

BAND



# SOUND<sup>®</sup> INNOVATIONS

for **CONCERT BAND**

**BROCHURE & SAMPLER**



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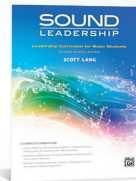
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[alfred.com/si](http://alfred.com/si)

## Authors

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



### 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.



### Peter Boonshaft

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



### Dave Black

As one of the best-selling percussion authors in the world, Mr. Black is the author and/or co-author of over 50 books, including *Alfred's Drum Method*. His books and music are used and performed by young people all over the world, with combined sales now totaling two million units. In addition, many of his compositions have been used as source/background music on numerous TV shows and movies, including the film *Drumline*. He is the former Vice President & Editor-in-Chief, School and Pop Publications for Alfred Music.



### Bob Phillips

Pedagogue, composer, clinician, and teacher trainer, Phillips is a recognized expert in the use of large-group pedagogy and has presented clinics throughout North America, Europe, and Australia. Phillips has authored over 25 book series and 200 performance titles. He is the former Director of String Publications for Alfred Music, and has served as president of ASTA.



### Chris Bernotas

As a former instrumental music teacher for more than 25 years in New Jersey, Chris Bernotas maintains a fresh perspective to the world of music education. 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.

## SOUND INNOVATIONS OVERVIEW



### SI Online

Streaming video and audio, and access to outstanding teaching resources .....Pages 4–5



### Book 1

Perfect for beginners. Book 1 is now free in SmartMusic!.....Pages 6–13



### Book 2

Flexible follow-up for any beginning method.....Pages 14–20



### Ensemble Development for Young Concert Band

Designed for elementary or middle school.....Pages 21–26



### Ensemble Development for Intermediate Concert Band

Appropriate for middle or high school .....Pages 27–31



### Ensemble Development for Advanced Concert Band

Ideal for high school .....Pages 32–36



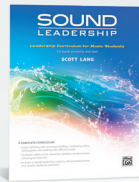
### Sound Sight-Reading

Decoding strategies, pedagogical activities, and performance exercises to help with reading music.....Page 37–40



### Sound Percussion

For individual or group instruction .....Pages 41–43



### Sound Leadership

A must-have for any music ensemble seeking to establish and grow its student leadership program .....Page 44–45



# SOUND<sup>®</sup> INNOVATIONS

Revolutionary Methods for Musicians

## Why Sound Innovations?

### Clean Layout & Structure

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

### SI Online

Adjust the pacing and focus of your teaching anytime during the semester to address differentiation and the unique needs within your classroom. Also, access streaming audio and video content while exploring the wealth of additional repertoire available online.

Learn more on pages 4–5

### Book 1 Is Free in SmartMusic

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

### Remote Teaching Resources

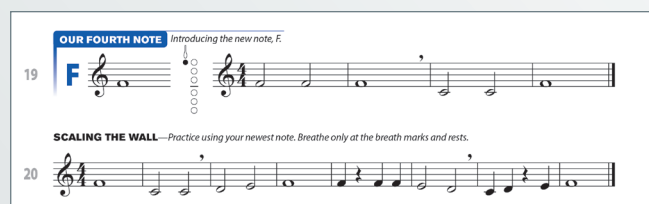
Combine the free online resources at SI Online with SmartMusic and the solid pedagogy in *Sound Innovations*, and you've got everything you need for teaching concert band in remote and hybrid scenarios! Learn how to best use SI for remote teaching with videos from the authors at [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure).

### Comprehensive

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

### Note Introduction

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



**OUR FOURTH NOTE** Introducing the new note, F.

**SCALING THE WALL**—Practice using your newest note. Breathe only at the breath marks and rests.

### MasterClass Video and Audio Tracks

Foster more effective practice with MasterClass videos integrated throughout the entire method, not retrofitted to it. MasterClasses allow students to emulate the teacher's tone, technique, and musicianship. Recorded accompaniments are available streaming online—encouraging at-home practice.



### Uncomplicated Approach

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



**WAY UP HIGH**—Before you play, circle all the notes affected by the key signature. Discuss ways in which you can make this sound "sweet."

Sweetly

78

### Performance Opportunities

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

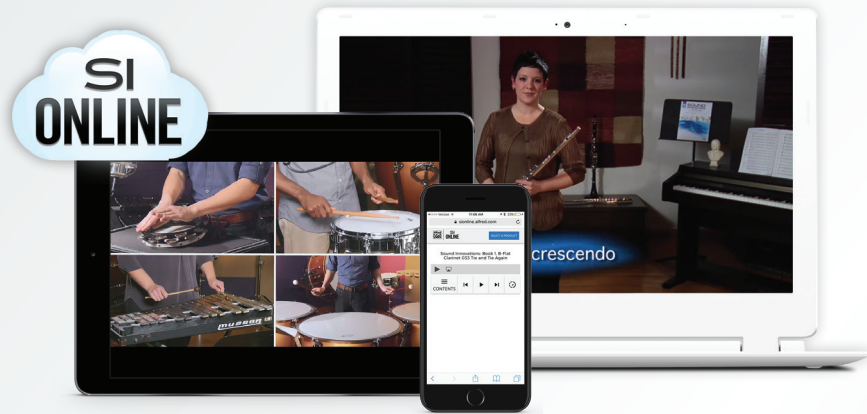
### eBooks

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

### Blog

Check out our Alfred Music blog, where you can find inspiration, ideas, and creative ways to enhance your teaching at [alfred.com/blog](http://alfred.com/blog).

# Sound Innovations Keeps Getting Better



## Exclusive Content Is Available Free with SI Online

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

### Enrichment Pages

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

### Audio and Video

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

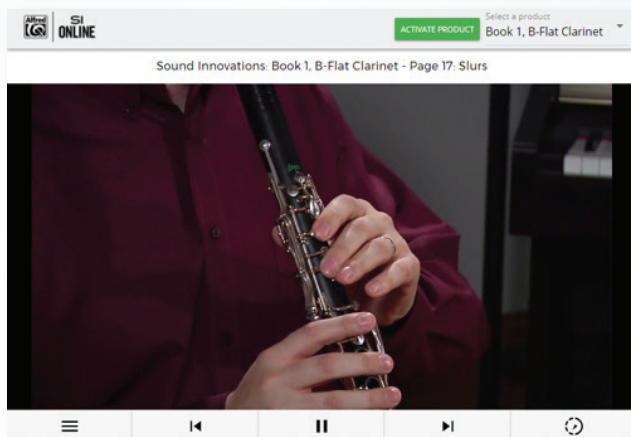
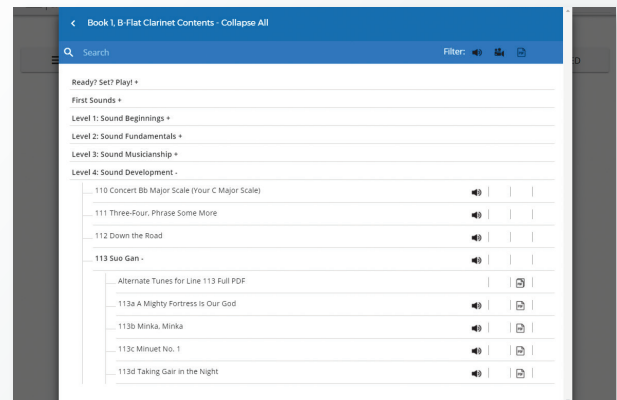
### Supplemental Repertoire

New repertoire for each level of *Book 1*, including duets and ensembles.

Check back often for new content at [alfred.com/SIOOnline!](http://alfred.com/SIOOnline!)

### Easy Access

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



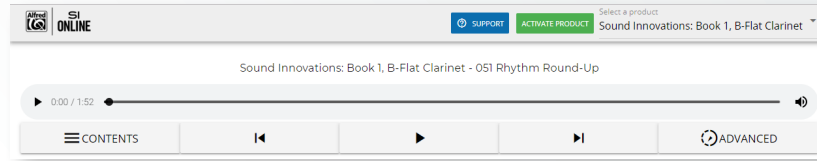
### Streaming MasterClass Videos

All MasterClass videos are in one convenient place. No more DVDs to lose! The videos can be sped up, slowed down, and looped for effective practice. *Sound Percussion* features demonstrations of important skills, exercises, and partial and full ensemble performances.



## Streaming Audio Tracks

Access to streaming MasterClass accompaniments are included for every line of music in *Books 1 & 2, Ensemble Development Intermediate* and *Advanced* feature piano reductions so that students can play along.



## Enrichment Pages

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

**RHYTHM LINE 3**

*Rhythm*

**Rudiments Quiz**

Sound Percussion  
Snare Drum & Bass Drum

Match the the following rudiments with the correct name by drawing a line from the name to the rudiment.

Drag

Flam Accent

*Rudiments Quiz (Sound Percussion)*

**INTERVALS**

- Write the name of each interval in the space provided.
- Play the notes in each interval, then sing it.
- Take turns with another band member playing different intervals while the listener identifies the interval just by listening to it.

