SOUND® INNOVATIONS 2nd EDITION

for CONCERT BAND

The Comprehensive Curriculum for Beginning Musicians

Robert SHELDON | Peter BOONSHAFT | Dave BLACK | Bob PHILLIPS

SI ONLINE

makemusic™ CLOUD

INTERACTIVE PRACTICE RESOURCES

Includes access to SI Online: a free hub for play-along tracks, printable PDFs, and MasterClass videos

MakeMusic Cloud provides instant feedback and helpful practice tools

Alfred

THIS BOOK IS THE PROPERTY OF:

STATE _____
PROVINCE _____
COUNTY _____
PARISH _____
SCHOOL DISTRICT _____
OTHER _____

Book No. _____
Enter information in spaces to the left as instructed.

ISSUED TO	*YEAR USED*	*CONDITION*	
		ISSUED	*RETURNED*

PUPILS to whom this textbook is issued must not write on any page or mark any part of it in any way, consumable textbooks excepted.

1. **Teacher should see the pupil's name is clearly written in ink in the spaces above in every book issued.**
2. **The following terms should be used in recording the condition of the book: New; Good; Fair; Poor; Bad.**

SOUND INNOVATIONS 2nd EDITION

for CONCERT BAND

The Comprehensive Curriculum for Beginning Musicians

Robert SHELDON | Peter BOONSHAFT | Dave BLACK | Bob PHILLIPS

Congratulations on deciding to become a member of the band!

This book is here to help you get started on a very exciting time in your life. Not only is playing music fun, but your participation in the band will provide you with some of the best times of your school years. The audio and video recordings will help you learn to play your instrument as you practice and develop new skills. When you complete this book, you will be well prepared to perform many types and styles of music. Being in the band will bring you many years of incredible experiences, along with the joy of making music with your friends.

Free correlated *Sound Innovations* media at **SIOnline.alfred.com** will help you practice and develop new skills. Video lessons and audio demonstration tracks reinforce good technique and musical accuracy, and PDFs provide supplemental tunes, exercises, lessons, and assessment pages. In addition to those resources, an exciting and immersive experience awaits you with a subscription to MakeMusic Cloud. In MakeMusic Cloud, you can access *Center Stage,* which features popular songs with amazing backing tracks, making your practice even more fun and motivating. There is so much for you to explore!

We hope you will make music an important part of your life by performing in and attending concerts. You might even decide to pursue a career in music as a performer, teacher, composer, sound engineer, or conductor. Beyond performance, studying music offers a unique lens into other academic disciplines—whether you are exploring mathematics through complex rhythms, physics through the science of sound, or history through the lives of the great composers. Wherever your life's journey takes you, we wish you the best of luck in becoming a part of the wonderful world of music!

SI ONLINE

Multimedia Resources for
TEACHERS
STUDENTS
PARENTS

Audio demonstration and accompaniment tracks are included for every line of music in the book.

Video demonstrations of fundamental skills and exercises are included. Look for the video icon throughout this book.

PDF

Supplemental enrichment content and additional repertoire for practice and reinforcement are available to download at SIOnline.alfred.com.

Visit the SI Online resource site to stay up to date with newly added content.
SIOnline.alfred.com

Alfred
alfred.com

Copyright © 2026, 2010 by Alfred Music
Sound Innovations® is a registered trademark of Alfred Music
All rights reserved. Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 1-4706-8234-6
ISBN-13: 978-1-4706-8234-7

Instrumentation

Teacher's Score
Flute
Oboe
Bassoon
B♭ Clarinet
E♭ Alto Clarinet
B♭ Bass Clarinet
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet
Horn in F
Trombone
Baritone/Euphonium Bass Clef
Baritone/Euphonium Treble Clef
Tuba
Electric Bass
Mallets
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 taught instrumental music in the Florida and Illinois public schools and served on the faculty at Florida State University. Following 18 years as Concert Band Editor for Alfred, he maintains an active composition schedule, regularly accepting commissions for new works. An internationally recognized clinician and conductor, Sheldon frequently presents clinics and serves as a conductor 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 invited to conduct and speak in every state in the U.S. and around the world. He is the author of the critically acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose*, *Teaching Music with Promise*, and *Teaching Music Each Day Inspired*. Having taught for over 45 years, Dr. Boonshaft was honored by the National Association for Music Education and Music For All as the first recipient of the "George M. Parks Award for Leadership in Music Education." He 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

Percussionist and composer Dave Black has been the recipient of many awards and commissions, including 26 consecutive ASCAP Popular Composer Awards, two GRAMMY® participation/nomination certificates, the Percussive Arts Society Presidents Industry Award, and several drum publication readers' polls. In addition to having composed numerous concert band and jazz ensemble publications, he is the author or co-author of more than 60 book publications, many of which are best-selling percussion books, including *Alfred's Drum Method, Books 1 & 2*, and *Alfred's Beginning Drumset Method*. Black served as Alfred's vice president and editor-in-chief, School & Church Publishing, where he worked for 35 years.

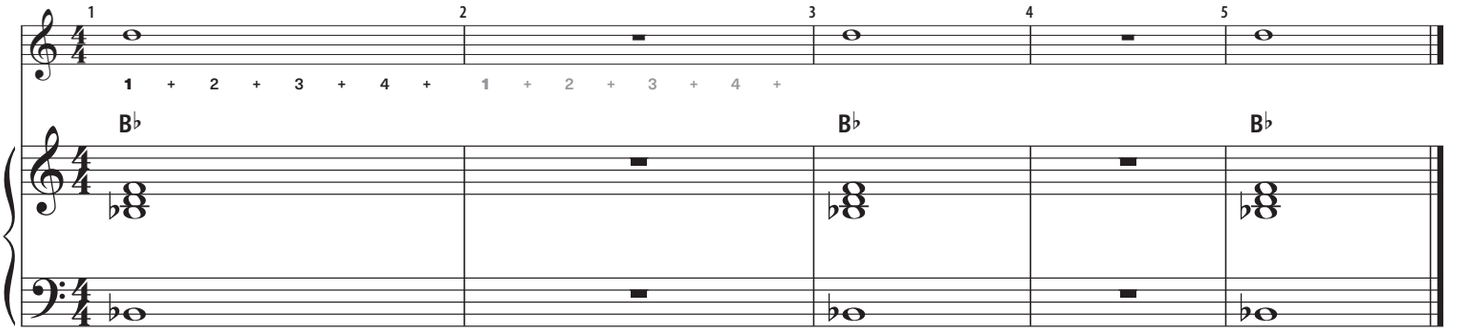
Bob Phillips

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 25 books series, including Alfred's *Philharmonic* series. He has been inducted into the University of Michigan Music School Hall of Fame and has been awarded the Medal of Honor by the Midwest Clinic and the Distinguished Service Award by the American String Teachers Association.

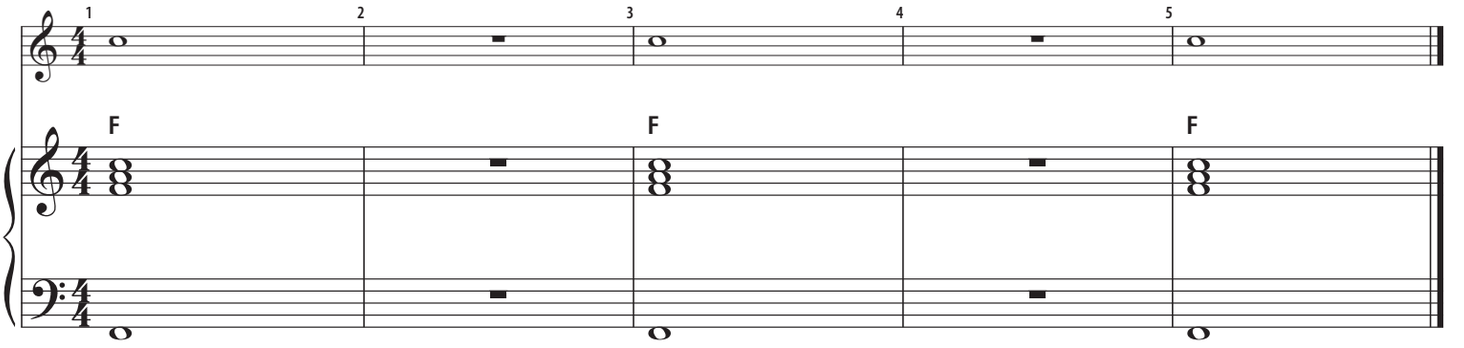
1 **Tuning note for woodwinds, brass, and electric bass.**

Level 1: Sound Beginnings

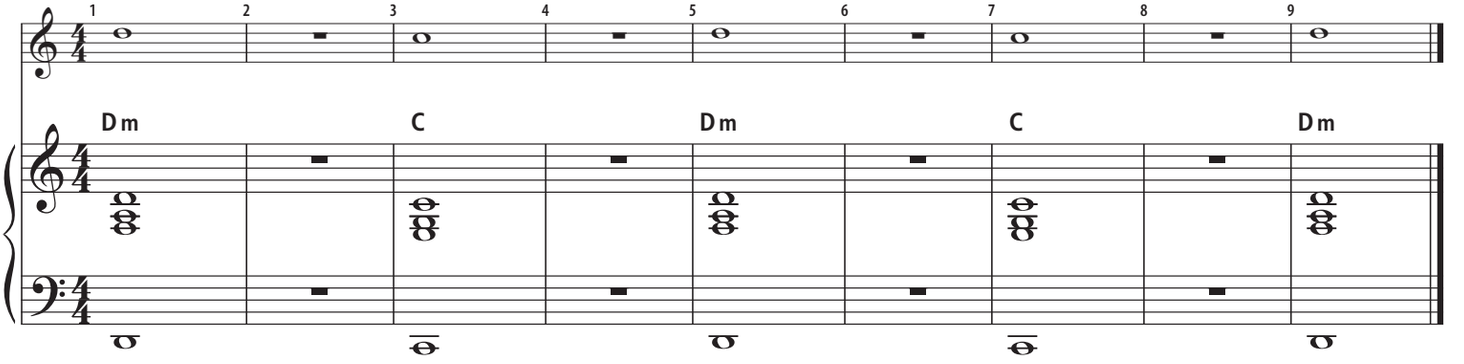
2 **OUR FIRST NOTE**—*Introducing the new note, concert D.*



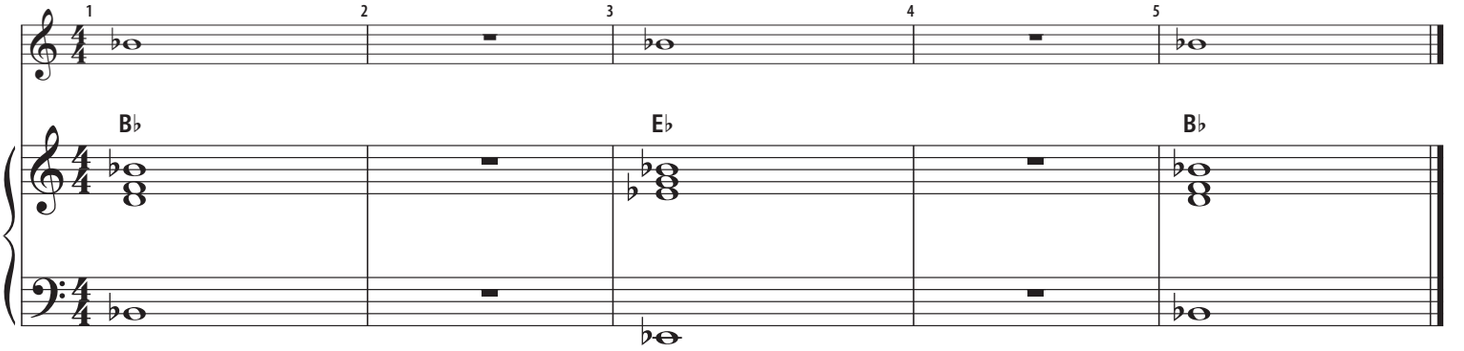
3 **OUR SECOND NOTE**—*Introducing the new note, concert C.*



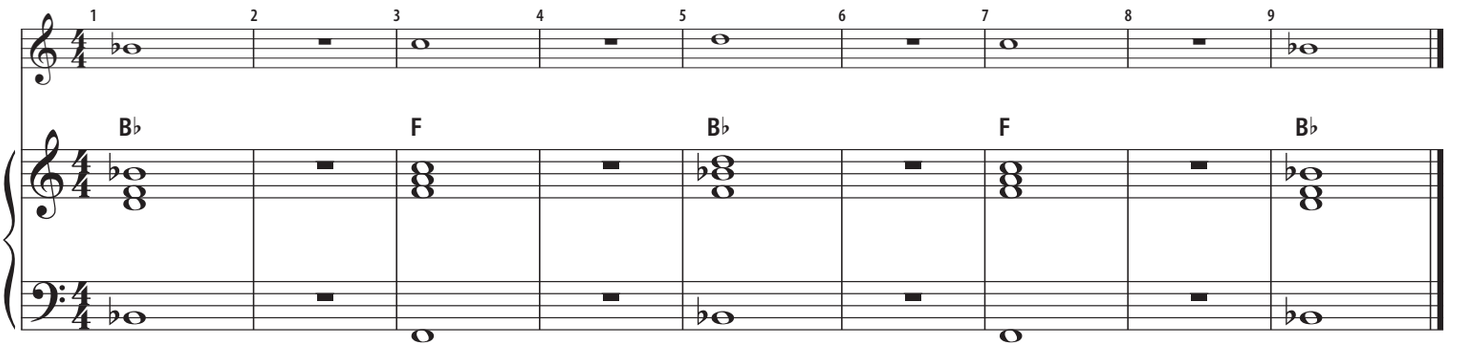
4 **TWO-NOTE TANGO**—*Practice going from one note to the other.*



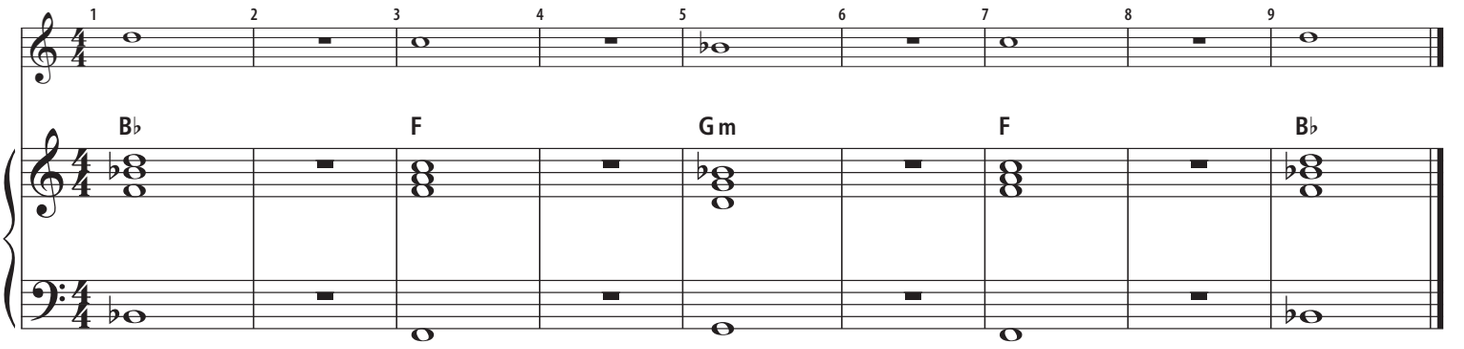
5 **OUR THIRD NOTE**—*Introducing the new note, concert B♭.*



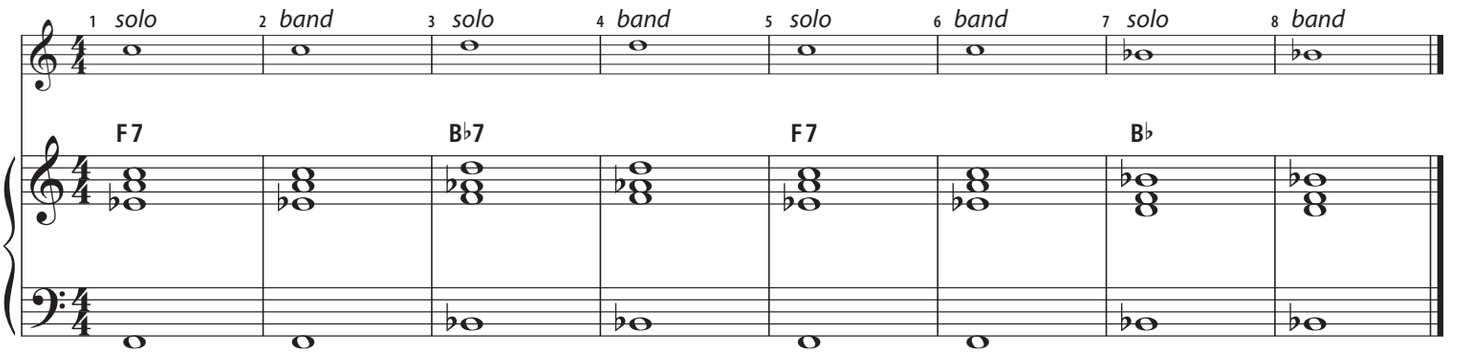
6 **THREE-NOTE COMBO**—*Practice playing all three notes.*



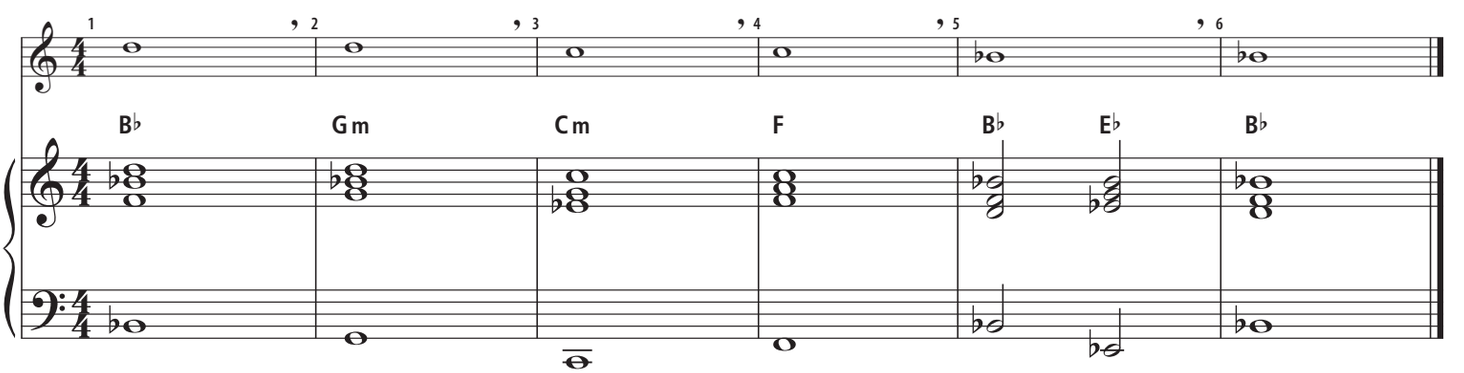
7 **THIRD TIME'S THE CHARM**—*Additional practice on these three notes.*



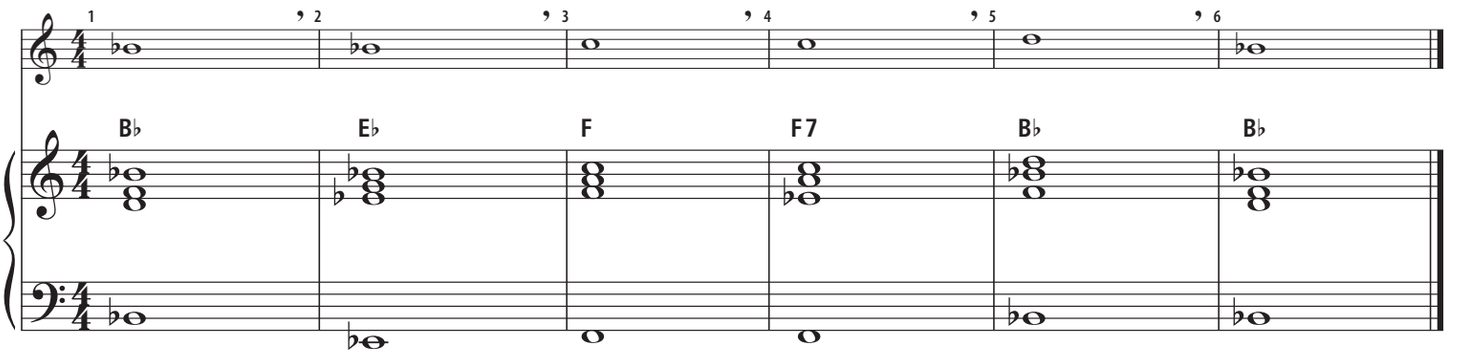
8 **MATCH THE PITCH**—*Play the solo part as the rest of the band answers with the same note. Take turns with other band members.*



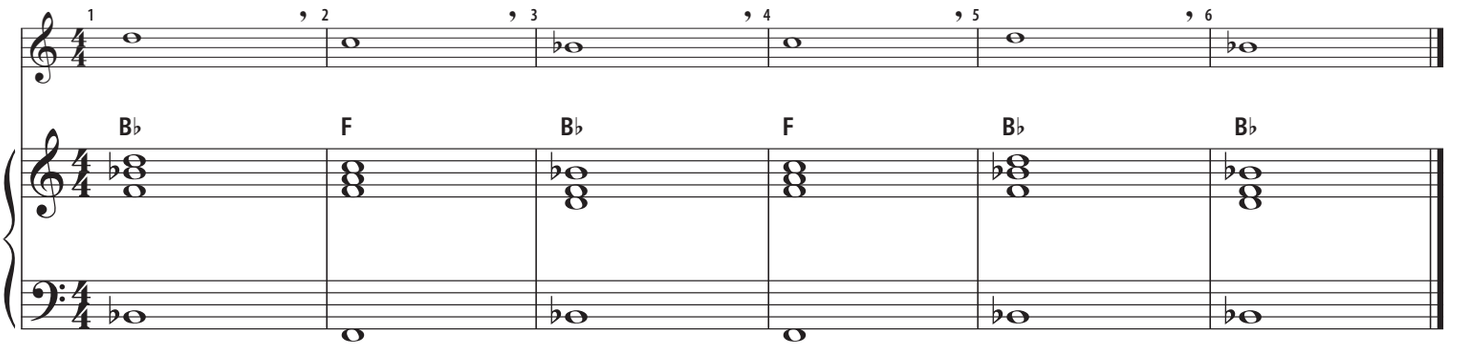
9 **A BREATH OF FRESH AIR**—*Name each note before you play.*



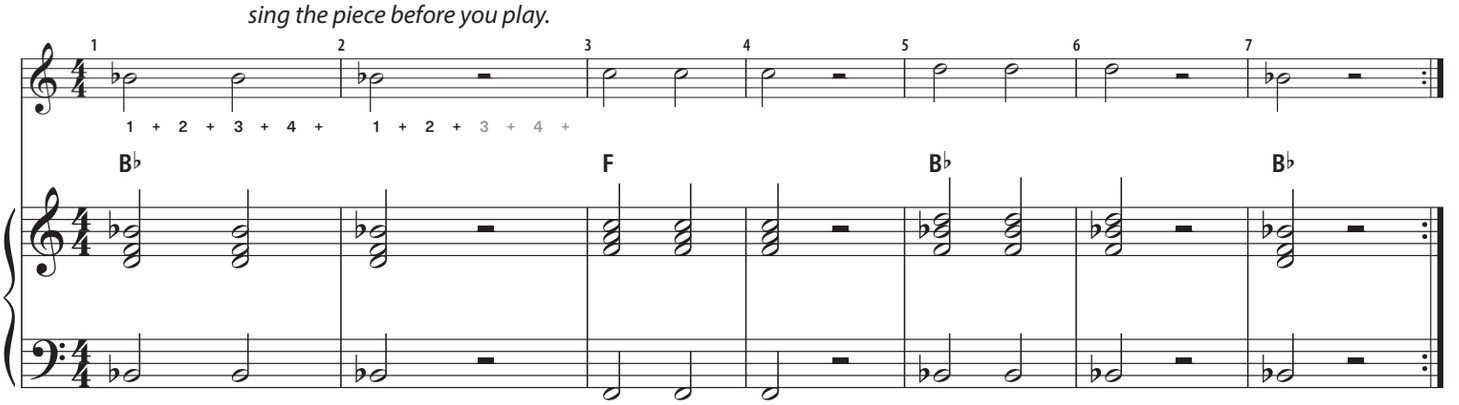
10 **BREATHING EASY**—*Sing the notes, then play. For percussionists, clap the rhythms, then play.*



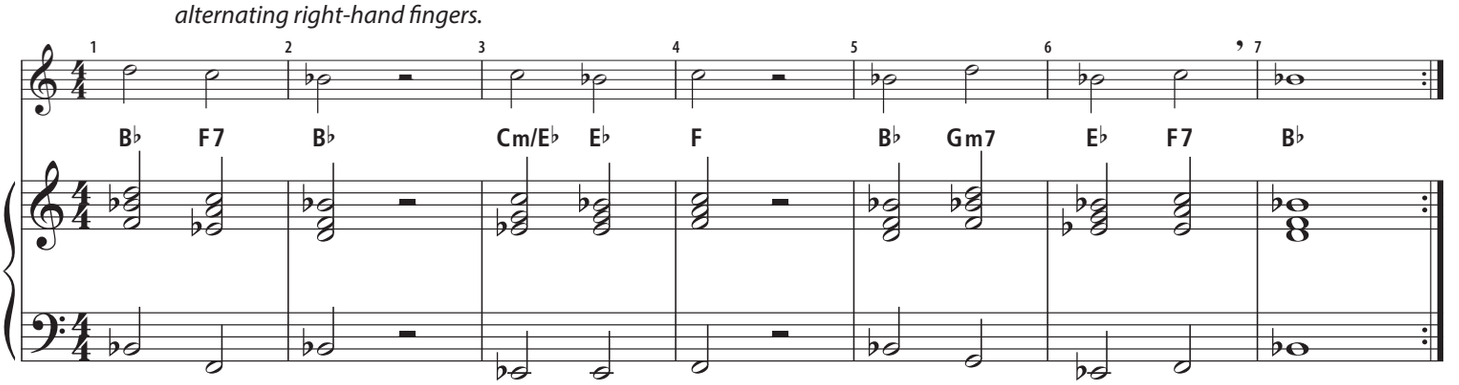
11 **THREE-ZY DOES IT!**—*Practice playing three different notes in a row.*



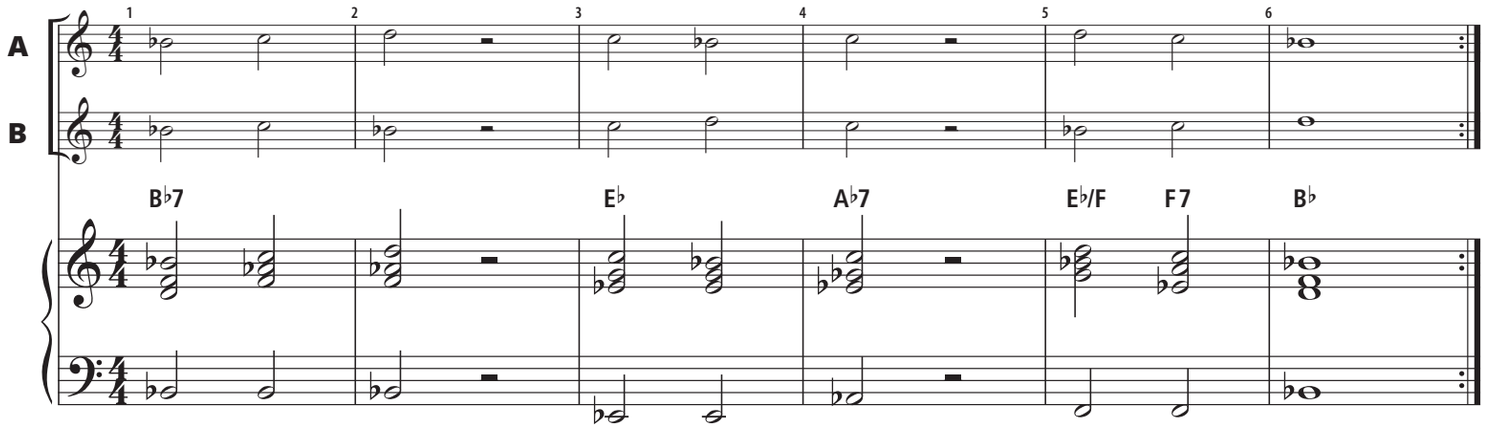
12 **HALF THE TIME**—*Introducing half notes and half rests. Repeat as indicated. Clap the rhythm as you count the beats, then sing the piece before you play.*



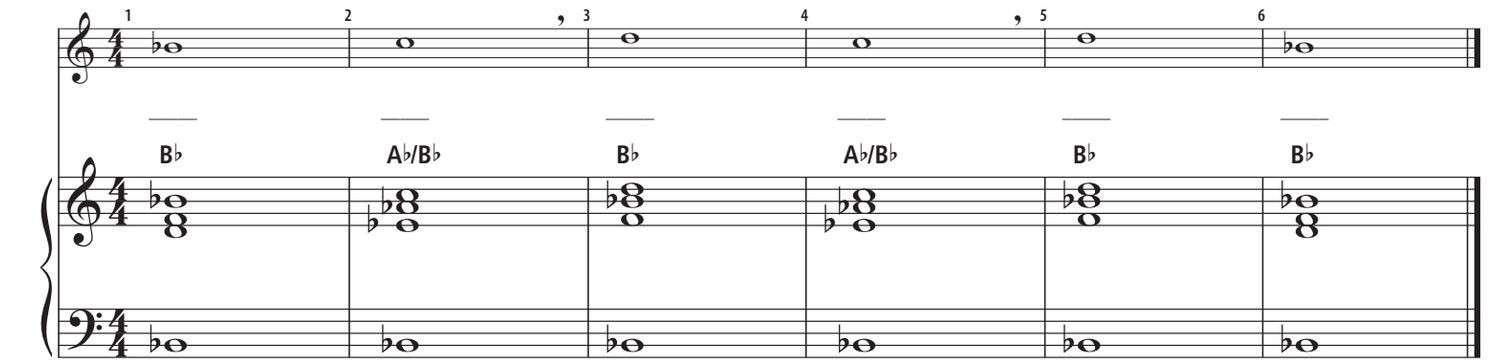
13 **MIX IT UP**—*Play each group of half notes in one breath while changing notes. Electric bass, play each group of half notes using alternating right-hand fingers.*



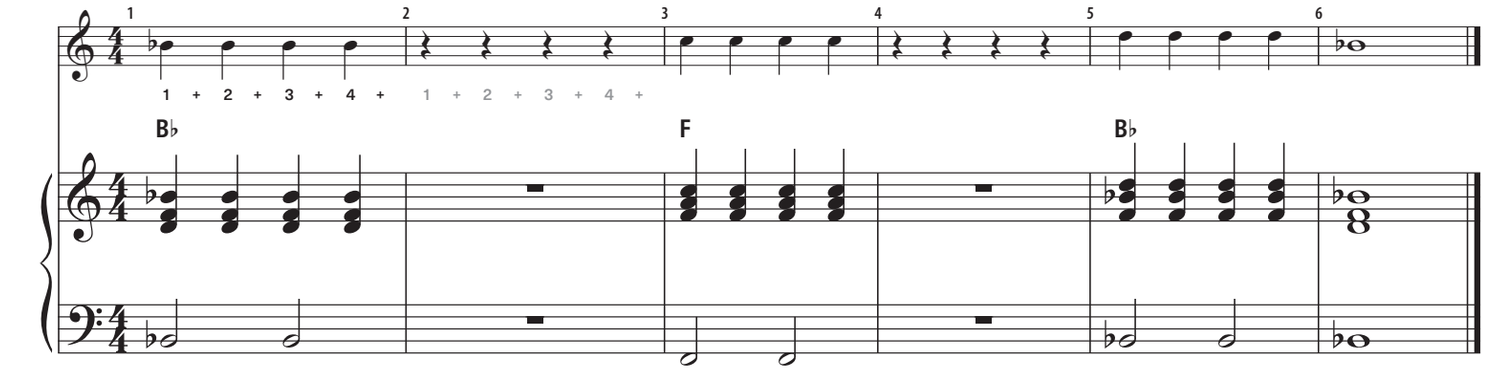
14 **DUET? DO IT!**—*Introducing our first duet.*



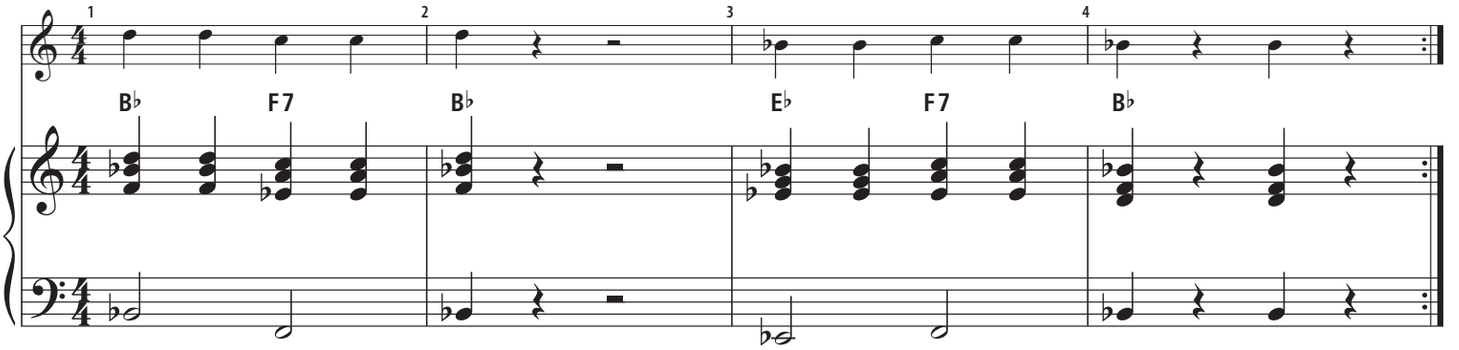
15 **NAME THE NOTES**—*Write the name of each note in the space provided, then sing the notes before you play.*



16 **QUARTER NOTES**—*Introducing quarter notes and quarter rests. Play each group of notes in one breath. Count, clap, and sing before you play.*

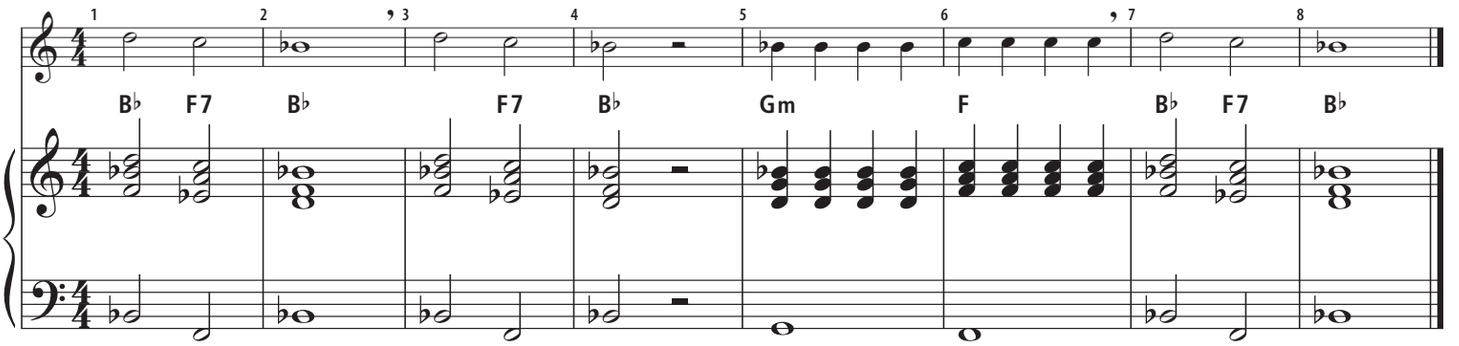


17 **QUARTERLY REPORT**—*Name each note before you play.*

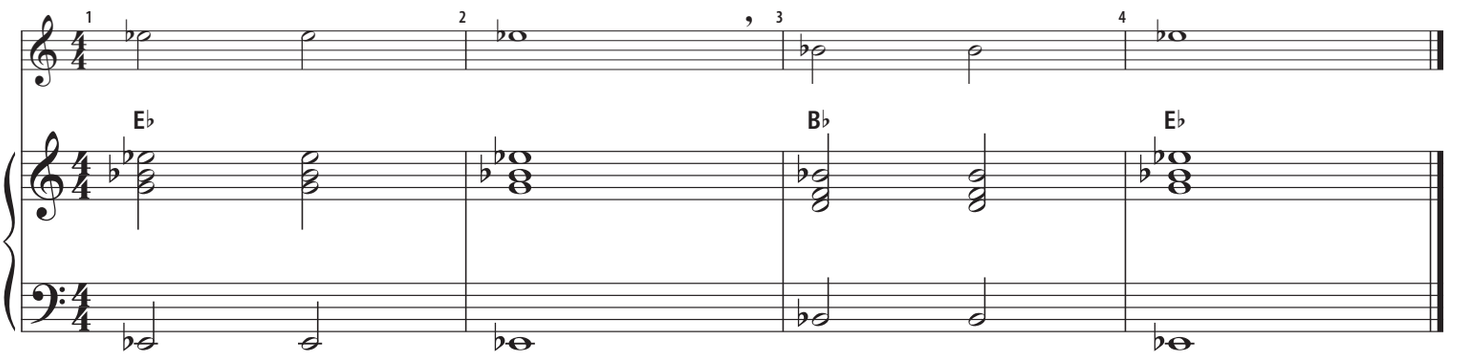


18 **HOT CROSS BUNS**—*Play the phrase, not just the notes!*

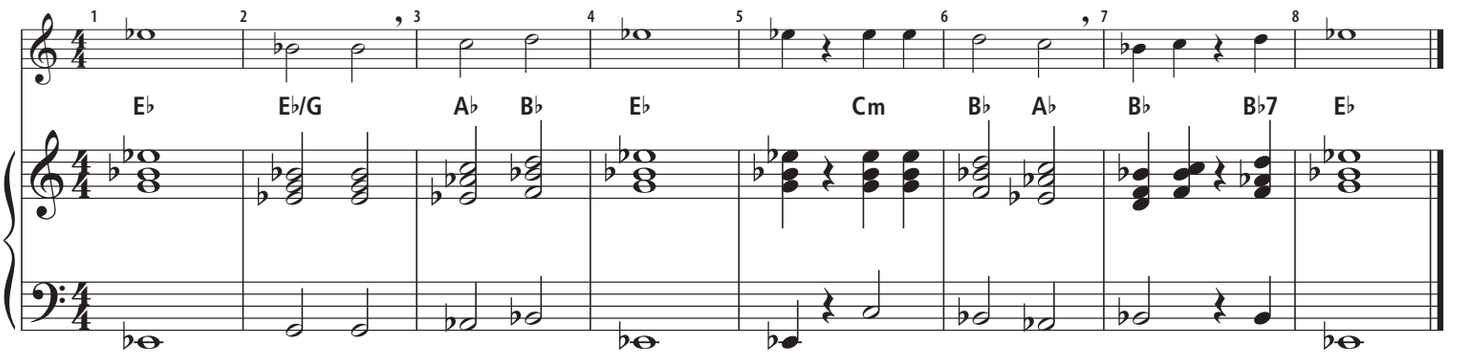
English Folk Song



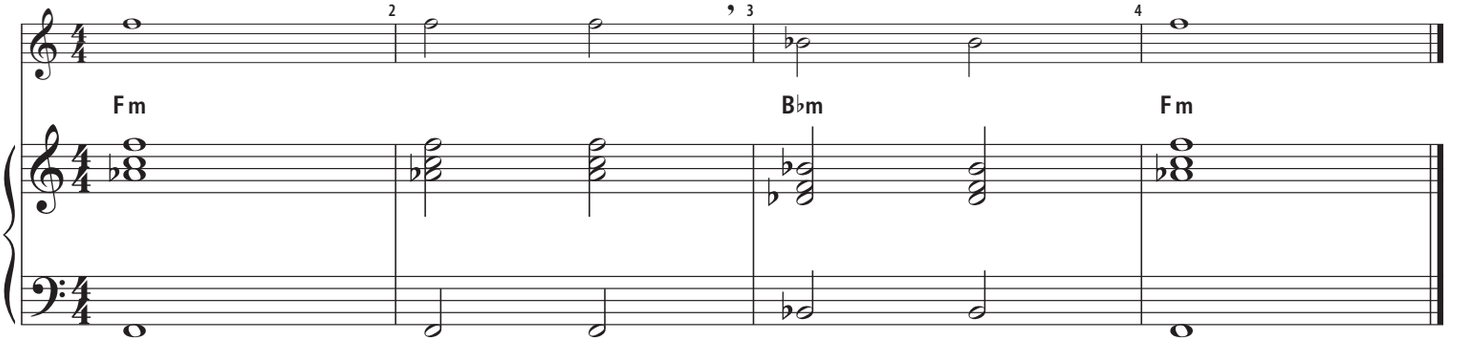
19 **OUR FOURTH NOTE**—*Introducing the new note, concert E♭.*



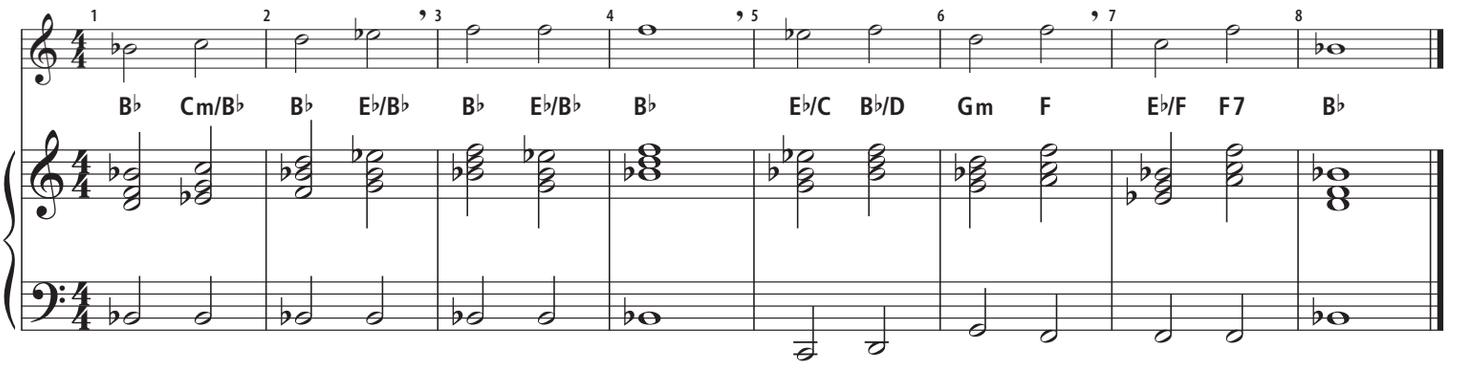
20 **SCALING THE WALL**—*Practice using your newest note. Breathe only at the breath marks and rests.*



21 **OUR FIFTH NOTE**—*Introducing the new note, concert F.*

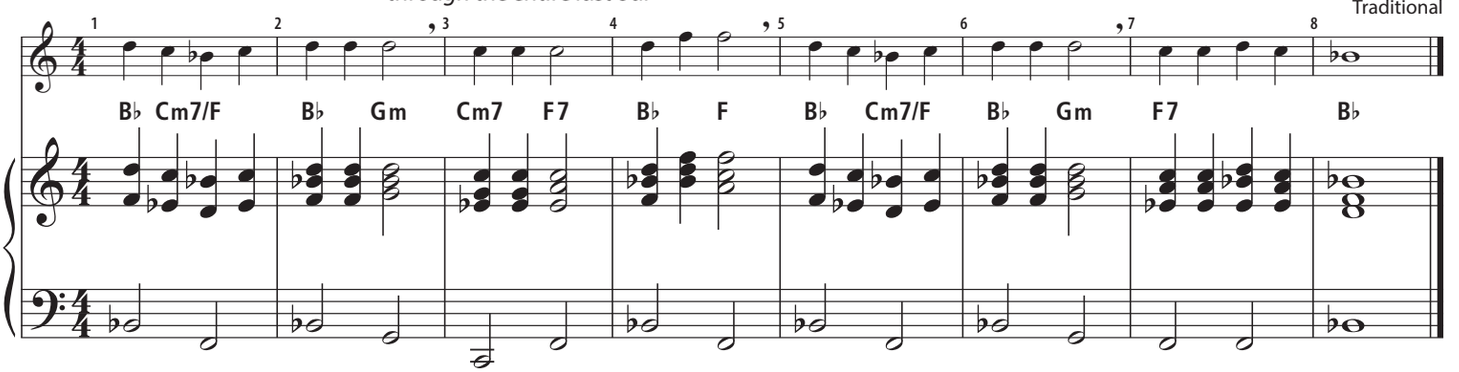


22 **SCALING NEW HEIGHTS**—*Practice using another new note.*



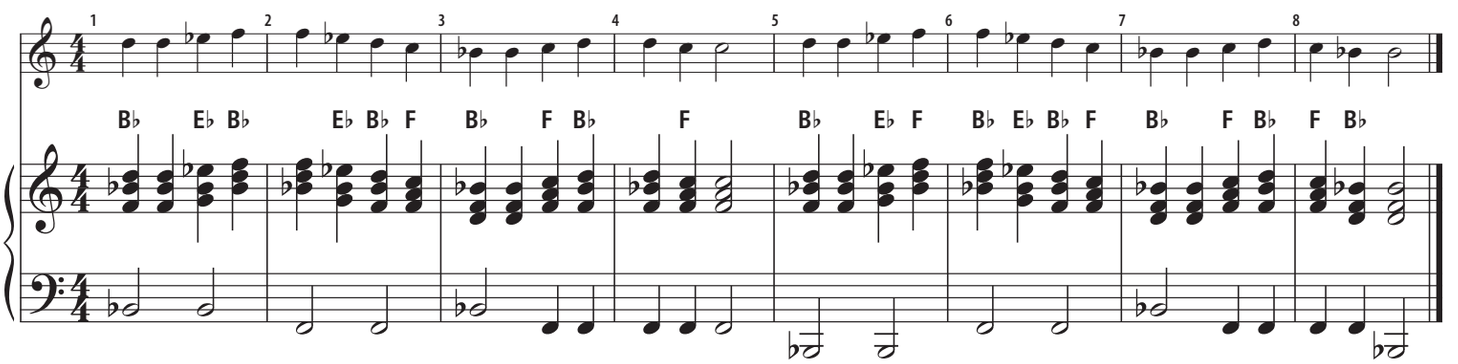
23 **MERRILY WE ROLL ALONG**—*Breath marks (or the brackets) help define the phrases. Electric bass, hold your left-hand finger down through the entire last bar*

Traditional

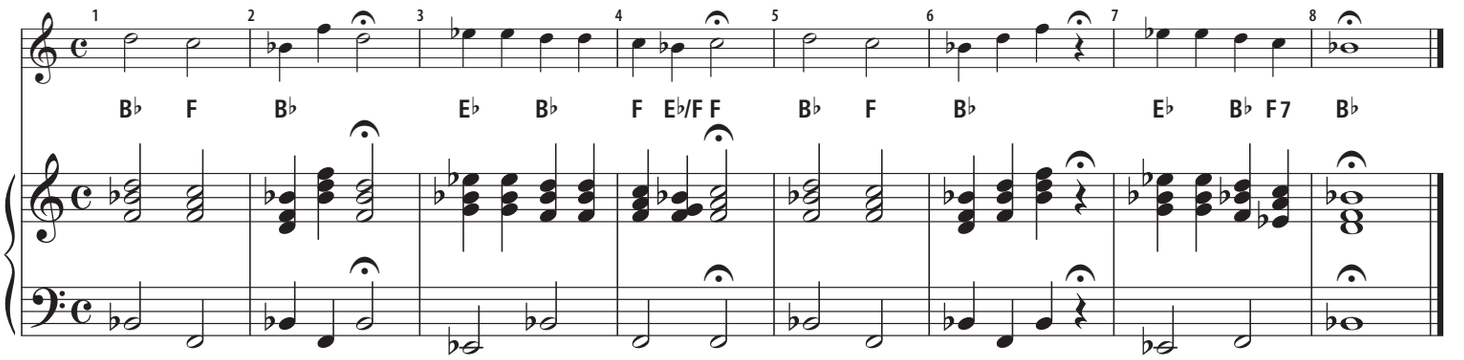


24 **ODE TO JOY**

Ludwig van Beethoven

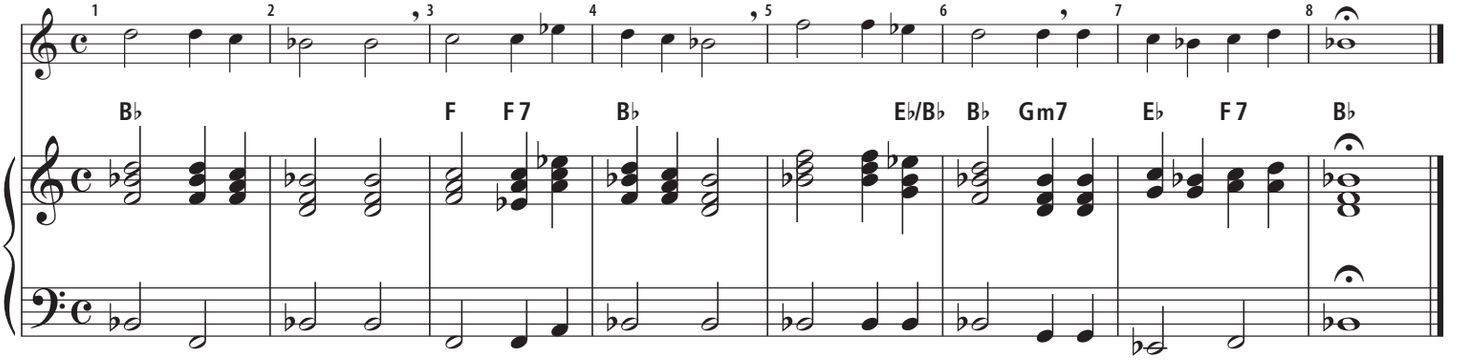


25 **A WALK IN THE PARK**—*Play this piece in common time and notice the* fermatas. *Count, clap, and sing before you play.*



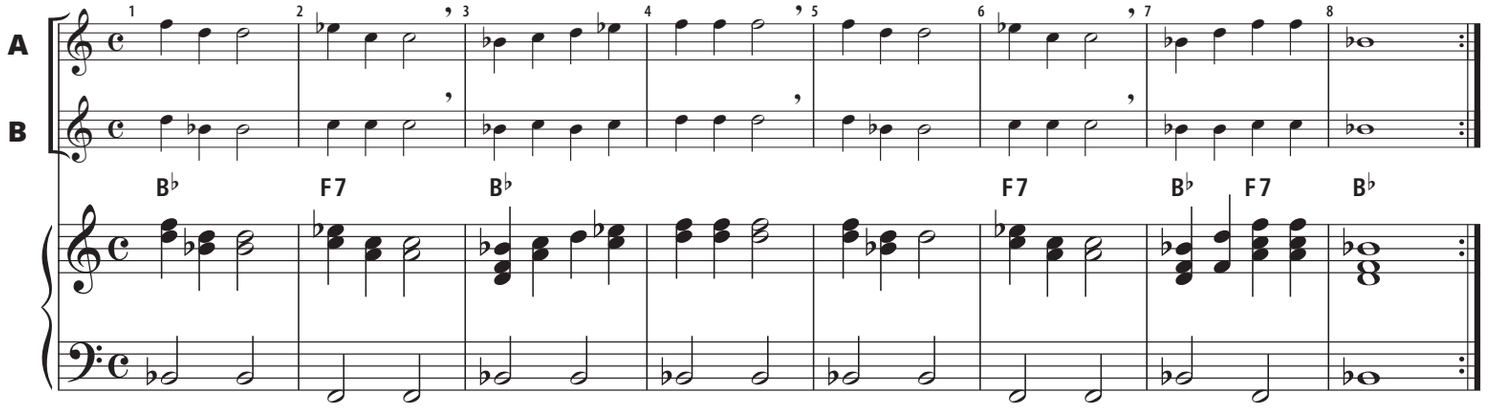
26 **GO TELL AUNT RHODY**—*More practice in common time with a* fermata.

American Folk Song



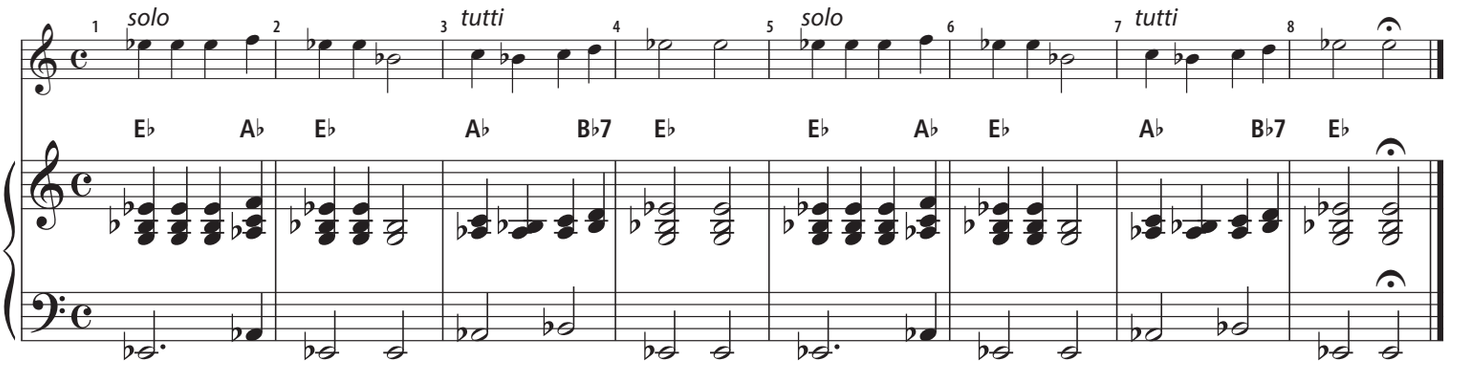
27 **LIGHTLY ROW**—*Play this duet in common time. Switch parts on the repeat.*

Traditional



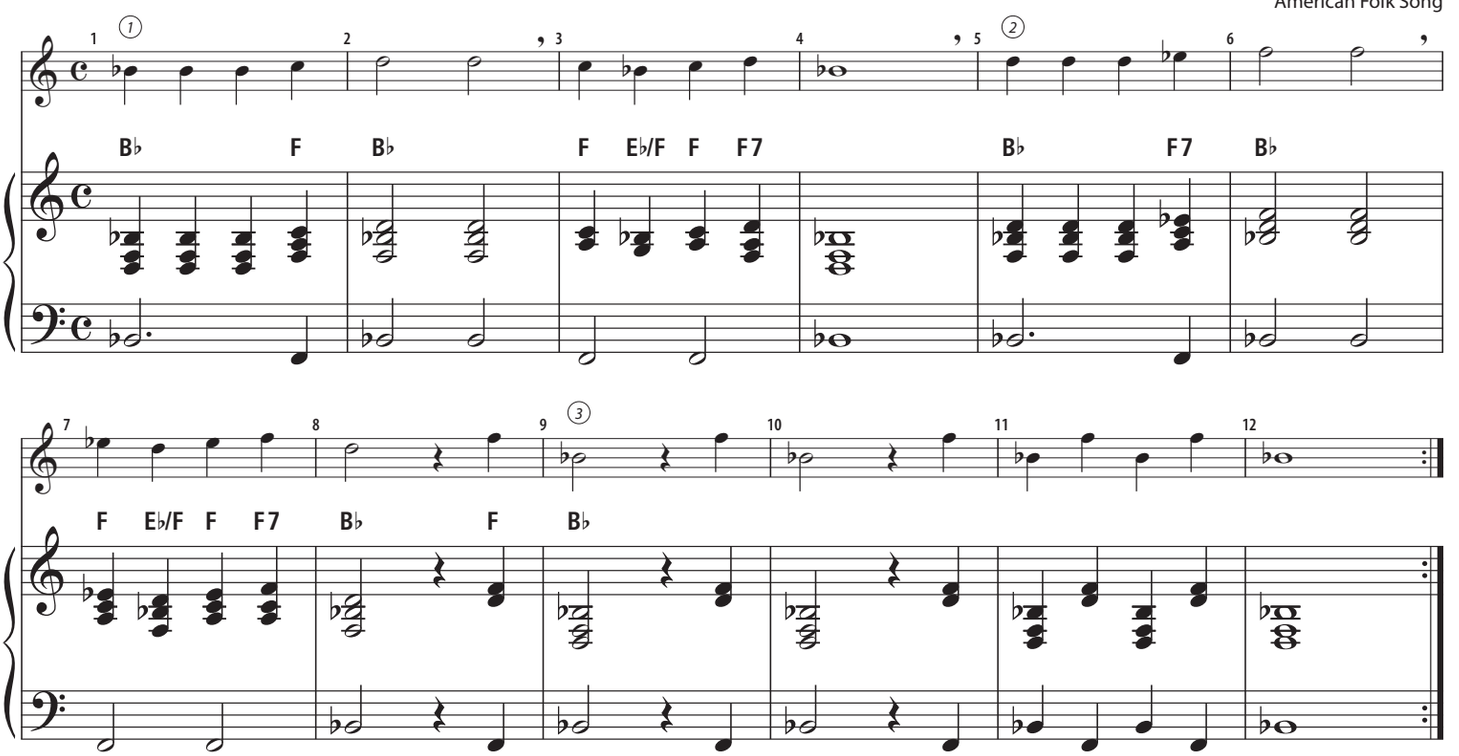
28 **GOOD KING WENCESLAS**—*The soloist and full band take turns playing.*

Traditional English Carol

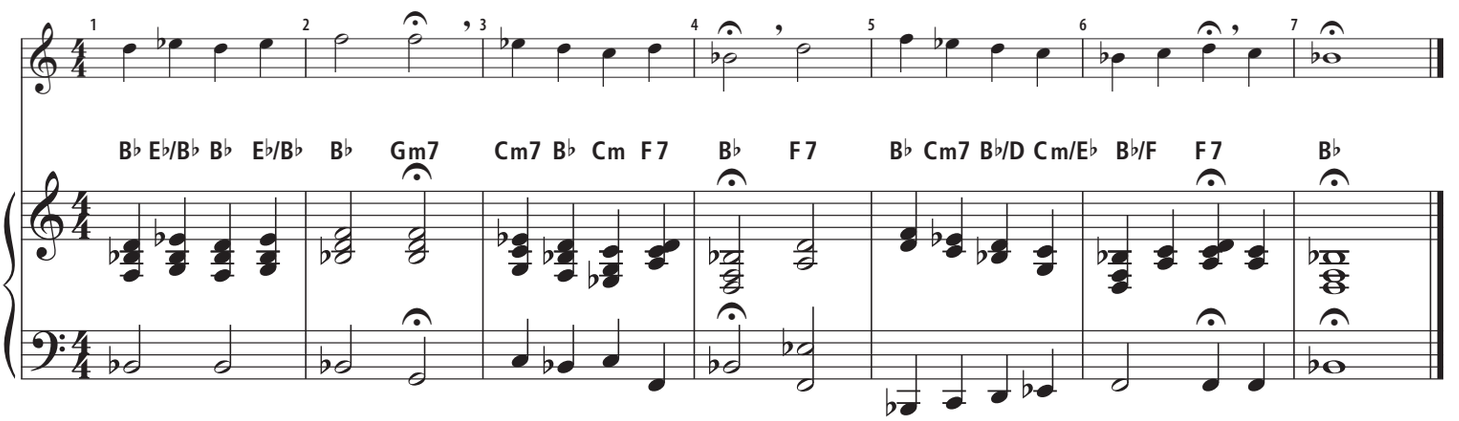


29 **SWEETLY SINGS THE DONKEY (round)**—*Play this round by having players or groups start every four measures. This piece continues on the next staff, which does not need to show the meter.*

American Folk Song

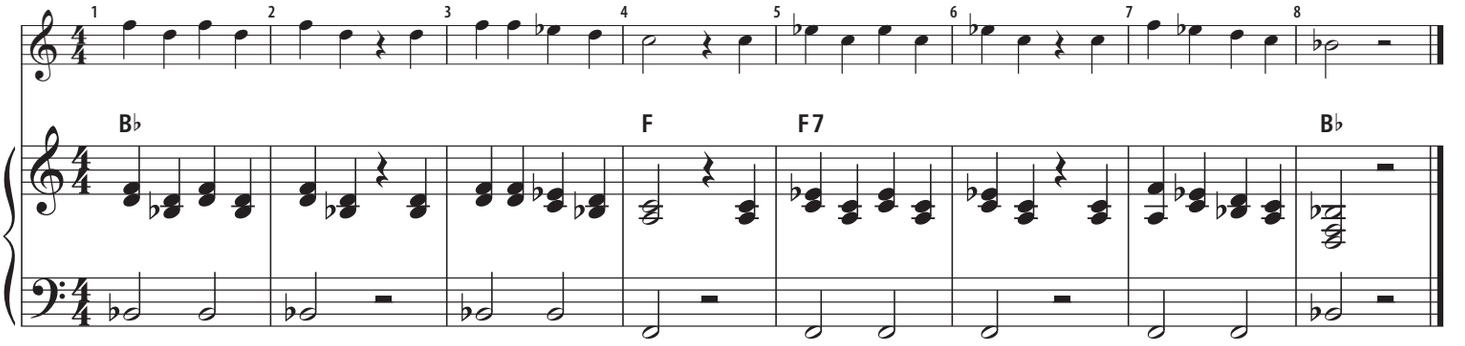


30 **FERMATAS 'R US**—*Your teacher will indicate how long to hold each* fermata.

