervals of a unison, fourth, fifth, and octave.

Balance and Intonation: Moving Chord Tones

These exercises begin with each part playing one of the three notes of a triad. Subsequent measures have each part cycle through the other two notes of that triad, before arriving back to the original pitch.

Balance and Intonation: Diatonic Harmony

By having students move between perfect intervals and diatonic triads, these exercises will foster the skills of vertical and horizontal tuning, balance, blend, and internalizing pitch, as well as a better understanding of common cadences and harmonic progressions.

Balance and Intonation: Layered Tuning

In these exercises, intervals and triads are built by gradually adding one note of an interval or triad at a time, allowing students to focus on tuning vertical sonorities in a variety of contexts. With a similar focus, students will also gradually subtract parts of vertical sonorities, one note at a time.
Balance and Intonation: Shifting Chord Qualities
These exercises begin with the ensemble playing a major triad, then moving to minor and diminished triads. Cycling through these chord qualities will help foster horizontal and vertical tuning, as well as balance, blend, and pitch internalization.

<table>
<thead>
<tr>
<th>Balance and Intonation: Shifting Chord Qualities</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
</tr>
</tbody>
</table>

Expanding Intervals
These exercises are presented with the expanding intervals moving downward and upward, as well as in parallel octaves, fifths, and thirds, to develop the skills of tuning horizontally and vertically while attending to balance, blend, and intonation.

<table>
<thead>
<tr>
<th>Expanding Intervals: Downward in Parallel Octaves</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
</tr>
</tbody>
</table>

Balance and Intonation: Family Balance
Family Balance exercises are designed to focus on various aspects of ensemble, family, and section balance, as well as intonation, pitch tendencies, listening, and blending.

<table>
<thead>
<tr>
<th>Balance and Intonation: Family Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
</tr>
</tbody>
</table>

Rhythm
These exercises focus on various aspects of rhythm and meter, providing material that will allow students to review and challenge their skills. They also provide excellent practice in sight-reading.

<table>
<thead>
<tr>
<th>Rhythm: Simple Meter (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
</tr>
</tbody>
</table>

Streaming Audio Tracks
*Ensemble Development Intermediate* and *Advanced* feature piano reductions so that students can play along.
**Rhythmic Subdivision**
These exercises are designed to help students understand and internalize rhythmic subdivision. While one part of the ensemble performs music containing common rhythmic patterns, the other part of the ensemble performs the supporting subdivision.

**Scale Chorales**
These chorales are harmonized scales of specified keys. Each student’s part has two lines: the scale, and their part in the chorale. Directors can choose a single student, a section, a family, or any other combination of instrumentalists to play the scale, while the rest of the ensemble plays the chorale setting.

**Changing Meter**
Students can practice changing from meter to meter with provided hints to help them count correctly.

**Keys Included in the Book**
All major and minor keys are included in *Sound Innovations Ensemble Development for Advanced Concert Band*.

**Chorales**
A variety of chorales, written by some of the finest composers of music for concert band, provide opportunities for students to develop the essential skills of tone production, blend, balance, intonation, phrasing, dynamics, articulation, style, and musical expression, in a variety of settings and styles.

**Percussion**
Percussion parts are provided for battery instruments, accessory instruments, mallets, and timpani. Since parts are integrated into every exercise in the book, the percussion section gets an opportunity to perform as members of the ensemble.
Sound Sight-Reading for Concert Band, Book 1

By Brian Beck, Scott Watson, and Robert Sheldon

Sound Sight-Reading is a revolutionary, new sight-reading method for band that provides decoding strategies to help students read music more quickly and accurately. Organized in six progressively complex and more expressive levels, each section introduces and reviews more challenging notes, rhythms, key signatures, time signatures, and other musical elements through a variety of performance material. The Teacher’s Score provides concise lesson plans for each line of the book, as well as fun sight-reading games and challenges incorporated throughout to build music decoding skills. Book 1 includes easy through intermediate ensemble challenges (grades 1–2½) for use with middle school through high school students, and can be used alongside Sound Innovations for Concert Band, Book 2, or any other method or performance music.

