

2018-2019

BAND & JAZZ



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Dear Concert Band Directors,

It’s that time of year! Your adventure begins here to fill your curricular and performance needs for the school year. No matter whether the goal is building technique, expressive playing, tone, rhythm, or simply motivating students,

our catalog provides instructive, engaging performance pieces perfect for beginning to advanced ensembles. Each piece, composed or arranged by our industry-renowned writers, is designed to address both your teaching and performing goals.

To aid in reviewing and selecting the best music from the Belwin and Alfred Concert Band catalogs, we’ve made it easy to search. There is a handy chart on pages 4–5 allowing you to search by grade level and genre, perfect for at-a-glance browsing. There are various links included throughout the booklet providing playlists and dedicated web pages making it fast and easy to access exclusive online resources as well as our vast library of in-print concert band music to fit your every need.

We know how important it is to both see and hear music to efficiently determine if it is right for your ensemble. Now you can see the score while listening to the recording using our Score & Sound videos. It is so cool, quick, and simple-to-use—the score pages turn automatically!

Enjoy the music and have a great school year!

George C Megaw

George Megaw
Belwin & Pop Concert Band Editor
and Performance Music Strategist

Robert Sheldon

Robert Sheldon
Director, Concert Band Publications

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CONCERT BAND PERFORMANCE MUSIC BY GRADE LEVEL

- CONTEST/FESTIVAL
- HOLIDAY
- LIGHT CONCERT
- MASTERWORK
- MULTICULTURAL
- ▲ FOLK
- ▲ LYRICAL
- ▲ NOVELTY
- ▲ POP
- ▲ ROCK
- ★ BROADWAY
- ★ MARCH
- ★ MOVIE/TV
- ★ PATRIOTIC

Page	Grade	Title	Style	Brand	Series
9	½	The Cold Canyon (López)	● ●	Belwin	VBB
9	½	Come the Brave (Wagner)	●	Belwin	VBB
9	½	G-Force Five! (Ford)	●	Belwin	VBB
9	½	Maya: The Lost Empire (López)	● ●	Belwin	VBB
9	½	Ode to Three Ships (Beethoven / arr. Story)	● ●	Belwin	VBB
16	1	Alchemy (Fagan)	●	Alfred	DS
17	1	Alpha Squadron (Hillis)	● ★	Alfred	DS
8	1	Ancient Moon (Del Borgo)	●	Belwin	BBB
15	1	As Twilight Falls (Sheldon)	● ▲	Alfred	SIB
11	1	The Big Bang Theory (Main Title) (Robertson / arr. Scott)	▲ ★	Pop	PBB
15	1	Cardiff Castle (M. Williams)	●	Alfred	AOA
15	1	Centurion (M. Williams)	●	Alfred	AOA
8	1	Declaration and Dance (Clark)	●	Belwin	BBB
15	1	First Holiday Concert (Traditional / arr. O'Reilly)	●	Alfred	AOA
9	1	A Jamaican Christmas (Traditional / arr. Story)	● ●	Belwin	BBB
9	1	Joy! A Holiday Fanfare (Traditional / arr. Roszell)	●	Belwin	BBB
11	1	Mamma Mia (Various / arr. Story)	▲ ★	Belwin	PBB
16	1	Open the Door! (Broughton)	●	Alfred	DS
11	1	Short Cuts for Beginning Band – Vol. 5 (Various / arr. Story)	▲	Pop	PBB
8	1	Sketches on a Shaped-Note Tune (Wagner)	●	Belwin	BBB
8	1	Slingshot (Story)	●	Belwin	BBB
8	1	A (Very) Short History of Music (Various / arr. Wagner)	●	Belwin	BBB
15	1	Wind of the Waves (Bernotas)	● ▲	Alfred	SIB
15	1½	African Marching Song (Traditional / arr. O'Reilly)	● ▲	Alfred	AOA
15	1½	American Pride (Cohan, Ward / arr. Bernotas)	★	Alfred	SIB
15	1½	Cataclysm (Sheldon)	●	Alfred	SIB
16	1½	Dragonship (Watson)	●	Alfred	CH
16	1½	Engage (Gass)	●	Alfred	CH
11	1½	Feel It Still (Various / arr. Kamuf)	▲	Pop	PBB
16	1½	Flash! (Beck)	●	Alfred	DS
15	1½	Flowing Stream (Traditional / arr. Sheldon)	● ▲ ▲	Alfred	SIB
16	1½	Legend of the Water Dragon (Kennedy)	●	Alfred	DS
17	1½	Movin' On (Watson)	●	Alfred	DS
16	1½	The Refiner's Fire (Hodges)	●	Alfred	CH
9	1½	Sahara Adventure (López)	● ●	Belwin	BBB
16	1½	The Secret Laboratory (Adams, Jr.)	● ▲	Alfred	DS
16	1½	Tunes That Go Bump in the Night (Various / arr. M. Williams)	● ▲	Alfred	CH
16	1½	Wildflowers (Stalter)	● ▲	Alfred	CH
14	2	And It Begins (Woodrow)	●	Alfred	YS
7	2	Autumn Rains (Roszell)	● ▲	Belwin	BYB
11	2	Batman Generations (Various / arr. J. Williams)	★ ▲	Pop	PYB
17	2	Cha-La (Standridge)	●	Alfred	DS
14	2	A Christmas Canon (Green)	●	Alfred	YS
11	2	A Day at Disneyland (Various / arr. Story)	▲ ★	Pop	PYB
11	2	Dynamite (Various / arr. López)	▲	Pop	PYB
7	2	Escapade at Twilight (Kamuf)	●	Belwin	BYB
7	2	Fanfare and Modal Apparitions (Barrett)	●	Belwin	BYB
7	2	Footprints on the Moon (Story)	● ★	Belwin	BYB
8	2	Heart, Soul, and Voice (Traditional / arr. Kamuf)	● ●	Belwin	BYB

CONCERT BAND PERFORMANCE MUSIC BY GRADE LEVEL

Alfred Series Abbreviations Key:

SIB = Sound Innovations

AOA = Accent on Achievement

DS = Debut

CH = Challenger

YS = Young Symphonic

CB = Concert Band

Belwin Series Abbreviations Key:

VBB = Very Beginning Band

PBB = Pop Beginning Band

PYB = Pop Young Band

BSB = Symphonic Band

PSB = Pop Symphonic Band

BBB = Beginning Band

BYB = Beginning Young Band

BCB = Concert Band

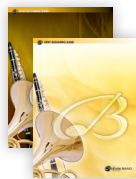
PCB = Pop Concert Band

BCL = Classic Band

Page	Grade	Title	Style	Brand	Series
8	2	A Joyful Christmas (Traditional / arr. López)	● ●	Belwin	BYB
14	2	Knox Bridge Jubilee (Stalter)	●	Alfred	YS
10	2	The LEGO® Ninjago® Movie™ (Various / arr. Roszell)	★	Pop	PYB
7	2	March Slav (Tchaikovsky / arr. Ployhar)	● ●	Belwin	BYB
7	2	The Masque of the Red Death (Story)	●	Belwin	BYB
14	2	Minor Major March (Slater)	● ★	Alfred	YS
7	2	A Ralph Vaughan Williams Portrait (Vaughan Williams / arr. Wagner)	● ●	Belwin	BYB
8	2	Selections from Suite of Carols (Traditional / arr. Anderson, Wagner)	●	Pop	PYB
7	2	The Star-Spangled Banner (Key, Smith / arr. Miller)	● ★	Belwin	BYB
10	2	That's What I Like (Various / arr. Story)	▲	Pop	PYB
8	2	The Washington Post March (Sousa / arr. Story)	● ★	Belwin	BYB
14	2½	An Everlasting Spirit (Beck)	● ▲	Alfred	YS
14	2½	Event Horizon (Gass)	●	Alfred	YS
14	2½	Nine Mile Saga (Palange)	●	Alfred	YS
11	2½	One Foot (Various / arr. López)	▲	Pop	PYB
8	2½	Pictures at an Exhibition (Mussorgsky / arr. Roszell)	● ●	Belwin	BYB
14	2½	Shattered (Bernotas)	●	Alfred	YS
14	2½	Spearfish Canyon (Barnes)	●	Alfred	YS
11	2½	Wonder Woman (Various / arr. López)	▲ ★	Pop	PYB
12	3	At the Movies—The Musicals (Various / arr. J. Williams)	▲ ★	Pop	PCB
14	3	Balkan Seven (Watson)	● ●	Alfred	YS
12	3	Best of the West! (Various / arr. Story)	★	Pop	PCB
10	3	Children's March (Grainger / arr. Wagner)	● ● ●	Belwin	BCB
18	3	Ghost Fleet (Sheldon)	●	Alfred	CB
10	3	The Last Battle (Ford)	●	Belwin	BCB
12	3	The Mountain (Various / arr. Phillips, Megaw)	● ● ● ▲	Pop	PCB
14	3	Prevail! (Sheldon)	●	Alfred	YS
12	3	A Tribute to Gershwin (Gershwin / arr. Bullock)	●	Pop	PCB
14	3	Wolverine Summer (Standridge)	● ●	Alfred	YS
12	3½	Bruno Mars on Tour (Various / arr. Roszell)	▲	Pop	PCB
18	3½	Oracles of the Sirocco (Sheldon)	●	Alfred	CB
9	3½	Prelude and Passages (Barrett)	●	Belwin	BCB
9	3½	The Sound of the Eastern Shore (J. Williams)	●	Belwin	BCB
12	4	Ben-Hur (Rózsa / arr. Melillo)	★	Pop	PSB
18	4	Celtic Wedding (Bell)	● ●	Alfred	CB
17	4	Chorale Variants (Stalter)	●	Alfred	CB
18	4	Cumberland Cross (Strommen)	●	Alfred	CB
10	4	Fantasia on British Sea Songs (Wood / arr. Wagner)	● ▲	Belwin	BSB
10	4	Festivo (for Symphonic Band) (Nelhybel)	● ●	Belwin	BCB
12	4	I Got Plenty o' Nuttin' (Gershwin / arr. Wagner)	● ★	Pop	PSB
17	4	A Longford Legend (Sheldon)	●	Alfred	CB
10	4	Overture Jubiloso (Erickson)	●	Belwin	BSB
17	4	Skydance (Sheldon)	●	Alfred	CB
12	4	Soaring with John Williams (J. Williams / arr. Smith)	★ ▲	Pop	PSB
17	4	Variations on an English Sea Song (Docter)	● ▲	Alfred	CB
17	4½	The Falls (Galante)	●	Alfred	CB
10	5	Armenian Dances, Part 1 (Reed)	● ● ▲	Belwin	BCB
10	5	Songs of Earth, Water, Fire, and Sky (Smith)	●	Belwin	BSB



SERIES GUIDELINES



VERY BEGINNING BAND Grade 1/2

Key Signatures: B \flat , E \flat (plus relative minor keys)

Time Signatures: 2/4

Rhythm: \circ \downarrow (in 3/4) \downarrow \uparrow \uparrow (repeated pitch)

Instrumentation: Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone/Baritone/Bassoon, Tuba, Mallet Percussion, Optional Timpani & Percussion.

Special Considerations: Utilizes only the first few notes presented in most beginning band methods (most restrictive for holiday selections); designed for both instruction and performance during the first year. Limited use of repeated-pitch eighth notes as the most complex rhythm combined with solid scoring and extensive cross-cueing permits successful performance with incomplete or unbalanced instrumentation; limited percussion instrumentation constructed without rolls.

Instrument Ranges

Flute	Clarinet	Trumpet	Horn



BEGINNING BAND Grades 1-1 1/2

Key Signatures: B \flat , E \flat , F (plus relative minor keys)

Time Signatures: 2/4, 3/4, 4/4

Rhythm: \circ \downarrow \uparrow \uparrow \uparrow

Instrumentation: Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone/Baritone/Bassoon, Tuba, Mallet Percussion, Optional Timpani & Percussion.

Special Considerations: Awkward skips avoided; ample cross-cueing (especially solos); care taken to write easy low brass/low woodwind parts; percussion may be written a grade level above winds level.

Instrument Ranges

Flute	Clarinet	Trumpet	Horn



YOUNG BAND Grades 2-2 1/2

Key Signatures: B \flat , E \flat , F (plus relative minor keys)

Time Signatures: 2/4, 3/4, 4/4, 6/8

Rhythm: \circ \downarrow \uparrow \uparrow \uparrow \uparrow \uparrow

Instrumentation: Flute; Oboe; Bassoon; 1st & 2nd Clarinet; Bass Clarinet; Alto Saxophone; Tenor Saxophone; Baritone Saxophone; 1st & 2nd Trumpet; Horn; Trombone; Baritone; Tuba; Mallet Percussion, Timpani & Percussion—for popular music; Synthesizer/Keyboard/Piano & Drumset parts, when included, are optional.

Special Considerations: Awkward skips avoided; ample cross-cueing (especially solos); care taken to write easy low brass/low woodwind parts; percussion may be written a grade level above winds level.

Instrument Ranges

Flute	Clarinet	Trumpet	Horn



CONCERT BAND Grades 3-3 1/2

Key Signatures: B \flat , E \flat , F, A \flat , C (plus relative minor keys)

Time Signatures: 2/4, 3/4, 4/4, 6/8, 9/8

Rhythm: \circ \downarrow \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow

Instrumentation: 1st & 2nd Flute; Oboe; Bassoon; 1st, 2nd & 3rd Clarinet; Bass Clarinet; 1st & 2nd Alto Saxophone; Tenor Saxophone; Baritone Saxophone; 1st, 2nd & 3rd Trumpet; 1st & 2nd Horn; 1st, 2nd & 3rd Trombone; Euphonium; Tuba; Mallet Percussion; Timpani & Percussion (expanded)—for popular music; Synthesizer/Keyboard/Piano; Drumset & Electric Bass parts, when included, are optional.

Special Considerations: Extensive cross-cueing (particularly for solos for Horn, Bassoon, Oboe & Bass Clarinet); composers are encouraged to use expanded percussion, particularly mallet and accessory instruments.

Instrument Ranges

Flute	Clarinet	Trumpet	Horn



SYMPHONIC BAND Grade 4+

Key Signatures: As necessary for musical content

Time Signatures: As necessary for musical content

Rhythm: As necessary for musical content

Instrumentation: C Piccolo; 1st & 2nd Flute; 1st & Opt. 2nd Oboe; 1st & Opt. 2nd Bassoon; 1st, 2nd & 3rd Clarinet; Bass Clarinet; Contrabass Clarinet (opt.); 1st & 2nd Alto Saxophone; Tenor Saxophone; Baritone Saxophone; 1st, 2nd & 3rd Trumpet; 1st, 2nd, 3rd & 4th Horn; 1st, 2nd & 3rd Trombone; Euphonium; Tuba; Mallet Percussion; Timpani & Percussion (expanded)—for popular music; Synthesizer/Keyboard/Piano; Drumset & Electric Bass parts, when included, are optional.

Special Considerations: As necessary for musical content.

