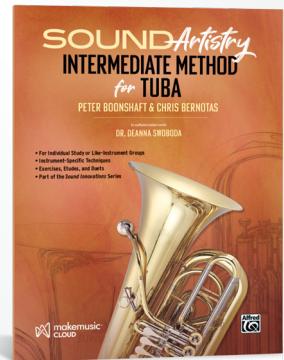
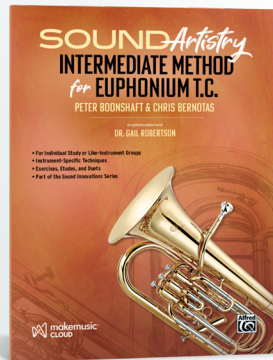
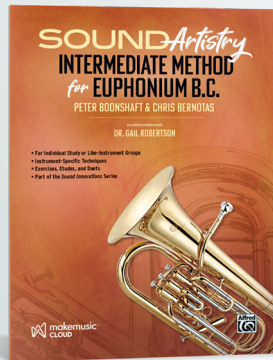
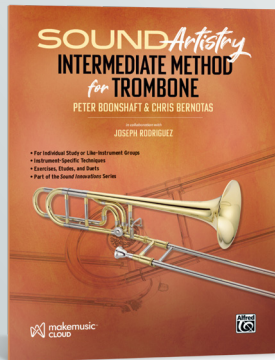
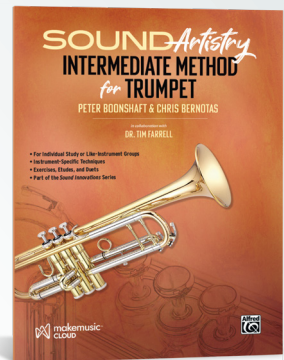
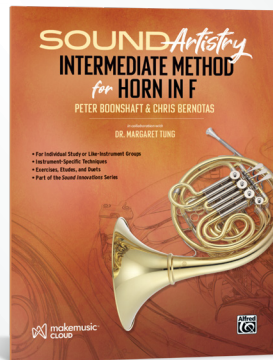
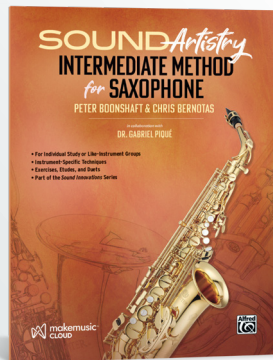
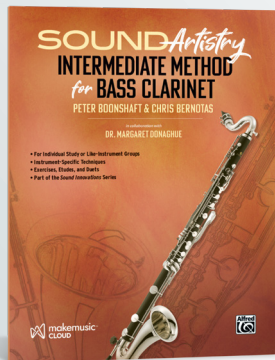
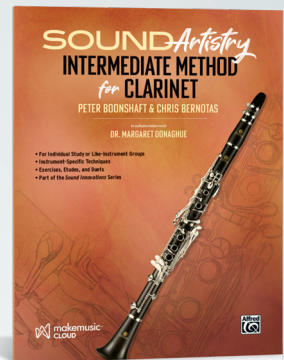
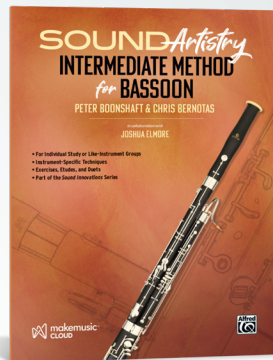
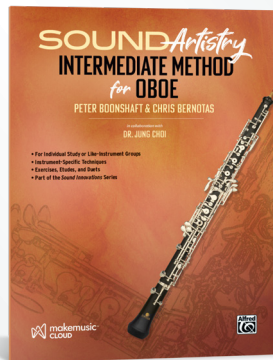
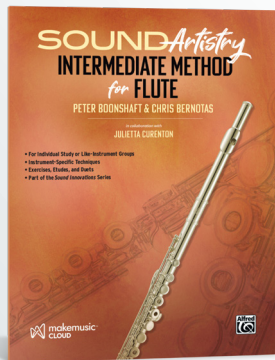


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BY PETER BOONSHAFT & CHRIS BERNOTAS



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Exercises include:

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- ▶ Scales and technical studies
- ▶ Flexibility
- ▶ Phrasing
- ▶ Rhythm
- ▶ Meter
- ▶ Grace notes
- ▶ Trills
- ▶ Ornaments
- ▶ Multiple tonguing
- ▶ Etudes
- ▶ Duets
- ▶ Instrument-specific exercises (see the following pages for a detailed listing for each instrument)
- ▶ Piano accompaniments for every exercise—exclusively on MakeMusic Cloud