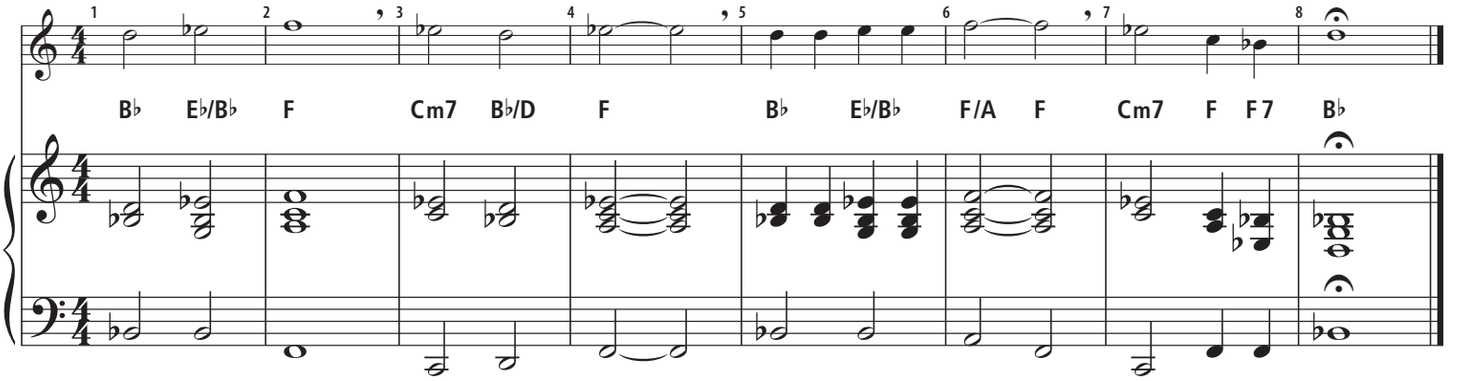


31 **DREYDL, DREYDL**—*Here is a holiday song that uses all the notes you have learned.*

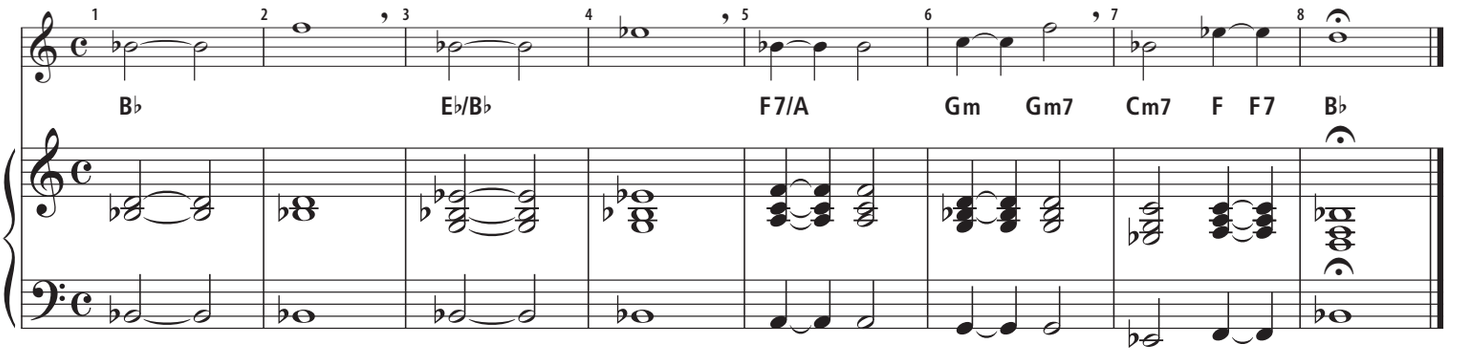
Traditional Hanukkah Song



32 **WARM-UP CHORALE**—*Play with a beautiful sustained tone. Listen for the harmony!*

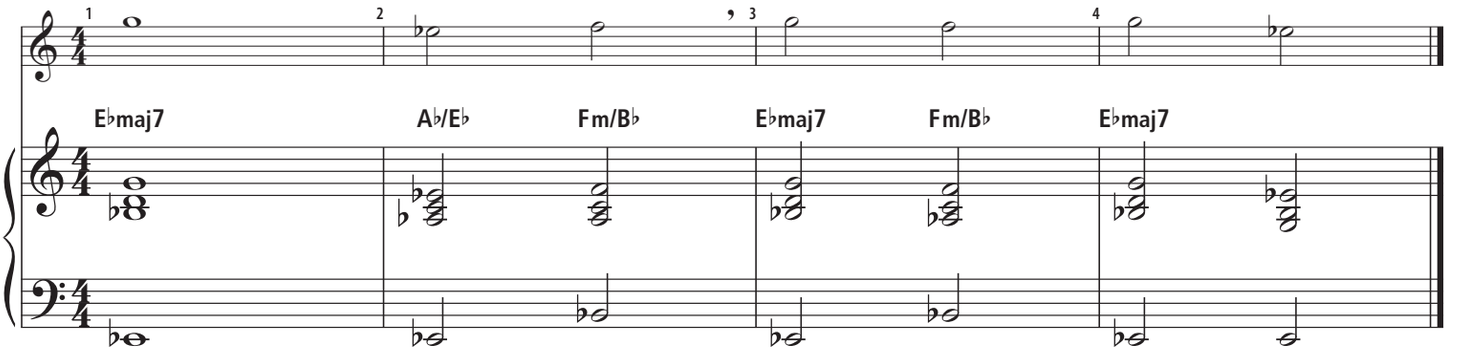


33 **TIE AND TIE AGAIN**—*Play the tied notes for their full, combined value. This piece can be played as a duet along with the* Warm-Up Chorale.



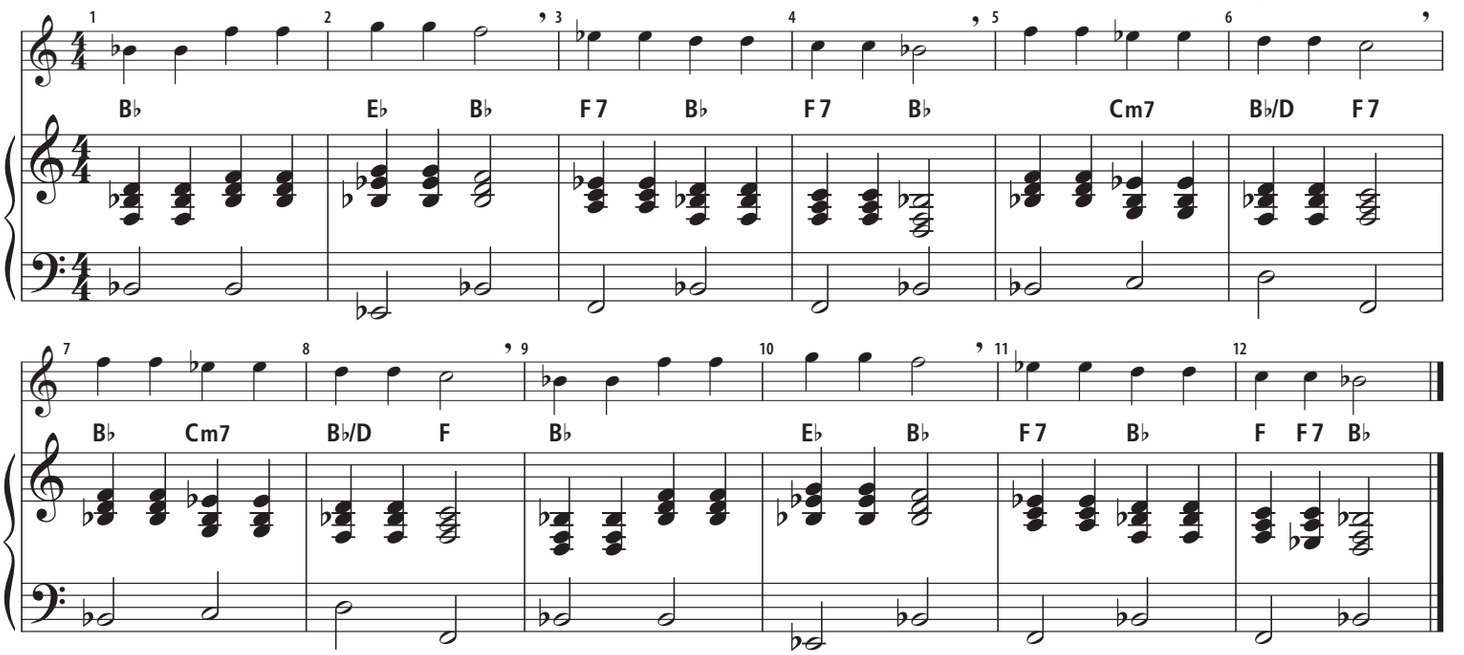
Level 2: Sound Fundamentals

34 **OUR SIXTH NOTE**—*Introducing the new note, concert G.*



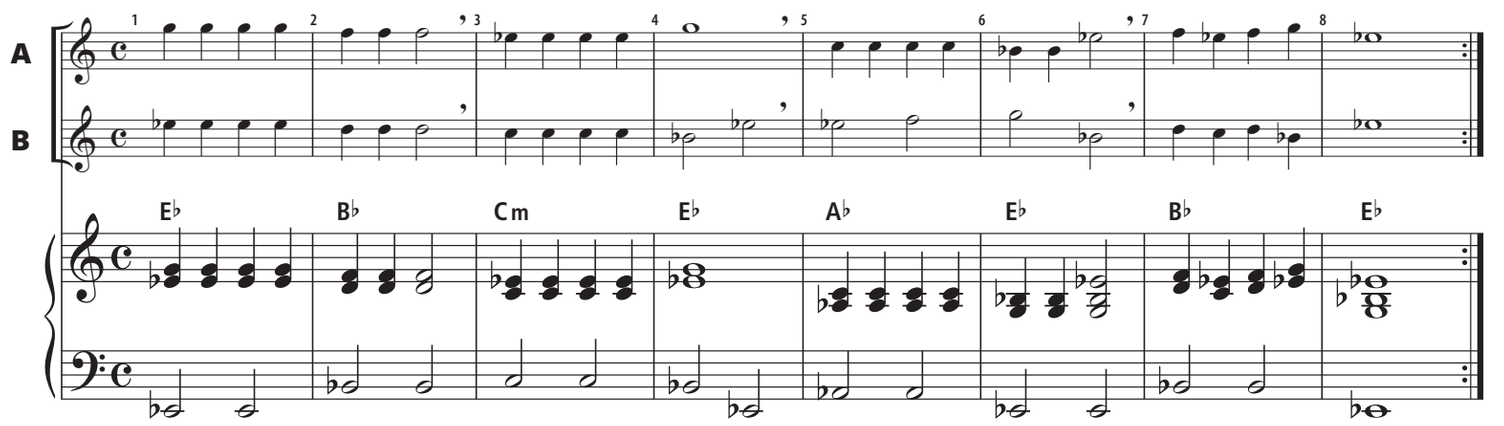
35 **TWINKLING STARS**—*Play this familiar melody using your new note.*

Adapted by Wolfgang Amadeus Mozart

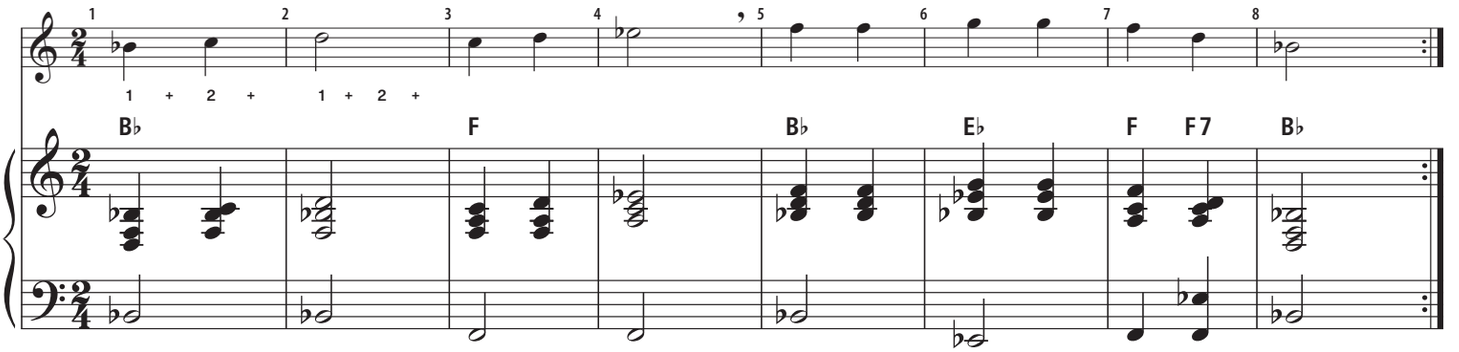


36 **JOLLY OLD ST. NICK**—*Here is a duet that uses your new note.*

Traditional Carol

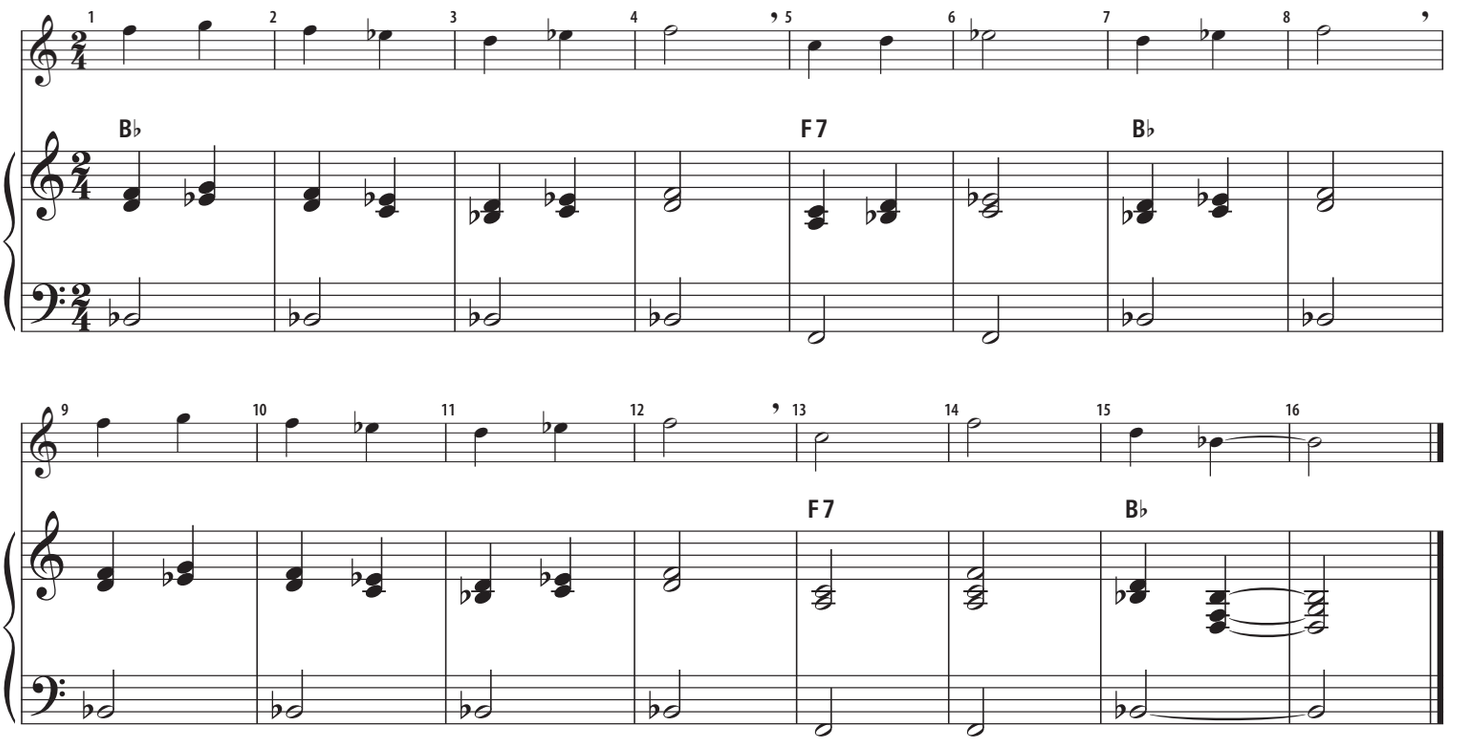


37 **TWO-FOUR OUT THE DOOR**—*This exercise has two beats per measure. Count, clap, and sing before you play.*



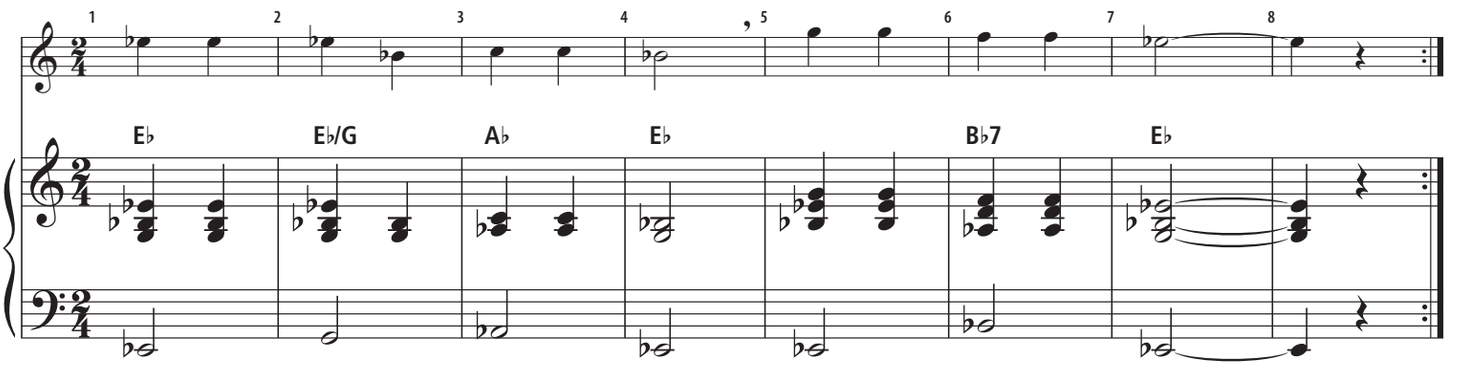
38 **LONDON BRIDGE**—*Here's a melody you know in* $\frac{2}{4}$ *time. How many beats does the last note receive?*

English Folk Song

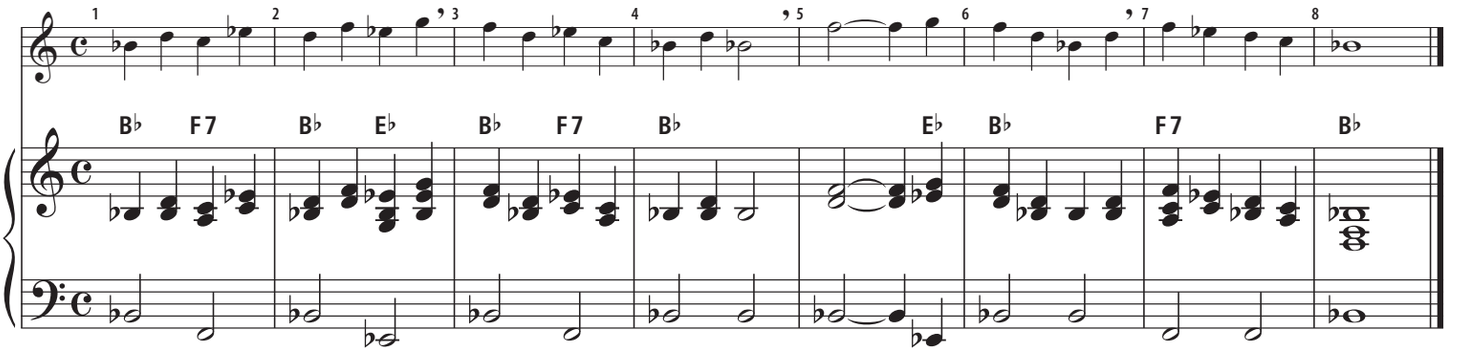


39 **TWO-FOUR OLD MAC**—*Name each note before you play.*

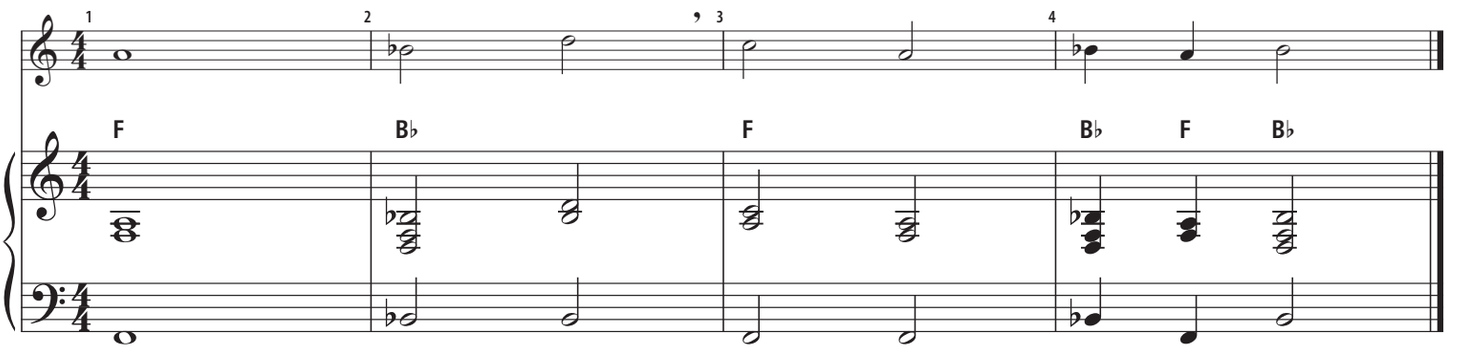
Traditional



40 **TECHNIQUE BUILDER**—*Practice slowly at first, then gradually get faster each time you play.*

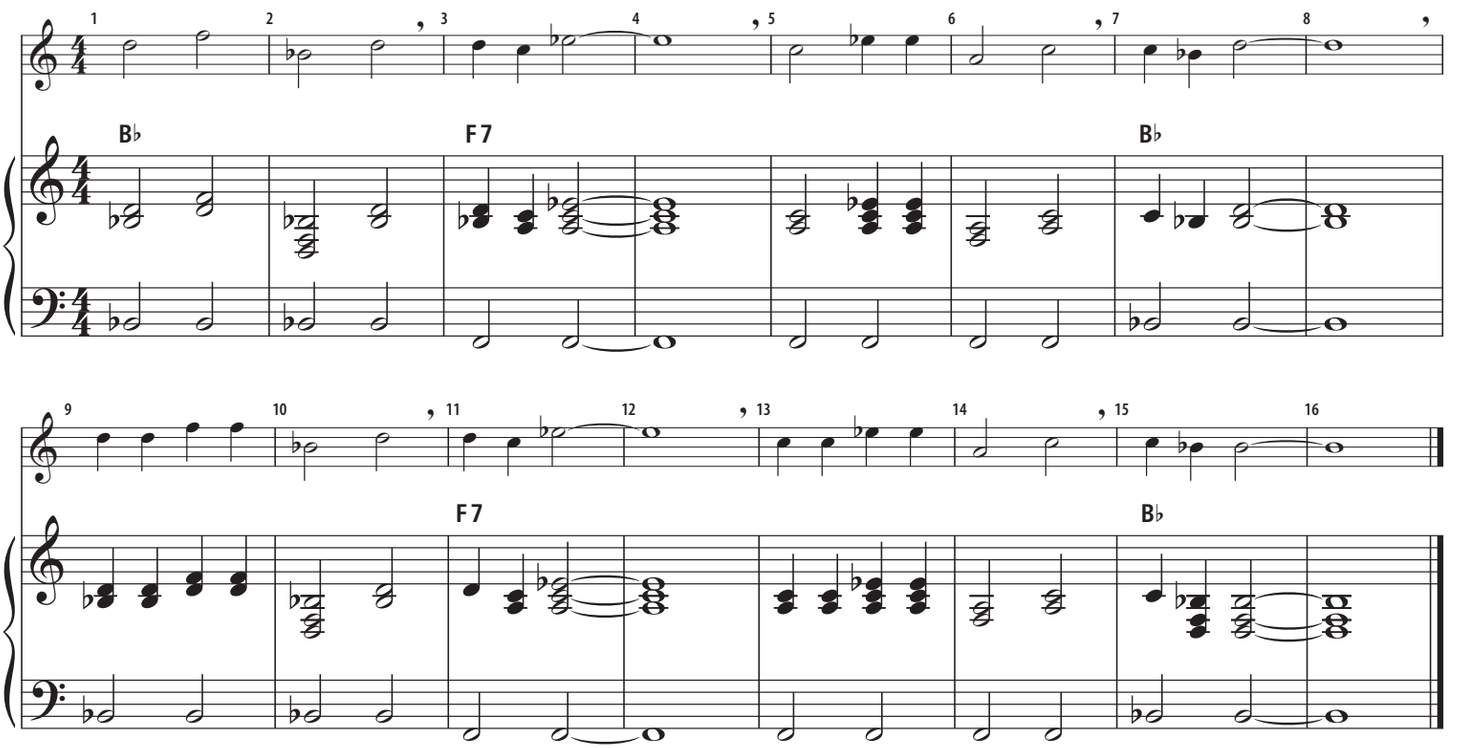


41 **SOUNDS NEW!**—*Introducing the new note, concert A.*

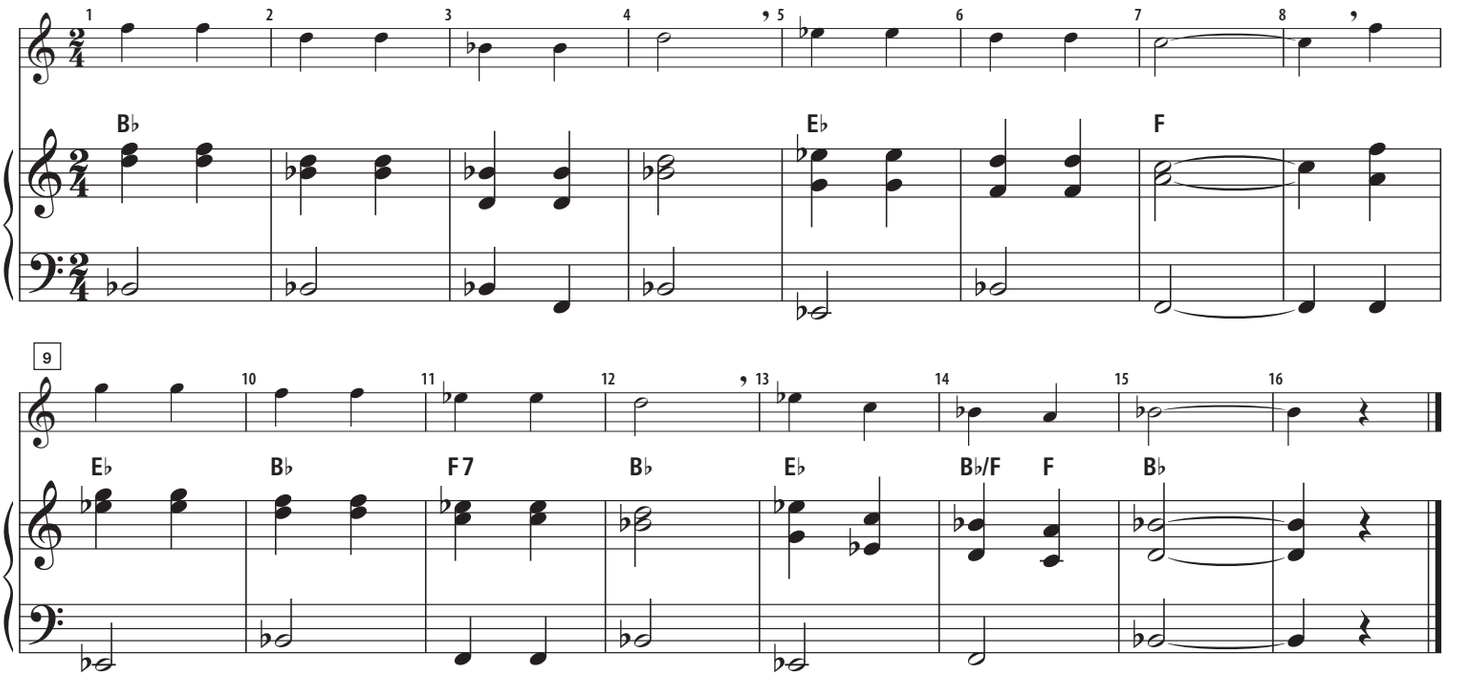


42 **MARY ANN**—*This* calypso *(Caribbean dance) tune uses your new note. Notice the long ties over the bar lines. Discuss with your teacher the characteristics of music in different styles. Listen to the recording of this piece and describe this style of music.*

Caribbean Folk Song

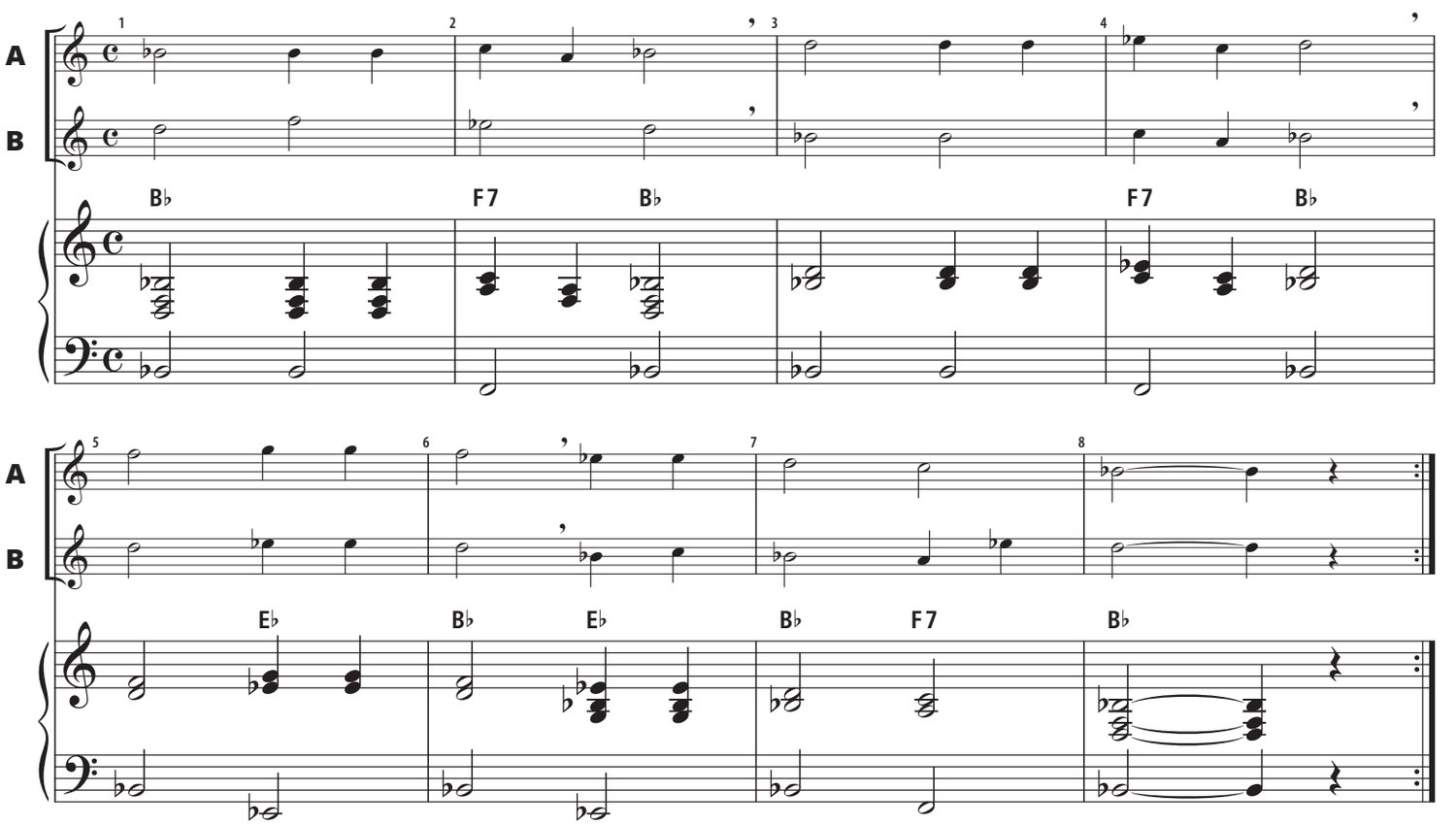


43 **CAN YOU HEAR ME NOW?**—*Take turns conducting the band.*

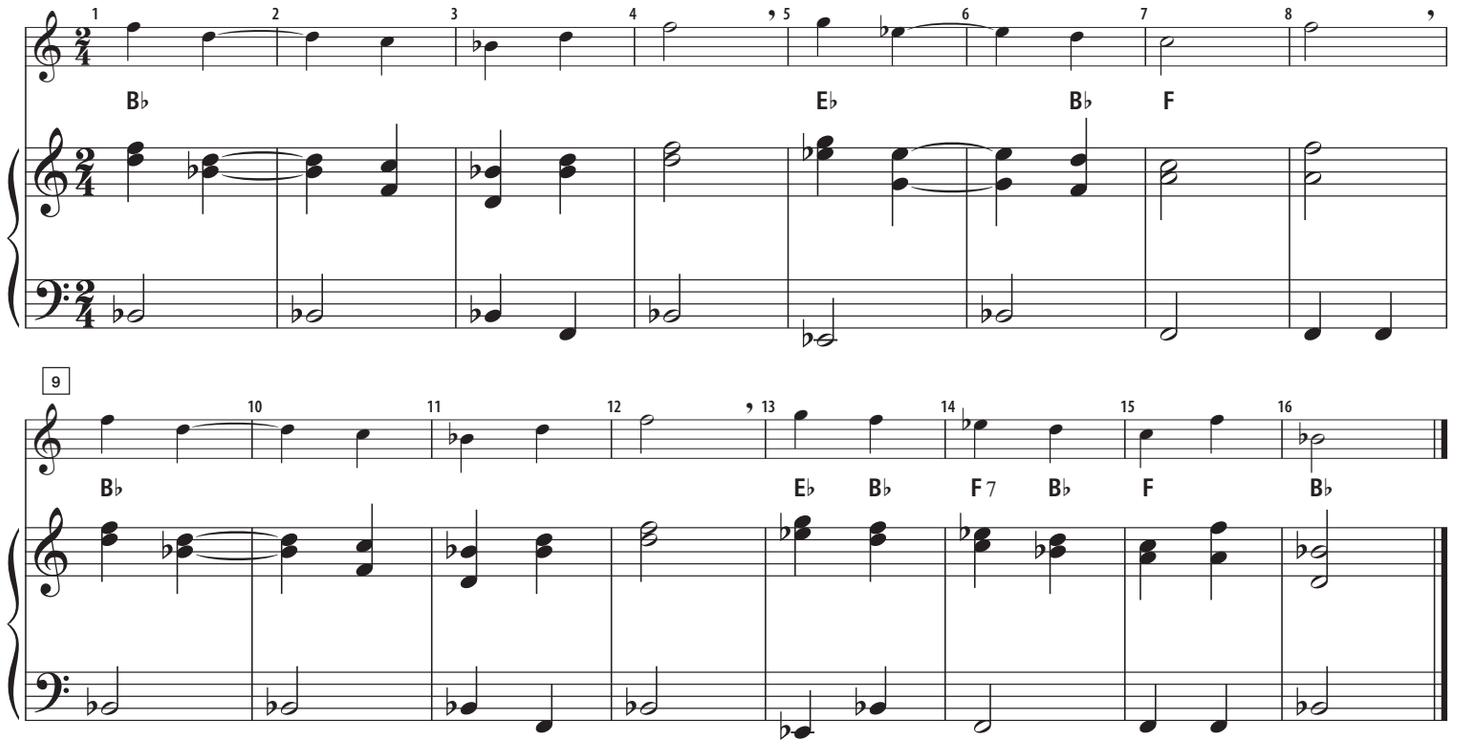


44 **DUET OF THE CRUSADERS**—*This duet uses your new high and low notes.*

German Folk Song

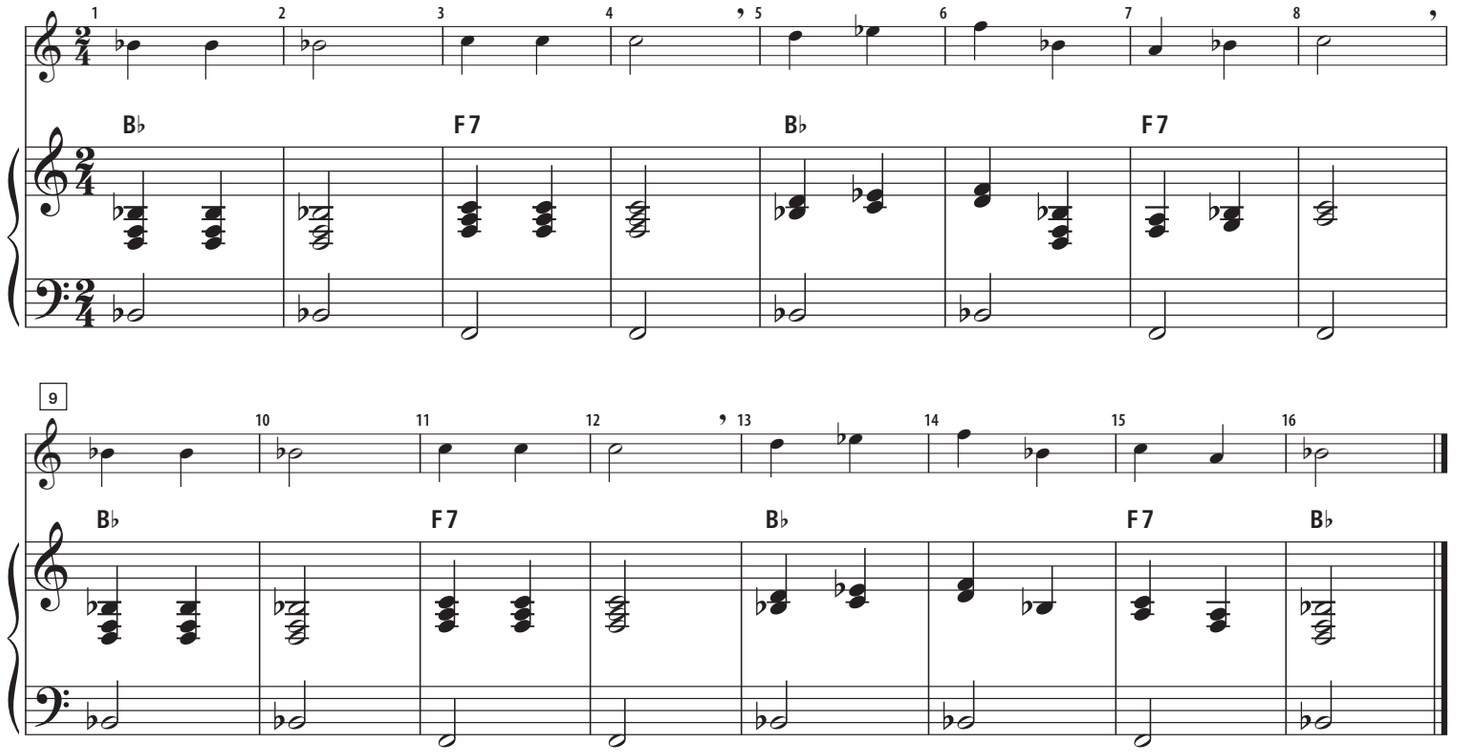


45 **SERIOUSLY?**—*This melody features ties across the bar line.*

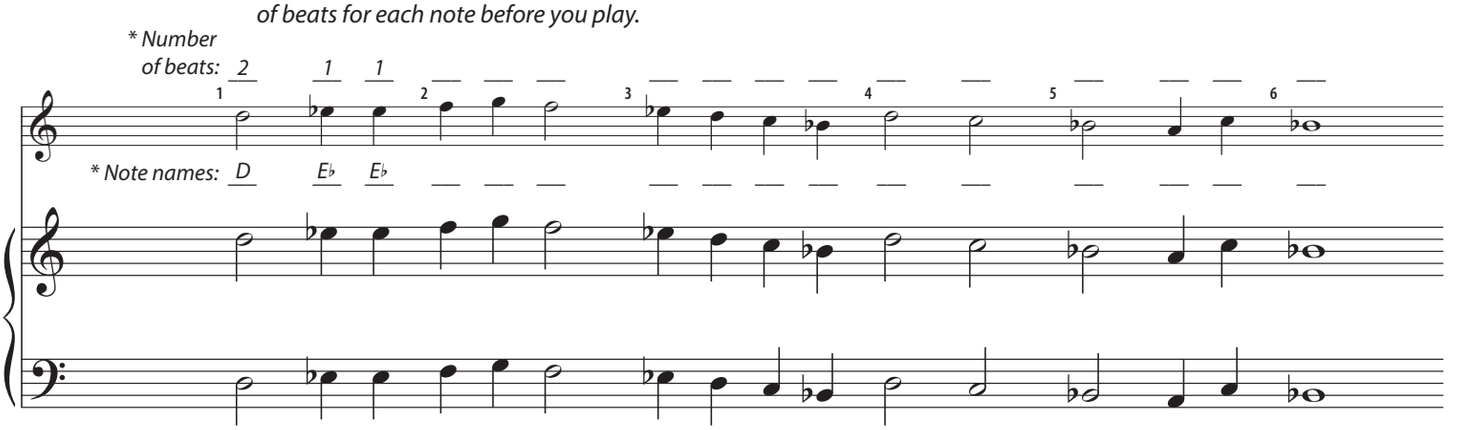


46 **ON THE BRIDGE AT AVIGNON**—*Sing the note names, then take turns conducting the band as they play.*

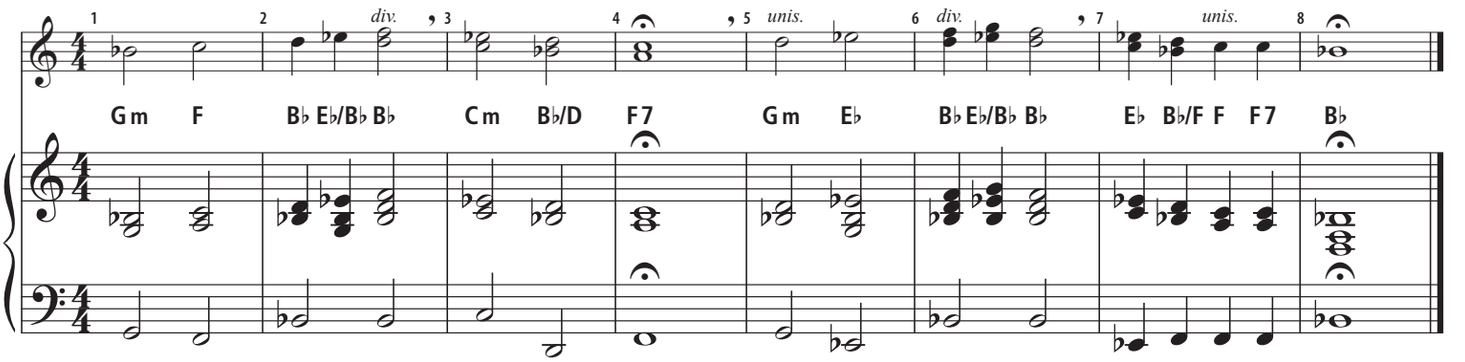
French Folk Song



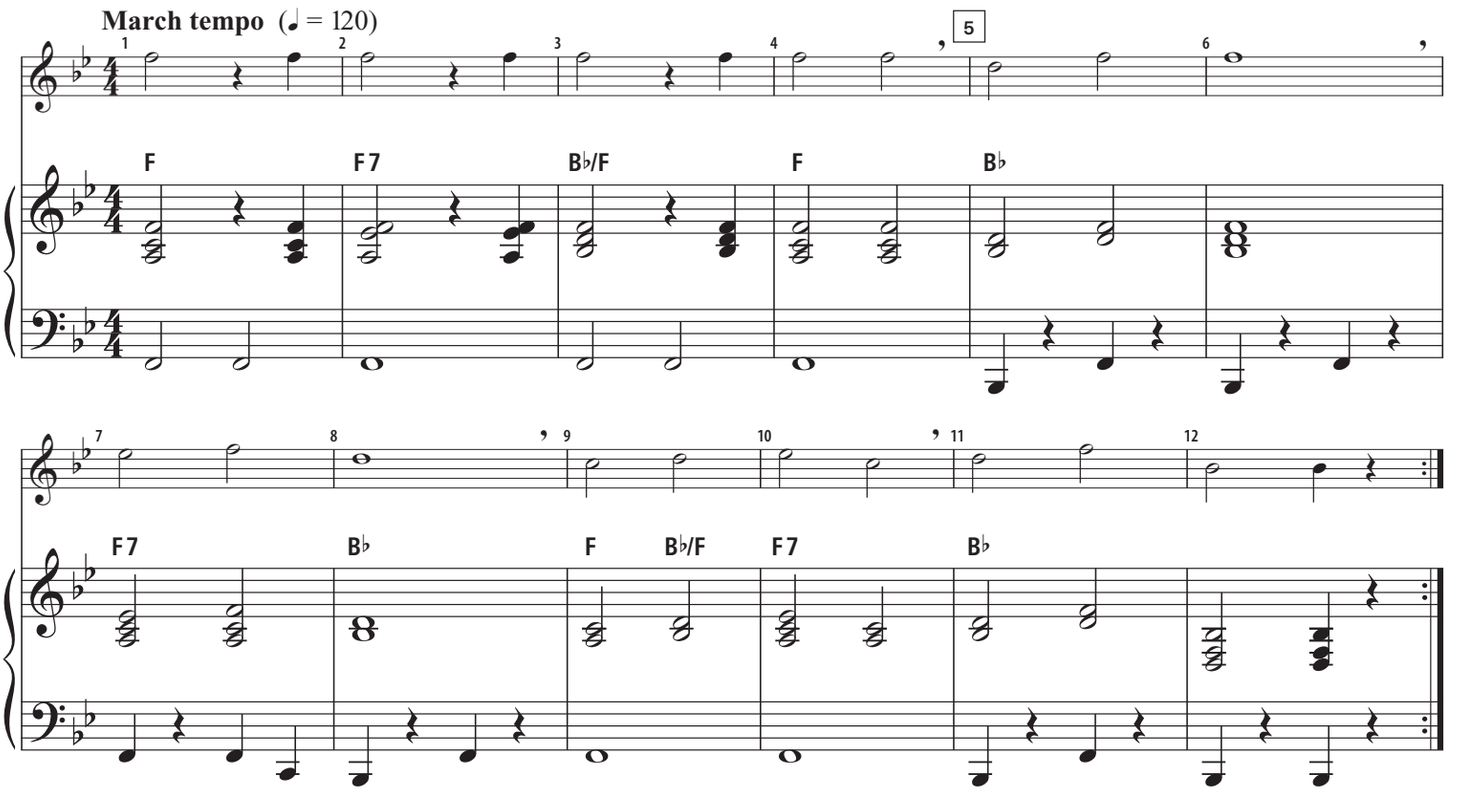
47 **SOUND THEORY**—*Draw a clef, meter (hint: look at the last note), bar lines, and a final bar line. Write the names of the notes and number of beats for each note before you play.*



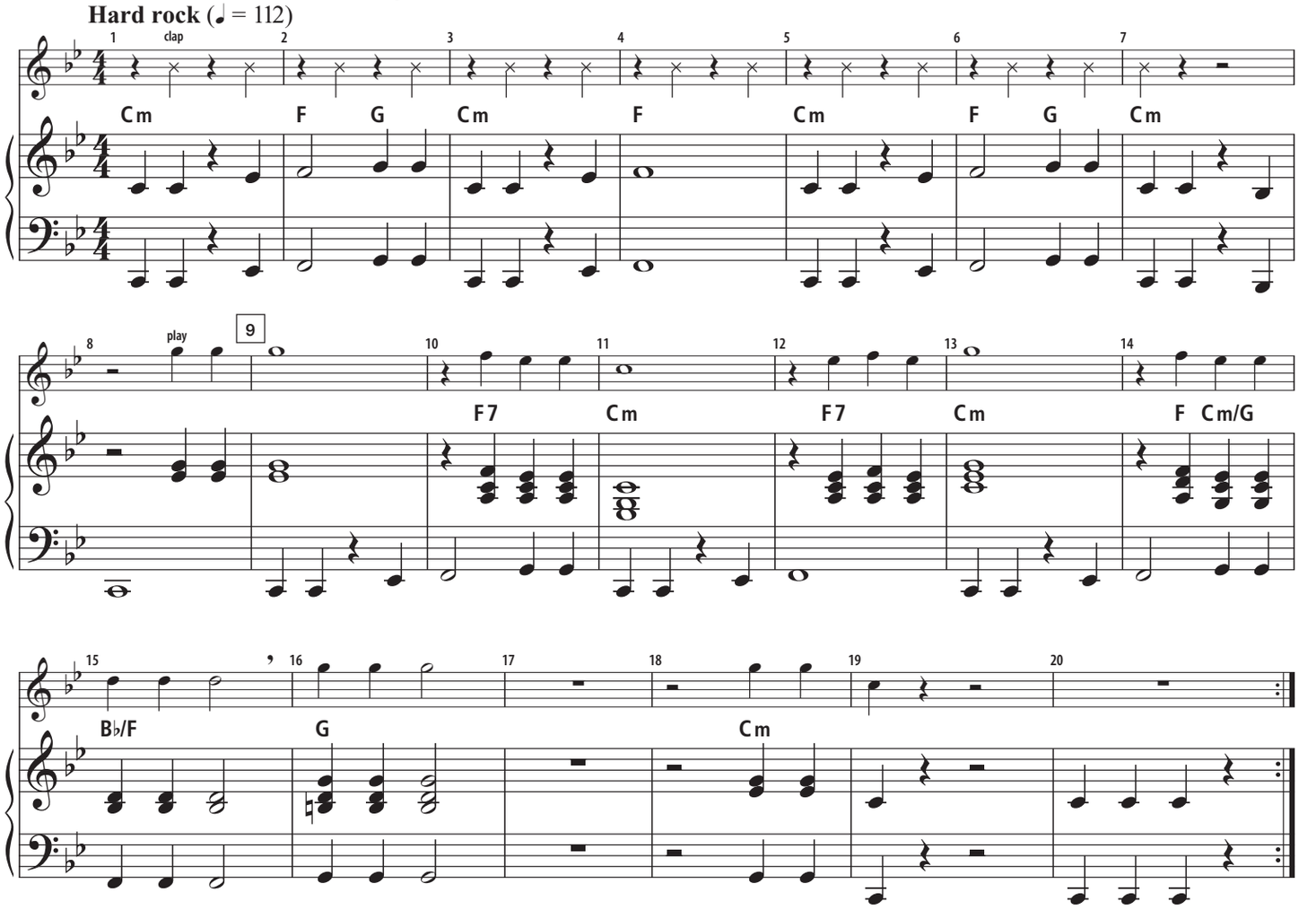
48 **WARM UP**—*Play with a beautiful sound and listen to the harmony on the divided notes!*



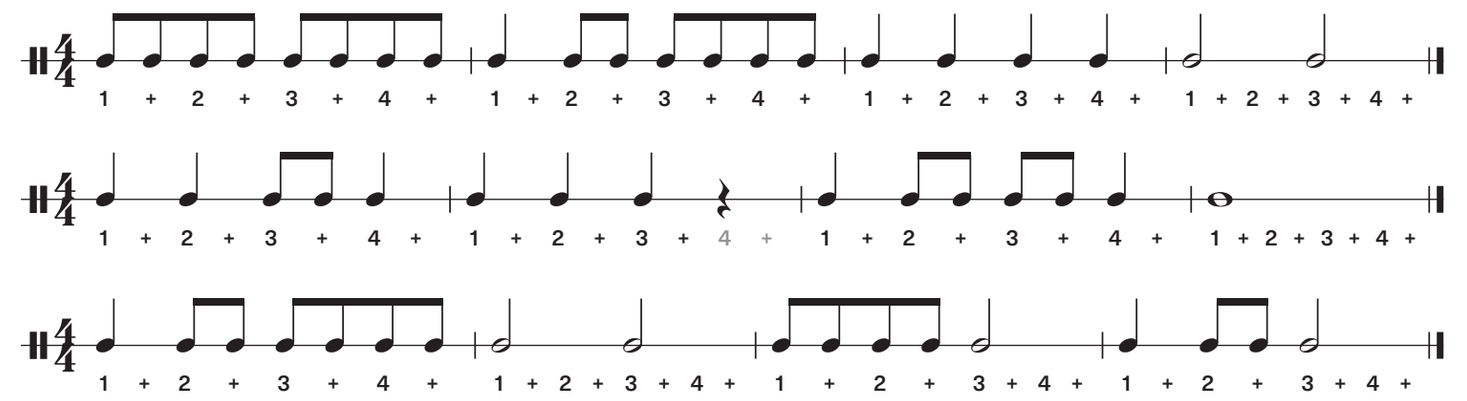
49 **MARCHING MADNESS**—*Full band arrangement.*



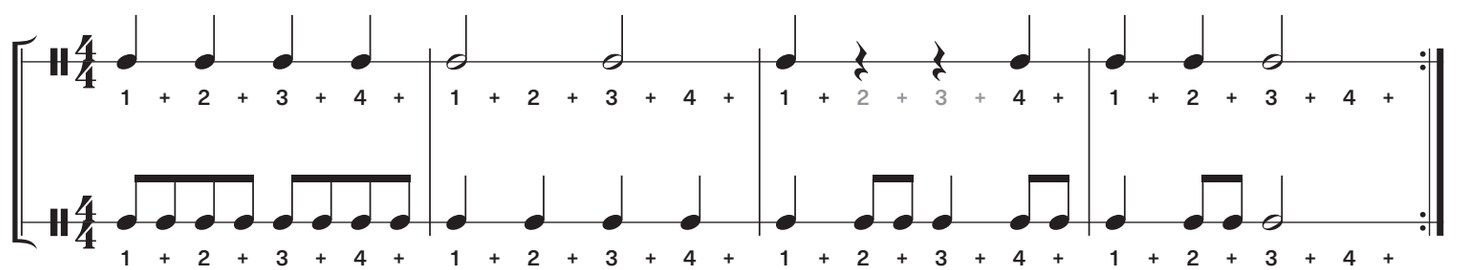
50 **ROCK THIS BAND!**—*Full band arrangement.*



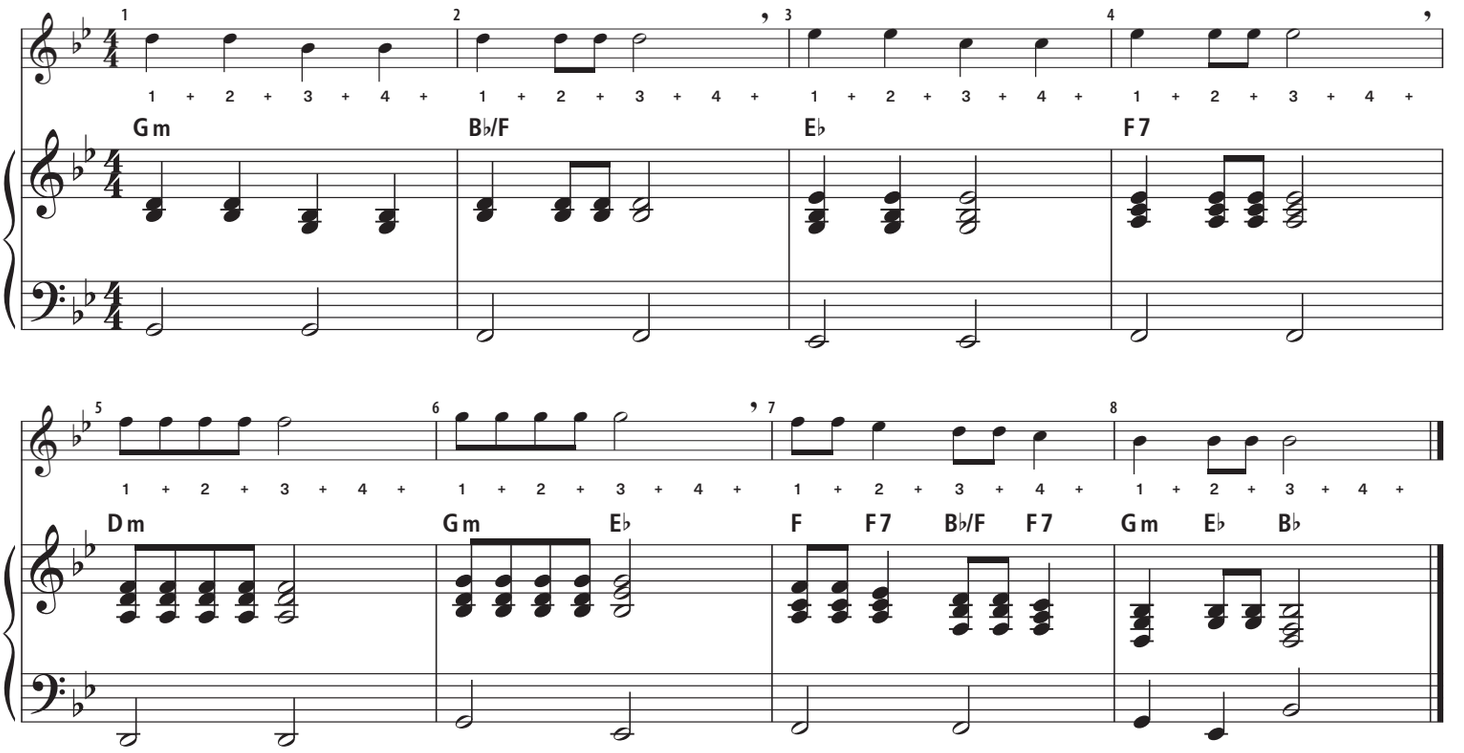
51 **RHYTHM ROUND-UP**—*Clap the rhythm as you count the beats.*



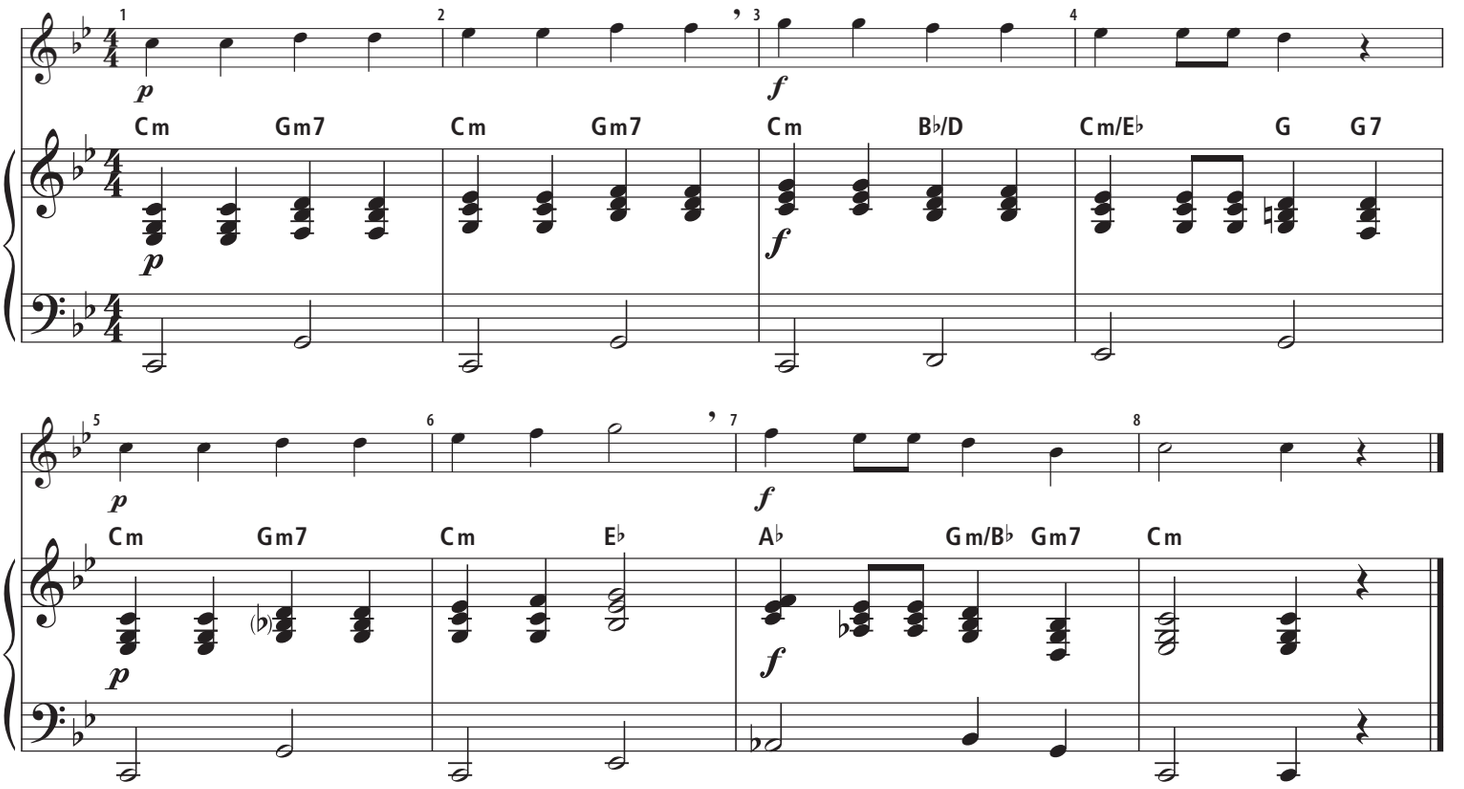
52 **GOTTA HAND IT TO YA! (Clapping Duet)**—*Clap either Part A or B, then switch parts on the repeat.*



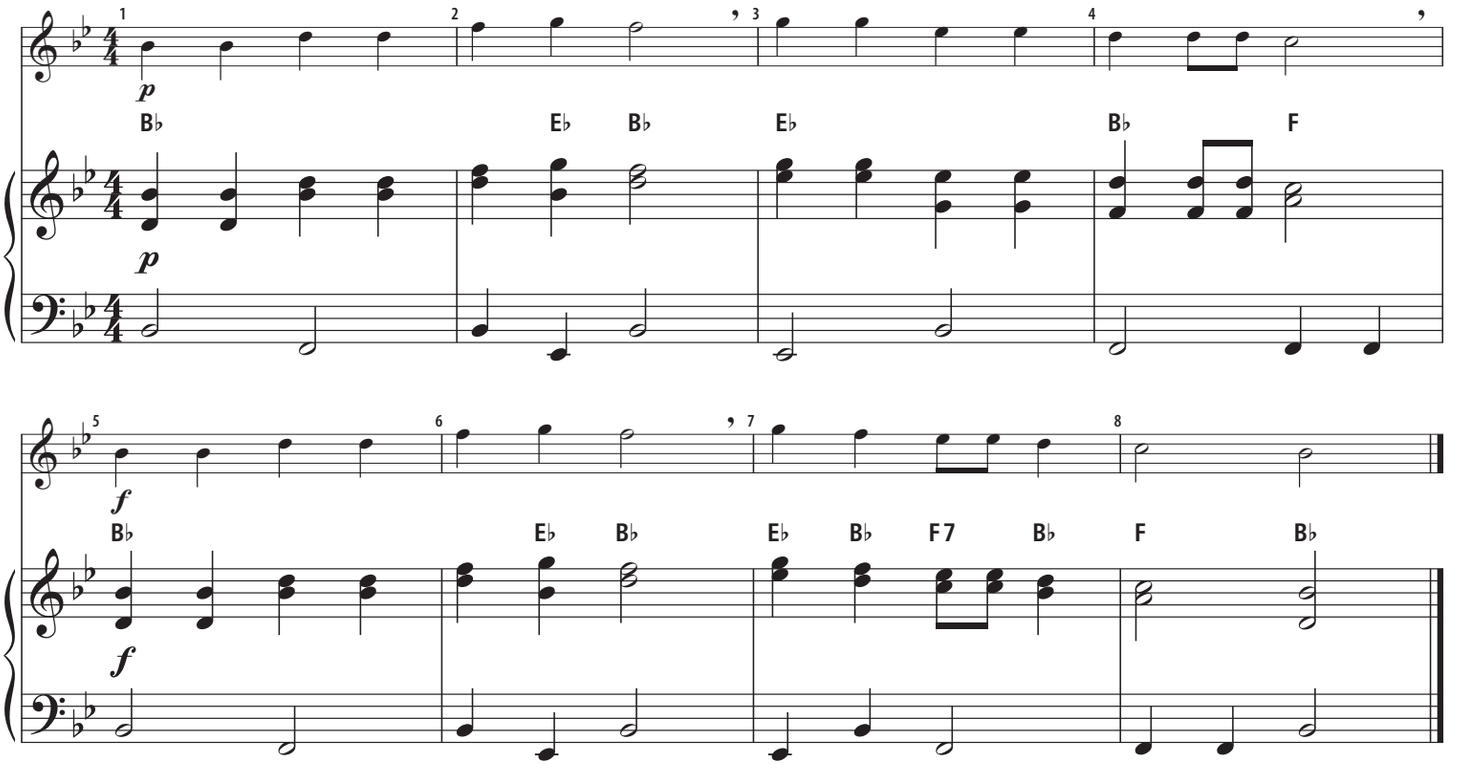
53 **PIECES OF EIGHT**—*Count the rhythm first, clap, then play.*



