

BAND



SOUNDTM SIGHT-READING

for **CONCERT BAND**

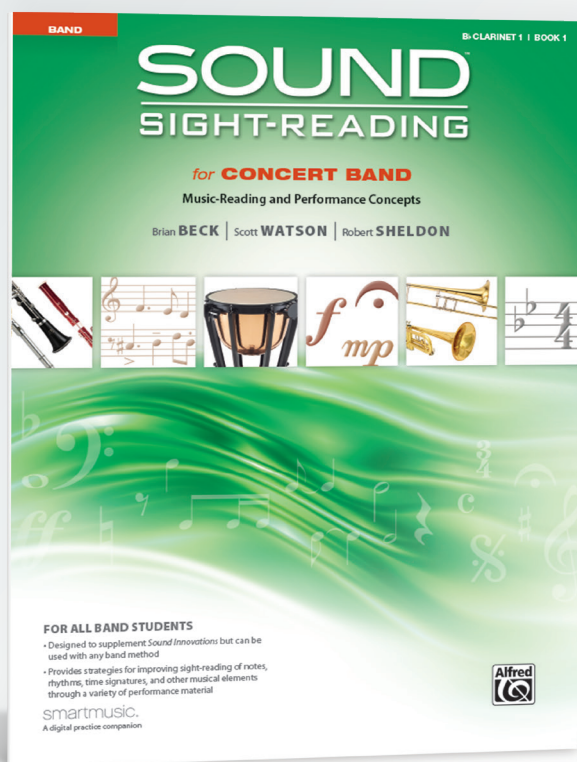
Music-Reading and Performance Concepts

Brian **BECK** | Scott **WATSON** | Robert **SHELDON**

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Sound Sight-Reading for Concert Band, Book 1

By Brian Beck, Scott Watson, and Robert Sheldon

Sound Sight-Reading is a revolutionary, new 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 Edition provides concise lesson plans for each line of the book along with pedagogical 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

- ▶ Throughout the book, melody and harmony parts allow the teacher to use each exercise in countless ways—with a select section(s) or performer(s) on line A while the rest of the band accompanies on line B.
Learn more on page 5.
- ▶ This book is more than just a compilation of exercises for students to practice sight-reading. It contains a collection of strategies that add accuracy and efficiency to the process of learning to read and interpret music.
Learn more on page 8.
- ▶ *Sound Sight-Reading* incorporates music decoding strategies analogous to those used by reading specialists/language arts teachers working with young readers.
Learn more on page 8.
- ▶ The Teacher Edition presents notes and performance suggestions for every line in the book! These are essentially lesson plans for each line and feature a host of sight-reading approaches developed in consultation with school reading specialists.
Learn more on page 9.
- ▶ Activities, games, and challenges offered throughout the book motivate and educate, allowing students to have fun while learning to look at music in new, helpful ways.
Learn more on page 9.
- ▶ *Sound Innovations* books are even better when paired with a SmartMusic Teacher subscription. Give students immediate feedback, track progress and practice time, and use SmartMusic's specialized sight-reading tools to get the most out of *Sound Sight-Reading*.
Learn more on page 11. [smartmusic.](https://www.smartmusic.com)

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 30 years, currently coordinating an elementary instrumental program with approximately 900 first- and second-year band and strings students. Additionally, Watson serves as adjunct professor at several Philadelphia-area universities.



Robert Sheldon

Internationally recognized composer, clinician, music educator, conductor, and Director of Concert Band Publications for Alfred

Music, Robert Sheldon 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. He is also the lead author of *Sound Innovations for Concert Band*.

Benefits of Sight-Reading

Musical Understanding

When an ensemble's reading skills improve, more time may be devoted to working on expression, phrasing, intonation, etc. Additionally, some of the book's strategies, such as spotting patterns in music, lead students to a deeper understanding of how music of lasting worth is created.

Time Investment and Return

Maximizing contact time with students is more crucial than ever! This book will help directors become more efficient teachers. Spending a small amount of time upfront utilizing the book's strategies will lead to students decoding notes and rhythms faster and more accurately in the long run.