Authors



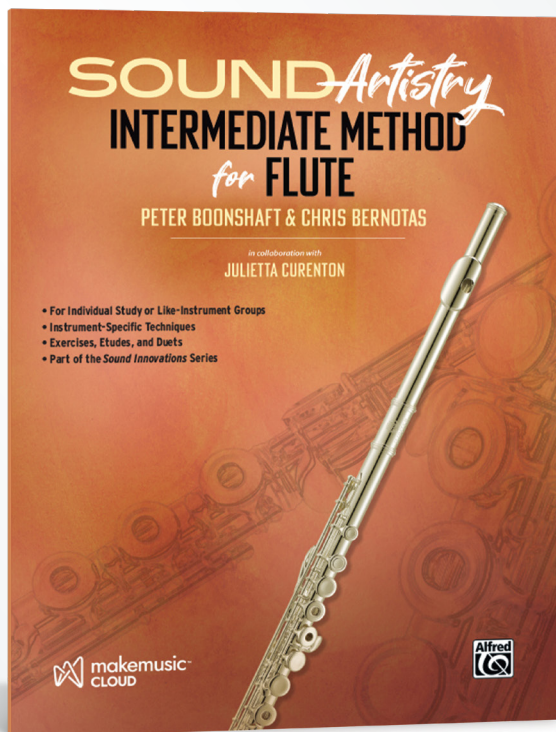
Peter Boonshaft

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

As a former instrumental music teacher for more than 25 years in New Jersey, Chris Bernotas brings an energetic and enthusiastic approach to the world of music education. He is currently Alfred Music's Director of Instrumental School Methods and Repertoire. In demand as a conductor and clinician, Bernotas is also regularly commissioned for new works.



Flute

In collaboration with Julietta Curenton—
Assistant Professor of Flute, Shenandoah Conservatory

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Harmonics
- ▶ Thumb B-flat and 1+1 B-flat
- ▶ Octave slurs and leaps
- ▶ Grace notes
- ▶ Finger twisters
- ▶ Trills
- ▶ Flexibility
- ▶ Phrasing
- ▶ Multiple tonguing
- ▶ Rhythm and meter

Harmonics

40 HARMONICS—For notes that do not have the harmonic symbol, use standard fingerings.



Thumb B-flat and 1+1 B-flat

89 ETUDE—This is a great etude to practice using your alternate B \flat (thumb) fingering. Remember that to play the high F \sharp in measure 16 you will need to abandon that alternate thumb placement. Use the high G to transition to the regular thumb key. You can then switch back to the alternate B \flat (thumb) fingering for the remainder of the etude.

Briskly $\text{♩} = 80$



Multiple Tonguing

151 DOUBLE TONGUING EXERCISE—For this exercise, practice four T articulations, then four K articulations, working toward making them sound the same. Then, practice double tonguing by alternating between T and K, still ensuring they sound the same. Use critical listening and experimentation to match the sound of each syllable.



Etudes

15 ETUDE

Pensively $\text{♩} = 60$



Duets

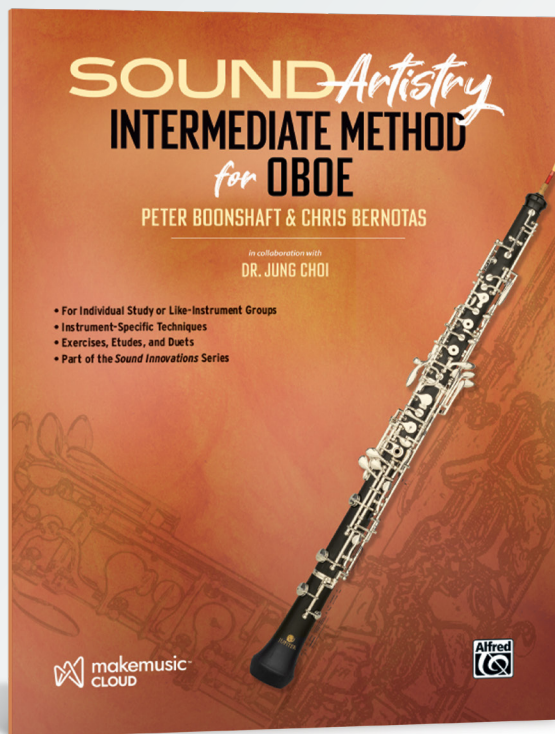
110 DUET

Andante $\text{♩} = 88$



Julietta Curenton

Collaborator Julietta Curenton is Assistant Professor of Flute at Shenandoah Conservatory in Winchester, Virginia and the principal flutist of the acclaimed National Philharmonic. Ms. Curenton has also collaborated extensively with the Orpheus Chamber Orchestra, Imani Winds, The Ritz Chamber Players, Baltimore Symphony, and the National Symphony. She holds a BM from The Juilliard School and an MM from The Royal Northern College of Music, and is currently completing a DMA from Stony Brook University.



Oboe

In collaboration with Dr. Jung Choi—
Assistant Professor of Oboe, University of North Texas

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Reed placement
- ▶ Forked fingering
- ▶ Vibrato
- ▶ Half-hole usage
- ▶ Octave leaps
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Phrasing
- ▶ Rhythm and meter

Forked Fingering

6 ARPEGGIO STUDY



Half-Hole Usage

90 FLEXIBILITY—Be mindful of your half-hole (left index finger) movement.



Vibrato

44 **RANGE EXTENSION**—Vibrato often enhances tone quality and expression. To begin developing vibrato, try the following: Set a metronome to ♩ = 60 and play four vibrato pulses on each quarter note. Make sure to count them. The purpose of this exercise is to train your vibrato muscles. Continue to speed up the vibrato to make as musical a sound as possible. Then, try playing this exercise with vibrato.