54 **WHISPER AND SHOUT!**—*Play the notes with the dynamics indicated.*

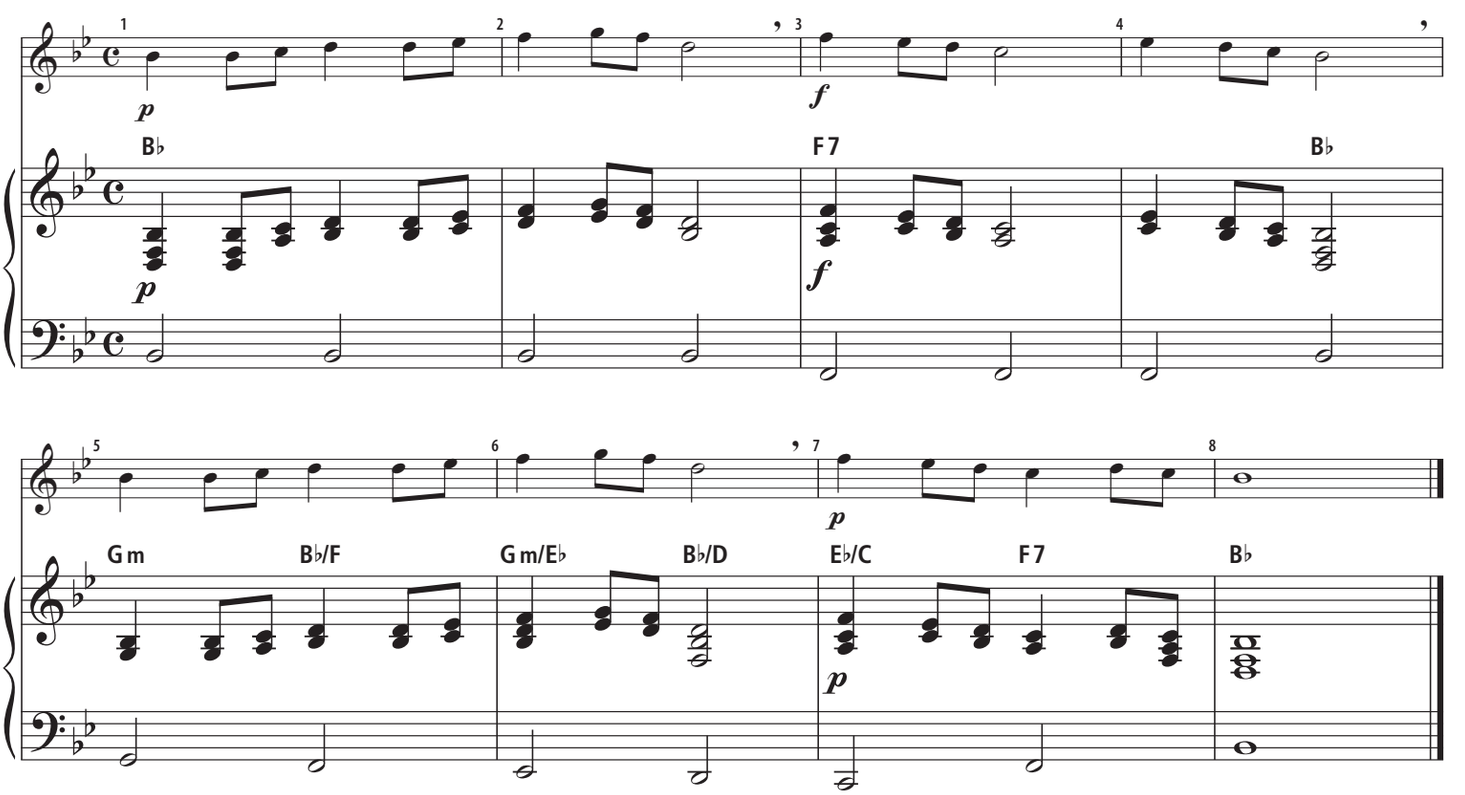


55 **NOT SO LONG AGO**—*More fun with dynamics! Name each note before you play.*

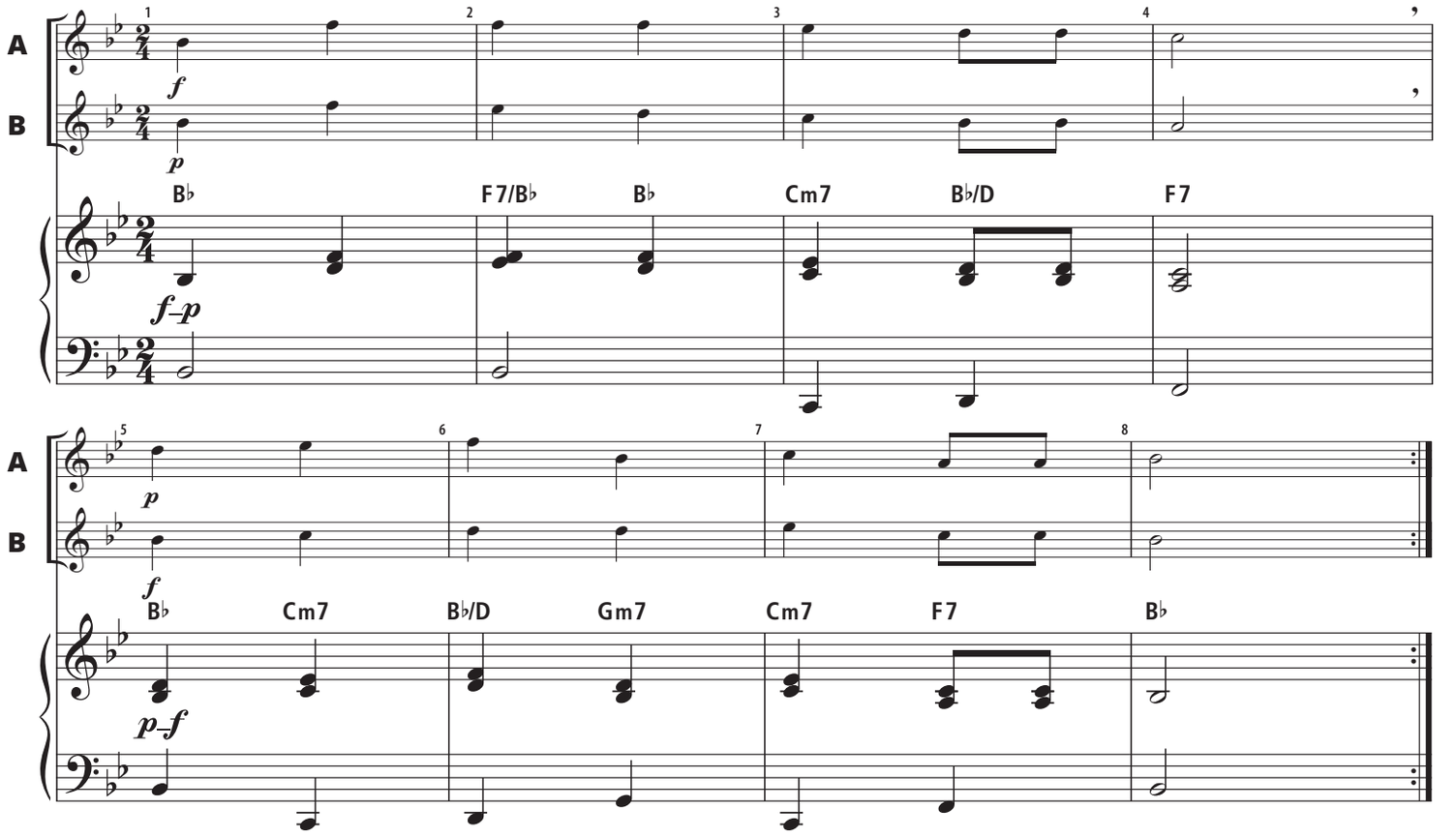


56 **LONG, LONG AGO**—*Play this familiar melody with dynamics.*

Thomas Haynes Bayly

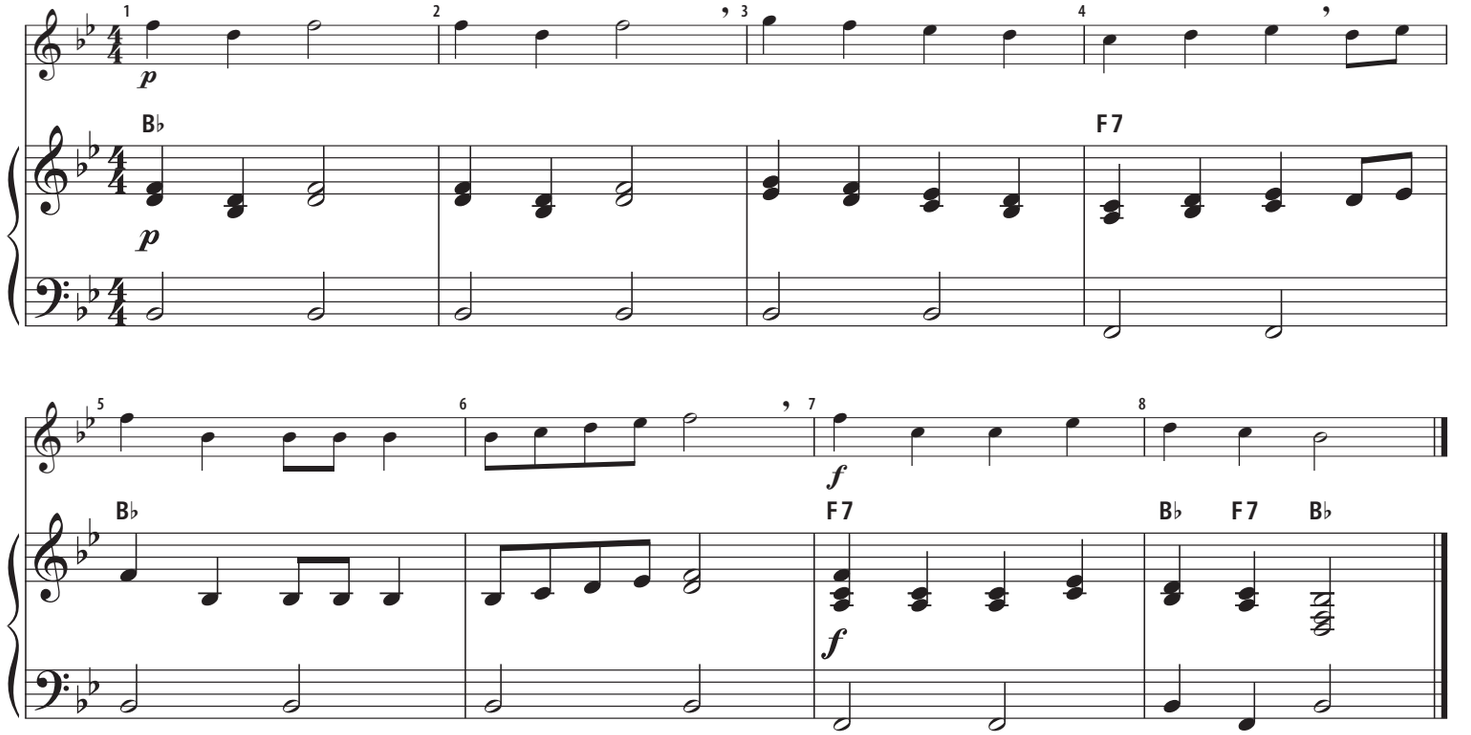


57 **DYNAMIC DUET**—*Read the dynamics carefully as they are different in each part. Switch parts on the repeat.*

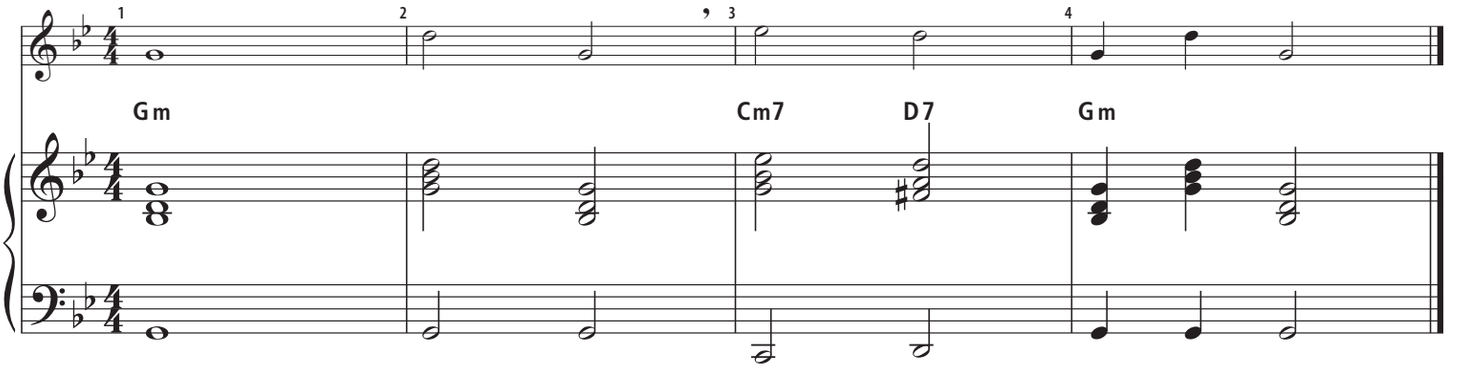


58 **THIS OLD MAN**—*Here is a tune to play just for fun!*

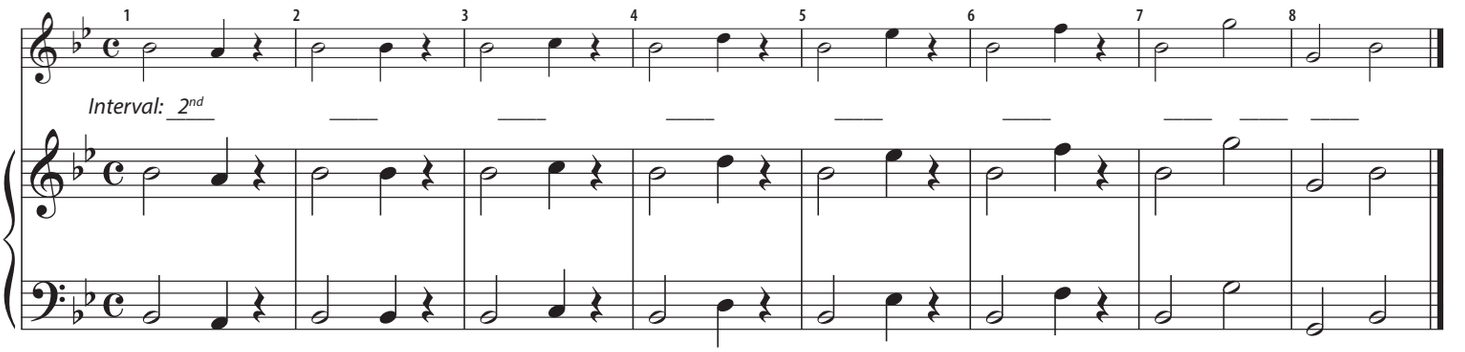
American Folk Song



59 **SOUNDS NEW!**—*Introducing the new note, concert G.*

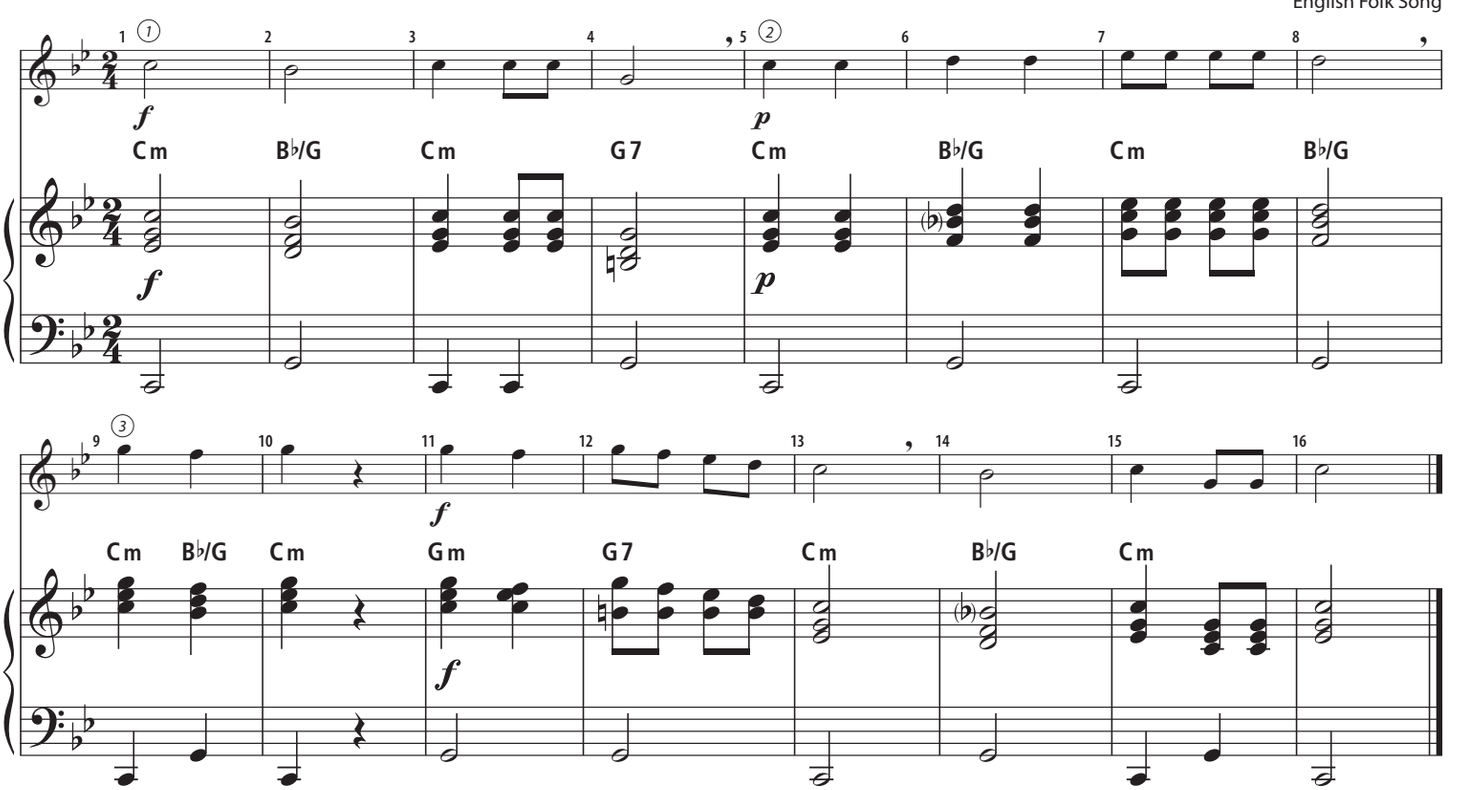


60 **INTERESTING INTERVALS**—*Build your technique. Write the name of each interval in the space provided before you play.*

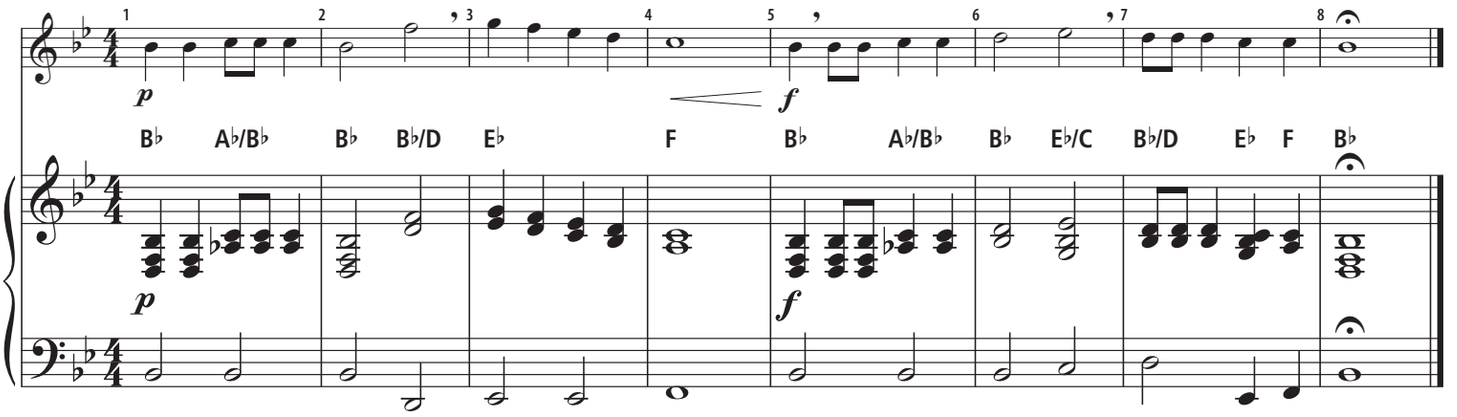


61 **HEY, HO! NOBODY'S HOME (round)**—*Practice dynamics.*

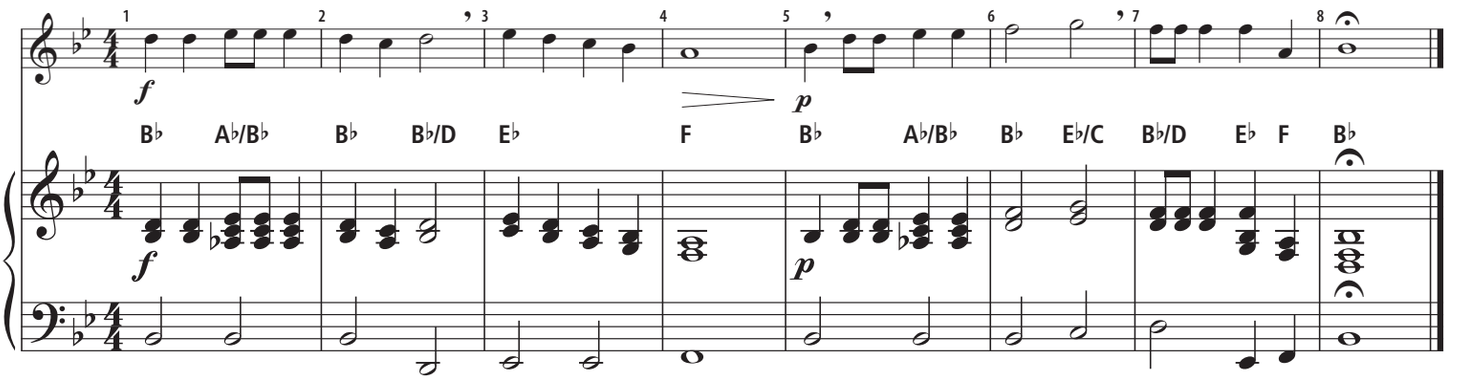
English Folk Song



62 **TURN THE VOLUME UP**—*Increase your airstream to create a louder sound. Electric bass, play with more force in your right hand.*

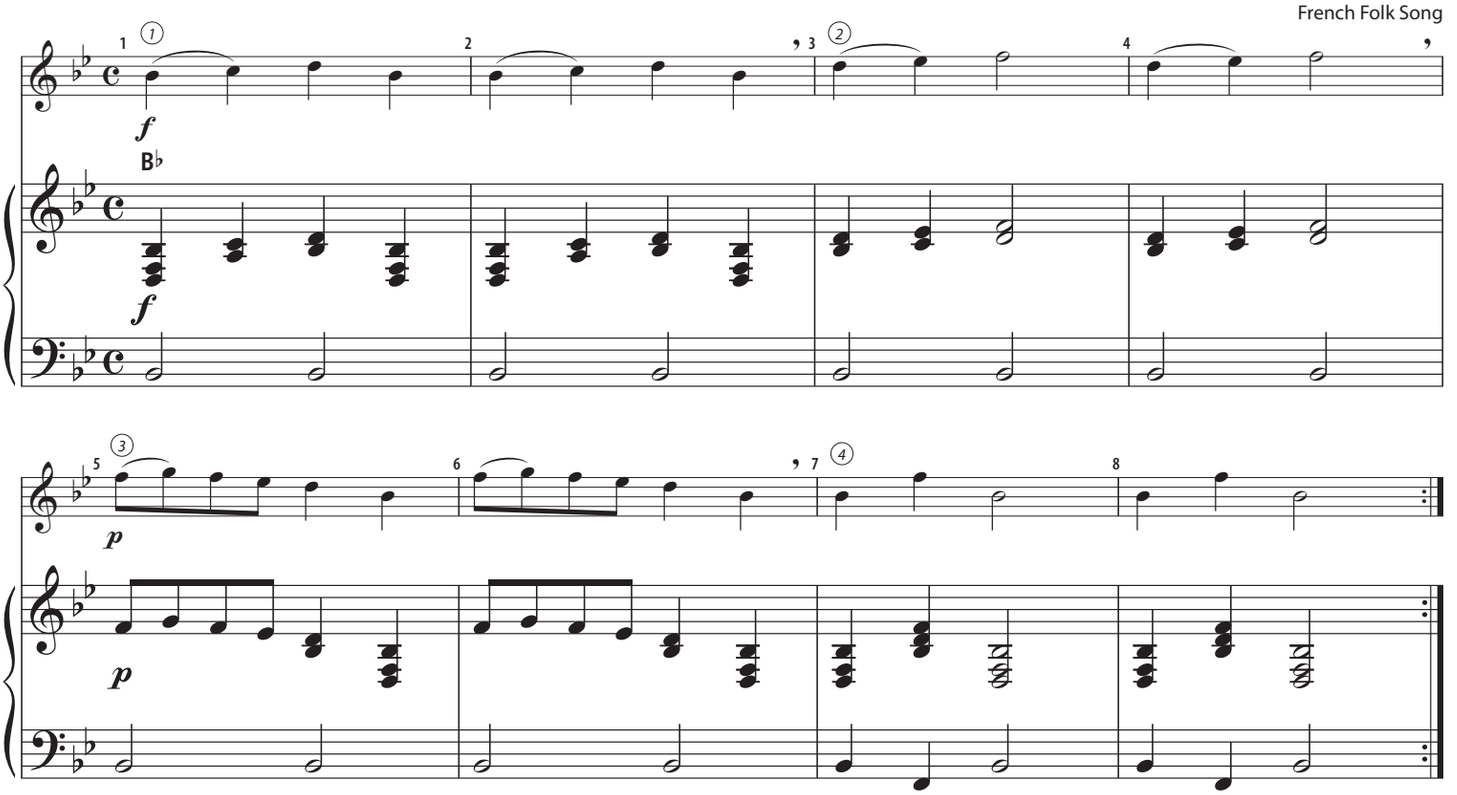


63 **TURN THE VOLUME DOWN**—*Reduce your airstream to create a softer sound. For extra fun, play this with* Turn the Volume Up *as a duet. Electric bass, play with less force in your right hand.*

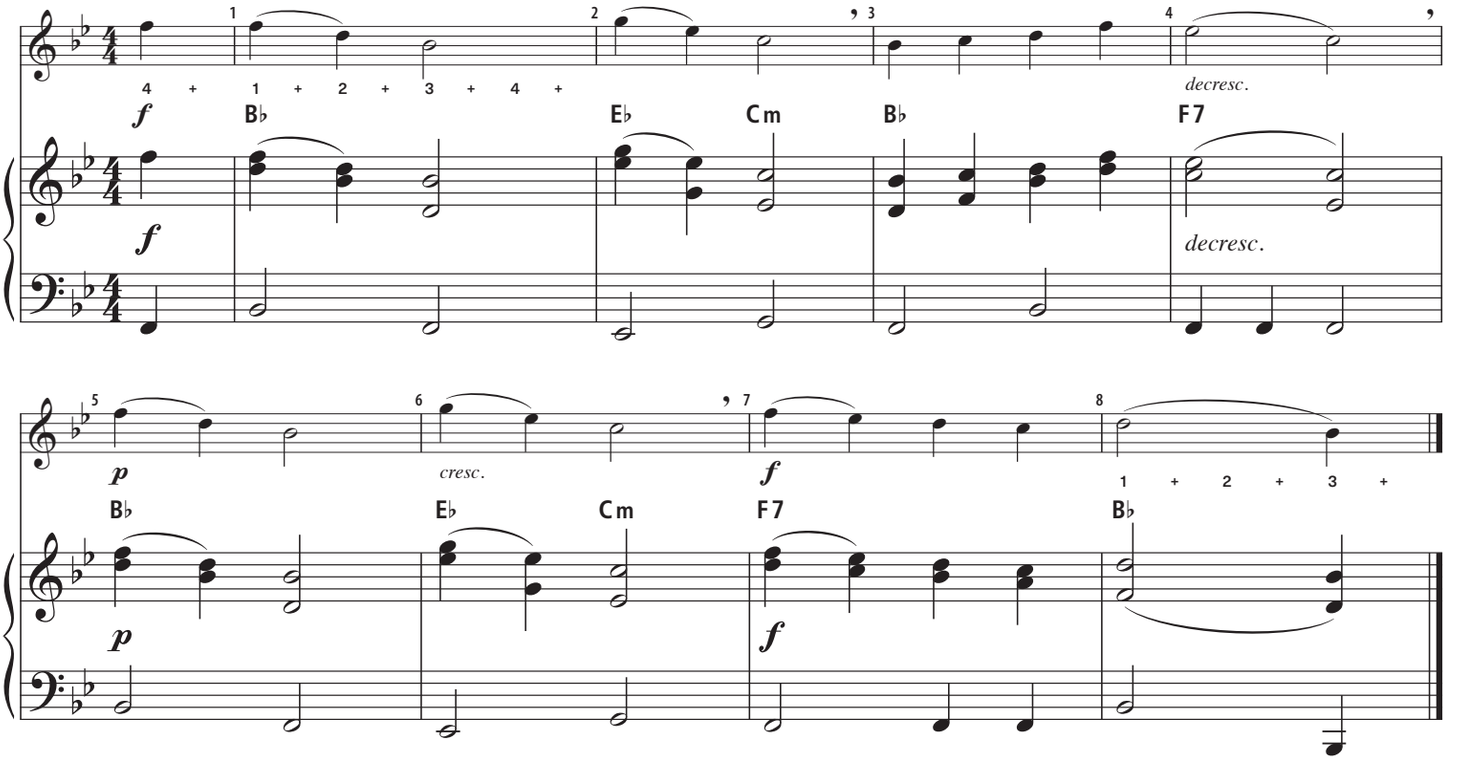


64 **FRÈRE JACQUES (round)**—*Practice the slurs in this familiar melody (electric bass, play smoothly), then play it as a round.*

French Folk Song

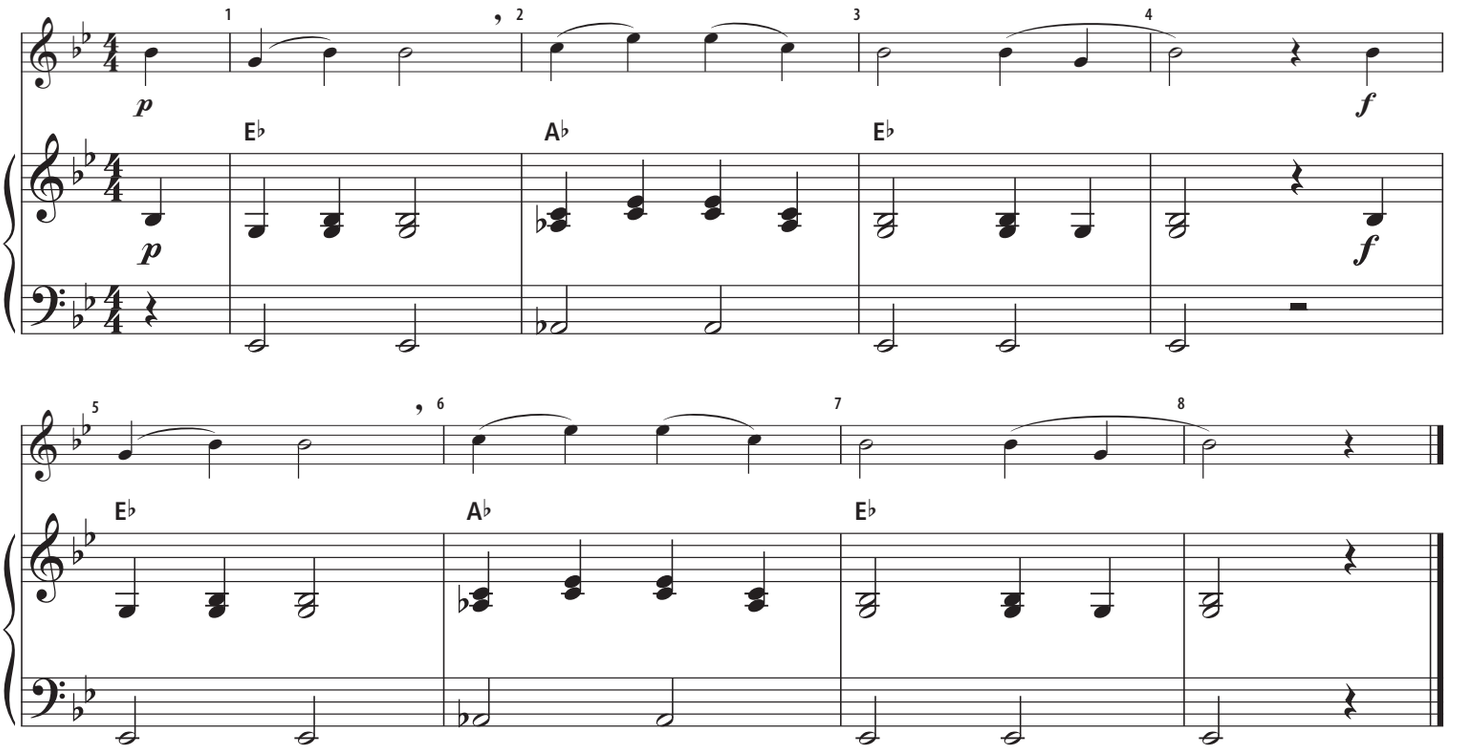


65 **PICK ME UP**—*How many beats are in the pickup?*



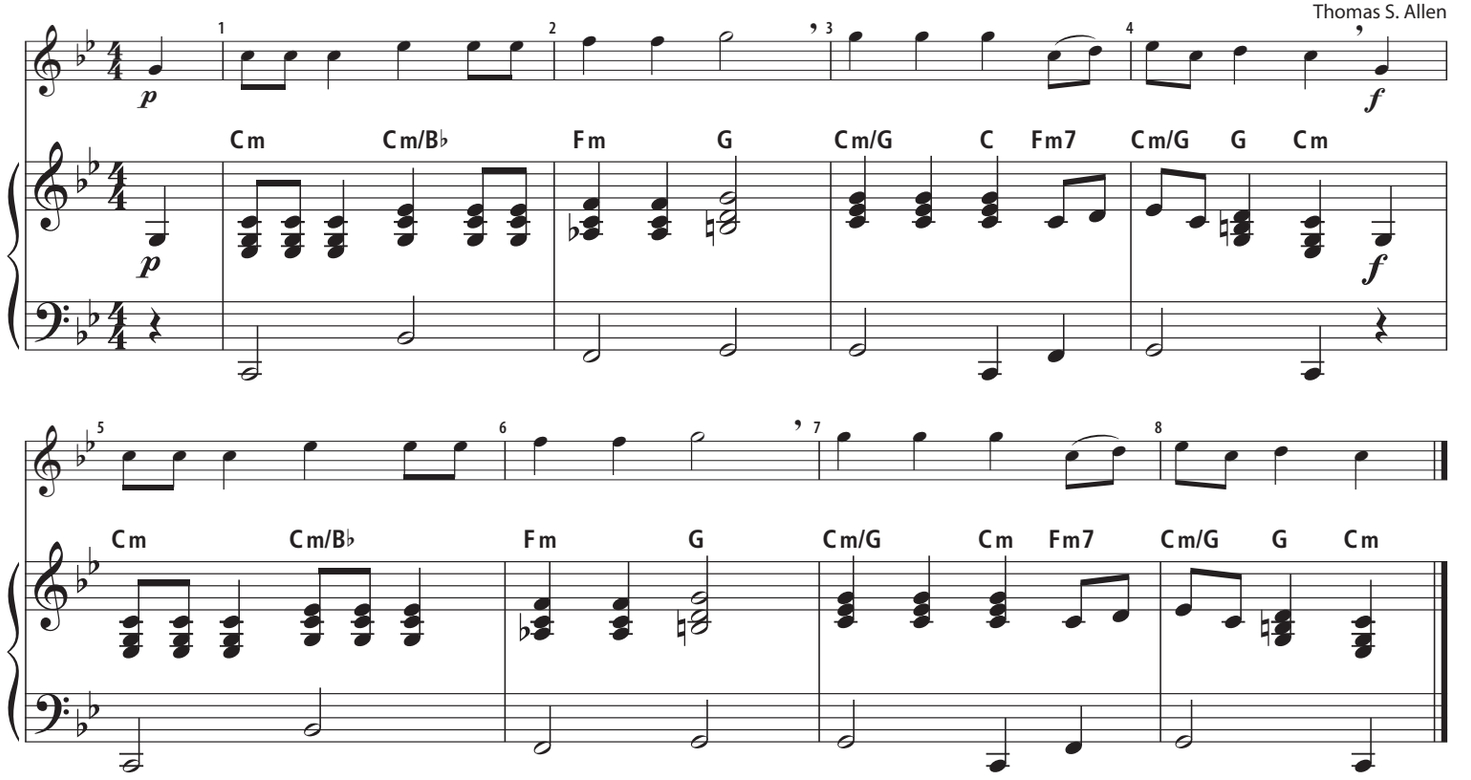
66 **JASMINE FLOWER**—*Practice the notes and skills you have learned.*

Chinese Folk Song

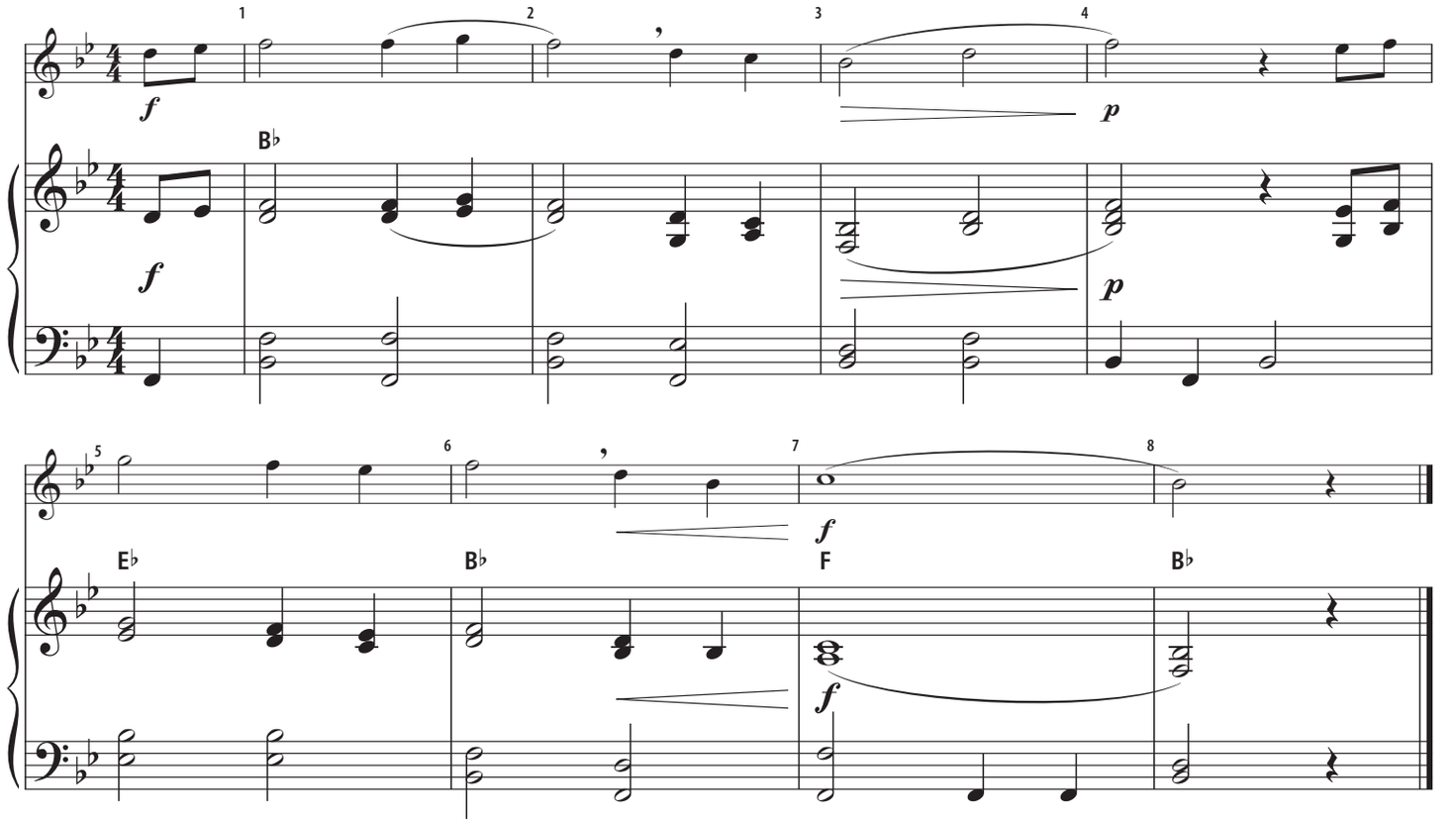


67 **ERIE CANAL**—*How many beats are in the pickup? How many beats are missing from the last measure?*

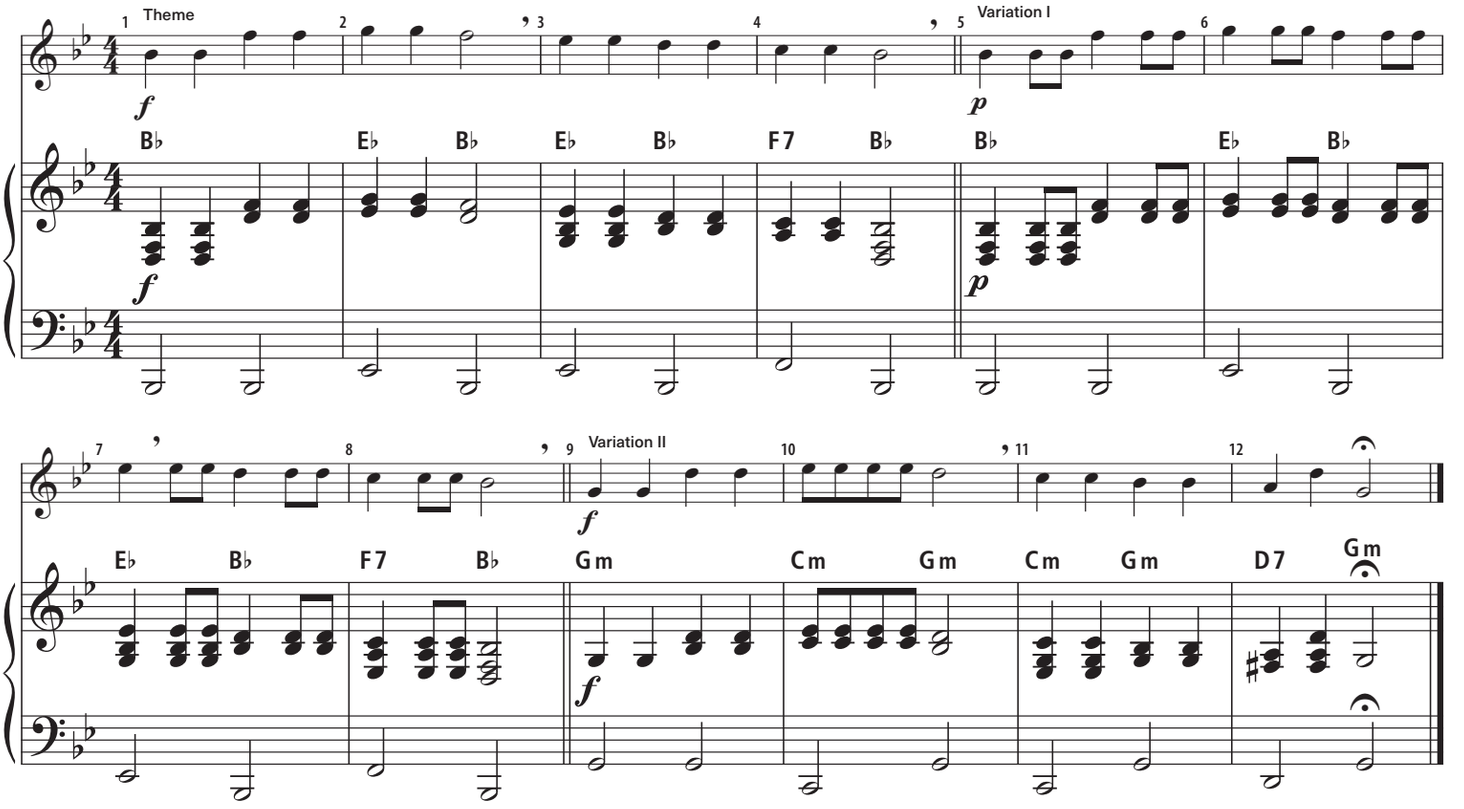
Thomas S. Allen



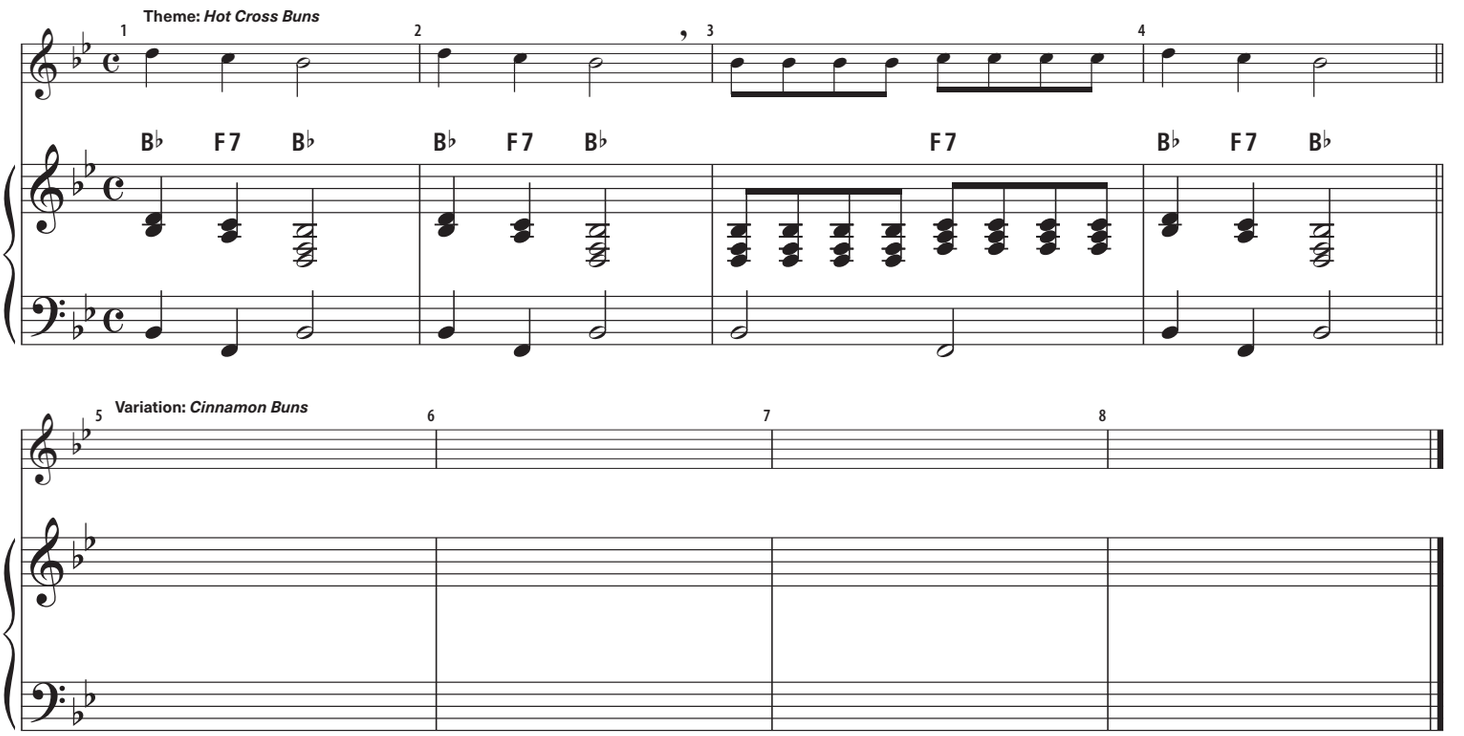
68 **SMOOTH SAILING**—*The pickup contains two eighth notes.*



69 **THEME AND VARIATIONS ON TWINKLE, TWINKLE, LITTLE STAR**—*How does* Variation I *differ from the* Theme*? How does* Variation II *differ from the* Theme*?*

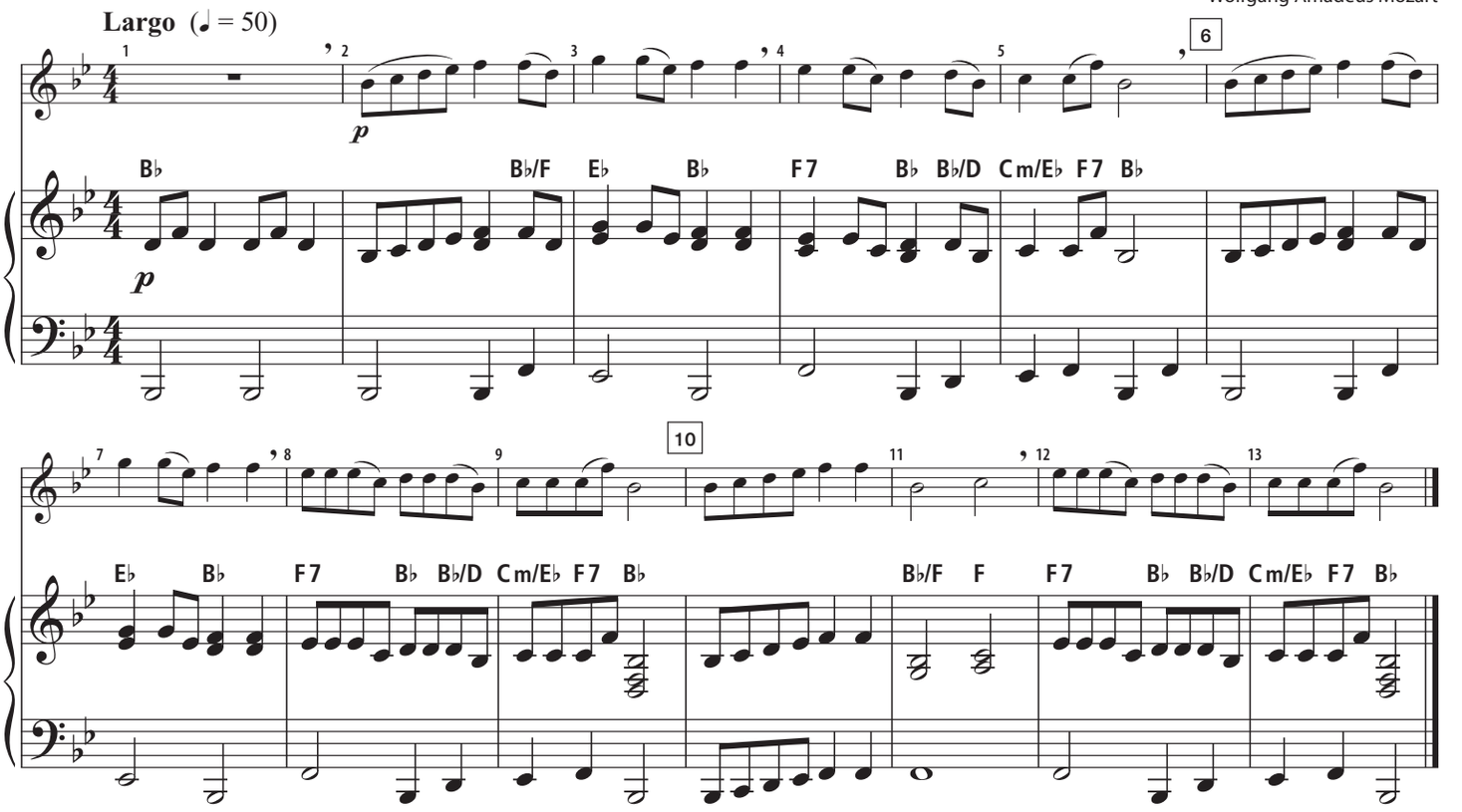


70 **THEME AND VARIATIONS YOUR WAY**—*Write your own variation by changing the rhythm and/or notes, then play it!*

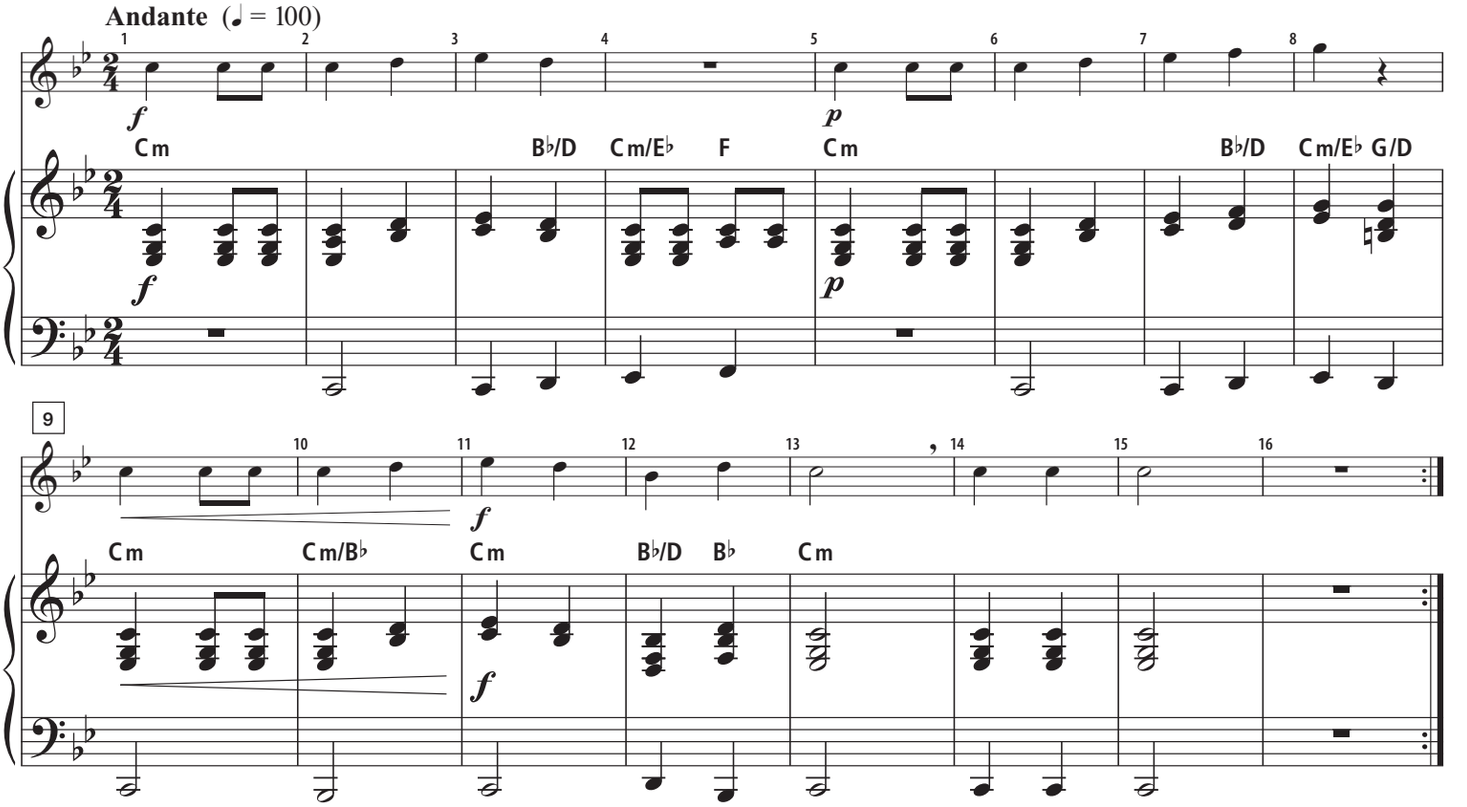


71 **SERENADE**—*Full band arrangement.*

Wolfgang Amadeus Mozart

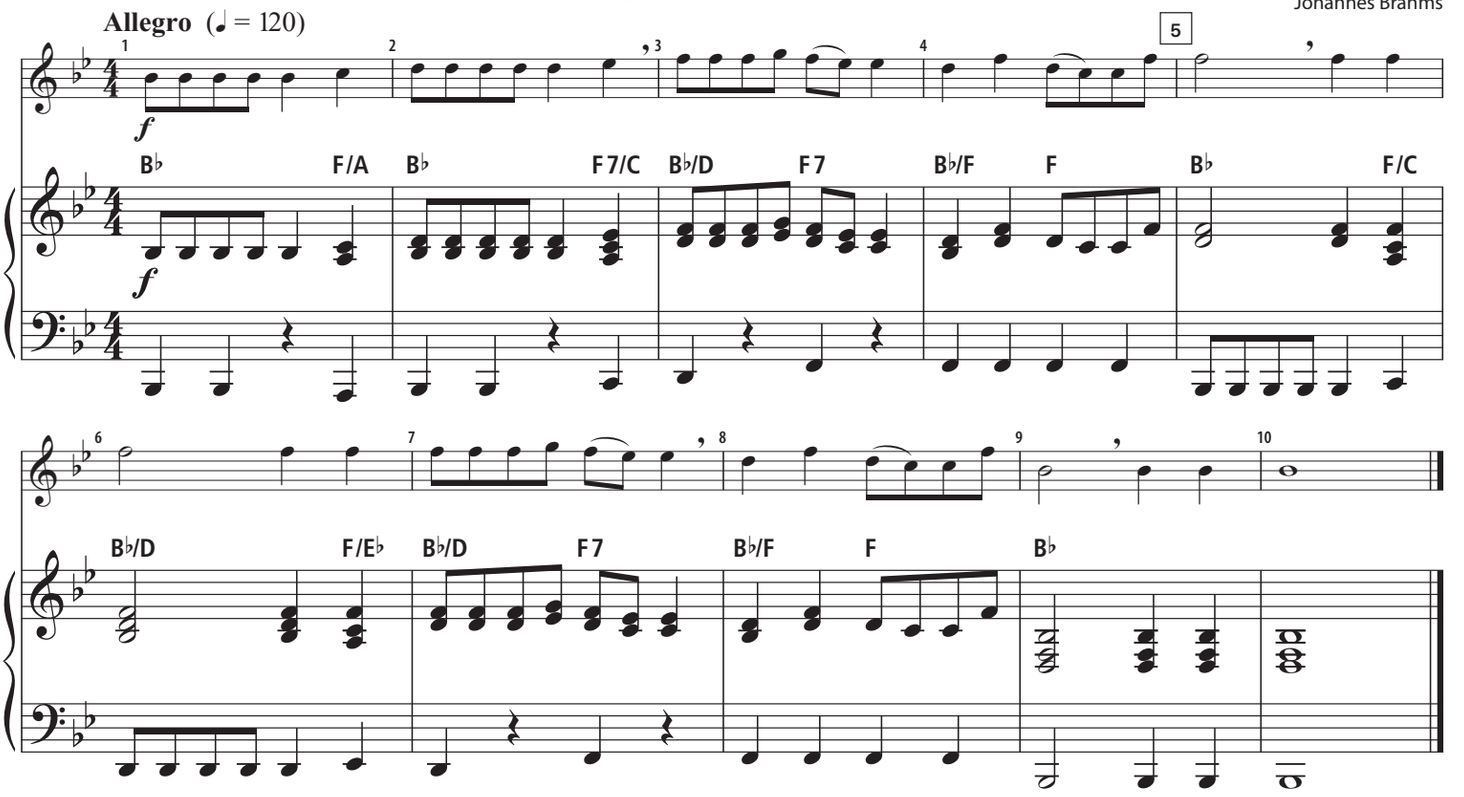


72 **INVADERS!**—*Full band arrangement. Remember, in* $\frac{2}{4}$ *time, a whole measure rest receives two beats.*



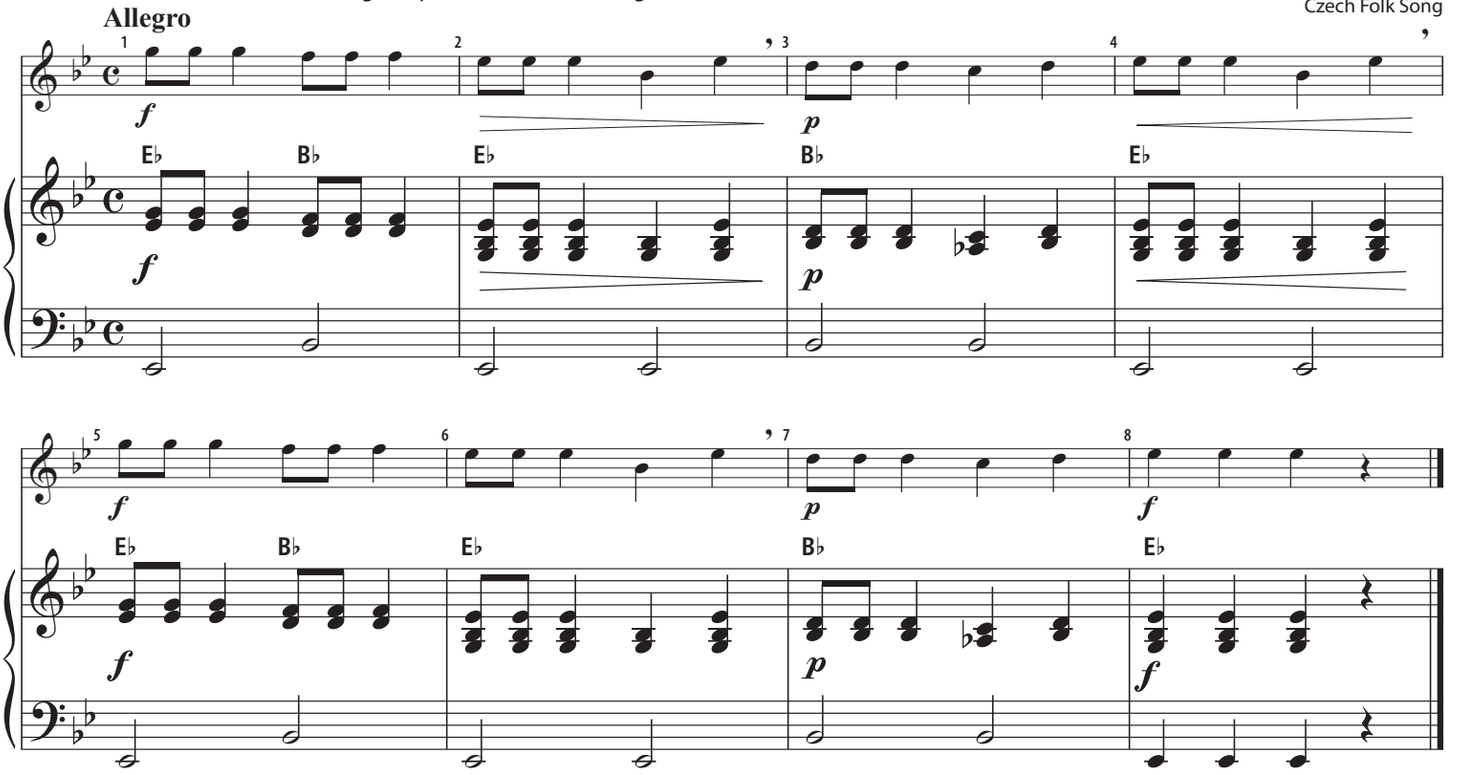
73 **ACADEMIC FESTIVAL OVERTURE**—*Full band arrangement.*

Johannes Brahms

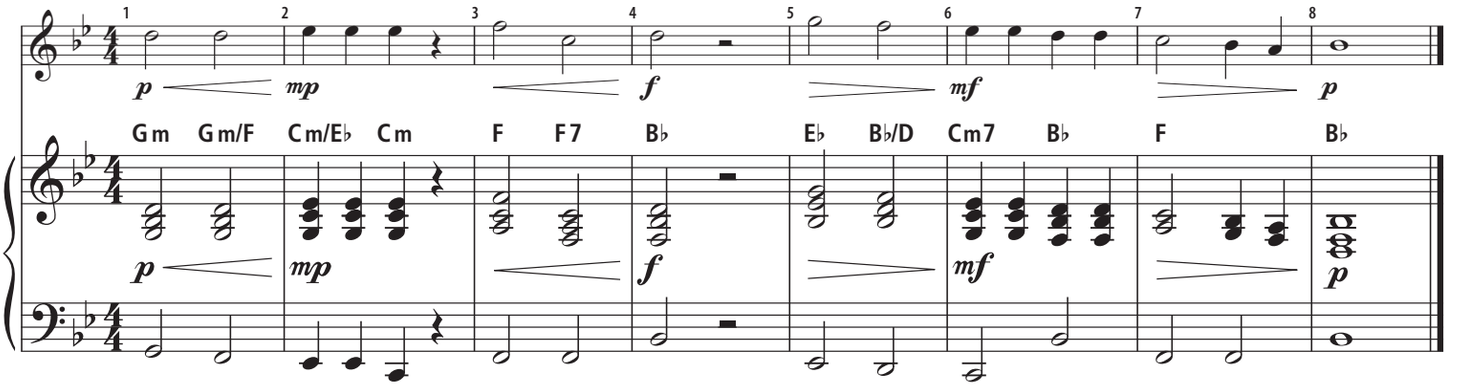


74 **STODOLA PUMPA**—*Practice good posture and breathing skills.*

Czech Folk Song

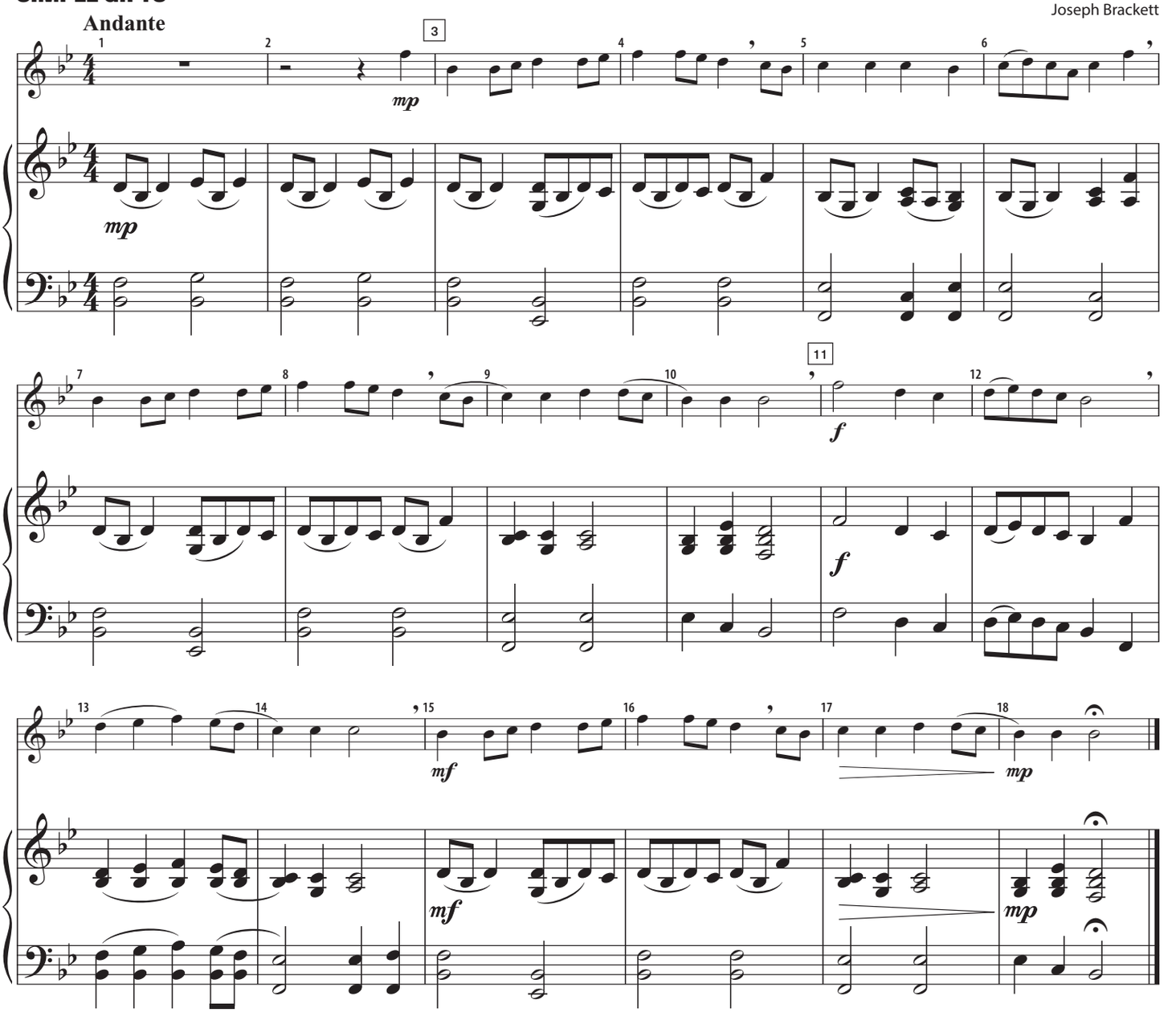


75 **DYNAMITE DYNAMICS**—*Review all four of the dynamics you've learned, along with* crescendo *and* decrescendo.