**MATCH THE SYMBOLS AND TERMS WITH THEIR DEFINITION**

1. $\frac{3}{4}$	Notes that receive half a count in $\frac{3}{4}$ time
2. Divisi	A curved line connecting notes that indicate they are to be played without separation
3. Unison	The interval of an 8 <sup>th</sup>
4. Key Signature	A bar line that ends a section of music
5. Eighth Notes	A meter in which there are two beats per measure and the quarter note receives one beat
6. Dynamics	The distance between the pitches of two different notes
7. Interval	When two notes appear at the same time
8. Octave	Indicates notes affected by sharps or flats
9. Slur	When two parts play the same note
10. Double Bar	Symbols that indicate various levels of volume

*History & Theory*

**Alternate Tunes for Line 164**

Look at the dynamics before you play.

**164a THE BLUE BELLS OF SCOTLAND**  
Maestoso  
Scottish Folk Song

**164b COVENTRY CAROL**  
Andante  
English Carol

**164c SHAKER HYMN**  
Andante  
Appalachian Folk Song

*Alternate Tunes*

## Additional Repertoire

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

**I LOVE YOU TRULY —Duet**  
Andante  
Carrie Jacobs-Bond

*Additional Duets & Ensembles*



## Book 1

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

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

smartmusic.

All of Book 1 is now free in SmartMusic!  
Learn more on page 46.

## Instrument-Specific MasterClass Videos

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

### Topics Addressed:

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



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

## Instrument-Specific MasterClass Recordings

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

### Features:

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



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

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



## Sound Notation

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

## New Concepts

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

**CHROMATIC** refers to a series of notes that move in half steps.

**CHROMATIC MARCH**—Try out your half-stepping skills! Find the courtesy accidental. Alla marcia tells us to play in the style of a march.

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▲ (use chromatic Bb fingering)

**NEW FINGERING** Introducing the fingering for chromatic

## Sound Notation

Music has its own language and symbols that are recognized worldwide.

**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

**MEASURE**  
The distance between two bar lines

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

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

**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.

## New Skills Are Isolated

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

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

1 + 2 + 3 + 4 +

**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#/Eb)

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## 8 Steps for Helping New Band Students Select Their Instruments

By Robert Sheldon

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

Read more at [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure).

### Instrument-Specific Considerations

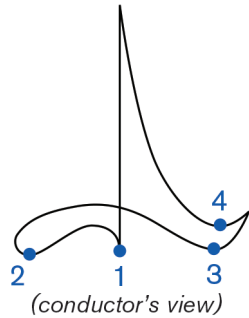
Special considerations are presented in each student book to help coach students through more challenging techniques specific to their instrument. MasterClass videos are also included on these topics in order to aid in better comprehension.

Use the **REGISTER KEY** to play upper register notes (above 3<sup>rd</sup> line B $\flat$ ). Keep your air stream fast and steady, your embouchure firm, and your chin down. Roll the thumb up just far enough to open the register key.

A **TRIANGLE ROLL** is executed in a closed corner by alternating beater strokes against adjoining sides.

Conduct the  $\frac{4}{4}$  pattern with your right hand.

Conduct each piece below at the correct tempo.



### Conducting

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

### Composition

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

**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

### 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 2<sup>nd</sup>, 3<sup>rd</sup> and 6<sup>th</sup> times only

*mf*

1.-5.

6.

*ff*

### Music History

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

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

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



## Performance Opportunities

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

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

Swing ▼ (use chromatic B $\flat$  fingering)

## Full-Length Solo

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

## Access Book 1 for Free in smartmusic.

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

## Musical Styles

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

## Clear Objectives

Every exercise includes an objective stated next to the title so that students understand what they are supposed to be working on.

## Level 6: Sound Performance

A **SOLO** is a piece that is performed alone or with accompaniment. Before playing this piece, watch and listen to it being performed on the DVD.

**SOLO: SCARBOROUGH FAIR**—This solo has a piano accompaniment. Traditional English Ballad

Andante [5]

173

Piano Accompaniment

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

Andante [3]

100

## Additional Exercises

Full pages in the back of the student book include scales, arpeggios, warm-up chorales, and etudes in F, B-flat, E-flat, and A-flat major. Free access to SmartMusic gives you and your students access to vital practice tools; a tuner, metronome, and essential content including exercises, sight-reading tools, and select state scales.

**Key of G Major (Concert F Major)**  
**SCALE & ARPEGGIO**

184

**CHORALE IN CONCERT F MAJOR**—Full band arrangement.

185

**SCALE ETUDE**

186

## Rhythm Studies

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

**ETUDE #1**

200

**ETUDE #2**

201

## Assessment

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

## Glossary

A Glossary includes musical terms learned throughout the book.

### Glossary

**1<sup>st</sup> and 2<sup>nd</sup> endings** – play the 1<sup>st</sup> ending the first time through; repeat the music, but skip over the 1<sup>st</sup> ending on the repeat and play the 2<sup>nd</sup> ending instead

**accent** (>) – play the note with a strong attack

**accidentals** (#, b, ♮) – see page 4

**alla marcia** – play in the style of a march

**allegro** – a fast tempo

**andante** – a moderate walking tempo

**moderato** – a medium tempo

**multiple-measure rest** – indicates more than one full measure of rest; the number above the staff indicates how many measures to rest

**octave** – the interval of an 8<sup>th</sup>

**one-measure repeat** (X) – play the previous measure again

**phrase** – a musical idea that ends with a breath

**piano** (p) – play softly

## Sound Check

### Level 1

Check off each skill you have mastered.

- |  |  |
|--|--|
| <input type="checkbox"/> Posture             | <input type="checkbox"/> Hand position |
| <input type="checkbox"/> Instrument assembly | <input type="checkbox"/> New notes     |
| <input type="checkbox"/> New rhythms         | <input type="checkbox"/> Fermata       |

### Level 2

Check off each skill you have mastered.

- |   |   |
|---|---|
| <input type="checkbox"/> Conducting in $\frac{2}{4}$ and $\frac{4}{4}$ time | <input type="checkbox"/> Slurs            |
| <input type="checkbox"/> Playing <i>p</i> and <i>f</i>                      | <input type="checkbox"/> New rhythms      |
| <input type="checkbox"/> New notes  | <input type="checkbox"/> Breathing skills |

## Fingering Chart

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

○ = open  
● = pressed down

E	F	F <sup>b</sup>	G <sup>b</sup>	G	G <sup>#</sup>	A <sup>b</sup>	A	A <sup>#</sup>	B <sup>b</sup>

## Concert Etiquette & Performance Evaluations

Lessons on concert etiquette and performance evaluation are included to encourage music appreciation.



## Correlated Performance Music

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

### Topics Include:

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

AS TWILIGHT FALLS - EDUCATIONAL PACK - B- INSTRUMENTS

IMPORTANT THEMES AND MELODIES

AS TWILIGHT FALLS - EDUCATIONAL PACK - B- INSTRUMENTS

**ABOUT THE PIECE**  
*As Twilight Falls* is a gentle and lyrical original composition inspired by the beauty and calm following a summer's sunset.  
 Have you ever heard music similar to this? Where have you heard it and what does it remind you of?

**ABOUT THE COMPOSER**  
 Robert Sheldon (b. Feb. 3, 1954) is the Concert Band Editor for the Alfred Music Publishing Company. He has taught instrumental music in the Florida and Illinois public schools, and served on the faculty at Florida State University. An internationally recognized clinician, he has conducted ensembles throughout the United States and abroad. For more information, visit his website: [www.robertsheldonmusic.com](http://www.robertsheldonmusic.com).

**FORM AND ANALYSIS OF AS TWILIGHT FALLS**

Measure	Key	Technical and Expressive Elements
Introduction	B $\flat$ Major	The main theme acts as an introduction to this lyrical and gentle piece. The piece begins with few instruments, and more are added in each measure until the full band is playing in measure 5. This provides color and interest to the opening measures.
9-16		The main theme is repeated with horn, trombone, baritone, and tenor saxophone playing the melody for four measures. This is answered by the full band, which completes the phrase with a transition to the next theme.

## SI Series Best Sellers

### GRADE ½

#### Holiday Rock

Traditional / arr. Chris Bernotas

- \* Standard Instrumentation (00-48108) ..... \$50.00
- \* Flexible Instrumentation (00-49115) ..... \$55.00

#### Rock This Band!

By Robert Sheldon

(00-47255) ..... \$49.00

### GRADE 1

#### As Twilight Falls

By Robert Sheldon

- \* Standard Instrumentation (00-36665) ..... \$49.00
- Flexible Instrumentation (00-49213) ..... \$55.00

#### Cool Breeze

By Chris M. Bernotas

\* (00-49093) ..... \$55.00

#### A Woodland Celebration

By Robert Sheldon

(00-49090) ..... \$52.00

### GRADE 1½

#### Escape from Thunder Mountain

By Scott Watson

- \* Standard Instrumentation (00-48110) ..... \$55.00
- \* Flexible Instrumentation (00-49116) ..... \$55.00

#### Liftoff

By Chris M. Bernotas

(00-49092) ..... \$55.00

#### Southampton March

By Robert Sheldon

\* (00-45966) ..... \$49.00

### GRADE 2

#### Haunted Sleigh Ride

Based on Jingle Bells

By James Lord Pierpont / arr. Brian Beck

\* (00-49094) ..... \$55.00

#### Return to Camelot

By Scott Watson

\* (00-49095) ..... \$55.00

#### Skybridge Suite

By Robert Sheldon

\* (00-49091) ..... \$55.00



Visit [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure) to hear a playlist of all SI for Concert Band correlated performance pieces.

\* Titles with an asterisk are available in SmartMusic.