Etudes

31 ETUDE

Moderately ♩ = 88



Duets

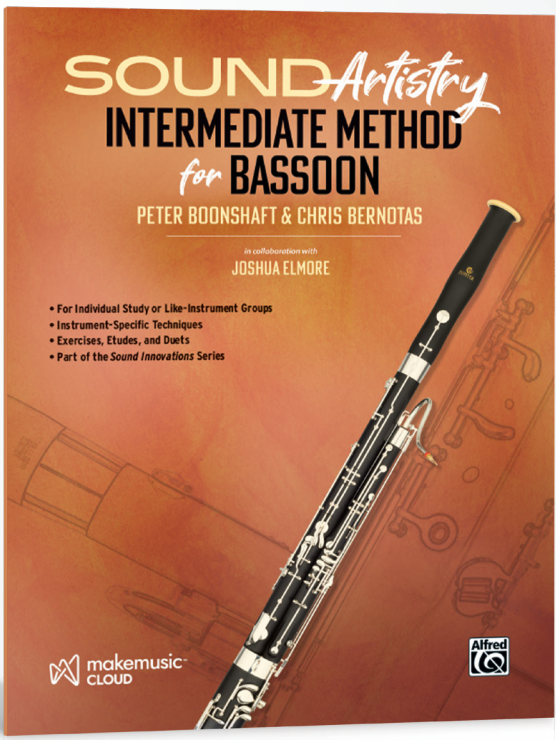
81 DUET

Andante ♩ = 108



Dr. Jung Choi

Dr. Jung Choi is Assistant Professor of Oboe at the University of North Texas and enjoys a versatile career as a performer and educator. She was the associate principal oboist for the Korean National Symphony Orchestra and served as an assistant professor of oboe at Missouri State University. She regularly appears nationally and internationally as a recitalist, judge, and clinician. Currently, she also serves as the principal oboist for the Richardson Symphony.



Bassoon

In collaboration with Joshua Elmore—
Principal Bassoonist, Fort Worth Symphony Orchestra

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Reed placement
- ▶ Flicking
- ▶ Whisper key
- ▶ Tenor clef
- ▶ Resonance keys
- ▶ Half-hole usage
- ▶ Low C-sharp key
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Phrasing
- ▶ Rhythm and meter

Flicking

11 **FICKING**

Resonance Keys

41 **G MAJOR SCALE AND ARPEGGIO**—Gs in the middle register should include the E₃ key or resonance key for sound and stability.

Low C# Key

118 **LONG TONES**—These notes tend to be very sharp. Practicing with a tuner will help with your intonation.

Slowly ♩ = 60

* Include the low C# key when playing E in this register. It provides stability to the pitch.

Duets

104 **DUET**

Andante ♩ = 102

Etudes

18 **ETUDE**

Lightly ♩ = 120

71 **ETUDE**—Remember to use flicking for a clean and crisp sound.

Lightly ♩ = 80

Fine

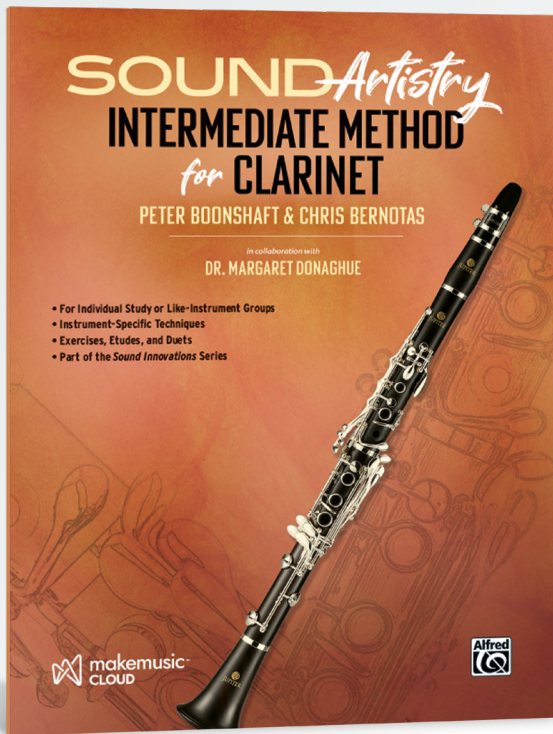
D.C. al Fine



Joshua Elmore

Joshua Elmore is the principal bassoonist of the Fort Worth Symphony Orchestra. He has performed with orchestras around the world, including The Chineke! Orchestra, New York Philharmonic, Saint Paul Chamber Orchestra, Dallas Symphony, Oregon Symphony, Charleston Symphony, and Baltimore Symphony.

Before joining the Fort Worth Symphony Orchestra, Joshua completed his Professional Studies Certificate at the Colburn School in Los Angeles under the tutelage of Richard Beene. He is a Kovner Fellow graduate of The Juilliard School, where he studied under Judith LeClair.



Clarinet

In collaboration with **Dr. Margaret Donaghue**—
Professor of Clarinet and Director of the Woodwind Program,
University of Miami—Frost School of Music

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Left and right pinky keys
- ▶ Resonance fingerings
- ▶ Chalumeau register
- ▶ Altissimo register
- ▶ Chromatic fingerings and 1+1 B-flat
- ▶ Break studies
- ▶ Fingering suggestions
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Phrasing
- ▶ Rhythm and meter

Left and Right Pinky Keys

16 PINKY DRILL—Keep your pinkies rounded and relaxed. *R* indicates using the right pinky and *L* indicates the left pinky.

