

BAND



# SOUND<sup>®</sup> INNOVATIONS

for **CONCERT BAND**

**BROCHURE & SAMPLER**



[alfred.com/si](http://alfred.com/si)

# SOUND<sup>®</sup> INNOVATIONS

for **CONCERT BAND**

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# The Method Built for Today's Students. And Tomorrow's.

*Sound Innovations* was written to help instrumental music students of all levels—from beginners to advanced—succeed in music. The uncluttered page layouts, logical progression of skills, consistent reinforcement of new concepts, and innovative practice and teaching resources make this a unique and engaging teaching method for all levels.

Find the level that is right for your students:



## Book 1

*Book 1* has clean page layouts, logical progression of skills, and plenty of reinforcement of new concepts. Free instructional videos, accompaniment tracks, and supplemental PDFs are available on SI Online. *Book 1* is completely free on MakeMusic Cloud.

Page 4



## Book 2

Continue your students' musical journey, where new concepts are isolated and taught individually for better retention. Plenty of practice opportunities are provided throughout, as well as free instructional videos and accompaniment recordings on SI Online.

Page 9



## Ensemble Development

Available for young, intermediate, and advanced bands, these books each contain over 150 exercises—including more than 70 chorales—all aimed at helping students learn to listen, evaluate, and adjust as ensemble musicians. Exercises in each level help students develop virtually every concept needed to build the foundational qualities of exceptional concert band performance.

Page 12



## Sound Sight-Reading

This sight-reading method features fun and effective music-reading strategies, sight-reading games, and challenges to build skills in decoding and executing music at sight.

Page 16



## Sound Percussion

*Sound Percussion for Individual or Group Instruction* is ideal for directors without a percussion specialty, offering a clear, structured progression of notes, rhythms, and skills.

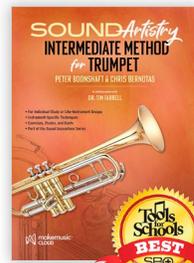
Page 18



## Sound Performance

Designed to inspire confidence and musicality as well as musical independence, this diverse and flexible collection of music can be performed as solos, duets, or trios, with or without piano accompaniment. Perfect for second year players and beyond!

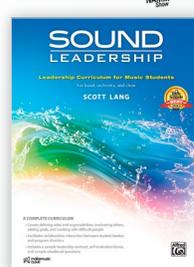
Page 20



## Sound Artistry

This comprehensive book features lessons suitable for intermediate to advanced players with a focus on instrument-specific exercises—perfect for use after any method book to bridge the gap to conservatory methods.

Page 21



## Sound Leadership

*Sound Leadership* is designed to help facilitate an engaging and collaborative process between both student leaders and program directors that allows for self-discovery, goal-setting, and defining roles and responsibilities.

Page 23



## Sound Innovations Soloist

These intermediate original solos will encourage independence and confidence in your students. Written by a diverse selection of composers, the solos feature preparatory exercises on MakeMusic Cloud and Sound Advice to improve performance.



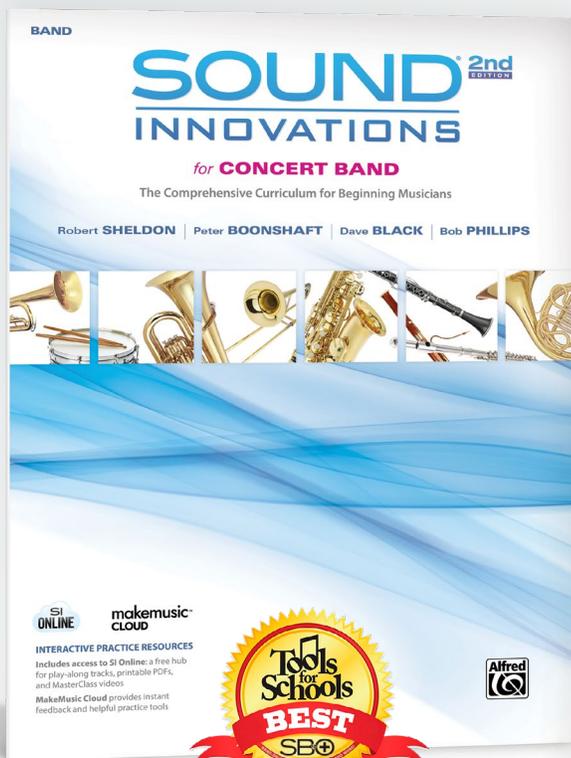
*Sound Innovations* includes free access to SI Online, a robust platform for supplemental worksheets, practice tracks, alternate tunes, extra full concert band pieces, instrument-specific instructional videos, and more—all available with no login required.

Page 7



Bring music instruction to life with interactive accompaniments, instant feedback, and intuitive tools that help you reclaim your time. Streamline your assignments, lesson plans, grading, and tracking to focus on what matters most. And *Book 1* is completely free!

Page 8



**Free Access**  **makemusic CLOUD**

*Sound Innovations, Book 1* is part of the repertoire included for FREE in MakeMusic Cloud! Learn more about Google grade passback, advanced analytics, and more on page 6.

## Sound Innovations, Book 1, 2nd Edition

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

This updated edition enhances *Sound Innovations'* solid pedagogy and time-tested content with updated, engaging tunes that students will love to play. To support today's diverse classrooms, a full Spanish translation of the 2nd Edition is available, making it easier than ever for bilingual learners to thrive.

### 2nd Edition Updates:

- ▶ Available in English and Spanish
- ▶ *Center Stage*, exclusive correlated movie and pop solos in MakeMusic Cloud.
- ▶ New, updated song selection
- ▶ Compatible with Book 1, First Edition

### Features:

- ▶ Material is broken down into six levels to provide assessment tools and benchmarks
- ▶ Access to SI Online, featuring instrument-specific MasterClass videos and recordings, and additional reinforcement pages and repertoire
- ▶ Clean, clear page layouts and clear identification of goals allow for better understanding
- ▶ Performance opportunities to reinforce new concepts
- ▶ Note names are not included in the noteheads to fast-track literacy
- ▶ Sound Advice sections throughout the Teacher's Score assist with quick and easy-to-use tips and suggestions

## Compatibility with Sound Innovations, 1st Edition

With the revised song listing in 2nd Edition, we've made it easy to have a combination of First Edition and 2nd Edition books in your classroom. Access PDFs of the songs in three easy steps:

**Step 1:** Go to [alfred.com/SI-2nd](http://alfred.com/SI-2nd)

**Step 2:** Navigate to the section for downloadable PDFs

**Step 3:** Download the instrument parts you need & select print

Students can also access PDFs and accompaniment tracks of the new songs when they go to practice on SI Online in time for back-to-school season 2026.

## Spanish Edition

To support today's diverse classrooms, a full Spanish translation is now available, making it easier than ever for Spanish-speaking bilingual learners to thrive.

## Updated Song Selection

This edition features updated, engaging tunes that students will love to play. These songs will be updated on our SI Online platform, as well as MakeMusic Cloud.

### SI Extras Superpowered Soundtracks

*Sound Innovations, Book 1* exercises feature correlated exercises with thrilling soundtrack accompaniments from their favorite DC superhero movies and TV shows including *Batman*, *Superman*, *Shazam!*, *Wonder Woman*, *Zack Snyder's Justice League*, and more! These are available exclusively in MakeMusic Cloud with a paid subscription.

Your students will have so much fun, they won't even realize that they're practicing!

### Free Practice & Teaching Tools on SI Online

*Book 1* includes a wealth of materials on SI Online, including instructional videos, practice tracks, and supplemental PDFs—all free and easy to access.



Learn more about SI Online on page 8.