Festival and Other Assessments

Sight-reading is an integral component of the adjudication festival experience in many places, where a sight-reading score can be a significant part of the ensemble's overall score.

Structure & Logical Progression

Sound Sight-Reading is divided into six levels of sequentially introduced musical concepts, such as rhythms, keys, meters, and styles. Each level includes a variety of flexible ensemble contexts and textures, providing valuable reading experience and multiple performance options for each line!

Each level contains three sections of instruction:

- 1 A Scale & Scale Patterns page presenting the major and minor keys used in that level

Major Scale Pattern in Thirds



- 2 Dozens of performance lines for sight-reading practice

TOP SECRET—Your mission, should you choose to accept it, is to decipher the following musical codes: part A-44212341 and part B-32431412. What do they mean?



50

Rhythm Grid 5

This grid covers $\frac{1}{4}$ rhythms used in Level 5, plus other rhythms commonly associated with a dotted quarter note/ eighth note and ties.



- 3 Several pages of Rhythm Grids, which represent every possible permutation of the rhythms presented for each level

Key Signatures

Key signatures introduced in the book:

- ▶ B-flat major
- ▶ E-flat major
- ▶ F major & minor
- ▶ C major & minor
- ▶ A-flat major
- ▶ G minor
- ▶ D minor
- ▶ A minor

Level 3

KEY OF G MAJOR (CONCERT F)



Do you see any flats or sharps in this key signature?
If so, how many? Which ones?

KEY OF G MAJOR (Concert F)



23

Scales & Scale Patterns

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 and with any rhythm.

Level 4

KEY OF D MAJOR (CONCERT C)

Do you see any flats or sharps in this key signature?
If so, how many? Which ones?

KEY OF D MAJOR (Concert C)

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

Major Scale (Diatonic)

Major Arpeggio

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)

KEY OF B HARMONIC MINOR (Concert A)

Minor Scale Pattern in Thirds

Minor Arpeggio (Tonic, Subdominant, Dominant)

Minor Scale in Sequence

Level 2

KEY OF F MAJOR (CONCERT E)

Do you see any flats or sharps in this key signature?
If so, how many? Which ones?

KEY OF F MAJOR (Concert E)

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

Major Scale (Diatonic)

Major Arpeggio

Key Signature

Each level starts with a statement of the key signature taught in that level, along with questions to help students learn how to identify key signatures on their own.

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) Scott Watson

54A

54B

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

Rhythm Exercises

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

Active Decoding

Where familiar tunes are used as source material, altered or unexpected rhythms and inventive harmonizations have been employed to expose students to a variety of rhythms and chromatic fingerings. The goal is to always keep students musically alert and decoding thoughtfully!

Opportunities for Musical Growth

While the A parts (melodies) introduce new material, the B parts (accompaniments) provide musicians more opportunities to develop range, technique, dexterity, and musicianship. Instrument ranges are limited in the earlier lines and expand as the book progresses.

DANCE OF THE GOOD KING—Pay close attention to the various articulation markings and dynamic levels used in this line.

Andante 13th-century Finnish Carol

61A

61B

READY FOR CHANGE—Another piece in which your role shifts between *melody* and *accompaniment*.

Allegro

21A

21B

Differentiation

Separate A and B parts provide valuable reading experiences and multiple performance options for each line, allowing you to differentiate your teaching to suit your ensemble's unique needs.

Role Reversal Lines

Special Role Reversal lines present a second arrangement of the same piece in which each students' role (melody, accompaniment, bass line) is switched in order to provide students with parts different than those they might normally receive.

Practice with Real Repertoire

Each level closes with brief, full band arrangements that contain the musical parameters and concepts presented up to that point. In addition, *Sound Sight-Reading* contains a number of selections adapted from some of Alfred Music's most popular published works for concert band. This provides students the opportunity to employ the strategies for sight-reading that they have been learning with actual band repertoire.