Altissimo Register

53 ALTISSIMO DRILL—When playing in the upper register, use your air support, keep the tongue position high and arched, and don't bite.

Very slowly ♩ = 40

Etudes

36 ETUDE

Evenly ♩ = 96

Resonance Fingerings

RESONANCE FINGERINGS (adding combinations of fingers from the right hand, as well as finger 2 and 3 of the left hand) can be used on G, Ab, A, and Bb to improve tone and intonation. Experiment to see what sounds best on your instrument.

Examples of common resonance fingerings:

Duets

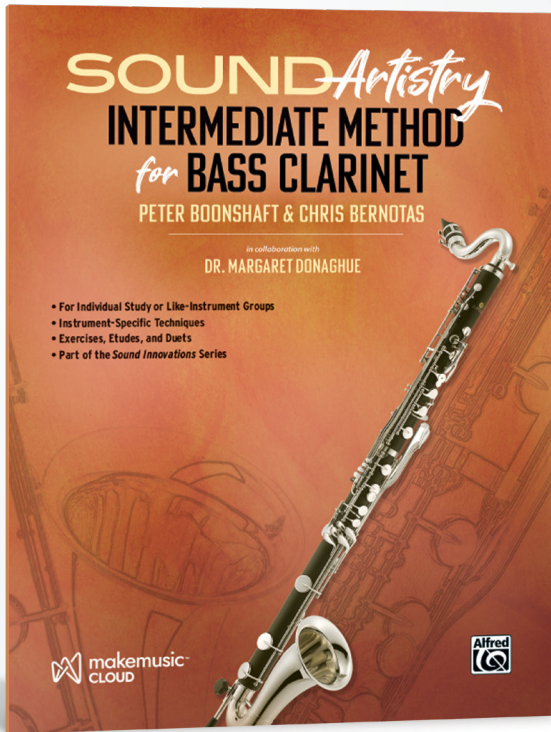
148 DUET

Presto ♩ = 176



Dr. Margaret Donaghue

Dr. Margaret Donaghue is Professor of Clarinet and Director of the Woodwind Program at the Frost School of Music (University of Miami), and has performed as a soloist and chamber musician across three continents. She performs with PULSE Trio and MiamiClarinet, and is the Founder / Executive Director of the Blue Ridge Chamber Music Festival. She is heard frequently on Public Radio, as well as on multiple CD labels, and is a sought-after clinician and adjudicator. Dr. Donaghue is a Buffet Crampon Artist, as well as a D'Addario Woodwinds Artist.



Bass Clarinet

In collaboration with Dr. Margaret Donaghue—
Professor of Clarinet and Director of the Woodwind Program,
University of Miami—Frost School of Music

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Left and right pinky keys
- ▶ Resonance fingerings
- ▶ Chalumeau register
- ▶ Altissimo register
- ▶ Chromatic fingerings and 1+1 B-flat
- ▶ Break studies
- ▶ Fingering suggestions
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Phrasing
- ▶ Rhythm and meter

Chalumeau Register

11 **CHALUMEAU DRILL**
Moderato $\text{♩} = 102$

Break Studies

2 **BREAK DRILL**—Stay relaxed and open on low notes.

Chromatic Fingerings and 1+1 B-flat

90 **FLEXIBILITY**

* Use this fingering:

Etudes

36 **ETUDE**
Evenly $\text{♩} = 96$

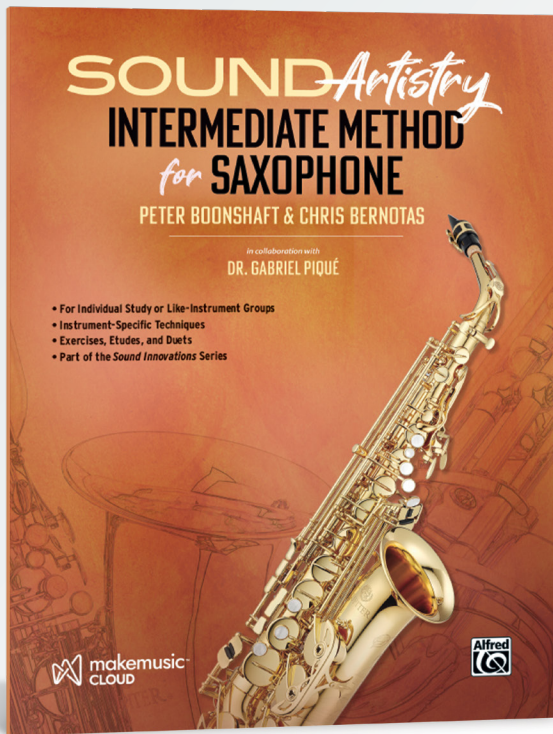
Duets

10 **DUET**
Majestically $\text{♩} = 82$



Dr. Margaret Donaghue

Dr. Margaret Donaghue is Professor of Clarinet and Director of the Woodwind Program at the University of Miami—Frost School of Music, and has performed as a soloist and chamber musician across three continents. She performs with PULSE Trio and MiamiClarinet, and is the Founder / Executive Director of the Blue Ridge Chamber Music Festival. She is heard frequently on Public Radio, as well as on multiple CD labels, and is a sought-after clinician and adjudicator. Dr. Donaghue is a Buffet Crampon Artist, as well as a D'Addario Woodwinds Artist.



