

Instrumentation

Teacher's Score

Flute

Oboe

Bassoon

B \flat Clarinet

E \flat Alto Clarinet

B \flat Bass Clarinet

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

B \flat Trumpet

Horn in F

Trombone

Baritone/Euphonium Bass Clef

Baritone/Euphonium Treble Clef

Tuba

Electric Bass

Mallet Percussion & Timpani

Percussion

Combined Percussion

Piano Accompaniment

About the Authors

Robert Sheldon

Well-known composer/music educator and lead author of *SI for Concert Band*, Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University. As Concert Band Editor for Alfred, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honors Bands throughout the United States and abroad.

Peter Boonshaft

Hailed as one of the most exciting and exhilarating voices in music education today, Peter Boonshaft has been a guest clinician in every state in the U.S., as well as internationally. He is the author of the critically acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*. Having taught for 29 years, he is currently on the faculty of Hofstra University in Hempstead, New York. Dr. Boonshaft has received honors from political leaders around the world and has been selected three times as a National Endowment for the Arts "Artist in Residence."

Dave Black

A native of Texas, percussionist, and prolific composer Dave Black has been the recipient of many awards and commissions, including 25 consecutive ASCAP Popular Composer Awards and two GRAMMY® participation/nomination certificates. Black is the author or co-author of many best-selling percussion books including the best-selling *Alfred's Drum Method*, Books 1 & 2 and *Alfred's Beginning Drumset Method*. Black is also an active member of the Percussive Arts Society (PAS) and currently serves as Vice President and Editor-in-Chief, School & Church Publishing, for Alfred.

Bob Phillips

Pedagogue, composer, and teacher trainer, Bob Phillips is renowned as a leader in music education and is the lead author of *SI for String Orchestra*. During his 27 years teaching strings and winds in Michigan, Phillips built a thriving orchestra program that was a national model of excellence. A recognized expert in the use of large group pedagogy, he has presented clinics throughout the nation and around the world. Phillips has authored more than 50 books including Alfred's Philharmonic series. His conducting resumé includes professional, all-state, and youth orchestras and he currently serves as Director of String Publications for Alfred and is President-Elect of the American String Teachers Association.

Band Skills









SOUND INNOVATIONS <small>for CONCERT BAND</small>	Sound Review (Level 1)	Sound Fundamentals (Level 2)	Sound Development (Level 3)		Sound Musicianship (Level 4)
Rhythms	Review Notes & Rhythms				Comprehensive Assessments
			Grace Notes		Rhythm Review
					
					
					
					
					
Technique	Warm-Up Exercises	Key of Concert C Major	Sight-Reading		Scales & Arpeggios
	Scales & Arpeggios	Key of Concert D \flat Major	Minor Scale		Etudes & Technical Exercises
			Transposing		Warm-Ups & Chorales
			Key Change		
Sequence & Tempo		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 (\blacktriangle)		
Style	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>)		
Percussion, Mallets & Timpani		Flamacue*	Cowbell*		
		Tripple Paradiddle*	Sleigh Bells*		
		Five-Stroke Roll in g *	Rim Shot (R.S.)*		
		Nine-Stroke Roll in g *	Timpani/Timpani Rolls**		
		Drag*	Drag Paradiddle #1*		
		Drag Paradiddle*	Wind Chimes*		
		Maracas*	Dampen/Muffle \blacklozenge		
		Single Ratamacue*	Lesson 25*		
		Claves*	Four-Stroke Ruff*		
			Castanets*		

Chart of Sequential Introduction of Notes

PAGE

17

18

19

This musical score illustrates the sequential introduction of notes for various instruments across three pages (17, 18, and 19). The instruments listed on the left are: Fl., Ob., Cl., A. Cl., B. Cl., Bsn., A. Sax, T. Sax, B. Sax, Tpt., F. Hn., Trb., Bar. TC, Bar. BC, Tuba, Mlts., and E. Bass. The score is organized into three columns corresponding to pages 17, 18, and 19. Above the first column, notes are shown with stems and flags, indicating the notes to be introduced on that page. Above the second and third columns, notes are shown with stems and flags, indicating the notes to be introduced on those pages. The notes are primarily quarter notes and half notes, with some beamed eighth notes. The key signature is one sharp (F#). The score includes various performance instructions such as "(thumb Bb)", "(chr. fing.)", "(LH)", "(side C)", and "(chr. fing.)". The instruments are arranged in a standard orchestral layout, with woodwinds and brasses in the upper staves and strings in the lower staves.