Student Page 52

110 MOVEMENT 3 FROM A LONGFORD LEGEND—The $\frac{5}{8}$ time signature contributes to the delightful, Celtic sound of this music, inspired by Irish street ballads.

TEACHER'S NOTES:

This line is excerpted from the composition, *A Longford Legend* by Robert Shaldon (Alfred Music, Grade 4). It begins with a **pickup note** (part A) and highlights **eight** from **beat 3 to beat 4** throughout. In addition, it includes measures for students!



PERFORMANCE SUGGESTIONS:

1. **Break down the rhythm:** For both parts A and B, have students:
 - a. Practice counting the line in six (12, 3, 4, 5, 6) and in four (12, 3, 4, 5).
 - b. Divide the ensemble into two groups:
 - i. Group 1 claps normally.
 - ii. Group 2 pats eighth notes (two fingers together).
 - c. Altogether, clap and/or say the counts for the line.
2. **Sing through the note names**, optionally **fingering** as well as **singing**.
3. **Tempo Match Challenge:** The tempo indicated for this line is 128 BPM. While it is worthwhile explaining to students what this means (128 equal length pulses in the span of a minute) there is a lot of technology out there. Many metronome apps and devices have a feature that allows students to record their own steady beats. Using such an app/device, have students (1) record their own tempo (128 BPM). When the app recognizes the tempo the student is closest to "Alciana got 112....did she need to be faster or slower?" Have students know what adjustment to make (faster or slower) to reach the target number (128 BPM), you will see some strong results. Have students record on the exact tempo!
4. **Music Recall:** Give students 30 seconds to closely examine the music and answer questions such as:
 - a. What was the time signature and key signature?
 - b. What was the tempo indication?
 - c. Did the line begin at the start of a full measure, or in the middle?
 - d. What was the dynamic marking at the beginning?
 - e. What was your shortest duration? Your longest?
 - f. Were there any measures with the same rhythm?
 - g. What were the three types of articulations used in the line?

391

Robert Sheldon

110

Allegro (♩ = 126)

Mob.

Fl. 1

Fl. 2

Oboe

Bassoon

Clar. 1

Clar. 2

B. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Horn 1

Horn 2

Tuba

Bar. BC

Tuba

Mtr. 1

Mtr. 2

Perc. 1

Perc. 2

Timpani

1 2 3 4 5 6 7 8



Help Your Students Gain Sight-Reading Confidence

By Dr. Scott Watson

You may have heard some form of the old joke, "My child never practices...he's gotten really good at sight-reading!" Of course, we know children really learn to read and understand words through experience with language: hearing it, speaking it, and encountering it in written form again and again in increasingly expressive ways. In this article, Dr. Scott Watson explores the idea that students learn to be better sight-readers by employing analogous music decoding strategies.

Read more at alfred.com/ConfidentSight-Reading.

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!

Rhythm Grid 3.1

This grid covers $\frac{1}{2}$ 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.

31

Turn Their Weakness into a Strength

Most directors feel that one of their students' biggest struggles is their lack of rhythm-reading skills. *Sound Sight-Reading's* rhythm grids can be used in countless ways, providing plenty of material for repetition and reinforcement. Your students will gain confidence in their rhythmic independence and understanding.

56

Rhythm Grid 6

This grid covers rhythms used in Level 6, plus other rhythms commonly associated with dotted quarter note/eighth note and ties in $\frac{3}{8}$ time.

Memory Tools

Each numbered box can be used like a flashcard, helping your students with instant recall and recognition of rhythms.

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 (slower at first if necessary).



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 that should be examined? How should the rhythmic subdivisions be counted?
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), phonics (breaking tough passages down into components such as notes, counts, fingerings, etc.), and chunking (learning to group notes into phrases).

Phonics

The reading strategy of phonics is musically analogous to breaking down tough passages into components, as demonstrated by the red and blue boxes here. Students are encouraged to look for patterns throughout their music, including rhythms, notes, and articulations.