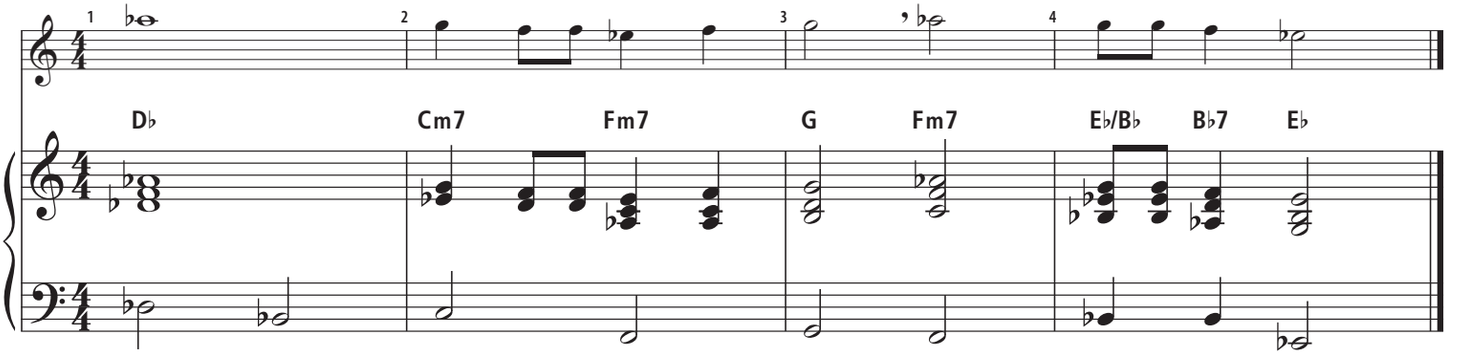
76 **SIMPLE GIFTS**

Joseph Brackett

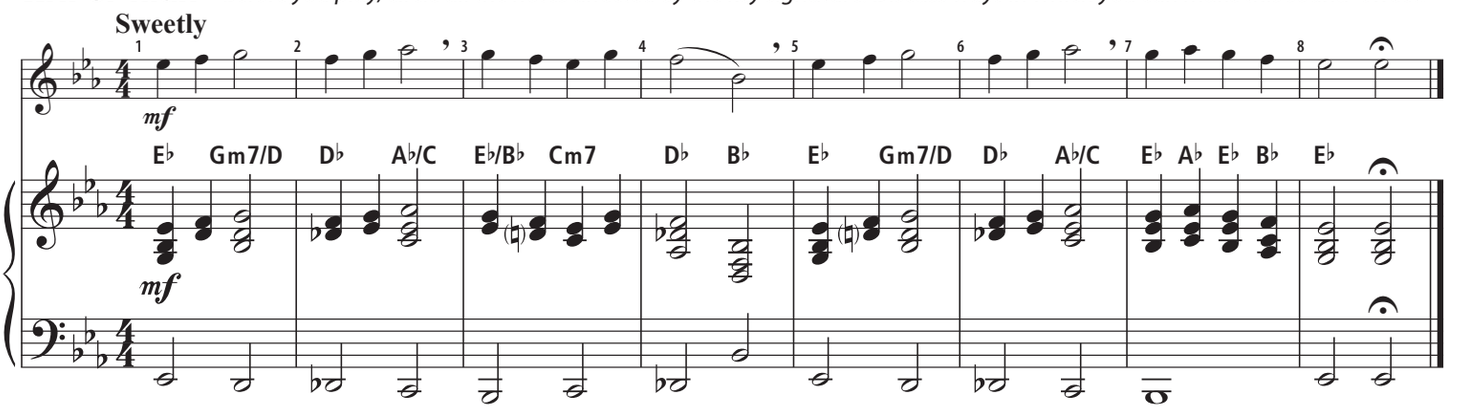


Level 3: Sound Musicianship

77 **SOUNDS NEW!**—*Introducing the new note, concert A♭.*

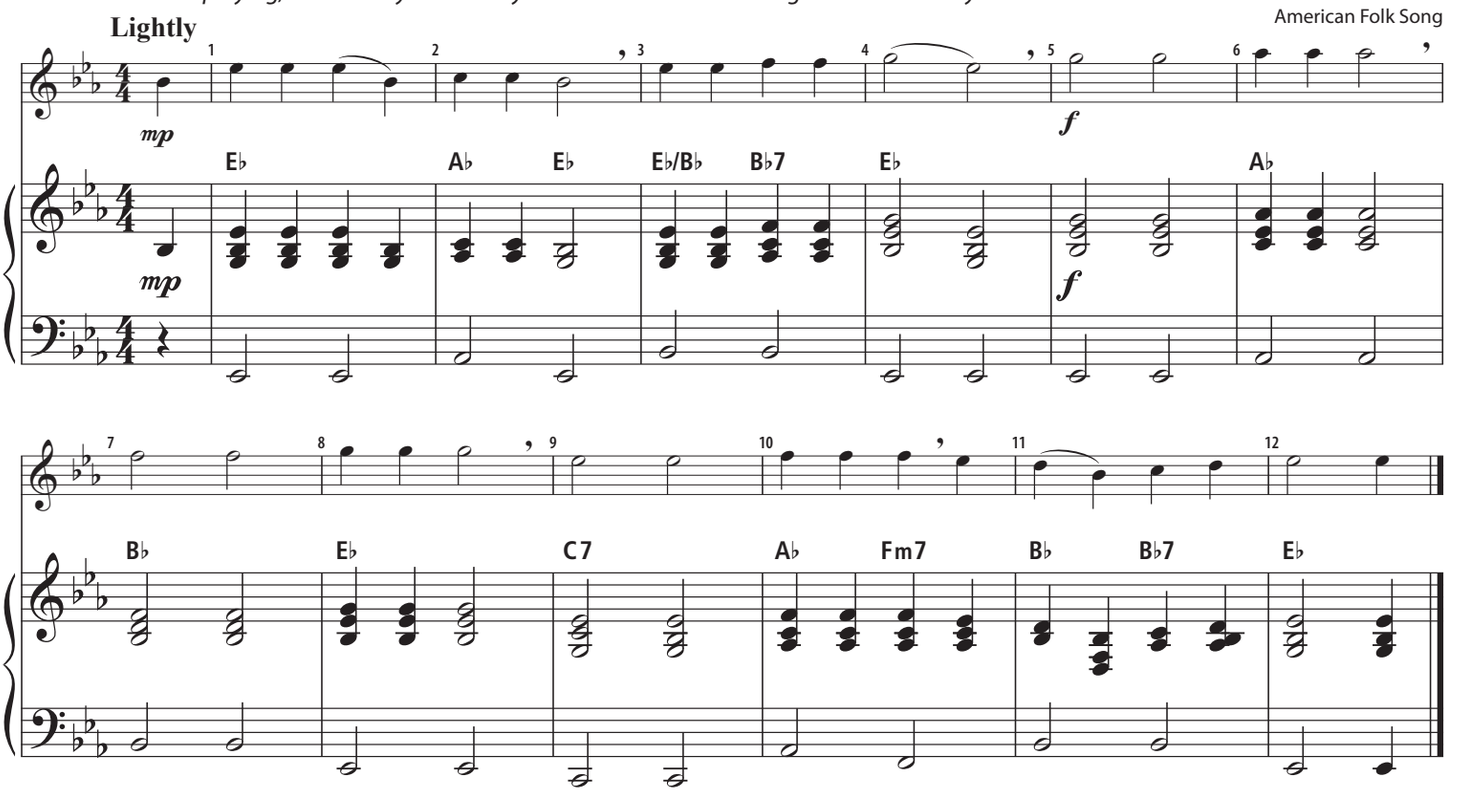


78 **WAY UP HIGH**—*Before you play, circle all the notes affected by the key signature. Discuss ways in which you can make this sound "sweet."*

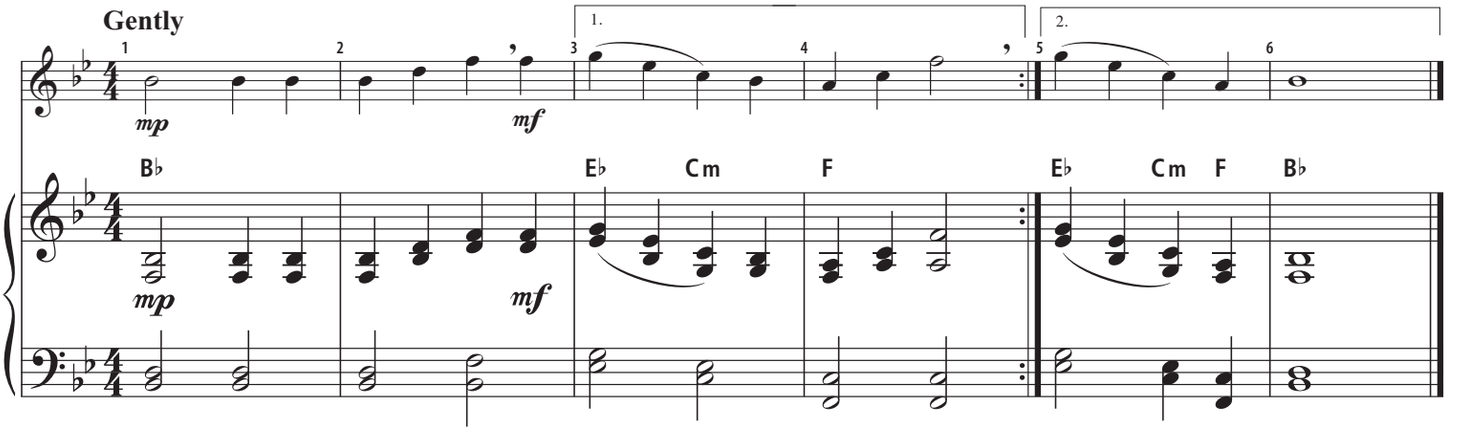


79 **BINGO**—*Before playing, discuss ways in which you can make this sound "light." Name the key.*

American Folk Song

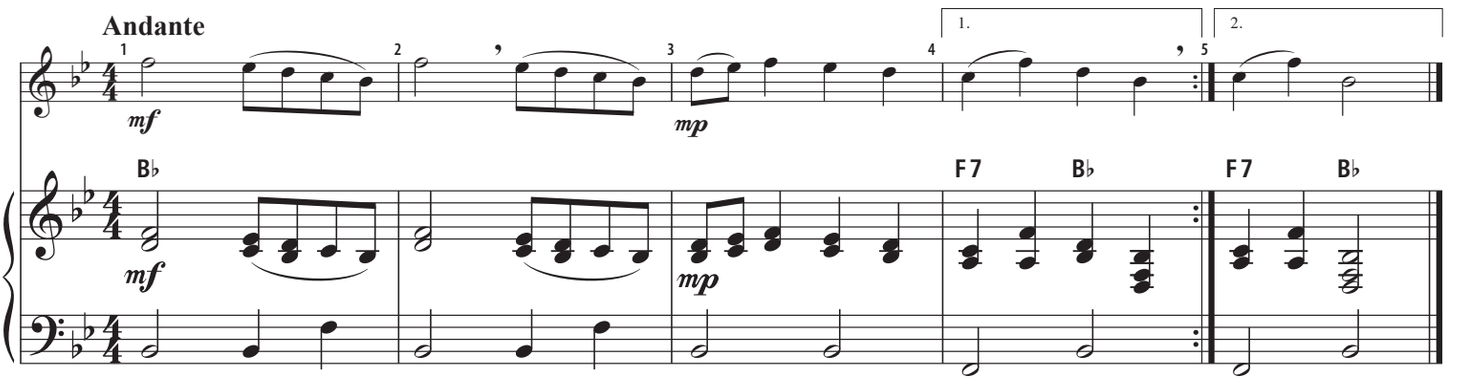


80 **EARLY ONE MORNING**—*Since this is played gently, consider your style and expression. Watch the 1st and 2nd endings.*



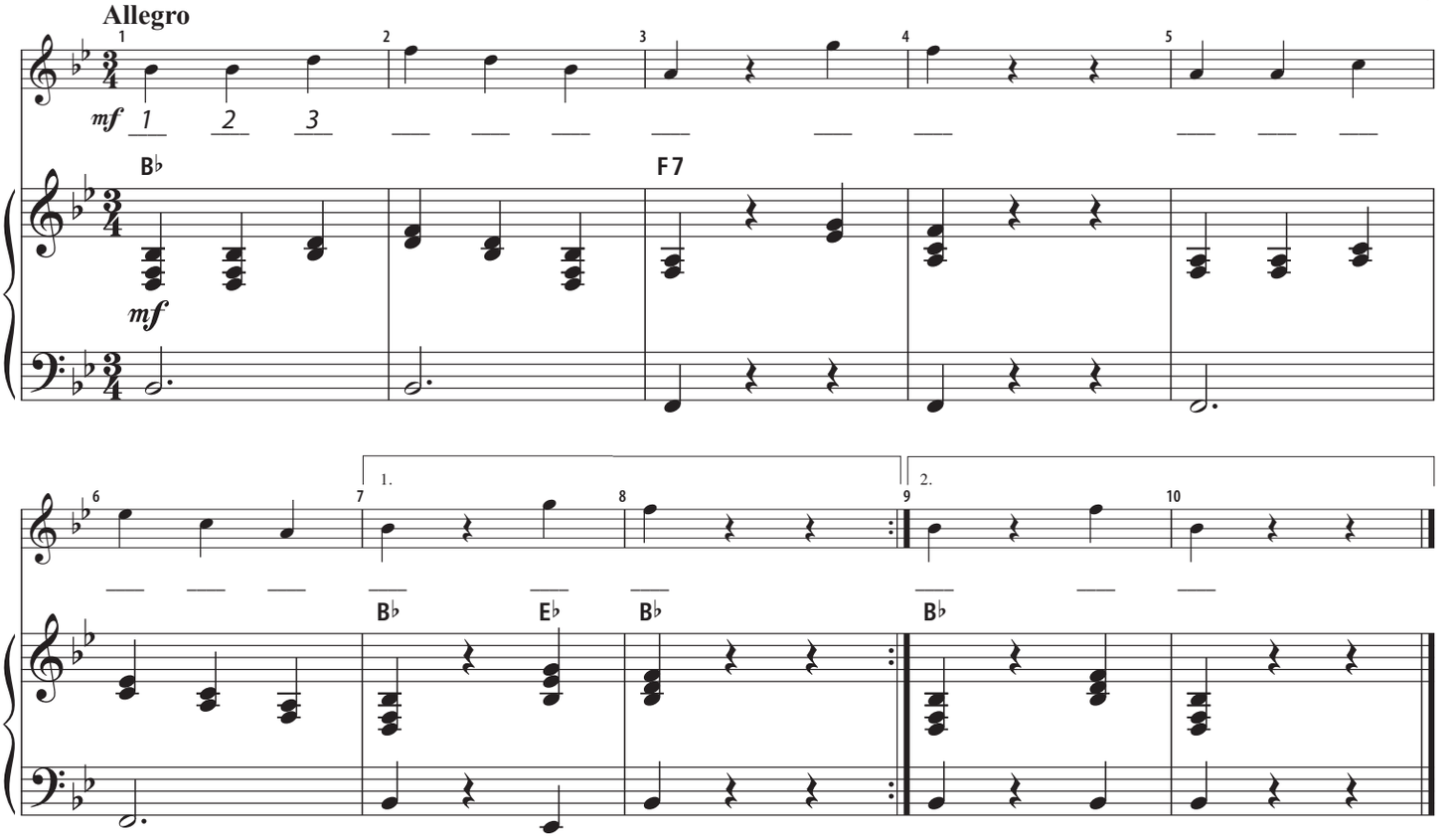
81 **MUSETTE**—*Here is a tune to play just for fun!*

Johann Sebastian Bach



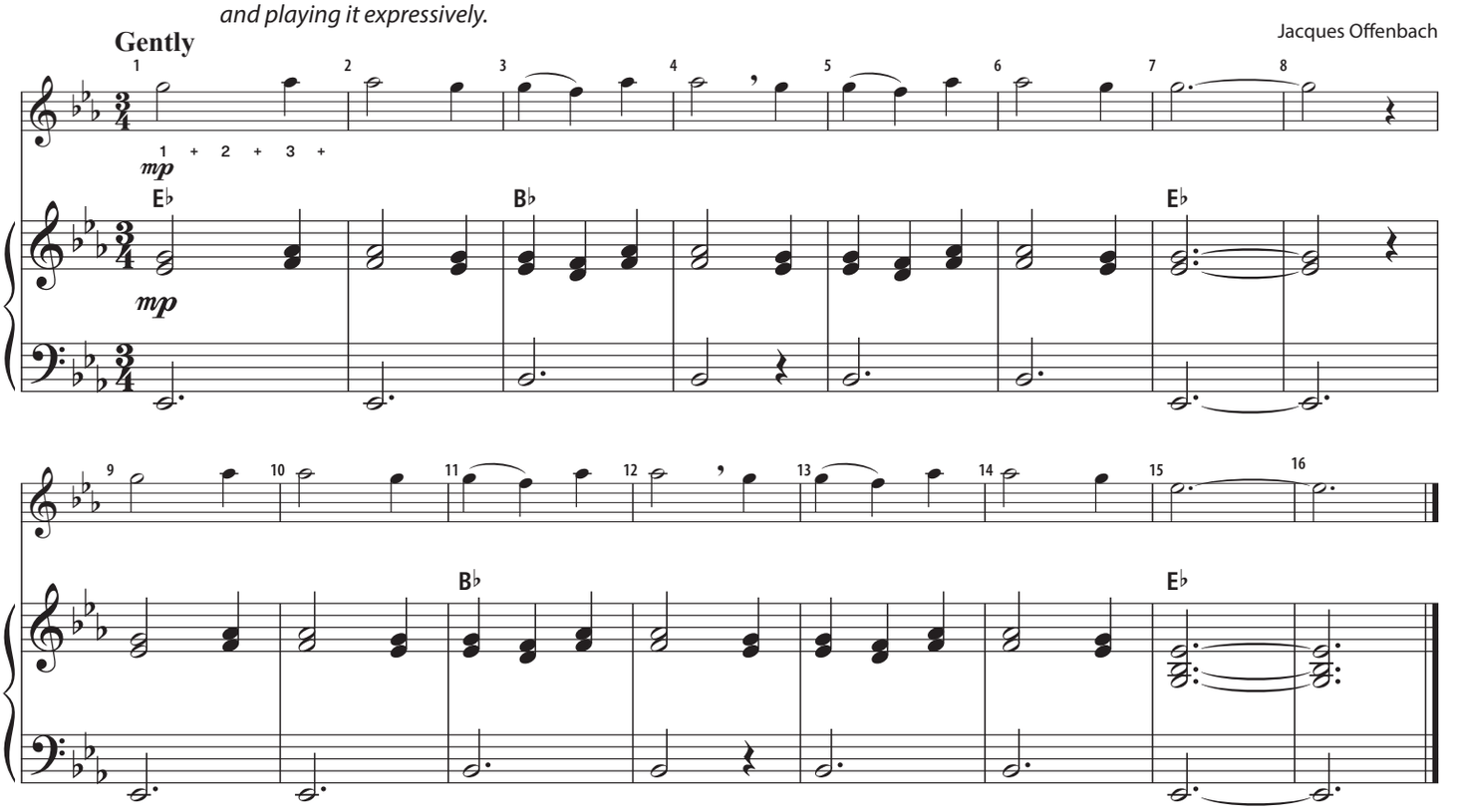
82 **LAS CHIAPANECAS**—*Write the number of each beat you play in the space provided. Count, clap, and sing before you play. See how well your performance of* Las Chiapanecas *captures the style of a dance.*

Mexican Folk Song



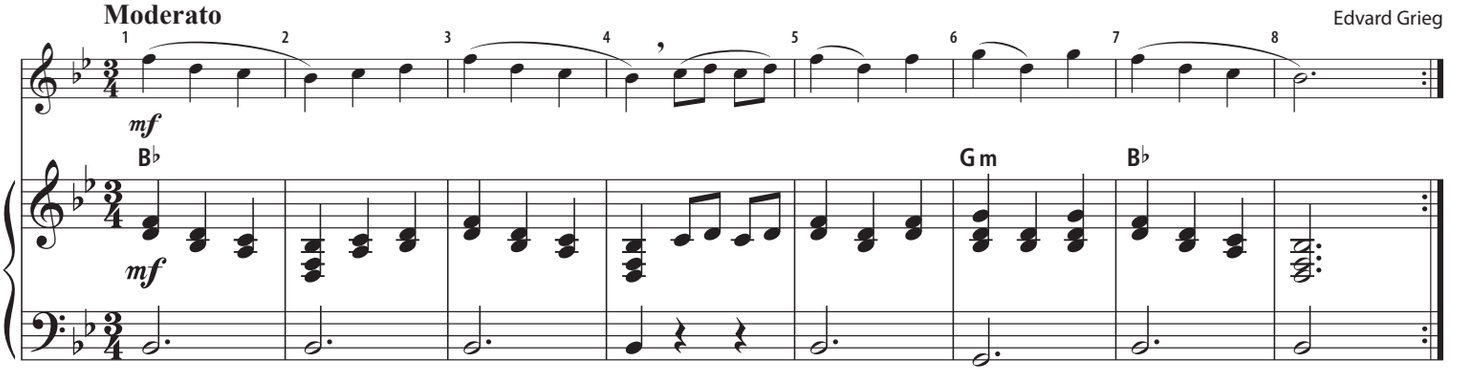
83 **BARCAROLLE**—*Name the key. Look for the breath marks to help you phrase and play this in a gentle style. Try memorizing this melody and playing it expressively.*

Jacques Offenbach

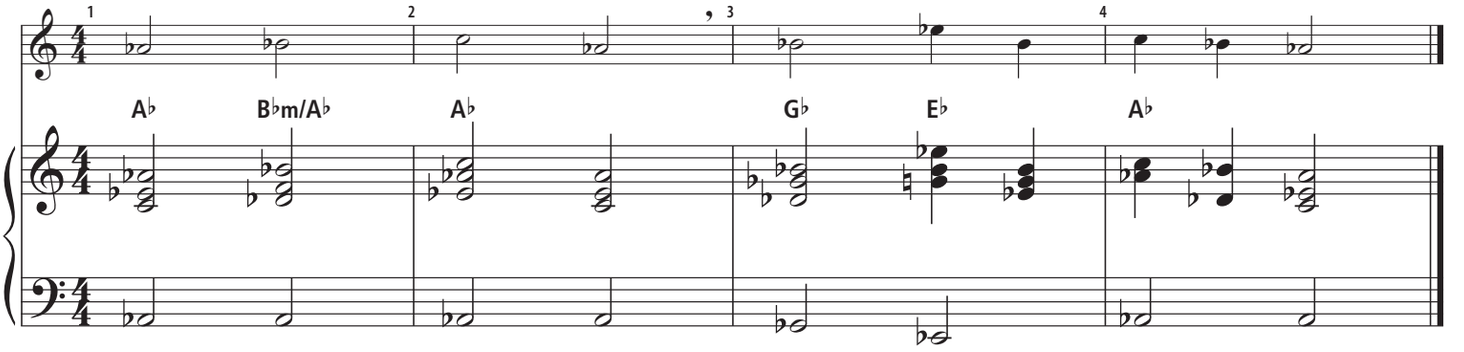


84 **MORNING**—*Before you play, sing and conduct the following piece.* Moderato *is a medium tempo.*

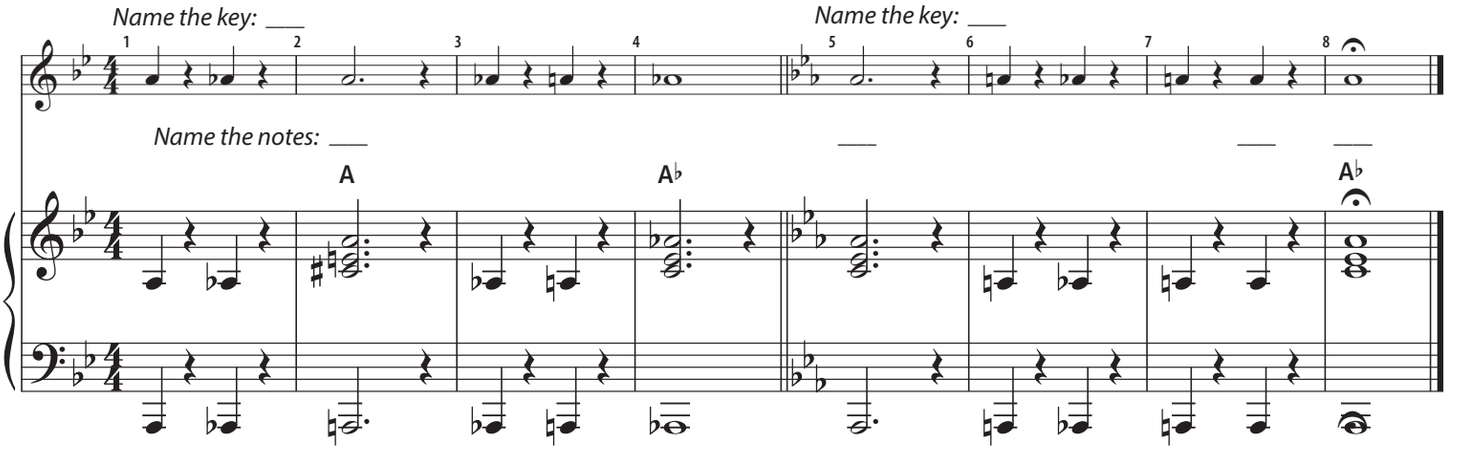
Edvard Grieg



85 **SOUNDS NEW!**—*Introducing the new note, concert low A♭.*

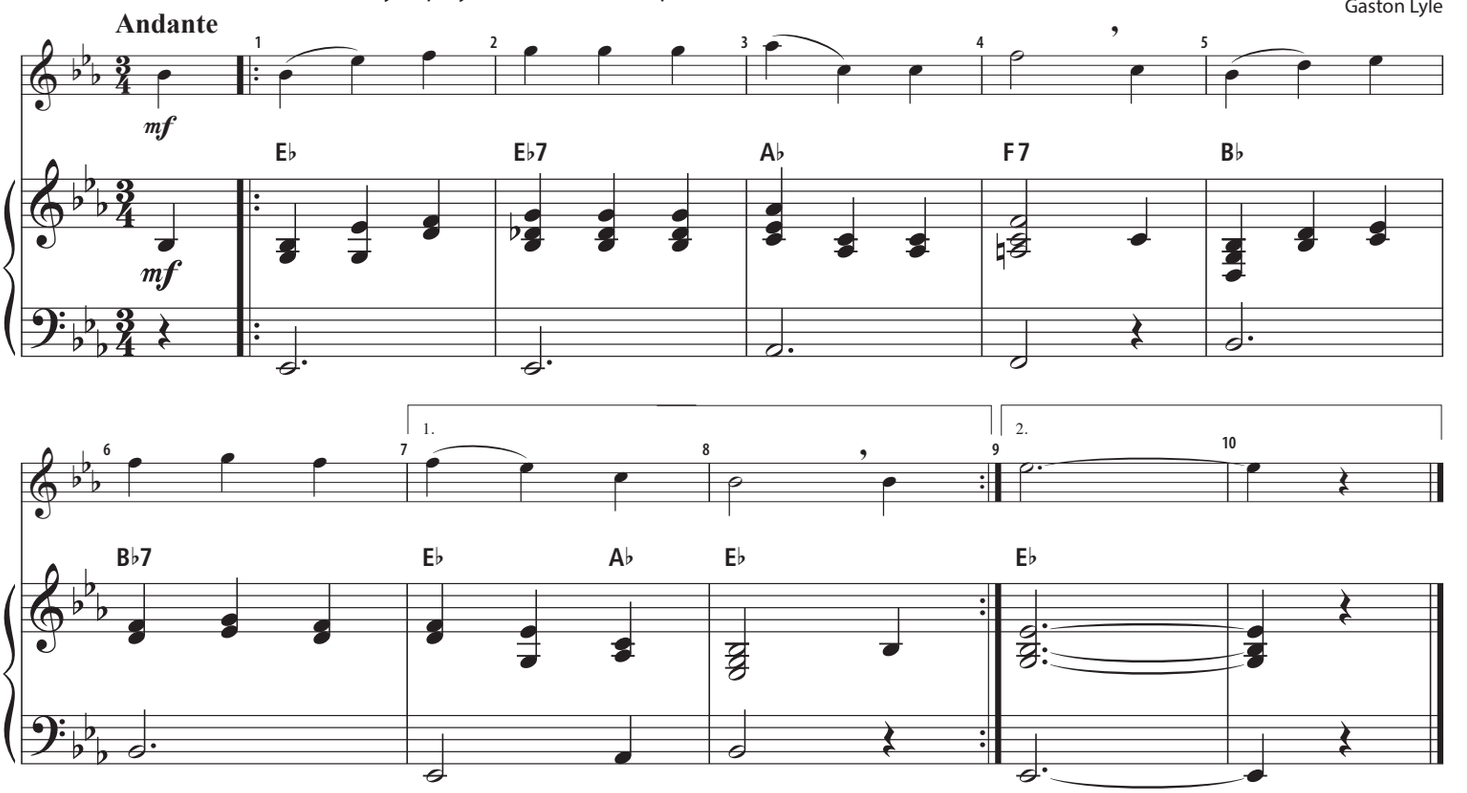


86 **TWO-NOTE TREAT**

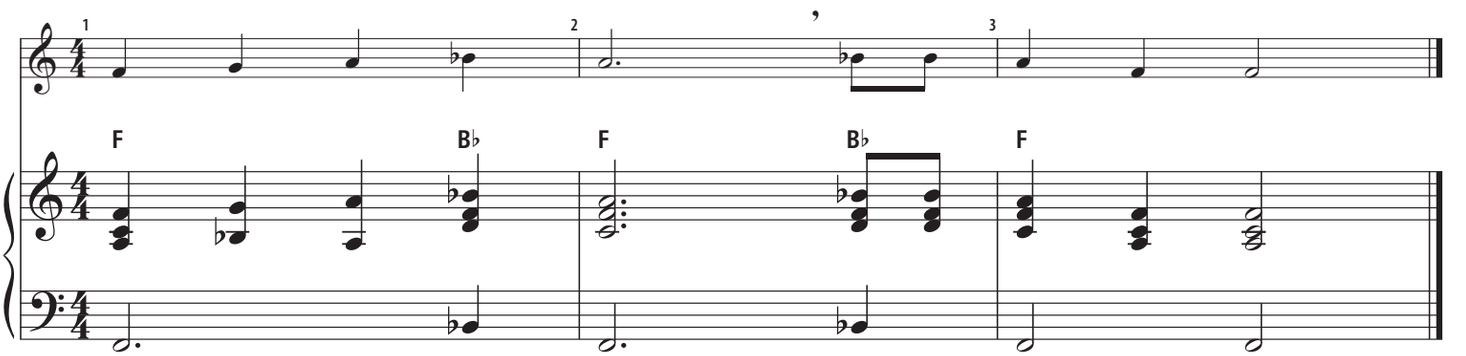


87 **TRAP-EAZY DOES IT!**—*Before you play, think about the repeats.*

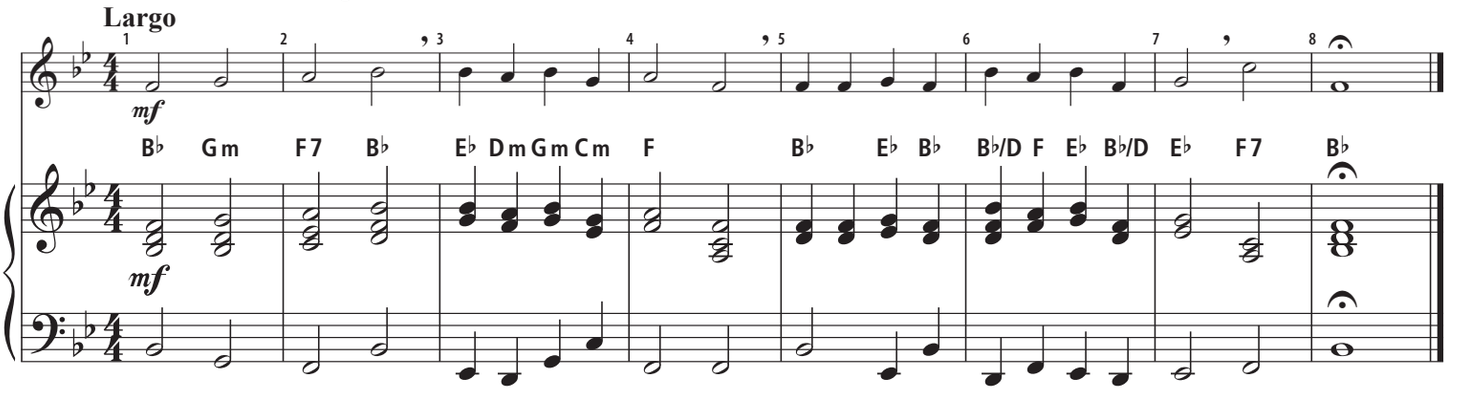
Gaston Lyle



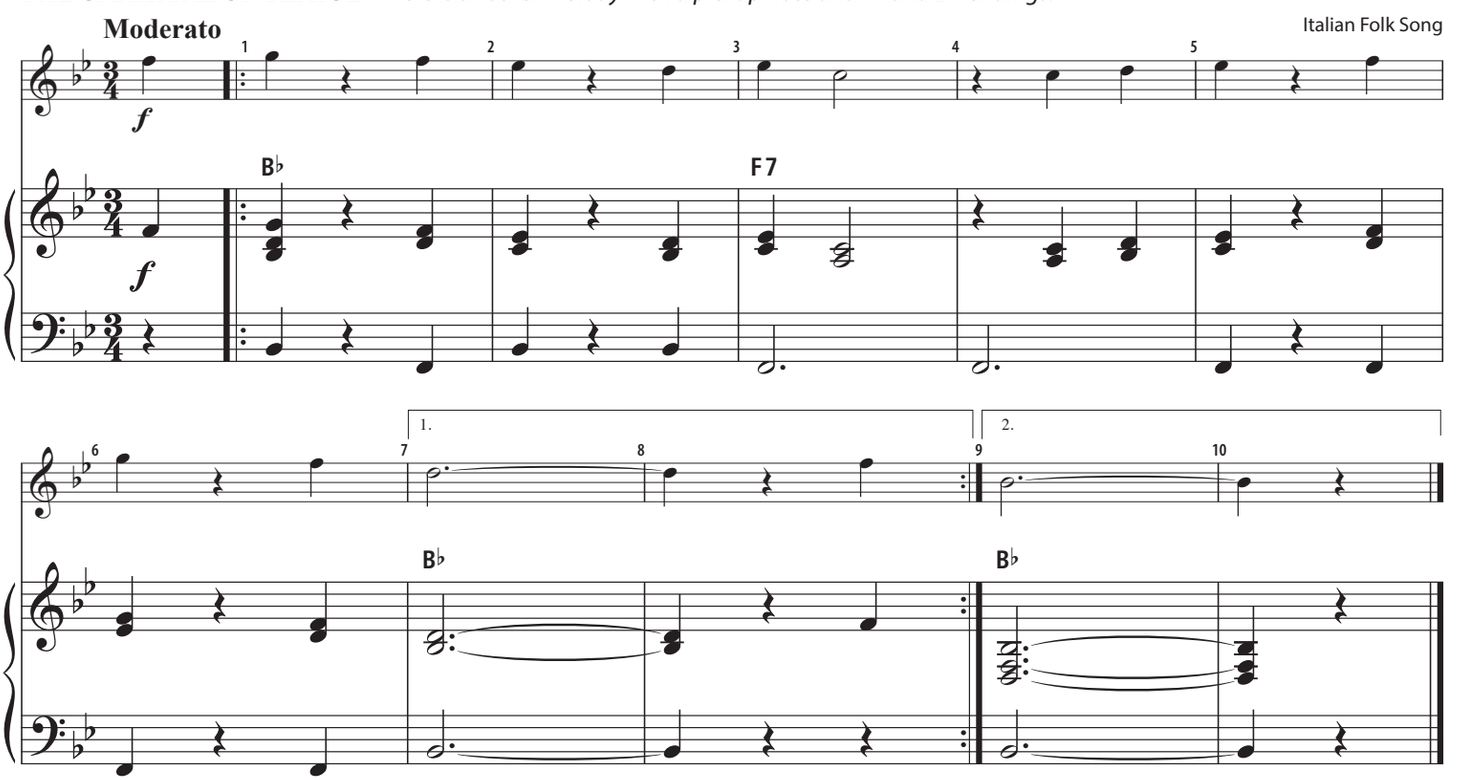
88 **SOUNDS NEW!**—*Introducing the new note, concert F (flute, oboe, clarinet, bass clarinet, alto sax, baritone sax, and horn); concert A and B♭ (bassoon, alto clarinet, tenor sax, trumpet, trombone, baritone, tuba, electric bass, and mallets).*



89 **TAKE NOTE**—*What does* Largo *mean?*

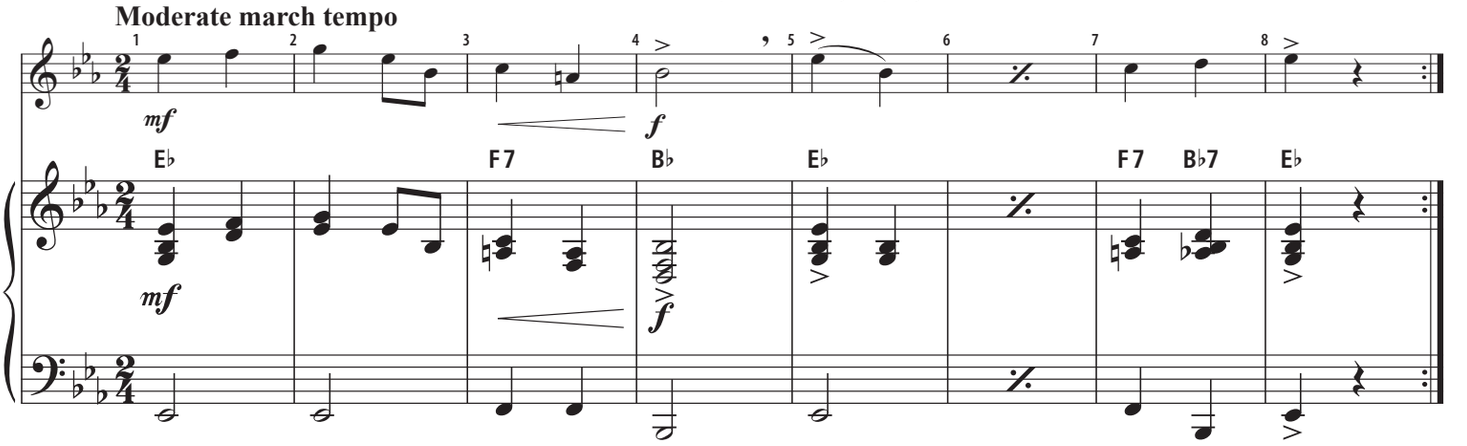


90 **THE CARNIVAL OF VENICE**—*Here is another melody with a pickup note and 1st and 2nd endings.*

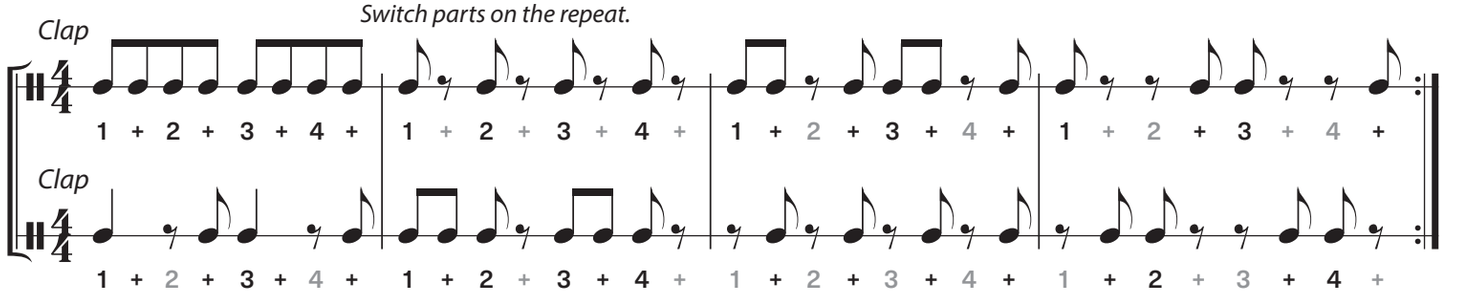


91 **CHESTER**—Chester *was often referred to as the "unofficial anthem" of the American Revolution.*

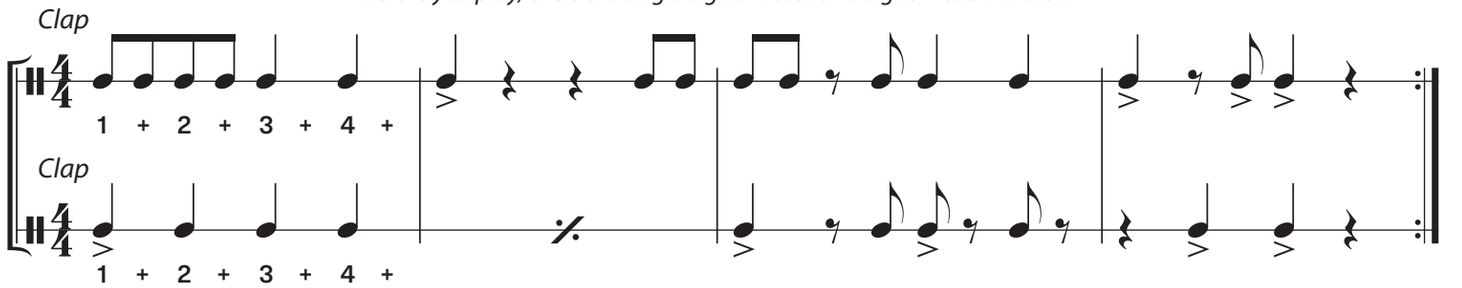
92 **MARCHING ALONG**—*Circle the accents and the one-measure repeat before you play.*



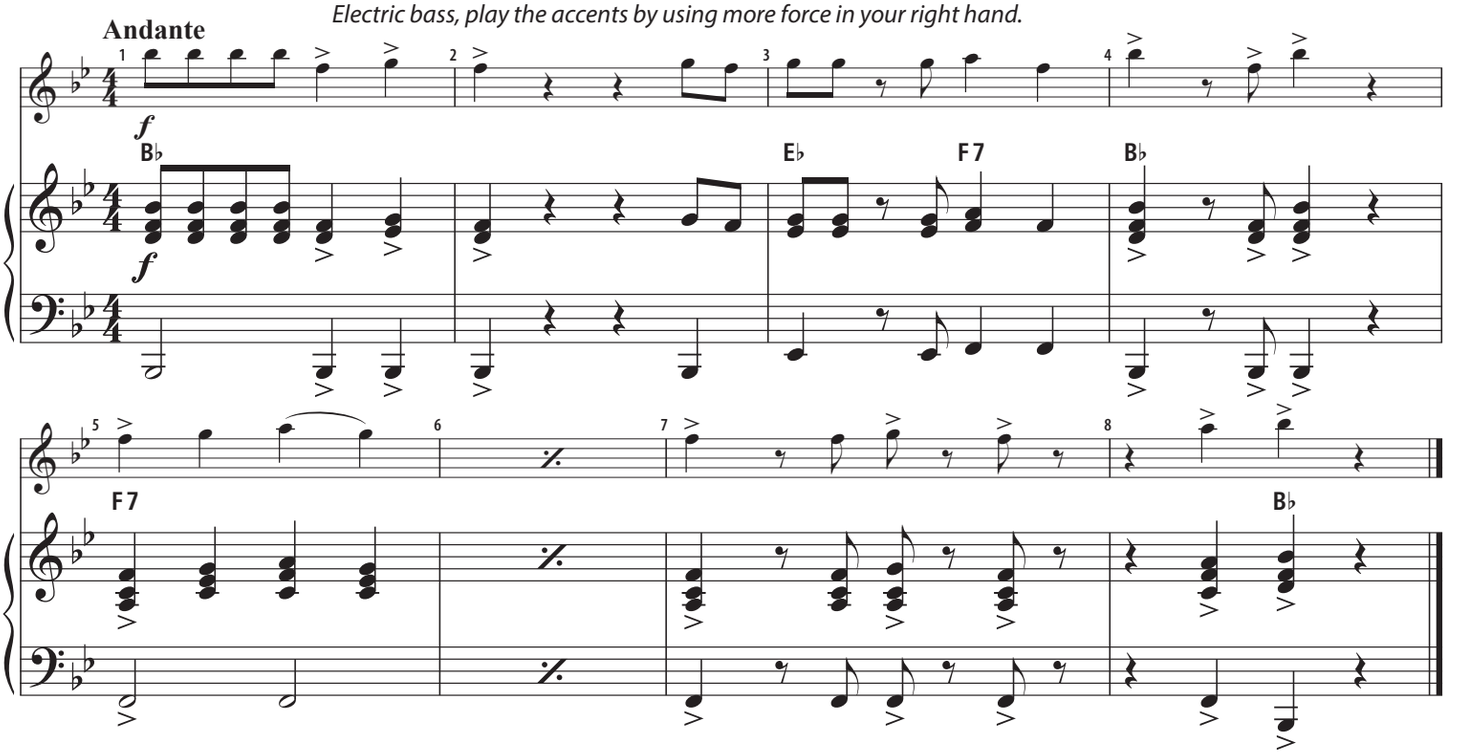
93 **EXERCISES ON EIGHTHS**—*Demonstrate your understanding of eighth notes and rests by clapping these exercises. Switch parts on the repeat.*



94 **EMPHASIS ON ACCENTS**—*Try both parts of this clapping duet and be sure to clap louder on the accented notes. Before you play, circle the single eighth notes and eighth rests in Part B.*

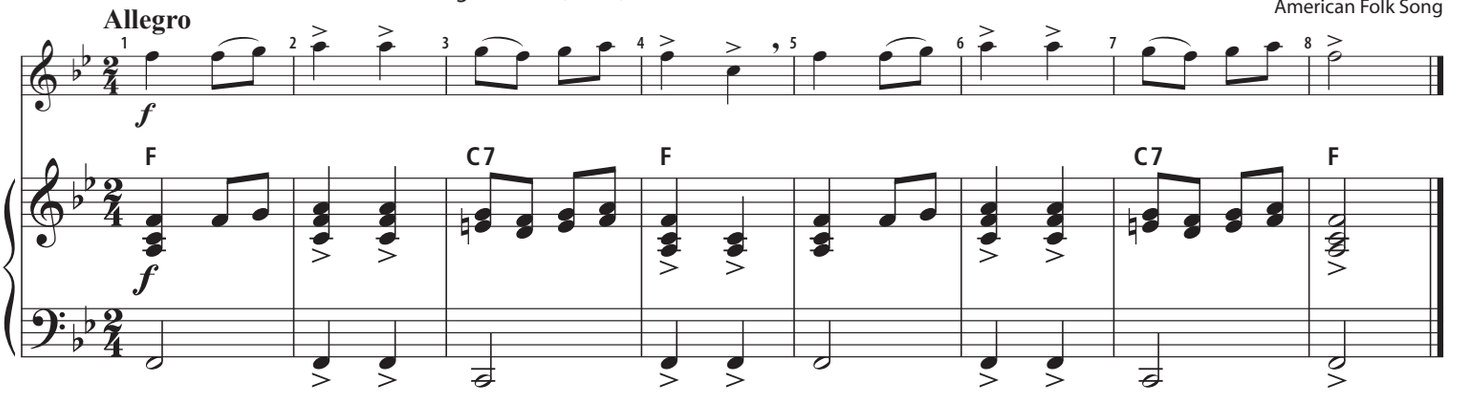


95 **EMPHASIS ON NOTES**—*Now play the accents by using more air to make the accented notes louder. Electric bass, play the accents by using more force in your right hand.*



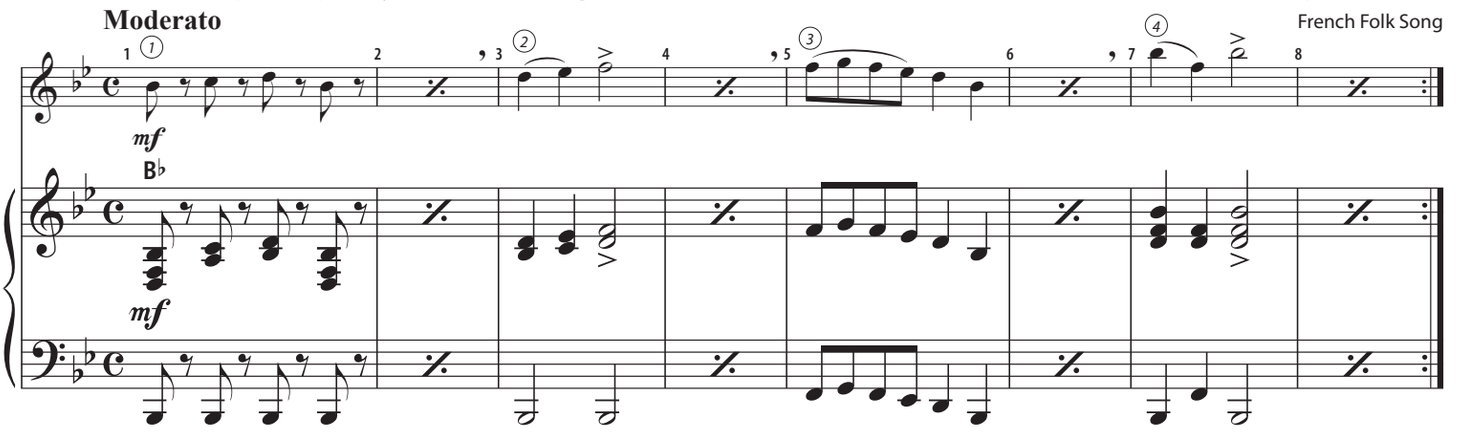
96 **DOWN BY THE STATION**—*Practice eighth notes, slurs, and accents.*

American Folk Song

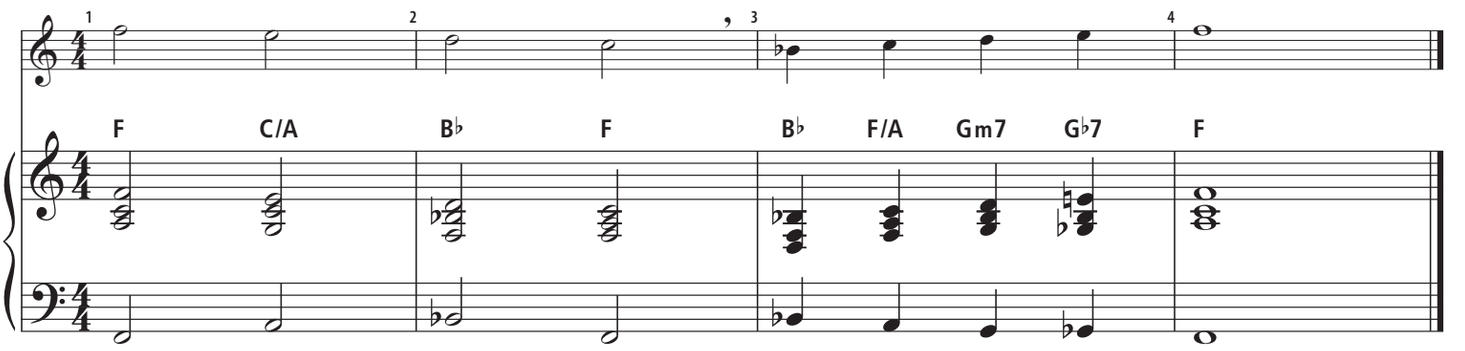


97 **BROTHER JOHN (round)**—*Play this round, making sure to use articulations (slurs and accents). Notice the one-measure repeats?*

French Folk Song

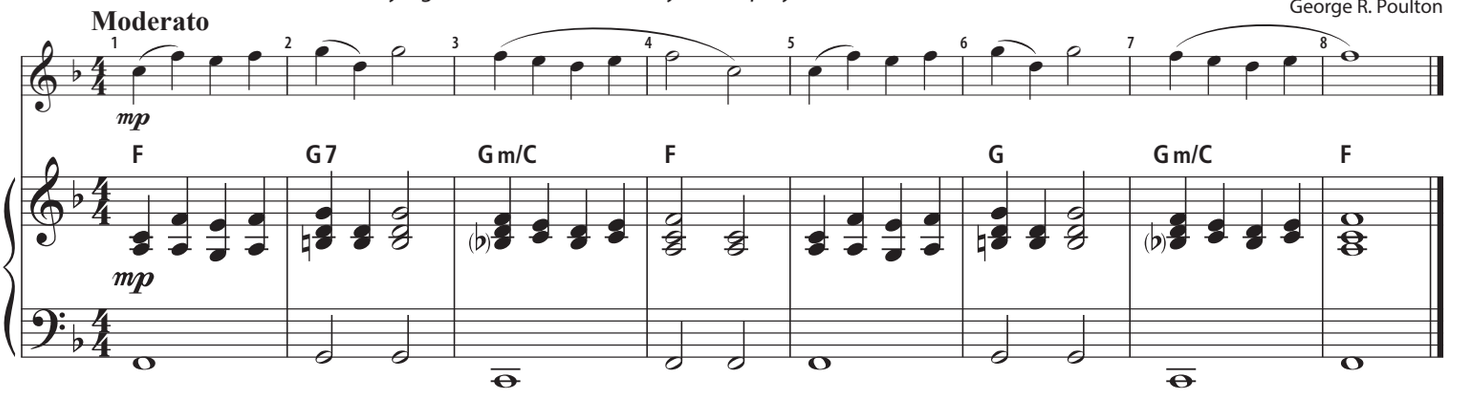


98 **SOUNDS NEW!**—*Introducing the new note, concert E.*



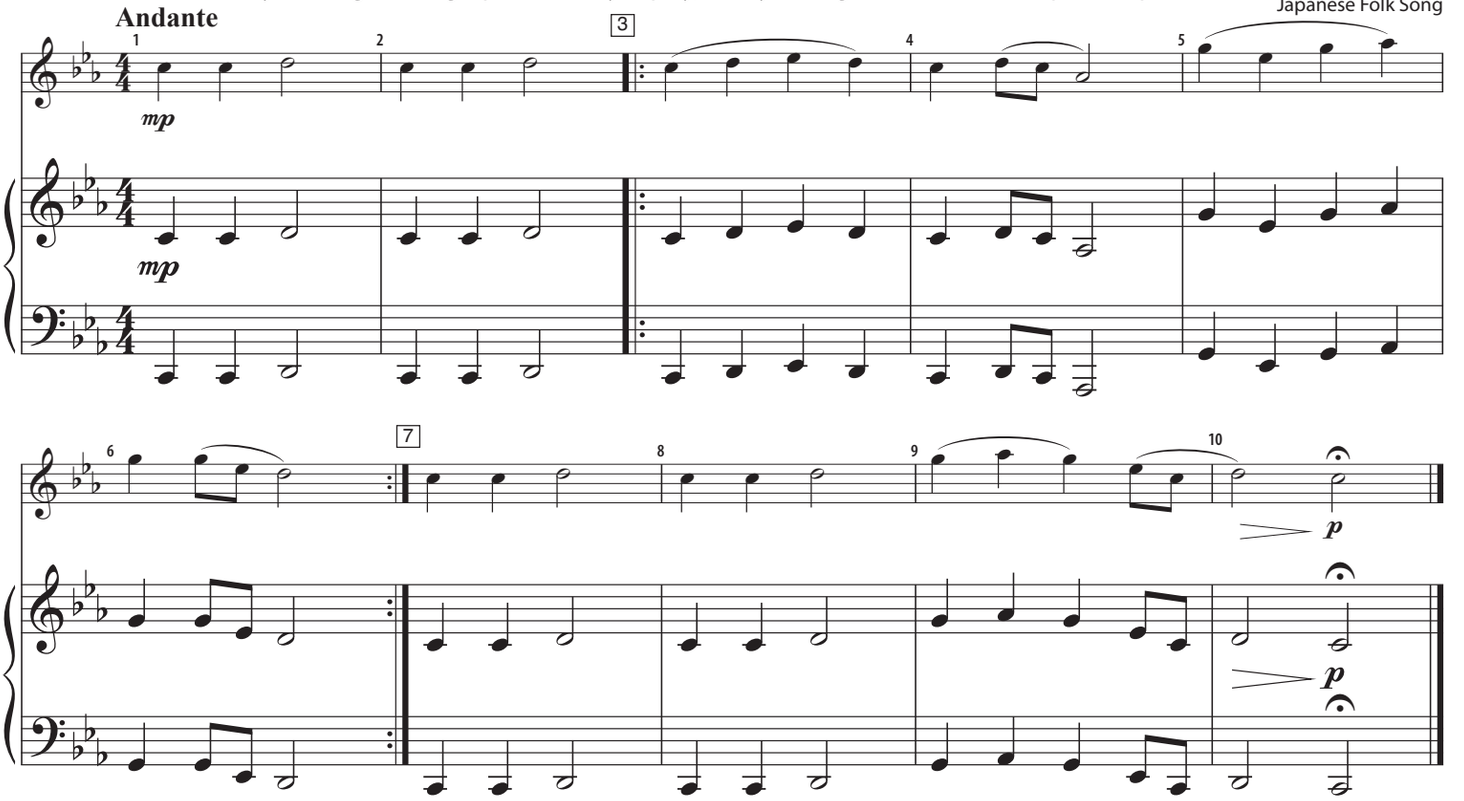
99 **AURA LEE**—*How does this new key signature affect the notes you will play?*