Introducing

Sound Innovations Soloist  
 Intermediate-Level Solos to Encourage  
 Musical Independence and Fun!

Learn more on page 18!

**SOUND  
 INNOVATIONS**  
*Soloist*

## Percussion Books

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

## MasterClass Videos

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



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

## Detailed Playing Techniques

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



Due to the slow decrease in sound of the orchestral bells, **FINGER DAMPENING** may be necessary. To stop the tone from resonating, gently touch the bar with your finger.

**MIX IT UP**—In the following exercise, dampen the bar with your left hand.

13

R L R dampen R L R dampen L R L R L

## Accessory Instruments

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



**WARM-UP CHORALE**—To stop (muffle) the triangle from ringing while holding it, bring the last three fingers into contact with the instrument. If suspended from a clip, use the other hand to stop the ringing.

32

Tri. (muffle)

## Sequence of Rudiments

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



### NEW RUDIMENT

The **FIVE-STROKE ROLL** consists of a series of two double strokes, followed by a single stroke. Example: RLLR or LLRRL.

R L R RLLR



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



# Book 1 Skill Chart

SOUND INNOVATIONS for CONCERT BAND	Sound Notation	Sound Beginnings (Level 1)	Sound Fundamentals (Level 2)	Sound Musicianship (Level 3)	Sound Development (Level 4)	Sound Techniques (Level 5)	Sound Performance (Level 6)
Rhythms							
	Rhythm Tree*						
			Pickup Notes				
		Tie		Syncopation			
		Counting & Subdivision					
Technique		Warm-Up	Key of Concert B♭ Major	Key of Concert E♭ Major	Key of Concert A♭ 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	
Sequence & Tempo						Rallentando	
		Round	Rehearsal Marks			Ritardando	
	Measure		Largo			Tacet*	
			Andante	1st & 2nd Endings			
			Allegro	D.C. al Fine			
				D.S. al Fine			
Style		,		>	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				
Percussion & Mallets		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*				

\* = Percussion Only ♦ = Mallets Only



## Book 2

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

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

smartmusic.

## Instrument-Family-Specific MasterClass Videos

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

### Topics Addressed:

- ▶ Posture, playing position, and breathing
- ▶ Warm-up: buzzing and long tones
- ▶ How to practice
- ▶ Intonation and tuning
- ▶ Articulation and dynamics
- ▶ Characteristic tone
- ▶ Blend and balancing chords
- ▶ Grace notes
- ▶ Ensemble phrasing
- ▶ Instrument-specific skills such as trumpet 1<sup>st</sup> and 3<sup>rd</sup> 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).

## Instrument-Family Specific MasterClass Recordings

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

### Features:

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



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

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

LEVEL 1

# Sound Review

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

## Topics Addressed:

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

**2 Level 1: Sound Review**

Please view the DVD for helpful information about practice and performance skills, refer to the glossary for any terms you may not remember from *Book 1*, and listen to track 1 on the CD for your tuning.

**2 A NEW BEGINNING**—Play these notes you already know. Refer to the fingering chart if you need help. Notice the treble clef, a measure, a repeat sign, a bar line, a fermata, a breath mark, a time signature, and a final bar line.

**3 FAMILIAR PLACES**—Place the corresponding letter in the space nearest the appropriate note or symbol:  
A. whole note B. half note C. quarter note D. tie  
E. whole rest F. half rest G. quarter rest H. tempo marking

**4 LIGHTLY ROW**—What is the time signature? How many beats are in each measure? What kind of note gets our tempo?

**5 STARLIGHT DUET**—What is a duet? Can you name the piece on which this duet is based? Choose to play either line, then switch parts on the repeat.

**6 LONDON BRIDGE**—Clap the rhythm as you count the beats, then sing the piece before you play. As in book places to breathe. Discuss this with your teacher.

**7 A MINOR ADJUSTMENT**—Play these notes you already know. Refer to the fingering chart if you need help. Notice the key signature. Point to the following:  
• loud dynamic marking • dotted half note • pickup note  
• soft dynamic marking • an eighth note • time signature

**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.

**47 TECHNICAL WARM-UP IN B: MAJOR (CONCERT A:)**—Play this as a duet with the previous exercise.

**48 CHORALE #1 IN B: MAJOR (CONCERT A:)**—Full band arrangement. Listen carefully and adjust your volume so that all the players in the ensemble may be heard. This is called balance.

**49 CHORALE #2 IN B: MAJOR (CONCERT A:)**—Full band arrangement. Intonation is playing in tune with others. Listen carefully to achieve the best possible intonation in this chorale.



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

By Dave Black and Chris Bernotas

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

Read more at [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure).








## LEVEL 2

## Sound Fundamentals

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

## Topics Addressed:

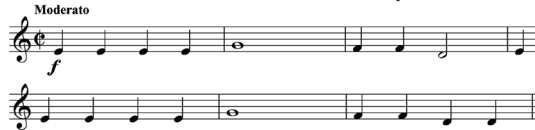
- ▶ 
- ▶ 
- ▶ 
- ▶ 
- ▶ 
- ▶ Key of concert C major
- ▶ Key of concert D<sup>b</sup> major
- ▶ Percussion rudiments such as flamacue and triple paradiddle

## Level 2: Sound Fundamentals

**CUT TIME** is a meter in which there are two beats per measure and the half note receives one beat. Cut time is also called **ALLA BREVE**.  =  $\frac{2}{2}$  = Two beats (counts) per measure.  = A half note receives one beat (count).



## 51 MAKING THE CUT—Clap and count before you play.

52 SOME FOLKS DO—This version is in  $\frac{3}{4}$  time.53 SOME FOLKS DON'T—This version is in cut time. How is it different from the  $\frac{3}{4}$  version? How is it similar?

## 54 DOO-DLE IN TWO-DLE—Play and conduct Yankee Doodle in common time, then change the meter to cut through the C (C). Now play and conduct in "two" (cut time). Both versions should be "cut" in half.



## 55 MERRILY, THIS IS HOW WE ROLL—Play and conduct in common time, then change the meter to cut through the C (C). Now play and conduct in "two" (cut time). Both versions should be "cut" in half.



16

**EIGHTH-NOTE TRIPLETS** are a group of three eighth notes played in the same space usually given to two eighth notes. In  $\frac{3}{4}$  and  $\frac{4}{4}$  time, an eighth-note triplet is played in one full beat with an equal division, or a third of the beat given to each note.



## 78 HIPPI DIPPY TRIPLETS—Practice your eighth-note triplets in stepwise motion. Play this at varying speeds and dynamics.



## 79 GETTING A GRIP ON THE TRIPLET—Count and clap this exercise before playing it.



## 80 TRIPPING OVER THE TRIPLETS—Practice slowly, then increase the tempo as you become more comfortable with the technique and counting.



## 81 TRIUMPHAL MARCH FROM AIDA—When playing this march, be careful to make a clear distinction between the sound of the triplets and the dotted eighth- and sixteenth-note rhythms.



## 82 TRIPLET TARANTELLA—Clap this tune before you play it.

83 TARANTELLA IN TWO—This version is in  $\frac{3}{8}$ , but the rhythms should sound the same as the Triplet Tarantella. Notice the difference in dynamics!

## Assessment

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

## Level 3 (Emphasis on Rhythm)

Check off each skill you have mastered.

- \_\_\_ Legato style playing
- \_\_\_ Two-measure repeat
- \_\_\_ Countermelody
- \_\_\_ Forte-piano (*f-p*)

LEVEL 3

# Sound Development

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

## Topics Addressed:

- ▶ Sight-reading
- ▶ Canon
- ▶ Allegretto
- ▶ Minor scale
- ▶ *pp*, *ff*
- ▶  $\text{3}\overline{\text{7}}$
- ▶ A tempo
- ▶ Chord
- ▶ Transposing
- ▶ Legato-style playing
- ▶ Countermelody
- ▶  $\text{2}\overline{\text{3}}$
- ▶ *f*—*p*
- ▶ D.C. al Coda
- ▶ D.S. al Coda
- ▶ Grace Notes
- ▶ Adagio
- ▶ *sfz*
- ▶ Key change
- ▶ Andantino
- ▶ Molto rallentando
- ▶ Accelerando
- ▶  $\wedge$  (Marcato accent)
- ▶ Percussion rudiments such as Lesson 25 and drag paradiddle #1

## Level 3: Sound Development

**121 NEW FINGERING** **RISE AND FALL**—Practice your chromatic skills. Use chromatic F# and Gb. What are the enharmonic names of the notes with accidentals?

Chr. F# Gb

Moderato

*mf*

1. 2.

**122 CHILL OUT CHA-CHA-CHA**—This Cuban dance follows the rhythm pattern of the güiro on beats 3 and 4. Name the enharmonics for the notes with accidentals before you play.

Medium cha-cha-cha

Use Chr. Gb Use Chr. F# Use Chr. Gb Use Chr. F#

*mp* *f*

**123 THE GOOD KING'S DUET**—Switch parts on the repeat of this holiday duet.

Andante

A *mf* *mp*

B *mf* *mf*

**SIGHT-READING** is the ability to play a piece of music from beginning to end without having or practiced it. This requires calling upon all of your musical skills at once while concentrating reading and playing with expression. Prepare to sight read by examining the following before

- key signature
- meter
- style and tempo
- "roadmap" of the piece
- dynamics
- notes
- rhythms
- accidentals
- articulation
- composer and title

**124 CORONATION MARCH**—Sight-reading exercise.

Maestoso

*mf* *f*

**125 CARIBBEAN CRUISE**—Sight-reading exercise.

Calypso

1. 2.