38

HERCULES VS. THE HYDRA—As you play, listen and respond to the exciting interaction between parts A and B. At times a double bar is used to indicate a new section of music.

Allegro agitato 2

84A

mp

mf

f

7

Scott Watson

Teacher Score Features

The Teacher Edition takes what is a great method musically and adds the lesson plans (the Teacher 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 decoding music.

Teacher Notes

In the Teacher's Edition of the book, Teacher 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 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.

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 “dut”) at the onset of each note. Alternatively, students could tongue through their part, pushing air with the syllable “Too” or “Doo.”

- Next, have students **finger through** their part while doing the above.

4. Initiate a brief discussion about **phrasing** and **breathing**. Ask students where it makes the most musical sense for them to take breaths.



5. **Find the Pattern:** In the second, **Allegro**, section of the piece, there are many **rhythmically similar measures with eighth notes**. To draw focus attention to the sometimes-subtle **rhythmic differences**, give students a moment to analyze measures 9–24 for **rhythmic patterns**. Some student responses might include:

- There are many instances of the rhythm $\frac{1}{8}\frac{1}{8}$ and its opposite (reverse) $\frac{1}{8}\frac{1}{8}$, but only a few places where there are four consecutive eighths $\frac{1}{8}\frac{1}{8}\frac{1}{8}\frac{1}{8}$ (e.g., in measures 19 and 23).
- There are many instances of the rhythm $\frac{1}{8}\frac{1}{8}\frac{1}{8}$, as well as its opposite $\frac{1}{8}\frac{1}{8}\frac{1}{8}$ (e.g., measures 4 and 7).
- For many parts, the rhythm in measures 21 $\frac{1}{8}\frac{1}{8}\frac{1}{8}\frac{1}{8}$ is the opposite (reverse) of the rhythm in measure 22 $\frac{1}{8}\frac{1}{8}\frac{1}{8}\frac{1}{8}$.



6. **Reading Royalty:** To focus careful attention on the **accidentals** in the opening section, play Reading Royalty with measures 1–8. Ask individual students to play their part from the beginning until you hear a pitch or rhythm error. The student who makes it the farthest before an error (or finishes without error) is named “Reading Royalty.” In lesson groups and sectionals, every student can try. In band rehearsal, ask for volunteers representing a “section” (trumpets, woodwinds, mallets, etc.).



• **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.

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.

Additional Student Book Features


Clear Objectives


To assist both teacher and student in knowing why they are playing each exercise, every line is accompanied by a concise objective (i.e., "What is to be accomplished with this exercise?"). The objective also helps students know what kind of music decoding tools to use for that particular piece, such as identifying rhythmic or melodic patterns.

16

COMPENDIUM—In the following line, put your skill in observing *melodic and rhythmic patterns, dynamic changes, and accents* to the test!

Allegro

28A 

28B 

1ST AND 2ND ENDINGS are used to conserve space on the page when much of the music is repeated.




Illustrations


Visual illustrations help students understand musical concepts such as repeat signs, tempo markings, dynamic marks, and more.

Rhythm

The performance lines and the Rhythm Grids systematically focus on presenting, then recycling in numerous settings, rhythms that students will encounter in repertoire, addressing one of your students' greatest struggles in fun and effective ways.

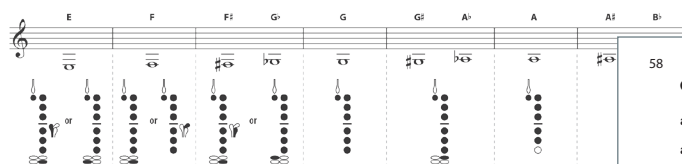
THREE IN ONE—Note how *three eighth notes* fit in the space of a *dotted quarter note*.

86A 

86B 

Clarinet Fingering Chart

○ = open
● = pressed down



Fingering Charts and Glossary

For easy reference, a comprehensive Fingering Chart is included in the back of the book. A Glossary includes musical terms learned throughout the book.