Saxophone

In collaboration Dr. Gabriel Piqué—
Assistant Professor of Saxophone and Jazz Studies,
Baldwin Wallace University—Conservatory of Music

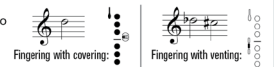
Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Venting and covering
- ▶ Side C and B-flat
- ▶ Embouchure and range development
- ▶ Alternate fingerings
- ▶ Vibrato
- ▶ Note bending
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Phrasing
- ▶ Rhythm and meter

This book is for all saxophones: soprano, alto, tenor, and baritone.

Venting and Covering

VENTING is opening a key to raise the pitch a note, **COVERING** is putting down a key to lower the pitch of a note. These actions often help to improve intonation. Often, the intonation of fourth-line D can be improved by adding the left-hand pinky key that is used when playing low B (not the right-hand pinky key). For the D \flat (C \sharp), you can vent using the side C key.



Vibrato

47 ETUDE—Practice this etude with two-bar phrases and then four-bar phrases. Experiment with the use of vibrato in this etude. Producing vibrato involves moving the jaw slightly down, then back up to create variations in pitch. When used appropriately, it adds warmth and can enhance your tone. Listen to recordings of great saxophone performers for models of vibrato. In addition, listening to and watching violinists (or other string players) is a great way to begin to understand the function and mechanics of vibrato.



Side C and B-flat



Etudes



Duets

150 DUET—Use critical listening to improve the performance of all musical elements in this duet.



Dr. Gabriel Piqué

Dr. Gabriel Piqué is an Assistant Professor of Saxophone and Jazz Studies at The Baldwin Wallace University—Conservatory of Music. As a soloist and active performer, Piqué has presented concerts all over the world. He is the baritone saxophonist of the award-winning Fuego Quartet, which won the gold medal in the 2017 Fischhoff National Chamber Music Competition and the 2017 Plowman Chamber Music Competition. Piqué also plays alto saxophone in the critically acclaimed touring saxophone sextet, The Moanin' Frogs, and regularly performs with The Cleveland Orchestra.



Trumpet

In collaboration with Dr. Tim Farrell—
Professor of Music, University of Nebraska—Kearney

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Daily routines
- ▶ Rhythm tips
- ▶ High and low range extension
- ▶ Common and alternate fingerings
- ▶ Flow study concepts
- ▶ Finger dexterity
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Interval leaps
- ▶ Phrasing
- ▶ Multiple tonguing
- ▶ Rhythm and meter

Daily Routine

DAILY ROUTINE

Start each day with a Long Tone, Flexibility, and Tonguing exercise. This routine will vary from lesson to lesson as new exercises are introduced. Always start your day by trying to achieve your best sound.

1 **LONG TONES**—When playing low D and D \flat (C \sharp), extend your 3rd valve slide. If your instrument has a 1st valve slide, extend that on the bottom line E. These notes are sharp and require adjustment to play in tune.

Slowly $\text{♩} = 60$

Multiple Tonguing

151 **DOUBLE TONGUING EXERCISE**—For this exercise, practice four Tu articulations, then four Ku articulations, working toward making them sound the same. Then, practice double tonguing by alternating between Tu and Ku, still ensuring they sound the same. Use critical listening and experimentation to match the sound of each syllable.

Etudes

26 **ETUDE**

Allegretto $\text{♩} = 100$

High and Low Range Extension

43 **RANGE EXTENSION**—Practice these Range Extension exercises at multiple tempos and dynamic levels. Playing softly is excellent for building good endurance.

Duets

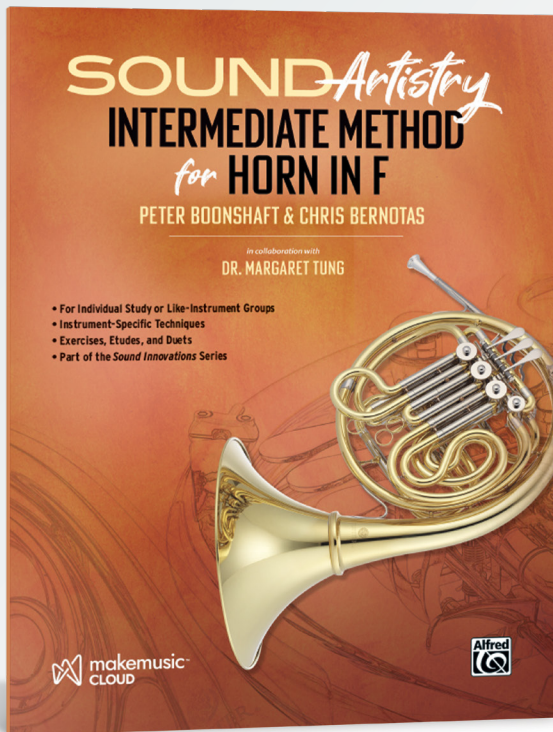
94 **DUET**

Andante $\text{♩} = 80$



Dr. Tim Farrell

Dr. Tim Farrell is Professor of Music at the University of Nebraska-Kearney. He teaches applied high brass and music education courses while also directing the Jazz/Rock Ensemble. Dr. Farrell is a Yamaha Performing Artist and can be seen on the *Sound Innovations* trumpet MasterClass videos by Alfred Music. He holds a Doctor of Musical Arts degree from the University of Oregon, a Master of Music degree from Northwestern University, and a Bachelor of Musical Arts degree from Pacific Lutheran University.