### Instrument-Specific Recordings

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

### Supplemental Worksheets & Additional Repertoire

SI Online features enrichment pages to add to any level of Book 1 for in-class or home reinforcement. Utilize these resources to adjust the pacing and focus of your teaching anytime during the semester to differentiate your instruction and meet the unique needs within your classroom.

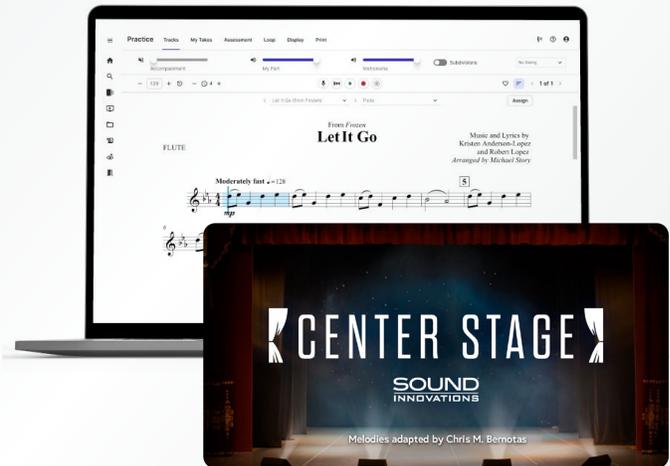
#### The PDFs include:

- ▶ 2nd Edition updated repertoire
- ▶ Music theory
- ▶ History
- ▶ Scale exercises
- ▶ Rhythm pages
- ▶ Composition
- ▶ Technique
- ▶ Additional tunes
- ...And more!

### Center Stage

Designed to motivate and inspire, *Sound Innovations Center Stage* features correlated solos, edited and adapted by Chris M. Bernotas, from today's biggest movies, soundtracks, and pop hits using incredible backing tracks. These free-to-print solo will be perfect for playing unison melodies in your ensemble, helping to strengthen their understanding of tone, rhythm, dynamics, and more, while being excited to play well-known tunes.

While the standard exercises within *Book 1* are completely free in MakeMusic Cloud, these exclusive pieces are only available with a subscription.



### Instrument-Specific MasterClass Videos

The included Instrument-Specific MasterClass videos will foster more effective practice for your students, and will take them from instrument setup and first sounds through the final solo at the end of the book.

#### Topics Addressed:

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



## Sound Notation

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

**TIME SIGNATURE (or METER)** Indicates the number of beats (counts) in each measure and the type of note that receives one beat

**BAR LINE** Divides the staff into measures

**LEDGER LINE** Extends the staff either above or below

**STAFF** 5 lines and 4 spaces used for writing music

**MEASURE** The distance between two bar lines

**QUARTER NOTE** Receives 1 beat (count) in 4/4 time

**WHOLE NOTE** Receives 4 beats (counts) in 4/4 time

**SHARP** Raises the pitch a half step

**FLAT** Lowers the pitch a half step

**NATURAL** Cancels a sharp or flat

**FINAL BAR LINE** The end of a piece of music

**TREBLE CLEF** Also called G clef (the 2nd line of the staff is G and the clef is drawn by first circling the G line)

## Counting

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

**HALF NOTES** receive two beats (counts) in 4/4 time.

**HALF RESTS** receive two beats (counts) of silence and look similar to whole rests. Since half rests only contain two beats, they are "light" and therefore float above the line. Because most whole rests contain an entire measure of beats, they are "heavier" and therefore sink below the line.

The **REPEAT SIGN** tells you to go back to the beginning and play the piece again.

## Accidentals & Enharmonics

In order to aid in better comprehension, enharmonics and chromatic examples are presented in a clear and understandable way with reinforcement exercises immediately following.

**ENHARMONIC** refers to two notes that sound the same and use the same fingering but are written differently. For example:

- F# is a half step higher than F.
- Gb is a half step lower than G.
- F# and Gb sound the same and use the same fingering, therefore they are enharmonic.

Write the enharmonic note names.

Check your fingering chart for the answers!

**NEW NAMES FOR OLD FRIENDS**—Use your knowledge of enharmonics to play this exercise. (same as F#) (use chromatic D/E)

## Fingering Chart

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

○ = open  
● = pressed down

E F F# G G# A A# Bb

## Correlated Performance Music

Each performance piece contains an educational pack that includes an emphasis on expressive playing, historical information, exercises to help with specific technical issues, notes on the composition, and more.

## Improvisation

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

**TAKE A RIDE ON THE BLUES TRAIN**—Full band arrangement. Choose from the notes provided and make up a part as you play. This is called **IMPROVISATION**. Your director will indicate when it is your turn to improvise.

183

Improvisation notes

Medium swing

Play 2nd, 3rd and 6th times only

mf

ff

## Clear Objectives

Every exercise includes an objective stated next to the title so that students understand the goals they are striving for.

**SAKURA**—This melody has a right-facing repeat. Before you play, trace your finger over the "roadmap" of the piece.

Andante

mp

p

Japanese Folk Song

## Rhythm Studies

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

**ETUDE #2**

201

## Composition

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

**THEME AND VARIATIONS YOUR WAY**—Write your own variation by changing the rhythm and/or notes, then play it!

Theme: Hot Cross Buns

70

Variation: Cinnamon Buns

## Performance Opportunities

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

**123 JAZZ DOO-EITTE**—Play this piece in the style of the "jazz big bands" popular in the 1930s and 1940s. Name the key.

Swing

mf

use chromatic Bb fingering!

A

B

Browse Sound Innovations correlated performance music.  
[alfred.com/SI-Music1](http://alfred.com/SI-Music1)



### Access Anywhere, Anytime

Designed for flexibility, SI Online can be accessed by any device with internet access including laptops, Chromebooks, iPads, and mobile devices. Your students can practice anywhere!

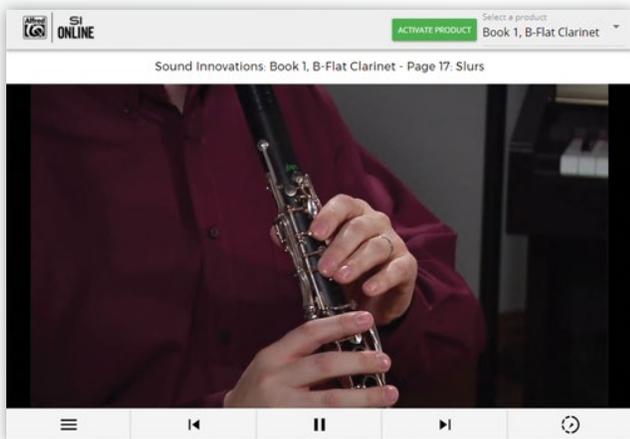
#### How to access:

- ▶ Go to [SIOonline.alfred.com](http://SIOonline.alfred.com)
- ▶ Type in the book item number
- ▶ Click on any level to explore what's available, or use the icons at the top to filter by audio, videos, or PDFs

Type in the Teacher's Score item number to access a menu of teacher tools like batch PDF printing.

### MasterClass Videos

Many levels of Sound Innovations for Band include MasterClass instructional videos to visually demonstrate key topics and foster more effective practice for your students. These videos allow students to emulate the professional musician's tone, technique, and musicianship



### Supplemental Worksheets

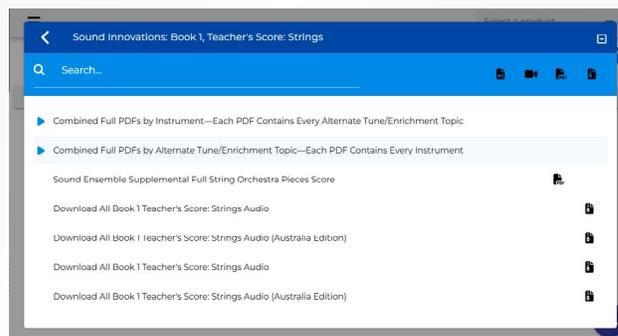
Add enrichment pages to your teaching routine, including theory, music history, scale and technique exercises, and rhythm pages for in-class or home reinforcement. Utilize these to differentiate your teaching for students who need a little extra reinforcement of difficult concepts, or students who learn quickly and want more to work on.