George R. Poulton



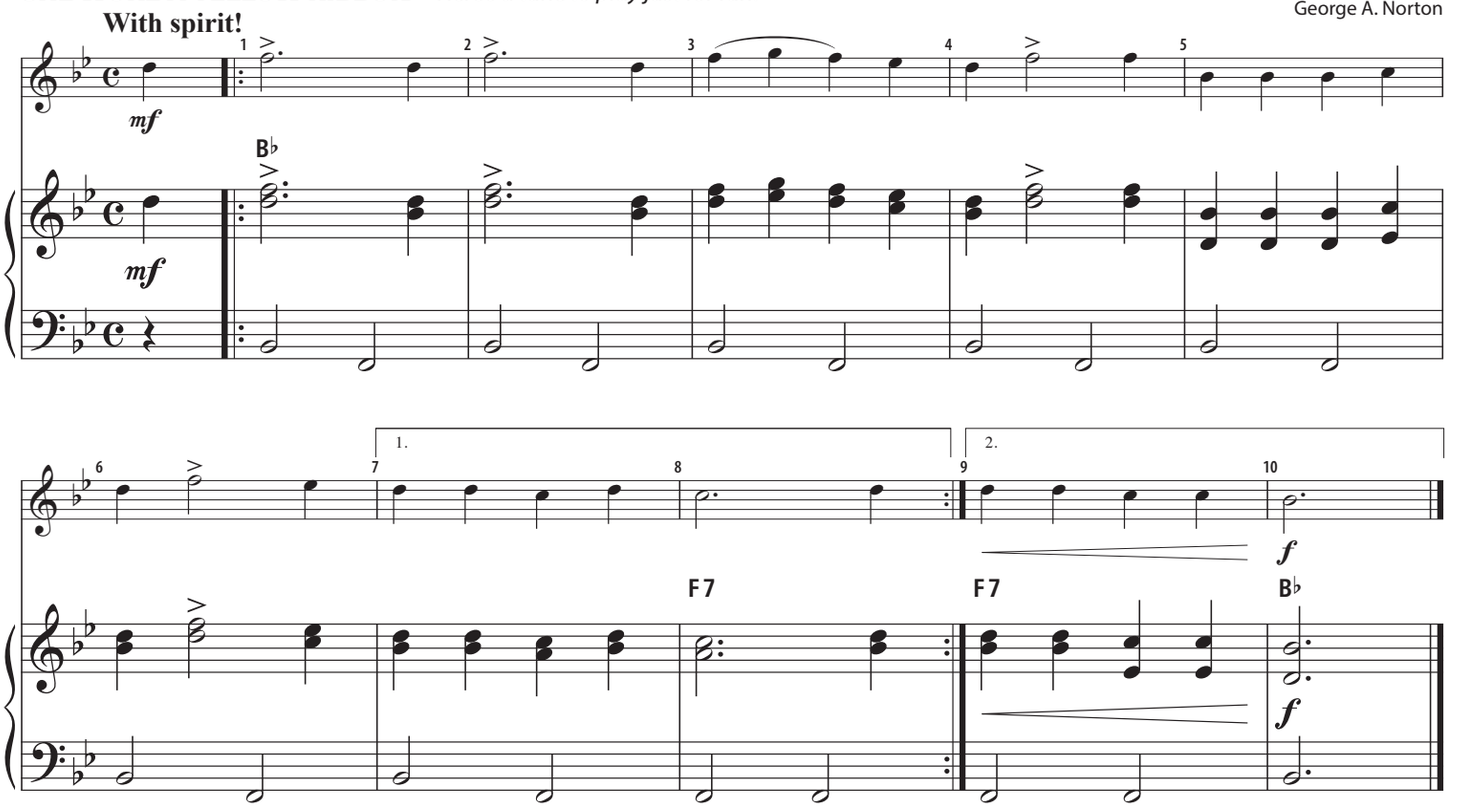
100 **SAKURA**—*This melody has a right-facing repeat. Before you play, trace your finger over the "roadmap" of the piece.*

Japanese Folk Song

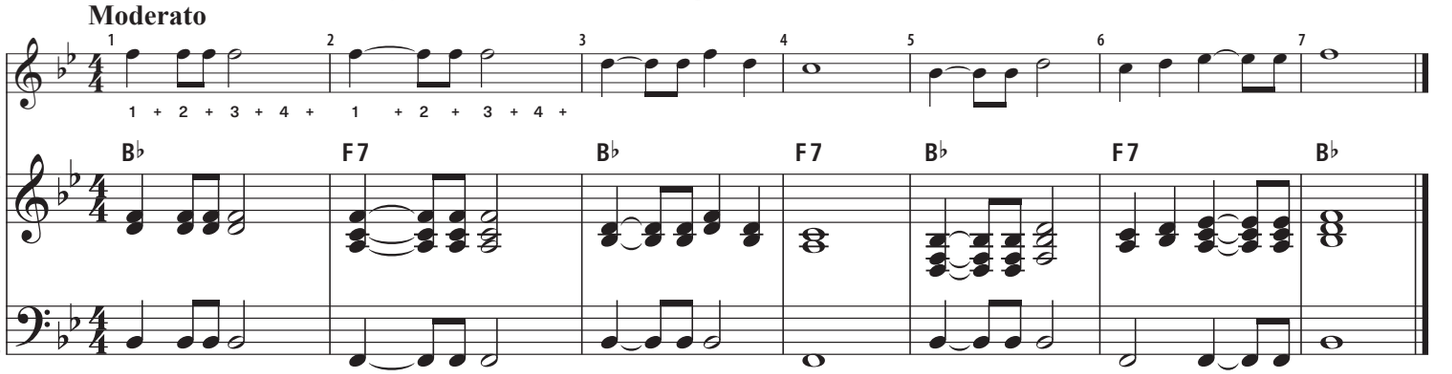


101 **SHE WORE A YELLOW RIBBON**—*Here's a tune to play just for fun!*

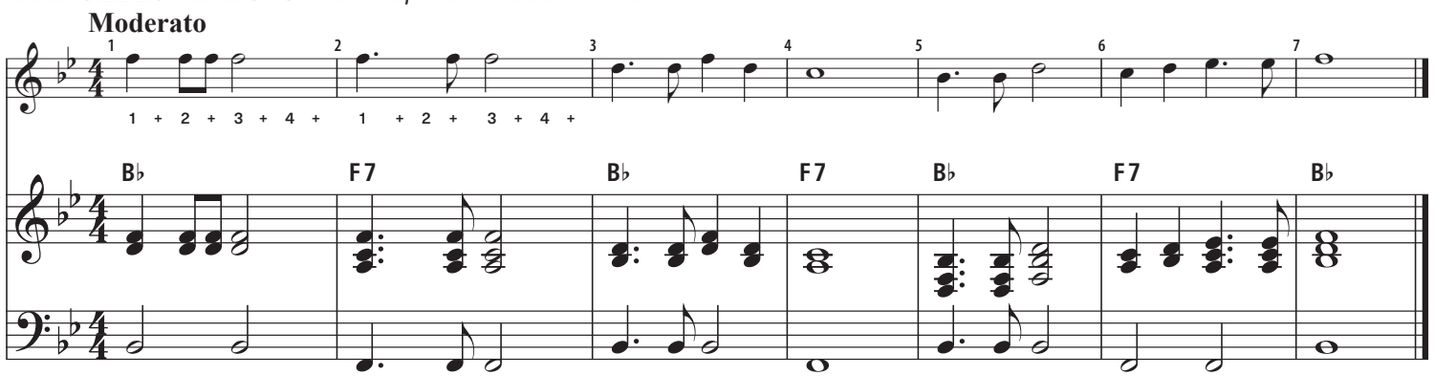
George A. Norton



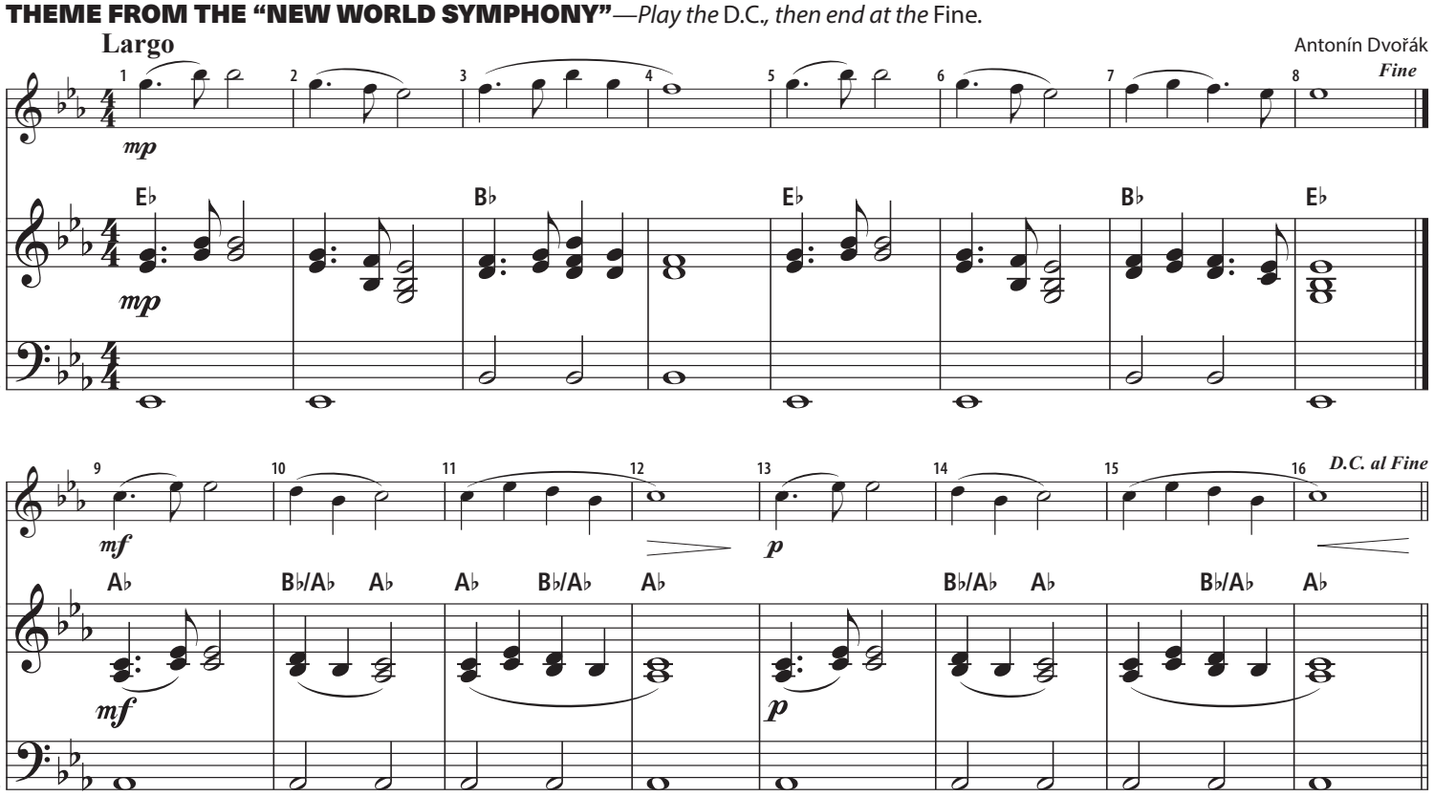
102 **A WHOLE LOTTA TIES**—*Feel the pulse of the beat on the tied eighth note.*



103 **A WHOLE LOTTA DOTS**—*Feel the pulse of the beat on the dot.*

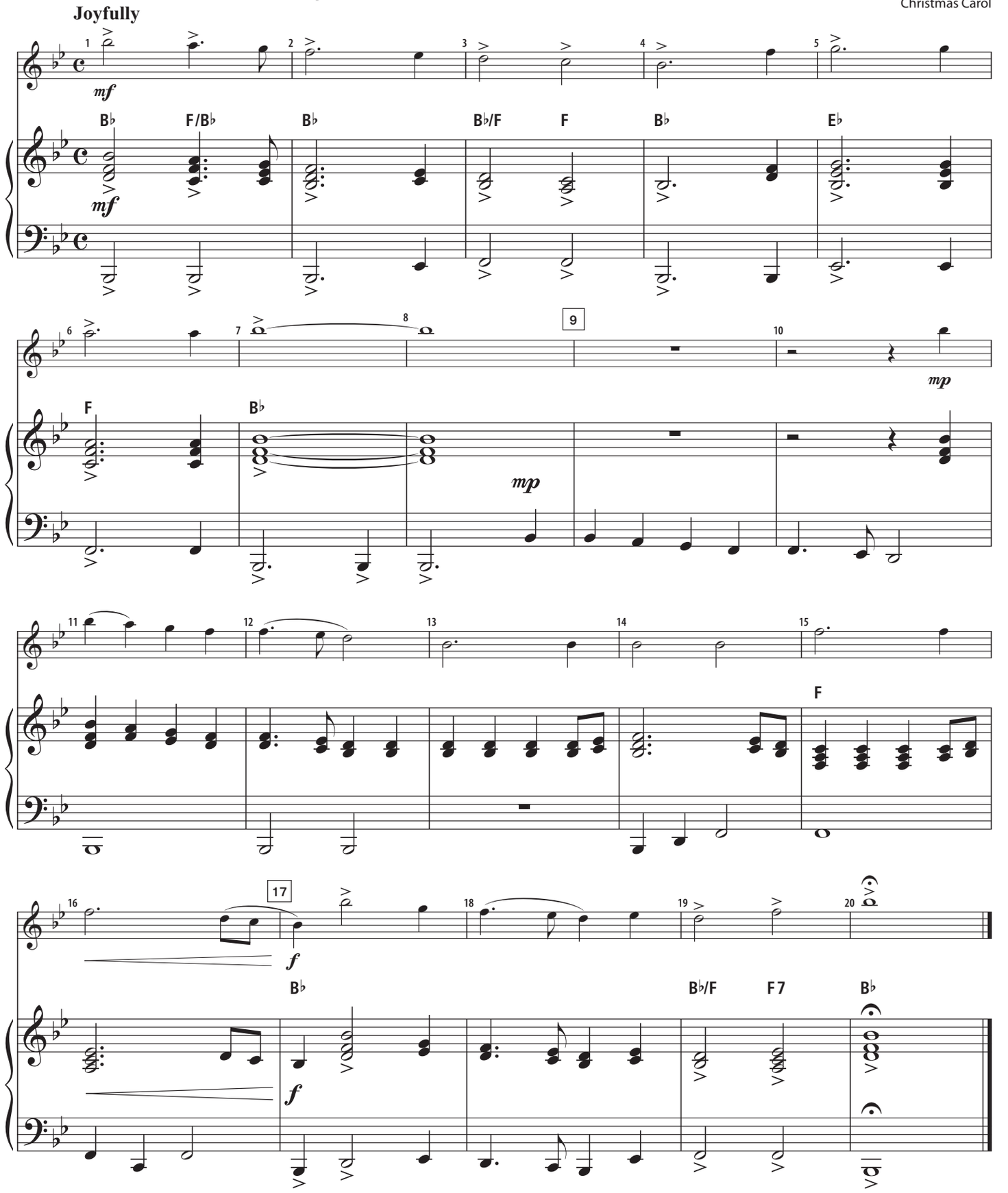


104 **THEME FROM THE "NEW WORLD SYMPHONY"**—*Play the* D.C.*, then end at the* Fine.

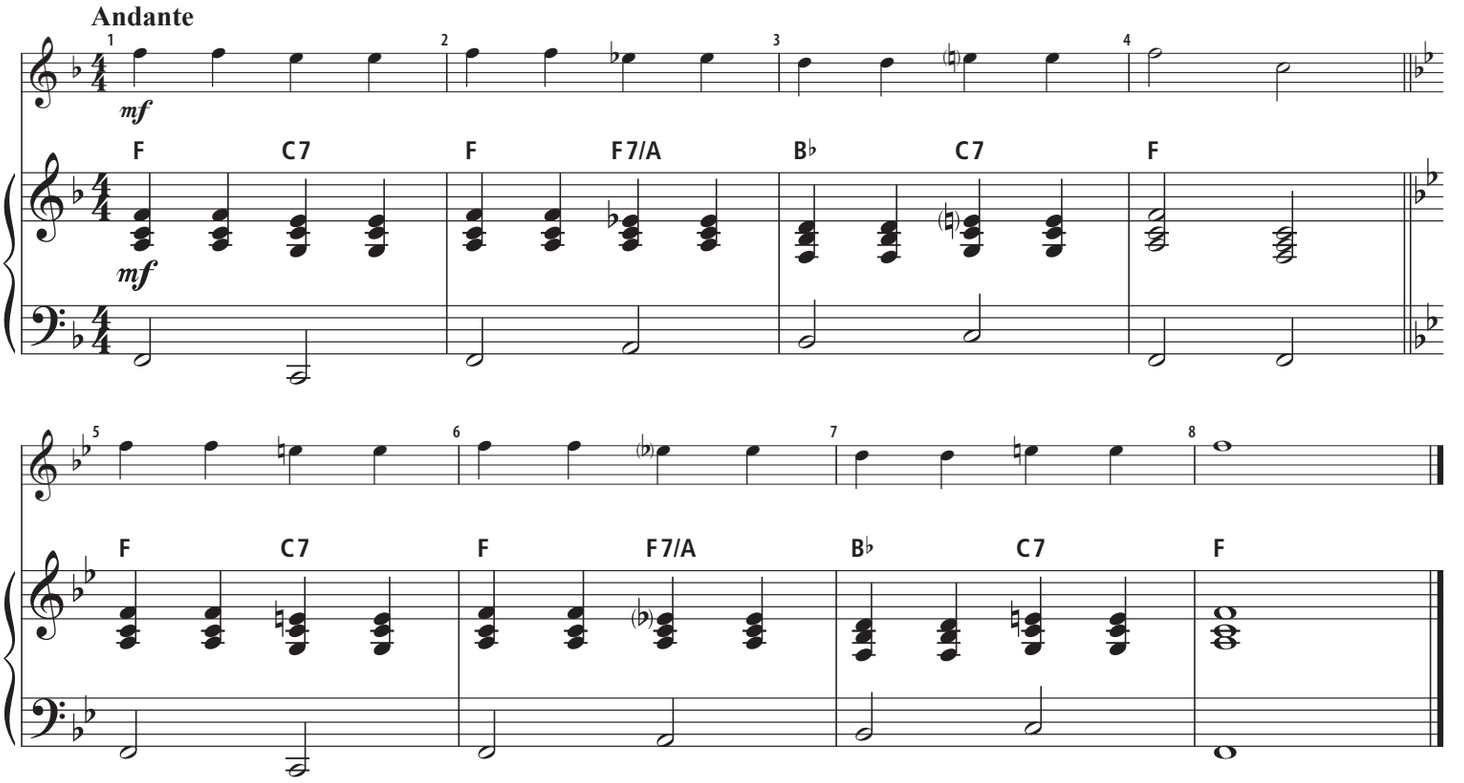


105 **JOY TO THE WORLD**—*Full band arrangement.*

Christmas Carol

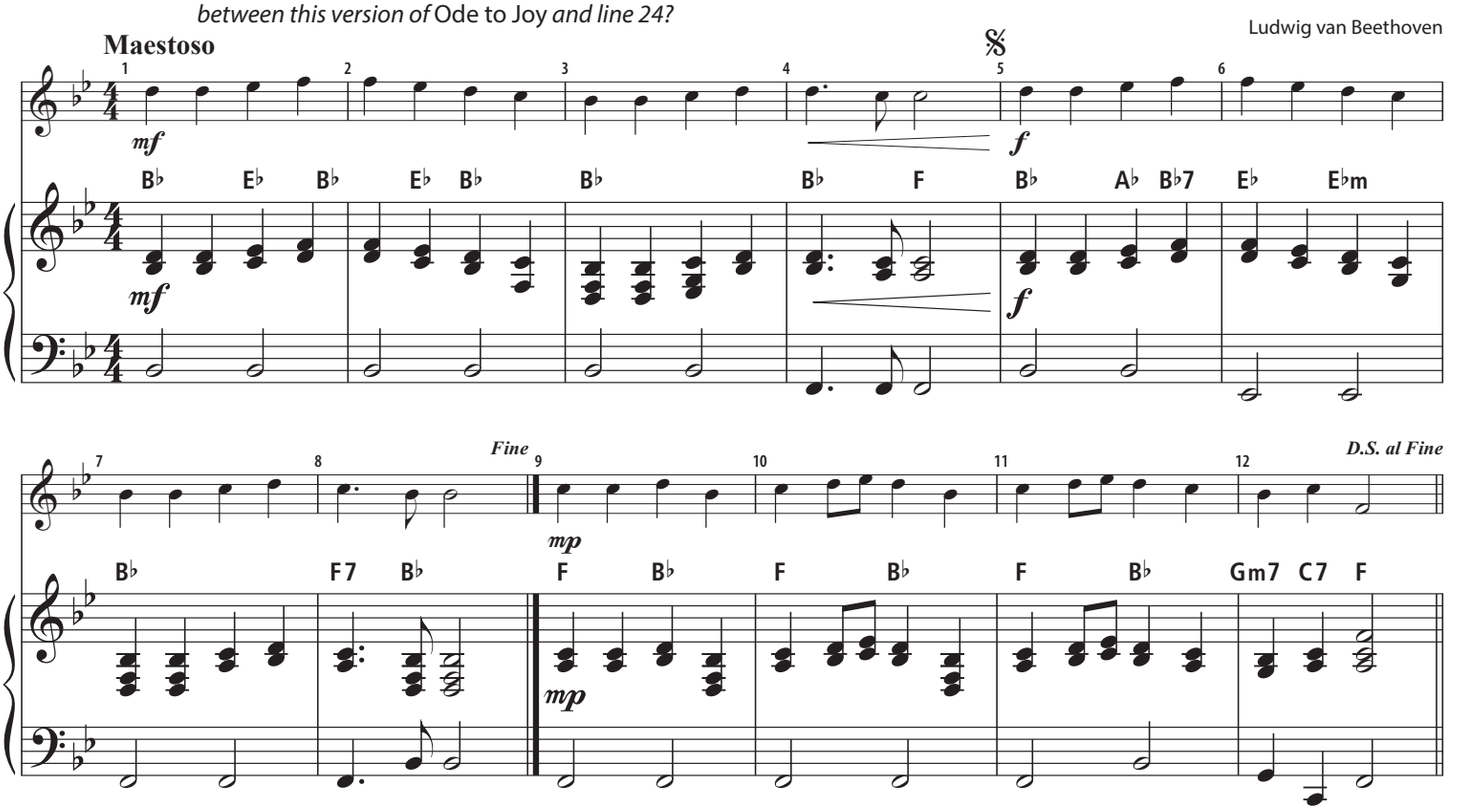


106 **ACCIDENTAL ENCOUNTERS**—*Before you play, name all the notes.*

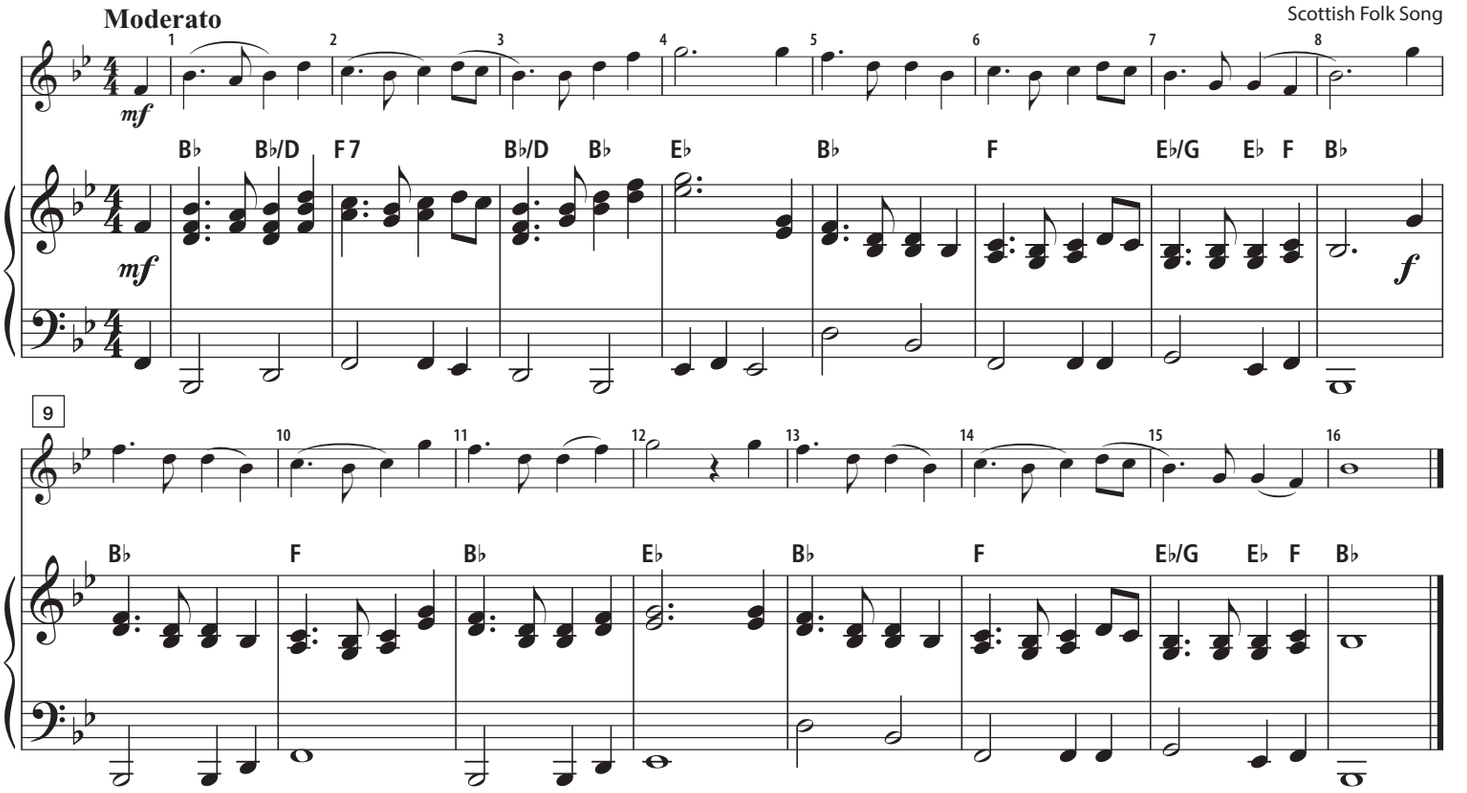


107 **ODE TO JOY**—Maestoso *means to play majestically. Circle the "sign," then clap, count, and sing before you play. What differences are there between this version of* Ode to Joy *and line 24?*

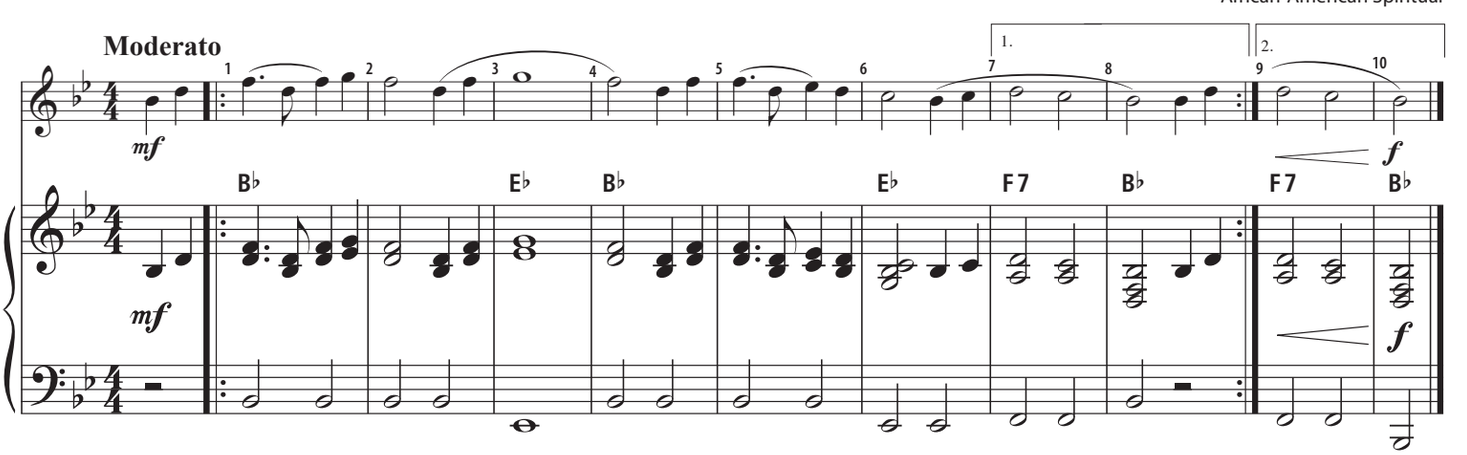
Ludwig van Beethoven



108 **AULD LANG SYNE**—*Full band arrangement. Circle the multiple-measure rests before you play.*

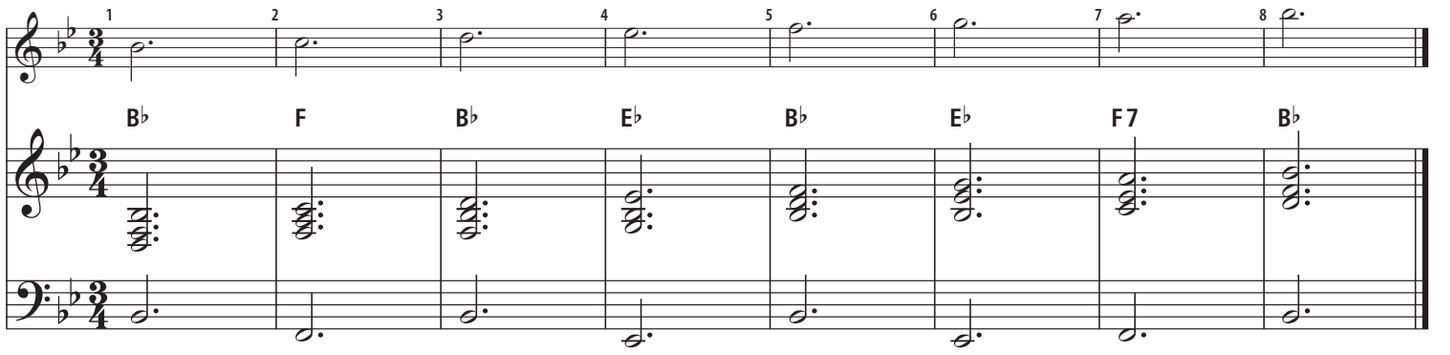


109 **MICHAEL, ROW THE BOAT ASHORE**—*Always play with a beautiful sound.*

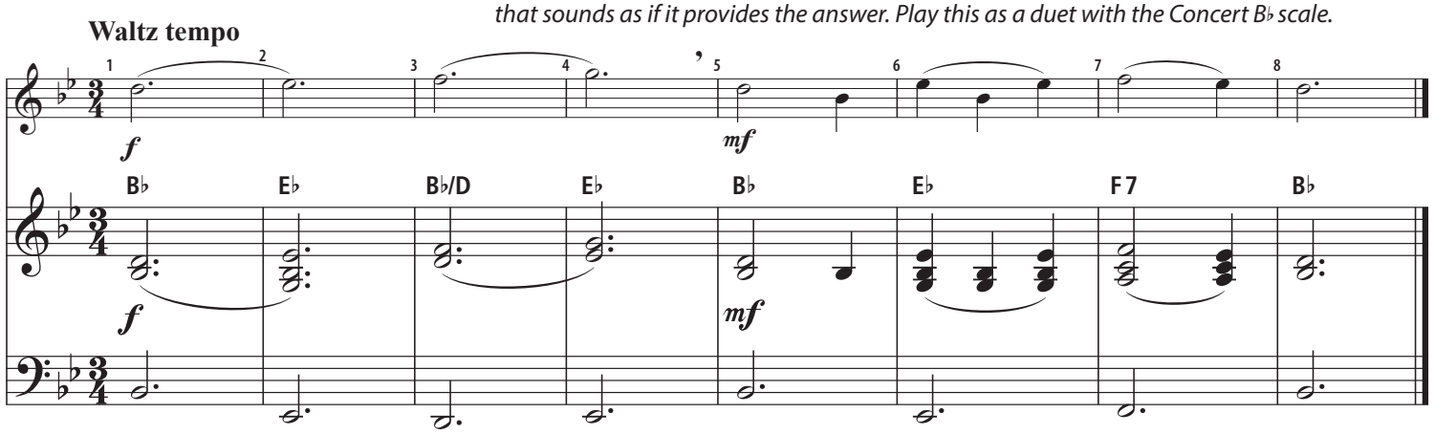


Level 4: Sound Development

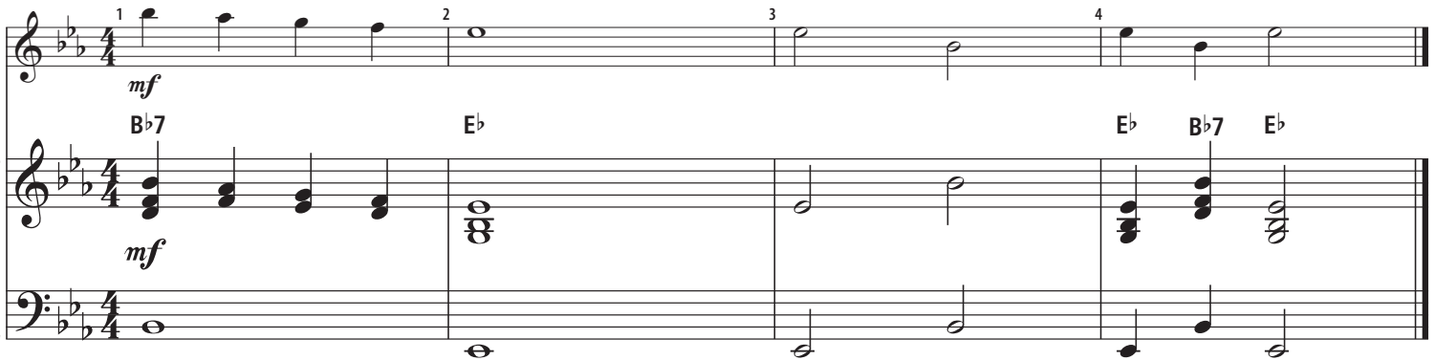
110 **CONCERT B♭ MAJOR SCALE**—*Memorize this scale!*



111 **THREE-FOUR, PHRASE SOME MORE**—*This melody starts with a phrase that sounds as if it asks a question, followed by a phrase that sounds as if it provides the answer. Play this as a duet with the Concert B♭ scale.*

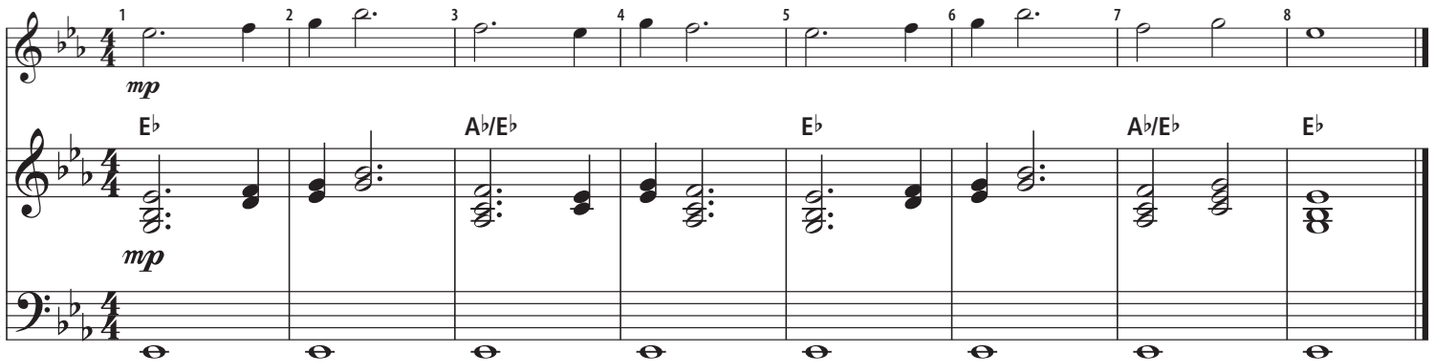


112 **DOWN THE ROAD**—*Play with a steady stream of fast air. For electric bass, play with a steady amount of force in your right hand.*

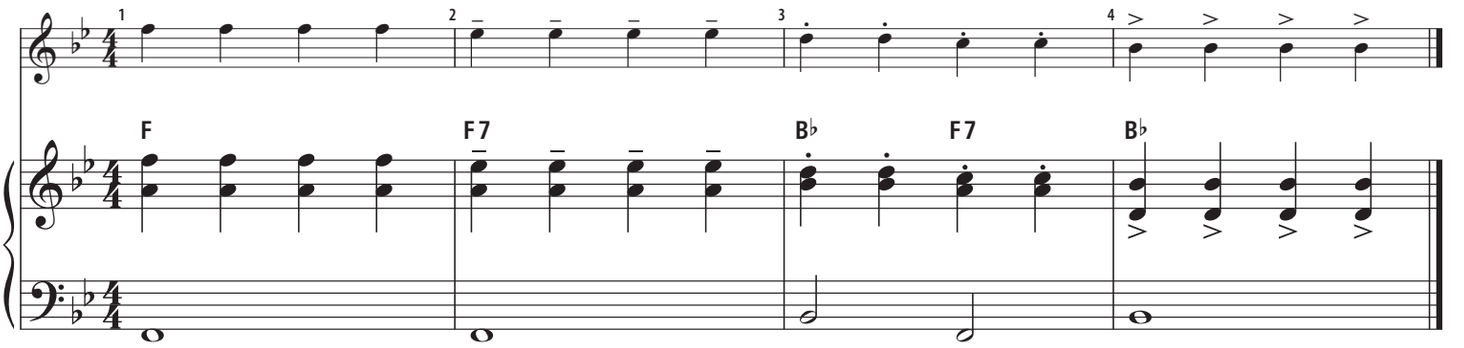


113 **SUO GAN**—*Play this melody in the style of a lullaby.*

Welsh Folk Song

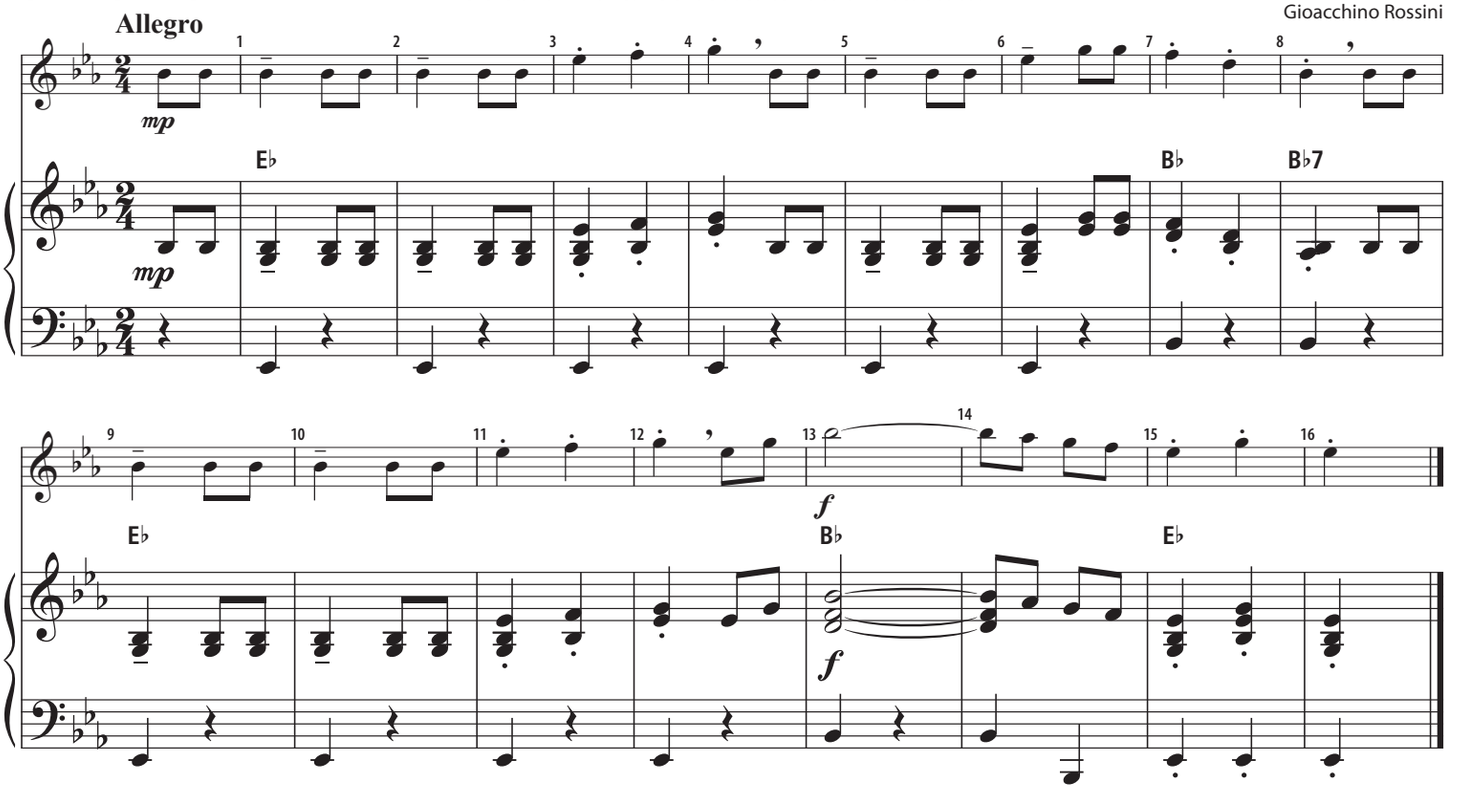


114 **ARTICULATION STATION**—*Play the notes with the indicated articulation.*

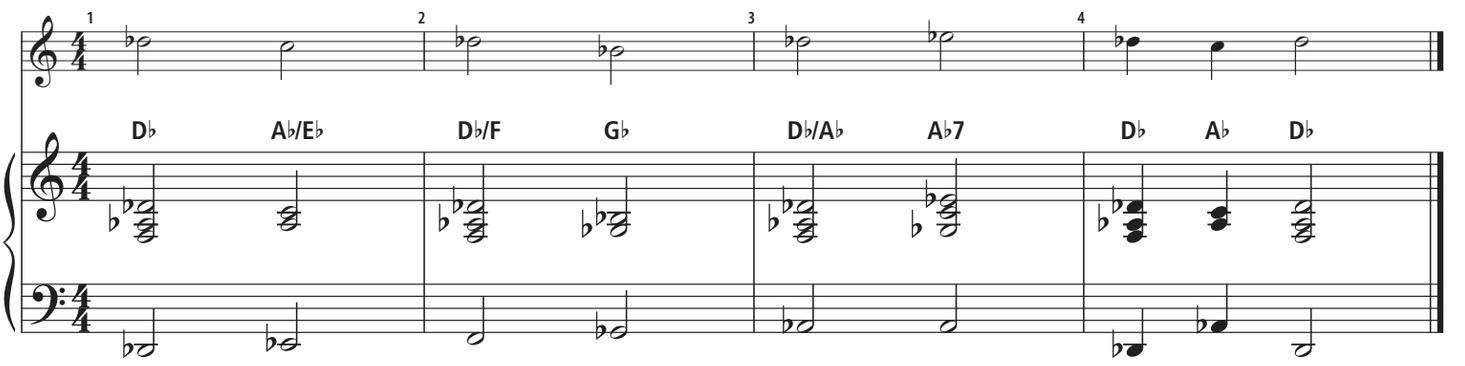


115 **OVERTURE TO "WILLIAM TELL"**—*Here is a familiar tune that uses* tenuto *and* staccato.

Gioacchino Rossini

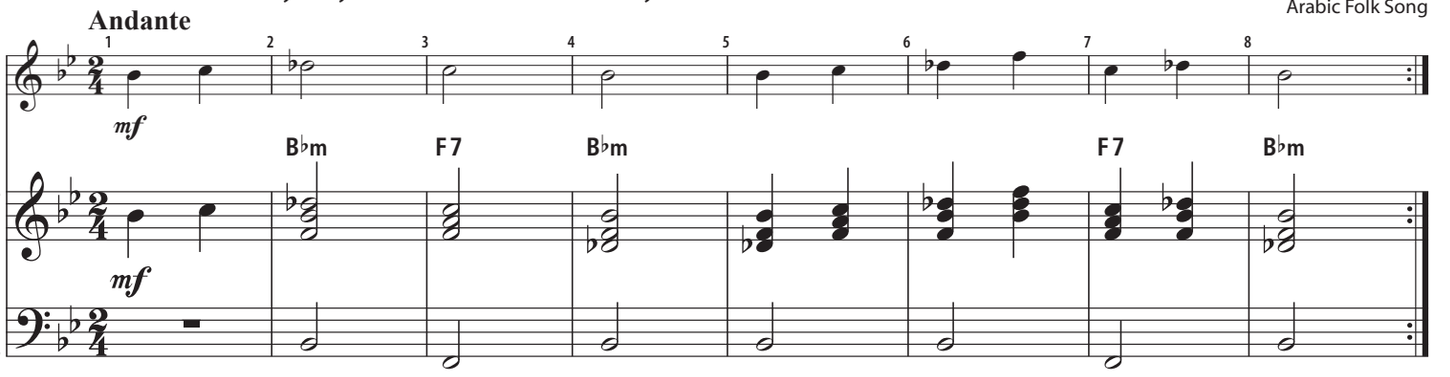


116 **SOUNDS NEW!**—*Introducing the new note, concert D♭.*

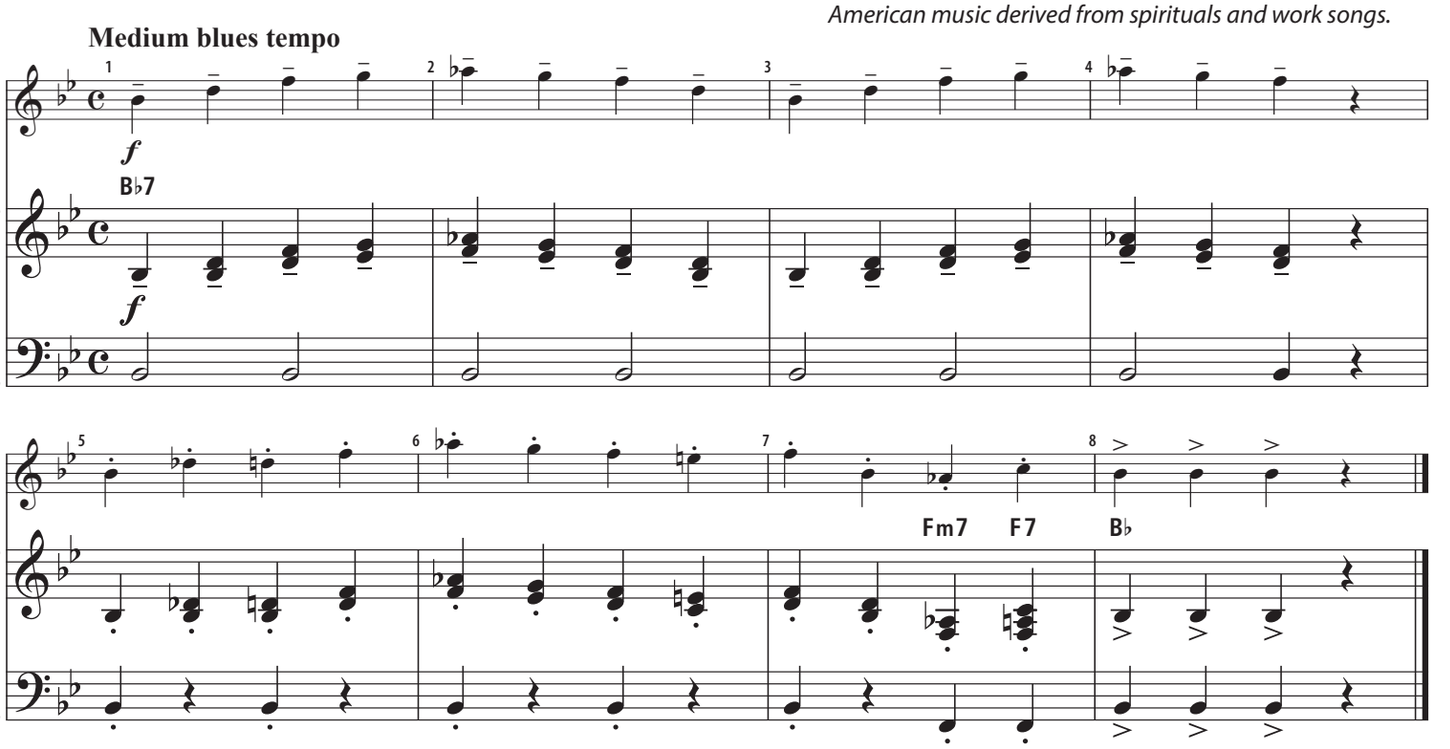


117 **ALGERIAN DANCE**—*Try out your new note with this melody.*

Arabic Folk Song

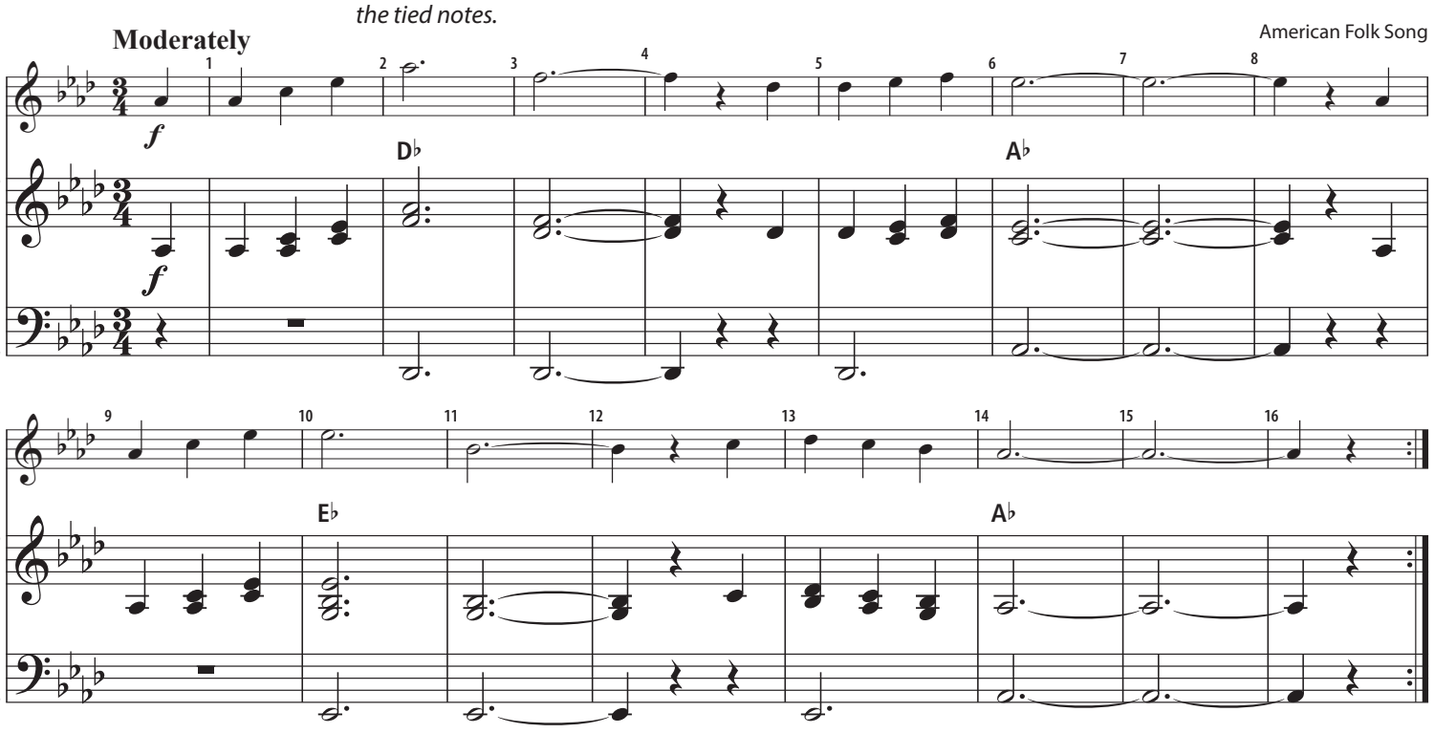


118 **THE LONG AND SHORT, COMMON TIME, ACCIDENTAL BLUES** —*Try out your new articulation skills! The blues is a type of American music derived from spirituals and work songs.*

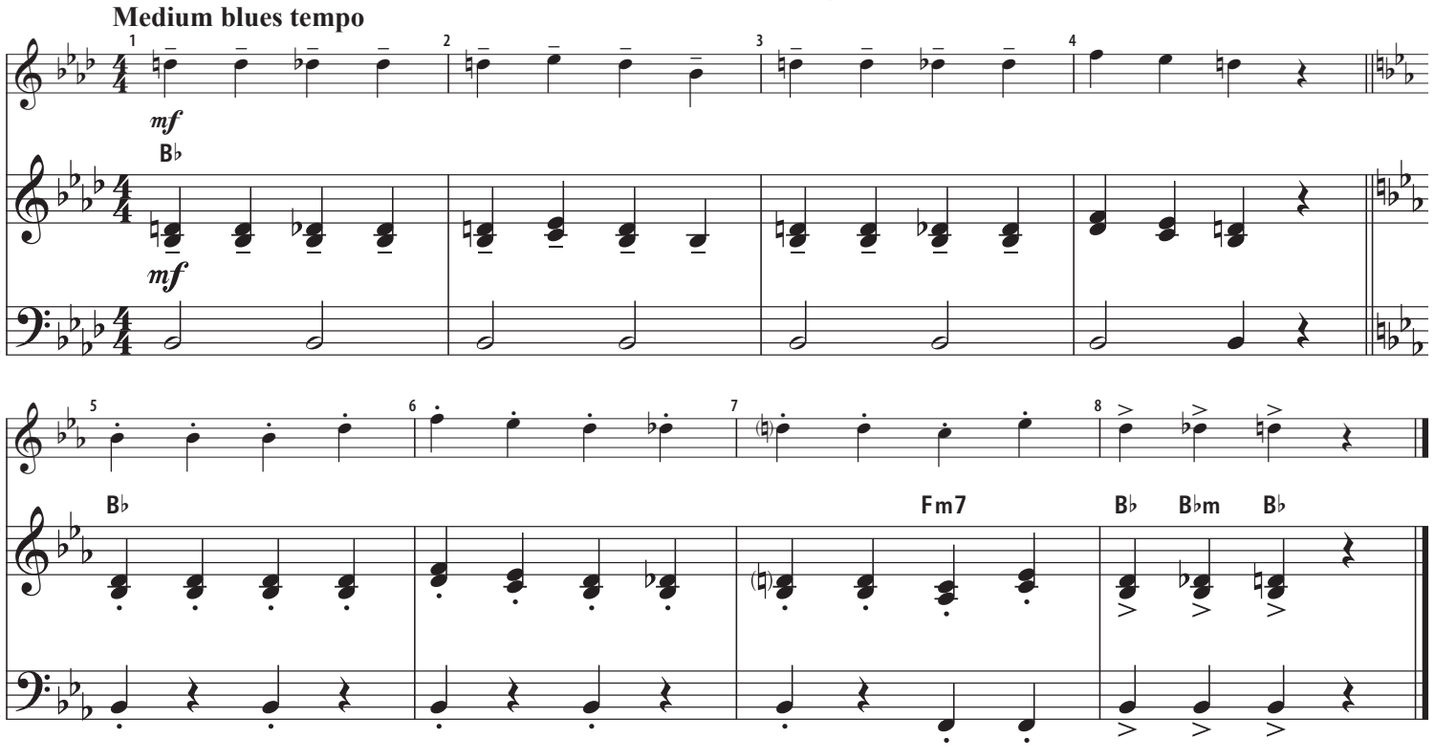


119 **ON TOP OF OLD SMOKEY**—*Before you play, look at your key signature and circle all the notes that will be affected. Notice the length of the tied notes.*

American Folk Song

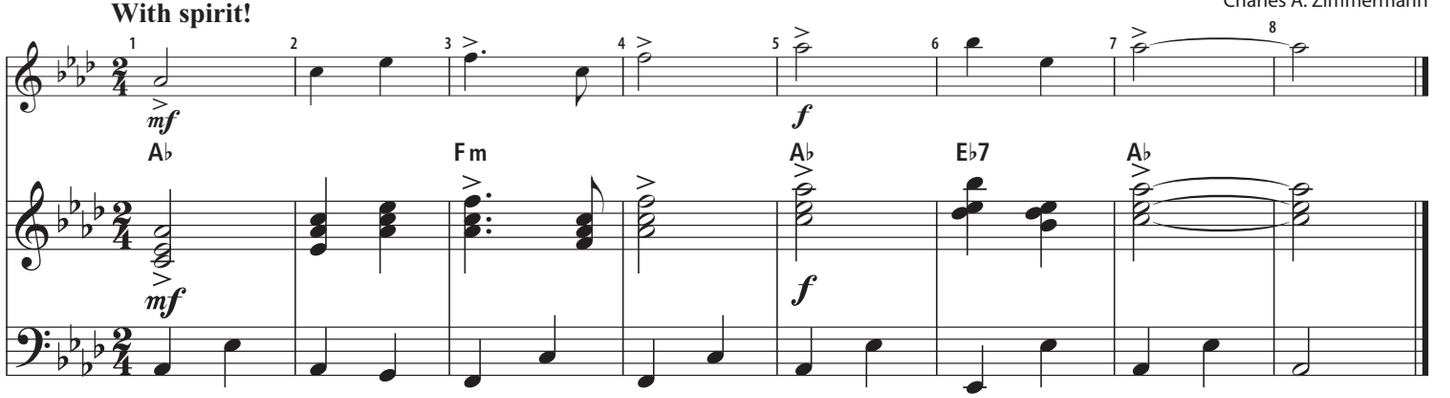


120 **LONG AND SHORT ACCIDENTAL ENCOUNTERS**—*Before you play, name all the notes. Watch out for the key change! Try this as a duet with* The Long and Short, Common Time, Accidental Blues.