*f* *p* *p*

**D.S. AL CODA** means to repeat from the sign (*dal segno*)  $\text{S}$  and then go to the Coda  $\text{C}$  where indicated.

**ANDANTINO** is a moderate tempo, slightly faster than *Andante*.

**166 STAR OF THE COUNTY DOWN**—Trace the "roadmap" of the piece before you play.

Irish Folk Tune

Andantino

*f* *mp*

D.S. al Coda Coda

**167 ROCK THE CRADLE JOE**—This tune offers more practice opportunities with D.S. al Coda.

American Fiddle Tune

Andantino

*mf* *f*

D.S. al Coda Coda

**168 OLIVER JACK (Duet)**—This includes a D.S. al Coda.

Scottish Folk Song

Andantino

A *f* *mp*

B *f* *mp*

A *f* *sfz*

B *f* *sfz*

D.S. al Coda Coda

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

38

### 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 $\frac{3}{4}$ time, sixteenth notes, A Tempo, *f*-*p* and molto rall.

#### 175 COMPREHENSIVE ASSESSMENT IN G MAJOR (CONCERT F) —This exercise includes $\frac{3}{4}$ time, eighth notes, rhythms, syncopation, D.C. al C

#### 176 COMPREHENSIVE ASSESSMENT IN C MAJOR (CONCERT B) —This exercise includes $\frac{3}{4}$ time, eighth notes, grace notes and a chord.

44

#### 207 RHYTHMS IN COMMON TIME

#### 208 RHYTHMS IN CUT TIME

Introducing

## Sound Innovations Soloist

Encourage Musical Independence and Fun!

Available exclusively in SmartMusic and on TotalSheetMusic.com, these intermediate original solos will encourage independence and confidence in your students. Students can explore a wide variety of styles, composed by a talented group of writers including Erik Morales, Michael Kamuf, Scott Watson, Adrian B. Sims, Lauren Bernofsky, Katie O'Hara LaBrie, Wesley Sumpter, Julie Davila, and many more. Your students' practice will be transformed into active learning with the immediate feedback of SmartMusic.

**SOUND**  
INNOVATIONS  
*Soloist*

### Each solo includes:

- ▶ Preparatory exercises—supporting skills needed for each solo
- ▶ Sound Advice for Performance—coaching tips provided for checkpoints throughout the music

Learn more at [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure).



# Percussion Books

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

## MasterClasses

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



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

## New Rudiments

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

**NEW RUDIMENTS**

The **DRAG** (or three-stroke ruff) consists of two small notes (grace notes) and a main note. The two grace notes are played softer than the main note. The drag may begin with either hand.

The **DRAG PARADIDDLE #2** is formed by a tap, followed by two sets of small notes (grace notes) in front of a single paradiddle.

**84 JUST FOR DRUMS**—Make sure you play the grace notes softer than the main note.

## Detailed Playing Techniques

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

## Interesting Percussion Parts

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

**123 THE GOOD KING'S DUET**—Practice playing sleigh bells on this familiar holiday song.

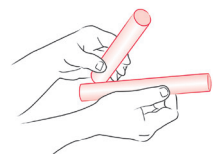
*Andante*

**A** Sleigh Bells *mf*

**B** Sleigh Bells *mp*

### CLAVES

Claves should be held at chest level. Hold one clave in either hand (cupped to form a resonating chamber) and strike it sharply in the center with the clave in the opposite hand.













## Musicianship

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



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

# Book 2 Skill Chart

<b>SOUND INNOVATIONS</b> for CONCERT BAND	<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



## Ensemble Development for Young Concert Band

By Peter Boonshaft and Chris Bernotas

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

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

smartmusic.

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

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

### Exercises Include:

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

## Chorales by



Roland Barrett



Chris Bernotas



Jodie Blackshaw



Matt Conaway



Ralph Ford



Tyler S. Grant



Rob Grice



John O'Reilly



Robert Sheldon



Todd Stalter



Randall Standridge



Michael Story



Scott Watson



## Long Tones

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

1
**LONG TONES**

## Passing the Tonic

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

## Pitch Matching: Woodwind with Band Accompaniment

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

Student Page 19
149

**PASSING THE TONIC**

Student Page 2
9

**PITCH MATCHING: WOODWIND MOUTHPIECES WITH BAND ACCOMPANIMENT**

\* Flutes should match the pitch on the headjoint alone.  
 † Clarinets/Bass Clarinet should match the pitch on the mouthpiece and barrel/neck.  
 ‡ Alto and Tenor Saxophone should match the pitch on the mouthpiece and neck.  
 § Baritone Saxophone should match the pitch on the mouthpiece alone.  
 ¶ Oboe and Bassoon should play on the instrument as usual.

## Keys Included in the Book

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



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

By Dr. Scott Watson

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

Read more at [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure).

## Scale Builder

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

**Student Page 12**

**77 SCALE BUILDER**

## Chord Builder

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

**Student Page 19**

**152 126 CHORD BUILDER**

## Interval Builder

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

**125 INTERVAL BUILDER: DIATONIC INTERVALS**

## Expanding Intervals

From their starting pitch, students move diatonically or chromatically to a neighboring pitch before returning back to the original pitch—gradually increasing the distance of that interval each time, continuing their development of internal pitch.

**79 EXPANDING INTERVALS: DIATONIC**

## Moving Chord Tones

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

**Student Page 13** 103

**MOVING CHORD TONES**

## Diatonic Harmony

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

**Student Page 4** 20

**DIATONIC HARMONY**

## Rhythmic Sounds

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

**16 RHYTHMIC SOUNDS**

Play the repeated section at least 4 times.

**88 RHYTHMIC SUBDIVISION**

## Rhythmic Subdivision

These exercises are designed to help students understand and internalize rhythmic subdivision.



## 5-Note Scale

Each student's part has two lines: the scale, and the drone—in order to help students develop the skills of vertical and horizontal tuning, balance, blend, and internalizing pitch.

**89 5-NOTE SCALE**

## Canon: 5-, 6-, or 8-Note Scale

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

**Student Page 19**

**CANON: 5-NOTE SCALE**

## Chorale: 5-, 6-, or 8-Note Scale

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

**Student Page 20**

**CHORALE: 8-NOTE SCALE (NATURAL MINOR)**

Chris M. Bernotas (ASCAP)

## Percussion

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

**164 CHORALE**

**Moderately slow**  
(rolls opt.)

Michael Story (ASCAP)

## Fingering Chart

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

○ = open  
● = pressed down

## Chorales

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

Student Page 10

62 **CHORALE** Robert Sheldon (ASCAP)

75

Student Page 20

132 **CHORALE** Rob Grice (ASCAP)

159

## Scales

Scale practice pages are available as a free download at [alfred.com/SIED](http://alfred.com/SIED).



## Ensemble Development for Intermediate Concert Band

By Peter Boonshaft and Chris Bernotas

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

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

smartmusic.

### 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**



### Inspire a Lifetime of Music

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

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

Read more at [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure).

## Passing the Tonic

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

Student Page 2

**Concert B $\flat$  Major**

**PASSING THE TONIC**

9

8 **BREATHING AND LONG TONES**

## Breathing and Long Tones

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

## Scales and Arpeggios

Students can be better prepared for repertoire while working toward mastering scales in a variety of keys using common rhythmic patterns.

Exercises include:

- ▶ Major scales
- ▶ Natural, harmonic, and melodic minor scales
- ▶ Chromatic scales
- ▶ Scale patterns
  - Scale patterns are designed to develop dexterity and familiarity with the scale of each key by using a number of different patterns
- ▶ Changing scale rhythms
  - Changing scale rhythms present scales in a challenging and unpredictable rhythmic context
- ▶ Arpeggios
  - Various patterns to explore melodic and harmonic aspects in each key

13 **SCALE PATTERN**

## Flexibility

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

68 **FLEXIBILITY**

## Balance and Intonation: Perfect Intervals

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

34

Student Page 4

**24 BALANCE AND INTONATION: PERFECT INTERVALS**

34



Student Page 31 289

**222 BALANCE AND INTONATION: DIATONIC HARMONY**

**SOUND ADVICE**  
Have half of the students sing or hum this exercise, while the other half plays.

## Balance and Intonation: Diatonic Harmony

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

## Balance and Intonation: Family Balance

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

Student Page 49 467

**357 BALANCE AND INTONATION: FAMILY BALANCE**

## Balance and Intonation: Layered Tuning

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

## Balance and Intonation: Moving Chord Tones

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

Student Page 35 331

**254 BALANCE AND INTONATION: MOVING CHORD TONES**

Student Page 27 253

**195 BALANCE AND INTONATION: SHIFTING CHORD QUALITIES**

Student Page 23 213

**164 BALANCE AND INTONATION: LAYERED TUNING**

**SOUND ADVICE**  
Have students work toward melding their sound into that of the ensemble.

## Balance and Intonation: Shifting Chord Qualities

These exercises begin with the ensemble playing a major triad, followed by a minor triad, and a diminished triad. Cycling through these chord qualities will help foster horizontal and vertical tuning, as well as balance, blend, and pitch internalization.