Here’s What Makes Sound Sight-Reading Unique

- Each level contains three sections of instruction:
  - A Scale & Scale Patterns page presenting the major and minor keys used in that level
  - Dozens of performance lines for sight-reading practice, with melody and harmony parts for select section(s) or performer(s) on line A, while the rest of the band accompanies on line B
  - Several pages of Rhythm Grids, which represent every possible permutation of the rhythms presented for each level

- This book is more than just a compilation of exercises for students to practice sight-reading. It contains decoding strategies as well as activities and games that add accuracy and efficiency to the process of learning to read and interpret music.

- The Teacher’s Score presents teaching and performance suggestions for every line in the book! These are essentially lesson plans for each line and feature a host of sight-reading strategies developed in consultation with school reading specialists.

- With a paid account, teachers have access to SmartMusic’s Practice Analysis, giving visibility into what and for how long students are practicing. Also, access SmartMusic’s Sight-Reading Builder module that is correlated to Sound Sight-Reading.

Authors

Brian Beck
Mr. Beck is a freelance composer, arranger, clinician, and educator for both instrumental and vocal ensembles. His works and ensembles have been featured in TMEA Honor Band concerts, Midwest performances, Western International Band clinics, UIL state marching contests, recordings, and choral concerts. Many of his works have been added to music lists including the J. W. Pepper Editor’s Choice, Midwest International Concert Catalogue, Texas UIL Prescribed Music List, and more.

Scott Watson
Dr. Scott Watson is a veteran music educator, frequently commissioned and published composer, an in-demand clinician, and guest conductor. He has taught music at all levels for more than 30 years, currently coordinating an elementary instrumental program with approximately 900 first- and second-year band and strings students. Additionally, Watson serves as adjunct professor at several Philadelphia-area universities.

Robert Sheldon
Internationally recognized composer, clinician, music educator, conductor, and Director of Concert Band Publications, Robert Sheldon has taught band and orchestra in the Florida and Illinois public schools, and has served on the faculty at Florida State University. His music is performed around the world and appears on many international concert and contest lists. He is also the lead author of Sound Innovations for Concert Band.
Scales and Patterns

Each level begins with a Scales and Scale Patterns page to help students familiarize themselves with the key signature and associated scales for that level’s focus.

**Scale Learning Strategies**

Notes of the scales are numbered so they can be used like flash cards, with students rapidly naming, singing, or playing the numbers called out.

**Progressive Scale Study**

Each scale is followed by accompanying scale patterns featuring some generative musical sequence. Immediately, the notes of the scale are put to work in a musical context.

**Flexible Scales**

In each level, major and minor scales are presented ascending in whole notes but can be performed ascending or descending, using any rhythm..

**Performance Exercises**

After the Scales and Scale Patterns page, each level contains lines of music presented throughout with specific music-decoding goals. Comprising the majority of the book, most of these lines are two-part duets, allowing each group, individual, or section the chance to perform the melody while others accompany.

Part A: New level-appropriate melodic material.  
Part B: Presents various polyphonic settings, for instance a duet part, one of the three remaining parts of an SATB chorale, or an instrument-specific part to a full band arrangement.

**Rhythm Exercises**

Parts A & B alternate between having the same or complementary or independent rhythms, allowing students to internalize rhythmic subdivision while learning rhythmic independence.
Rhythm Grids

Included at the end of each level is a large matrix (or several matrices) of all the rhythms covered, as well as similar, common rhythms that students will encounter in repertoire. This “rhythmic glossary” can serve as a benchmark or assessment point in determining if students are ready to progress. In addition, the rhythms in the grid can be read in a variety of sequential ordering: across, down, diagonally, odd/even, zig-zag… you get the idea! There are almost unending possibilities!