Horn in F

In collaboration with Dr. Margaret Tung—
Associate Professor of Horn,
University of Cincinnati College—Conservatory of Music

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Daily routines
- ▶ F and B-flat fingering suggestions
- ▶ High and low range extension
- ▶ Bass clef
- ▶ Trills (lip trills and valve trills)
- ▶ Finger dexterity
- ▶ Stopped horn
- ▶ Grace notes
- ▶ Flexibility
- ▶ Interval leaps
- ▶ Phrasing
- ▶ Multiple tonguing
- ▶ Rhythm and meter

F and B-flat Fingering Suggestions

53 RANGE EXTENSION—Note the change of clef in measure 9.

B: T0 T2 T₂
F: 1 ½ ½ 0

Multiple Tonguing

152 DOUBLE TONGUING EXERCISE—As you become comfortable with this technique, increase the tempo and perform these exercises as fast as possible. Apply this pattern to other scales.

Stopped Horn

145 STOPPED HORN—Since the top line of this duet is performed with stopped horn, both lines should sound the same pitches.

Largo ♩ = 50

Etudes

55 ETUDE—After successfully playing this etude, seek guidance from a teacher for ways you can refine your performance.

Moderately ♩ = 100

Duets

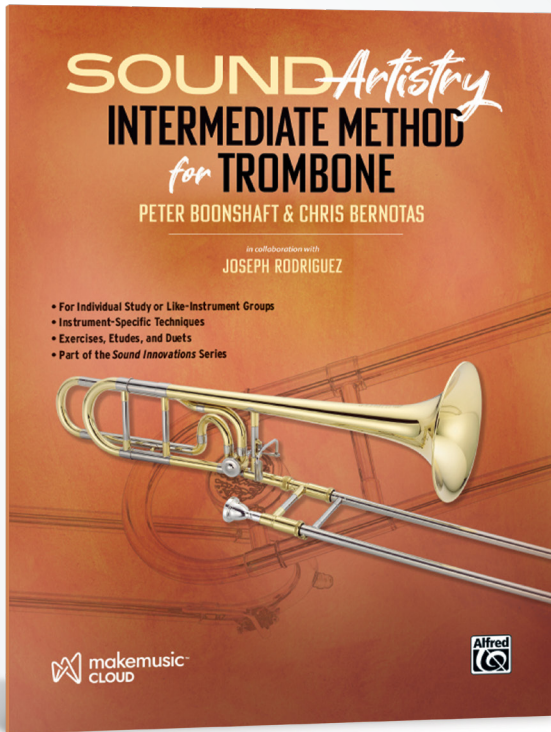
10 DUET

Majestically ♩ = 82



Dr. Margaret Tung

Dr. Margaret Tung is Associate Professor of Horn at the University of Cincinnati College—Conservatory of Music. She has performed with the Chicago Symphony Orchestra, Zurich Opera Orchestra, Cincinnati Symphony, and Baltimore Symphony, to name a few. During the summer, she serves on the faculty of the Bay View Wind Institute and Interlochen Center for the Arts. Dr. Tung is an active member of the International Horn Society and serves on the Advisory Council.



Trombone

In collaboration with Joseph Rodriguez—Second/Assistant Principal Trombonist, Cincinnati Symphony Orchestra

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Natural slurs
- ▶ Against the grain concept
- ▶ F attachment usage
- ▶ High and low range extension
- ▶ Alternate positions
- ▶ Glissando
- ▶ Grace notes
- ▶ Flexibility
- ▶ Phrasing
- ▶ Multiple tonguing
- ▶ Rhythm and meter

Natural Slurs

7 ETUDE—Use natural slurs when possible. Natural slurs are much like lip slurs used in flexibility exercises. They are used when slurring from one partial to another. Usually, a Ta is used when articulating a note, however, use a legato Da tongue to avoid glissandos on the same partials when observing the slurs. Play all etudes slowly with a steady tempo and good tone quality before speeding up. Always keep a good tone in mind and perform with musicality.

Moderato ♩ = 100

High and Low Range Extension

43 RANGE EXTENSION

Etudes

30 ETUDE
Legato ♩ = 78
mf

Alternate Positions

16 ALTERNATE POSITIONS—When practicing this exercise, be sure to match the pitch and tone of the notes played in both standard and alternate positions.