Instrument Ranges

Flute	Clarinet	Trumpet	Horn



YOUNG BAND

Grade 2 Footprints on the Moon

By Michael Story

Celebrating the United States space program, this emotional original work opens with a majestic and punctuated theme followed immediately by an inquisitive melody that develops towards a glorious and soaring conclusion. A compelling choice! (3:30)

(00-46619).....\$62.00

Grade 2 Autumn Rains

By Patrick Roszell

Technically accessible, but musically impassioned, this original work is inspired by a quiet afternoon storm as the leaves change and the temperature drops. Close your eyes and enjoy the refreshing sounds of "Autumn Rains." (3:15)

(00-46620).....\$57.00

Grade 2 Escapade at Twilight

By Michael Kamuf

This bold, original new work contains lyrical themes, dissonant harmonies, and a sinister section to create a musical story of a late night adventure that's gone...well, a little awry! Let's be careful out there! (2:45)

(00-46624).....\$62.00

Grade 2 A Ralph Vaughan Williams Portrait

Featuring: Fantasia on a Theme by Thomas Tallis / *A Sea Symphony* (*Symphony No. 1*) / *Linden Lea* / Overture to "The Wasps" (*Aristophanic Suite*)

By Ralph Vaughan Williams / arr. Douglas E. Wagner

Vaughan Williams' work represents the height of English Post-Romanticism, which was characterized by nationalistic spirit and a surge of interest in traditional folk music. This arrangement includes elements of four cherished folk songs seamlessly intertwined. (3:45)

(00-46618).....\$62.00

Grade 2 Fanfare and Modal Apparitions

By Roland Barrett

A powerful and dramatic opening statement gives way to a series of apparitions, each one bringing its own set of stylistic changes, and the piece finally culminates in an emphatic conclusion. A distinctive addition to the literature. (3:15)

(00-46622).....\$62.00

CREATE A CONCERT SUITE

Edgar Allan Poe's Horror Classics

Grade 2 The Masque of the Red Death

By Michael Story

Based on Edgar Allan Poe's short story, this musically colorful depiction will engage your students by adding cross-curricular significance. Those familiar will recognize the clock striking midnight at the masquerade ball. Highly programmatic and compelling! (3:00)

(00-46617) **NEW!**.....\$62.00

Grade 2 The Pit and the Pendulum

By Michael Story

(00-29580).....\$57.00

Grade 2 The Tell-Tale Heart

By Michael Story

(00-35364).....\$62.00

Grade 2 Annabel Lee

Traditional Folk Song based on the poem by Edgar Allan Poe / arr. Michael Story

(00-39524).....\$57.00

Grade 2 The Star-Spangled Banner

For Band and Optional Choir

Words by Francis Scott Key, music by John Stafford Smith / choral arrangements by Russell Robinson, band scoring by Michael J. Miller

With lush textures, this setting is perfect for performance on the stage or outdoors as a band-only setting or with any of Russell Robinson's industry standard choral voicings: SATB (00-SV9722), 3-Part Mixed (00-SVM03013), SSAA (00-SVM01013), TTBB (00-SV9913), and 2-Part (00-SVM05042). The setting is so versatile it also works as a woodwind sextet or a brass quintet for instrumental performance or as an accompaniment. A must-have in every library! (1:15)

(00-46623).....\$57.00

Grade 2 March Slav

By Peter Ilyich Tchaikovsky / arr. James D. Ployhar

One of Tchaikovsky's most familiar melodies lends itself so very well to the idiom of the young concert band. This stirring march melody has universal appeal with its contrasting minor and major modes along with inspiring melodic content. (2:45)

(00-BD01005).....\$62.00

Grade 2 The Washington Post March

By John Philip Sousa / arr. Michael Story

Although John Philip Sousa composed in many forms, it is the march for which he is best remembered. The technical difficulties are removed, but the integrity shines through. This is possibly the classic of all marches! (2:00)
(00-809845).....\$62.00

Grade 2½ Pictures at an Exhibition

Featuring: Promenade / The Hut on Fowl's Legs
(Baba Yaga) / The Great Gate of Kiev
By Modest Mussorgsky / arr. Patrick Roszell

Expose your students to one of the great compositions of the 19th century. In the selections from this Mussorgsky masterpiece, numerous teaching opportunities are present with articulations, phrasing, and dynamics. An impressive contest or concert piece! (4:00)
(00-46621).....\$62.00

Grade 2 Heart, Soul, and Voice

Fantasia on "In Dulci Jubilo"
14th Century Melody / arr. Michael Kamuf

This fantasia on "In Dulci Jubilo" includes each of the three melodic statements building in orchestration and intensity, taking musicians and audiences on an expressive and energetic expedition. A musical choice for year-round programming! (2:45)
(00-46626).....\$62.00

Grade 2 A Joyful Christmas

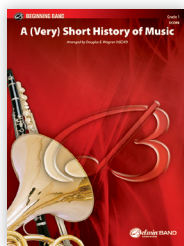
Traditional / arr. Victor López

Combining a rhythmic twist and luscious harmonies, this clever arrangement of "Joy to the World" will captivate the audience at your next holiday concert. Lots of flavor with a little bit of funk! (2:15)
(00-46625).....\$57.00

Grade 2 Selections from Suite of Carols

Featuring: Bring a Torch, Jeanette, Isabella / It Came Upon the Midnight Clear / Away in a Manger / Wassail Song
Traditional / arr. Leroy Anderson, adapted and scored by Douglas E. Wagner

Selected from Leroy Anderson's 1955 setting, these four holiday carols demonstrate his rich musical tradition. Scored as a through-played medley, the many teaching opportunities make this setting a perfect program piece for your winter concert. (3:15)
(00-46631).....\$67.00



Grade 1 A (Very) Short History of Music

Various / arr. Douglas E. Wagner

A genuine setting that will demonstrate the unique roots of Western music in two-and-a-half minutes. This straightforward, compelling work chronicles the entire transformation throughout history. Certain to capture your students' imagination. (2:30)
(00-46609).....\$51.00

Grade 1 Slingshot

By Michael Story

Fun to play and a great performance piece that's right on target. Teaching dynamics, counting, and articulations; this original work is creatively scored to accommodate all your percussionists or as few as five. (1:30)
(00-46611).....\$51.00

Grade 1 Sketches on a Shaped-Note Tune

By Douglas E. Wagner

This piece is an ideal gateway for transitioning from method books to performance music. It is inspired by the shaped-note tradition of the early 19th century, which served as a major influence in the development of truly American music. Perfect for the first contest and every concert! (2:30)
(00-46608).....\$51.00

Grade 1 Declaration and Dance

By Larry Clark

The harmonic structure and the marvelous colors and timbres of the piece do not betray the ease of performance. Alert your state contest list chairpersons to this exciting composition! (2:30)
(00-809660).....\$56.00

Grade 1 Ancient Moon

By Elliot Del Borgo

Haunting rich textures surround the initial musical statement, which is embellished by innovative variations. The conclusion expands with pulsating impacts aligned with the broad melody. Be sure to program this work on your first beginning band concert. (3:30)
(00-BDM00022).....\$56.00

Grade 1 1/2 Sahara Adventure

By Victor López

This adventurous composition is a perfect musical exploration of another culture. Teaching opportunities include quartal harmonies, varied accents, and an exotic repetitive percussion contribution. A hot new piece reminiscent of one of the world's hottest deserts. (2:00)
(00-46610) \$51.00

Grade 1 A Jamaican Christmas

Based on "We Wish You a Merry Christmas"

Traditional / arr. Michael Story

Heat up your holiday program with this charming arrangement fusing "We Wish You a Merry Christmas" with Caribbean flair. It's straightforward and playable in a laid-back reggae style. Merry Christmas, mon! (1:30)
(00-46612) \$51.00

Grade 1 Joy!

A Holiday Fanfare

Traditional / arr. Patrick Roszell

Open or close your holiday concert with this fanfare setting of two holiday favorites that include, "Angels We Have Heard on High" and "Joy to the World." Lively and cheerful, it's a delightful way to usher in the season. (1:45)
(00-46613) \$51.00



VERY BEGINNING BAND

Grade 1 1/2 Maya: The Lost Empire

By Victor López

Reminiscent of ancient traditions, this composition highlights the Maya Empire. Teaching opportunities include shifting tempo and form, and the notation is easily accessible for your first concert. A fascinating composition. (2:00)
(00-46606) \$46.00

Grade 1 1/2 Come the Brave

By Douglas E. Wagner

Inspired by courage, this work is intended as a confidence-building first concert piece. As a gateway to musicality, the three most common articulations and various dynamic markings are explored and reinforced. A bold musical statement! (2:00)
(00-46607) \$46.00

Grade 1 1/2 The Cold Canyon

By Victor López

Take a magical and musical tour of Jordan's Little Petra, also known as The Cold Canyon. Repetitive phrases foster preparation, while subtle dynamic shifts offer exquisite texture changes for your first year students. Inspiring! (2:00)
(00-46614) \$46.00

Grade 1 1/2 G-Force Five!

By Ralph Ford

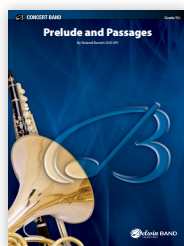
A very dynamic sound for your youngest students. "G-Force Five!" is a vigorous work characterized with solid scoring to build performance confidence. This will be a wonderful program and rehearsal work to reinforce rhythmic stability. (1:45)
(00-BDM05033) \$50.00

Grade 1 1/2 Ode to Three Ships

Based on "I Saw Three Ships" and "Ode to Joy"

Traditional and music by Ludwig van Beethoven / arr. Michael Story

A holiday tune created with no key signature, the first few notes learned, and performable with a few months of instruction. It's a mash-up using "I Saw Three Ships" combined with Beethoven's "Ode to Joy." Joyous! (1:45)
(00-46605) \$46.00



CONCERT BAND

Grade 3 1/2 Prelude and Passages

By Roland Barrett

The prelude sets the stage. Then, the work takes the audience on a series of journeys, beginning very peacefully and ending with a furious concluding section. An epic addition to the literature. Simply heroic! (4:45)
(00-46632) \$72.00

Grade 3 1/2 The Sound of the Eastern Shore

By Justin Williams

This original work is inspired by a town on Alabama's eastern shore known as "The Jubilee City." Opening with a bold fanfare, the piece ebbs and flows with contrasting themes showcasing every section while building to a dramatic conclusion. (3:30)
(00-46633) \$72.00



Grade 3 **Children's March**

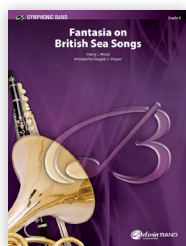
By Percy Aldridge Grainger / arr. Douglas E. Wagner

A true classic in every sense of the word, this brilliant abridged version retains Grainger's original compositional integrity. The wonderful vitality of unique tonal colors and whimsical rhythms guarantee a superior experience for your performances. (4:00) (00-BDM00006).....\$72.00

Grade 3 **The Last Battle**

By Ralph Ford

A bit dark and mysterious, but engaging for your students to rehearse. The initial musical indication is "with fury" beginning with a bold fanfare section. Then, splashes of sound and vivid textures are presented throughout. A dynamic addition to your concert or contest program. (3:00) (00-BDM03029).....\$72.00



SYMPHONIC BAND

Grade 4 **Fantasia on British Sea Songs**

By Henry J. Wood / arr. Douglas E. Wagner

This wonderful concert band arrangement incorporates five of Wood's selected themes: "The Saucy Arethusa," "Tom Bowling," "Jack's the Lad," "Farewell and Adieu," and "See, the Conquering Hero Comes." A cherished addition to the repertoire certain not to be missed! (7:15) (00-29628).....\$89.00

Grade 4 **Overture Jubiloso**

By Frank Erickson

This work is thrilling for listeners and players alike. Bold flourishes of tone color are reinforced with brilliantly flowing melodic lines. A must for contest or concert repertoire. (7:15) (00-BD00648).....\$82.00

Grade 5 **Songs of Earth, Water, Fire, and Sky**

By Robert W. Smith

Drawing upon authentic dances and chants of Native Americans as inspiration, this original work is a musical presence of monumental proportions. Soaring! (8:30) (00-BD9856).....\$100.00



CLASSIC BAND

Grade 4 **Festivo**

For Symphonic Band

By Vaclav Nelhybel

The clock will measure only five or so minutes, but a timeless amount of driving energy describes this explosion of sonorities. Five or more percussionists are the catalysts for this high intensity bombardment. A brief, quiet center section links the dramatic opening and the brilliant conclusion. (5:00) (00-BDM03026).....\$85.00

Grade 5 **Armenian Dances, Part 1**

By Alfred Reed

Based on authentic folk songs collected by Komidas Vartabed, this work has been expanded through contemporary use of rhythmic, harmonic, and melodic content to showcase the modern wind band. (12:00) (00-BDM02031).....\$89.00



POP YOUNG BAND

Grade 2 **That's What I Like**

As Performed by Bruno Mars

Various / arr. Michael Story

With its upbeat charisma, this straightforward arrangement of the 2018 GRAMMY® Award-winning Song of the Year, is a bold addition to any middle, junior high, or high school program. Everyone will enjoy this chart topper at your next performance. (2:30) (00-46628).....\$62.00

Grade 2 **The LEGO® Ninjago® Movie™**

Various / arr. Patrick Roszell

From the blockbuster film score, this electric medley features "Heroes," "Found My Place," and "Operation New Me." Every member has a shot at the melody. Bring the excitement of the film to your stage! (4:00) (00-46630).....\$72.00

Grade 2 Batman Generations

Featuring: Batman Theme / Arkham City Main Theme / A Dark Knight

Various / arr. Justin Williams

Batman has been, and remains, one of the most beloved superheroes in American culture. Take an exciting musical trip down memory lane with the iconic “Batman Theme,” “Arkham City Main Theme,” and “A Dark Knight.” (3:00)
(00-46627).....\$67.00

Grade 2½ One Foot

As Performed by Walk the Moon

Various / arr. Victor López

Following up their breakout hit “Shut Up and Dance,” Walk the Moon are officially back with “One Foot”! Their upbeat new lead single will certainly thrill the audience. A dynamic, high-energy pop song guaranteed to deliver an explosive performance. (2:15)
(00-46638).....\$62.00

Grade 2 A Day at Disneyland

Featuring: Mickey Mouse March / The Great Outdoors / It’s a Small World / You Can Fly! You Can Fly! You Can Fly! / The Best Time of Your Life / Yo Ho (A Pirate’s Life for Me)

Various / arr. Michael Story

What could be more joyous than a musical visit to Disneyland? Gathering all the sounds of the world’s most beloved theme park in one exciting young band medley. This medley is packed with Disney classics! Make your concert venue the happiest place on Earth! (5:30)
(00-26743).....\$67.00

Grade 2 Dynamite

As Performed by Taio Cruz

Various / arr. Victor López

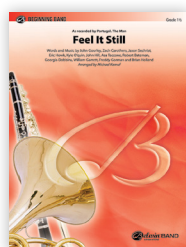
Your students will “throw their hands up in the air” with the driving rhythmic pulse of this pop hit. The compelling melody adds just the right touch to this tune that topped the pop charts world-wide. It’s hot, hot, hot! It’s “Dynamite”! (1:45)
(00-35381).....\$62.00

Grade 2½ Wonder Woman

From the Warner Bros. Soundtrack

By Rupert Gregson-Williams / arr. Victor López

From beginning to end, this music is passionate and driven by strong emotions. Catch the explosive and engaging film action in this intense, yet flowing arrangement of themes from throughout the movie. Perfect for working on watching the conductor! (4:00)
(00-46629).....\$72.00



Grade 1½ Feel It Still

As Recorded by Portugal. The Man

Various / arr. Michael Kamuf

Indie band Portugal. The Man has climbed to the top of the pop charts with this infectious and energetic tune that won the GRAMMY® Award for Best Pop Duo/Group Performance. Driving and fun, this selection makes a perfect concert closer! (2:30)
(00-46616).....\$56.00

Grade 1 Short Cuts for Beginning Band—Vol. 5

Various / arr. Michael Story

Featuring “Treasure,” “Eye of the Tiger,” “Havana,” and closing with “And All That Jazz,” each theme in this suite is extremely performable and focused toward a specific instructional objective. For programming all at once or throughout your school year. (4:00)
(00-46615).....\$61.00

Grade 1 The Big Bang Theory (Main Title)

Words and music by Ed Robertson / arr. Jason Scott

The wildly popular television sitcom *The Big Bang Theory* broadcast in more than 40 countries, brings together the intellectually charged world of experimental physics with the more down-to-earth realities of love and practical living. (1:45)
(00-35356).....\$56.00

Grade 1 Mamma Mia

Various / arr. Michael Story

ABBA for your beginners? You bet. Here’s likely their most popular hit from the blockbuster movie of the same name brilliantly scored at the beginning level. All the excitement retained and still arranged to make it attainable by your beginners. (2:00)
(00-30757).....\$56.00

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Grade 3 Best of the West!