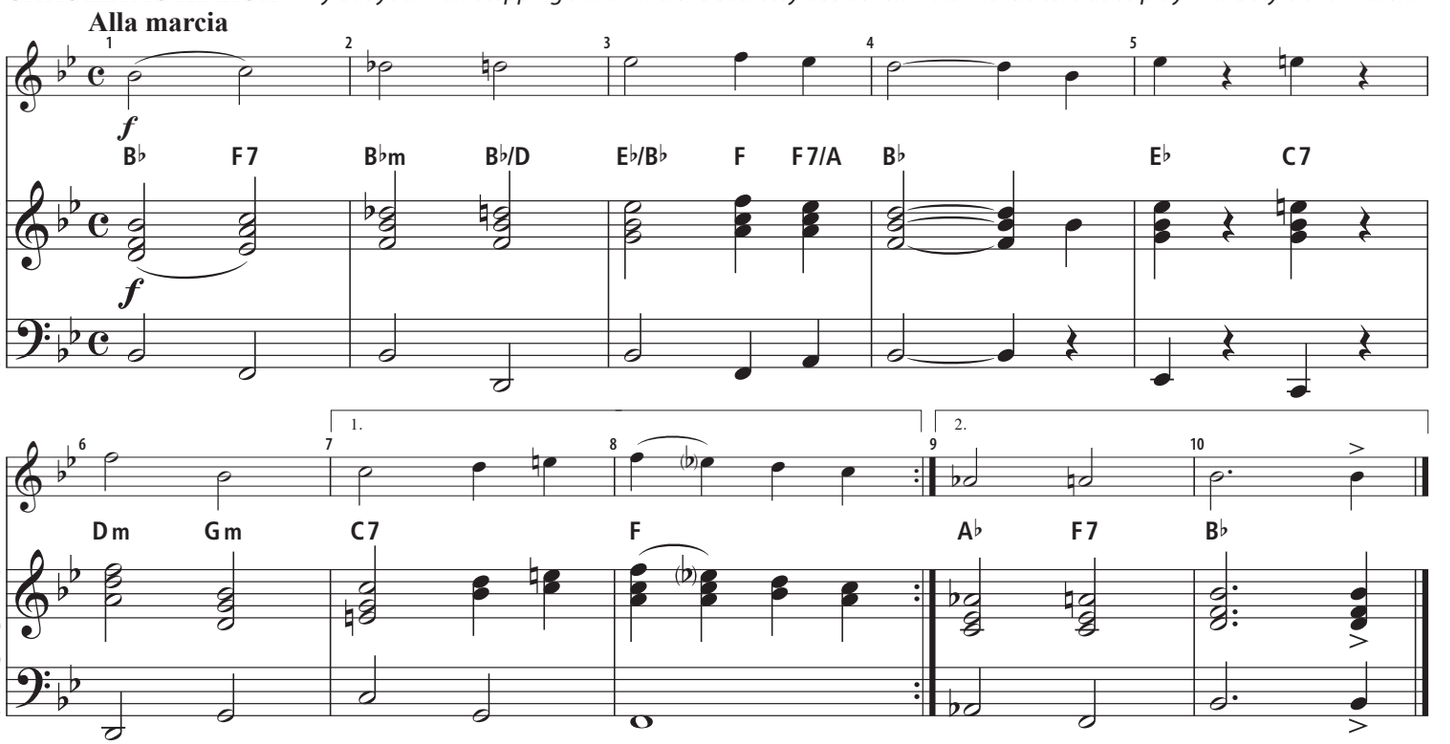


121 **ANCHORS AWEIGH**—*Demonstrate good posture and breathing skills.*

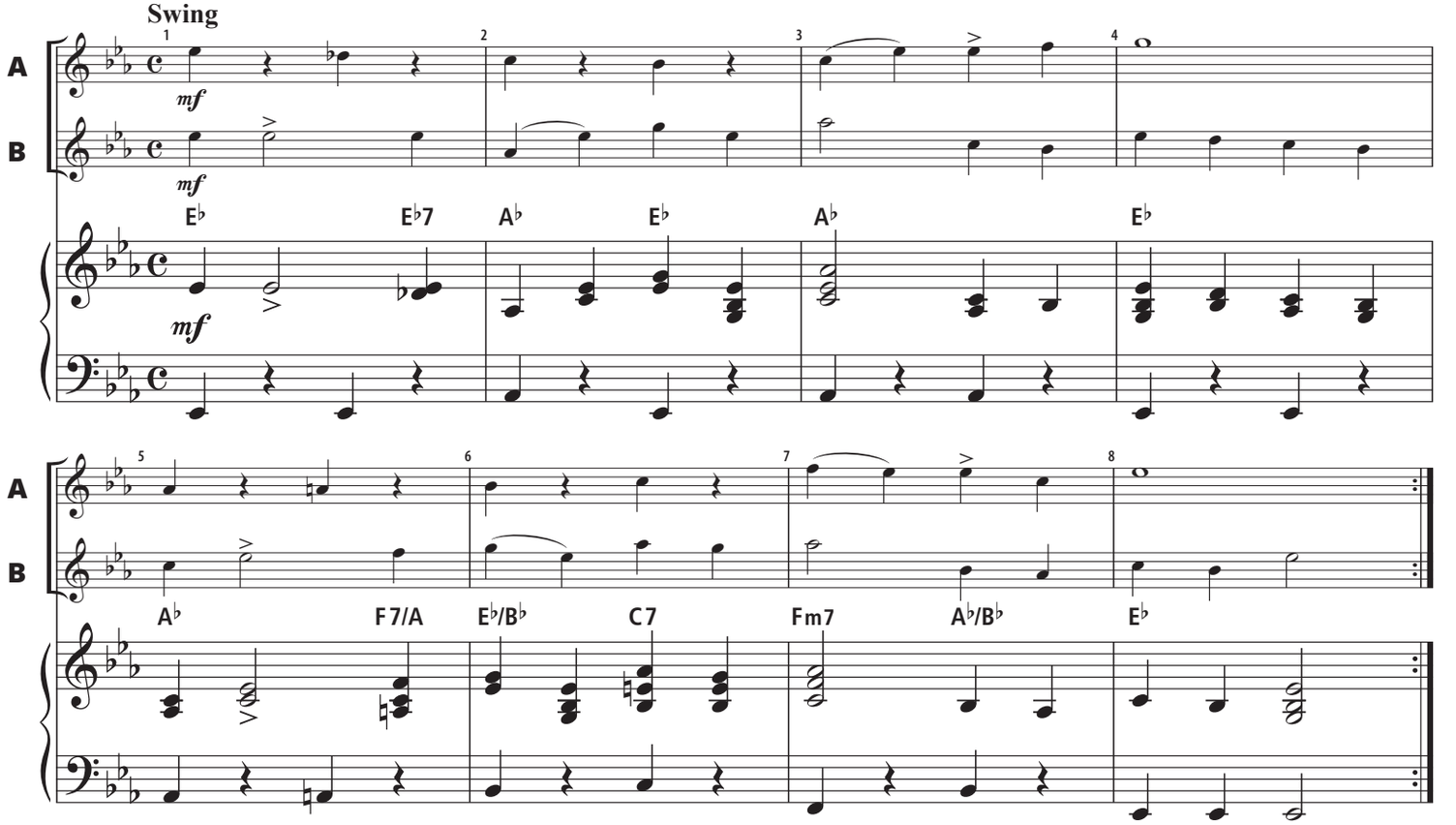
Charles A. Zimmermann



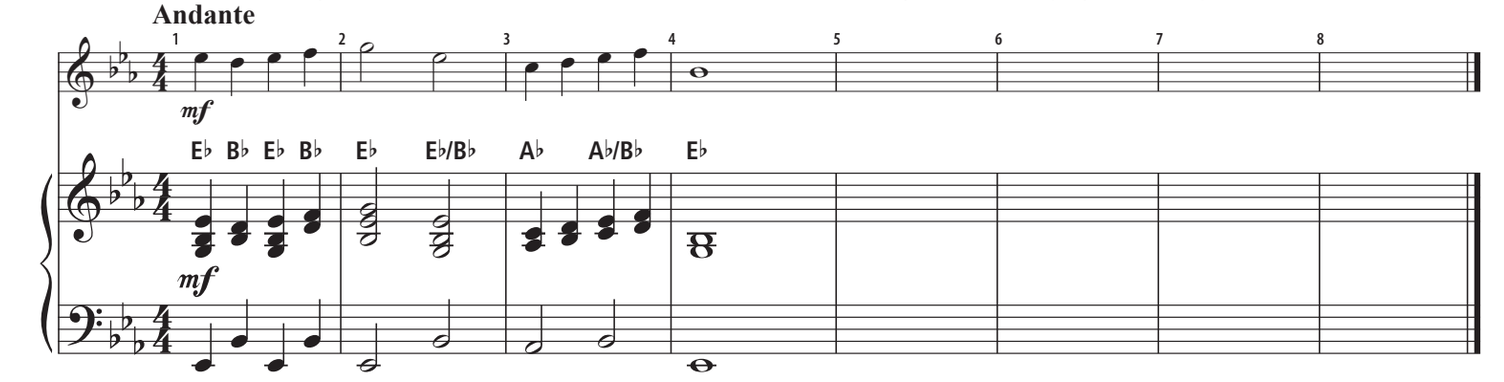
122 **CHROMATIC MARCH**—*Try out your half-stepping skills! Find the courtesy accidental.* Alla marcia *tells us to play in the style of a march.*



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

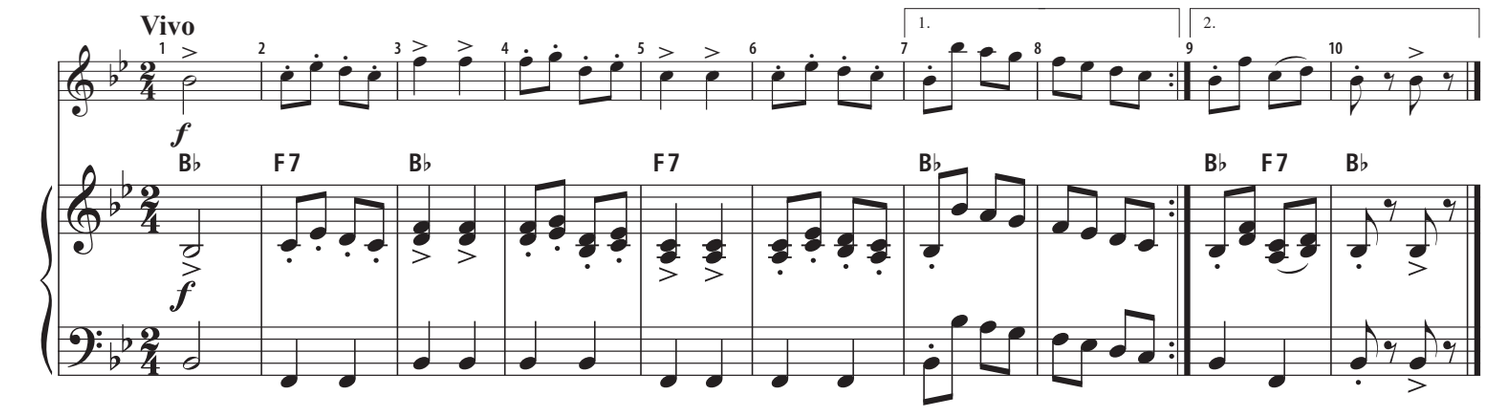


124 **ON YOUR OWN!**—*Play the first four measures, then write the last four measures yourself! Now, play the entire piece.*



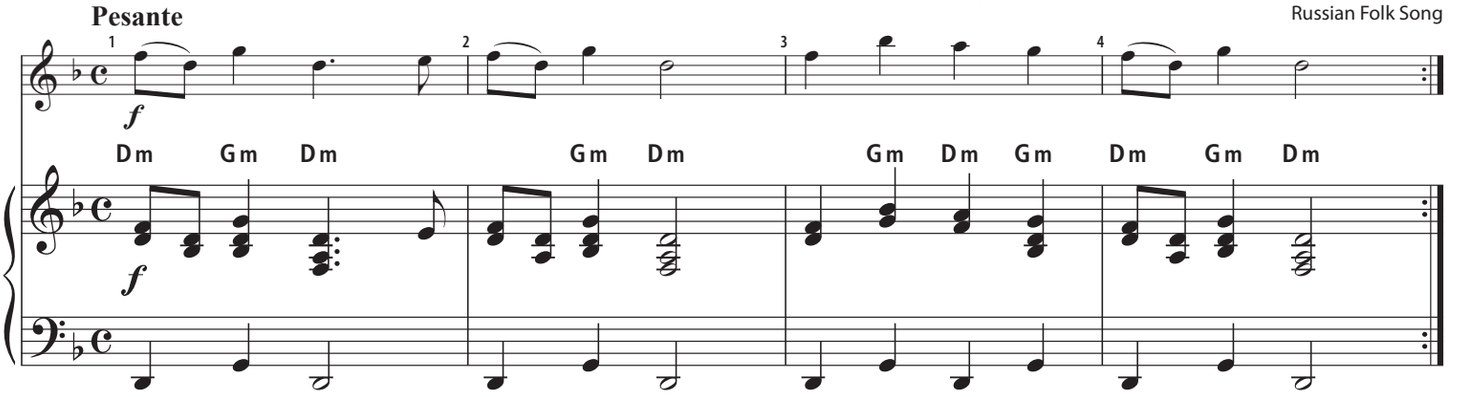
125 **CAN-CAN**—Vivo *means lively and spirited!*

Jacques Offenbach



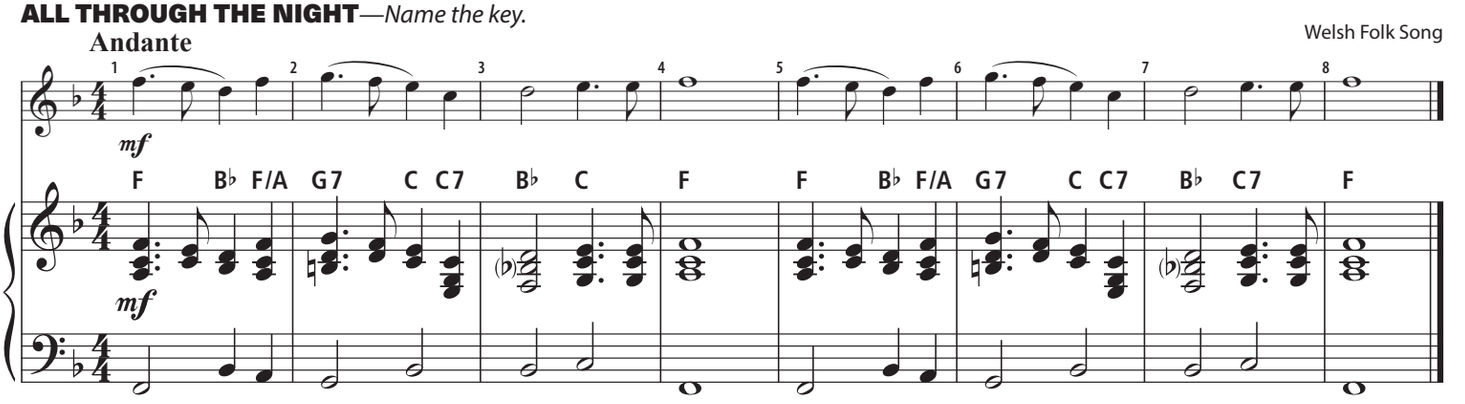
126 **VOLGA BOAT SONG**—Pesante *means to play in a heavy style. Memorize this piece and play in an expressive manner.*

Russian Folk Song



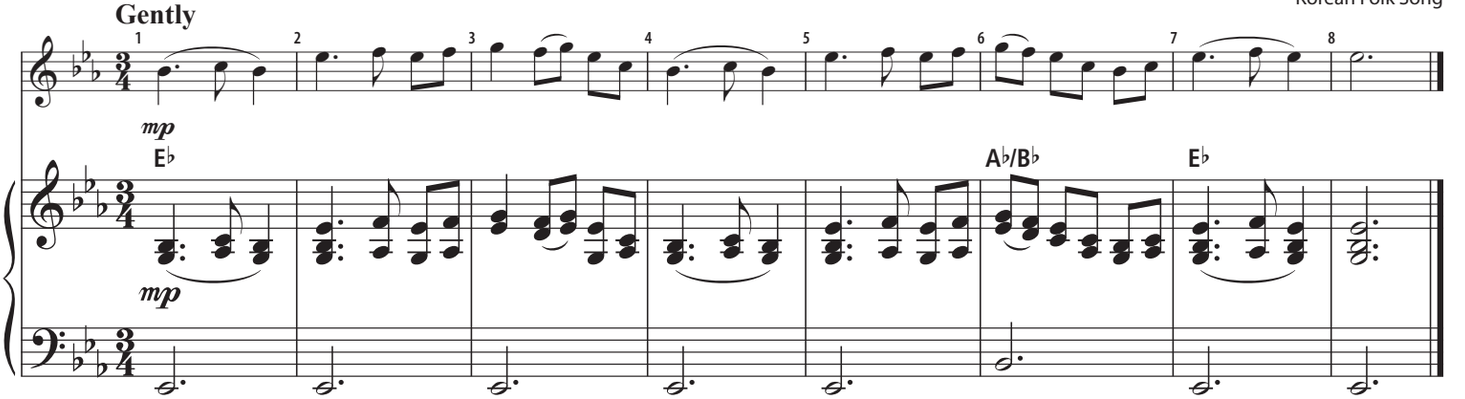
127 **ALL THROUGH THE NIGHT**—*Name the key.*

Welsh Folk Song



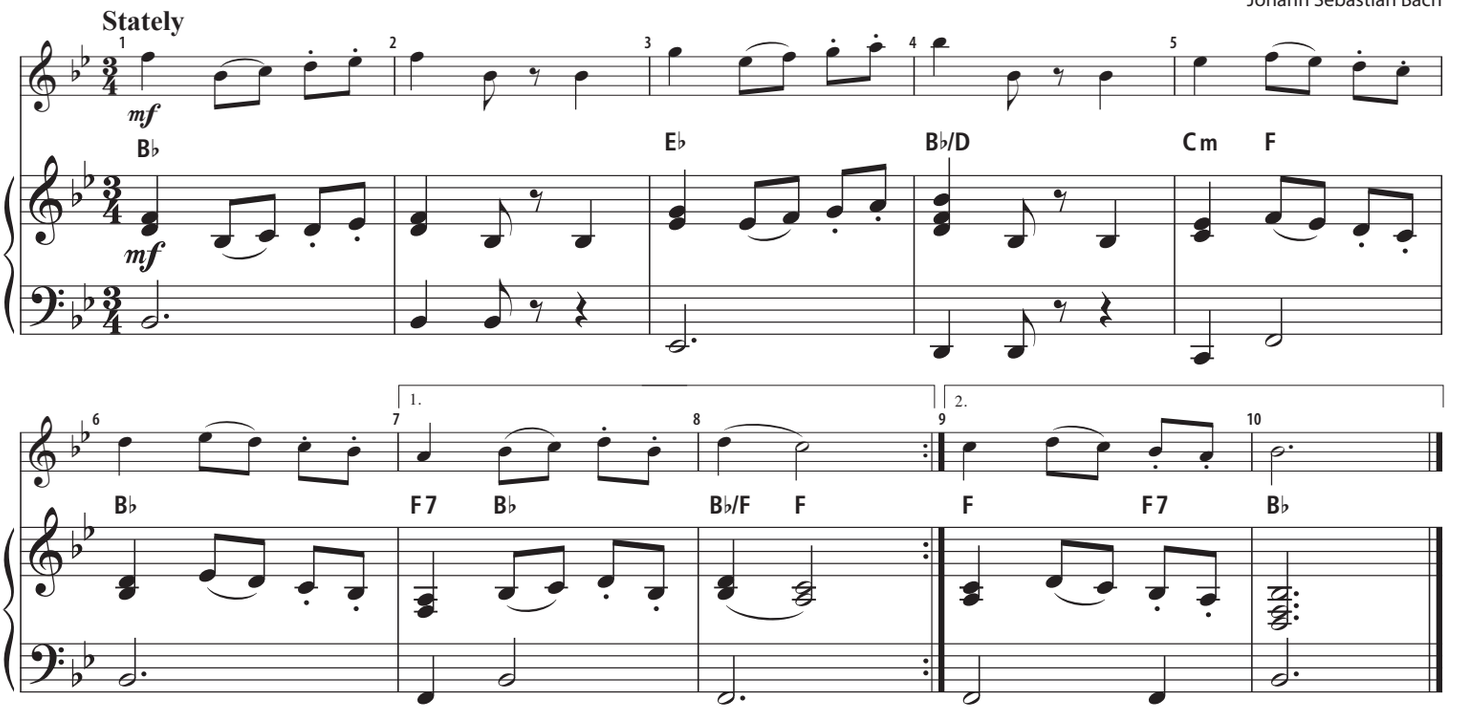
128 **ARIRANG**—*Name the key. Discuss with your teacher the characteristics of music from different cultures. Listen to the recording of this piece and describe those characteristics.*

Korean Folk Song



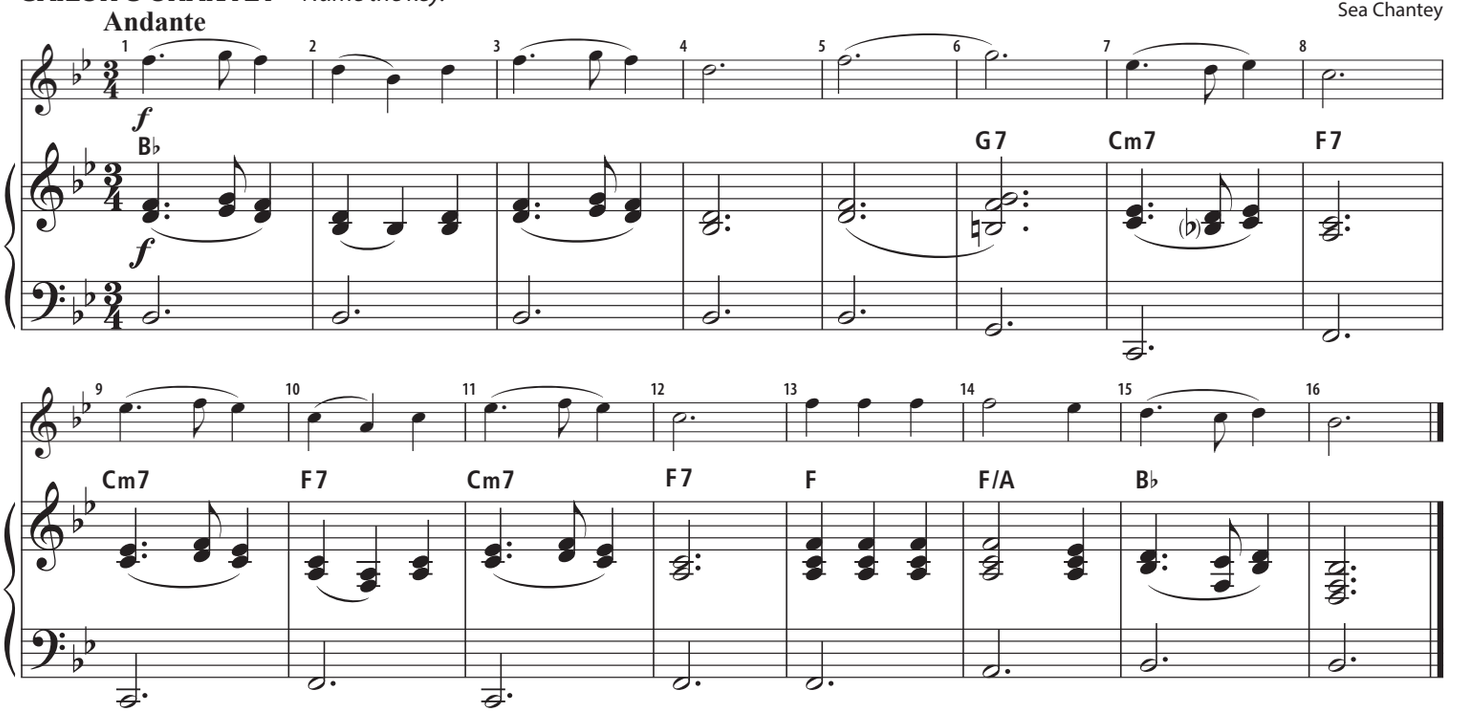
129 **MINUET**—*A* minuet *is a French country dance.*

Johann Sebastian Bach



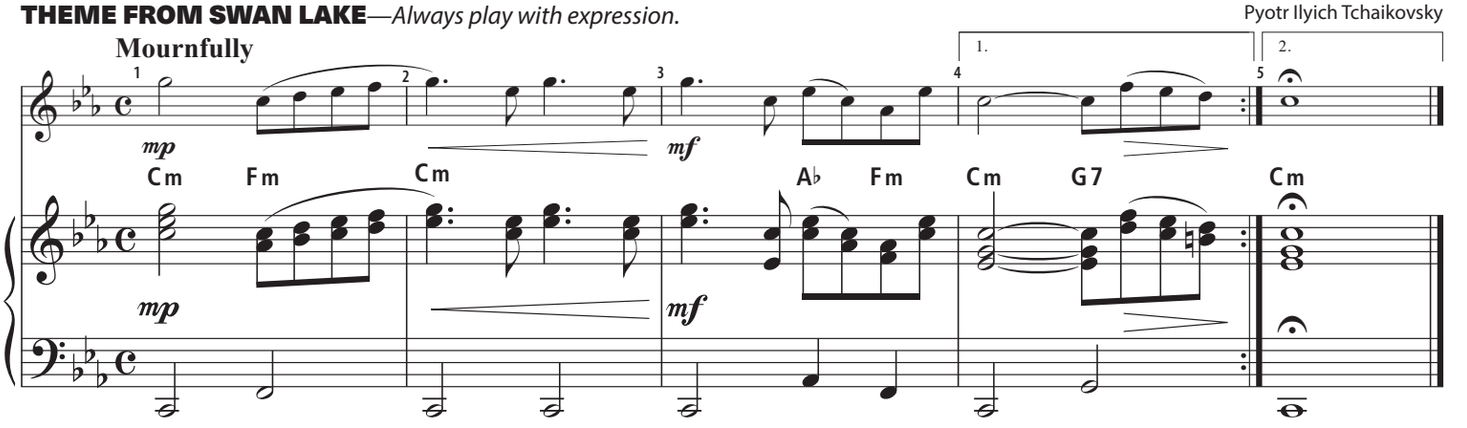
130 **SAILOR'S CHANTEY**—*Name the key.*

Sea Chantey



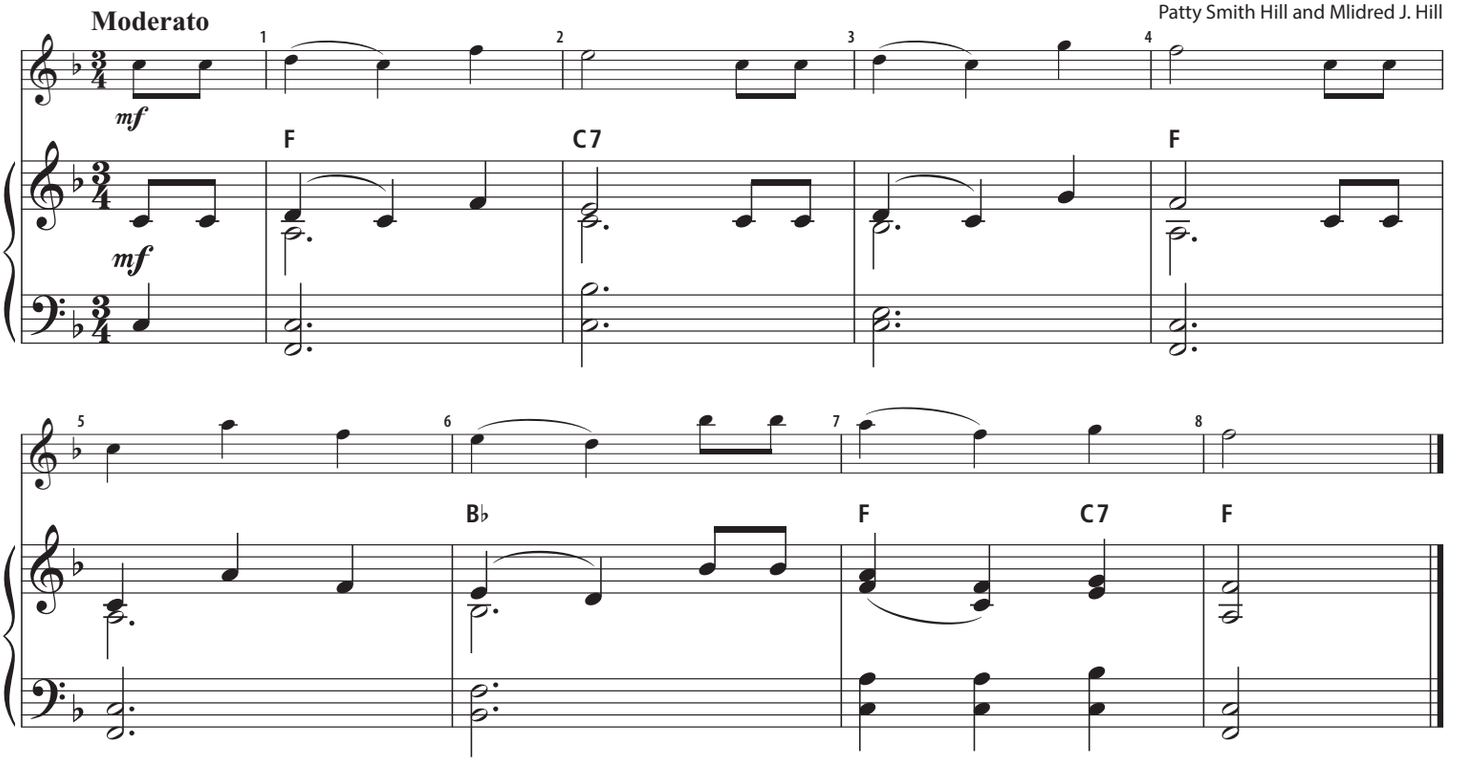
131 **THEME FROM SWAN LAKE**—*Always play with expression.*

Pyotr Ilyich Tchaikovsky

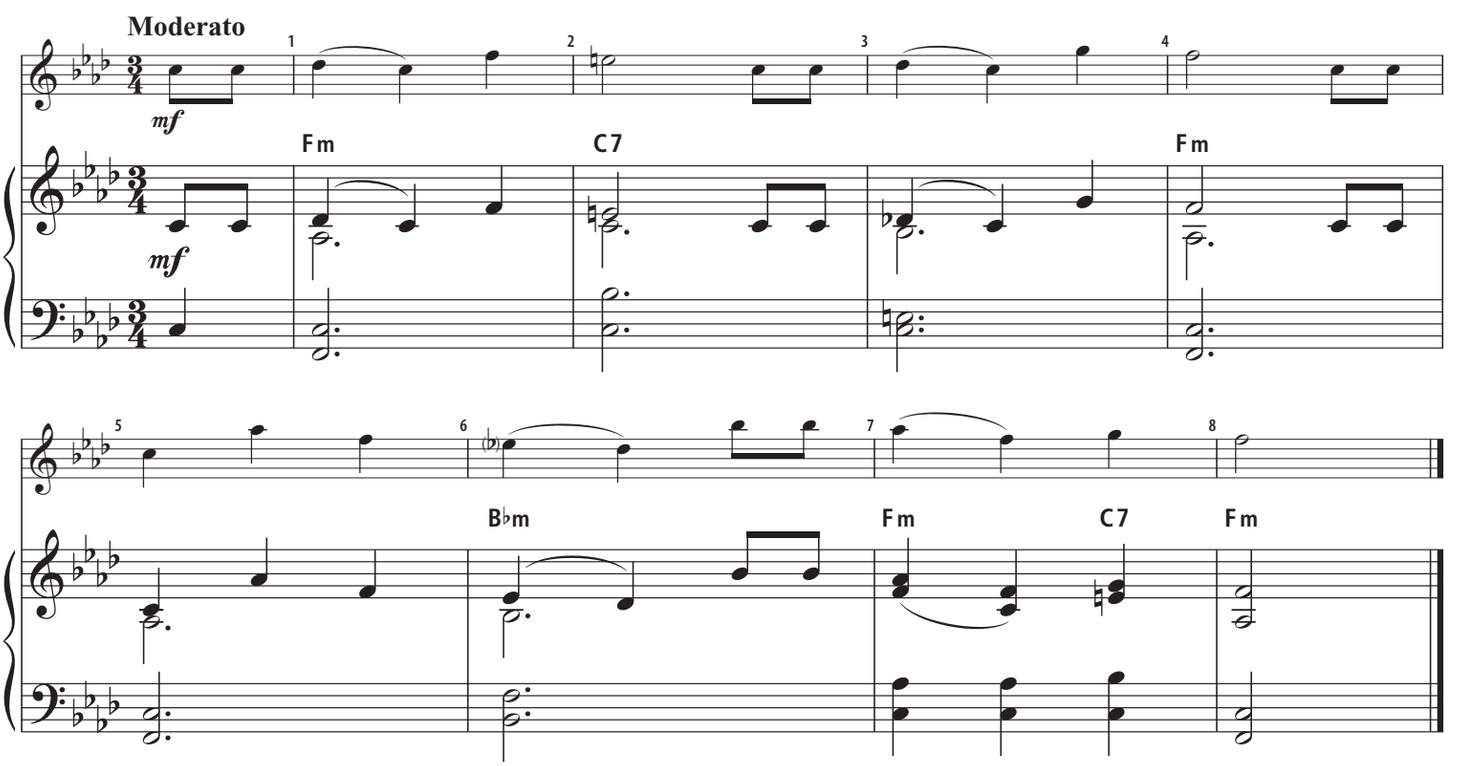


132 **HAPPY BIRTHDAY**—*This is in a major key. How does this make you feel? Notice the two pickup notes.*

Patty Smith Hill and Mlidred J. Hill

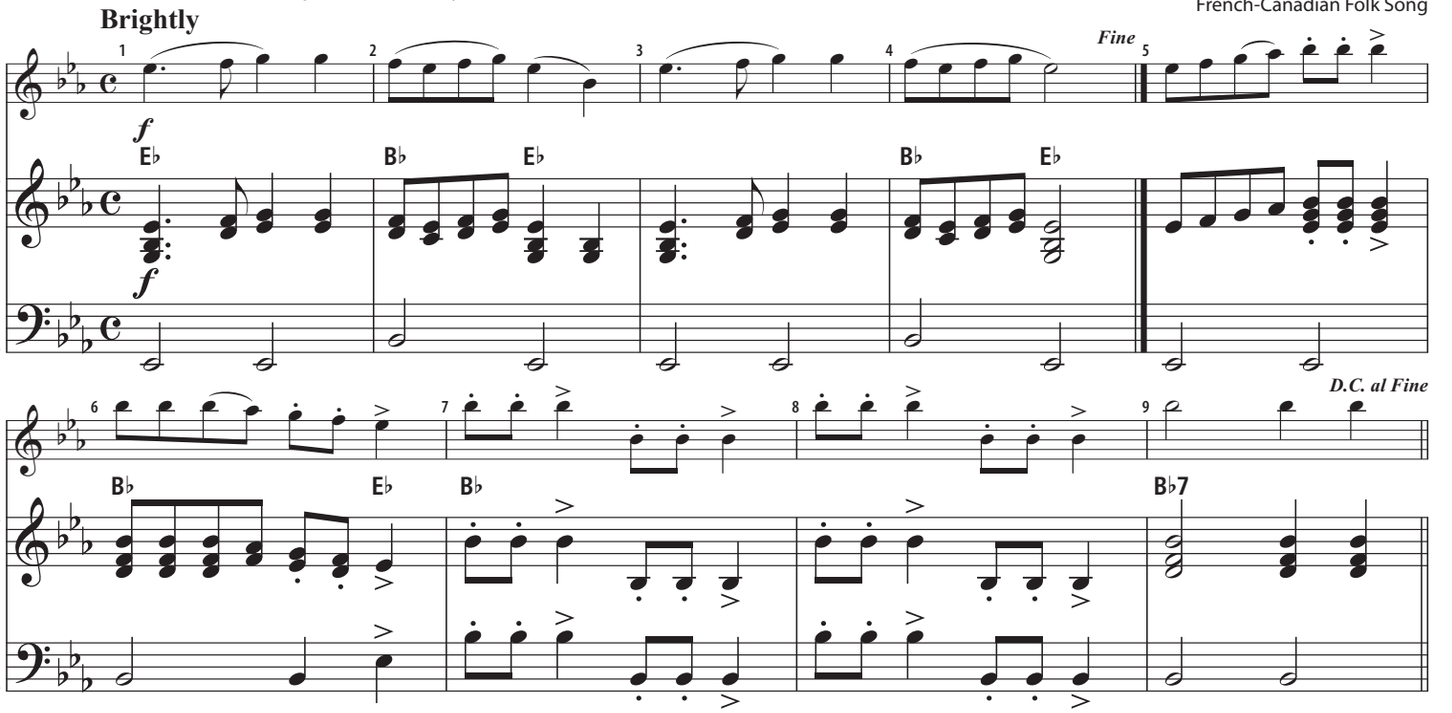


133 **UNHAPPY BIRTHDAY**—*This is in a minor key. How does this make you feel? How is it different from* Happy Birthday*?*



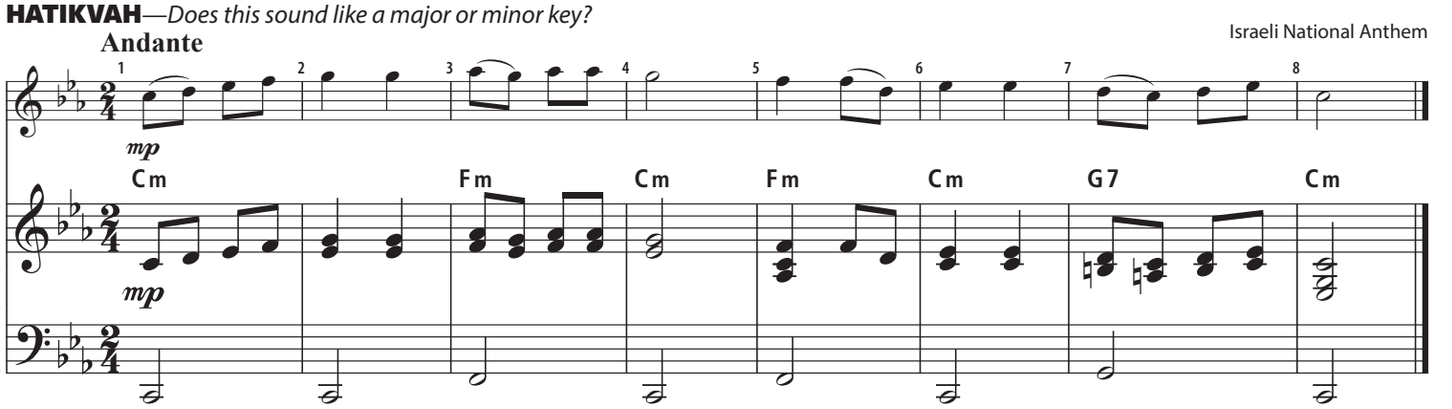
134 **ALOUETTE**—*Is this in a major or minor key?*

French-Canadian Folk Song



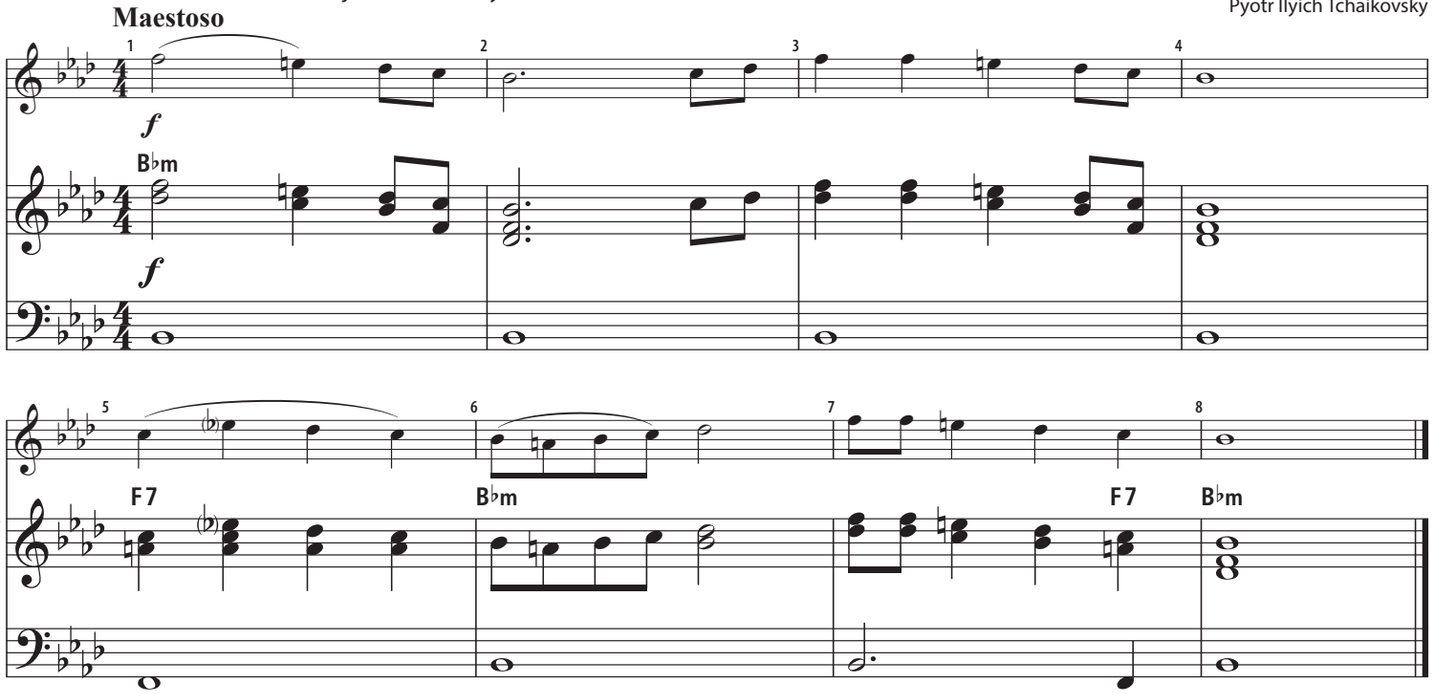
135 **HATIKVAH**—*Does this sound like a major or minor key?*

Israeli National Anthem



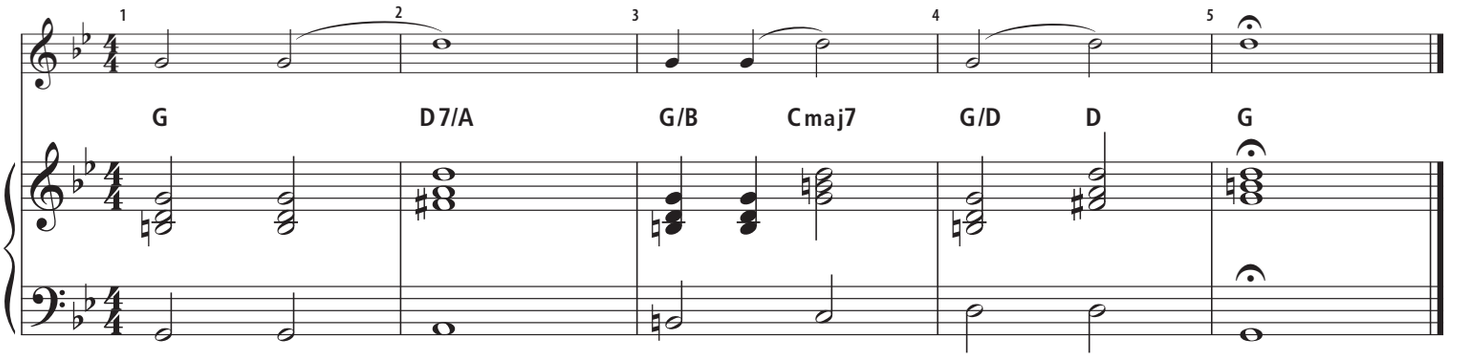
136 **MARCH SLAV**—*Is this in a major or minor key?*

Pyotr Ilyich Tchaikovsky

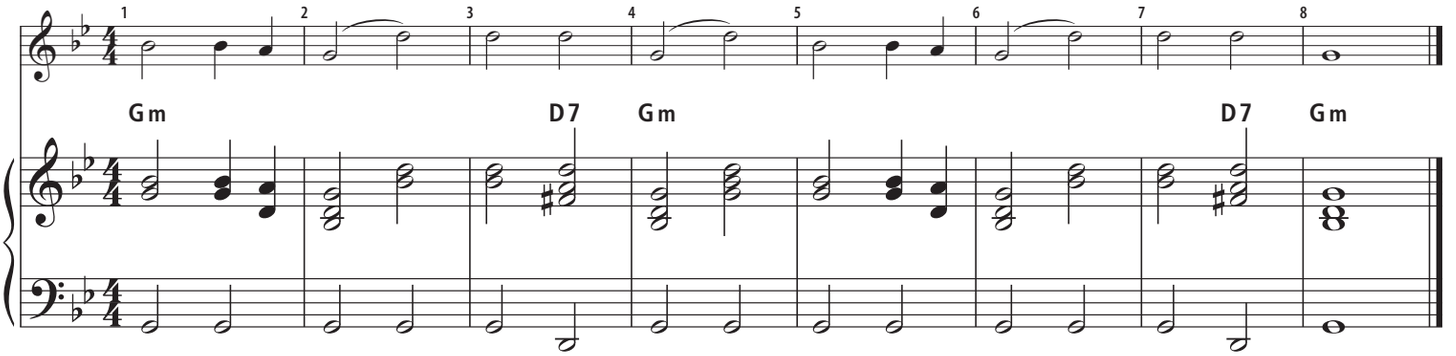


Level 5: Sound Techniques

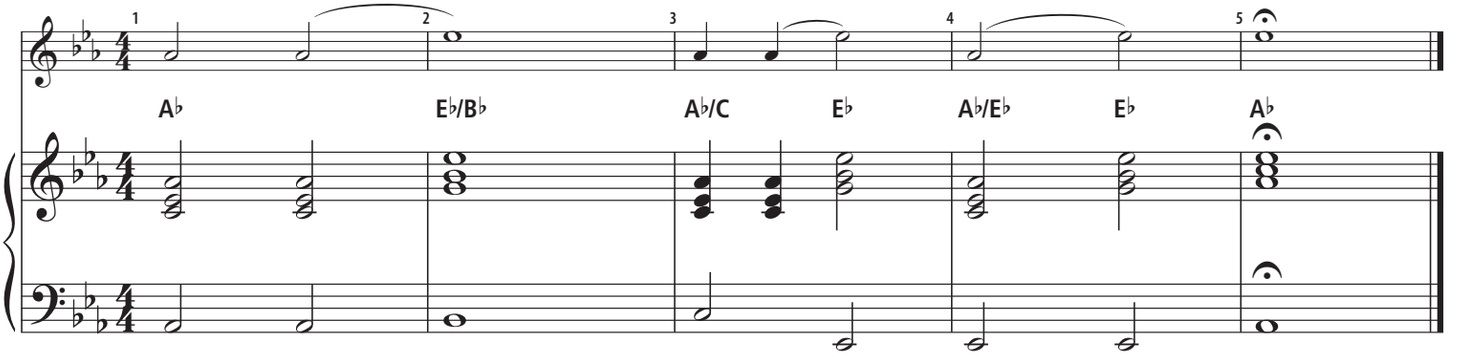
137 **RANGE ROVER 1**—*Introducing the new note, concert D (clarinet, alto clarinet, bass clarinet, tenor sax, horn, and mallets).*



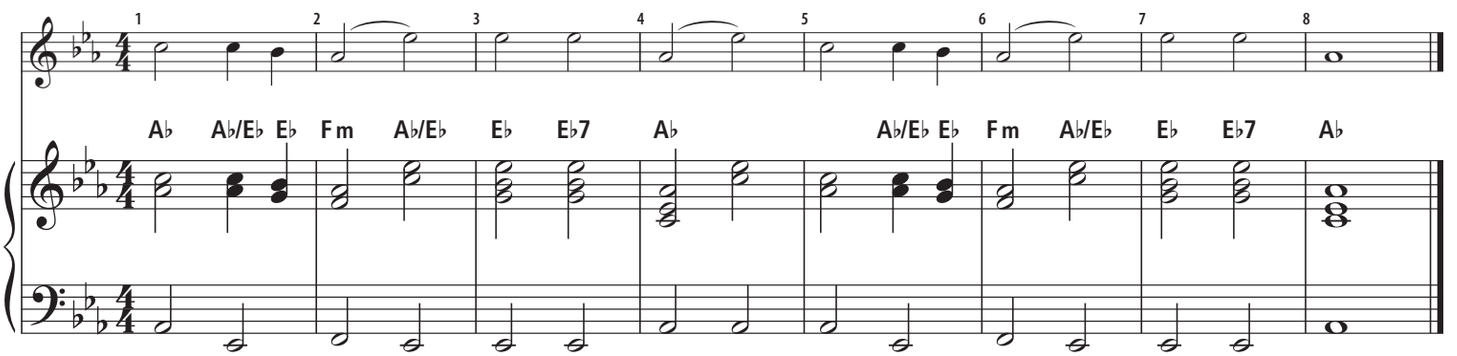
138 **IMPERATIVE INTERLUDE 1**



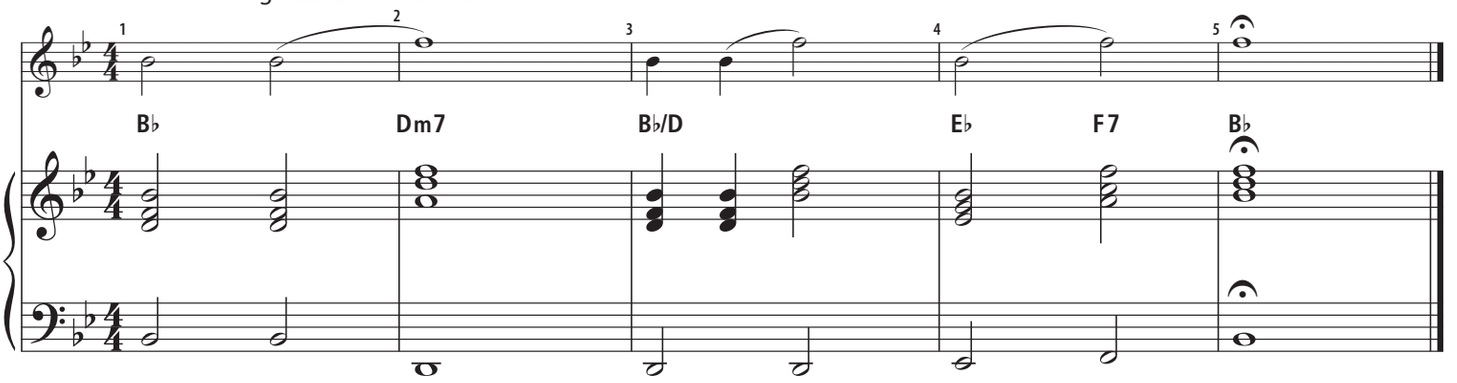
139 **RANGE ROVER 2**—*Introducing the new note, concert E♭ (clarinet, alto clarinet, bass clarinet, and mallets).*



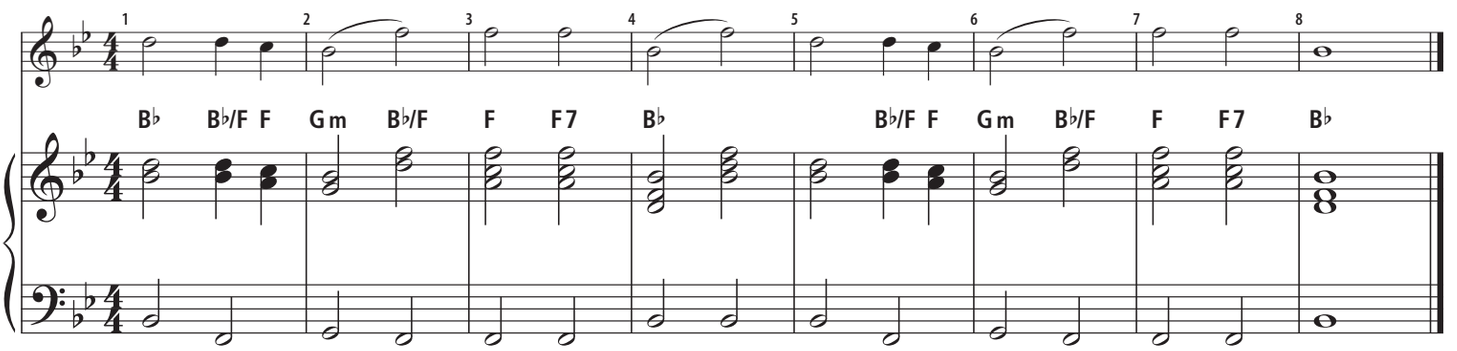
140 **IMPERATIVE INTERLUDE 2**



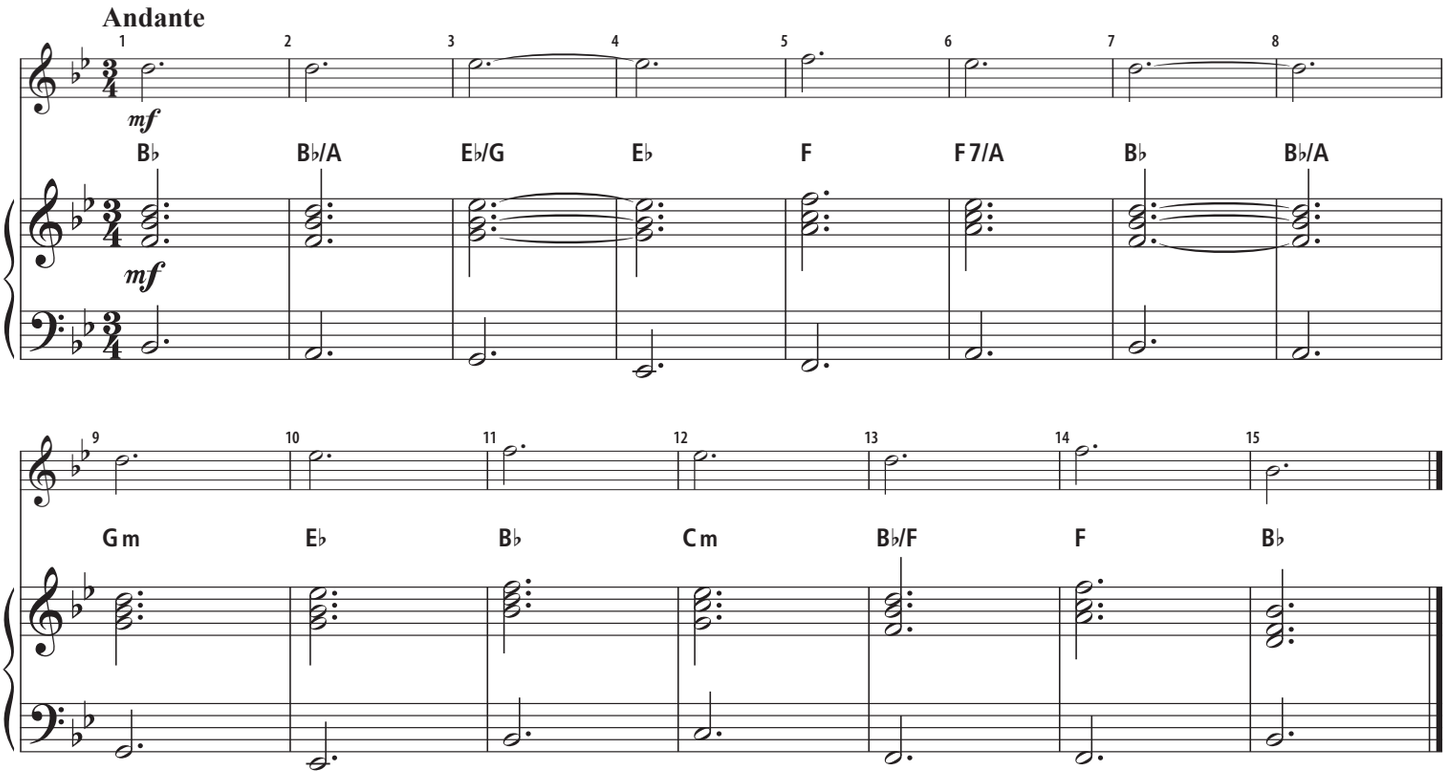
141 **RANGE ROVER 3**—*Introducing the new note, concert F (clarinet, alto clarinet, bass clarinet, and mallets), and 6th position F and* glissando *for trombone.*



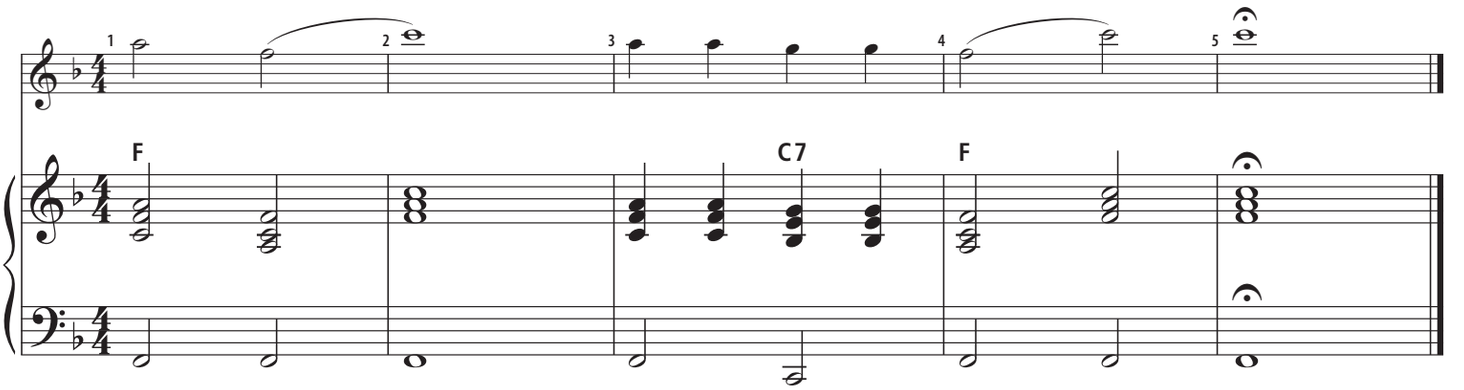
142 **IMPERATIVE INTERLUDE 3**



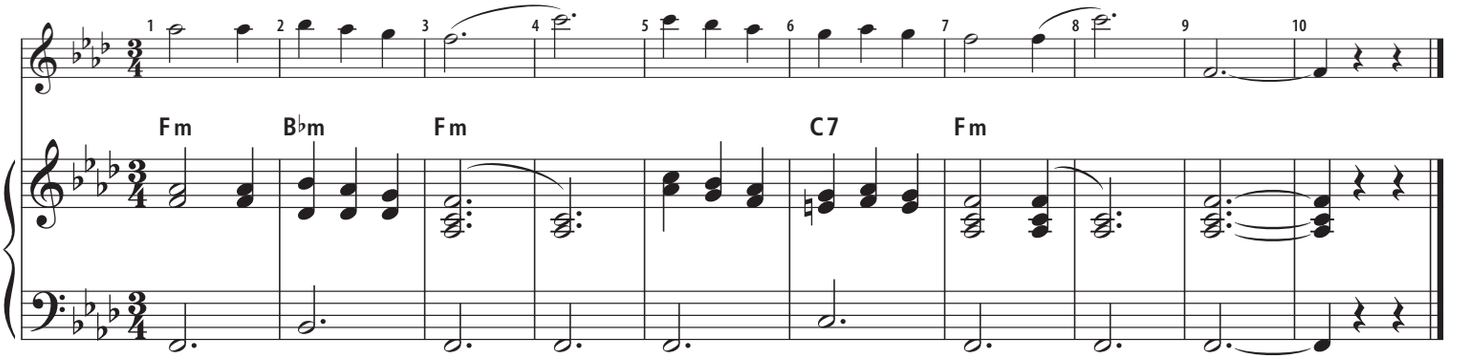
143 **HIGH FLYING**—*Here's a tune to play just for fun!*



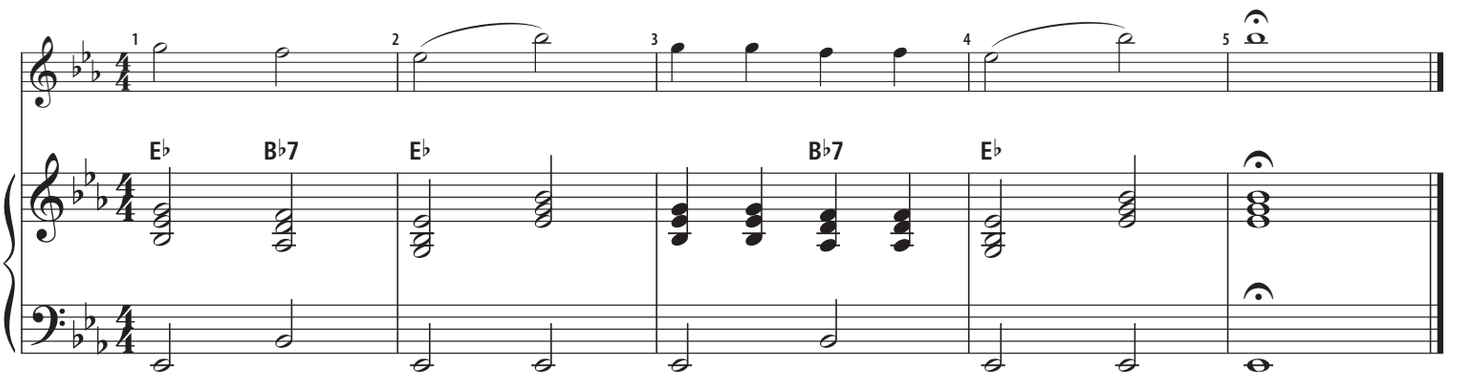
144 **RANGE ROVER 4**—*Introducing the new note, concert C (flute, oboe, clarinet, alto clarinet, bass clarinet, alto sax, tenor sax, baritone sax, and mallets).*



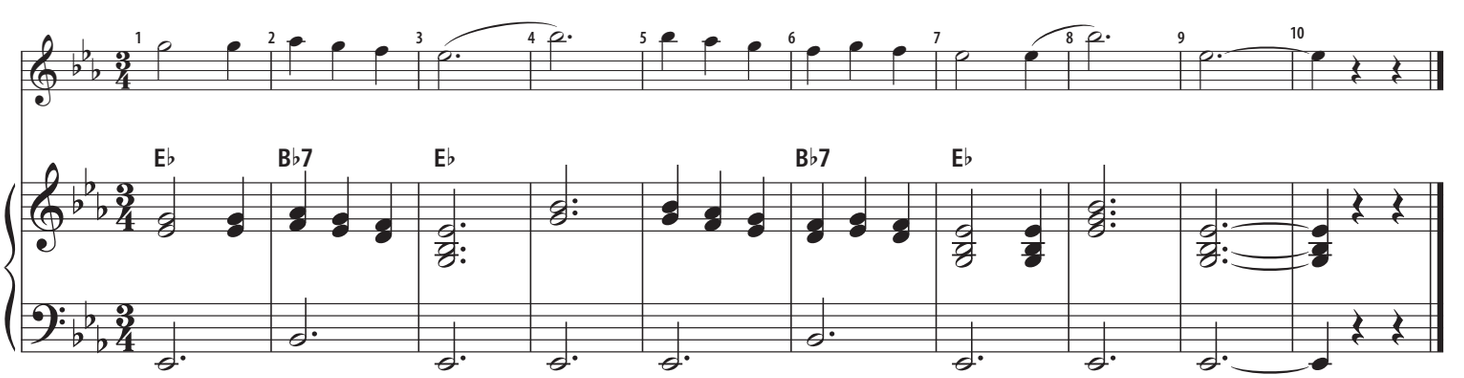
145 **IMPERATIVE INTERLUDE 4**



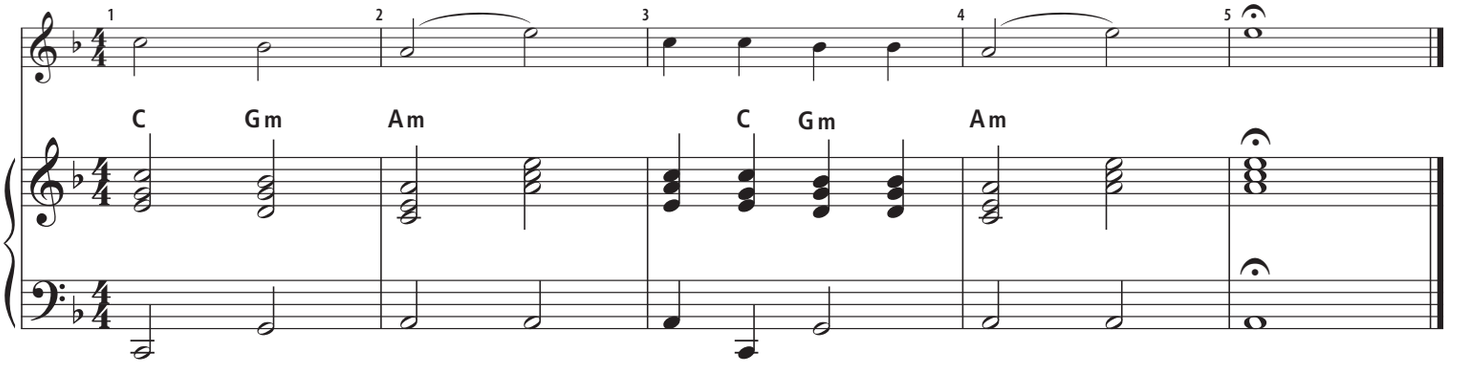
146 **RANGE ROVER 5**—*Introducing the new note, concert B♭ (clarinet, alto clarinet, and bass clarinet).*