# Maximize Your Ensemble's Potential with SI Online

Almost every level of *Sound Innovations* offers audio, video, and/or PDF resources, providing comprehensive support for your ensemble. **The resources include:**

- ▶ Streaming MasterClass videos
- ▶ Performance and accompaniment tracks
- ▶ Supplemental worksheets & additional music

The best part? SI Online is completely free, with no login or passwords required.

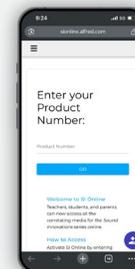


### Accompaniment Tracks

Recordings are available for most levels of Sound innovations to add in effective practice.

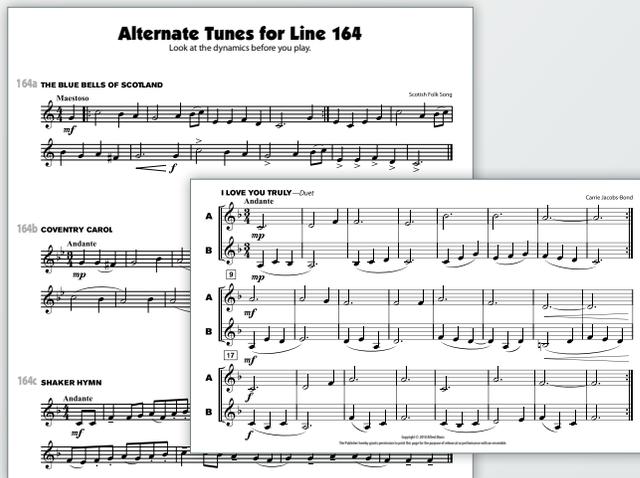
#### Features:

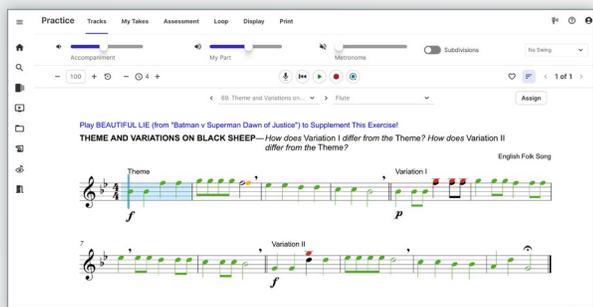
- ▶ Example tracks with melody
- ▶ Play-along accompaniment tracks without the melody
- ▶ Instrument-specific acoustic recordings of a tuning note for each string
- ▶ Click-off for each recording



### Additional Repertoire

Browse the vast library of repertoire, including duets and ensembles, to encourage student repetition and concept reinforcement.





## The most trusted music education platform

**MakeMusic Cloud unlocks a world of possibilities, including:**

- ▶ Engaging, high-quality accompaniments to over 10,000 titles
- ▶ Real-time red/green note assessment feedback
- ▶ Effortless classroom management and intuitive grading tools

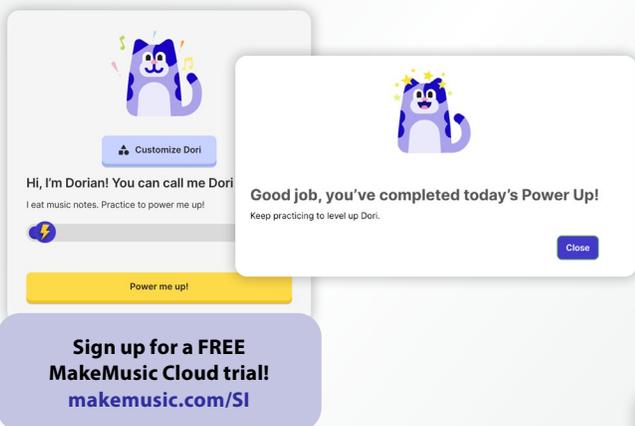
## Sound Innovations and MakeMusic Cloud: A Dynamic Team

Whether you are an avid *Sound Innovations* user or are looking for appropriate interactive supplemental exercises, you and your students will discover so many possibilities with *Sound Innovations* in MakeMusic Cloud. All *Sound Innovations* books are available digitally in MakeMusic Cloud with real-time assessment and a suite of practice tools.

Additionally, *Sound Innovations Book 1* for band and strings is completely free in the Music Catalog—you can access it with any level of account, no subscription required!

## Introducing Dori: Your Students' Practice Partner

Dori is your students' practice companion, partnering with you in encouraging your students to practice. She celebrates their milestones, helps set practice goals, keeps track of weekly practice streaks, and recommends her favorite titles. Students can level up Dori by practicing, unlocking new color scheme customizations.



**Sign up for a FREE  
MakeMusic Cloud trial!**  
[makemusic.com/SI](http://makemusic.com/SI)

## Additional MakeMusic Cloud Resources

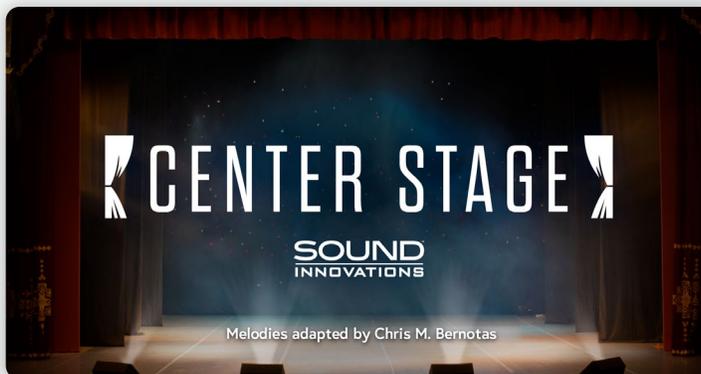
### Give Your Ensemble Superpowers with *SI Extras*

*Sound Innovations, Book 1* exercises feature correlated exercises with thrilling soundtrack accompaniments from their favorite DC superhero movies and TV shows - [learn more on page 5!](#)



## Center Stage

*Sound Innovations Center Stage* offers a variety of exciting popular songs from blockbuster movies and pop hits, edited and adapted by Chris M. Bernotas. These free-to-print solos are great way to motivate students and practice unison melodies. [Learn more on page 5!](#)