Music Decoding Strategies

The numerous music decoding strategies introduced and frequently used throughout the book help make Sound Sight-Reading unique. These helpful and creative techniques provide a wealth of choices, allowing teachers to differentiate their teaching in order to meet the needs of each individual in the ensemble.

Progressive Success

1. **Speak**: Say the note names aloud in the order they occur in the music.
2. **Count/Clap**: Speak the counts for the music.
3. **Sing**: Sing or chant the note names while following the general contour of the music. We use note names throughout the book, but scale degree numbers or solfege syllables may be used as well.
4. **Articulate/Finger**: Reviewing fingering (or slide positions or sticking) may be done along with, or separate from, articulation to prepare students for successful performance.
5. **Perform**: Time to put everything together!

Aim for the S.T.A.R.S.!

- **Signatures (time and key)** — How many beats per measure? What notes in this line are affected by the key signature?
- **Tempo (and other expressive markings)** — How fast and with what character should the music be played?
- **Accidentals** — Where do they occur and for how long before returning to the “normal” (diatonic) note(s)?
- **Rhythms** — Are there any complex rhythms I need to figure out? How will I count rhythmic subdivisions?
- **Signs (repeats, endings, segno, coda, etc.)** — What is the “roadmap” for this piece?

Language Reading Systems

Sound Sight-Reading incorporates music decoding strategies analogous to those used by reading specialists/language arts teachers working with young readers such as vocabulary (identifying scales and rhythms), comparing known words to new words (learning to spot patterns), and chunking (learning to group notes into phrases).
Teacher’s Score Features

The Teacher’s Score takes what is a great method musically and adds the lesson plans (the Teacher’s Notes and Performance Suggestions) for each line. These include the pedagogy of how to deliver the lines in rehearsals and sectionals so students learn and retain what they are supposed to “getting” out of each line in terms of music reading.

Teacher’s Notes

In the Teacher’s Edition of the book, Teacher’s Notes share the concepts presented, goals for the line, and other information about the music.

Performance Suggestions

The Performance Suggestions are essentially lesson plans for presenting and working on the goals of the line with your students and include, as appropriate, the music-decoding strategies.

Easy to Use

Key words and phrases throughout the Teacher’s Notes and Performance Suggestions text have been made bold. This was done to help teachers quickly spot concepts and strategies when scanning through the content provided for each line.

Music Reading Games and Challenges

The Teacher’s Score includes a wealth of music reading games and challenges to use throughout the rehearsal to increase student motivation and engagement. At the end of each level, certain music reading games and challenges are suggested, though the teacher is welcome to use any other activities that best suit their ensemble’s needs.

You can only sight read something once.

A teacher subscription to SmartMusic includes Sight Reading Builder.

With it you can translate Sound Sight-Reading’s strategies and pedagogy to an infinite number of sight-reading exercises, customized for your students’ needs. You can track student progress with assignments sent from Sight Reading Builder or from Sound Sight-Reading.

SmartMusic’s unlimited sight-reading exercises help make sure your students will never “sight read” anything twice again.

Hear real teachers talk about Sight Reading Builder at smartmusic.com/srb.
Rhythm Introduction
To help students better understand the subdivision of dotted and other rhythms, accents are used. This will also ensure better accuracy in performance.

Structure & Organization
There are six main sections included in each book:
- Sound Rhythm
- Sound Meter
- Sound Rudiments
- Sound Rolls
- Sound Effects
- Sound Performance

Directors can work through the book(s) progressively or jump from section to section to address the specific educational needs of their students.

Skill Introduction & Reinforcement
Skills are introduced with a backward-by-design approach. This methodology is particularly helpful for mallet note recognition and snare drum rolls.

In order to maintain consistent delivery of instruction, each level follows the same outline (where appropriate):

- **Sound Concepts** introduces the concept/skill in unison.
- **Sound Reinforcement** exercises follow with the addition of dynamics and accents still in unison.
- **Sound Combinations** focus on performance skills with more independent parts.