Various / arr. Michael Story

A rollicking medley of four popular, contrasting western movie themes including: "I'm On My Way" (from *Paint Your Wagon*), "The Good, the Bad, and the Ugly," "Blazing Saddles," and "The Magnificent Seven." Gitty up! (4:00)
(00-46635).....\$72.00

Grade 3 At the Movies—The Musicals

Featuring: Dancing Queen / Mia and Sebastian's Theme / Overture / And All That Jazz
Various / arr. Justin Williams

Musicals and movies are a match made in heaven! Iconic timeless masterpiece themes from *Mamma Mia*, *La La Land*, and *Chicago* join together for a memorable and exciting journey into the wonderland of movie musicals. (4:00)
(00-46636).....\$72.00

Grade 3 The Mountain

As Performed by Trans-Siberian Orchestra
Music by Paul O'Neill and John Oliva / arr. Bob Phillips,
orch. Bob Phillips and George Megaw

Great for the holidays, yet fitting for any pops concert! Based upon Holst's "Mars, the Bringer of War" from *The Planets* and Greig's "In the Hall of the Mountain King," this energetic TSO setting will rock your concert. Includes optional parts for electric guitar, violin, and bass as well as keyboard/piano. This may be combined with strings (00-46697) for a joint performance. (4:30)
(00-46634).....\$77.00

Grade 3½ Bruno Mars on Tour

Various / arr. Patrick Roszell

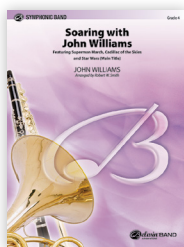
Three of his biggest hits are combined in this catchy arrangement including "24K Magic," "That's What I Like," and "Treasure." These diverse styles intertwine to reveal a representation of this charismatic mega-artist's work. (5:30)
(00-46637).....\$77.00

POP CONCERT BAND

Grade 3 A Tribute to Gershwin

By George Gershwin / arr. Jack Bullock

There's not a composer recognized or performed in the classic pop genre more than Gershwin. In his tribute, Jack Bullock acknowledges this musical genius with eleven charming, yet distinctive, melodies that are all Gershwin. The fast-paced medley opens with "I Got Rhythm" and, in quick succession, threads through ten more tunes closing with the immortal "Rhapsody in Blue." I'll bet you find one or two that you didn't realize were Gershwin melodies! This one's a real champion. (7:00)
(00-30810).....\$77.00



Grade 4 Soaring with John Williams

Featuring: Superman March / Cadillac of the Skies / Star Wars (Main Title)
By John Williams / arr. Robert W. Smith

The one name synonymous with outstanding film scores is John Williams, whose themes embrace each character while the melodies soar. This medley will have them floating right out of their seats! An awesome work. (7:00)
(00-26777).....\$89.00

Grade 4 I Got Plenty o' Nuttin'

From *Porgy and Bess*

By George Gershwin / arr. Douglas E. Wagner

This cherished Gershwin melody from *Porgy and Bess* is a certain audience and band pleaser. The accompaniment is playable by less-experienced ensembles, and what a wonderful way to feature a male or female vocalist. Optional parts for solo trumpet or solo alto saxophone are also included, so you can be creative with featuring a variety of soloists. (2:45)
(00-29634).....\$77.00

Grade 4 Ben-Hur

By Miklós Rózsa / arr. Stephen Melillo

Stephen Melillo has scored the themes from this classic motion picture for the contemporary band. Your imagination will run wild with images from the movie. A bold and dynamic addition to the Pop Symphonic literature. (5:00)
(00-29636).....\$87.00

POP SYMPHONIC BAND



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SERIES GUIDELINES



SOUND INNOVATIONS FOR CONCERT BAND Grades $\frac{1}{2}$ –2, Very Easy–Medium Easy

The Sound Innovations for Concert Band series provides stimulating selections for beginning and developing bands that reinforce newly learned notes, articulations, key signatures, rhythmic patterns, musical terms, and symbols, covering a wide variety of musical styles. Each piece correlates with specific levels in Sound Innovations for Concert Band, our revolutionary band method, but may also be used in conjunction with other instructional methods, and includes a reproducible educational pack and an optional piano accompaniment part.



DEBUT Grades $\frac{1}{2}$ –1 $\frac{1}{2}$, Very Easy–Easy

When your beginning performers are feeling more comfortable playing together as an ensemble and are ready to perform slightly more challenging music, Alfred's Debut Series for young bands is the ideal choice. Suited for first- and second-year players, this series is in full-score format with reduced instrumentation.



ACCENT ON ACHIEVEMENT Grades $\frac{1}{2}$ –1 $\frac{1}{2}$, Very Easy–Easy

Exciting original compositions and arrangements are correlated to specific pages in the Accent on Achievement band method. Extended arrangements of folk tunes and classical themes used in the method help to further enhance the student's understanding of multi-cultural music and works of the masters.



CHALLENGER Grades 1 $\frac{1}{2}$ –2, Easy–Medium Easy

Designed to bridge the gap between grade 1 music and works requiring multi-part independence, these rich-sounding, solid selections are ideal for second- and third-year bands and feature a variety of styles and textures. Each piece is playable with only flute, 2 clarinets, 2 alto saxes, 2 trumpets, trombone, baritone, and percussion. The low brass parts are doubled by tenor sax and low reeds for stability.



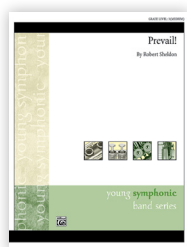
YOUNG SYMPHONIC Grades 2–3, Medium Easy–Medium

Full-sounding original compositions and transcriptions are provided in this bright and bold symphonic band series. Students are presented with more challenging performance concepts, both interpretively and technically, that help them to develop overall musicianship with limited instrumentation (2 trumpets, 2 clarinets, 2 trombones, and a single French horn part) while providing a complete sound that delivers satisfying performances.



CONCERT BAND Grades 3–5, Medium–Advanced

Designed for concert bands at the high school and collegiate levels, as well as community bands, this series includes original compositions and arrangements by a number of well-known composers. Each work is chosen for its musicality, uniqueness, and appropriateness for the serious concert program.



YOUNG SYMPHONIC

Grade 3 Prevail!

By Robert Sheldon

An uplifting and up-tempo piece that offers moments of optimism and nobility, including a brief encounter with a strife-ridden episode that ultimately yields to a return of the triumphant opening fanfare and a final recapitulation. (3:45) (00-46658).....\$58.00

Grade 2½ Nine Mile Saga

By William Palange

Nine Mile Creek meanders through the rolling hills and valleys just west of Syracuse and has had a significant impact on the growth of commerce and recreation in the region. This piece celebrates the achievements of the hundreds of students who have been part of this town's band program. (4:45) (00-46661).....\$58.00

Grade 2½ An Everlasting Spirit

By Brian Beck

Inspired by Psalm 139, this piece is a dedication to those who have always been there. Whether supportive parents, loving family, or dedicated friend—we all need each other and need to be there for each other. (3:40) (00-46665).....\$58.00

Grade 2 Minor Major March

By Mark D. Slater

This unique and fun-to-play march explores the tonal centers of F minor and D-flat major. Chock-full of rhythmic and dynamic elements, this is a great teaching piece. (2:30) (00-46660).....\$58.00

Grade 2½ Spearfish Canyon

By Jared Barnes

From the bold chords of the opening statement to the lush, shifting harmonic progressions, this piece captures the grandeur of the canyon's majestic mountains. (4:15) (00-46659).....\$58.00

Grade 3 Balkan Seven

By Scott Watson

"Balkan Seven" gets its inspiration from the lively dances of the Balkan region of Southeastern Europe. $\frac{3}{8}$ is the most popular uneven dance rhythm in all of Balkan music, where a line dance with a 3+2+2 subdivision is prevalent. (5:15) (00-46662).....\$58.00

Grade 2 And It Begins

By Haley Woodrow

"And It Begins" celebrates the early stages in the journey of becoming a "forever band-kid." The piece features a snare solo and a low-winds feature, as well as extended harmonies in a lyrical section of the piece. Winner of the National Band Association 2018 Young Band Composition Contest. (2:15) (00-46667).....\$58.00

Grade 2½ Event Horizon

By Vince Gassi

This fresh work captures the excitement of pushing beyond boundaries. With lots of melodic, harmonic, and rhythmic interest, there are plenty of teaching moments for your band. (3:45) (00-46674).....\$58.00

Grade 2½ Shattered

By Chris M. Bernotas

"Shattered" is relentless in its forward momentum and rhythmic interplay between all winds and percussion. Students will be energized and engaged from the very first beat as strong dynamics, clear articulation, and rhythmic precision are all paramount. (2:40) (00-46664).....\$58.00

Grade 2 A Christmas Canon

Pachelbel Canon / The First Noel

Arr. Michael Green

Contrapuntal textures, combined with a clever treatment of the two melodies, results in a work filled with rich harmonies and forward motion. A very classy holiday concert selection. (2:12) (00-5185).....\$55.00

Grade 2 Knox Bridge Jubilee

By Todd Stalter

This lively and bright music for young band features fanfares, tuneful melodies, unexpected harmonies, and lots of rhythmic drive! (2:00) (00-46666).....\$58.00

Grade 3 Wolverine Summer

By Randall D. Standridge

"Wolverine Summer" contains many lively dance elements depicting the youthful energy found at summer camps. Syncopated rhythms and active percussion add to the fun of this delightful work. (3:10) (00-46663).....\$58.00



SOUND INNOVATIONS FOR BAND

Grade 1½ **Cataclysm** By Robert Sheldon

Much of our literature and many movies portray cataclysmic events. This exciting piece for young band serves to provide a musical backdrop to these stories and to add a sense of hope that we will survive! (1:50)
Correlates to *Book 2*, level 2.
(00-46644).....\$49.00

Grade 1 **Wind of the Waves** By Chris M. Bernotas

Everyone loves a day at the beach—the soothing sounds of the ocean waves with your toes in the sand. This beautiful lyrical selection has a flowing melody and lovely harmonies that add to the emotional feel of the music. (2:20)
Correlates to *Book 1*, level 5.
(00-46645).....\$49.00

Grade 1½ **Flowing Stream** Chinese Folk Song / arr. Robert Sheldon

This poignant melody is derived from a Chinese folk tune (hill song) of the same name from the Yunnan Province. This arrangement is dedicated to Joseph Cheung, an outstanding Chinese conductor and teacher. (2:20)
Correlates to *Book 2*, level 2.
(00-46643).....\$49.00

Grade 1 **As Twilight Falls** By Robert Sheldon

The sense of peace and tranquility of twilight on a summer's evening inspires this lovely, lyrical offering. An excellent teaching opportunity for phrasing and expression. (2:08)
Correlates to *Book 1*, level 5.
(00-36655).....\$49.00

Grade 1½ **American Pride** You're a Grand Old Flag / America the Beautiful By George M. Cohan and Samuel A. Ward / arr. Chris M. Bernotas

This exciting and fun arrangement of two well-known patriotic songs is perfect for showing pride and appreciation for our country's freedoms. Great for a combined band concert grand finale. You can even invite the audience to sing along! (2:00)
Correlates to *Book 2*, level 2.
(00-46646).....\$49.00



ACCENT ON ACHIEVEMENT

Grade 1½ **African Marching Song** Traditional / arr. John O'Reilly

The South African folk classic "Siyahamba" is authentically treated in this special arrangement for young band. Repeating percussion patterns using tom toms, bass drum, claves, and cowbell keep the African feel moving while syncopated block harmonies round out the accompaniment. (2:03)
Correlates to *Book 2*, page 32.
(00-22247).....\$45.00

Grade 1 **Centurion** By Mark Williams

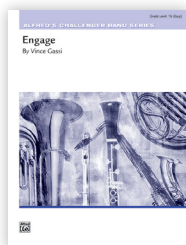
Set in a minor key and using only the first few notes learned in beginning band, this imaginative piece will become a favorite of band members and the audience. (1:59)
Correlates to *Book 1*, page 10.
(00-18212).....\$48.00

Grade 1 **First Holiday Concert** Various / arr. John O'Reilly

Here's a great vehicle for featuring your band at that very first holiday concert. "Jingle Bells," "The Dreydl Song," and "Jolly Old St. Nicholas" are combined in a simple but very effective manner. (1:56)
Correlates to *Book 1*, page 13.
(00-17130).....\$48.00

Grade 1 **Cardiff Castle** By Mark Williams

The sounds of a valiant knight going into battle are heard in this powerful original by Mark Williams. This work uses only seven notes yet sounds surprisingly sophisticated, making your first-year band sound great. An excellent introduction to the modal sounds of Medieval and Celtic music. (2:16)
Correlates to *Book 1*, page 13.
(00-19501).....\$48.00



CHALLENGER BAND

Grade 1½ **Engage**

By Vince Gassi

Set in $\frac{3}{4}$, this dynamic work's momentum and drive will energize. Bold and rhythmic, lilting and lyrical—always fun. Set your audience meter for applause and launch into this new work. Go on, make it so! (2:15)
(00-46647).....\$52.00