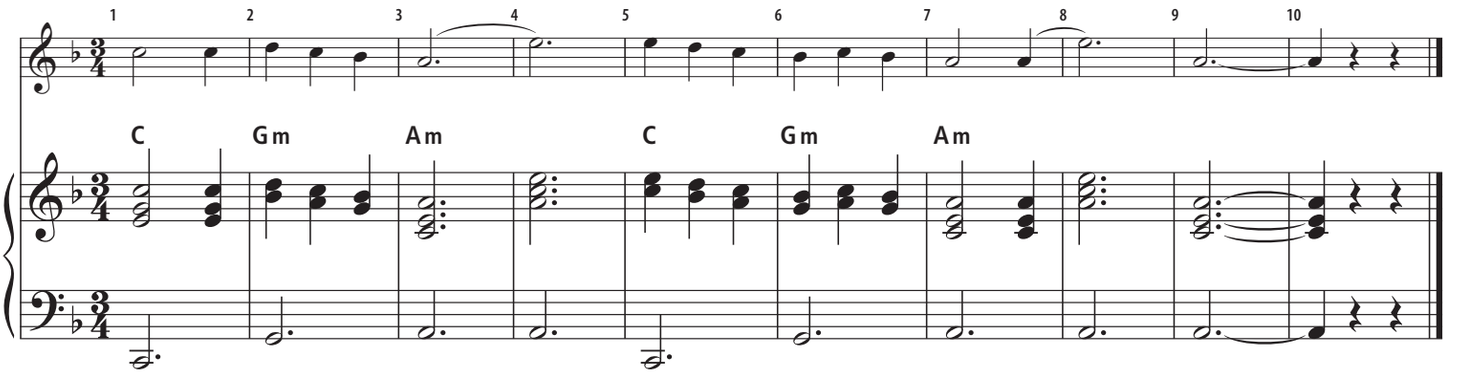
147 **IMPERATIVE INTERLUDE 5**



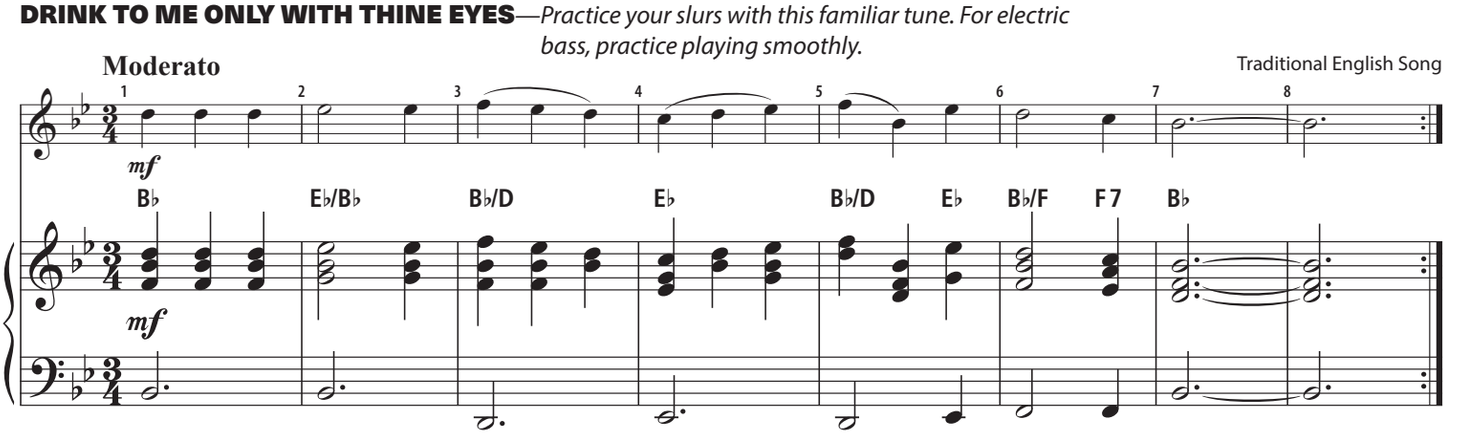
148 **RANGE ROVER 6**—*Introducing the new note, concert E (clarinet, alto clarinet, bass clarinet, tenor sax, horn, and mallets).*



149 **IMPERATIVE INTERLUDE 6**

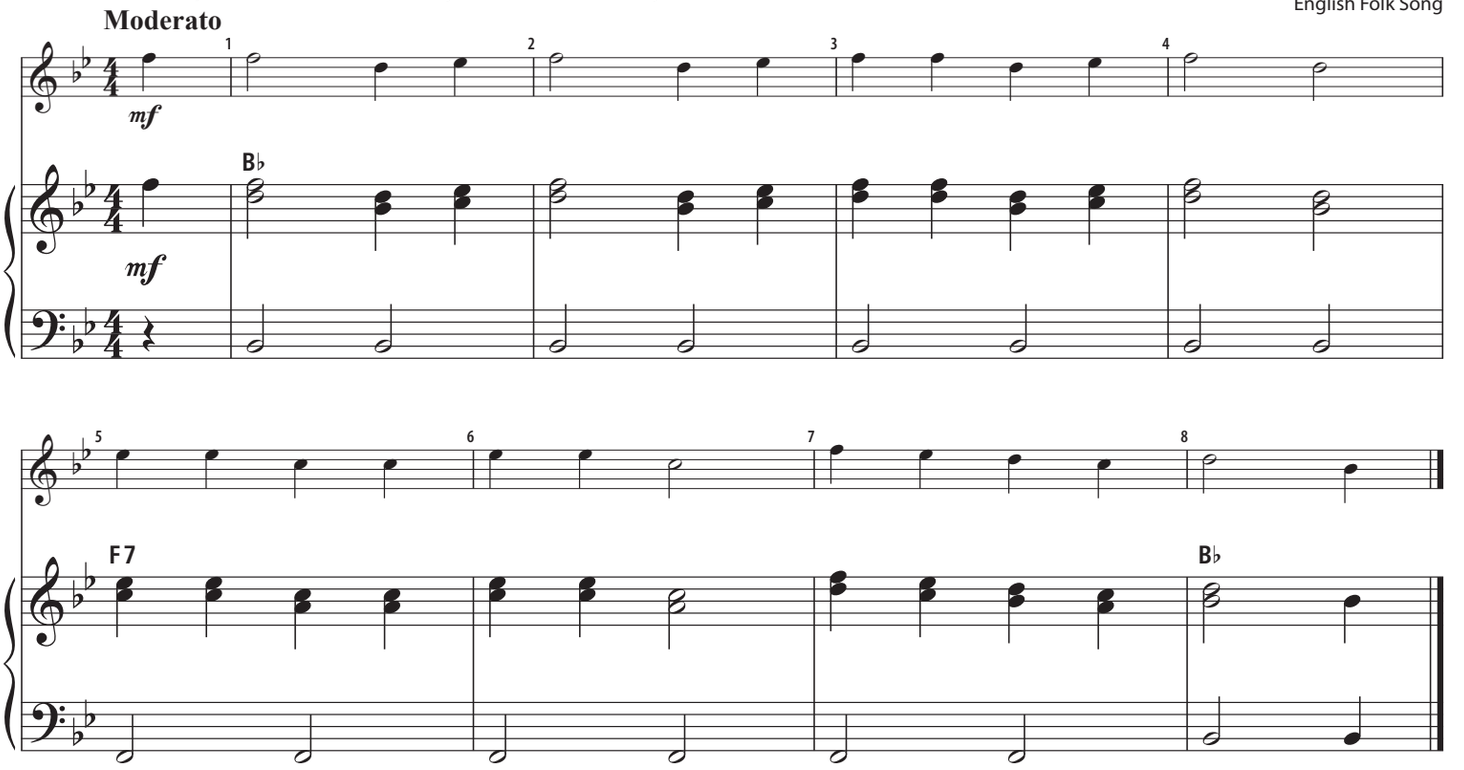


150 **DRINK TO ME ONLY WITH THINE EYES**—*Practice your slurs with this familiar tune. For electric bass, practice playing smoothly.*

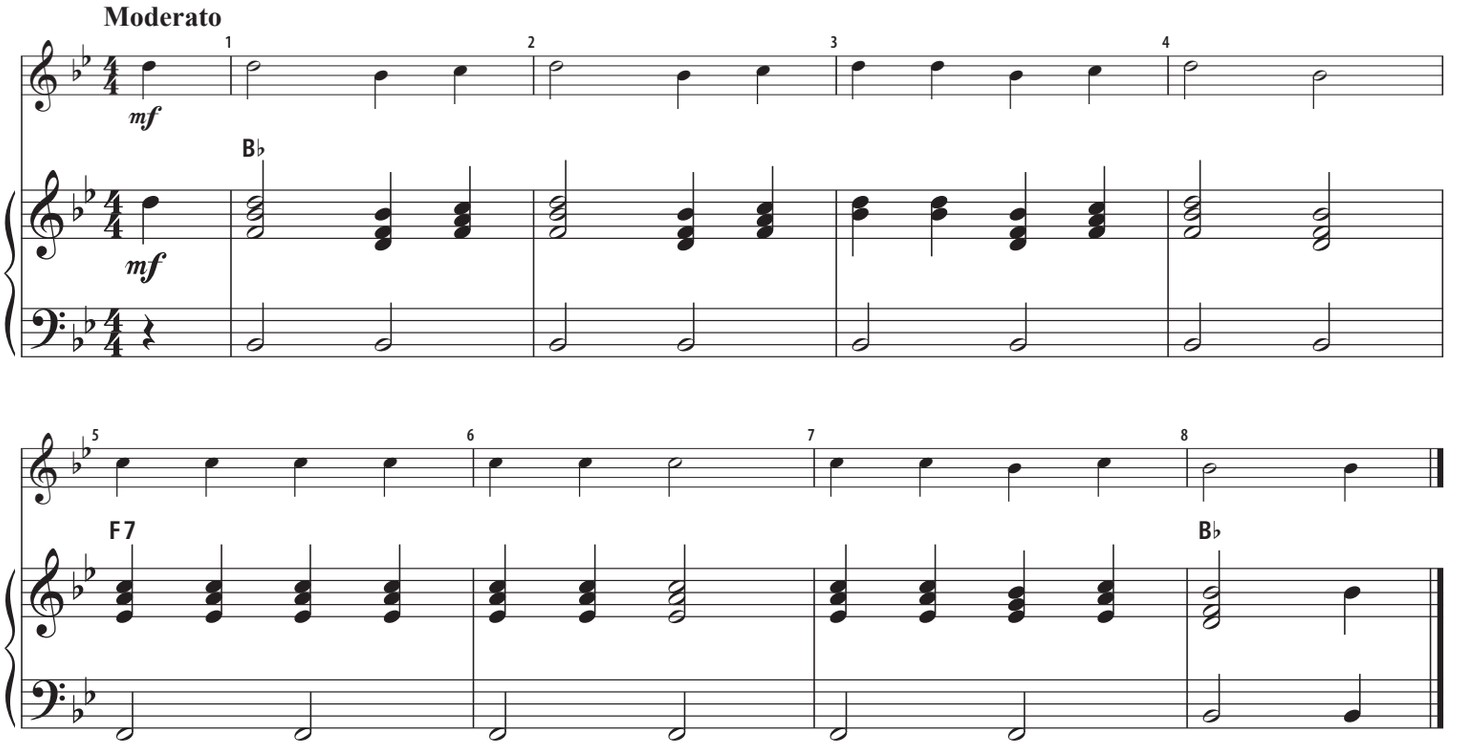


151 **IT'S RAINING, IT'S POURING**—*Play this familiar melody with a beautiful sound.*

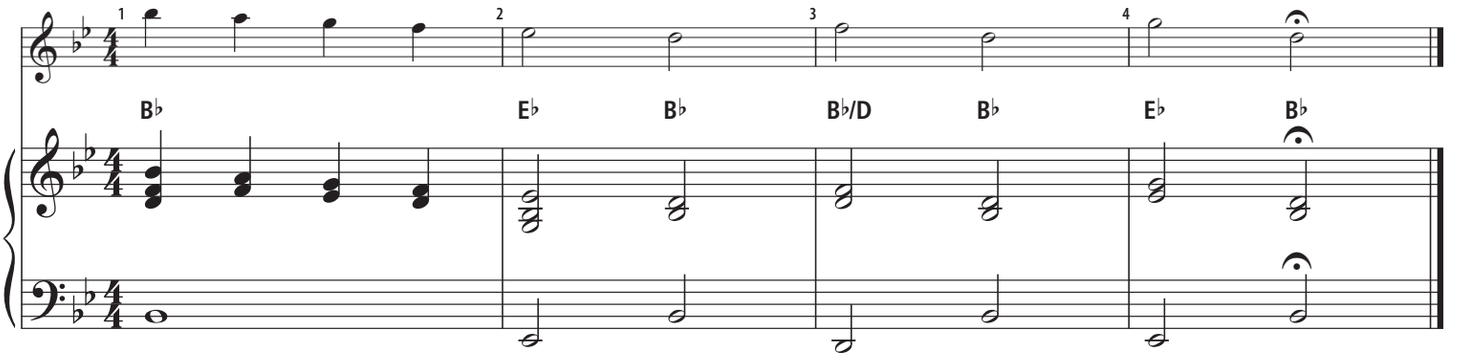
English Folk Song



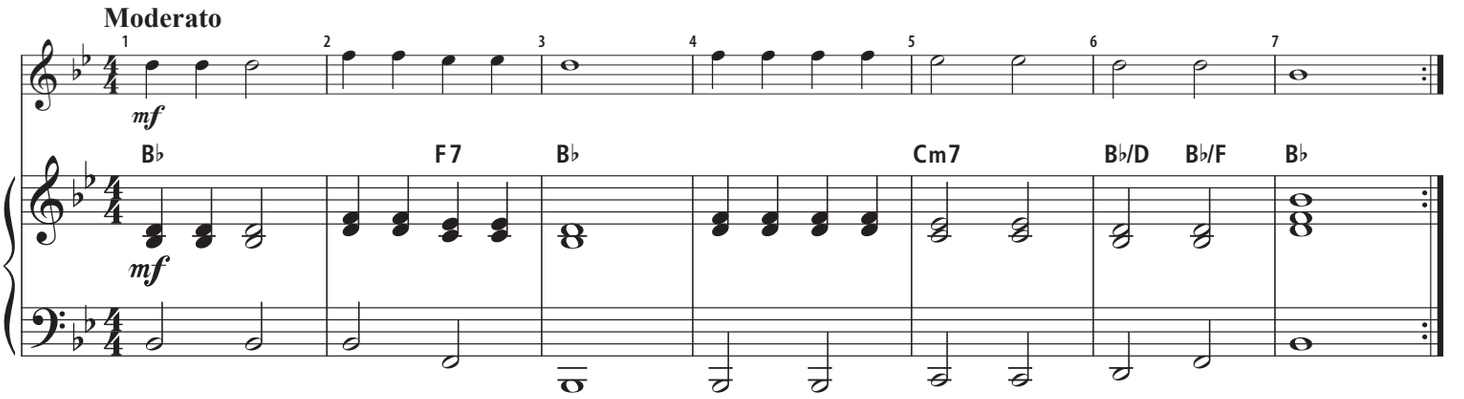
152 **IT'S WINDY, IT'S STORMING**—*Try playing this piece as a duet with* It's Raining, It's Pouring.



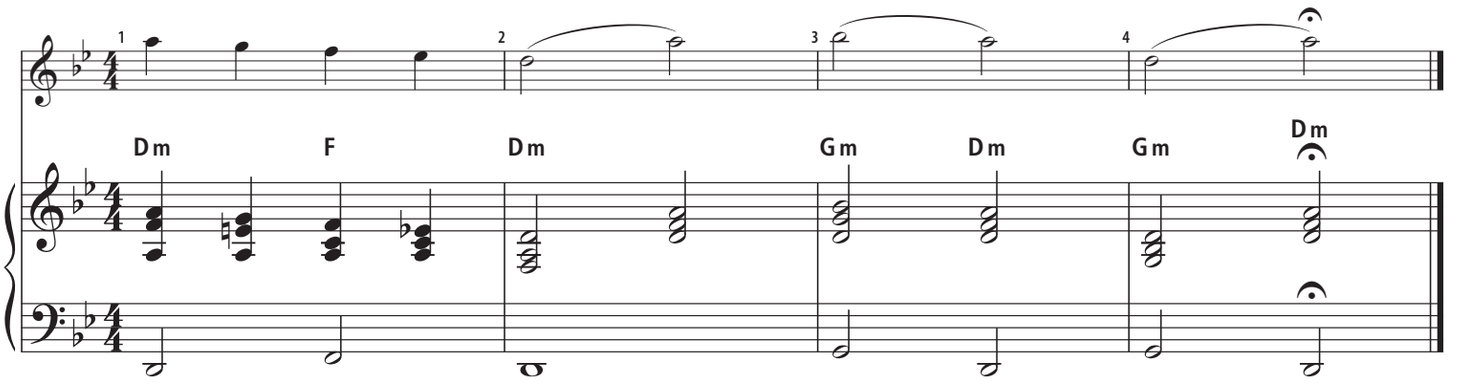
153 **RANGE RIDER**—*Introducing the new note, concert D (clarinet, bass clarinet), concert G and A (alto clarinet).*



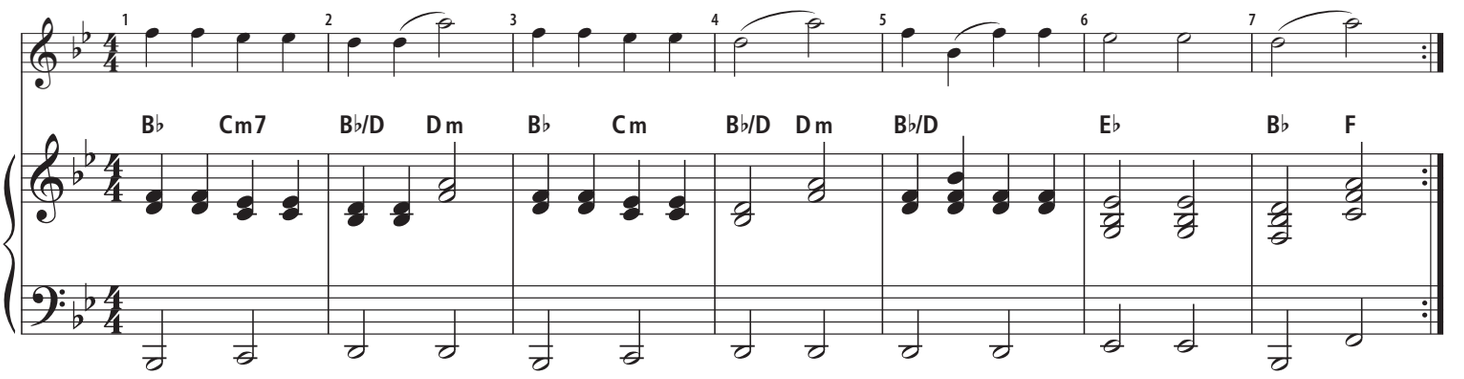
154 **CRAZY FINGERS**



155 **RANGE ROVER 7**—*Introducing the new note, concert A (clarinet and bass clarinet).*

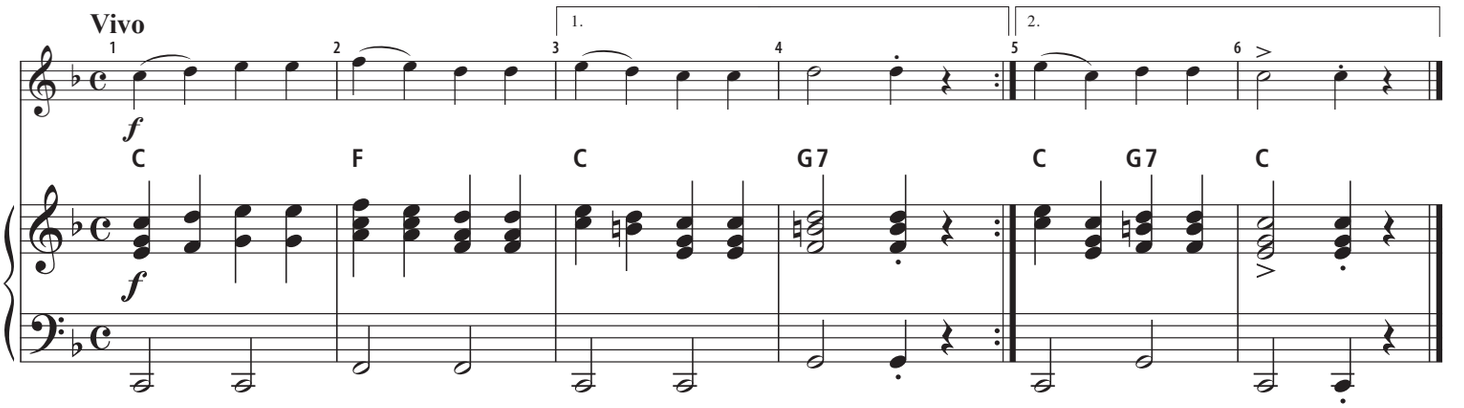


156 **IMPERATIVE INTERLUDE 7**

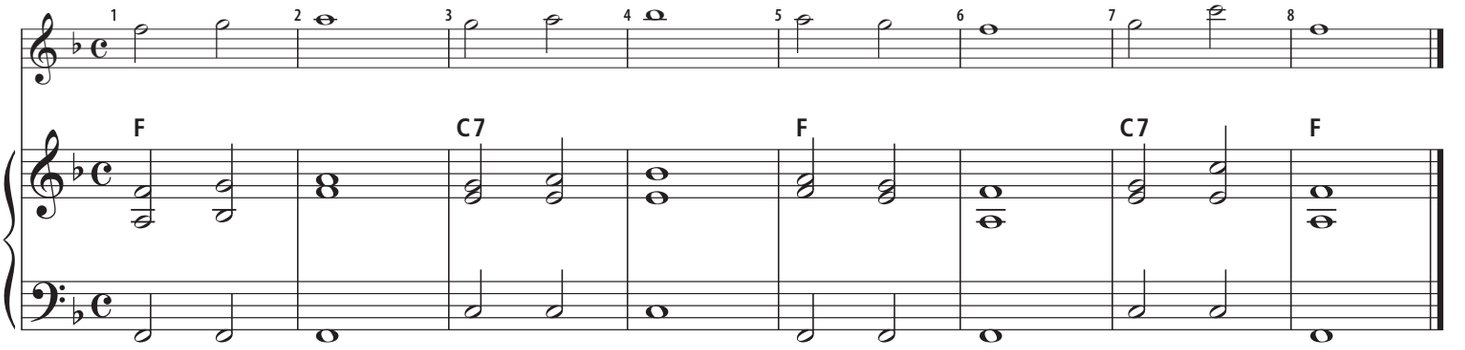


157 **SWORD DANCE**—*Here's a tune to play just for fun!*

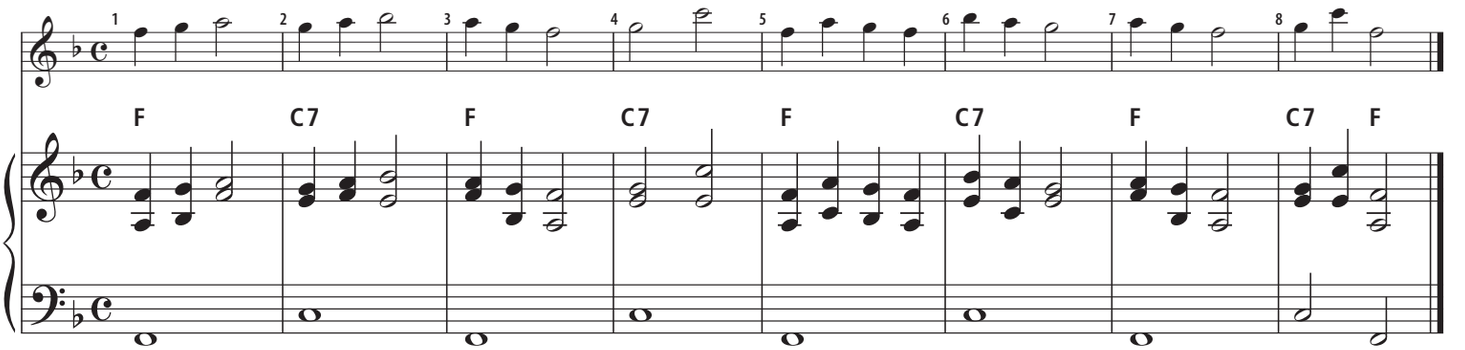
Traditional



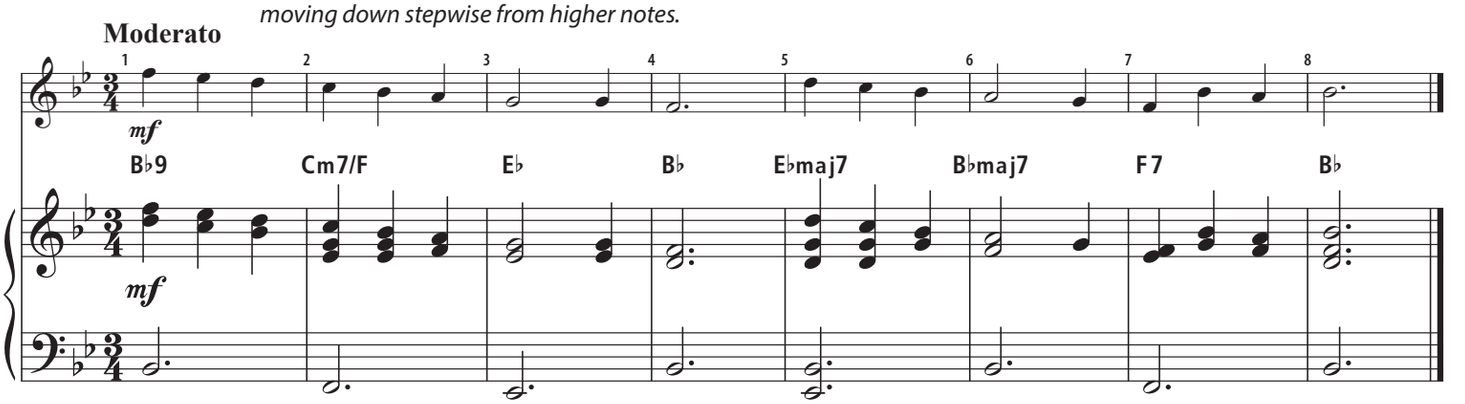
158 **BREAK UP**—*Play the phrase, not just the notes. Introducing the new note, concert C (bassoon, baritone B.C., electric bass, trumpet, baritone T.C., trombone, and tuba).*



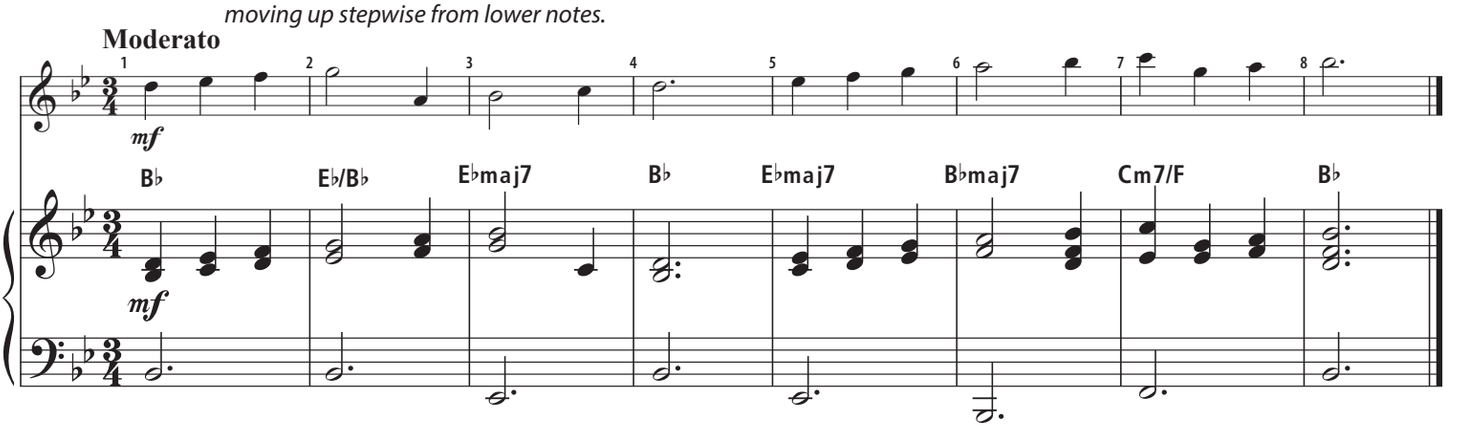
159 **BREAK DOWN**—*Play with a steady stream of fast air. Electric bass, play with a steady amount of force in your right hand.*



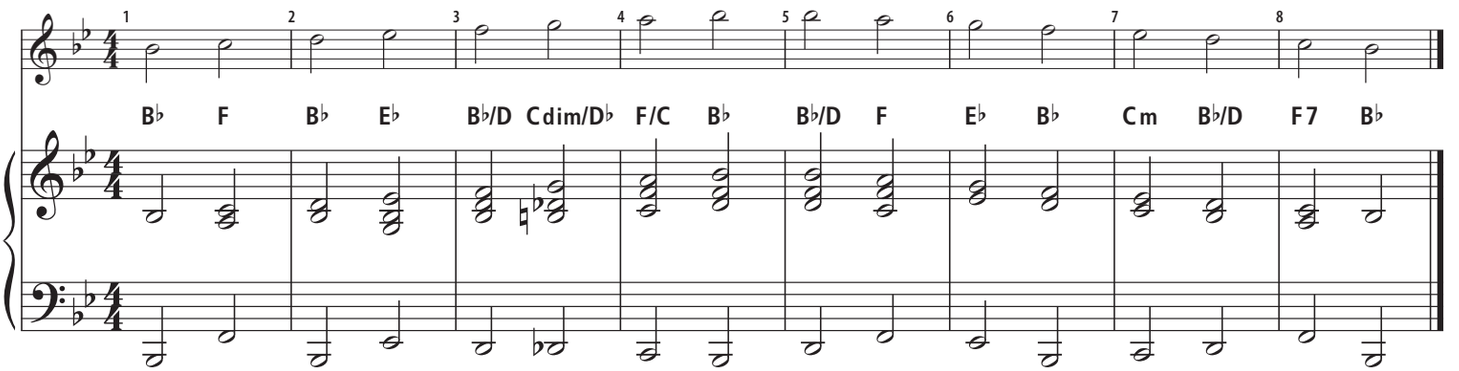
160 **DOWN AND OUT**—*Play with a full sound. For clarinet, alto clarinet, and bass clarinet, this exercise crosses the break between registers moving down stepwise from higher notes.*



161 **UP AND OVER**—*Demonstrate good posture. For clarinet, alto clarinet, and bass clarinet, this exercise crosses the break between registers moving up stepwise from lower notes.*

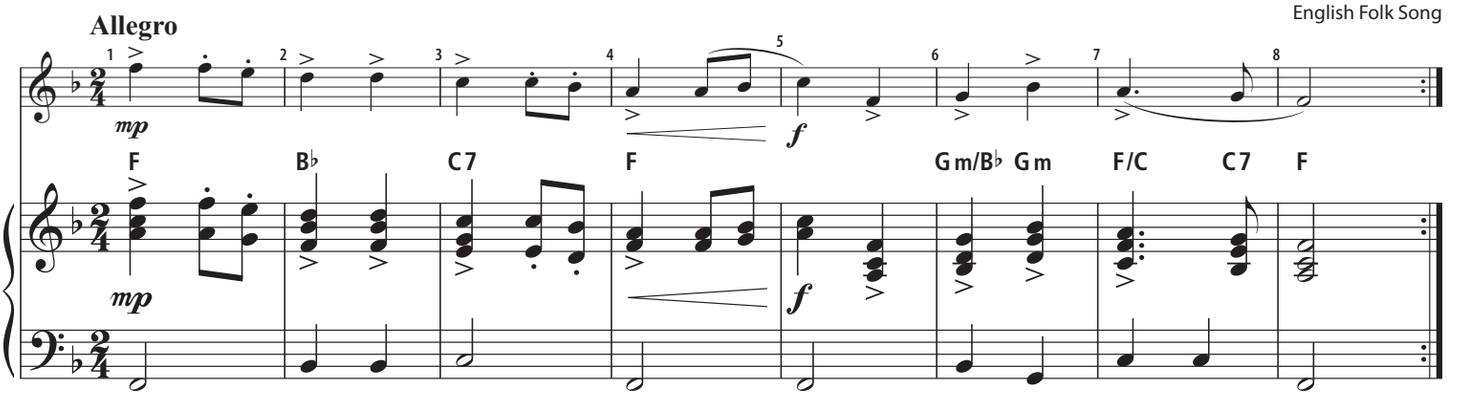


162 **THE CONCERT B♭ MAJOR SCALE**—*Memorize the following ascending and descending scale.*



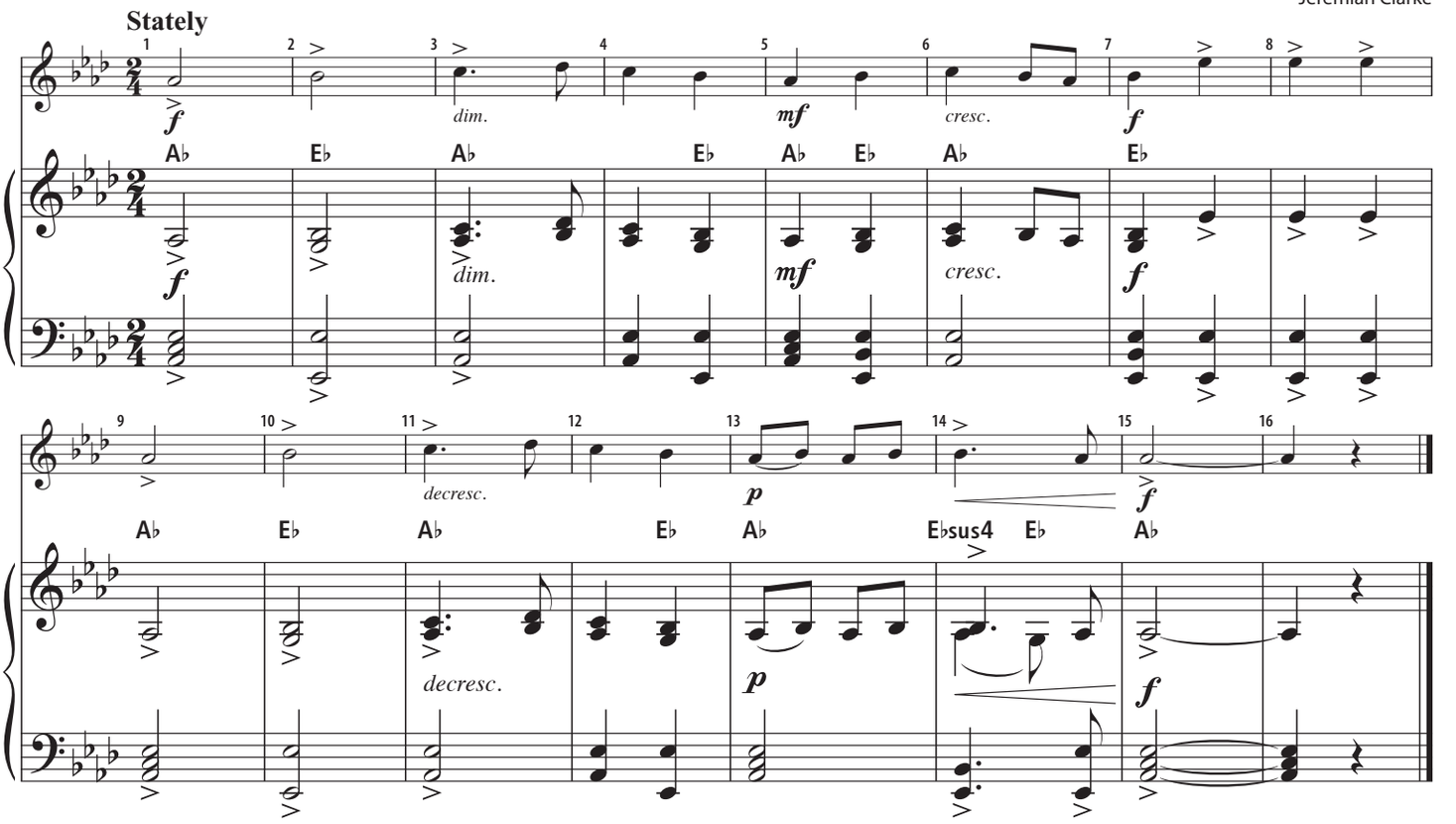
163 **COUNTRY GARDENS**—*Name the key. Before you play, notice how loud the crescendo becomes.*

English Folk Song



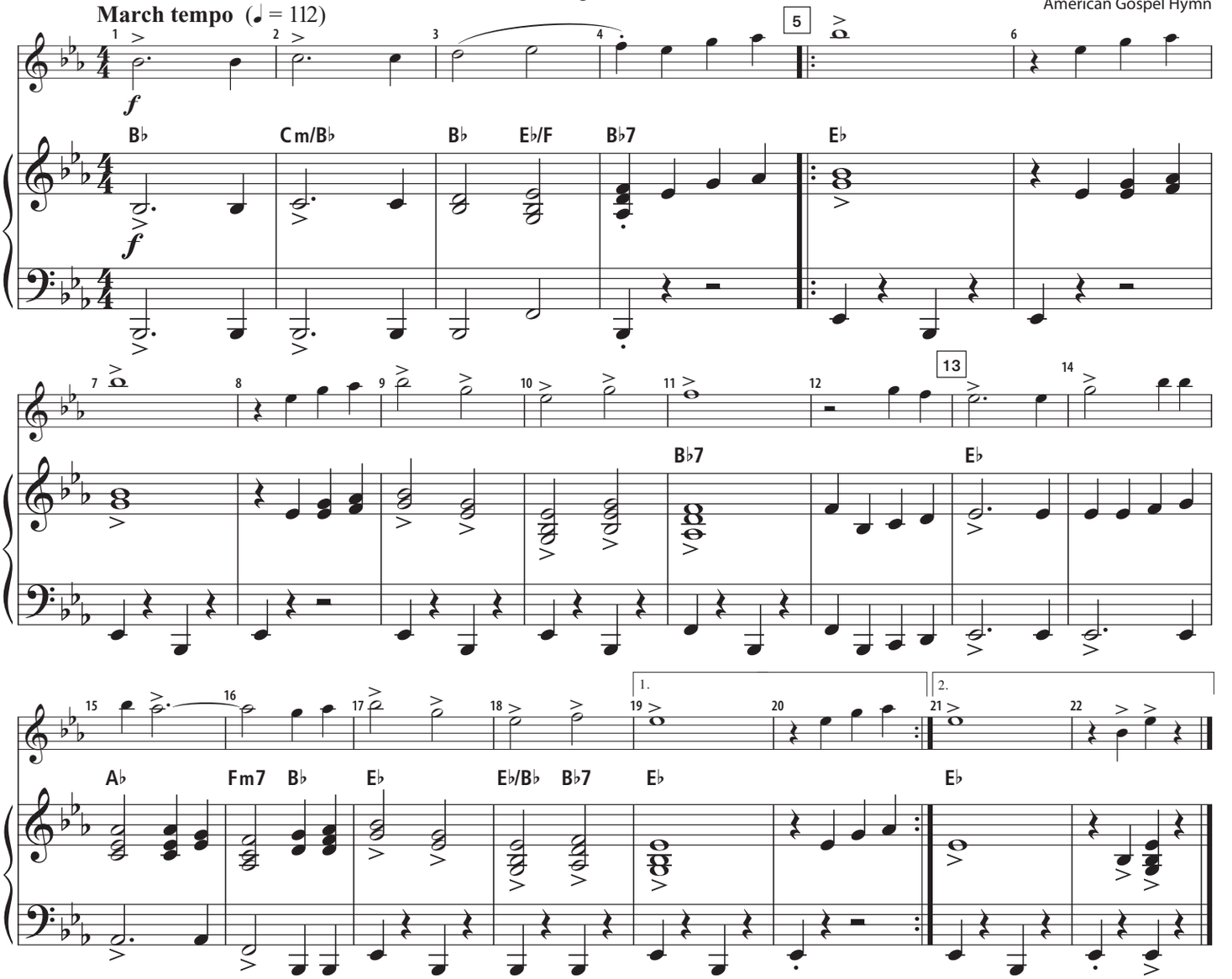
164 **THE PRINCE OF DENMARK'S MARCH**—*Before you play, notice how soft or loud each dynamic change becomes.*

Jeremiah Clarke



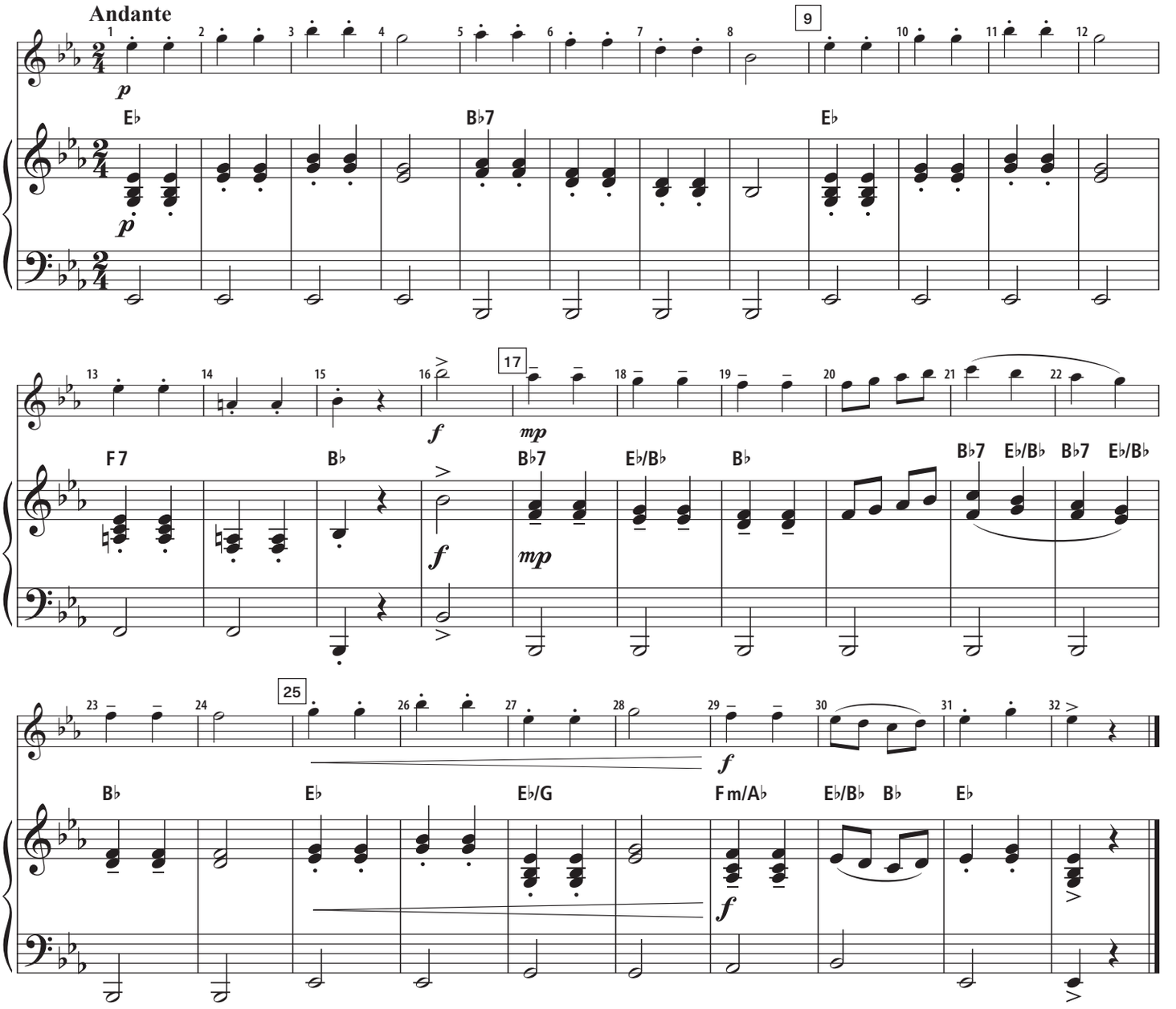
165 **WHEN THE SAINTS GO MARCHING IN**—*Full band arrangement.*

American Gospel Hymn

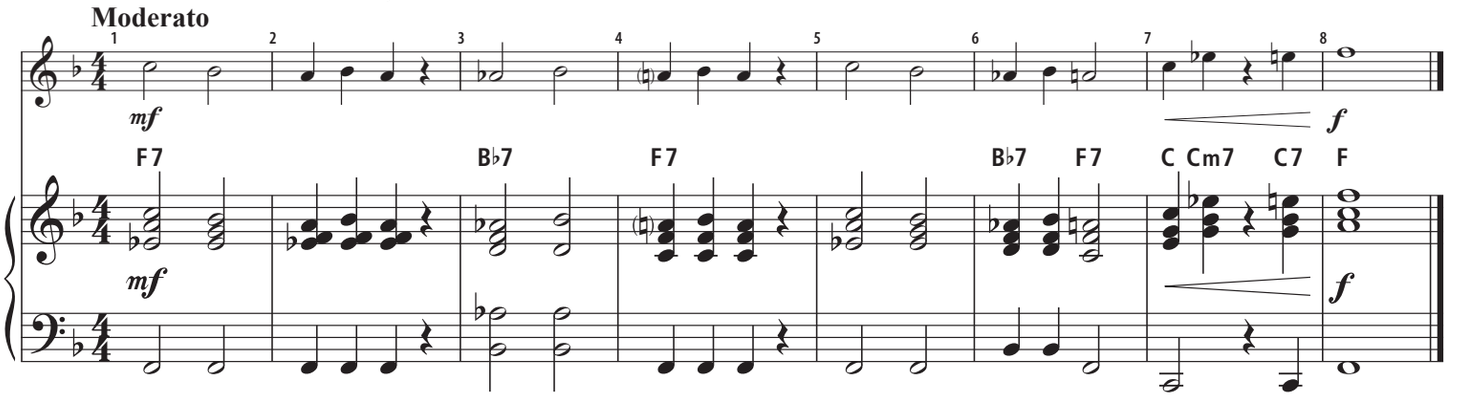


166 **SURPRISE SYMPHONY**—*This piece includes a "surprise" created by dynamics. Can you find the big surprise? Discuss with your teacher the characteristics of music written during this period. Listen to the recording of this piece and describe those characteristics.*

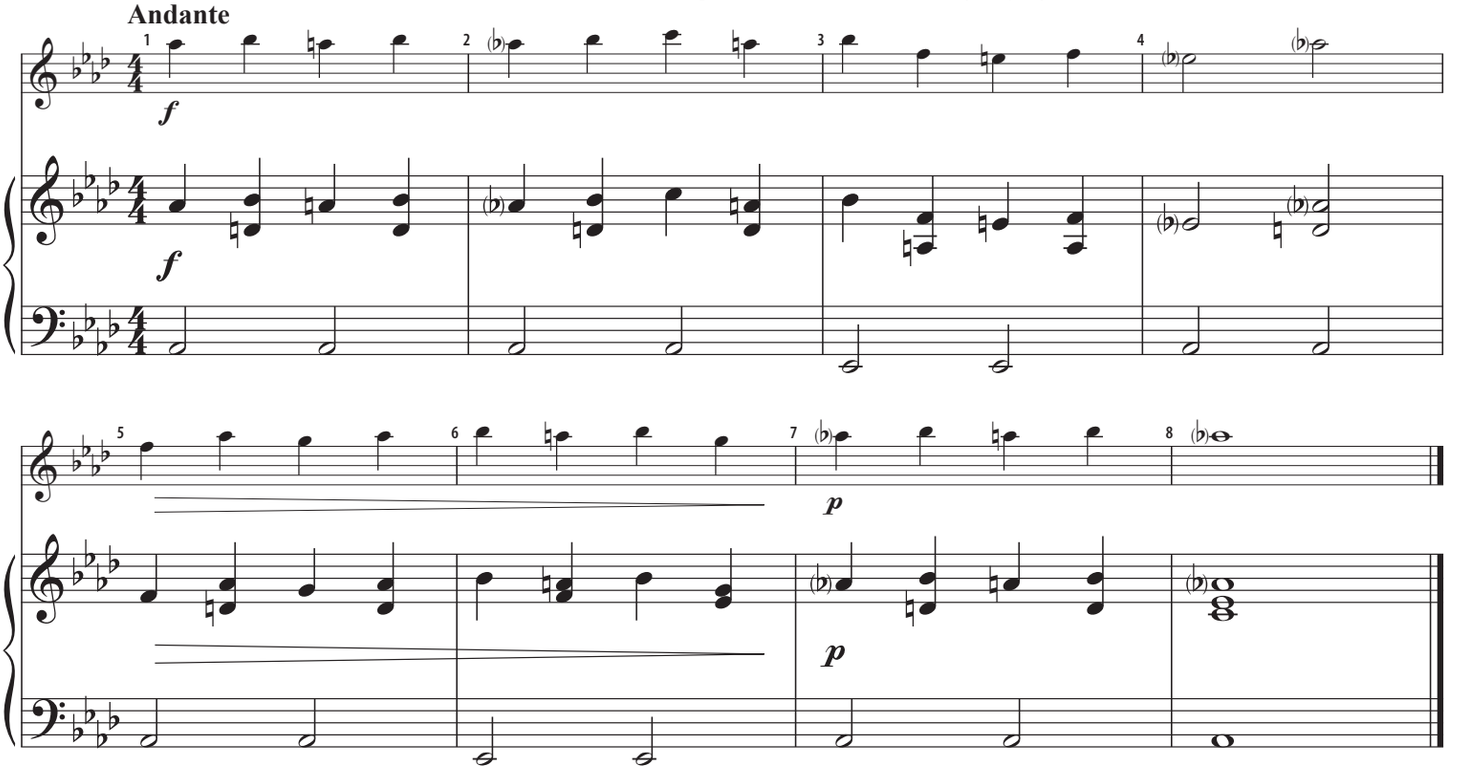
Franz Joseph Haydn



167 **HALF-STEP HASSLE**—*Practice your chromatic skills.*

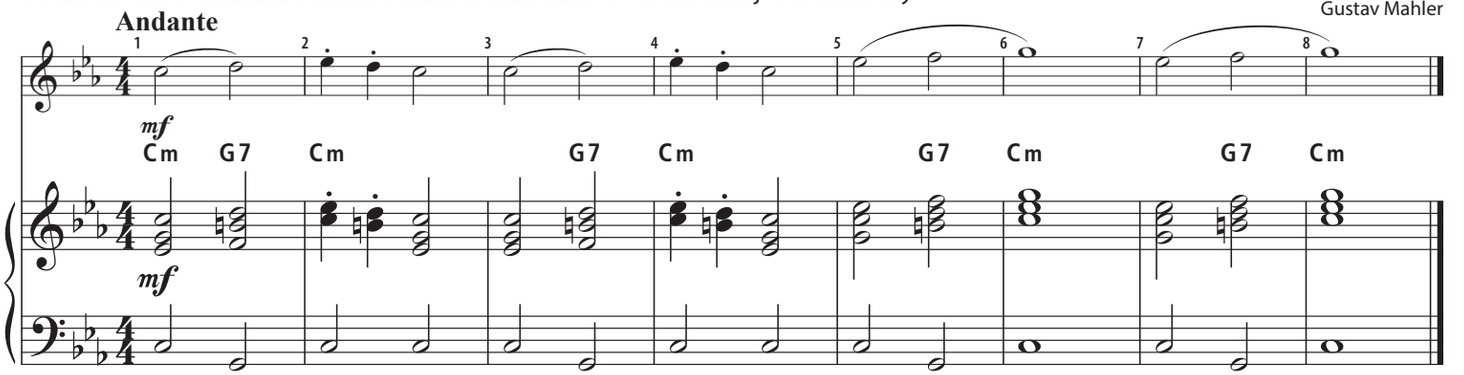


168 **HILARIOUS HALF STEPS**—*Here is another chromatic challenge. Name the notes before you play.*

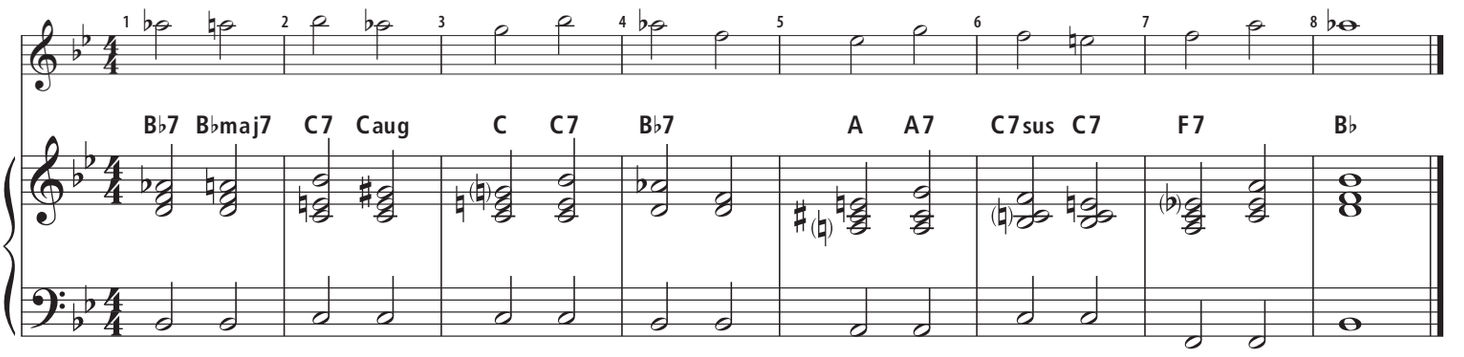


169 **SYMPHONIC THEME FROM SYMPHONY NO. 1**—*Is this a major or minor key?*

Gustav Mahler

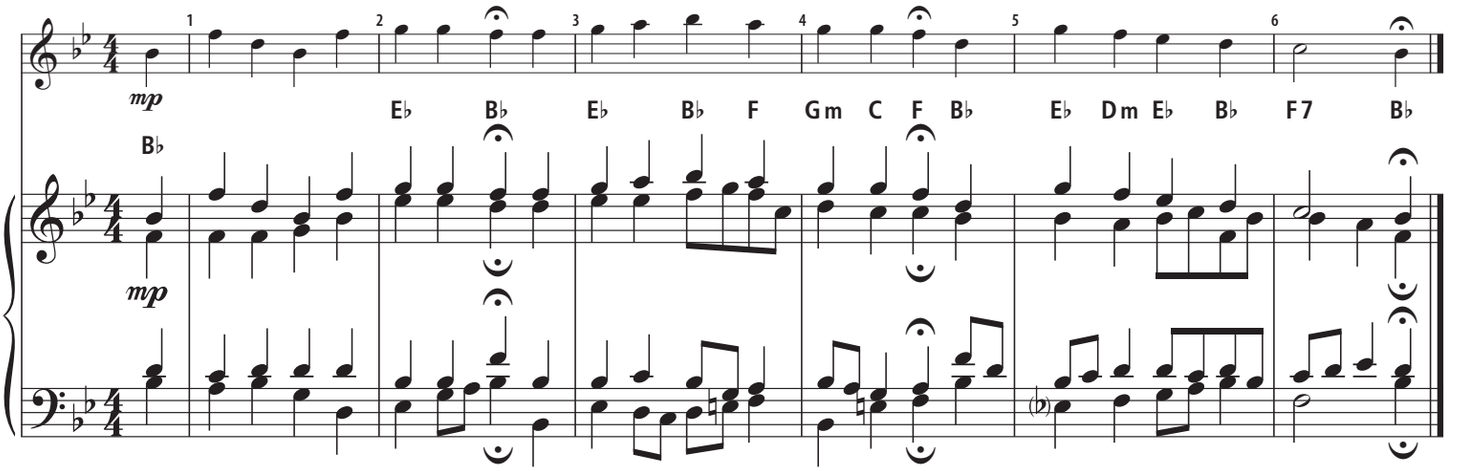


170 **ETUDE**—*This exercise helps you become more comfortable with your chromatic notes.*



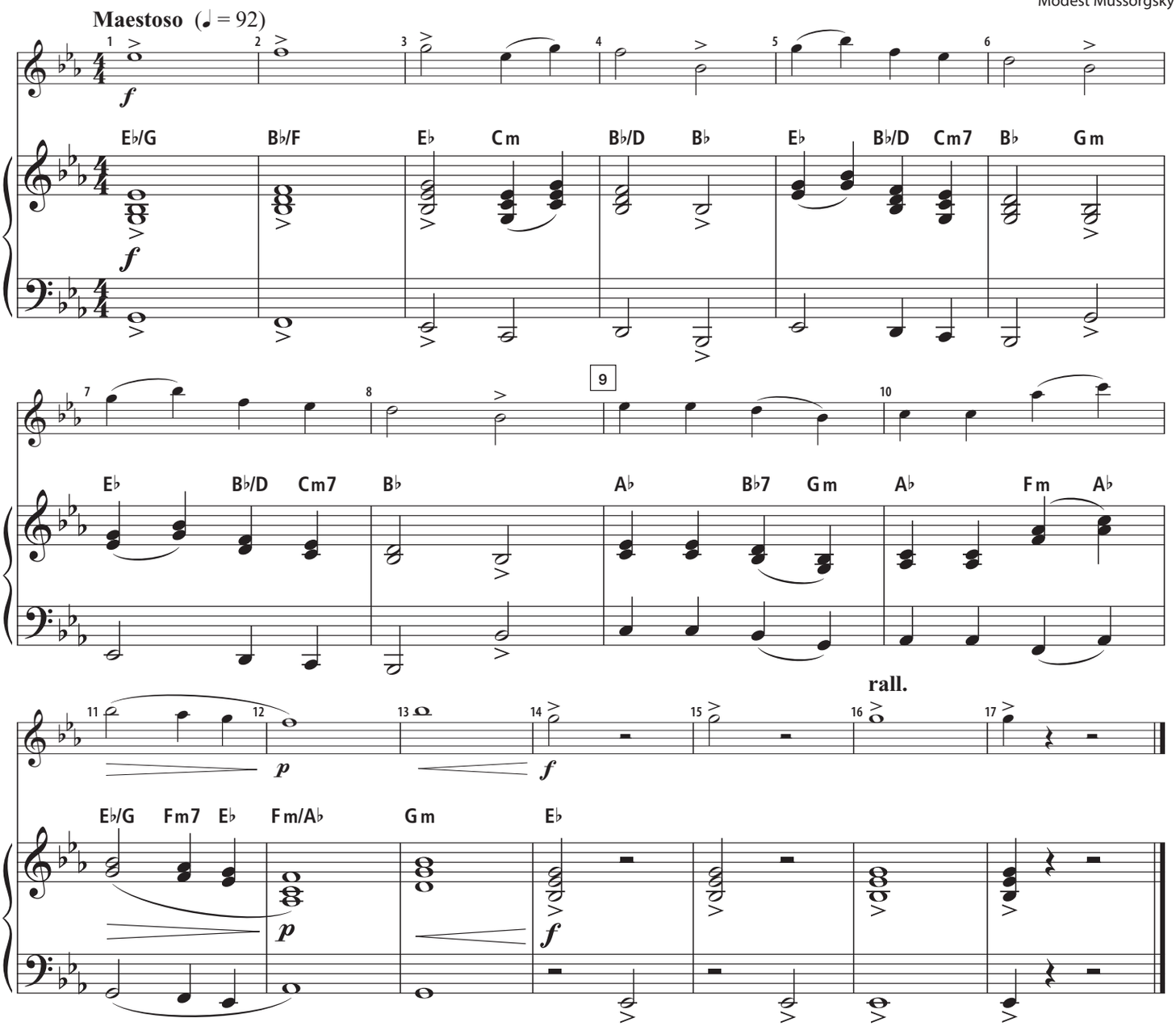
171 **CHORALE**—*Full band arrangement. Is this a major or minor key?*

Johann Sebastian Bach



172 **THE GREAT GATE OF KIEV**—*Full band arrangement.* Pictures at an Exhibition *represents a tour through an art gallery. In addition to form and color, music uses many of the same concepts as the visual arts.*

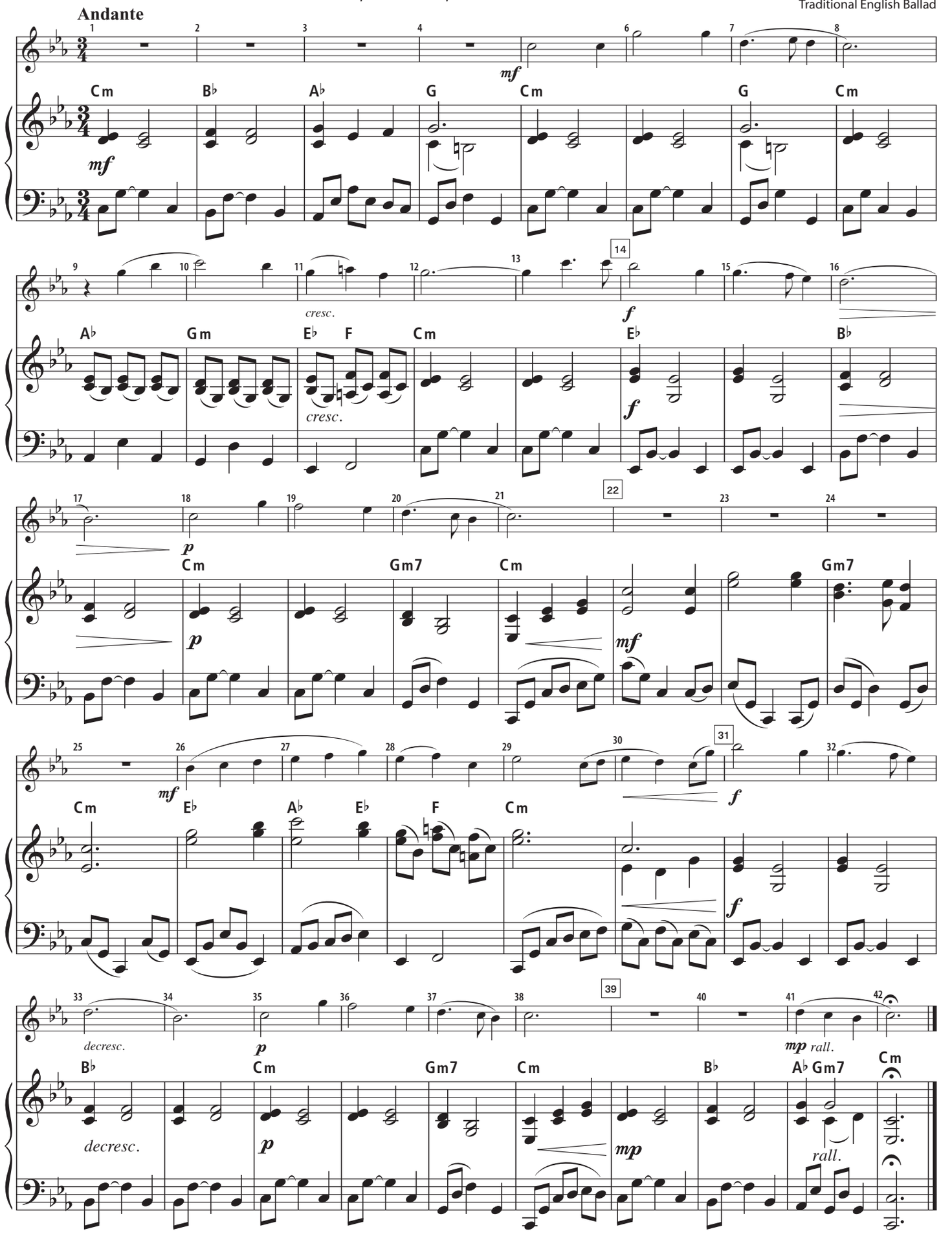
Modest Mussorgsky



Level 6: Sound Performance

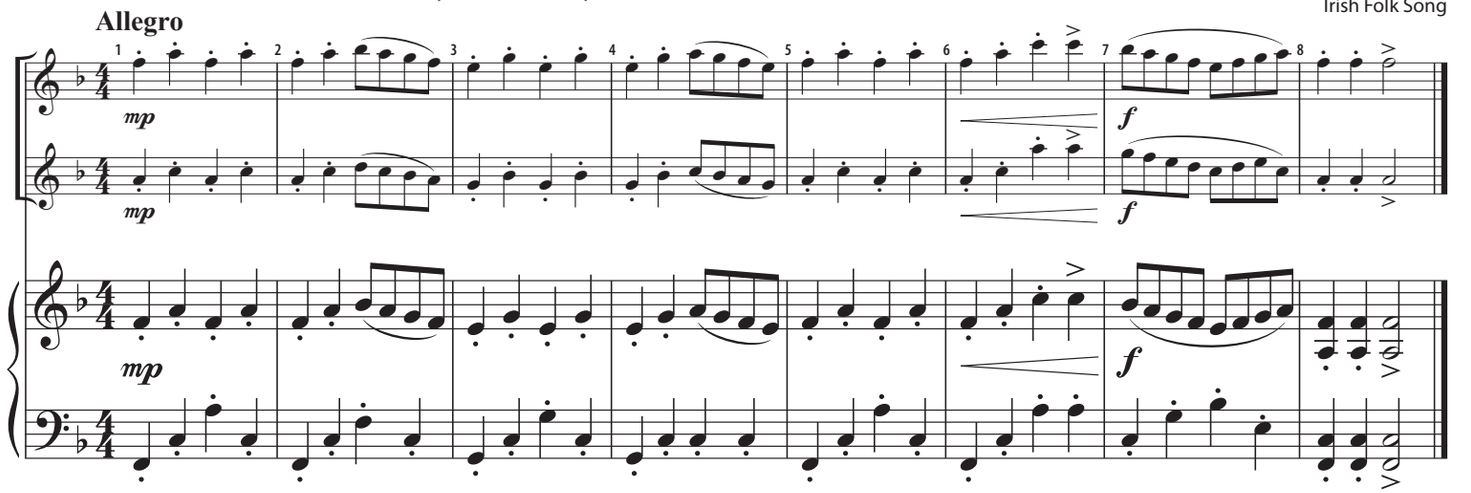
173 **SOLO: SCARBOROUGH FAIR**—*This solo has a piano accompaniment.*