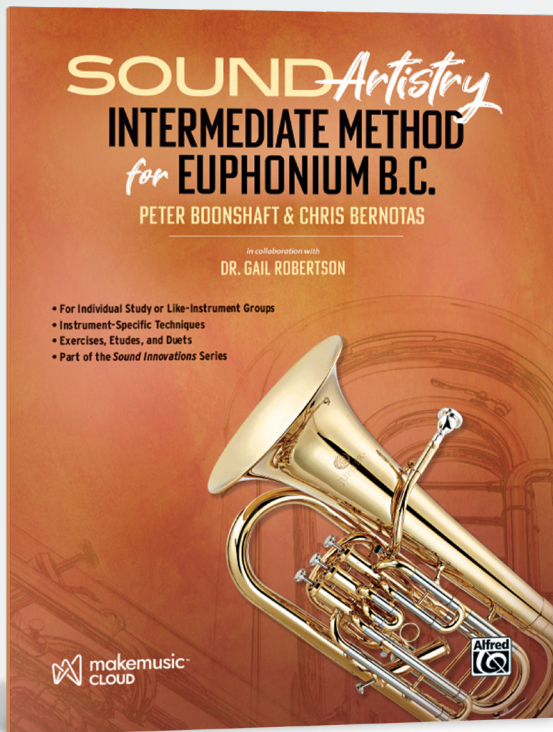
Duets

159 DUET
Majestic ♩ = 108
f



Joseph Rodriguez

Joseph Rodriguez is the Second/Assistant Principal Trombonist in the Cincinnati Symphony Orchestra. He has held positions with the Baltimore Symphony Orchestra, Philharmonia Zurich, and performed and/or recorded with the orchestras of Chicago, Philadelphia, Cleveland, Detroit, Milwaukee, and the National Symphony Orchestra. He has served on the faculties of the University of Cincinnati College—Conservatory of Music, The Ohio State University, and Northern Illinois University. He is the first trombonist to receive the prestigious Artist Diploma from The Juilliard School.



Euphonium B.C.

In collaboration with Dr. Gail Robertson—Associate Professor of Tuba and Euphonium, University of Central Arkansas

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Fingerings for 4th valve
- ▶ High and low range extension
- ▶ Finger dexterity
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Interval leaps
- ▶ Phrasing
- ▶ Multiple tonguing
- ▶ Rhythm and meter

High and Low Range Extension

43 RANGE EXTENSION—Before playing this exercise, using a tuner or piano keyboard to help with finding the correct pitches, buzz this exercise on just your mouthpiece. Then play the exercise, making sure you are not rolling your bottom lip inward when playing. Keep a “poo” shape with your embouchure throughout. Once you are comfortable with this exercise, try playing it in the key of B \flat and extend the range all the way to the high B \flat .



Etudes



Fingerings for 4th Valve



Multiple Tonguing

151 DOUBLE TONGUING EXERCISE—For this exercise, practice four Tah articulations, then four Kah articulations, working toward making them sound the same. Then, practice double tonguing by alternating between Tah and Kah, still ensuring they sound the same. Use critical listening and experimentation to match the sound of each syllable.



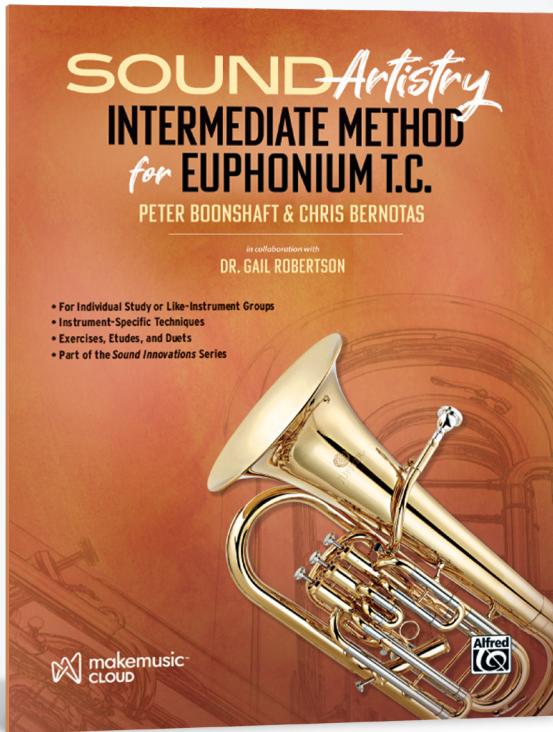
Duets

122 DUET—When playing ♩, remember to think of a sixteenth-note subdivision.
Allegretto ♩ = 108



Dr. Gail Robertson

Dr. Gail Robertson has a distinguished reputation as a euphonium artist, teacher, and clinician. She has garnered worldwide attention for her leadership, work as a composer/arranger, and her musical talent. Robertson serves as Associate Professor of Tuba-Euphonium at the University of Central Arkansas. She is the Past President of the International Tuba Euphonium Association and the International Women’s Brass Conference. Additionally, she is a member of the world-famous Brass Band of Battle Creek. Gail performed for ten years with the Tubafours at Walt Disney World. Robertson’s euphonium of choice is a Willson 2950TA, and she plays a bronze Warburton/Robertson mouthpiece.



Euphonium T.C.

In collaboration with Dr. Gail Robertson—Associate Professor of Tuba and Euphonium, University of Central Arkansas

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Fingerings for 4th valve
- ▶ High and low range extension
- ▶ Finger dexterity
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Interval leaps
- ▶ Phrasing
- ▶ Multiple tonguing
- ▶ Rhythm and meter

This is a direct transposition of the Euphonium B.C. book.

Fingerings for 4th Valve

21 FLEXIBILITY

High and Low Range Extension

43 RANGE EXTENSION—Before playing this exercise, using a tuner or piano keyboard to help with finding the correct pitches, buzz this exercise on just your mouthpiece. Then play the exercise, making sure you are not rolling your bottom lip inward when playing. Keep a “poo” shape with your embouchure throughout. Once you are comfortable with this exercise, try playing it in the key of Bb and extend the range all the way to the high Bb.