## Expanding Intervals

Students move from the starting pitch to a pitch one half step away before returning back to the original pitch. Following that pattern, they gradually increase the distance of that interval by half a step each time. A variety of interval studies are presented to aid students in developing their technique, intonation, and tone quality, as well as their ability to internalize pitch.

### 78 EXPANDING INTERVALS: UPWARD IN PARALLEL THIRDS



## Rhythm

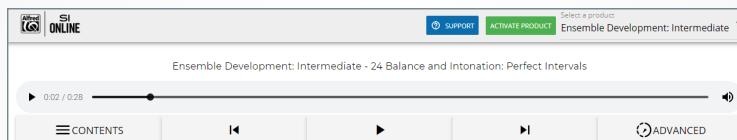
Rhythm exercises focus on various aspects of rhythm and meter that will allow students to practice, review, and challenge their skills for better retention and comprehension.

### 290 RHYTHM



## Streaming Audio Tracks

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



## Rhythmic Subdivision

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

## Dynamics

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

### 47 DYNAMICS



50 Student Page 6

### 40 RHYTHMIC SUBDIVISION

Fl.

Ob.

Bsn.

1. Cl.

2. Cl.

A. Cl.

B. Cl.

1. Sax.

2. Sax.

T. Sax.

Bar. BC.

## Meter

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

### 133 METER



## Phrasing

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

### 44 PHRASING



## Articulation

These exercises allow students to practice performing, controlling, changing, and contrasting a variety of articulations in many contexts.

### 46 ARTICULATION



## Etudes

These short studies reinforce various aspects of individual and ensemble performance while providing the challenge of combining those concepts in a variety of ways.

174 Student Page 19

138 **ETUDE**  
Tenderly

This musical score is for an etude titled 'Tenderly'. It is written for a concert band and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The score is marked with a tempo of 'Tenderly' and a key signature of one flat. It features a variety of musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as 'f' and 'p'.

## Scale Chorales

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

182 Student Page 20

142 **CONCERT E: MAJOR SCALE & CHORALE**  
Chris M. Bernotas (ASCAP)

This musical score is for a piece titled 'CONCERT E: MAJOR SCALE & CHORALE'. It is written for a concert band and includes parts for Scale, Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The score is marked with a tempo of 'Moderato' and a key signature of one flat. It features a variety of musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as 'f' and 'p'.

## Chorales

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

## Percussion

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

Mits.

Perc.

Timp.

This musical score is for the percussion section. It includes parts for Mallets (Mits.), Percussion (Perc.), and Timpani (Timp.). The score is marked with a tempo of 'Moderato' and a key signature of one flat. It features a variety of musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as 'f' and 'p'.

68 Student Page 8

51 **CHORALE**  
Moderato  
Michael Story (ASCAP)

This musical score is for a piece titled 'CHORALE'. It is written for a concert band and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trombone (Bsn. BC), Trumpet (Tuba), Mellophone (Mits.), Percussion (Perc.), and Timpani (Timp.). The score is marked with a tempo of 'Moderato' and a key signature of one flat. It features a variety of musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as 'f' and 'p'.

## Keys Included in the Book

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

## Advancing Rhythm and Meter

Plenty of material is provided for students to work on their internal rhythmic skills with the introduction of more challenging rhythms and meters, exploring advanced rhythmic patterns in  $\frac{6}{8}$  meter, exploring advanced eighth-note triplet patterns, and quarter-note triplets. Also included are basic presentations of  $\frac{3}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ ,  $\frac{5}{8}$ , and  $\frac{7}{8}$  meter, and examples of changing meter from  $\frac{4}{4}$  to  $\frac{6}{8}$  and  $\frac{3}{4}$  to  $\frac{6}{8}$ .

392 **CHANGING METERS:  $\frac{3}{4}$  AND  $\frac{6}{8}$**   
(2 = 2)

This musical score is for a piece titled 'CHANGING METERS: 3/4 AND 6/8'. It is written for a concert band and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trombone (Bsn. BC), Trumpet (Tuba), Mellophone (Mits.), Percussion (Perc.), and Timpani (Timp.). The score is marked with a tempo of 'Moderato' and a key signature of one flat. It features a variety of musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as 'f' and 'p'.



## Ensemble Development for Advanced Concert Band

By Peter Boonshaft and Chris Bernotas

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

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

### Exercises Include:

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

## 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**



**Student Page 2**

**2 PASSING THE TONIC**

## Passing the Tonic

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

## Long Tones

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

**Student Page 2**

**5 LONG TONES**

## Scale Pattern

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

## Chromatic Scale

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

## Chromatic Scale Pattern

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

## Chromatic Flexibility

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

**51 SCALE PATTERN**

**11 CHROMATIC SCALE PATTERN**

**86 CHROMATIC SCALE PATTERN**

**272 CHROMATIC FLEXIBILITY**



## Using Music to Teach Students Other Real-World Skills

By Chris Bernotas

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

Read more at [alfred.com/SIBandBrochure](http://alfred.com/SIBandBrochure).

## Arpeggios

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

## Intervals

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

## Balance and Intonation: Perfect Intervals

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

## Balance and Intonation: Moving Chord Tones

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

159 **ARPEGGIOS**

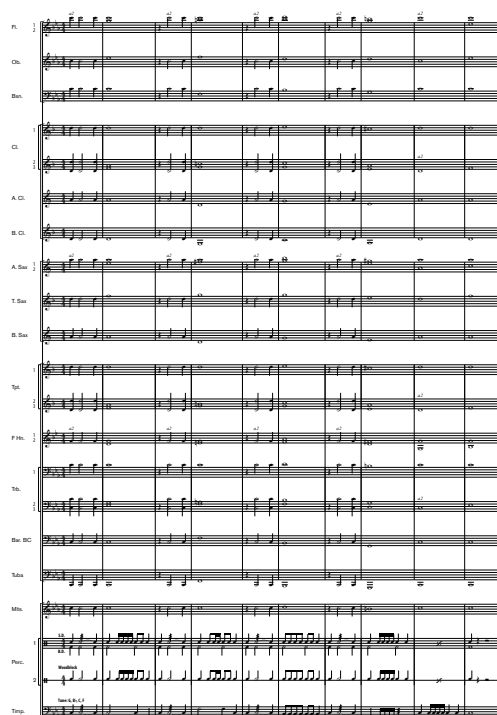
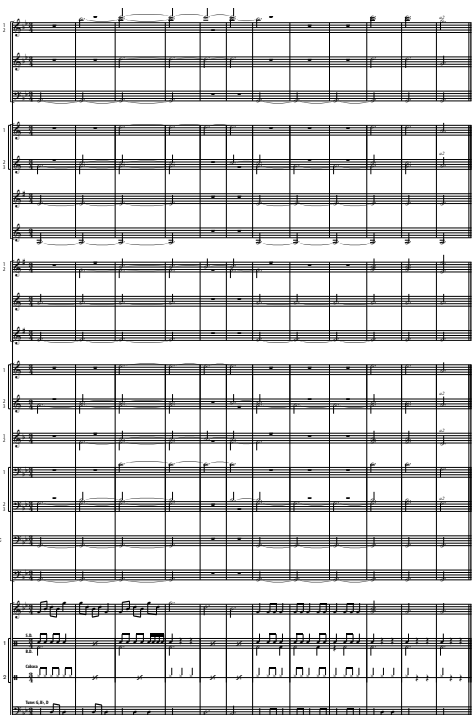
289 **INTERVALS**

140 **Student Page 14**
**95 BALANCE AND INTONATION: PERFECT INTERVALS**

**Student Page 19**
**134 BALANCE AND INTONATION: MOVING CHORD TONES**


199

198

**Student Page 19**
**133 BALANCE AND INTONATION: DIATONIC HARMONY**

**Student Page 9**
**61 BALANCE AND INTONATION: LAYERED TUNING**


89

## Balance and Intonation: Diatonic Harmony

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

## Balance and Intonation: Layered Tuning

In these exercises, intervals and triads are built by gradually adding one note of an interval or triad at a time, allowing students to focus on tuning vertical sonorities in a variety of contexts. With a similar focus, students will also gradually subtract parts of vertical sonorities, one note at a time.

## Balance and Intonation: Shifting Chord Qualities

These exercises begin with the ensemble playing a major triad, then moving to minor and diminished triads. Cycling through these chord qualities will help foster horizontal and vertical tuning, as well as balance, blend, and pitch internalization.

424  
276  
Student Page 39  
**BALANCE AND INTONATION: SHIFTING CHORD QUALITIES**

## Expanding Intervals

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

512  
335  
Student Page 47  
**EXPANDING INTERVALS: DOWNWARD IN PARALLEL OCTAVES**

## Balance and Intonation: Family Balance

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

165  
245  
Student Page 21  
**BALANCE AND INTONATION: FAMILY BALANCE**

## Rhythm

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

169  
**RHYTHM: SIMPLE METER ( $\frac{3}{4}$ )**

## Streaming Audio Tracks

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

GO ONLINE

Ensemble Development: Advanced

Ensemble Development: Advanced - 64 Expanding Intervals: Downward in Triads

0:01 / 0:35

CONTENTS

ADVANCED

## Rhythmic Subdivision

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

## Scale Chorales

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

## Changing Meter

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

201 CHANGING METER: 4/4 AND 3/4

(2+3+2)

## Keys Included in the Book

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

## Chorales

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

## Percussion

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

406 Student Page 37

265 CHORALE

Dark and dramatic

Andrew Boyer, Jr.