Grade 1½ **Dragonship**

By Scott Watson

A macabre figurehead on the prow of a medieval Norse warship slowly emerges from the mist on the cold, dark sea. The rough voice of the ship master and the beat of the drum call the boat's oarsmen to strenuous, rhythmic movement as they bear down on their prey. (2:50)
(00-46648).....\$52.00

Grade 1½ **Wildflowers**

By Todd Stalter

"Wildflowers" is an attempt to portray the feeling of gazing upon a meadow full of flowers on a beautiful summer day—drinking in their individual and collective beauty, fragility, and wonder as they bend gently in the breeze. (2:30)
(00-46650).....\$49.00

Grade 1½ **The Refiner's Fire**

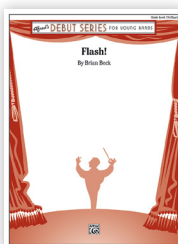
By Steve Hodges

Through this journey of life we experience adversity, obstacles, and pitfalls. This piece is dedicated to those who have faced significant challenges in their lives. (2:50)
(00-46649).....\$49.00

Grade 1½ **Tunes That Go Bump in the Night**

Various / arr. Mark Williams

Filled with surprises, this comic medley combines several "scary" classics, including "The Sorcerer's Apprentice," "In the Hall of the Mountain King," "Funeral March of a Marionette" (the Alfred Hitchcock theme) and others to create a unique, hair-raising concert experience that your audiences will love at any time of the year. (2:19)
(00-17141).....\$49.00



ALFRED DEBUT

Grade 1½ **Flash!**

By Brian Beck

Start your next concert with a flash...of notes and rhythms. "Flash!" introduces different styles, accidentals, and harmonies not common in younger band literature. (1:40)
(00-46653).....\$48.00

Grade 1 **Open the Door!**

By Bruce Broughton

We are thrilled to present a young band piece by Bruce Broughton, an award winning film and television composer! "Open the Door!" is a descriptive piece with an insistent percussion part that imitates a knock on a door that gets louder and louder as the piece progresses. (2:00)
(00-46655).....\$48.00

Grade 1½ **Legend of the Water Dragon**

By Edward Kennedy

Australian water dragons are fairly large lizards that have been around for 20 million years or so, and they can be seen along the rivers and waterways of Eastern Australia. This programmatic work portrays these mystical primordial creatures playing around in the midday sun. (2:05)
(00-46651).....\$48.00

Grade 1 **Alchemy**

By Gary Fagan

Alchemy is an ancient philosophy that sought to turn iron into gold. The composer saw a parallel in music: taking the notes of a scale and turning them into music seems just as magical. The notes are like iron and the process of turning them into music makes them as precious as gold. (2:30)
(00-46654).....\$48.00

Grade 1½ **The Secret Laboratory**

By Franklin D. Adams, Jr.

Late one stormy night in a dusty old mansion, a mad scientist is hard at work in his hidden laboratory. The moments tick by as he waits for just the right opportunity to harness the power of the lightning storm. (2:00)
(00-46652).....\$48.00

Grade 2 Cha'La

Dance of the Volcano Goddess

By Randall D. Standridge

This piece is intended to be an evocative, dramatic work for young band. The piece incorporates chanting, clapping, driving rhythms and dissonant harmonies to create a cinematic portrait of this imaginary island. (2:30)

(00-46656).....\$50.00

Grade 1½ Movin' On

By Scott Watson

"Movin' On," with its infectious gospel-rock groove, musically captures the spirit of stepping out with optimism into the next chapter in life's journey—an adventure we can look forward to with hope! (3:50)

(00-46657).....\$50.00

Grade 1 Alpha Squadron

By Greg Hillis

Powerful unisons open this piece and continue as trumpets state the heroic melody. A countermelody is then placed over this in the woodwinds. Alternating between marcato and legato sections, this is a good piece for teaching contrasting styles. (1:57)

(00-20705).....\$48.00



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Grade 4 Skydance

By Robert Sheldon

From its opening fanfare embodying moments of heroism and pride to its joyous journey of playfulness that expresses freedom and a passion for life, "Skydance" is a musical celebration of the human spirit. (5:05)

(00-46668).....\$85.00

Grade 4½ The Falls

By Rossano Galante

Sparkling wind and brass fanfares depict the water as it rushes forward before exploding over the edge. Melodic lines transport the audience into the mysterious and rapturous wilderness as this remarkable piece evokes one of nature's most glorious creations. (5:30)

(00-46670).....\$90.00

Grade 4 A Longford Legend

A Collection of Irish Street Ballades

By Robert Sheldon

Written in three movements, this piece is a tribute to the wonderful band literature of Grainger, Holst, and Vaughan Williams. This is a magnificent showpiece for every instrument in the band—a must for your next concert! (6:59)

(00-18243).....\$85.00

Grade 4 Chorale Variants

On "Herzliebster Jesu"

By Todd Stalter, based on a hymn by Johann Cruger

"Chorale Variants" is cast more as a fantasia than a set of variations. The woodwind flourishes purposely infer what an organist might play while improvising on a chorale theme, and the full dynamic power of the wind band brings the piece to a passionate and vibrant close. (4:45)

(00-46673).....\$78.00

Grade 4 Variants on an English Sea Song

By Zachary Docter

These rousing variations are based on the old English sea song "Spanish Ladies." Fans of the classic band music of Vaughan Williams and Grainger will certainly enjoy this piece! (6:20)

(00-46672).....\$85.00

**ALFRED
CONCERT
BAND**

Grade 4 **Cumberland Cross**

By Carl Strommen

Carl's original work explores the rich American folk style in two sections. The first has broad, moving harmonies under a Shenandoah-like melody, and the second a lively dance reminiscent of Copland. "Cumberland Cross" is not too difficult, yet very impressive! (3:31)

(00-12974)\$68.00

Grade 3½ **Oracles of the Sirocco**

By Robert Sheldon

The hot winds blowing over the Mediterranean Sea off the coast of Northern Africa are called the Sirocco. This wind emanates exotic energy, creating feelings of introspection and adventure captured in the mystical messages that seem to reside in the breeze. (5:40)

(00-46669)\$85.00

Grade 4 **Celtic Wedding**

By Jeremy Bell

This beautiful and challenging work includes Celtic styles such as the strathspey and jig, using idiomatic rhythms and orchestral colors to present this charming musical vision. Opportunities for solo performers and the use of a bodhrán in the percussion section helps to create a very special moment on any concert. (4:20)

(00-46671)\$80.00

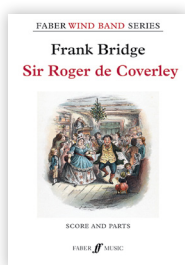
Grade 3 **Ghost Fleet**

By Robert Sheldon

This piece takes you on the journey of long-forgotten warships as their "spirits" break free, returning to the high seas and former days of glory. Sure to be a staple on many contest lists, "Ghost Fleet" is a must-have for every concert band. (5:04)

(00-20266)\$78.00

FABER *ff* MUSIC



Grade 5 **Sir Roger de Coverley**

By Frank Bridge / arr. Alastair Wheeler

Frank Bridge was one of the leading English composers of his time. In 1922, he adapted his popular string quartet "Sir Roger de Coverley" for full symphony orchestra. This elaborate and colourful orchestral version has never been widely performed, but has now been brilliantly transcribed by Alastair Wheeler to provide a miniature dance poem for concert band. Bridge's lively treatment of one of England's most famous traditional dance melodies will make a fitting end to any concert. (5:00)

(12-0571572383)\$143.95

Grade 5 **The Pageant of London**

By Frank Bridge

The Pageant of London is Frank Bridge's only work original for wind band, comprising of two marches, one scored from Bridge's best known organ piece and including the chimes of Big Ben, plus three short renaissance pastiche items. The music is tuneful, approachable and, in the words of wind band "legend" Timothy Reynish, makes a fine alternative to Holst's two suites, which were composed around the same time.

Reynish has introduced this work to concert bands right across the world. (15:00)

(12-0571570119)\$180.00

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1/2

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1/2

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Grade
1/2

Fury of the Storm

By Ryan Meeboer
(81-CB18359)\$45.00

Grade
1/2

Knights and Castles

By David Marlatt
(81-CB18358)\$45.00

Grade
1/2

White Tiger from Celestial Guardians

By David Marlatt
(81-CB18357)\$45.00

Grade
1

O Canada

By Calixa Lavallee / arr. David Marlatt
(81-CB18338)\$40.00

Grade
1 1/2

Across the Sunlit Path

By Naoya Wada
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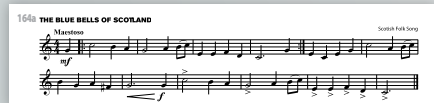
With SI Online, teachers, students, and parents can now access the correlating audio and video media online for *Sound Innovations for Concert Band*, Books 1 & 2. Adjust the pacing and focus of your teaching throughout the semester with new reproducible enrichment pages. The content can be streamed on most desktop computers, laptops, and mobile devices. Free access to SI Online is available for new and existing Sound Innovations users—no login required.

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To learn more or to view additional resources for other Sound Innovations levels, check out alfred.com/SIBandonline.



Alternate Tunes

KEY SIGNATURES - COMPARE SHARP AND FLAT KEYS

One way to remember how many flats or sharps are in any major key signature is to use the number SEVEN. Each musical letter has a sharp key and a flat key. For example, the key of E is a flat key since it has a Bb, E, and A (THREE flats) in the key signature. The number of flats in any "letter's" flat key signature added to the number of sharps in the "letter's" sharp key signature always equals seven.

F major has F# major has 1 flat + 6 sharps = SEVEN	ONE flat G# major has 2 flats + 5 sharps = SEVEN	(Bb) C# major has 3 flats + 4 sharps = SEVEN
Bb major has D major has 2 flats + 5 sharps = SEVEN	TWO flats E# major has 3 flats + 4 sharps = SEVEN	(Bb, Eb) F# major has 4 flats + 3 sharps = SEVEN
E# major has how many flats? _____ What are they? _____	F# major has how many sharps? _____ What are they? _____	
A# major has how many flats? _____ What are they? _____	Bb major has how many sharps? _____ What are they? _____	

Theory

COMPOSITION

Complete the empty measures on your own using notes, rhythms, dynamics and articulations you have learned. Add a tempo or style marking, and when you are finished, clap and count your piece, then play it and give it a title.

Title: _____



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I have been using both the Intermediate and Advanced Ensemble Development books with my bands for years now and I cannot imagine a rehearsal without them. Each exercise builds on different skill sets, teaching students techniques such as phrasing, balance, articulations, and tuning, to name a few. I love that each chapter explores a different key signature and includes original exercises to help students master these techniques. If you are looking for the ultimate book that will teach your students all the necessary skills of ensemble playing, look no further than Sound Innovations Ensemble Development.

Gregory Dalakian
Parsippany High School
Parsippany, NJ



Intonation: A Game Changer for Achieving a Mature Ensemble Sound

By Scott Watson, contributing author for
Sound Innovations: Ensemble Development for Young Concert Band



There are many factors that contribute to a mature ensemble sound. Here I'd like to discuss a "game changer" that sets apart fine bands at any level:

playing in tune. While phrasing is a relatively straightforward concept to address, intonation can be tough for young players to grasp and is an ongoing process. Spending even a little time regularly working on individual and ensemble tuning with your students will lead to noticeable improvements in your ensemble's sound! Here are some practical, effective ways students young and old can improve in the area of playing in tune.

Plant Intonation Seeds

The concept of intonation should be introduced in small doses as soon as students can sustain a stable tone on their instrument. At this early stage, "planting seeds" is called for rather than lengthy explanations. A simple/quick way to plant seeds of intonation understanding is for you and a proficient student to:

1. Play the same note in tune.
2. Make a large adjustment to your tuning slide, mouthpiece, etc. and play the same note extremely out of tune.
3. Finally, re-adjust and together play the note back in tune.

In discussing what students are hearing, use vocabulary that conveys what you mean by flat—"low," "sour," "weak"—or sharp—"high," "edgy," "shrill." I like to describe the dissonance of playing out of tune as instrumentalists "having a musical argument."

A similar demonstration you can use once you introduce long tones (one of my favorite warm-up activities) goes like this:

1. Start a long tone on a pitch together with an exemplary player.
2. As you both sustain, bend your note slowly out of tune, up or down, and then back into tune.
3. Ask students to identify whether you drifted up ("sharp") or down ("flat").

Even a quick ensemble tuning, directing students with noticeable intonation issues to adjust their instrument accordingly, plants seeds as well. In doing so, students:

1. Learn that intonation is important to you.
2. Hear you use the words "sharp" and "flat" in context.
3. Learn how to make the appropriate adjustments for their instrument.
4. Experience what it sounds and feels like to play more in tune.

Tuning Technology—Seeing Is Believing

A picture is worth a thousand words; using technology with visual feedback, such as the tuner built into SmartMusic or mobile device apps, can be a big help. My favorite tuning apps are the simple, straightforward Cleartune; the graphically hip Tonal Energy Tuner (emoji graphics, and easy to toggle keys for transposing instruments); and Bandmates, which (along with flat/sharp feedback) allows users to view notes played on a staff. During the "planting seeds" stage, I allow students to see the visual feedback and discuss with them the adjustment that needs to be made. After using one of these graphic tuners, students never stop asking to tune with it in lessons! If your school allows it, students should be encouraged to download and use their own tuner app when rehearsing.

Another great app for helping students discern tuning differences is the APS Tuning Trainer for mobile devices. The app plays two tones one after the other—a reference pitch and a "determinant" pitch which will randomly be in tune, sharp, or flat. The user can set how many cents of "pitch variance" the determinant pitch will sound. A large pitch variance of, say 35–40 cents, makes it easy to hear intonation differences. Once students master such coarse differences, teachers can decrease the pitch variance...

Finish reading Scott's tips on
intonation at alfred.com/intonationblog.

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- Comprehensive review cycle in Books 1 & 2 will ensure that students remember what they learn and progress quickly.
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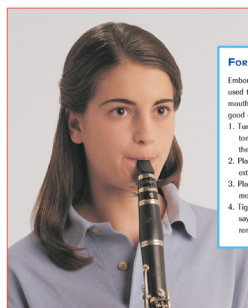
- Includes full-band arrangements, chorales, duets, and the correlated performance music series, allowing plenty of repertoire for reinforcement of new concepts.

- Every few pages, you'll find the phrase "Accent on Clarinet," or "Accent on Flute," etc. These are specialized technical exercises designed to address the specific technical problems for each instrument.

ACCENT ON CLARINET



- Proper playing positions and instrument assembly are pictured in each student book by real middle school children, providing visual examples for your students to follow.
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FORMING THE EMBOUCHURE

Embouchure (ahm' buh-zhoo) is a French word used to describe the way you shape your mouth while playing. Here is how to form a good embouchure:

1. Turn your lower lip slightly over your bottom teeth to provide a cushion for the reed.
2. Place the reed on your lower lip so that it extends about 7/8 inch into your mouth.
3. Place your upper teeth on top of the mouthpiece.
4. Tighten the corners of your mouth while saying "oo." Stretch your chin so that it remains pointed and flat.