Etudes

147 ETUDE
Moderato ♩ = 60

Multiple Tonguing

151 DOUBLE TONGUING EXERCISE—For this exercise, practice four Tah articulations, then four Kah articulations, working toward making them sound the same. Then, practice double tonguing by alternating between Tah and Kah, still ensuring they sound the same. Use critical listening and experimentation to match the sound of each syllable.

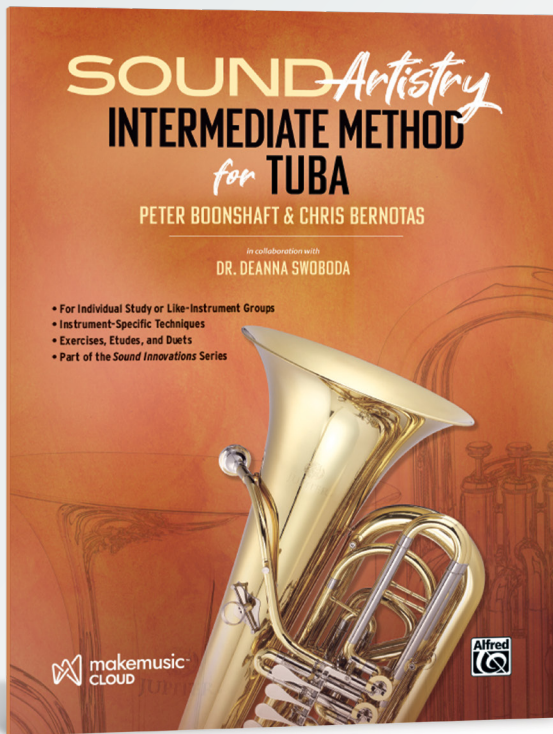
Duets

122 DUET—When playing ♩, remember to think of a sixteenth-note subdivision.
Allegretto ♩ = 108



Dr. Gail Robertson

Dr. Gail Robertson has a distinguished reputation as a euphonium artist, teacher, and clinician. She has garnered worldwide attention for her leadership, work as a composer/arranger, and her musical talent. Robertson serves as Associate Professor of Tuba-Euphonium at the University of Central Arkansas. She is the Past President of the International Tuba Euphonium Association and the International Women’s Brass Conference. Additionally, she is a member of the world-famous Brass Band of Battle Creek. Gail performed for ten years with the Tubafours at Walt Disney World. Robertson’s euphonium of choice is a Willson 2950TA, and she plays a bronze Warburton/Robertson mouthpiece.



Tuba

In collaboration with Dr. Deanna Swoboda—
Associate Professor of Music, Arizona State University

Instrument-Specific Skills Include:

- ▶ Tone and intonation
- ▶ Fingerings for 4th valve
- ▶ Air and breath control
- ▶ Finger dexterity
- ▶ High and low range extension
- ▶ Grace notes
- ▶ Trills
- ▶ Flexibility
- ▶ Interval leaps
- ▶ Phrasing
- ▶ Multiple tonguing
- ▶ Rhythm and meter

Fingering Dexterity

29 **D MINOR SCALE STUDY**—Play with firm fingers and smooth air throughout this scale study.

Etudes

147 **ETUDE** Moderato ♩ = 60

Fingerings for 4th Valve

40 **FLEXIBILITY**

High and Low Range Extension

44 **RANGE EXTENSION**

Duets

94 **DUET** Andante ♩ = 76



Dr. Deanna Swoboda

Dr. Deanna Swoboda is an Associate Professor of Music at Arizona State University, where she teaches tuba, euphonium, and music entrepreneurship. As a tuba artist, Dr. Swoboda was the tubist for the internationally recognized Dallas Brass and toured extensively, performing concerts and presenting educational workshops. She is a Past President of the International Tuba Euphonium Association, a recipient of the 2019 ITEA Teaching Award, and an Eastman Music Company Tuba Artist.

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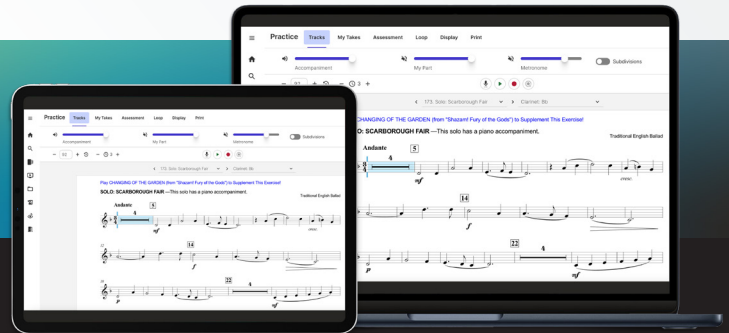
Jubilation!

For B♭ Clarinet

By Michael Kamuf (ASCAP)

SOUND ADVICE:

- ▶ This piece employs both marcato style (A Theme) and legato styles (B & Developmental Themes). Once you have mastered the notes and rhythms of the piece, focus on articulation, phrasing, and dynamics. Where should your performance of this piece peak dynamically? Once you determine your fortissimo volume level, be careful to perform all other dynamics appropriately.



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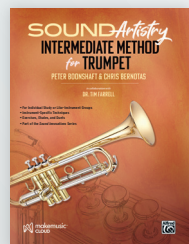
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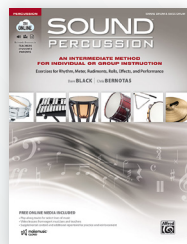
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