# Book 1 Skill Chart

<b>SOUND INNOVATIONS</b> for CONCERT BAND	<b>Sound Notation</b>	<b>Sound Beginnings</b> (Level 1)	<b>Sound Fundamentals</b> (Level 2)	<b>Sound Musicianship</b> (Level 3)	<b>Sound Development</b> (Level 4)	<b>Sound Techniques</b> (Level 5)	<b>Sound Performance</b> (Level 6)
<b>Rhythms</b>							
	Rhythm Tree*						
			Pickup Notes				
		Tie		Syncopation			
		Counting & Subdivision					
<b>Technique</b>		Warm-Up	Key of Concert B <sup>b</sup> Major	Key of Concert E <sup>b</sup> Major	Key of Concert A <sup>b</sup> Major	Clarinet Upper Register Key	Chromatic Scale
				Key of Concert F Major	Chromatics	Brass Lip Slurs	
				Accidentals & Courtesy Accidentals	Scale	Arpeggio	
	Ledger Line				Major & Minor Tonality	Etude	
<b>Sequence &amp; Tempo</b>						Rallentando	
		Round	Rehearsal Marks			Ritardando	
	Measure		Largo			Tacet*	
			Andante	1st & 2nd Endings			
			Allegro	D.C. al Fine			
				D.S. al Fine			
<b>Style</b>		,		>	Waltz	Improvisation	Trio
		>*	Divisi	Style Markings	Legato		Improvisation
		Solo	Unison	Articulation	Staccato		
		Duet	<i>f</i>   <i>mf</i>	Breathing			
		Harmony	<i>p</i>   <i>mp</i>				
		Phrase	Diminuendo				
		Tutti	Slur				
		Chorale	Theme and Variation				
<b>Percussion &amp; Mallets</b>		Double Stroke*	Flam*	Tambourine Roll*	Nine-Stroke Roll*	Triangle Roll*	Seventeen-Stroke Roll*
		Single Paradiddle*	Flam Tap*	Flam Accent*	Alternate Five-Stroke Roll*		
		Triangle*	Woodblock*	Five-Stroke Roll*			
		Muffling Triangle*	Suspended Cymbal*	Rolls♦			
		Playing two notes or more on one bar♦	Sus. Cymbal Roll*				
		Finger Dampening♦	Flam Paradiddle*				
			Tambourine*				
			Crash Cymbals*				
		Multiple-Bounce Roll*					



## Sound Innovations, Book 2

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

Book 2 continues your student's musical journey by teaching with a complete review of Book 1, and a segmented presentation of new concepts while introducing ensemble playing.

Material is broken down into four levels to provide assessment tools and benchmarks, including a comprehensive review of Book 1. The levels can be taught in any order:

- ▶ Sound Review
- ▶ Sound Fundamentals
- ▶ Sound Development
- ▶ Sound Musicianship

### Features:

- ▶ Clean, clear page layouts and clear identification of goals
- ▶ Performance opportunities to reinforce new concepts
- ▶ Sound Advice sections throughout the Teacher's Score assist with quick and easy-to-use tips and suggestions

Free Access 

Book 2 is available for assigning students exercises to practice, as well as for keeping track of their progress.

## Practice and Teaching Resources on SI Online

### MasterClass Videos:

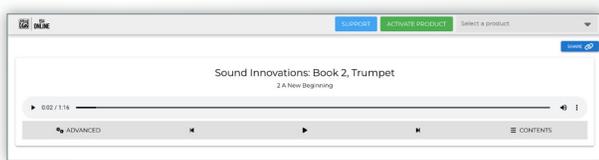
MasterClass Videos provide individual instrument and ensemble-specific lessons demonstrated by a string ensemble so students can better understand ensemble concepts.

### Topics Addressed:

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



Check out a sample of the MasterClass videos at [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure).



### Recordings:

Perfect for practicing at home or in class, accompaniment and performance tracks are available for every line in the book.

LEVEL 1

# Sound Review

Presented in two sections, the first half is a complete review of the concepts in *Book 1*, while the second half provides reinforcement by using chorales, scales, and warm-up exercises presented in each of the four keys learned in *Book 1*. Beginning with a review of playing positions, Level 1 covers all major terms, skills, and concepts prior to introducing new material.

**Topics Addressed:**

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

43 **B: MAJOR (CONCERT A): SCALE AND ARPEGGIO**—Practice at a steady tempo at various speeds to increase technical proficiency.

44 **B: MAJOR (CONCERT A): SCALE INTERVAL STUDY**—Practice at a steady tempo at various speeds to increase technical proficiency.

45 **CHORD BUILDER WARM-UP IN B: MAJOR (CONCERT A)**—Full band arrangement. Listen carefully to how the tone of your instrument blends with the sound of the ensemble.

46 **TONAL WARM-UP IN B: MAJOR (CONCERT A)**—Listen carefully in order to play in tune and with a good tone.

LEVEL 2

# Sound Fundamentals

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

**Topics Addressed:**

- ▶
- ▶
- ▶
- ▶
- ▶
- ▶ Key of concert D $\flat$  major
- ▶ Percussion rudiments such as flamacue and triple paradiddle
- ▶ Key of concert C major

View the skill chart for *Book 2* at:  
[alfred.com/SI-Skill2](http://alfred.com/SI-Skill2)

LEVEL 3

# Sound Development

Similar to Level 2, this level is presented in three sections with plenty of reinforcement exercises and a full-page solo performance piece with accompaniment.

**Topics Addressed:**

- ▶ Sight-reading
- ▶ Canon
- ▶ Allegretto
- ▶ Minor scale
- ▶ *pp*, *ff*
- ▶
- ▶ A tempo
- ▶ Chord
- ▶ Transposing Legato-style playing
- ▶ Countermelody
- ▶
- ▶ *f*—*p*
- ▶ D.C. al Coda
- ▶ D.S. al Coda
- ▶ Grace Notes
- ▶ Adagio
- ▶  $\text{\$}$ Key change
- ▶ Andantino
- ▶ Molto rallentando
- ▶ Accelerando
- ▶  $\wedge$  (Marcato accent)
- ▶ Percussion rudiments such as Lesson 25 and drag

**Level 3: Sound Development**

121 **NEW FINGERING** **RISE AND FALL**—Practice your chromatic skills. Use chromatic F $\sharp$ /G $\flat$ . What are the enharmonic names of the notes with accidentals?  
 Moderato  
 of the notes with accidentals?  
*mf*

122 **CHILL OUT CHA-CHA-CHA**—This Cuban dance follows the rhythm pattern of the güiro on beats 3 and 4, which sounds like “cha-cha-cha.” Name the enharmonics for the notes with accidentals before you play.  
 Medium cha-cha-cha  
 Use Chr. G $\flat$  Use Chr. F $\sharp$  Use Chr. G $\flat$  Use Chr. F $\sharp$   
*mp* *f*

LEVEL 4

# Sound Musicianship

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

**Topics Addressed:**

- ▶ Comprehensive assessments
- ▶ Warm-ups and chorales
- ▶ Scales and arpeggios
- ▶ Rhythm review
- ▶ Etudes and technical exercises
- ▶ Glossary
- ▶ Fingering chart

**Level 4: Sound Musicianship**

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

174 **COMPREHENSIVE ASSESSMENT IN D MAJOR (CONCERT C)**—This exercise includes  $\frac{1}{4}$  time, sixteenth notes, *Andante*, *A tempo*, *f*—*p* and *molto rall.*

# Book 2 Skill Chart

	<b>Sound Review</b> (Level 1)	<b>Sound Fundamentals</b> (Level 2)	<b>Sound Development</b> (Level 3)		<b>Sound Musicianship</b> (Level 4)
<b>Rhythms</b>	Review Notes & Rhythms				Comprehensive Assessments
			Grace Notes		Rhythm Reviews
					
					
					
					
					
<b>Technique</b>	Warm-Up Exercises	Key of Concert C Major	Sight-Reading		Scales & Arpeggios
	Scales & Arpeggios	Key of Concert D <sup>b</sup> Major	Minor Scale		Etudes & Technical Exercises
			Transposing		Warm-Ups & Chorales
			Key Change		
<b>Sequence &amp; Tempo</b>		Vivo	Canon	Allegretto	
		Vivace	A tempo	Two-Measure Repeat	
			Improvisation	D.C. al Coda	
			Adagio	D.S. al Coda	
			Andantino	Molto Rallentando	
			Molto Ritardando	Poco Rallentando	
			Poco Ritardando	Accelerando	
			Marcato Accent		
<b>Style</b>	Chorales	Swing	Dynamics ( <i>ff</i> , <i>pp</i> )		Chorales
		Cha-cha-cha	Chord		
		Mambo	Legato Style Playing		
		Calypso	Pesante		
			Counter melody		
			Forte-Piano/Piano-Forte ( <i>f-p</i> , <i>p-f</i> )		
			Sforzando ( <i>sfz</i> )		
<b>Percussion, Mallets &amp; Timpani</b>		Flamacue*	Cowbell*		
		Tripple Paradiddle*	Sleigh Bells*		
		Five-Stroke Roll in  *	Rim Shot (R.S.)*		
		Nine-Stroke Roll in  *	Timpani/Timpani Rolls**		
		Drag*	Drag Paradiddle #1*		
		Drag Paradiddle*	Wind Chimes*		
		Maracas*	Dampen/Muffle ♦		
		Single Ratamacue*	Lesson 25*		
		Claves*	Four-Stroke Ruff*		
			Castanets*		

\* = Percussion Only   ♦ = Mallets Only   \*\* = Timpani Only



## What Is Ensemble Development?

Ensemble Development is a flexible and complete curriculum to help beginning through advanced band students grow as ensemble musicians. It thoroughly complements and supplements performance music while isolating each ensemble concept, preparing students to be ready for any scenario in their repertoire.