Book 3

- Organized by key signature and includes progressive technical, rhythmic studies, and chorales in all 12 major and minor keys.
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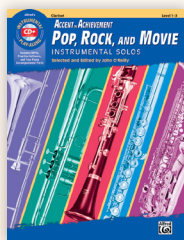
Learn more by watching John O'Reilly talk about the method at alfred.com/aoavideo.



Teacher's Resource Kits for Books 1 and 2

A necessity for any music educator, each kit is packed with everything to complete your curriculum and provide necessary assessment, including many reproducible resources! Components include: In Class Assessment Exercises • Music

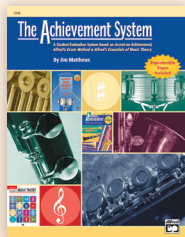
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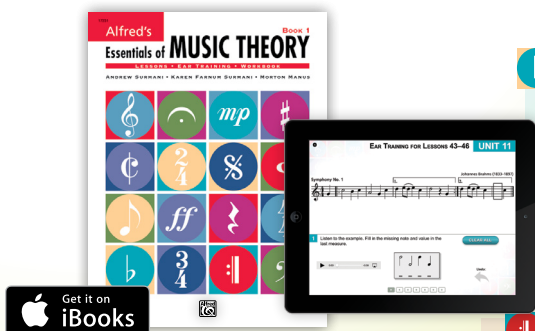
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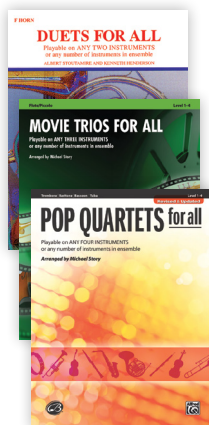
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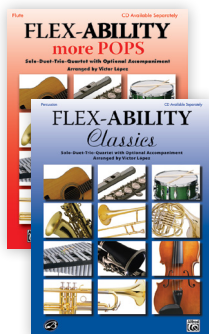
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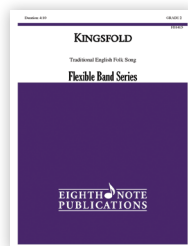
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Music by GREEN DAY
Arranged by VICTOR LOPEZ

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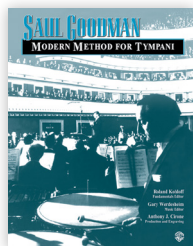
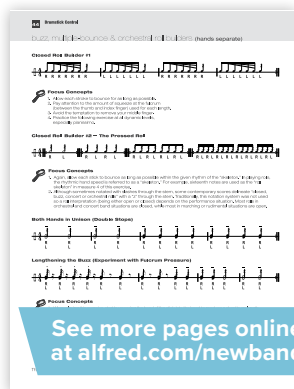
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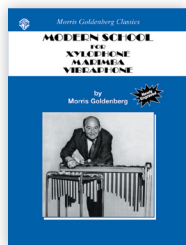
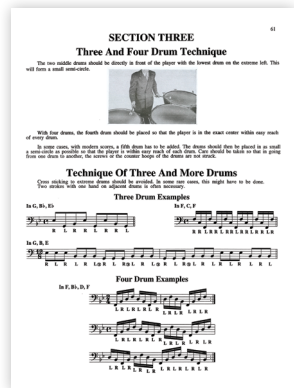
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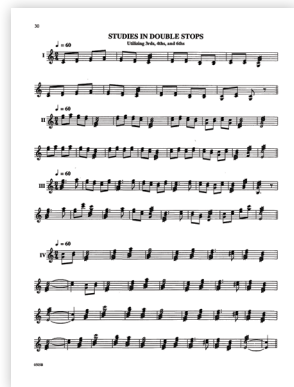
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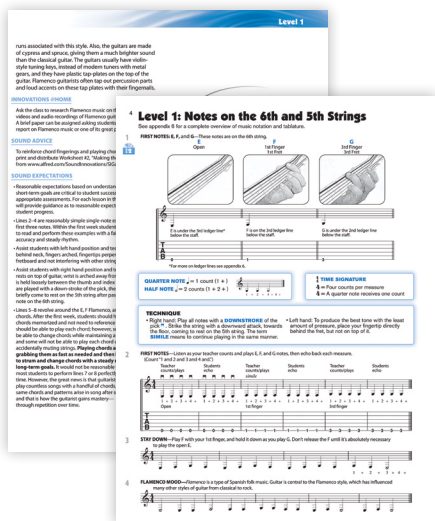
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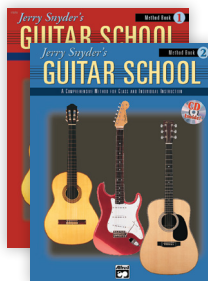


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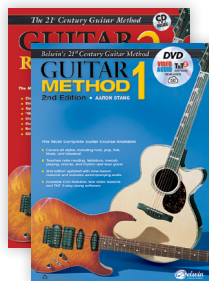
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CLASSROOM RESOURCES

Accent on Composers

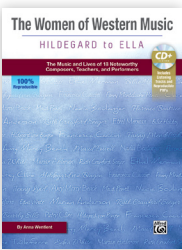
The Music and Lives of 22 Great Composers, with Listening CD, Reviews/Tests, and Supplemental Materials
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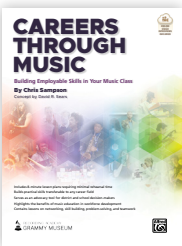
Volume 2:
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The Women of Western Music: Hildegard to Ella
The Music and Lives of 18 Noteworthy Composers, Teachers, and Performers
By Anna Wentlent
This long-awaited manual focuses exclusively on the female artists who haven't made it into most textbooks. Biographies, student assessments, and recordings are included for 18 important women who enriched the world with their incredible talents, such as Clara Schumann, Amy Beach, Marian Anderson, Ethel Merman, and Billie Holiday. Recommended for grades five and up. Book is 100% reproducible.
Book & Enhanced CD (00-46048)..... \$34.99

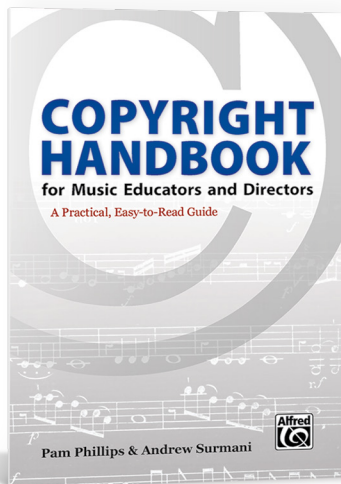


Kaleidoscope
A Collection of Standards-Based Lessons for the K-7 General Music Classroom
Compiled and edited by Denese Odegaard
Alfred Music proudly teams up with the National Association for Music Education on this impressive manual of model lessons by master music teachers from around the country. Each of the 28 creative plans includes step-by-step procedures, reproducible templates, related manipulatives, assessment tools, an array of traditional songs, and more! Royalties donated to NAfME. Recommended for grades kindergarten through seven.
Book (00-46740) \$34.99



Careers Through Music NEW
Building Employable Skills in Your Music Class
By Chris Sampson
Concept by David R. Sears
An innovative tool for music educators, *Careers Through Music* highlights valuable skills developed in ensemble and music classes. *Careers Through Music* provides a pathway to achieving success in any career—both in and outside of music. Each of the book's 15 lesson plans has the same simple format and focuses on a specific transferable skill, such as problem solving, networking, and self-management. For even greater impact, access to videos of music and business professionals discussing the lesson topics is included. Presented by the GRAMMY® Museum Foundation and Alfred Music, this book will prepare music students for lifelong success.
Book (98-069207631X)

ANSWERS TO THE QUESTIONS YOU'VE BEEN AFRAID TO ASK



Copyright Handbook for Music Educators and Directors

A Practical, Easy-to-Read Guide

By Pam Phillips and Andrew Surmani

Formatted in a small handy-guide size, this concise copyright overview focuses on the specific aspects that affect music educators in the United States. This user-friendly question-and-answer format makes it easy to find specific answers. In addition, a thorough Glossary of Terms and an extensive Index are included for ease-of-use. Not meant to replace legal counsel, the *Copyright Handbook* is a great starting point for music educators and directors.

Topics:

- How to determine if a work is protected by copyright
- The use of print music and lyrics
- The use of audio and video
- Digital products and the Internet
- Performance rights
- Composing and arranging

Book (00-45961) \$19.99

Is it legal to copy music in an educational or nonprofit setting?

Generally it is not, though there are circumstances in which it is permissible. Unfortunately, much of the commonly heard "street knowledge" is incorrect.

What determines if copying is permissible?

A few straightforward questions will help to decide if use of print music, including making copies, is allowable.

- Is the use a reproduction?
- Does the use avoid a purchase?
- Is someone denied earnings?

If the answer to all three questions is no, then the use is most likely permissible. If the answer to any of the three questions is yes, then the use is most likely not permissible.

If a composition is public domain (PD), is permission necessary before creating a new arrangement?

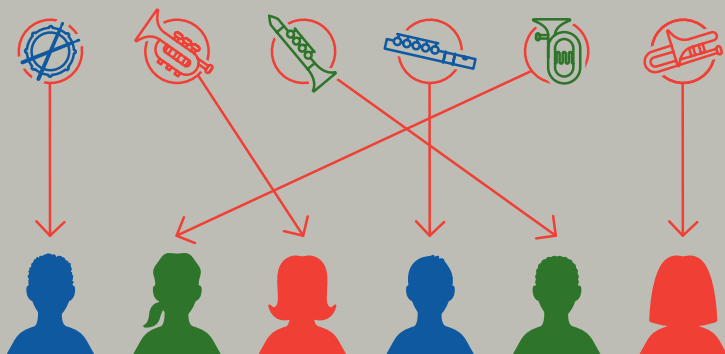
When creating an arrangement of a public domain composition, permission is not required.

Someone else's arrangement of a public domain composition, however, is protected by copyright; therefore, working from someone else's copyrighted arrangement of a public domain composition does require proper licensing.

May parts of a composition be edited or simplified to suit an ensemble without a license?

Fair Use allows an educator or director to edit or simplify an instrumental composition, providing the revision does not alter the fundamental character of the composition. This does not mean that the entire piece may be simplified. Simplifying an entire piece would generally be considered an arrangement and would require a license. Fair Use is generally limited to smaller portions of a composition, such as a single instrument part. Lyrics may not be altered without proper licensing. See also Chapter 4 on Fair Use.²³

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 gaggle 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?

While there are a number of forces at play when trying to increase band membership and achieve full instrumentation, the most significant might be the personality and reputation of the band director, and the recruiting/retention program in place. For today we will focus on one aspect of this equation: the way teachers guide students in the selection of an instrument for beginning band.

There are many ways to address this, and one article is hardly a comprehensive how-to tool. But it is important to think about this topic when recruiting for beginning band every year, and it is helpful to make attempts to steer some beginners in a different direction as their skills improve and their musical personalities develop.

1. Start with Basic Needs

Start with a realistic expectation of the number of students who typically sign up for beginning band each year, while identifying a target instrumentation that resembles a well-balanced ensemble. Perhaps you could focus on the most commonly chosen instruments before tackling the rest.

2. Introduce Students to the Instruments

It is always helpful to have each student hear every band instrument and see them up close before making a decision about what they want to play. If there is a way to teach them to make a sound on each instrument, then the band director can assist in making a decision that may provide the most successful experience.

3. Find the Student's Natural Ability

One method of helping students select their instruments is to go with where they seem to have a natural ability. For instance, students who can immediately produce a good flute sound, or buzz successfully into a brass mouthpiece are going to enjoy band more quickly on those instruments than students who are challenged by those techniques.

4. Ask Questions

Are braces happening soon? Does a family member play an instrument already, or does the family already have an instrument for the

student to use? Does the instrument fit the student's height or hand size? And perhaps most importantly—what does the student really WANT to play? And WHY?

5. Balance the Band & Provide Incentives

Once all of this is considered, the next goal is getting a balanced instrumentation. If we want to guide students to instruments they might otherwise not select on their own, there needs to be an incentive. Having a talented and personable musician available to demonstrate how much fun it is and how good it sounds could encourage a young student to choose to play the tuba, or whatever other instruments might be needed. Sometimes that is all it takes to create an interest. And if the band has some school instruments available, parents can often get onboard with a limited initial financial investment.

6. Combine Approaches

Some band directors find it helpful to ask students to choose 2 or 3 instruments, and observe the student's initial experience playing them. Then the director can place the student on an instrument based on that analysis and evaluation, while ALSO considering balanced instrumentation. Doing this also ensures that the student has input on what instrument is selected for them to play.

7. Be Flexible

It is important to note that achieving good instrumentation is a process that doesn't end once the beginners start learning to play. This is something to be monitored and tweaked all the way through high school, and in some cases beyond. One of the many things I love about the *Sound Innovations for Concert Band* method are the instructional DVDs. If a student ever decides to switch instruments, or learn to play another in order to help improve

the balance of the band, these DVDs (now available free of charge as streaming videos at SIOonline.alfred.com) can help get an aspiring young musician ready to contribute to full instrumentation with relative ease. This works particularly well at the high school level when students are often more agreeable to and interested in learning a new instrument as their music and life experiences grow.

8. Encourage Involvement

During the high school years it is not uncommon to find a number of students roaming the halls that used to be in band years ago, but quit for one reason or another. If the band in your school is a place where students are happy, treat each other with respect, are enjoying their musical experiences and feel pride in their achievements, then it can definitely be a place where other students you have yet to meet will want to be. And that means sometimes all it takes is an invitation from the band director to join. It is also worth noting that the band members themselves might be an excellent source for finding students who might be interested in learning to play an instrument, or getting back into this wonderful activity we all know and love. Tell them to bring a friend to the band room and teach them to play a few notes on the bassoon!

There are many reasons for not having the number of students or the instrumentation we want in our band program. But in the end, a talented, positive, and enthusiastic band director with a real passion for music who loves teaching kids will be successful in creating a special and meaningful experience for their students.

Persistence, positive attitude, professionalism, and providing great music for our students will go a long way toward helping every student experience the joy of making music!

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Wishing you a great year and most importantly, have fun playing jazz!