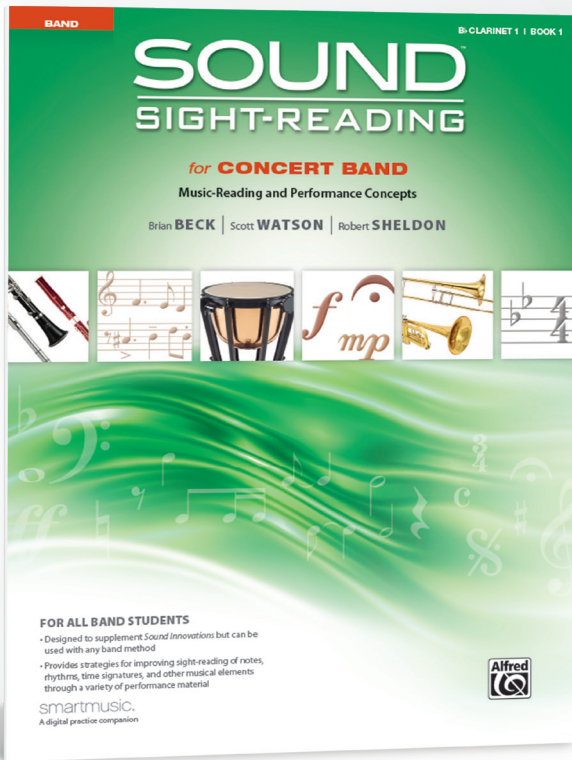
264 Student Page 25

177 CHORALE

Slowly, with much expression

David R. Gillingham





## 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 SmartMusic's Practice Analysis, giving visibility into what and for how long students are practicing. Also, access SmartMusic's Sight Reading Builder where you can instantly generate an infinite number of customized sight-reading exercises for your ensemble.

smartmusic.

## Authors



### Brian Beck

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

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



### Scott Watson

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

and guest conductor. He has taught music at all levels for more than 35 years, and has composed approximately 100 published pieces for band and strings. Additionally, Watson serves as adjunct professor at several Philadelphia-area universities.



### 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.

## Progressive Scale Study

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

## Flexible Scales

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

### KEY OF D MAJOR (Concert C)

Major Scale (Diatonic)

Major Arpeggio

Major Scale in Steps

### Major Scale Pattern in Thirds

### Major Arpeggio (Tonic, Subdominant, Dominant)

### Major Scale in Sequence

### KEY OF B NATURAL MINOR (Concert A)

Minor Scale Pattern in Thirds

### KEY OF B HARMONIC MINOR (Concert A)

Minor Arpeggio (Tonic, Subdominant, Dominant)

# Performance Exercises

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

Part A: New level-appropriate melodic material.

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

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

Cool and happy (♩ = 116)

54A

54B

Scott Watson

### HOCKET—Hocket is the medieval practice of dividing the notes of a melody between two parts. Practice each part (A and B) separately, then perform them together to hear the hocket!

71A

71B

35

## Rhythm Exercises

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

## Rhythm Grids

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

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**Rhythm Grid 3.1**

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.

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18

## Music Decoding Strategies

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

### Progressive Success

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

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



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

Each level concludes with one or more longer assessment example(s), allowing students to apply reflectively the S.T.A.R.S. strategy by observing key musical elements prior to performance attempts:

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

## Language Reading Systems

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



## Teacher's Score Features

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

### Teacher's Notes

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

### Performance Suggestions

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

### Easy to Use

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

### Music Reading Games and Challenges

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

#### 66A READY TO SHINE—After a brief, somber opening, the music gives way to a bright and joyful mood.

##### TEACHER'S NOTES:

After a brief, somber opening, this short composition gives way to a bright, ebullient second section.

The opening, slow section involves **independent rhythms** between parts and **slurred note groups** of various lengths. Measures 8–12, where **accidentals** appear to effect the change of key, may be the most challenging portion of this piece.

Exercises 66A and 66B can be played separately or together, and include the concept of **role reversal**. Many **performance combinations** are possible by having students or sections play the different parts of both lines (66A and 66B). This gives students the opportunity to observe and execute new things in successive performances of the music.

This line modulates from **D minor** to **B major** and moves from  $\frac{3}{4}$  to  $\frac{4}{4}$  time.

##### PERFORMANCE SUGGESTIONS:



1. Have students employ the **Aim for the S.T.A.R.S.** sight-reading strategy, perusing their parts for:

- Signatures** ( $\frac{3}{4}$ , concert D minor, modulates to  $\frac{4}{4}$ , concert B major)
- Tempo** (and other expressive marks) (*Adagio*; *ritardando* to a *fermata* just before the key change; then *Allegro*.)
- Accidentals** (Many accidentals appear in measures 8–12, setting the stage for the change of key.)
- Rhythms** (In the slow,  $\frac{3}{4}$  section there is much rhythmic independence. Various combinations of quarters and eighth notes drive the fast section.)
- Signs** (none)

2. **Write the Rest Counts.** Sometimes counting the rests is harder than playing the notes! Consider having students **pencil in the counts** for measures of rest between entrances. Practice counting these rest passages with students so they feel confident when others are playing.

3. In the slow opening (measures 1–8), longer note durations are pitted against shorter, **moving notes**. For instance, in measure 1, some parts have a dotted half note, others have a half note followed by a quarter note, and still others have quarters and eighths!

- To draw attention to these **macro vs. micro rhythms**, have students **talk/chant through** their part, saying a neutral syllable (such as "dud") at the onset of each note. Alternatively, students could tongue through their part, pushing air with the syllable "Too" or "Doo."

7



• **Name the Measure**—The teacher or selected student performs a measure from an exercise and the other students guess which measure it is. Congratulate those who guess correctly. For wrong guesses, discuss why the guess could not have been the right choice.



• **Music Relay**—Students perform part of an exercise (a measure or a single note) in rotation with one another, passing the melody on in real time.



• **Music Recall**—This is a variation on those "look-and-remember" games. Students are given a short window of time to examine an exercise, then (with books closed) must answer questions from the teacher (or each other) about what they observed: "What was the key signature?", "What was the time signature?", "What was the highest (or lowest) pitch?", "What rhythm started each measure?", etc.



• **Rhythm ID**—Select a student to clap one measure from a line while the others listen to discern which it was. Whoever guesses correctly then claps a measure they choose, and so on.



• **Pop Goes the Music**—Have students stand when saying or playing a selected rhythm (e.g., eighth notes, dotted quarters, etc.), note (e.g., accidentals), measure, or any other identified musical elements!



• **Right or Wrong?**—Select and perform a measure of the line for students. Tell them you may intentionally play some aspect of the line incorrectly. Call on students to guess whether you played it "right or wrong." If wrong, students must identify the error. Alternatively, instead of asking individuals, poll the ensemble and have them indicate by showing a thumbs-up (right) or thumbs-down (wrong). For each "wrong," ask an individual to state why.

You can only sight read something once.

A teacher subscription to SmartMusic includes Sight Reading Builder.

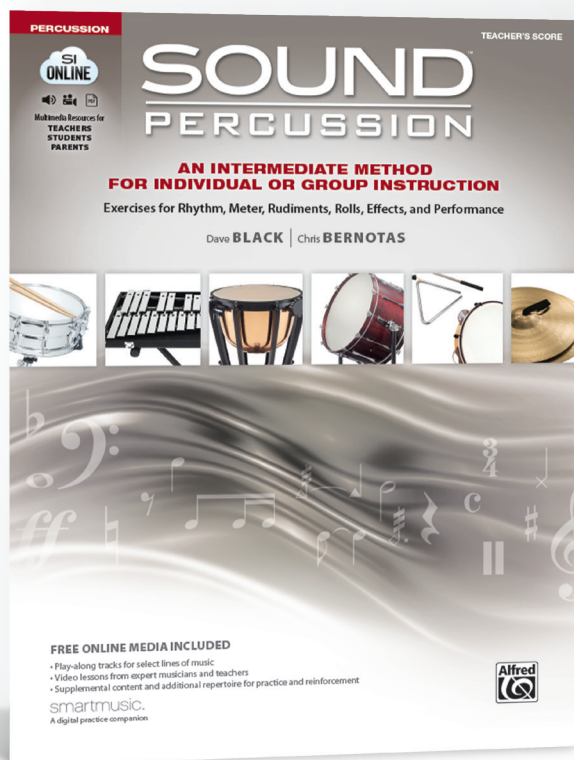
With it you can translate *Sound Sight-Reading's* strategies and pedagogy to an infinite number of sight-reading exercises, customized for your students' needs. You can track student progress with assignments sent from Sight Reading Builder or from *Sound Sight-Reading*.

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

Hear real teachers talk about Sight Reading Builder at [smartmusic.com/srb](https://smartmusic.com/srb).

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## 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:  $\frac{1}{2}$  METER

194

**SOUND REINFORCEMENT**  
Tune Bb, Eb

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 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.

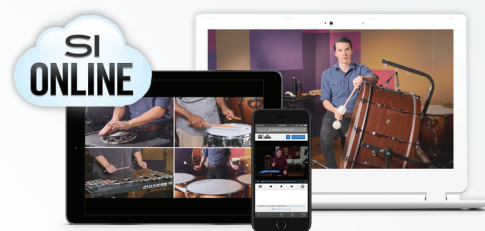
# Sound Percussion for Individual or Group Instruction

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 SmartMusic.