Glossary of Musical Terms

a tempo – Return to the original tempo.

accent (>) – Play the note with a strong attack.

accidentals (#, b) – Sharps, flats, and naturals aside from those in the key signature.

Adagio – Fairly slow.

Largo – A slow tempo.

legato – An articulation or style of playing that is smooth and connected.

marcato (Λ) – Played with emphasis; accented.

mezzo forte (mf) – Medium loud.

Sound Sight-Reading for Concert Band, Book 2

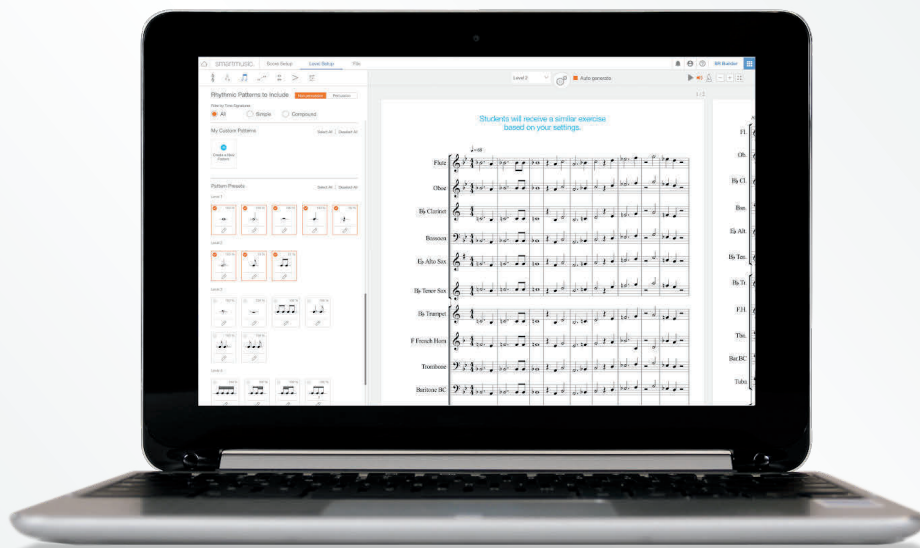
COMING 2020! By Brian Beck, Scott Watson, and Robert Sheldon

Sound Sight-Reading, Book 2 picks up where *Book 1* leaves off and is divided into six successively more complex and expressive levels. Level 12, the culmination of the book, consists of several longer performance pieces. Each level introduces and reviews new collections of key signatures, scales, rhythms, time signatures, and other musical elements through encounters with a variety of performance material. Just as important are the recurring strategies for interpreting these elements used in each level. Special emphasis in *Book 2* includes interpretive concepts to increase expression in playing.

Concepts in *Book 2* include:

- ▶ Key signatures in *Book 1* plus: G major, E minor, D-flat major, B-flat minor, D Major, and B minor
- ▶ More complex meters such as alla breve and asymmetric meters including $\frac{5}{8}$ and $\frac{7}{8}$
- ▶ Intermediate-advanced score elements such as trills, grace notes, and D.S. al Coda
- ▶ New rhythms, more complex syncopations and 16th rests
- ▶ Suggestions for interpretation and performance practice

You can only sight read something once.



A teacher subscription to SmartMusic includes Sight Reading Builder.

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SOUND[®] INNOVATIONS



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

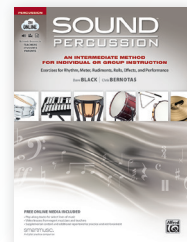
six progressively complex and more expressive levels of sequentially introduced musical concepts, such as rhythms, keys, meters, and styles through a variety of performance material. The teacher's score is packed with insights and ideas for musical games and decoding strategies to help keep things fun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

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Track student progress through every level of *Sound Innovations*, *Sound-Sight-Reading*, and *Sound Percussion* with SmartMusic. Get started with *Sound Innovations for Concert Band, Book 1* for free at smartmusic.com/sound-innovations.

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SI
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Visit alfred.com/ProfessionalDevelopment for details on this in-service program.

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