Each book contains more than 70 chorales written by today's most renowned band composers.



Going well beyond band method books, the exercises are designed to help students develop virtually every concept required to build the foundational qualities of exceptional concert band performance, encouraging students to listen, evaluate, and adjust balance and intonation.

The exercises are grouped by key and presented in a variety of young through advanced band difficulty levels. Where possible, several exercises in the same category are provided so teachers can use the exercises best-suited for ensemble.

Every level features a clean, uncluttered page layout for better comprehension.

All levels are available on eBooks for iPads®, Chromebooks™, PCs, and Macs®.

Percussion students are an integral part of every ensemble rehearsal by being included in every exercise and chorale while growing as technically proficient and expressive musicians.

All levels are available in  makemusic cloud



## Ensemble Development Authors



### Peter Boonshaft

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



### Chris Bernotas

Chris Bernotas is a renowned music educator, composer, and clinician, known for his dynamic teaching style and innovative works. With over two decades of experience, Chris has inspired countless students and educators through his work. He is dedicated to fostering a love of music and empowering young musicians to achieve their full potential. His energy and passion for motivating students are at the heart of *Sound Innovations Ensemble Development*.



# Ensemble Development for Young Concert Band

By Peter Boonshaft and Chris Bernotas

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

- ▶ Thoroughly complements and supplements any method or performance music by isolating and reinforcing each ensemble concept and preparing students to be ready for any scenario in their repertoire
- ▶ Contains 167 exercises at the 1/2, 1, and 1 1/2 levels, including more than 100 chorales, providing plenty of source materials for the teacher to use in encouraging students to listen, evaluate, and adjust balance and intonation
- ▶ Exercises are grouped by key and presented in a variety of young band difficulty levels
- ▶ Where possible, several exercises in the same category are provided so teachers can use the exercises best-suited for the ensemble
- ▶ Clean, uncluttered page layout for better comprehension
- ▶ Performance opportunities to apply ensemble skills, encouraging students to learn balance and to create a rich, full sound
- ▶ Student books are available as eBooks
- ▶ To keep your back row challenged and engaged, percussion is included in every exercise and chorale

Available in  makemusic CLOUD

With a paid teacher account, you can use the MakeMusic Cloud Gradebook to more easily distribute and grade assignments, and document student progress.

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

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

## Exercises Include:

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

## Chorales by



Roland Barrett



Chris Bernotas



Jodie Blackshaw



Matt Conaway



Ralph Ford



Tyler S. Grant



Rob Grice



John O'Reilly



Robert Sheldon



Todd Stalter



Randall Standridge



Michael Story



Scott Watson



## Ensemble Development for Intermediate Concert Band

By Peter Boonshaft and Chris Bernotas

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

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

Available in  **makemusic™**  
CLOUD

With a paid teacher account, you can use the MakeMusic Cloud Gradebook to more easily distribute and grade assignments, and document student progress.

### SI Online Resources

*Sound Development* features MasterClass videos, recordings, and supplemental exercises.



### Exercises Include:

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

## Chorales by



**Roland Barrett**



**Chris Bernotas**



**Andrew Boysen**



**Ralph Ford**



**Rossano Galante**



**Robert Sheldon**



**Todd Stalter**



**Randall Standridge**



**Michael Story**



## Ensemble Development for Advanced Concert Band

By Peter Boonshaft and Chris Bernotas

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

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

### Exercises Include:

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

## Chorales by



**Roland Barrett**



**Chris Bernotas**



**Andrew Boysen**



**Ralph Ford**



**Rossano Galante**



**David Gillingham**



**Stephen Melillo**



**Robert Sheldon**



**Todd Stalter**



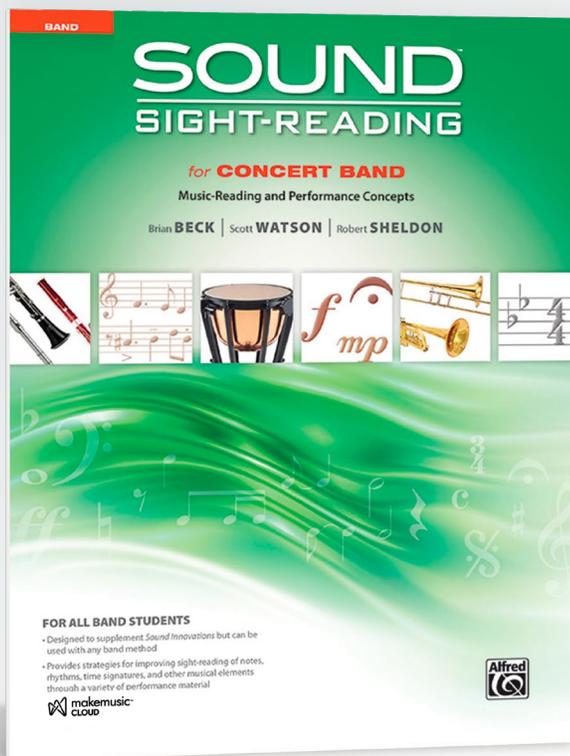
**Jack Stamp**



**Randall Standridge**



**Michael Story**



## Sound Sight-Reading for Concert Band

By Brian Beck, Scott Watson, and Robert Sheldon

*Sound Sight-Reading* is a revolutionary, sight-reading method for band that provides decoding strategies to help students read music more quickly and accurately. Organized in six progressively complex and more expressive levels, each section introduces and reviews more challenging notes, rhythms, key signatures, time signatures, and other musical elements through a variety of performance material.

The Teacher's Score provides concise lesson plans for each line of the book, as well as fun sight-reading games and challenges incorporated throughout to build music decoding skills. *Book 1* includes easy through intermediate ensemble challenges (grades 1–2½) for use with middle school through high school students, and can be used alongside *Sound Innovations for Concert Band, Book 2*, or any other method or performance music.

## Here's What Makes *Sound Sight-Reading* Unique

- ▶ Each level contains three sections of instruction:
  - A Scale & Scale Patterns page presenting the major and minor keys used in that level
  - Dozens of performance lines for sight-reading practice, with melody and harmony parts for select section(s) or performer(s) on line A, while the rest of the band accompanies on line B
  - Several pages of Rhythm Grids, which represent every possible permutation of the rhythms presented for each level
- ▶ This book is more than just a compilation of exercises for students to practice sight-reading. It contains decoding strategies as well as activities and games that add accuracy and efficiency to the process of learning to read and interpret music.
- ▶ The Teacher's Score presents teaching and performance suggestions for every line in the book! These are essentially lesson plans for each line and feature a host of sight-reading strategies developed in consultation with school reading specialists.
- ▶ With a paid account, teachers have access to MakeMusic Cloud's Practice Analysis, giving visibility into what and for how long students are practicing. Also, access MakeMusic Cloud's Sight Reading Studio where you can instantly generate an infinite number of customized sight-reading exercises for your ensemble.