Sound Percussion Ensembles
Arrangements and Original Selections in a Variety of Styles
By Dave Black and Chris Bernotas

*Sound Percussion Ensembles* includes 11 arrangements and two original pieces at the intermediate level designed to give your percussion students a valuable group performance experience. It synthesizes skills taught in *Sound Percussion* and can be used as a supplement to any percussion method, or independently as stand-alone performance music.
Snare Drum & Bass Drum Student Book

Starting with the introduction of each instrument and continuing through to the application of duplce and triplet rolls, students will be well-rooted with a solid foundation as they develop their percussion skills. Focusing on snare drum proficiency can help students learn, develop, and apply rhythmic knowledge, technique, and performance skills that can serve as a basis for growth in all areas of percussion performance.

Sound Rolls

This section introduces both open and closed rolls, as well as 5-, 9-, 13-, 17-, 7-stroke rolls, and more. Rolls are approached with exercises that are designed to culminate with a successful roll. Necessary skills are isolated and experimentation is encouraged to help students learn to develop a clean, clear sound. Students will also be introduced to understanding and applying the subdivision that is under the roll. Once rolls are successfully performed, the multiple-bounce and open rolls can be applied to the other rudimental rolls.

Sound Rudiments

Sound Rudiments includes many of the essential rudimental patterns that students should become familiar with. Both the accompanying MasterClass videos and SmartMusic access will support accurate at-home practice. Included are detailed explanations and clear graphics with exercises to reinforce the performance and development of:
- Single paradiddle
- Double paradiddle
- Flams
- Flam accent
- Drag paradiddle #1
- Single ratamacue
- Four-stroke ruff

Mallet Percussion Student Book

Mallet note reading and performance are approached in a unique and revolutionary way that won’t overwhelm students with too much, too soon. Starting with Sound Rhythm: Level 1, students will learn only two to three notes at a time, each reinforced with interesting and engaging exercises. New notes are then systematically introduced and similarly reinforced, keeping students motivated while achieving retention. Once all the notes of each included scale have been taught and reinforced, the full scale is presented, in its common form, for further practice and understanding. Students will learn bit by bit, build confidence, and be surprised and excited when they realize how far they have come. As they progress through the book, students will be introduced to new keys in a similar fashion.

Keys are introduced in the following order as they are the ones most commonly found in intermediate band literature:
- F major / D minor • B-flat major / G minor • E-flat major / C minor • A-flat major / F minor • C major / A minor • G major / E minor.

New Notes

Only 2–3 new notes are introduced at a time so students aren’t overwhelmed.

Two- and Four-Mallet Rolls

Sound Percussion’s comprehensive mallet approach introduces students to both two- and four-mallet rolls. Clear illustrations and video demonstrations are provided to aid in better comprehension.
**Timpani Student Book**

*Sound Percussion* focuses on preparing students for all of the challenges they will face when performing on the timpani, including tuning the drums, fine-tuning the pitches, sticking and alternate sticking, and many more specialized skills. Throughout the book, timpani are treated not only as a supportive accompaniment but also as a melodic voice in the percussion ensemble.

Timpani parts usually support the tonic, subdominant, and dominant harmonies in music. While many of the exercises and examples follow suit, some of the exercises use other diatonic notes to allow students to gain experience tuning notes outside of the standard treatment. The timpani parts include one, two, and three notes per exercise allowing for great musical variety.

Your Instrument Section

The *Your Instrument* section explains instrument parts, setup, stick selection, mallet grip, playing position, and more. Students and directors will find the range chart particularly helpful to ensure the proper tuning of the drums.

**Intervals**

The timpani book includes a list of familiar melodies to help your students learn important intervals needed for their repertoire.