Pete BarenBregge

Pete BarenBregge

Instrumental Jazz Editor



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Belwin Jazz Series Abbreviations Key:

JBS = Jazz Beginnings

JFY = First Year Charts for Jazz Ensemble

JYJ = Young Jazz Ensemble

JJB = Jazz Band

JPJ = Premier Jazz

JJV = Jazz Vocal

JLP = Gordon Goodwin Little Phat Band

JGG = Gordon Goodwin

JLS = Jazz Legends

Page	Grade	Title	Style	Series
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39	½	Jingle All the Way (Pierpont / arr. López)	● ●	JBS
39	½	Rumble Bee (López)	▲	JBS
39	1	Beantown Blues Parade (Hirsch)	●	JFY
39	1	Caracas (Donaldson / arr. White)	▲	JFY
39	1	Centerpiece (Hendricks, Edison / arr. Story)	● ●	JFY
39	1	The First Noel (Traditional / arr. Blair)	● ★	JFY
39	1	Jive Samba (Adderley / arr. White)	● ▲ ▲	JFY
39	1	Misty (Garner / arr. White)	●	JFY
39	1	Ye Jazzy Gentlemen (Traditional / arr. Blair)	● ●	JFY
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40	2	Good King Wenceslas (Traditional / arr. Collins-Dowden)	● ●	JYJ
40	2	Sign Me Up! (Kamuf)	● ● ▲	JYJ
40	2	Things Ain't What They Used to Be (Ellington / arr. Sigler)	● ●	JYJ
40	2½	Just Wing It (Berg)	● ▲	JYJ
40	2½	Mary, Did You Know? (Lowry, Greene / arr. Sigler)	● ●	JYJ
40	2½	What Is This Thing Called Love? (Porter / arr. Baker)	● ●	JYJ
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41	3	Cry Me a River (Hamilton / arr. López)	● ▲	JJV
41	3	A Foggy Day (In London Town) (Gershwin, Gershwin / arr. Ragsdale)	● ▲	JJV
41	3	I'll Take Les (Scolfield / arr. Kamuf)	● ▲ ★	JJB
41	3	Willow Weep for Me (Ronell / arr. Norman)	● ● ▲	JJV
41	3½	Bridge Over Troubled Water (Simon / arr. Baylock)	● ●	JJB
41	3½	Goodbye Pork Pie Hat (Mingus / arr. Baylock)	● ●	JJB
41	3½	Running with Scissors (Goodwin)	● ▲	JJB
41	3½	Such Sweet Thunder (Ellington, Strayhorn / arr. Kamuf)	● ●	JJB
42	4	Gentle Rain (Bonfá / arr. Berg)	● ▲	JPJ
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42	6	Aurora (Williams)	● ▲	JPW
42	6	Does This Chart Make Me Look Phat? (Goodwin)	● ●	JGG



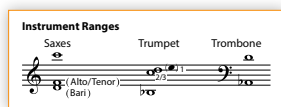
SERIES GUIDELINES



JAZZ BEGINNINGS Grades ½–1

Instrumentation: 2 altos, 2 tenors, 2 trumpets, 2 trombones, piano, bass, drumset.

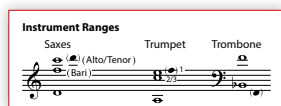
Optional Parts: 2 flutes, 2 clarinets, baritone horn TC / tenor sax, F horn, baritone saxophone, tuba, guitar, and vibraphone. Playable with reduced instrumentation.



FIRST YEAR CHARTS FOR JAZZ ENSEMBLE Grade 1

Instrumentation: 5 saxes, 3 trumpets, 3 trombones, 4 rhythm.

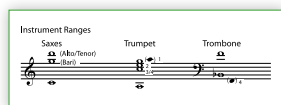
Optional Parts: flute, clarinet, F horn, and baritone horn TC / tenor sax, tuba, and vibraphone. Playable with reduced instrumentation.



YOUNG JAZZ ENSEMBLE Grade 2

Full Instrumentation: 5 saxes, 4 trumpets, 4 trombones, 4 rhythm.

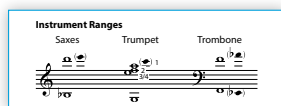
Optional Parts: flute, clarinet, F horn, 1/2 baritone horn TC / tenor sax, tuba, and vibraphone. Playable with reduced instrumentation.



JAZZ BAND Grades 3–3½

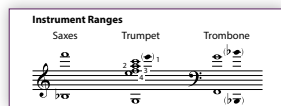
Full Instrumentation: 5 saxes, 4 trumpets, 4 trombones, 4 rhythm.

Optional Parts: flute, clarinet, F horn, 1/2/3 baritone horn TC / tenor sax, tuba, and vibraphone.



PREMIER JAZZ Grades 4–5

Full Instrumentation: 5 saxes, 4 trumpets, 4 trombones, 4 rhythm.



PATRICK WILLIAMS Grade 6

Full Instrumentation: 5 saxes, 4 trumpets, 4 trombones, 4 rhythm. Additional optional parts vary.



JAZZ VOCAL Grades 3–3½

Full Instrumentation: vocal solo, 5 saxes, 4 trumpets, 4 trombones, 4 rhythm.



BELWIN JAZZ LEGENDS Grade 6

Full Instrumentation: 5 saxes, 8 brass, 4 rhythm (instrumentation varies).



GORDON GOODWIN Grades 5–6

Full Instrumentation: 5 saxes, 4 trumpets, 4 trombones, 4 rhythm. Many charts include auxiliary percussion.



GORDON GOODWIN Little Phat Band Grade 6

Full Instrumentation: 1 trumpet, 1 tenor sax, 1 trombone, 4 rhythm. Many charts include auxiliary percussion.



Grade 1/2 **Rumble Bee**

By Victor López

Easy to rehearse and perform successfully, with an auxiliary percussion part, no solos, and very easy brass ranges. Optional parts included for two clarinets, two flutes, plus vibraphone.

Tempo is around 132 BPM. (2:56)

(00-47023) **NEW!**\$40.00

Grade 1 **Jingle All the Way**

By James Pierpont / arr. Victor López

Here is a clever swing arrangement that is easy to rehearse with a catchy hook, modest brass ranges, and plenty of optional parts. (3:08)

(00-41105)\$40.00

Grade 1 **It Is What It Is**

By Victor López

This funky rock groove features a hip chord progression, plenty of unison harmony, no solos, and easy ranges. (2:42)

(00-41106)\$40.00



Grade 1 **Caracas**

Words and music by Lou Donaldson / arr. Terry White

Here's a bossa that is just right for the young band. Played around 136 BPM, it has a catchy melody with great harmonies; easy brass ranges; and optional parts for flute, clarinet, and vibraphone. (2:43)

(00-47026) **NEW!**\$42.00

JAZZ BEGINNINGS

FIRST YEAR CHARTS FOR JAZZ ENSEMBLE

Grade 1 **Beantown Blues Parade**

By Rick Hirsch

An upbeat New Orleans second-line groove for your young jazz band. Tempo is around 160 BPM, but it is very accessible. Written melodic solos for trumpet 1 (or section) and trombone 1 (or section) with easy brass ranges. A winner! (2:22)

(00-47028) **NEW!**\$42.00

Grade 1 **Centerpiece**

Words by John Hendricks, music by Harry "Sweets" Edison / arr. Mike Story

The ideal easy swing chart on a great blues melody. Accessible with easy brass ranges; a medium swing tempo of 120 BPM; and written solos for tenor, trumpet, and alto. Well-notated rhythm section parts along with all the optional parts you need to include clarinet, flute, and vibes. (2:48)

(00-47024) **NEW!**\$42.00

Grade 1 **Jive Samba**

By Nat Adderley / arr. Terry White

A medium rock-Latin and a great tune by Nat Adderley for young players. Solos (written) for tenor sax (cued for alto), trumpet 1 (cued for trombone), and lead trumpet range to written E top space. Excellent chart...no jive. (3:03)

(00-40339)\$42.00

Grade 1 **Ye Jazzy Gentlemen**

Traditional / arr. Peter Blair

A clever adaptation of the familiar holiday tune, "God Rest Ye Merry Gentlemen." With an easy swing feel at 120 BPM, trumpet 1 range to written E top space, no solos, a smooth modulation, and all the usual optional parts plus vibraphone. (2:55)

(00-40342)\$42.00

Grade 1 **Misty**

By Erroll Garner / arr. Terry White

This easy chart has a laid-back swing feel at 90 BPM. Features flexible instrumentation and written-out solos for alto 1 and trumpet 1. The lead trumpet plays up to written E-flat top space. (3:18)

(00-40337)\$42.00

Grade 1 **The First Noel**

Traditional / arr. Peter Blair

This beautiful holiday waltz contains great harmony and texture. Easily performable by grade 1 players and also sounds terrific with reduced instrumentation. (2:42)

(00-41109)\$42.00



YOUNG JAZZ

Grade 2 Sign Me Up!

By Mike Kamuf

This excellent chart has a funky-rock groove at 132 BPM with written-out solos for trombone and alto. Lead trumpet range to written G on top of the staff. A big shout chorus, a stop-time section, and a brief drum solo, too. Optional parts include flute, clarinet, and vibes. (4:01)

(00-47021) **NEW!**\$48.00

Grade 2½ What Is This Thing Called Love?

Words and music by Cole Porter / arr. Paul Baker

Played around 160 BPM, this chart is packed with solis for all sections, especially saxes. Lead trumpet range is to written G on top of the staff. Add suggested written solos for trumpet and tenor and optional parts for flute, clarinet, and vibes, and you have yourself an excellent chart—simple as that. (3:43)

(00-47025) **NEW!**\$48.00

Grade 2½ Just Wing It

By Kris Berg

This one is definitely funky and more accessible than previous “chicken” charts. Lead trumpet range is only to written G on top of the staff, and written-out solos are provided for alto and trumpet. Also, with only two chords in the solo section, it is ideal for young players to work on improvising. Tempo is around 136 BPM. (5:11)

(00-47027) **NEW!**\$48.00

Grade 2½ Mary, Did You Know?

Words and music by Mark Lowry and Buddy Greene / arr. Rich Sigler

A beautiful holiday rock ballad played at around 98 BPM. The opening melody on this tender ballad is written featuring your 1st tenor sax player. Lead trumpet range is to written F on the top line. Optional parts include flute, clarinet, and vibraphone. Sweet chart! (3:26)

(00-47029) **NEW!**\$48.00

Grade 2 Good King Wenceslas

Traditional / arr. Mike Collins-Dowden

Check out this medium swing at 120 BPM with written solos for tenor sax and trumpet 2 with lead trumpet range up to written G on top of the staff. All sections get a piece of the fun on this chart, perfect for any holiday concert. Fit for a King! (3:09)

(00-40354)\$48.00

Grade 2 Things Ain't What They Used to Be

Music by Mercer Ellington / arr. Rich Sigler

A swing-shuffle played at 116 BPM features written-out solos for alto 1 and trumpet 2 and the lead trumpet range is to written F-sharp top line. (4:40)

(00-40353)\$48.00

Grade 2 Chili Today, Hot Tamale

By Rick Hirsch

A samba groove in cut time at 90 BPM. This accessible grade 2 chart features written solos for trombone 1 and tenor sax 1. Fun to play and loaded with energy! (3:20)

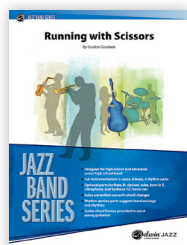
(00-41116)\$48.00

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JAZZ BAND

Grade 3½ Running with Scissors

By Gordon Goodwin

A very hip, funky groove chart played around 168 BPM and loaded with sample solos provided for C instruments, E-flat alto/bari, B-flat tenor, B-flat trumpet, and trombone. Lead trumpet range is to written high C with optional D. The instrumentation incorporates an auxiliary percussion part and optional instruments including flute and vibes. (4:39)
(00-47022) **NEW!**\$52.00

Grade 3½ Such Sweet Thunder

By Duke Ellington and Billy Strayhorn / arr. Mike Kamuf

A sensational swing chart that captures the collaboration of Ellington and Strayhorn, played around 130 BPM. Lead trumpet plays to written A with optional high C. Solos written out for trombone, alto, trumpet, and tenor. (6:16)
(00-47030) **NEW!**\$52.00

Grade 3½ Goodbye Pork Pie Hat

By Charles Mingus / arr. Alan Baylock

The sonic landscape of this tenor ballad on a classic Mingus tune is free and soulful. The solo tenor provides an introduction, followed by the lush ensemble with a suggested written tenor solo. Lead trumpet range is to written B-flat with optional parts to include flute and vibes. (3:12)
(00-47031) **NEW!**\$52.00

Grade 3½ Bridge Over Troubled Water

Words and music by Paul Simon / arr. Alan Baylock

A ballad arrangement with no individual solos. The trumpet section frequently carries the melody supported by delicious harmony throughout.
(00-40363)\$52.00

Grade 3 Comfort and Joy

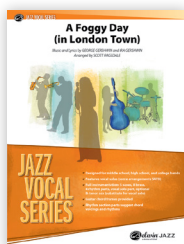
Traditional / arr. Rick Hirsch

The swinging holiday melody is passed around the ensemble, plus there is written-out solo space for tenor, alto, piano, and some drum fills too. (3:14)
(00-41128)\$52.00

Grade 3 I'll Take Les

By John Scofield / arr. Mike Kamuf

A straight-eighth groove that's a little funky. Features written solos for tenor, trumpet 2, or guitar, and optional parts for Latin percussion and vibes. (5:15)
(00-41162)\$52.00



JAZZ VOCAL

Grade 3 A Foggy Day (in London Town)

Music and lyrics by George Gershwin and Ira Gershwin / arr. Scott Ragsdale

At 148 BPM, in the key of B-flat modulating to C, the vocal range is from F below middle C to 3rd space C, treble clef. Lead trumpet range is to written A above the staff and there are optional solo instrumental parts for B-flat, E-flat, and bass clef instrument in lieu of the vocal. (2:35)
(00-40366)\$54.00

Grade 3 Willow Weep for Me

Words and music by Ann Ronell / arr. Vince Norman

A vocal chart and slow swing ballad at 70 BPM. The vocal range is G below middle C to A-flat second space. Includes optional lead parts for B-flat, E-flat, and bass clef instruments. (4:44)
(00-41137)\$54.00

Grade 3 Cry Me a River

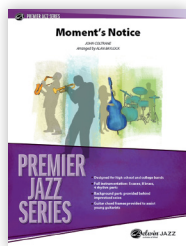
Words and music by Arthur Hamilton / arr. Victor López

This gorgeous vocal ballad with big band is played around 74 BPM. The vocal range is G below middle C to third space C. Includes optional lead parts for B-flat, E-flat, and bass clef instruments. (3:21)
(00-41160)\$54.00

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PREMIER JAZZ

Grade 4 Moment's Notice

By John Coltrane / arr. Alan Baylock

Set around 208 BPM, this swinging chart includes solo space for alto and tenor with a big shout chorus and sax soli to complete the package. (3:58)

(00-41138)\$60.00

Grade 4 Gentle Rain

Music by Luiz Bonfá / arr. Kris Berg

A bossa nova tune with rich texture and voicings, this chart is a solo vehicle for C, B-flat, and E-flat instruments. Trumpet range is written to B above the staff. (5:36)

(00-40367)\$60.00



GORDON GOODWIN LITTLE PHAT BAND

Grade 4 1/2 Little Phat Shuffle

As Performed by Gordon Goodwin's Little Phat Band
By Gordon Goodwin

The instrumentation is tenor sax, trumpet, trombone, piano, guitar, bass (acoustic), and drums. As the title suggests, this one is a shuffle at around 170 BPM. A catchy melody and nicely put together with solo space for all. (2:45)

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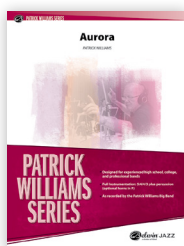
GORDON GOODWIN

Grade 6 Does This Chart Make Me Look Phat?