## Authors



### Brian Beck

Mr. Beck is a freelance composer, arranger, clinician, and educator for both instrumental and vocal ensembles. His

works and ensembles have been featured in TMEA Honor Band concerts, Midwest performances, Western International Band clinics, UIL state marching contests, recordings, and choral concerts. Many of his works have been added to music lists including the J. W. Pepper Editor's Choice, Midwest International Concert Catalogue, Texas UIL Prescribed Music List, and more.



### Scott Watson

Dr. Scott Watson is a veteran music educator, frequently commissioned and published composer, and in-demand clinician

and guest conductor. Watson is Associate Professor of Music Theory/Composition at Cairn University. For 35 years prior, he was a band and elective music teacher in the Parkland School District (Allentown, PA). An award-winning composer, his unique voice is informed equally by his experiences with contemporary concert art music and the band world.



### Robert Sheldon

Following 17 years as Director of Concert Band Publications for Alfred Music, Robert Sheldon now maintains an active

composition and conducting schedule, regularly accepting commissions for new works. He has taught band and orchestra in the Florida and Illinois public schools and has served on the faculty at Florida State University. His music is performed around the world and appears on many international concert and contest lists.

# Scales and Patterns

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

## Scale Learning Strategies

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

**KEY OF D MAJOR (Concert C)**

5 sol 6 la 7 ti 1 do 2 re 3 mi 4 fa 5 sol 6 la 7 ti 1 (8) do 2 (9) re 3 (10) mi 4 (11) fa

Major Scale (Diatonic)      Major Arpeggio

## Progressive Scale Study

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

**Major Scale Pattern in Thirds**      **Major Arpeggio (Tonic, Subdominant, Dominant)**

**Major Scale in Sequence**

**KEY OF B NATURAL MINOR (Concert A)**      **KEY OF B HARMONIC MINOR (Concert A)**

**Minor Scale Pattern in Thirds**      **Minor Arpeggio (Tonic, Subdominant, Dominant)**

## Flexible Scales

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

## Performance Exercises

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

**WALKIN' COOL—What patterns can you find in this happy tune with its infectious groove?**

Scott Watson

**Rhythm Grid 3.1** 31

This grid covers 18 rhythms used in Level 3, plus other rhythms commonly associated with duple eighth notes. **Duple eighth notes** are eighth notes that appear in groups of two or four and are usually beamed together.

## Rhythm Grids

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

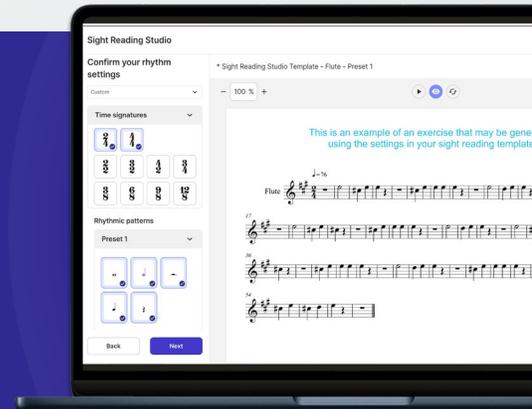
## Infinite possibilities.

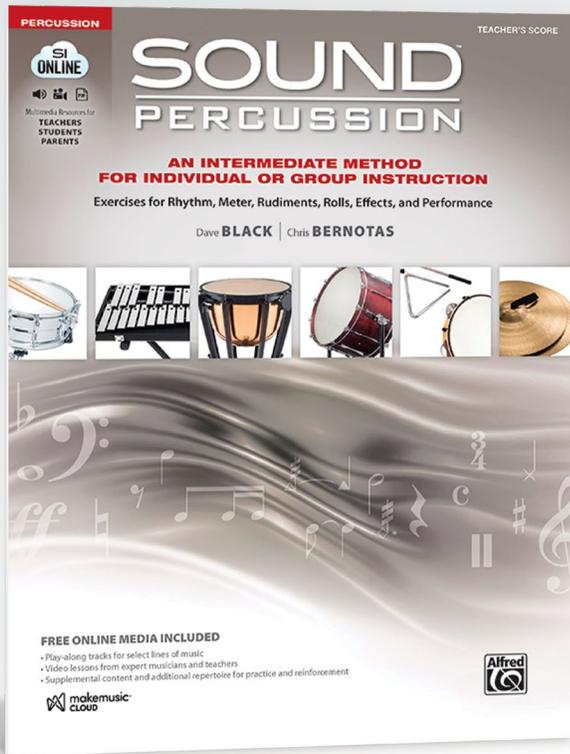
A teacher subscription to MakeMusic Cloud includes Sight Reading Studio.

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

MakeMusic Cloud's unlimited sight-reading exercises help make sure your students will never "sight read" anything twice again.

Get started with Sight Reading Studio at [makemusic.com/srs](http://makemusic.com/srs).





### Structure & Organization

There are six main sections included in each book:

- ▶ Sound Rhythm
- ▶ Sound Meter
- ▶ Sound Rudiments
- ▶ Sound Rolls
- ▶ Sound Effects
- ▶ Sound Performance

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

### Skill Introduction & Reinforcement

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

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

**Sound Meter: Level 1**  
Simple Duple Meters  
SOUND CONCEPT:  $\frac{2}{4}$  METER

194 *Time: B, E*

SOUND REINFORCEMENT  
*Time: B, E*

195

**Sound Concepts** introduces the concept/skill in unison.

**Sound Reinforcement** exercises follow with the addition of dynamics and accents still in unison.

**Sound Combinations** focus on performance skills with more independent parts.

## Sound Percussion for Individual or Group Instruction

By Dave Black and Chris Bernotas

*Sound Percussion* is the perfect solution for intermediate to advanced percussion students—especially great if your primary instrument is something other than percussion. *Sound Percussion* is an excellent complement or supplement to ANY band method book, as it provides a clear progression of notes, rhythms, and skills needed for students to become well-rounded percussionists.

- ▶ This resource is comprised of a Teacher's Score plus four student books: Snare Drum & Bass Drum • Mallet Percussion • Timpani • Accessory Percussion.
- ▶ Books can be used independently to focus on a particular instrument or in any combination up to a full percussion ensemble.
- ▶ With a paid subscription, you can engage your students with more effective practice through MakeMusic Cloud.



### SI Online

Encourage more effective practice with access to streaming MasterClass videos integrated throughout the entire method, as well as audio tracks and worksheets for additional reinforcement.

### Rhythm Introduction

To help students better understand the subdivision of dotted and other rhythms, accents are used. This will also ensure better accuracy in performance.

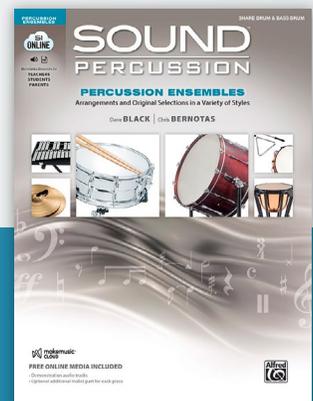
Accents with subdivisions are used to introduce new rhythms throughout the book. This will help ensure a clearer understanding and a more accurate performance.