Chart of Sequential Introduction of Notes

PAGE

20

21

22

25

32

35

This musical score chart details the sequential introduction of notes for various instruments across six pages: 20, 21, 22, 25, 32, and 35. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), Trumpet (Tpt.), French Horn (F. Hn.), Trombone (Trb.), Baritone Trumpet/Cornet (Bar. TC), Baritone Trombone (Bar. BC), Tuba, Mellophone (Mlts.), and Electric Bass (E. Bass).

The chart uses a grid system where each column represents a page and each row represents an instrument. Notes are indicated by stems and flags, often with specific fingering or alternate instrument instructions. For example, the Clarinet part includes instructions like "(alt. LH)", "(1+1 Eb)", and "(RH)", while the Bassoon part includes "(1+1 Bb)". The Alto and Bass Clarinet parts also include "(chr. fing.)" instructions. The Tuba part shows notes in the lower register, while the Mellophone part shows notes in the upper register.

Features

We all know how important the choice of a method book is to you and your students, and we are delighted you have chosen Alfred Music Publishing's *Sound Innovations for Concert Band*. Years of research, listening to the concerns of teachers about what they wanted and didn't want in a method book, led to this extraordinary new approach. Here are some of the features you will find:

- ▶ **Uncluttered page layouts**
 - ▶ **Clear introductions of new concepts**
 - ▶ **Use of rhythmic counting system, including subdivisions**
 - ▶ **Unique gray scale counting system for rests to encourage active listening and subdivision when not playing.**
 - ▶ **Preparation of all new rhythms**
 - ▶ **Clearly-stated goals for exercises throughout the book so students understand their purpose**
 - ▶ **Four levels serving as benchmarks for progress and motivation**
 - ▶ ***Sound Checks* following the introduction and reinforcement of specific concepts.**
 - ▶ **Fingering, slide position or mallet percussion graphics next to each new note**
 - ▶ **Opportunities to teach performance through solos, duets, rounds and large ensemble pieces in diverse musical styles**
 - ▶ **Opportunities to teach improvisation, history, composition and conducting**
- ▶ **Masterclass DVDs included with each book**
 - Instrument-family specific masterclasses including a brass ensemble led by Peter Boonshaft, a woodwind ensemble led by Robert Sheldon and percussion instruction by Shannon Wood
 - Filmed in HD
 - Covers basic and more advanced skills throughout the entire book
 - Includes a complete performance of the final solo
 - Encourages students to watch at home to reinforce learning
 - ▶ **MP3 audio recordings included with each book**
 - Instrument-family specific
 - Every line in the book is recorded on one CD
 - All recorded track numbers match the line numbers of each book
 - Recordings of melody with accompaniment, then accompaniment alone
 - Includes full band recordings for all large ensemble pieces
 - Accompaniments are in varied styles, including classical
 - Synthesized accompaniments make it easy for students to hear the melody as recorded by professional soloists.
 - Includes instrument-specific tuning note on the first track of each CD
 - Tempo changer is included on the same disk

▶ Percussion books

- **Available in three formats:**
 - Snare Drum/Bass Drum/Accessories
 - Mallet Percussion & Timpani
 - Combined Percussion
- **Teaches students how to become percussionists, not just drummers**
- **Percussion parts have been written to replicate what percussionists will actually see in their band music**
- **Instrument-specific MP3 audio recordings**
- **Masterclass DVD clearly teaches:**
 - How to hold and play each instrument
 - Proper stick and mallet selection
 - Accessory instruments
 - Sticking, dampening, muffling, rudiments and rolls

▶ A glossary in each student book

▶ Fingering chart for each instrument

▶ Correlated performance series, including Educational Pack, written by the composer

▶ Entire book is available on *SmartMusic*

▶ Online community for teachers to share ideas

▶ Teacher's book includes:

- All masterclass DVDs
- All accompaniment MP3 CDs
- *Sound Advice* teaching tips
- A list of National Standards
- PASIC drum rudiments
- A Percussion Resource Guide
- A reproducible practice record and Certificate of Completion

Sound Innovations offers opportunities to expand and enhance student learning and understanding through creative teaching. Having students sing exercises throughout the book communicates the value of this essential skill, as well as fosters the development of intonation and musicianship in their instrumental performance. Selecting tunes for students to play by ear can help them develop this vital aspect of musical facility. Suggest students play various lines of music using different keys, and that they compose or improvise a variety of rhythmic passages, accompaniments and melodies.