**Accessory Percussion Student Book**

*Sound Percussion* focuses on many of the most common accessory percussion instruments and uses them as integral parts of the ensemble. While sometimes they perform as a supportive role, there are many times accessory percussion instruments take center stage. Specific techniques, rhythmically exciting parts, and full integration make this book one your students will want to play. Accessory instruments include crash cymbals, suspended cymbal, triangle, tambourine, woodblock, bongos, concert toms, claves, cowbell, castanets, maracas, guiro, sleigh bells, slapstick, gong/tam-tam, hi-hat, cabasa, wind chimes, and temple blocks.

Your Instrument Section

The *Your Instrument* section explains each of the instruments’ parts, setup, care and maintenance, playing position, stick selection, dampening, and more.

**Sound Effects**

Students are introduced to sound effects for many of the accessory instruments, such as cymbal scrapes, water-gong effect, rim shots, two-plate cymbal roll, and more.

**Sound Performance**

The *Sound Performance* section provides an introduction to full-length percussion ensemble music. An arrangement of “The Stars and Stripes Forever” and an original piece, “Engage,” are included for students to apply all they have learned in a fun and exciting way.
Sound Leadership
Leadership Training Curriculum for Music Students

By Scott Lang

Let your students take ownership of their own learning and leading through Sound Leadership, a leadership method book for band, choir, and orchestra students. This book is designed to help facilitate an engaging and collaborative process between both student leaders and program directors that allows for self-discovery, goal-setting, and defining roles and responsibilities.

As a part of this book, students will process through:

- Personal leadership inventory
- Task assessment and job creation
- Situational discussion starters
- Complete leadership team assessment
- Leadership contract
- Leadership performance review
- Specific and strategic goal-setting activity

**Self-Evaluation**

The goal for the Sound Leadership workbook is based less in teaching concepts than it is in asking students the right questions—so they can have their own “Ahah!” moments. Students will begin by evaluating their strengths and weaknesses, so they can step up to the roles that allow them to lead and serve with their natural talents.

**Conflict Resolution**

It is important for a leadership team to have a clear understanding of what your policy is on student discipline. The Problem People and Typical Problems sections help your student leaders proactively and clearly define the expectations of the ensemble members in order to help prevent conflict.

**Avoiding Burn-Out**

In order to help your students avoid burn-out and to embrace the day-to-day “grind” of their roles, a section is included on brainstorming metrics of growth that can be celebrated, along with energizing activities to use throughout the semester.
Assessments

Several assessments are included in order to give you and your students a good idea about their starting point, both as a program and as a leadership team. You as the director can assess each of the students to make sure you place them in the roles where each can best lead, while also understanding the challenges each will face.

Goal Setting

Each student, as well as the leadership team as a whole, are encouraged to set goals for themselves and the ensemble. Students will also identify growth indicators that are cause for celebration—a great aid in injecting energy and motivating others.

Your Tools

The last unit of the book is called Your Tools and contains a list of self-reflection questions to facilitate important discussions and dive deeper into issues, as well as a list of activities to make rehearsals more fun.

Defining Responsibilities

The book provides the opportunity for leaders and students to define the roles and responsibilities needed in your ensemble. Sound Leadership provides strategies to prevent problems by establishing clear communication and plans, as well as developing problem-solving skills in your student leaders through the use of situational questions and self-evaluation worksheets.
access book 1 for free in smartmusic.

All of Sound Innovations for Concert Band, Book 1 is part of the free version of SmartMusic!

With a free teacher subscription, you can:
• Create and send assignments directly from Book 1
• Hear student recordings, see assessment scores, and track student practice time
• Play with accompaniments
• Access a tuner, metronome, fingerings, loops, and other practice tools.

best of all, your students can use SmartMusic for free, too.

Get started today at smartmusic.com.

“SmartMusic has been an essential tool for motivating and guiding at-home practice for my private students, school students, and even my own kids. With count-offs and practice loop capabilities, SmartMusic helps them focus in on the sections they need to work on while developing their practice-time discipline.”