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## SI Online

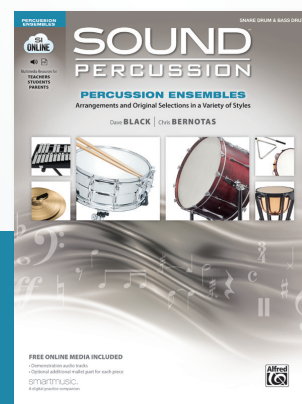
Encourage more effective practice with access to streaming MasterClass videos integrated throughout the entire method, as well as audio tracks and worksheets for additional reinforcement.

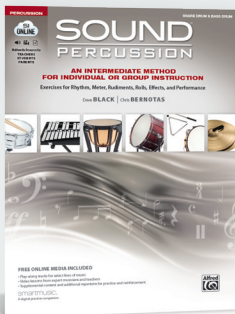
## Rhythm Introduction

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





## Snare Drum & Bass Drum Student Book

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

### Sound Rolls

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

#### Open Rolls vs. Closed Rolls

When playing closed or open rolls your hands will play the same subdivision. Open rolls have a specific number of bounces, closed rolls have an unspecified number of bounces. Exercises on the following pages that use open rolls should also be practiced with closed rolls by moving the hands in the same subdivision but with buzz strokes instead of double strokes.



### Sound Rudiments: Level 3

#### Drags

##### SOUND CONCEPT

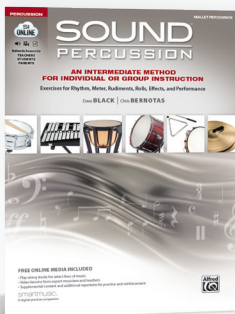
The **DRAG** (or **THREE-STROKE RUFF**) consists of two small notes (grace notes) and a main note. The two grace notes are played softer than the main note. The drag may begin with either hand.



### Sound Rudiments

**Sound Rudiments** includes many of the essential rudimental patterns that students should become familiar with. Both the accompanying MasterClass videos and SmartMusic access will support accurate at-home practice. Included are detailed explanations and clear graphics with exercises to reinforce the performance and development of:

- ▶ Single paradiddle
- ▶ Double paradiddle
- ▶ Flams
- ▶ Flam accent
- ▶ Flam tap
- ▶ Flamacue
- ▶ Flam paradiddle
- ▶ Drag / three-stroke ruff
- ▶ Drag paradiddle #1
- ▶ Single ratamacue
- ▶ Four-stroke ruff



## Mallet Percussion Student Book

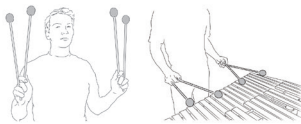
Mallet note reading and performance are approached in a unique and revolutionary way that won't overwhelm students with too much, too soon. Starting with Sound Rhythm: Level 1, students will learn only two to three notes at a time, each reinforced with interesting and engaging exercises. New notes are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

Keys are introduced in the following order as they are the ones most commonly found in intermediate band literature:

F major / D minor • B-flat major / G minor • E-flat major / C minor • A-flat major / F minor • C major / A minor • G major / E minor.

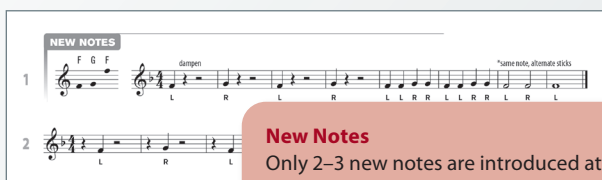
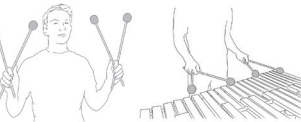
#### THE STEVENS GRIP

Sometimes referred to as the "Musser" Stevens Grip, this grip is preferred by most classically oriented mallet players. It was invented by Clair Omar Musser, and revised some years later by Leigh Howard Stevens. It is the most common grip used today because it provides greater independence between the two mallets in one hand, the greatest amount of flexibility when playing large and small intervals, and the most amount of flexibility when playing rolls.



#### THE BURTON GRIP

This grip is popular with vibre players, most notably in the jazz and rock idioms. A variation of the traditional grip, it was developed by Gary Burton.

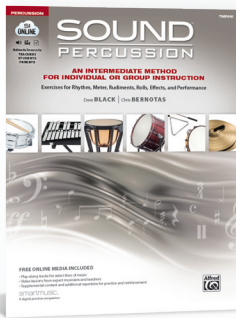


#### New Notes

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

### Two- and Four-Mallet Rolls

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



## Timpani Student Book

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

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

### Your Instrument Section

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

#### TIMPANI RANGES

A standard set of timpani consists of four drums. Each drum has a practical range of a perfect fifth, but can accommodate notes that are higher or lower if necessary. The range of each drum will depend on the brand, model, and head type. With the pedals down to their lowest position, set the proper range of each drum by tuning the head to the following fundamental notes. When using only two drums, it is recommended you use the 26" and 29" drums.

32" = D–A  
29" = F–C  
26" = B–F  
23" = D–A

#### INTERVALS

Below are a few examples of familiar melodies whose opening notes will be helpful in learning and remembering intervals. Feel free to add additional melodies that are more familiar to you as well.

##### MINOR SECOND UP

Theme from *Jaws*  
Pink Panther  
White Christmas

##### MINOR SECOND DOWN

Joy to the World  
Oh Little Town of Bethlehem  
Shall We Dance (from *The King and I*)

##### MAJOR THIRD UP

When the Saints Come Marching In  
Kumbaya  
Holy, Holy, Holy

##### MAJOR THIRD DOWN

Swing Low, Sweet Chariot  
Shoo Fly, Don't Bother Me  
Summertime

##### PERFECT FIFTH DOWN

Theme from *The Flintstones*  
Minuet in G (Bach)  
Theme from *Schindler's List*

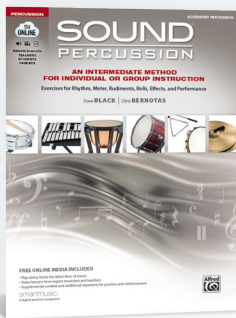
##### MINOR SIXTH UP

The Entertainer  
Go Down Moses

##### MINOR SIXTH DOWN

### Intervals

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



## Accessory Percussion Student Book

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

### Your Instrument Section

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

### Sound Effects

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

#### CONCERT TOMS

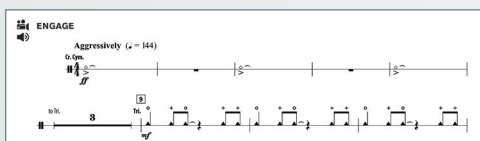
Tom-toms come in various sizes, do not have snares, and can have either one or two heads. The drums can be arranged so the lowest drum is to your left, and the highest to your right (or vice versa). A wide variety of beaters can be used such as drumsticks, yarn or rubber mallets, and brushes.



#### TRIANGLE

• A vibrato effect can be achieved by striking the instrument and shaking it.

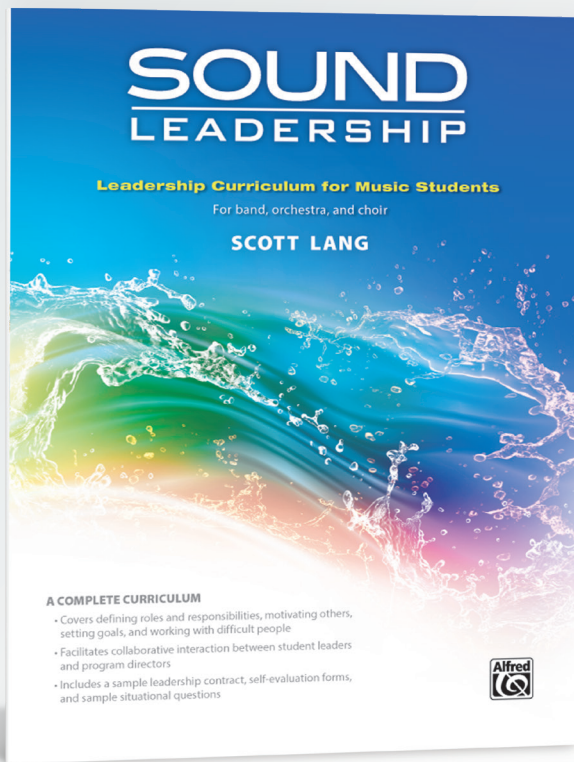
• The triangle can be muted by touching the instrument with one hand while striking it with a beater in the other (specify mute with hand). Sometimes the notation  $\alpha/+$  (open/mute) can be used for specific rhythms and textures (mostly in a pop or Latin context).



### Sound Performance

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





## Sound Leadership Leadership Training Curriculum for Music Students

By Scott Lang

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

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

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

### Self-Evaluation

The goal for the *Sound Leadership* workbook is based less in teaching concepts than it is in asking students the right questions—so they can have their own “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.

UNIT 1 | YOURSELF

## 2 YOUR BLESSINGS AND CURSES

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.
- I am more empathetic now than when I was 16, but I am still not empathetic by nature.
- I am more focused now, but I am still easily distracted by nature.

What are growth indicators (musical/visual/sectional/personal) that can be celebrated in the following intervals?