An understanding of music is vital to the education of every child. Through music, students develop their abilities of expression, imagination, analysis, creativity, self-discipline, teamwork, evaluative methods and critical thinking. Music also reinforces, augments and gives students a lens with which to view and interpret other subjects contributing to a well-rounded education. As educators, we help young people discover how music relates to other academic subjects, such as mathematics, writing, foreign language, reading, physical education, drama, dance, history, social studies, creative writing and the sciences. Remember to communicate to students, parents and administrators the broad scope and impact of music on the development and education of the whole child.

National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

8 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 note.

2 A NEW BEGINNING—Play these notes you already know. Refer to the fingering chart if you need help. Point to the following: • treble clef • a measure • repeat sign • a bar line • a whole note • fermata • a breath mark • time signature • final bar line • a half note

The musical score is for a 4/4 time signature piece. It features the following parts:

- Fl. Ob.:** Notes: A, B \flat , C, D, E \flat , F, G, F.
- Cl. B. Cl.:** Notes: B, C, D, E, F, G, A, G.
- A. Cl.:** Notes: F \sharp , G, A, B, C, D, E, D.
- A. Sax B. Sax:** Notes: F \sharp , G, A, B, C, D, E, D.
- T. Sax:** Notes: B, C, D, E, F, G, A, G.
- Tpt. Bar. TC:** Notes: B, C, D, E, F, G, A, G.
- F. Hn.:** Notes: E, F, G, A, B \flat , C, D, C.
- Trb. Bar. BC Bsn.*:** Notes: A, B \flat , C, D, E \flat , F, G, F.
- Tuba:** Notes: A, B \flat , C, D, E \flat , F, G, F.
- Mlts.:** Notes: A, B \flat , C, D, E \flat , F, G, F.
- Perc.:** Rhythmic pattern: quarter notes, eighth notes, and a paradiddle.
- Piano:** Chords: F, B \flat /F, F, B \flat /F, E \flat /C, F/C, E \flat /C, F.

SOUND ADVICE

Remind students that good tone quality requires excellent posture, hand position, embouchure and breathing.

Remind students to depress valves or keys firmly and completely.

Remind students that it is especially important to keep a steady pulse when playing whole notes.

Remind students to watch the DVD master class to reinforce understanding of concepts.

► Percussion: Point to the following: neutral clef, a measure, repeat sign, a bar line, a quarter note, fermata, paradiddle, time signature, final bar line, eighth note.

*Throughout this method, the electric bass always plays the same notes as bassoon (without slurs or breath marks) except where noted.

German composer **Carl Maria von Weber** (1786–1826) was a significant and influential composer of the Romantic period, best known for his operas *Der Freischütz*, *Oberon* and *Euryanthe*.



To stop the sound of a note after it has been played, timpani may be **DAMPENED/MUFFLED** with the fingers of the hand that played the note, or by the opposite hand.

142 HUNTER'S CHORUS—Here is additional sixteenth-note practice on this famous melody.

Maestoso Carl Maria von Weber (1786–1826)

The score is for a full orchestra and piano. It features a **Maestoso** tempo. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into five measures, with first endings marked 1-5. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The timpani part includes a specific instruction: *dampen* with a downward-pointing triangle symbol above the note in the fifth measure. The piano part includes chord symbols: F, C, F, C/G G7 C, F, F/A. The percussion part includes a *Cr. Cym.* (Cymbal) part.

SOUND ADVICE

Ask students to find recordings of other pieces by Carl Maria von Weber and share them with the class. Have them discuss similarities and differences.

► **Timpani:** Tune to F & C. To stop the sound of a note after it has been played, timpani may be dampened/muffled with the fingers of the hand that played the note, or by the opposite hand. Play timpani on this famous melody.