Elisa Jones // Music Teacher // Holy Family Catholic School
Interactive eBooks

When we create iBooks® Textbooks, we look for ways to optimize the content to best fit the device. For Sound Innovations, Books 1 and 2, we integrated interactive elements into the digital books, including audio examples demonstrating how a piece should sound, and MasterClass videos explaining concepts. The Multi-Touch book is directly correlated to the physical book—all page correlations with the physical book are displayed at the bottom of each page on the digital book.

Audio and Video

Audio and video content are embedded right on the page so students don’t need to worry about separate discs. They can simply click on the page to hear the corresponding accompaniment or watch the MasterClass video. Videos can be expanded to full screen as well.

Highlighting, Notes, and Study Cards

Students can add highlights and notes to a book. If a note is added, a little flag will appear on the side of that screen. It will also save and list all notes in the notes section. Notes can also be viewed as study cards—see the highlighted text on one side, and flip to see the note on the other side. Students can also shuffle the study cards to test themselves and add more variety to their studies.

Glossary

Students can quickly look up definitions and related glossary terms.

Correlation with the Physical Book

The iBook is directly correlated to the physical book—all page correlations with the physical book are displayed at the bottom of each page on the iBook. This makes it easier for everyone to follow along in classrooms when some students are using the digital book, and others are using the physical book.

Sound Innovations is available on the following platforms:

Learn more at alfred.com/sibandbrochure.
Bob Phillips

To help keep things fun and challenging.

Ideas for musical games and decoding strategies

styles through a variety of performance material.

concepts, such as rhythms, keys, meters, and

levels of sequentially introduced musical

for details on this in-service program.

Visit alfred.com/ProfessionalDevelopment

from these internationally renowned educators at a free Alfred Music Professional Development In-Service.

PERCUSSION, CONCERT BAND,

along with audio accompaniments

Students can practice and play

• Supplemental content and additional repertoire for practice and reinforcement
• Video lessons from expert musicians and teachers
FREE ONLINE MEDIA INCLUDED

Multimedia Resources for

TEACHERS
STUDENTS
PARENTS

• Play-along tracks... BAND

Multimedia Resources for

TEACHERS
STUDENTS
PARENTS
FREE ONLINE MEDIA INCLUDED

• Play-along tracks for... S. Grant
• Timpani • Accessory Percussion. Focus on a particular instrument or up to a full percussion ensemble. Perfect for the director who is a non-percussion specialist.

A web-based tool for connecting with your students

smartmusic. Track student progress through every level of Sound Innovations, Sound-Sight-Reading, and Sound Percussion with SmartMusic. Get started with Sound Innovations for Concert Band, Book 1 for free at smartmusic.com/sound-innovations.

Sound Innovations for Concert Band

The foundation of Sound Innovations, Books 1 and 2 are ideal for beginning musicians and feature clean page layouts, content organized into levels, and numerous opportunities for reinforcement and performance. Ensemble Development thoroughly complements and supplements performance music while isolating each ensemble concept, preparing students to be ready for any scenario in their repertoire.

Sound Percussion

Sound Percussion for Individual or Group Instruction is a comprehensive resource for teaching intermediate to advanced percussionists. Comprised of: Teacher’s Score • Snare Drum & Bass Drum • Mallet Percussion
• Timpani • Accessory Percussion. Focus on a particular instrument or up to a full percussion ensemble. Perfect for the director who is a non-percussion specialist.

smartmusic. A web-based tool for connecting with your students

Interested in an In-Service with a Sound Innovations Author?

Band & Orchestra

Chris Bernotas  Peter Boonshaft  Robert Sheldon  Bob Phillips

Learn how to incorporate Sound Innovations into your classroom and hear educational insight and teaching tips from these internationally renowned educators at a free Alfred Music Professional Development In-Service. Additional clinicians include Stephen Benham, Kirk Moss, and Scott Watson.

Visit alfred.com/ProfessionalDevelopment for details on this in-service program.