Daily: \_\_\_\_\_

Weekly: \_\_\_\_\_

What are some energizing games we played at the start that we could play again throughout the season?

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### Avoiding Burn-Out

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

### 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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## UNIT 2 | YOUR TEAM

# 5 LEADERSHIP TEAM ASSESSMENT

Prior to preparing any future plan, it is important to know your starting point so you can measure your growth. As a part of this process, it's also important to note what is working really well and needs to be left alone.

Take some time to consider the questions and answer them thoroughly and honestly. This is not a gripe session, just a chance to know your group's strengths and weaknesses. Try to set aside situations involving individuals and focus on the group as a whole.

To read and complete this section of the course will take some time (approximately 30–45 minutes) so be sure you have the time to complete it before starting.

## Key Takeaway

These assessments and the subsequent discussion of them should give you a good idea about your starting point, both as a program and as its leadership team. As you process all of the answers, focus on coming to a consensus on where you are currently and where you would like to be when the process is done. In other words, you are striving for a common point of origination and a destination. When these two things have been discussed fully, you will be well on your way toward being a more effective leadership team.

## QUESTIONS

Rate the following statement: **Our leadership team is cohesive and active.**

1 2 3 4 5  
STRONGLY DISAGREE STRONGLY AGREE

Our previous leadership team's strengths were:

\_\_\_\_\_

Our previous leadership team's weaknesses were:

\_\_\_\_\_

In the past, the people on the leadership team have displayed the following trait(s) (circle all that apply)

dedication	compassion	care
character	vision	risk-taking
sarcasm	anger	patience
hunger/drive	shyness	humor
productivity	a strong work ethic	

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: \_\_\_\_\_

Notes: \_\_\_\_\_

UNIT 2 | YOUR TEAM 21

## Assessments

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

## Goal Setting

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

## Your Tools

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

## UNIT 4 | YOUR TOOLS

# 15 ACTIVITIES TO MAKE REHEARSALS MORE FUN

1. Have a "Christmas in July" party at band camp.
2. Organize a group of kids to play Christmas carols and go caroling one night. You can also carol to your administrators and the district office.
3. Submit a band announcement for the school marquee.
4. Visit a nursing home together.
5. Find a "pen pal" section in a band in another state or country, and start a message board with them.

## UNIT 3 | YOUR JOB

# 10 DEFINING ROLES AND RESPONSIBILITIES

As a student musician, it's likely that your days are filled with the "known." You arrive at the same time every day, sit in the same place, play the same music, etc. Most people take comfort and enjoy the routine.

## 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.

## Defining Responsibilities

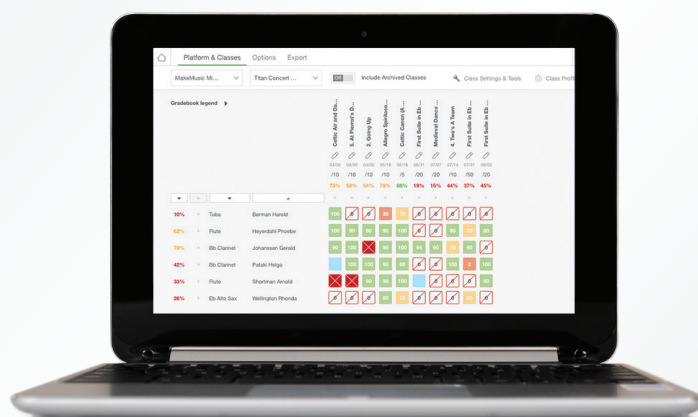
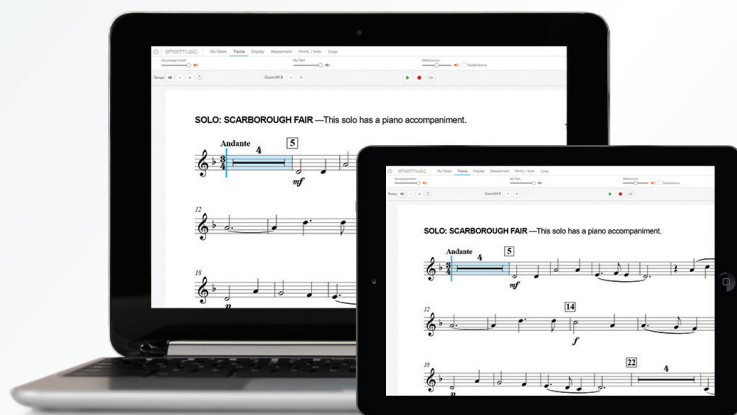
The book provides the opportunity for leaders and students to define the roles and responsibilities needed in your ensemble. *Sound Leadership* provides strategies to prevent problems by establishing clear communication and plans, as well as developing problem-solving skills in your student leaders through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

# access book 1 for free in smartmusic®

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

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- Create and send assignments directly from *Book 1*
- Hear student recordings, see assessment scores, and track student practice time
- Play with accompaniments
- Access a tuner, metronome, fingerings, loops, and other practice tools.



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

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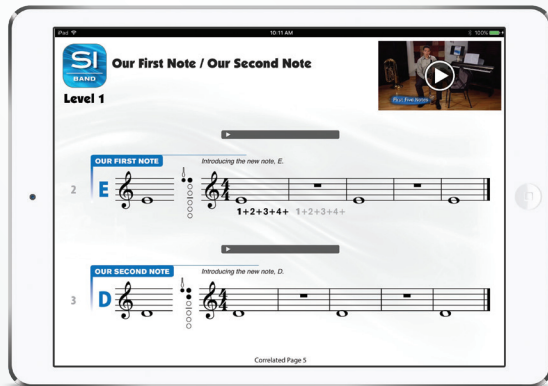


*"SmartMusic has been an essential tool for motivating and guiding at-home practice for my private students, school students, and even my own kids. With count-offs and practice loop capabilities, SmartMusic helps them focus in on the sections they need to work on while developing their practice-time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

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

## Interactive eBooks

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

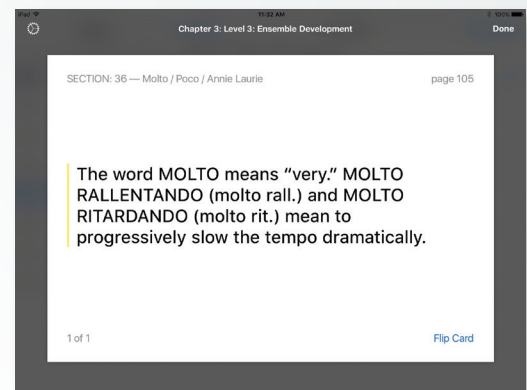
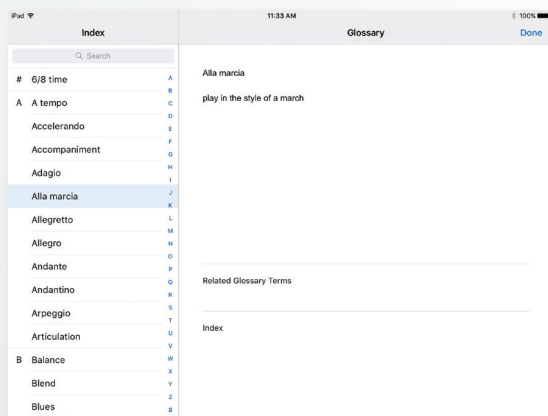


### Audio and Video

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

### Highlighting, Notes, and Study Cards

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



### Glossary

Students can quickly look up definitions and related glossary terms.

### Correlation with the Physical Book

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

**Sound Innovations is available on the following online platforms:**

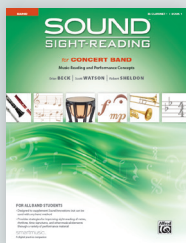






# SOUND<sup>®</sup> INNOVATIONS

for **CONCERT BAND**



## Sound Sight-Reading for Concert Band

*Sound Sight-Reading* provides students with decoding strategies to help with reading music more quickly and accurately. Organized in

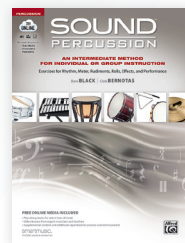
six progressively complex and more expressive levels of sequentially introduced musical concepts, such as rhythms, keys, meters, and styles through a variety of performance material. The teacher's score is packed with insights and ideas for musical games and decoding strategies to help keep things fun and challenging.



## Sound Innovations for Concert Band

The foundation of *Sound Innovations*, Books 1 and 2 are ideal for beginning musicians and feature clean page layouts, content organized into levels, and numerous

opportunities for reinforcement and performance. *Ensemble Development* thoroughly complements and supplements performance music while isolating each ensemble concept, preparing students to be ready for any scenario in their repertoire.



## Sound Percussion

*Sound Percussion for Individual or Group Instruction* is a comprehensive resource for teaching intermediate to advanced percussionists. Comprised of: Teacher's Score •

Snare Drum & Bass Drum • Mallet Percussion • Timpani • Accessory Percussion. Focus on a particular instrument or up to a full percussion ensemble. Perfect for the director who is a non-percussion specialist.

**smartmusic.** Track student progress through every level of *Sound Innovations* with SmartMusic. Get started with *Sound Innovations for Concert Band, Book 1* for free at [smartmusic.com/sound-innovations](http://smartmusic.com/sound-innovations).

Students can practice and play along with audio accompaniments

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