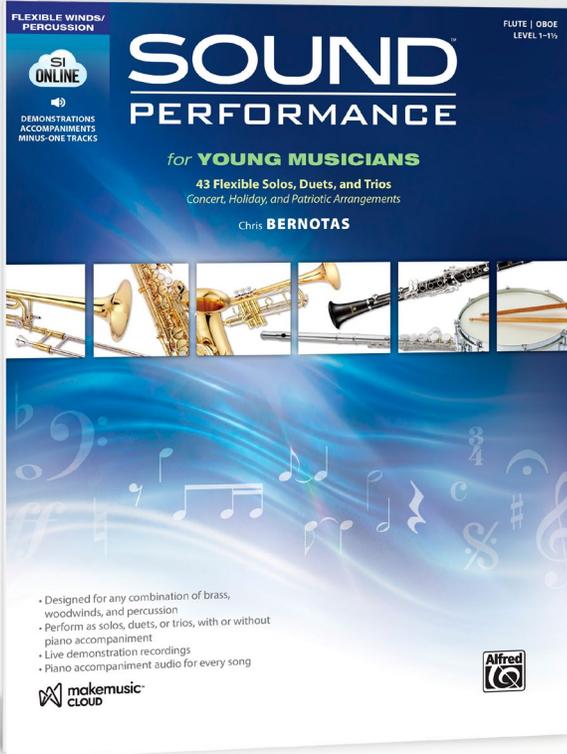
59

### Sound Percussion Ensembles

*Arrangements and Original Selections in a Variety of Styles*

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





Available in  makemusic CLOUD

Sound Performance is available on MakeMusic Cloud so students can practice with immediate assessment so they know what notes they missed.

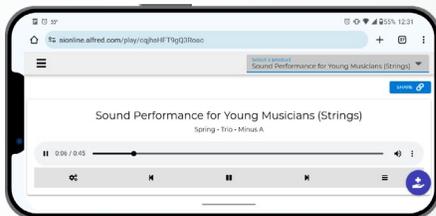
Practice and Teaching Resources on SI Online



Access to SI Online includes accompaniment and performance recordings.

### Practice Tracks

Each Sound Performance book includes access to full performance recordings, piano accompaniments, and minus-one tracks for playing along as a solo or part of a trio. Tracks can be slowed down, sped up, and looped for playing difficult sections. The minus-one tracks are real instruments (not MIDI) so that students can learn to emulate the proper sound.



### Piano Accompaniment Books

Piano accompaniment books include the solo line and are easy enough for directors to play regardless of their experience level. Chord labels are included for an even easier accompaniment option.

## Sound Performance for Young Musicians

### 43 Flexible Solos, Duets, and Trios

By Chris Bernotas

This versatile resource features a diverse selection of music that can be performed as solos, duets, or trios, with or without piano accompaniment. Designed to inspire confidence and musicality as well as musical independence, the selections are arranged for students who are toward the end of their first year of instruction and beyond. All of these work with any mix of brass, woodwinds, and percussion players.

Featuring a diverse mix of folk songs, classical themes, holiday favorites, and patriotic tunes, these arrangements are ideal for solo performances, chamber concerts, or as a refreshing addition to regular concert programs. Notes and rhythms are limited to those used in most beginning method books.

### How Does It Work?

Each song is arranged so students can play the top part (**Part A**) to play the solo, another student can join on the second part (**Part B**) to make it a duet, and the third part (**Part C**) completes the trio. Each of these variations can be played with or without piano accompaniment.

Free accompaniment recordings are available on SI Online.

13 **ARIRANG** Adagio Korean Folk Song

(Part A)

(Part B)

(Part C)

### Classical Themes

The books will familiarize your students with essential classical themes such as "Ode to Joy" (*Symphony No. 9*), "Spring" (*The Four Seasons*), "Theme" (*Swan Lake*), "Habanera" (*Carmen*), and more.

6 **OLD JOE CLARK** Fast (or cut time) American Folk Song

A (Solo)

B (Duet)

C (Trio)

### Holiday and Patriotic Songs

Christmas, Halloween, Thanksgiving, Hanukkah, and patriotic songs are all included in this collection, providing a variety of tunes for holiday concerts and celebrations. Songs include "Danse Macabre," "Sevivon," "God Rest Ye Merry, Gentlemen," "Jolly Old St. Nicholas," "We Gather Together," "You're a Grand Old Flag," and many more.

### Folk Songs

Diverse folk songs have been carefully selected to provide a variety of styles and cultural representations, including "Los Pollitos Dicen" (Chilean Folk Song), "Las Mañanitas" (Mexican Folk Song), "Botany Bay" (Australian Folk Song), and many more.



## Sound Artistry for Intermediate Musicians

### Instrument-Specific Techniques for Individual Study or Like-Instrument Groups By Peter Boonshaft and Chris Bernotas

**Available for:** Flute • Oboe • Bassoon • Clarinet • Bass Clarinet • Saxophone • French Horn • Trumpet • Trombone • Euphonium B.C. • Euphonium T.C. • Tuba.

*Sound Artistry Intermediate* supports your students' musical growth, enhancing technical and artistic skills. Backed by collaborative partners and specialist teachers, this comprehensive book features lessons suitable for intermediate to advanced players with a focus on instrument-specific exercises—perfect for use after any method book to bridge the gap to conservatory methods. It emphasizes skill reinforcement, individual progress, and diverse exercises including scales, arpeggios, technical exercises, etudes, and duets. This book progresses through various meters and every key and includes a detailed fingering chart. Elevate your musicianship, technique, and artistry with this valuable resource, part of the revolutionary *Sound Innovations* series.

#### Exercises Include:

- ▶ Trills
- ▶ Multiple Tonguing
- ▶ Ornaments
- ▶ Instrument-Specific Exercises
- ▶ Scales/Studies
- ▶ Flexibility
- ▶ Phrasing
- ▶ Rhythm
- ▶ Grace Notes
- ▶ Meter
- ▶ Etudes
- ▶ Duets

Piano accompaniments for every exercise exclusively on MakeMusic Cloud



## Instrument-Specialist Collaborators



**Julietta Curenton**

Assistant Professor of Flute,  
Shenandoah Conservatory

**Flute**



**Dr. Jung Choi**

Assistant Professor of Oboe,  
University of North Texas

**Oboe**



**Joshua Elmore**

Principal Bassoonist,  
San Francisco Symphony

**Bassoon**



**Dr. Margaret Donaghue**

Professor of Clarinet and Director  
of the Woodwind Program,  
University of Miami—  
Frost School of Music

**Clarinet / Bass Clarinet**



**Dr. Gabriel Piqué**

Assistant Professor of Saxophone  
and Jazz Studies,  
Baylor University

**Saxophone**



**Dr. Tim Farrell**

Professor of Music,  
University of Nebraska—Kearney

**Trumpet**



**Dr. Margaret Tung**

Associate Professor of Horn,  
University of Cincinnati College—  
Conservatory of Music