By Gordon Goodwin

In the style of Nestico and Basie, this medium swing chart is full of nuances. Includes solo space for all saxes, trumpet 4, and trombone 1. (4:30)

(00-41143)\$70.00



PATRICK WILLIAMS

Grade 6 Aurora

By Patrick Williams

This is a samba at 120 BPM that features optional horns in F, and full instrumentation with two auxiliary percussion parts. There is plenty of solo space for a variety of instruments and a huge shout chorus. (6:49)

(00-43713)\$80.00



JAZZ LEGENDS

Grade 5 Chelsea Bridge

By Billy Strayhorn / ed. Walter van de Leur

This is the authentic version by Strayhorn himself! The suggested tempo is a medium swing around 96 BPM. Features include a tenor 2 melody bridge solo, tenor 1 has a clarinet double, a sax section soli, a trombone 3 melody solo, and lead trumpet range is to written high C above the staff. (4:09)

(00-38712)\$70.00

JAZZ AT LINCOLN CENTER



Grade 4 Banquet Scene from *Timon of Athens*

By Duke Ellington

Another devastatingly beautiful Ellington ballad, this alto feature is one of the most evocative melodies in his output. Only two-and-a-half minutes long, it is sure to be a crowd favorite. (2:21)

(00-44861)\$50.00

Grade 3 Blue Minor

By Edgar Sampson

A medium up-tempo chart that begins in B-flat minor with call and response between saxes and brass and switches to D-flat major for solos, this chart features short solos for trombone, trumpet, clarinet, and alto sax. (3:00)

(00-44862)\$50.00

Grade 5 Harlem Congo

By Harry White / arr. Charlie Dixon

Featured prominently in Ken Burn's *Jazz* documentary, this 1930's, up-tempo swinger features solos for trumpet and clarinet. The ending requires clarinet doubles for the entire saxophone section with a half time "walk off." (3:11)

(00-44863)\$50.00

Grade 3 1/2 I Ain't Got Nothin' But the Blues

By Duke Ellington, Larry Fontine, Don George

Celebrating the centennial of the great Ella Fitzgerald, this chart is from the legendary recordings of Ella with the Ellington Orchestra. This chart features a short solo by baritone and alto saxophone, followed by a very singable vocal. Ensemble parts are challenging and feature trumpets in plunger. (4:43)

(00-44864)\$50.00

Grade 2 Lindy Hopper's Delight

By Edward Barefield and Teddy McRae

An easy, swinging dance in B-flat that really shows how a band can swing the quarter note! The melody is stated by saxes, with solos for trumpet, trombone, and clarinet, and sections can be opened for additional solos. (2:45)

(00-44865)\$50.00

Grade 4 Liza (All the Clouds'll Roll Away)

By George Gershwin, Ira Gershwin, and Gus Kahn / arr. Van Alexander

A legendary flag waver that features a rare drum solo by Chick Webb, this was one of the standards that ushered in the "Jazz Age." Prominently featuring the drums throughout, a brass fanfare opens this swinging chart and a great unison shout chorus leads into the final drum solo and finish. (2:44)

(00-44866)\$50.00

Grade 4 Ready, Go!

By Duke Ellington and Billy Strayhorn

This uptempo blues will allow your tenor soloist to stretch out. A great example of the Ellington riff style, this chart can be opened up for multiple soloists and provides a teachable moment with the challenging key of D-flat! (6:26)

(00-44867)\$50.00

Grade 3 1/2 Sheik of Araby

By Ted Snyder, Harry B. Smith, Francis Wheeler / arr. Duke Ellington

A New Orleans favorite, this 1932 Ellington arrangement features trombone and soprano saxophone. Sidney Bechet's iconic solo is transcribed here as played by his star pupil, Johnny Hodges. (3:01)

(00-44868)\$50.00

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9 Jazz Favorites

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Alfred Jazz Play-Along Series, Vol. 2: Swingin' Now

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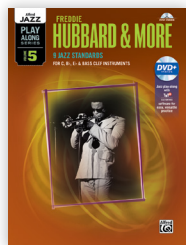
Titles: Stella by Starlight • On Green Dolphin Street • Have You Met Miss Jones? • Bye Bye Blackbird • What Is This Thing Called Love? • Days of Wine and Roses • I Got Rhythm • Stompin' at the Savoy • Just Friends.

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By Gordon Goodwin

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Big Phat Jazz Piano Solos NEW

10 Big Phat Band Classics Recomposed by Gordon Goodwin for Piano

By Gordon Goodwin

This book contains piano solo adaptations of jazz band composer Gordon Goodwin's most popular Big Phat Band titles. Musically challenging but technically accessible, these piano pieces capture the essence of the Big Phat Band versions. The spirit of each composition can be heard in the videos of Gordon Goodwin playing each piece while providing learning and performance tips, available online.

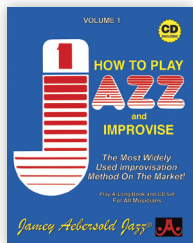
Titles: Settle Down • Everlasting • Samba del Gringo • The Jazz Police • I Remember • Maynard & Waynard • Backrow Politics • An American Elegy • Brother Bones • Hunting Wabbits.

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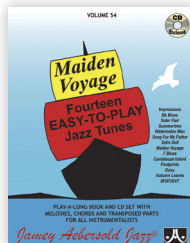
The Most Widely Used Improvisation Method on the Market!

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to explore the secrets of jazz improv. Now with 2 CDs—one with slower practice tempos! The first CD includes blues in B-flat and F, Dorian minor tracks, cadences, cycle of dominants, II/V7 in all keys, and Jamey Aebersold playing exercises from the book—great aural examples for students to follow.

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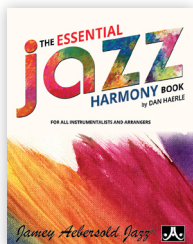
By Jamey Aebersold

This resource features standards and workouts for making the transition from playing scales and chords to beginning improvisation. Features slower tempos, easier changes, and

specific tips on approaching soloing. Scales written for every chord change, perfect for high school and college music directors.

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JAZZ METHODS



The Essential Jazz Harmony Book

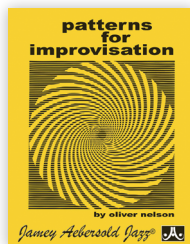
For All Instrumentalists and Arrangers

By Dan Haerle

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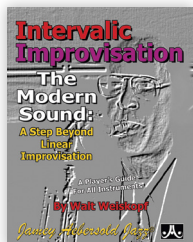
By Oliver Nelson

This book contains an exhaustive collection of improvisational jazz patterns in various meters and feels, and comments and suggestions by the author. This tremendous resource helps spell out some of the basic building

blocks of the jazz language and is regarded by many jazz teachers as one of the essential texts for their students.

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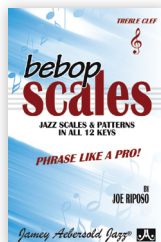
The Modern Sound: A Step Beyond Linear Improvisation

By Walt Weiskopf

Recording artist and master improviser Walt Weiskopf presents the simple technique of “triad pairs” (using only two triads) to create long, exciting

phrases for all improvisation students. Walt explains the technique and then gives plenty of material for intermediate/advanced level players.

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Bebop Scales: Jazz Scales & Patterns in All 12 Keys

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By simply adding one chromatic note, your jazz students can convert the most commonly used scales into bebop scales, that can turn into jazz lines—adding melodic flow and logical forward motion to solos.

Hitting target notes will become much easier, and will facilitate the seamless connection of one chord to another.

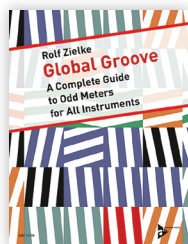
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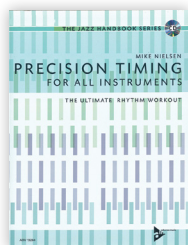
Global Groove

A Complete Guide to Odd Meters for All Instruments

By Rolf Zielke

Global Groove is a practical rhythm compendium of odd meters ranging from $\frac{5}{8}$ to $\frac{25}{16}$. Each piece is accompanied by exercises in three levels—basic patterns, polyrhythms, and polymetrics. Also included is a CD featuring a full-performance version of each song and a play-along track.

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By Mike Nielsen

With more than 80 exercises on rhythm and meter, this book includes the timing of eighth notes to metric modulation, so precise playing even in compound meters is guaranteed. The CD contains illustrative audio examples and demo tracks with metronome.

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By Gregory W. Yasinitzky

Yasinitzky's method is based on easy-to-play pieces that each introduce, one at a time, the building blocks of jazz, rock, and pop music. Each tune comes with sample solos, improvised and written out by experienced musicians. Step-by-step your students' skills will develop—from understanding the theory to copying and elaborating, to playing and improvising freely. The included play-along CD provides both melody and play-along tracks, as well as sample solos for each piece.

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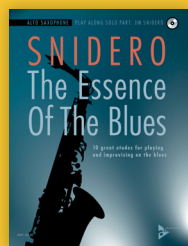
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Ten Great Etudes for Playing and Improvising on the Blues

By Jim Snidero

This series is perfect for group or individual study, and contains 10 etudes focusing on various types of the blues, and an analysis of blues styles, phrasing, and music theory. Each etude includes specific techniques used by some of the all-time best jazz/blues musicians, including Miles Davis, Charlie Parker, BB King, and others. The authentic play-along tracks were recorded by world-famous recording artists, and will give your students real-life experience in learning to play the blues.

Flute Book & CD (01-ADV14534)\$24.95 Tenor Sax Book & CD (01-ADV14531)\$24.95

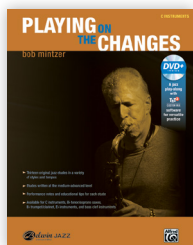
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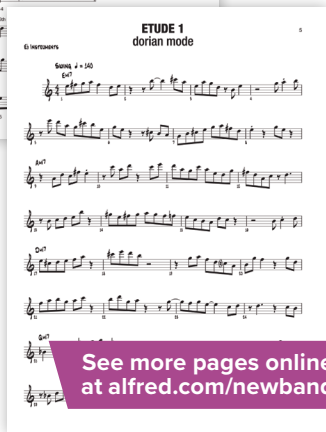
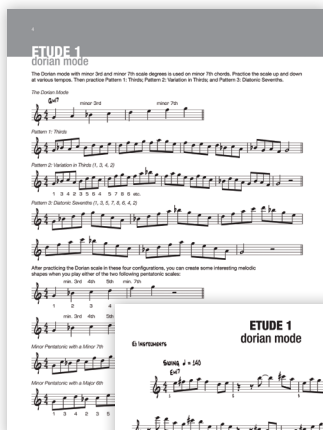


Playing on the Changes

Playing on the Changes features 13 jazz etudes that take you through the various chord qualities found in standards and jazz tunes in all 12 keys. The wide variety of topics covered include major 7th chords, minor 7th chords, dominant 7th chords (Mixolydian, altered dominant,

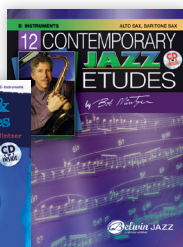
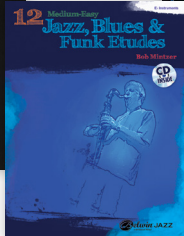
and half-whole diminished), minor ii (flat-5) chords, tritone substitutions, and a variety of progressions using all of the above. Bob Mintzer has written out etude solos that traverse the changes in a way that will familiarize your students with the sound of each harmonic setting. Each etude is modeled after ideas—such as melodic and rhythmic patterns that create continuity—and singable melodies that he recommends using when improvising through the chord changes. Using the TNT 2 software for effective practice, your students can listen to and analyze the etudes, and then remove Mintzer's saxophone from the mix to practice and play these harmonic exercises solo with the stellar rhythm section. The software also allows looping and slowing down the tempo to master more difficult changes.

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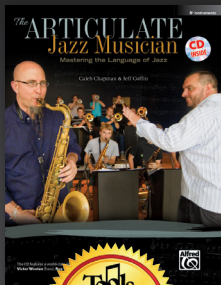
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ADDITIONAL MINTZER ETUDE PLAY-ALONGS



HELP YOUR STUDENTS MASTER THE LANGUAGE OF JAZZ

Use Syllables to Develop a Cohesive Sound in Your Jazz Ensemble



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By Caleb Chapman and Jeff Coffin

Award-winning educator Caleb Chapman and multi GRAMMY® Award-winning saxophonist Jeff Coffin detail a proven set of easily-understandable articulation “rules” to create a cohesive sound within your jazz ensemble. The flexible method can be used in the classroom or for individual instruction!

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Includes a play-along CD featuring a world-class quartet of Jeff Coffin (tenor saxophone), Victor Wooten (bass), Roy “Futureman” Wooten (drums), and Chris Walters (piano), encouraging at-home practice with expert examples.

With easy-to-follow explanations and lots of listening and play-along opportunities, this method will make approaching jazz articulation easy and fun for your students.

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UNIT 4 The Jazz Articulation Rule—DA and AH syllables

GOALS

Students discover and work to memorize the Jazz Articulation Rule so they have a clear understanding of this important aspect of jazz articulation. Students can review and practice with the most common jazz syllables, DA and AH, and understand the difference between these two syllables.

STUDY

The Rule

When it comes to jazz articulation, it all boils down to one simple rule:

Always start from the offbeat eighth note to the downbeat eighth note.

That’s it—simple rule. If you can remember this, you are already well on your way to becoming an articulate jazz musician!

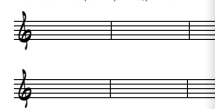
The First Two Jazz Syllables

As mentioned in Unit 1, you will be using syllables to master the jazz language. DA, which has a downbeat eighth note, is the first syllable. It’s very easy!

In the following exercise there are no articulation markings. So, how do you articulate the rule to the eighth notes by articulating the offbeat eighth notes? What is a phrase? A phrase is a grouping of consecutive melodic notes. And on either end, the ending is longer than the beginning. Each phrase. Also, in this exercise, any notes longer than an eighth note should all be articulated.

EXPLORE

Complete this exercise, write the notes’ eighth measures of rhythm—use only eighth notes. And be able to say the jazz syllables for the rhythm you notate. Keep it simple on the same line or space or vary the notes, your choice.



In the space provided below the notes, write in the proper jazz syllables for the syllables for the entire exercise in a medium tempo with a metronome or drum.

PLAY

Play the Unit 4 Exercise, “Strollin’.”

CD One: The Unit 4 Exercise (Units 4-15) on the CD, each unit includes two jazz tunes, bass, and drums. This track is provided so all students can listen, learn, and professional musicians. The PLAY-ALONG track is a remix of the melody saxophone in rhythm section.

UNIT 5 Jazz Articulation Rule Exception #1—DU and DOT syllables

GOALS

Students discover and recognize the DU and DOT jazz syllables. They should also work to describe and understand why these two syllables are an exception to the Jazz Articulation Rule.

STUDY

The Rule

For jazz articulation, there are a few exceptions. To understand the first (DU),

remember that a note that is articulated starts and ends. For wind players, this means for rhythm section players, it means playing the note described but with full value!