**F Horn**



**Joseph Rodriguez**

Second/Assistant Principal  
Trombonist,  
Cincinnati Symphony Orchestra

**Trombone**



**Dr. Gail Robertson**

Associate Professor of Tuba  
& Euphonium,  
University of Central Arkansas

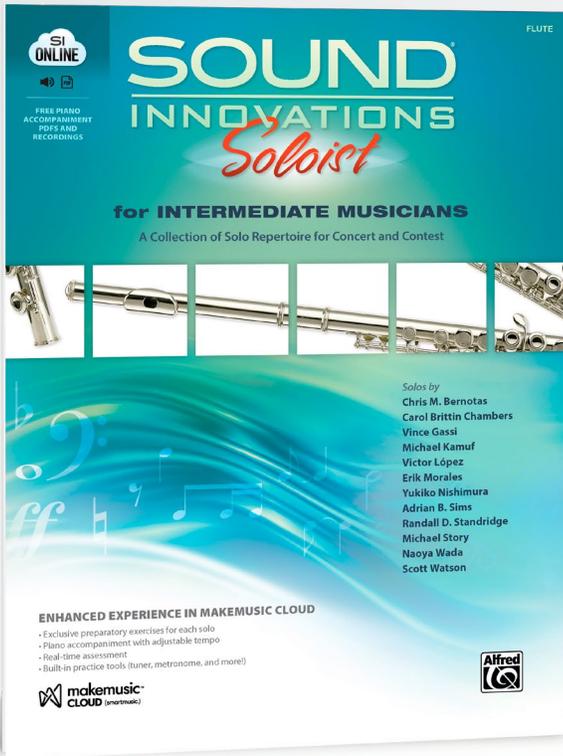
**Baritone**



**Dr. Deanna Swoboda**

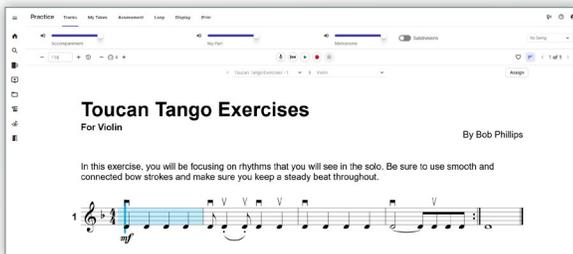
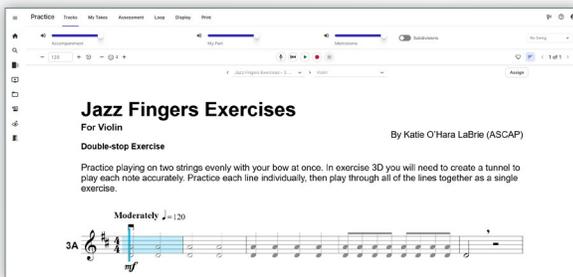
Associate Professor of Music,  
Arizona State University

**Tuba**



Available in  makemusic CLOUD

In addition to assessment, each solo includes preparatory exercises exclusively in MakeMusic Cloud, such as key scales, phrasing, and more! This outstanding instructional component will help students become familiar with the building blocks of the piece before they play the first note. As students progress with success they will build confidence and independence while having fun!



# Sound Innovations Soloist for Intermediate Musicians

By Adrian B. Sims, Carol Brittin Chambers, Chris M. Bernotas, Danny Raymond, Dave Black, Edward Argenziano, Eric Rath, Erik Morales, Joe Bergamini, Julie Davila, Lisa Rogers, Michael Kamuf, Michael Story, Naoya Wada, Randall D. Standridge, Scott Watson, Victor López, Vince Gassi, Wesley Sumpter, Yukiko Nishimura

These intermediate-level original solos will grow your students' technical and musical skills, as well as build confidence and independence. Students can explore a wide variety of engaging styles composed by a talented group of writers.

## Features

- ▶ Sound Advice for each exercise and solo provides tips for performance and technique
- ▶ Preparatory exercises exclusively in MakeMusic Cloud support the skills needed for each solo
- ▶ The diverse selection of composers presents a variety of musical styles
- ▶ Free piano accompaniment tracks and PDFs are available on SI Online

## Sound Advice

Written-out tips are included in the books provide coaching for each solo. The Sound Advice notes were written by the composers. These will help students learn what to look for when performing each piece.

**Flamable**  
For Snare Drum

By Wesley Sumpter

**SOUND ADVICE:**

- ▶ This solo should have the character of a march. Notes marked with a Z should be performed as Buzz or Multiple Bounce Rolls.
- ▶ Make sure the dynamics are overemphasized. The forte should feel relaxed and very comfortable to play.
- ▶ When playing the pianissimo section, don't play with a stroke that digs into the head. Instead, think of keeping your shoulders, arms, and wrists relaxed to allow the stick head to simply 'drop' onto the head.

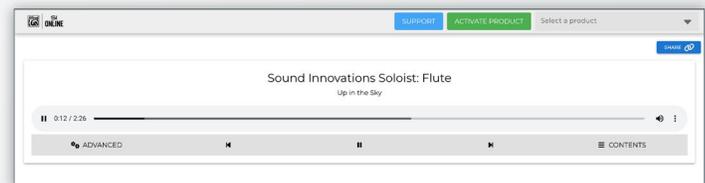
## Practice and Teaching Resources on SI Online

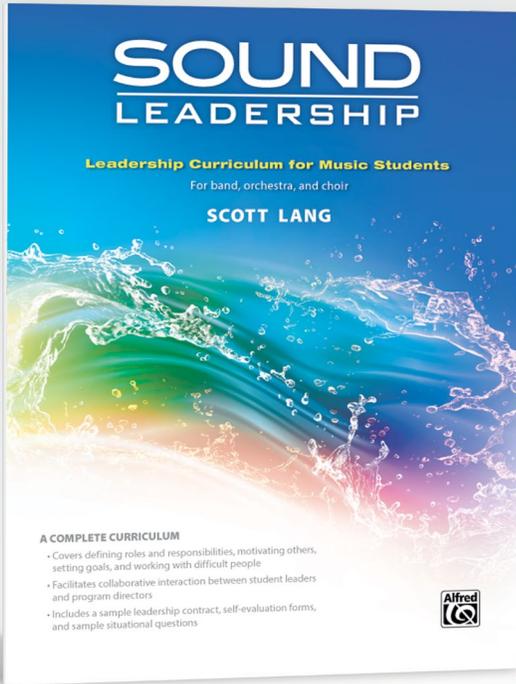


Access to SI Online includes accompaniment and performance recordings.

## Practice Tracks

Sound Innovations Soloist features piano accompaniments that can be slowed down, sped up, and looped for playing difficult sections. The piano accompaniments are also printable.





# Sound Leadership

## Leadership Training Curriculum for Music Students

By Scott Lang

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

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

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

### Self-Evaluation

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

Without going into great detail, suffice it to say that I believe that the person you are is, by and large, the person you will likely always be. Yes, you will grow. Yes, you will experience many things. Yes, you will become more seasoned and educated. But will you fundamentally change as a person? Probably not.

As people, leaders, musicians, and students, we all have “strengths and weaknesses.” But there is something about that term that doesn’t convey the inner parts of us that are fixed or unchanging. So instead, I like to think of strengths and weaknesses as blessings and curses. For example:

- I am more patient now than when I was 16, but I am still impatient by nature.
- I am a better listener now than I was when I was 16, but I am still not a good listener by nature.

### Conflict Resolution

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

What are three rules that are most often violated in your group?

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What proactive things can you do to specifically address these violations?

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### Goal Setting

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

Pick three goals you would like the leadership team to consider for the upcoming year:

Goal #1

Timeline: \_\_\_\_\_

Specific actions required for success: \_\_\_\_\_

People responsible: \_\_\_\_\_

### Defining Responsibilities

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

#### THE THREE C’S

In the same way, people need and appreciate **consistency**, **clarity**, and **concreteness** in a leader.

**Consistency:** People thrive best when they are under the stewardship of a consistent and dependable leader. Someone who is as dependable as they are predictable. This way, your fellow students know what type of person they are dealing with and what the expectations are. Are you someone who is happy one minute and mad the next? Do you have a volcanic leadership style that leaves your followers wondering which one of your many sides they will be dealing with today? If so, this may be an opportunity for personal and professional growth.

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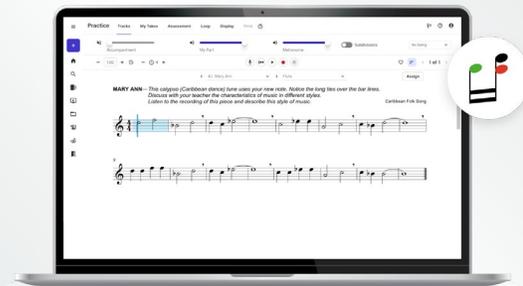
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