The Rule

should receive full rhythmic value. The note that is articulated has a softer volume than the notes around it. Any at DU.

The Jazz Articulation Rule as they will always be articulated, whether or not they follow the Unit 3 Example. This example clearly illustrates the DU and DOT syllables in



In the space provided below the notes, write in the proper jazz syllables for the syllables for the entire exercise in a medium tempo with a metronome or drum.

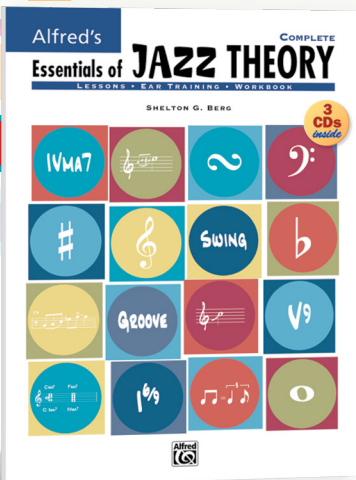
PLAY

Play the Unit 5 Exercise, “Strollin’.”

CD One: The Unit 5 Exercise (Units 16-30) on the CD, each unit includes two jazz tunes, bass, and drums. This track is provided so all students can listen, learn, and professional musicians. The PLAY-ALONG track is a remix of the melody saxophone in rhythm section.

BUILD A STRONG THEORY FOUNDATION

Shelly Berg's Essentials of Jazz Theory



Teach the essentials of jazz with a course specifically designed for students who need to learn jazz concepts, theory, and terminology.

Before beginning this course, your students should have a good understanding of basic theory, such as the beginning lessons in *Alfred's Essentials of Music Theory* (see page 26 to learn more).

Provide a thorough foundation for your students with clear explanations backed with plenty of support materials, such as written and listening examples.

Lesson 9 UNIT 2

Dissident 4th and Resolution

Beware the DISSIDENT FOURTH! Except for one note, every note of the major scale sounds reasonably consonant over tonic harmony, because these pitches can be explained as chord tones or extensions. The offending, DISSIDENT (non-consonant) tone is the fourth note of the scale. In fact, the note a perfect 4th (P4) above any major chord is very dissonant. When a melody emphasizes the dissonant 4th the result is extremely tense, and so the note must RESOLVE (release) by step—usually into the 3rd of the chord, 1/2 step below (CD Track 20). Slipping both into and out of the P4 above a major chord is not possible, because that is approximating the wrong chord!



Each 4th above is used as an APPOGGIATURA, which is a dissonant note on a strong beat. An appoggiatura (appog) must be RESOLVED by stepwise motion into a chord tone (usually downward). As you can hear, the use of appoggiaturas is a wonderfully expressive device in music.

Review of Lessons 1-5 UNIT 1

- 1 This melody is notated in a standard way. Re-write it as it would sound in jazz performance.



- 2 This melody is notated as it would sound in jazz. Re-write it in standard notation.



To get the most out of the course, you can encourage your students to play and/or sing along with each example.

Exercises for each unit help students apply the skills they're learning, such as labeling intervals, listening to chord qualities, and composing simple melodies and progressions.

Book 1 & CD (00-20806)	\$13.99
Book 2 & CD (00-20808)	\$12.95
Book 3 & CD (00-20810)	\$12.95
Complete Book & 3 CDs (00-20812)	\$35.95
Teacher's Answer Key & 3 CDs (00-22008)	\$39.99
Complete Self-Study Course Book, 3 CDs & Answer Key (00-20806) ..	\$34.99

Essential ear-training and listening are addressed through the included CDs, providing opportunities for at-home practice. The musical examples are played on a variety of instruments.

Each book is comprised of six units, each complete with a review section to help retention.

Exercises

- 1 Dig it!—Go back to CD Track 17, which features an F#m7 chord. Play the dissonant fourth along with the track. Next, play the 4th and resolve the dissonance by moving down a 1/2 step to the 3rd of the chord. You just experienced the power of appoggiatura and resolution!

- 2 Label each dissonant 4th (appog) and circle each. Draw an arrow between each 4th and 3rd to show the resolution.



- 3 Compose jazz melodies to the following major seventh chords using 4th appoggiaturas and other characteristic devices. Can you use other notes as appoggiaturas?



JAZZ ARRANGING & COMPOSITION



Patterns for Jazz: A Theory Text for Jazz Composition and Improvisation

By Jerry Coker, James Casale, Gary Campbell, and Jerry Greene

Condensed charts and pertinent explanations are conveniently inserted throughout the book to

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Jazz Arranging & Composing

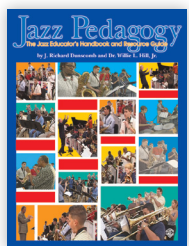
A Linear Approach

By Bill Dobbins

Many different possibilities for harmonizing the same melody are illustrated and analyzed, using techniques by such influential arrangers and composers as Duke Ellington, Billy Strayhorn, Oliver Nelson, Gil Evans, and Clare Fischer.

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By J. Richard Dunscomb and Dr. Willie L. Hill, Jr.

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An Introduction to 100 Years of American Popular Music
By Daniel Glass

This 2-disc package walks you and your students through 100 years of music evolution, covering the end of the Civil War (1865) to the

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DVD & CD-ROM (99-8304358452)\$24.95



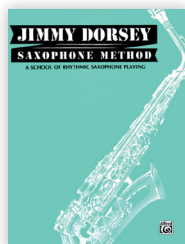
SAXOPHONE

**The Jazz Style of John Coltrane**

A Musical and Historical Perspective
By David Baker

The Coltrane book provides many transcriptions, style traits, and more, providing a method for studying, analyzing, imitating, and assimilating Coltrane's style.

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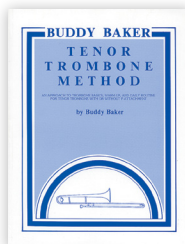
**Jimmy Dorsey Saxophone Method**

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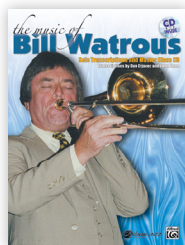
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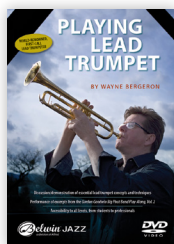
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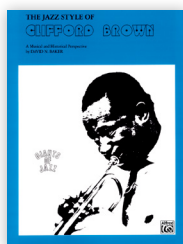
By Wayne Bergeron

Wayne Bergeron discusses and demonstrates the essential aspects of lead trumpet playing for all levels, from students to professionals.

Gordon Goodwin Big Phat Play-Along Volume 2

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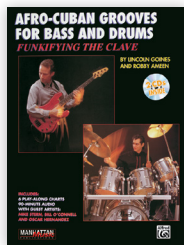
**Approaching the Standards for Jazz Vocalists**

By Dr. Willie L. Hill, Jr.

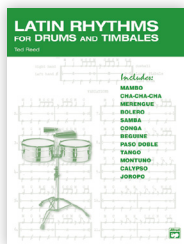
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Vocal Book & CD (00-SBM00034CD) \$17.95

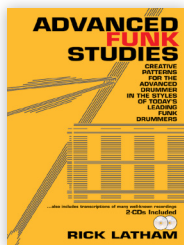
LATIN & FUNK DRUMS



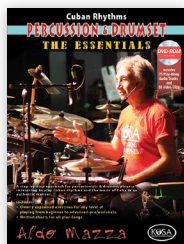
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timbales, but may be played on drums, cymbal, or cowbell by making simple substitutions.
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Latin Rhythms for Drums and Timbales

By Ted Reed
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Advanced Funk Studies

Creative Patterns for the Advanced Drummer in the Styles of Today's Leading Funk Drummers

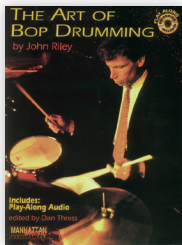
By Rick Latham
Teach your students hi-hat, funk, and fill patterns derived from some of the most famous and proficient funk drummers. The accompanying CDs provide examples of the exercises.

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The Essentials

By Aldo Mazza
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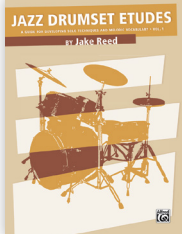
JAZZ DRUMSET



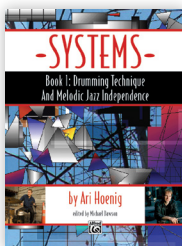
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By John Riley
Based on the drumming advancements of the post-bop period of the 1960s, the book topics include broken time playing, ride-cymbal variations, up-tempo unison ideas, implied time metric modulation, and more.

Jazz Drumset Etudes

A Guide for Developing Solo Techniques and Melodic Vocabulary, Vol. 1
By Jake Reed
This book aims to teach a fundamental understanding of the jazz language, with an emphasis on musical components, such as melodicism, articulation, phrasing, texture, dynamics, and much more.

Systems, Book 1: Drumming Technique and Melodic Jazz Independence

By Ari Hoenig
This book will vastly improve students' four-way coordination and creative melodic independence while helping

JAZZ GUITAR

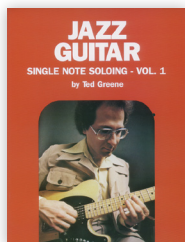


The Jazz Guitar Chord Bible Complete

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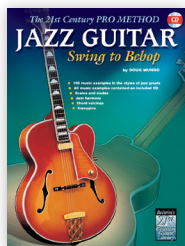
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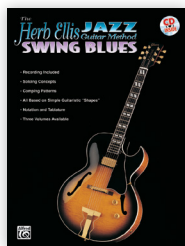


The 21st Century Pro Method: Jazz Guitar—Swing to Bebop

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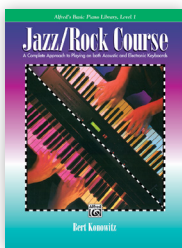
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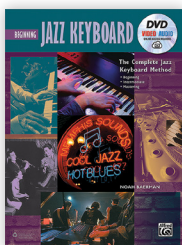
Jazz Conception: Piano

21 Solo Etudes for Jazz Phrasing, Interpretation, and Improvisation

By Jim Snidero

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Our new charts contain some of the most popular music from the last few months, including hits from Bruno Mars, Ed Sheeran, and Imagine Dragons.

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A handwritten signature in black ink that reads "Mike Story".

Mike Story
Marching Band Editor



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PREMIER SERIES Grades 3–3½

Instrumentation: Full marching band instrumentation with three trumpet parts and two trombone parts. Woodwind parts are written for maximum projection and may have independent scoring.

Features: Arrangements are designed for both field show and stands use, written with maximum general effect.



MEGA SOUNDS SERIES Grades 2½–3

Instrumentation: Two trumpet parts, low brass and woodwind parts 1 and 2 in both bass and treble clef. Optional alto saxophone part is provided that doubles the low brass and woodwind part 1.

Features: The instrumentation gives directors an opportunity to balance the lower voices to fit their needs. These arrangements are designed for both field and stands/pep band use. This is the perfect series for smaller bands that still want technically challenging arrangements.



BIG AND EASY SERIES Grade 2

Instrumentation: Two trumpet parts, one trombone part. An optional baritone part is included, which doubles the tuba. Also, an optional clarinet part is provided, which does not go over the break.

Features: This series is designed for young or less-experienced groups, or for any group with limited rehearsal time. Includes limited ranges and rhythms that are big sounding, yet easy to play.

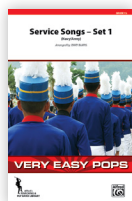
Optional parts: B-flat clarinet, B-flat horn, tonal bass drums, electric bass/optional baritone B.C., optional baritone T.C., baritone saxophone.



EASY POPS SERIES Grades 2–2½

Instrumentation: Similar to the Big and Easy Series, except that there are low brass and woodwind parts 1 and 2 in both treble and bass clefs.

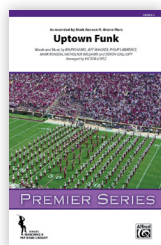
Features: Pop/rock oriented material perfect for the stands or pep band, as well as auxiliary features and production numbers.



VERY EASY POPS SERIES Grades 1½–2

Instrumentation: Single parts for trumpet, trombone/baritone, horn, tuba, clarinet, and flute. Tenor saxophone doubles trombone/baritone, and baritone saxophone doubles the tuba. A bass drum part for single pitch is provided.

Features: These arrangements are intended to be performance-ready for high school bands in a hurry. Great for young bands as well, the arrangements are short and to the point and are written to sound full with any size band.



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Grade 3 Uptown Funk (1:50)
As Recorded by Mark Ronson Featuring Bruno Mars
Arr. Victor López
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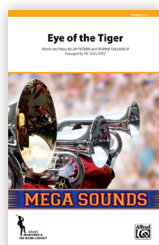
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As Recorded by Led Zeppelin
Arr. Ralph Ford
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(00-36495)\$55.00



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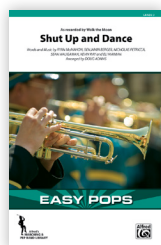
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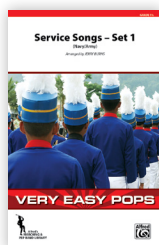
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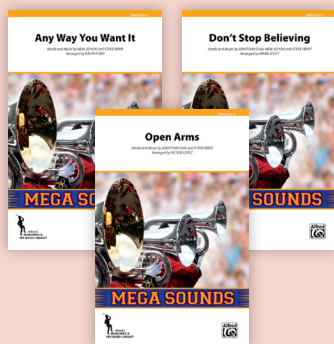
THE BEST OF THE WEST

Grade 4 **The Cowboys (2:42)**
 Arr. Ralph Ford, perc.
 arr. T. Adam Blackstock
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 Arr. Brian Scott
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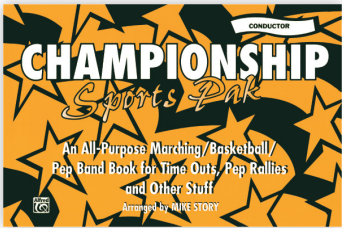
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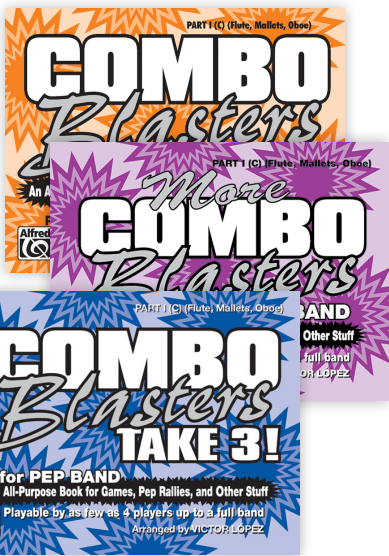
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Arr. John Wasson

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Arr. Victor López

Titles: All Night Long • Eye of the Tiger • Hot, Hot, Hot • Respect • The Horse • When the Saints Go Marching In • Gonna Fly Now (Theme from Rocky) • Your Mama Don't Dance • Hang On Sloopy • Rhythm Is Gonna Get You • and more.

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Arr. Victor López

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