Traditional English Ballad



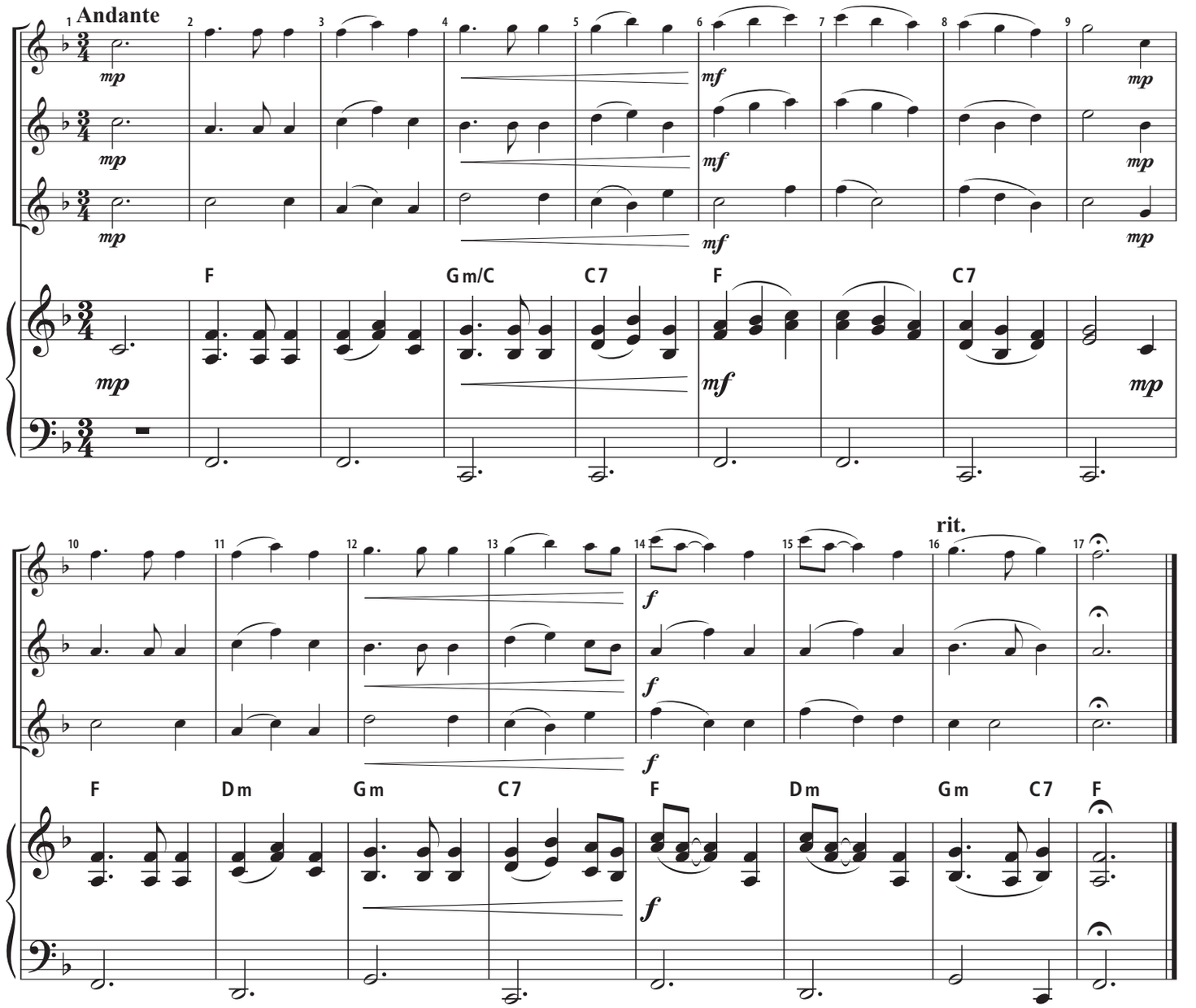
174 THE RAKES OF MALLOW—*Switch parts on the repeat.*

Irish Folk Song

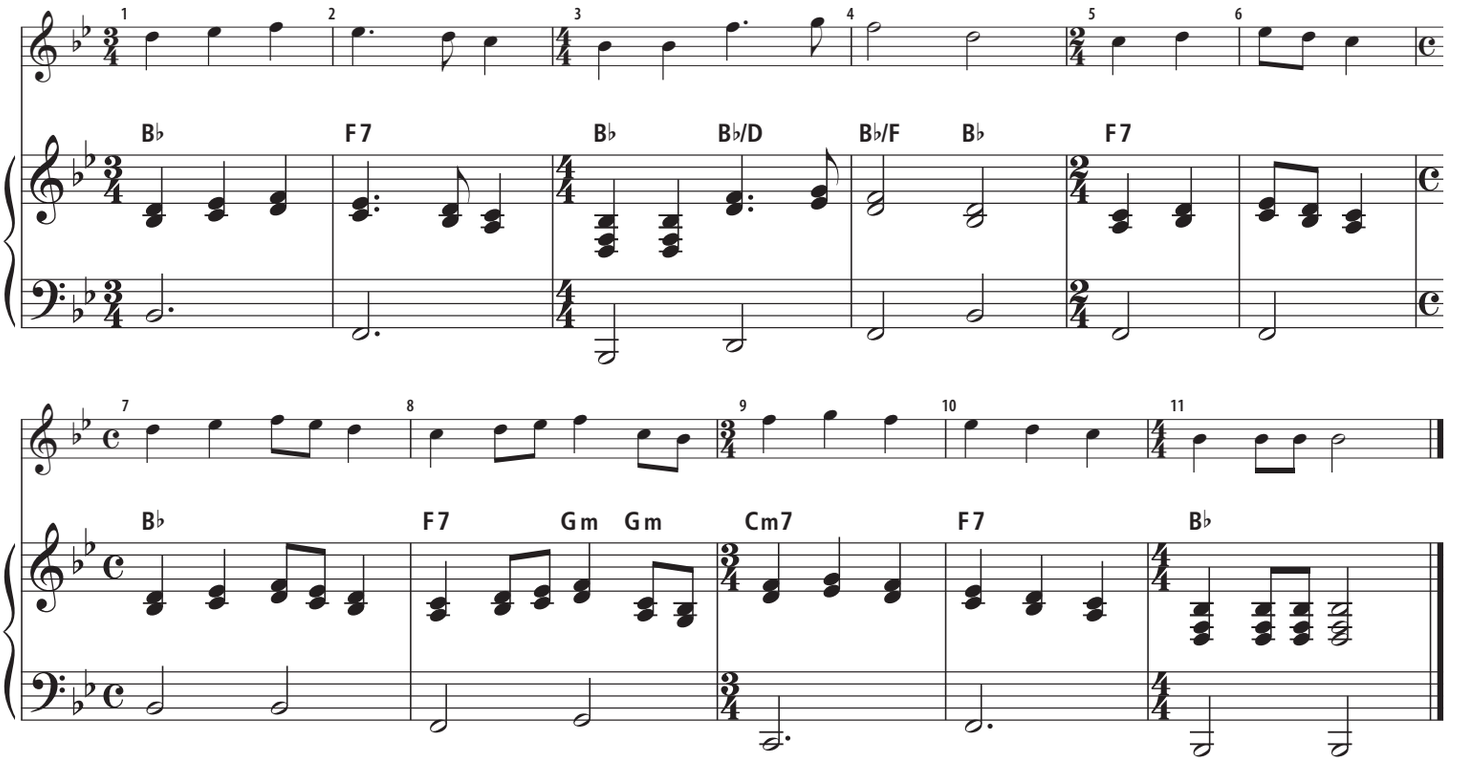


175 MOLLY MALONE (trio)—*Learn all three parts.*

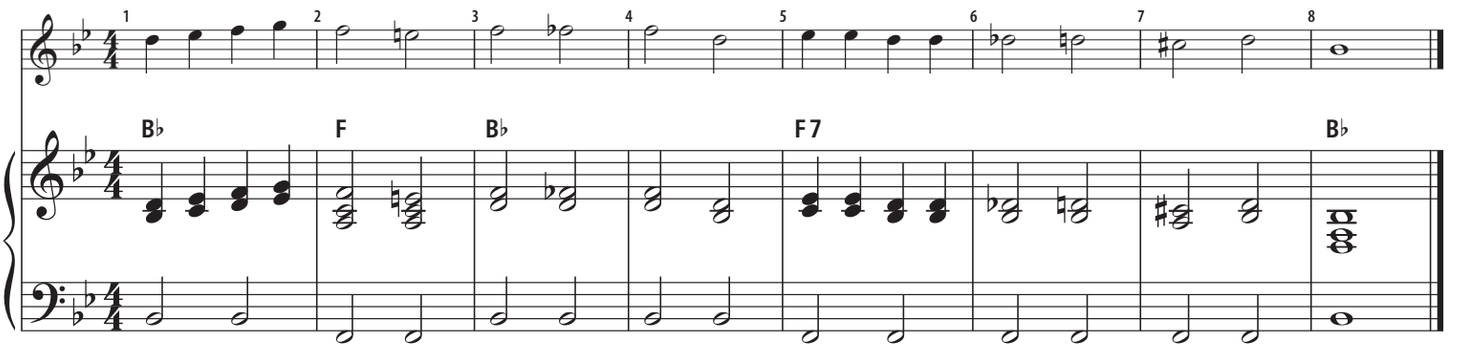
Traditional Irish Ballad



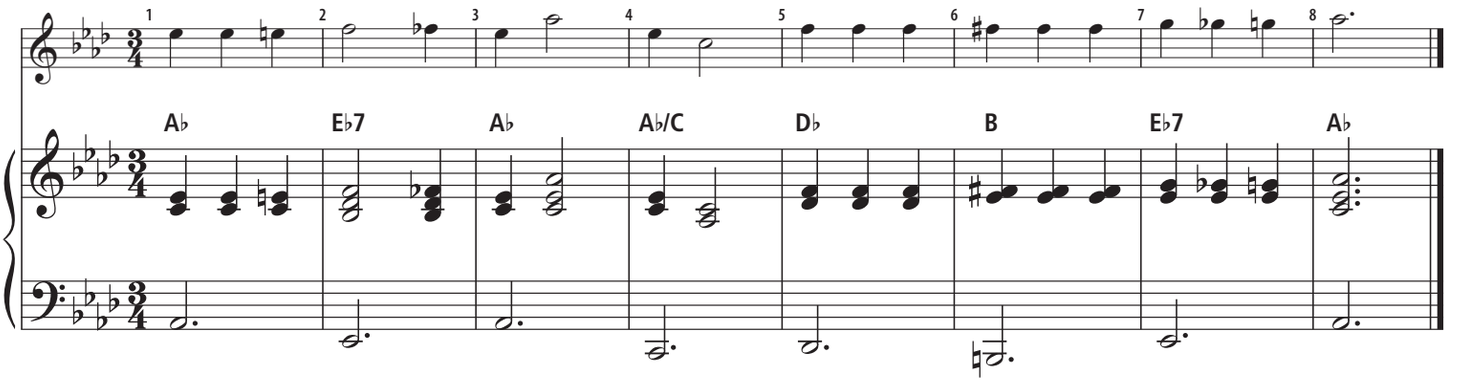
176 **TIME TRIALS**—*Count and clap this exercise before you play. This piece reviews all the meters you have learned.*



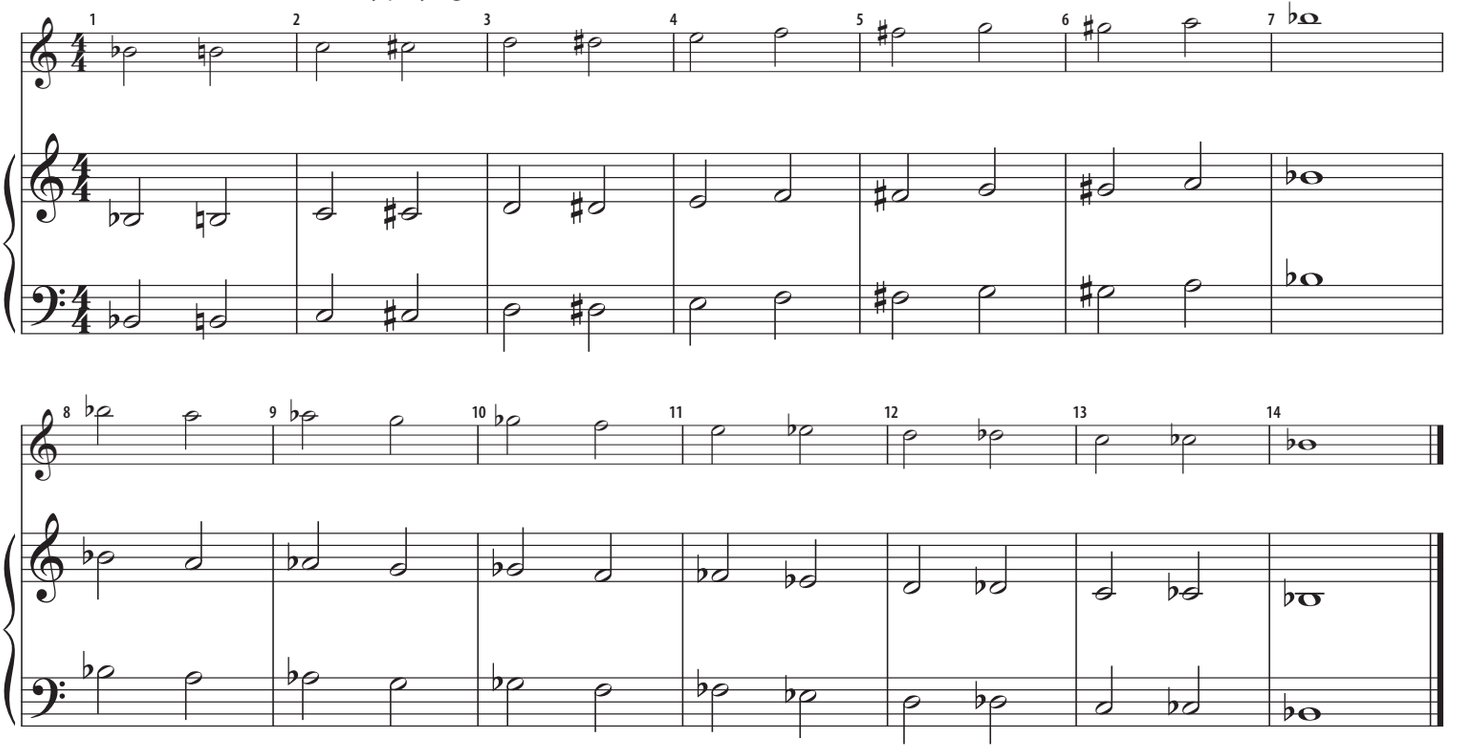
177 **NEW NAMES FOR OLD FRIENDS**—*Use your knowledge of enharmonics to play this exercise.*



178 **MUSIC MASQUERADE**—*Use your new notes and knowledge of accidentals to play this enharmonic exercise.*

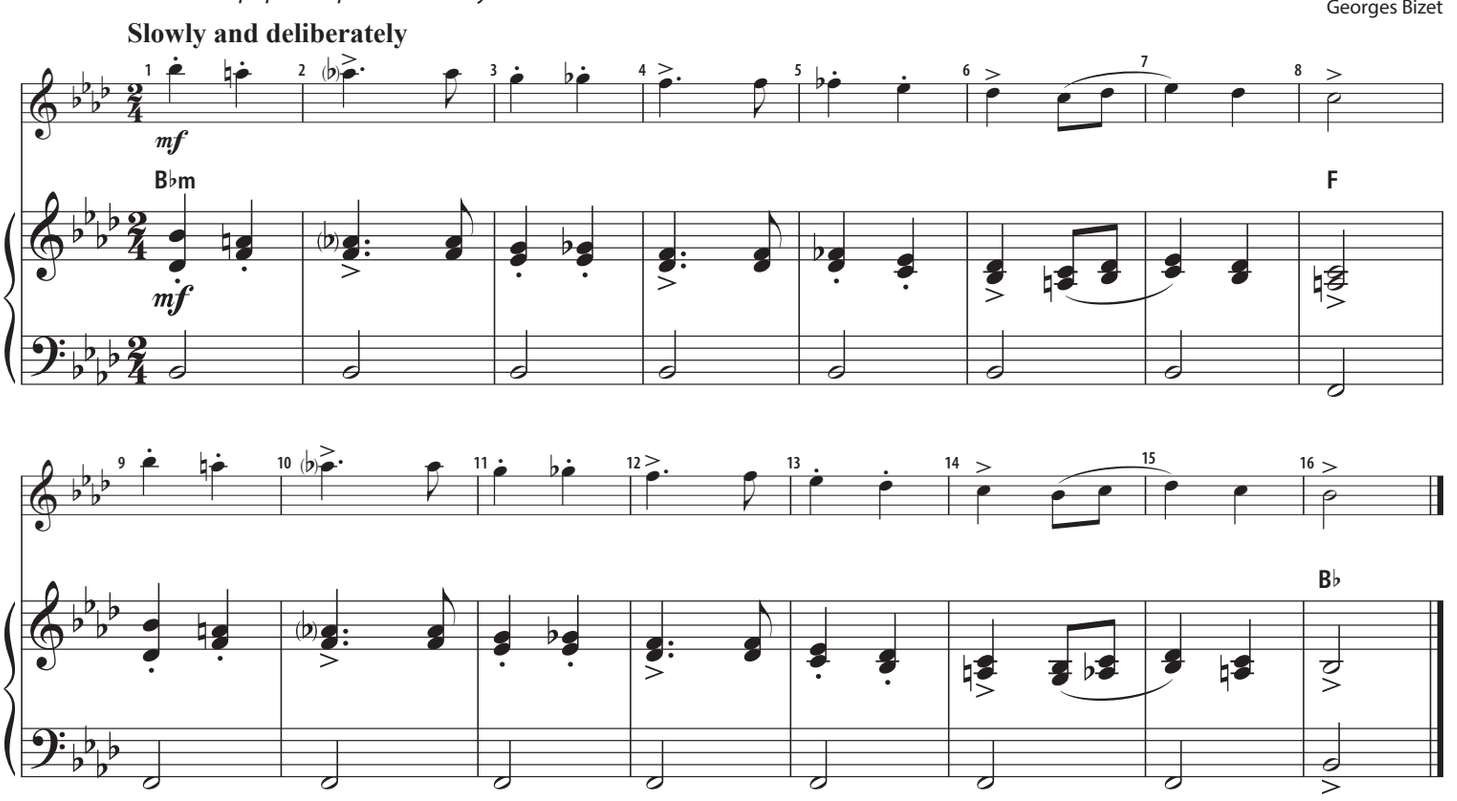


179 **CHROMATIC SCALE**—*This scale includes only half steps and is written with sharps ascending and flats descending. After you learn both lines, try playing as a duet.*



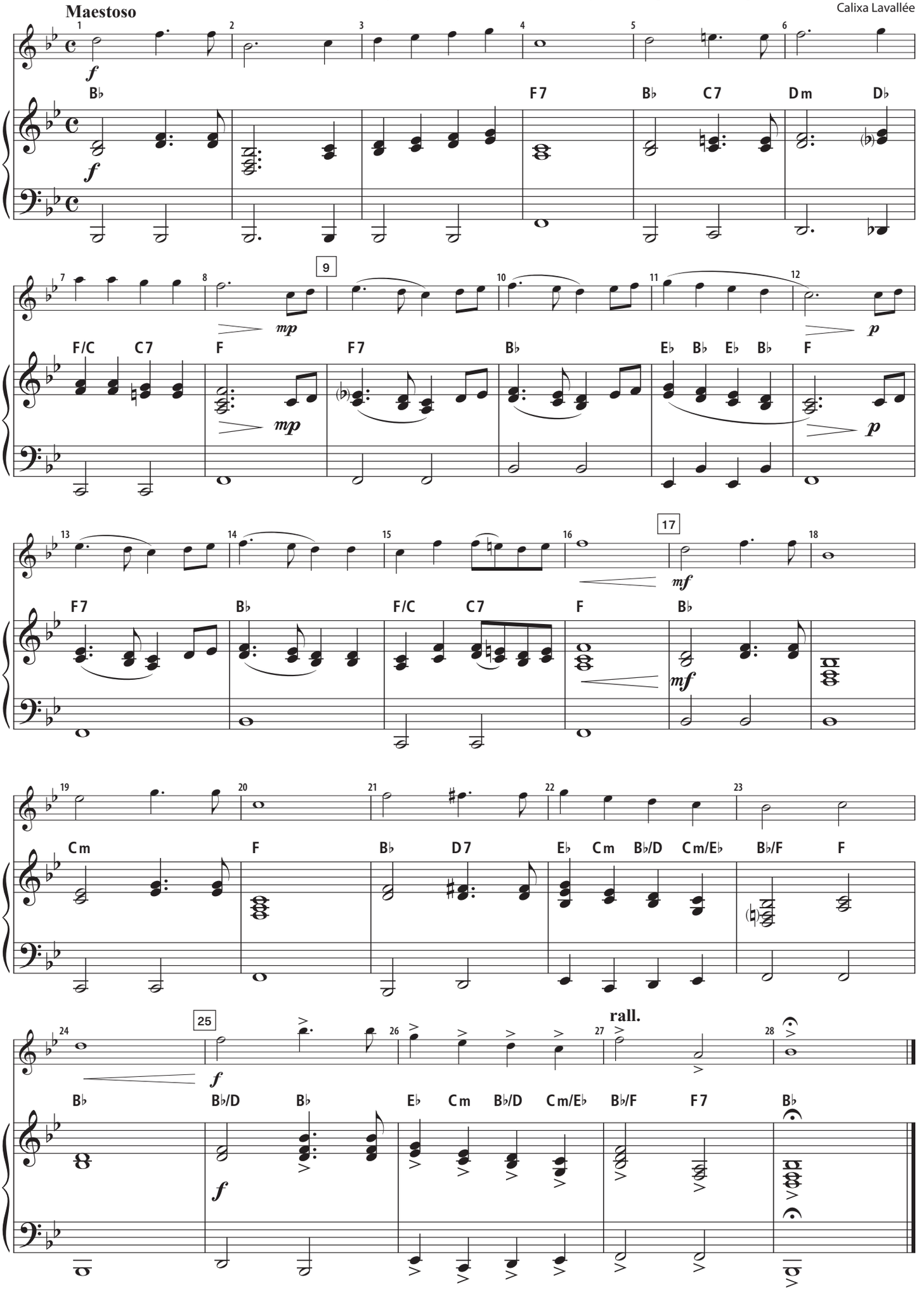
180 **HABANERA**—*This popular operatic melody uses lots of chromatic notes.*

Georges Bizet



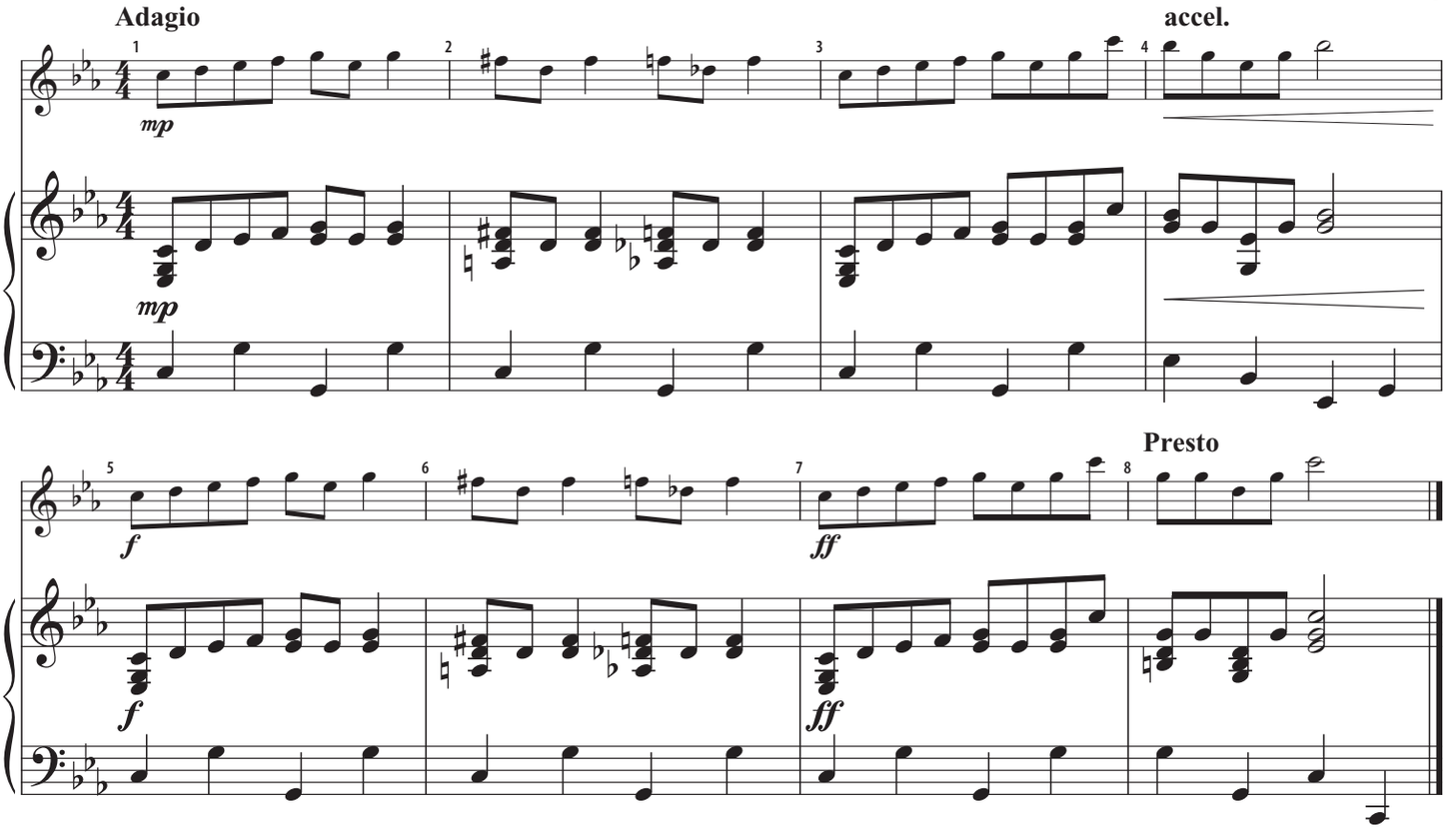
181 **O CANADA**—*This is the Canadian National Anthem. Play this in four-measure phrases by breathing after the long notes.*

Calixa Lavallée

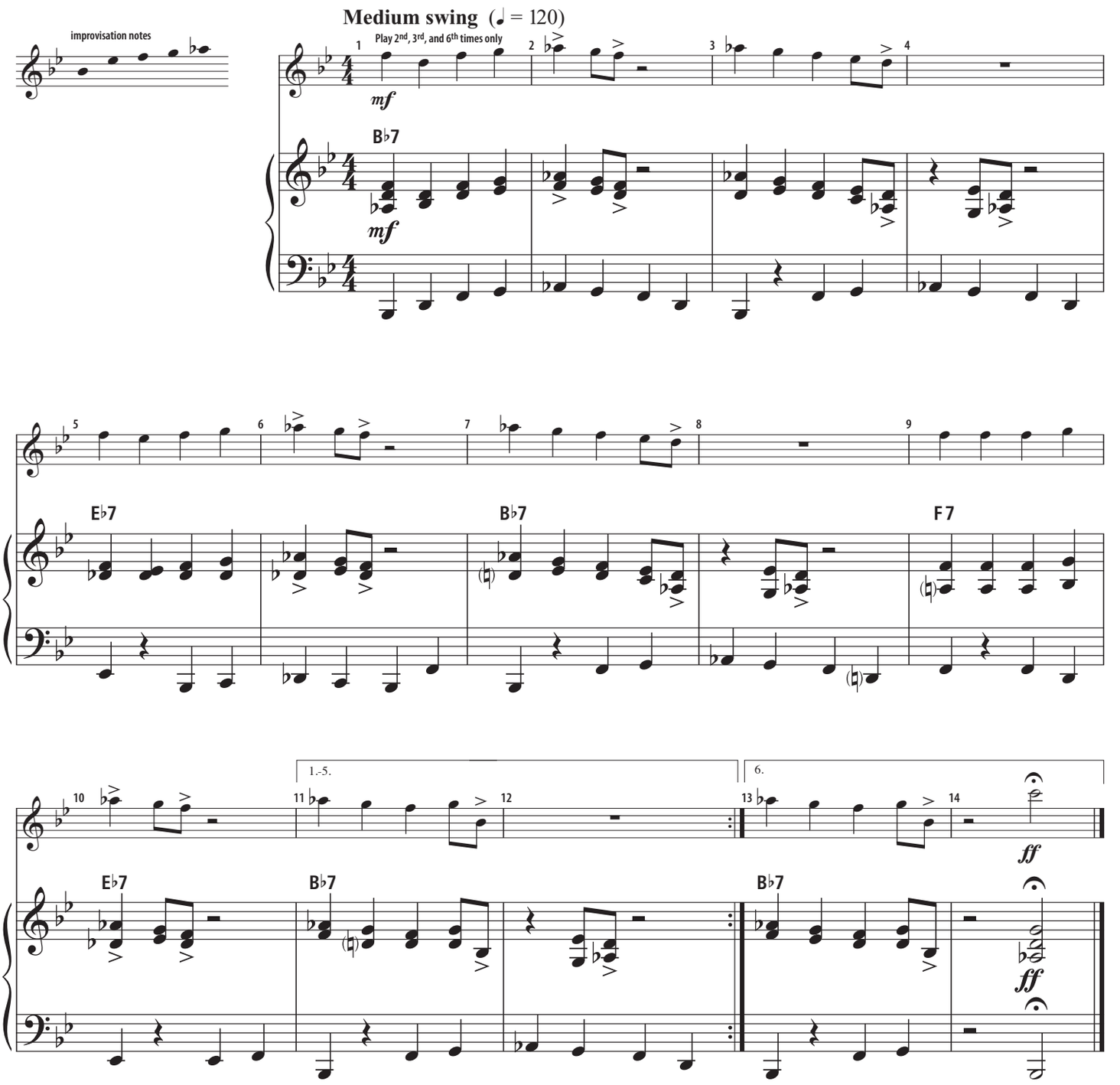


182 **IN THE HALL OF THE MOUNTAIN KING**

Edvard Grieg

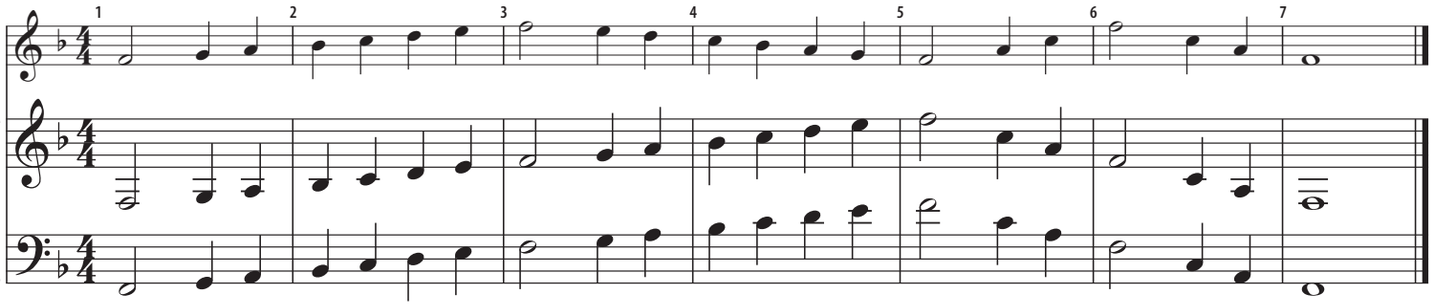


183 **TAKE A RIDE ON THE BLUES TRAIN**—*Full band arrangement. Choose from the notes provided and make up a part as you play. This is called* **IMPROVISATION**. *Your director will indicate when it is your turn to improvise.*

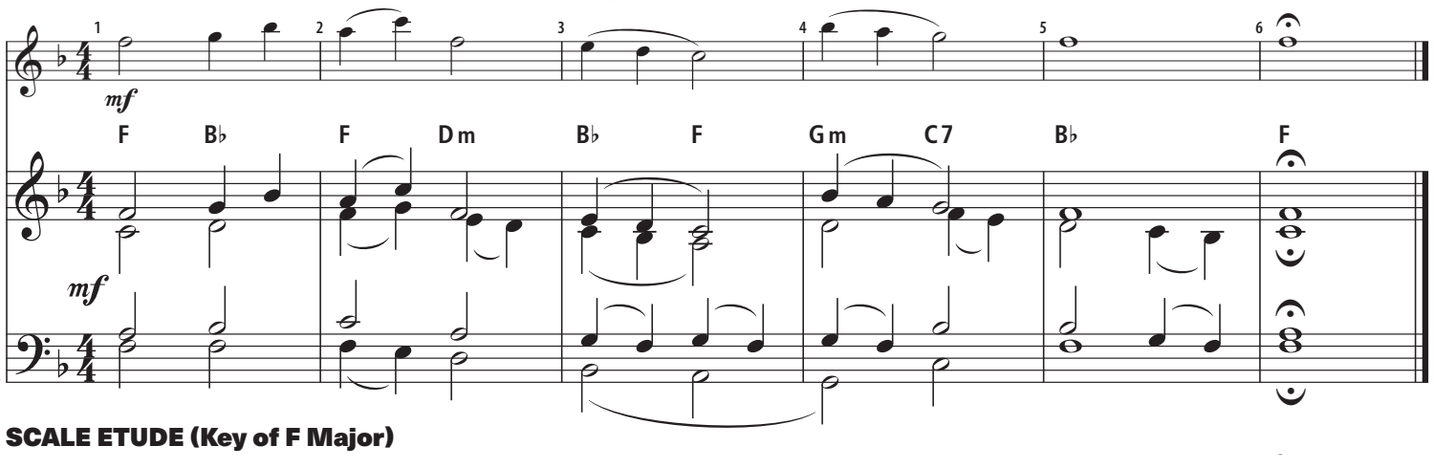


Scales, Arpeggios, Warm-Up Chorales, and Etudes*

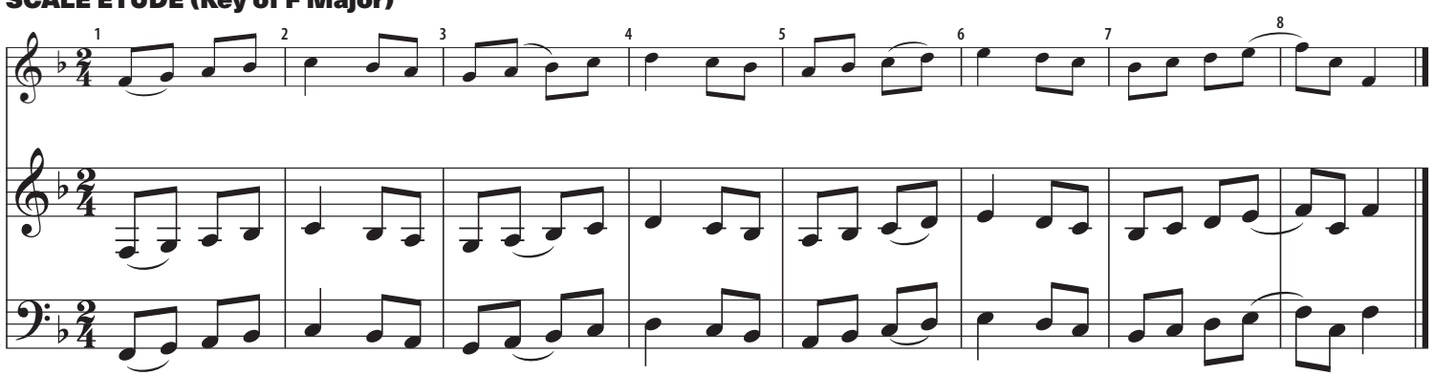
184 **SCALE & ARPEGGIO (Key of F Major)***



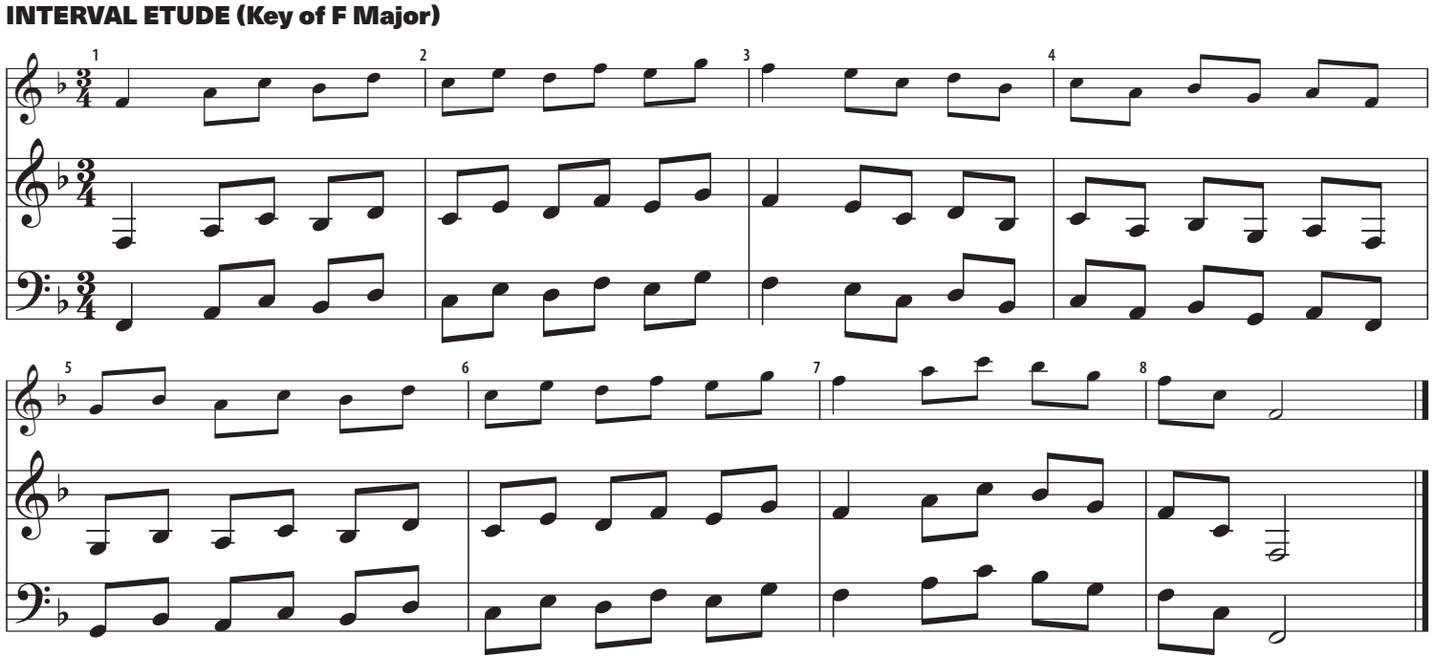
185 **CHORALE IN CONCERT F MAJOR**—*Full band arrangement.*



186 **SCALE ETUDE (Key of F Major)**

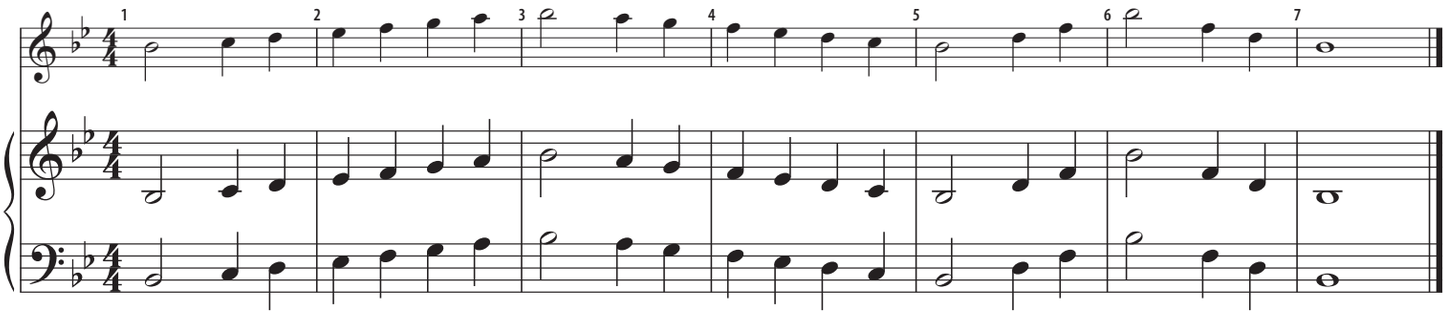


187 **INTERVAL ETUDE (Key of F Major)**

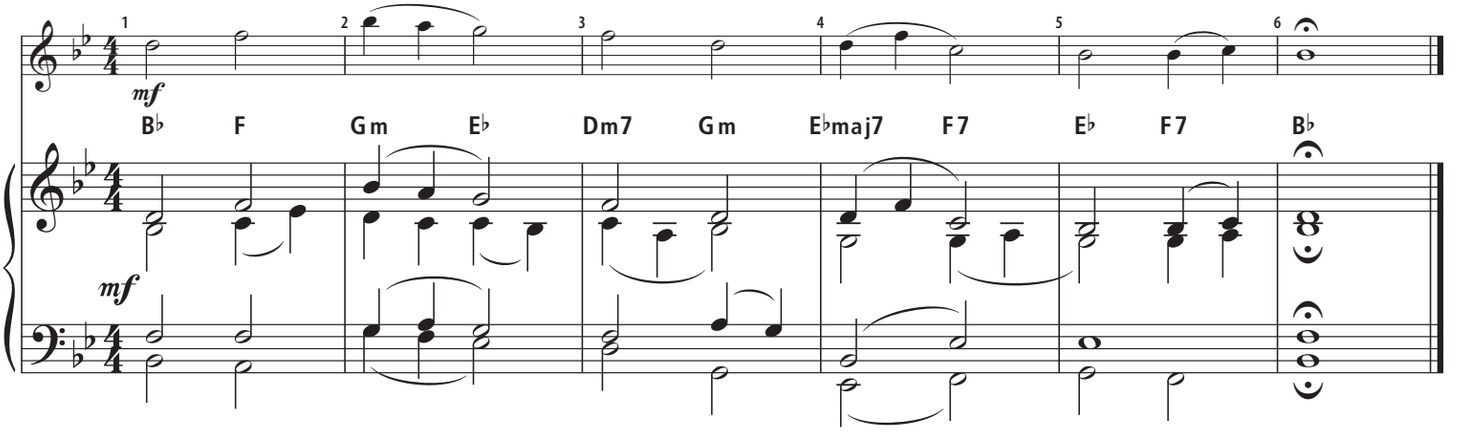


*Scale and Etude exercises may be played with other instruments but are not always in unison.

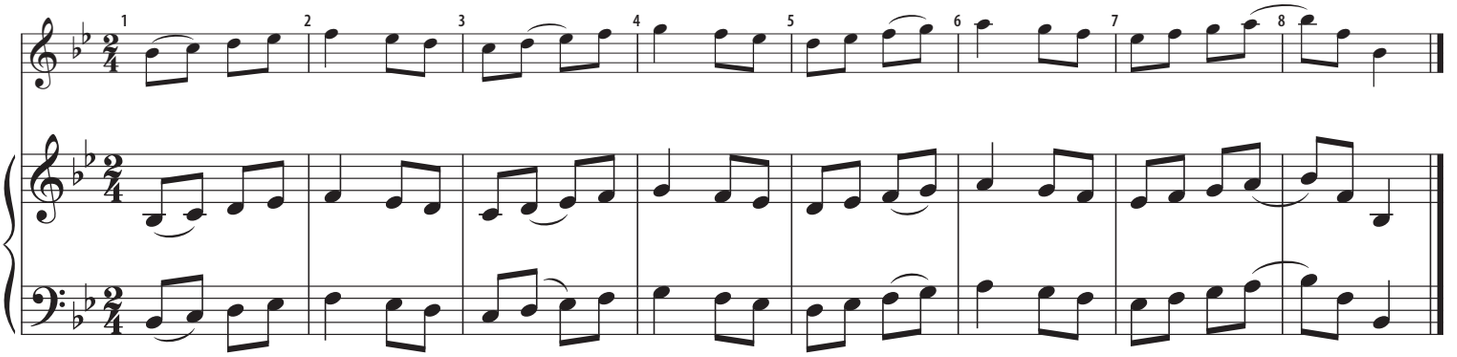
188 **SCALE & ARPEGGIO (Key of B♭ Major)**



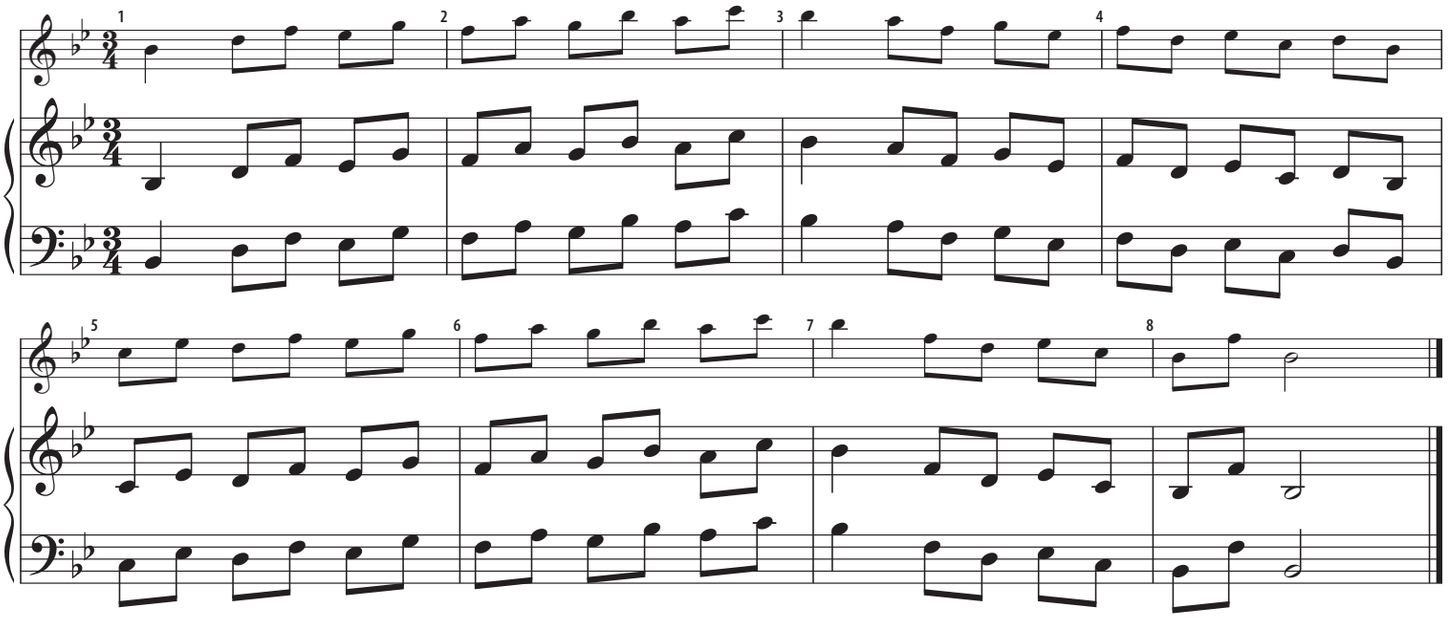
189 **CHORALE IN CONCERT B♭ MAJOR**—*Full band arrangement.*



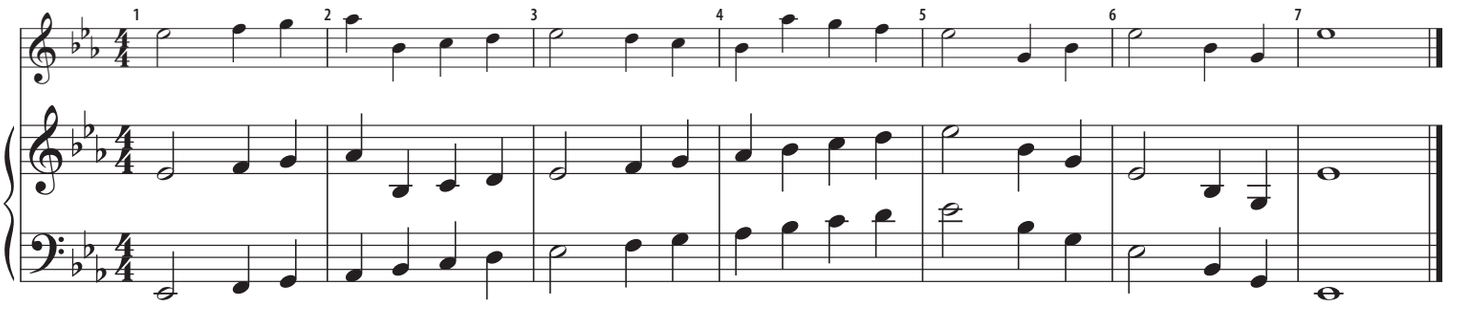
190 **SCALE ETUDE (Key of B♭ Major)**



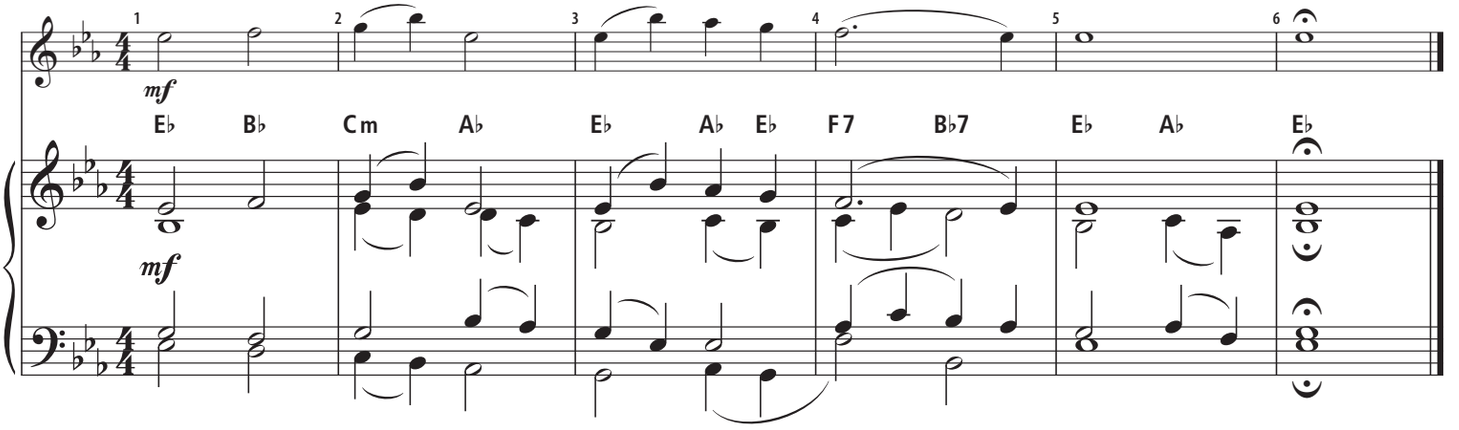
191 **INTERVAL ETUDE (Key of B♭ Major)**



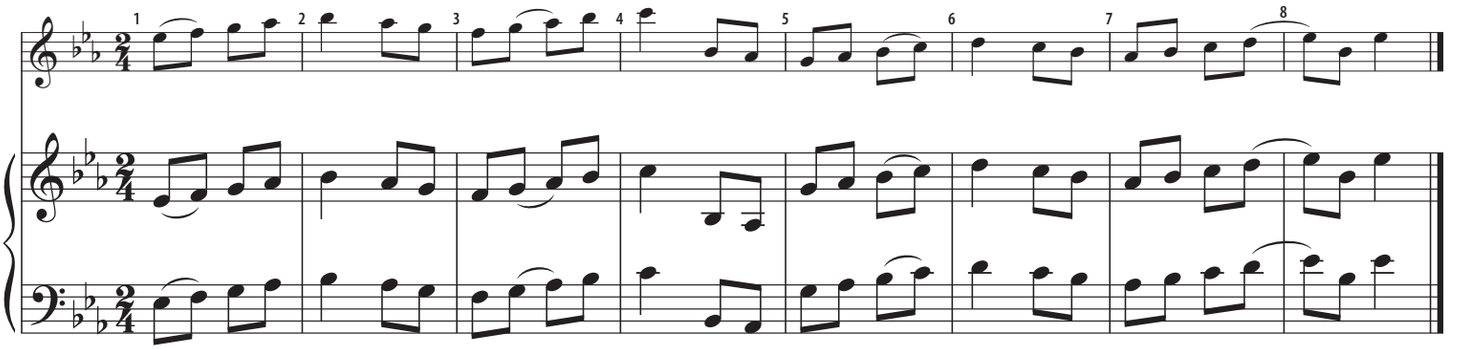
192 **SCALE & ARPEGGIO (Key of E♭ Major)**



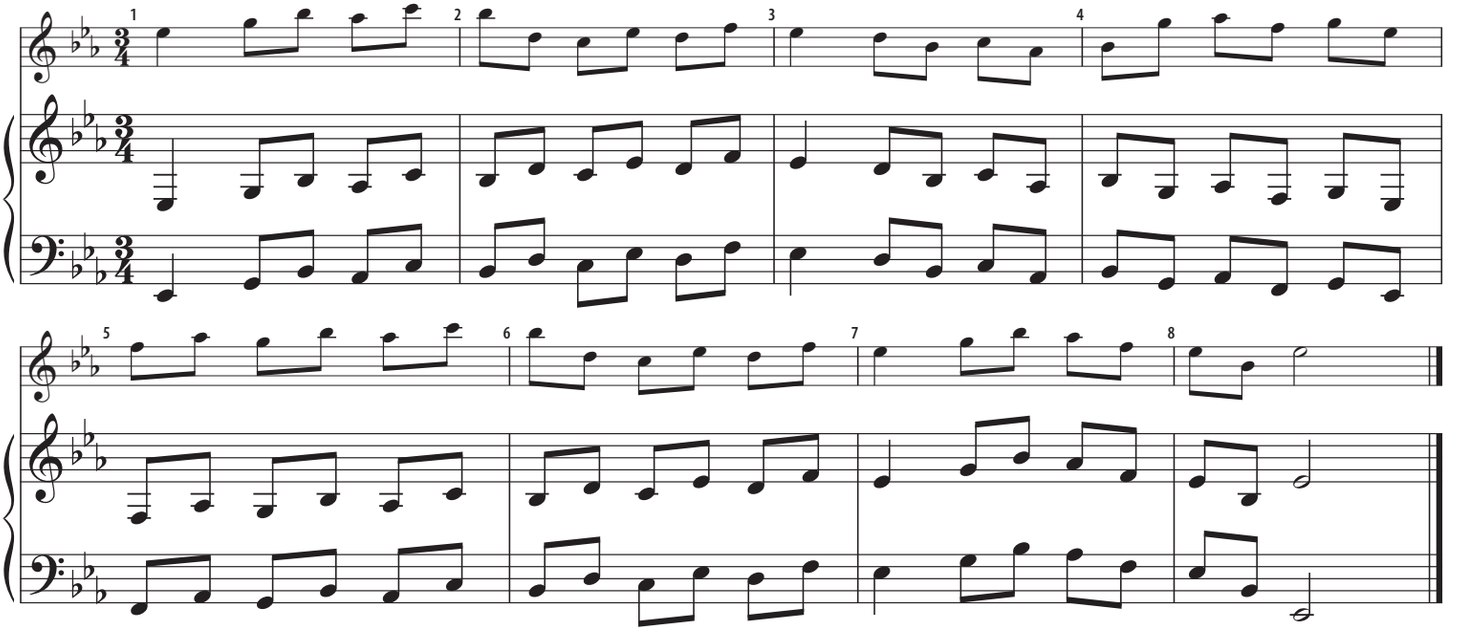
193 **CHORALE IN CONCERT E♭ MAJOR**—*Full band arrangement.*



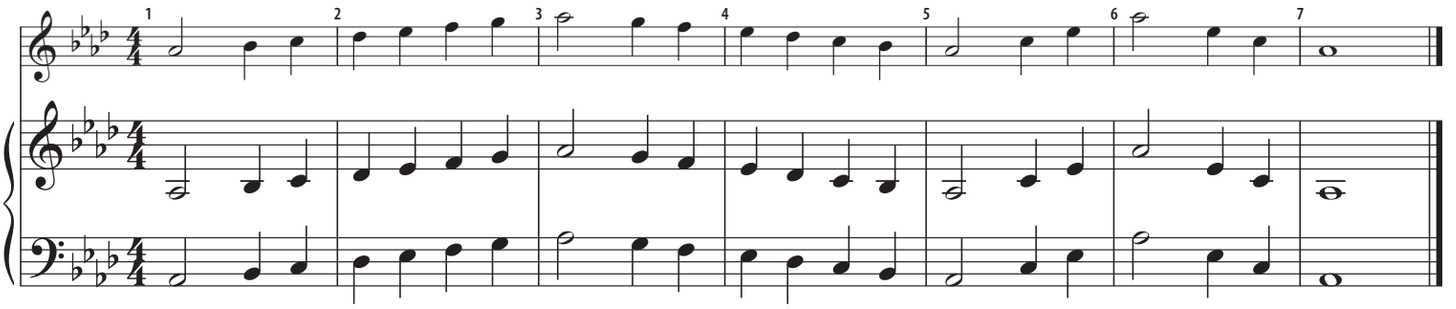
194 **SCALE ETUDE (Key of E♭ Major)**



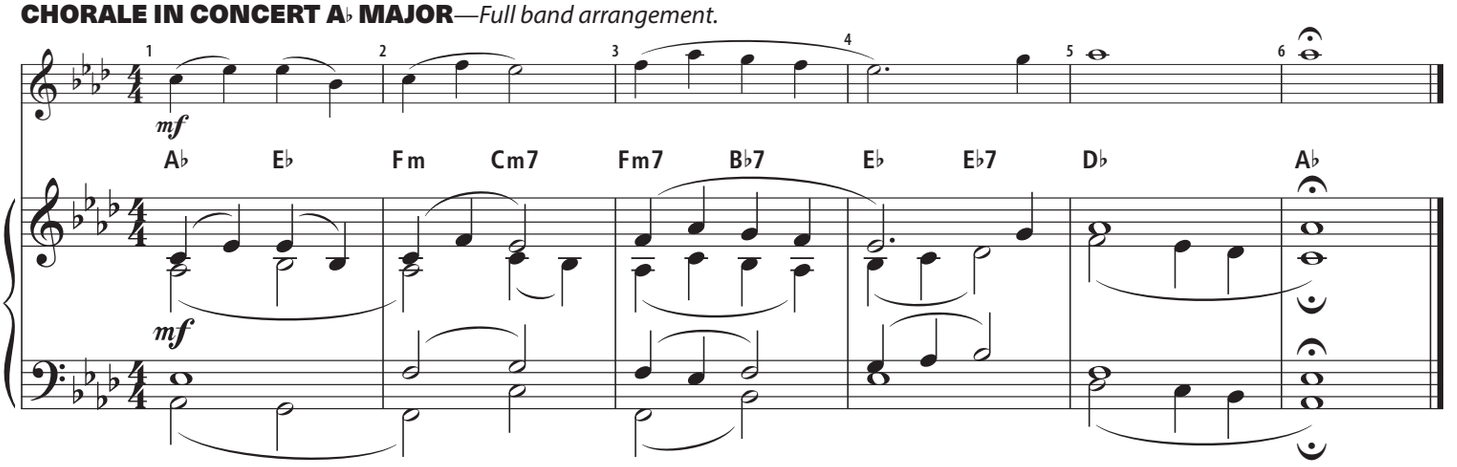
195 **INTERVAL ETUDE (Key of E♭ Major)**



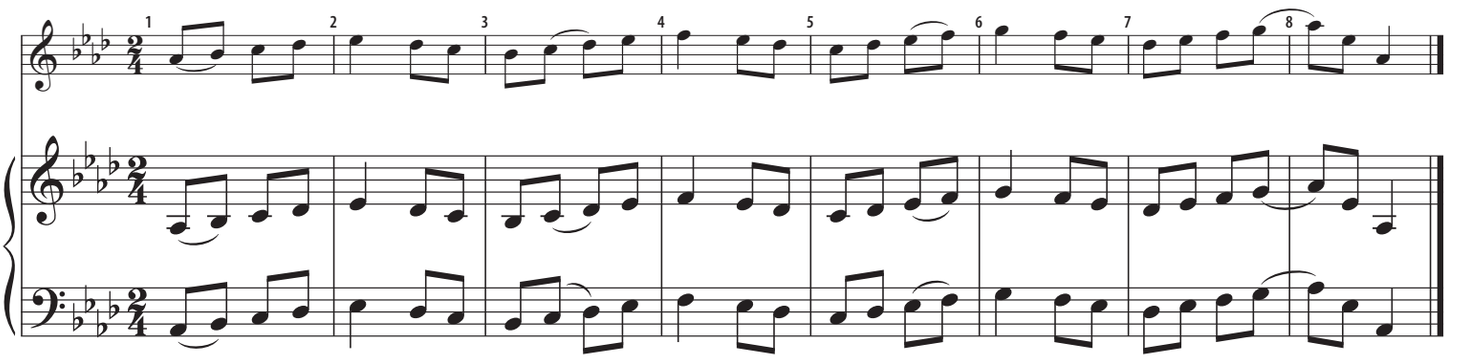
196 **SCALE & ARPEGGIO (Key of A♭ Major)**



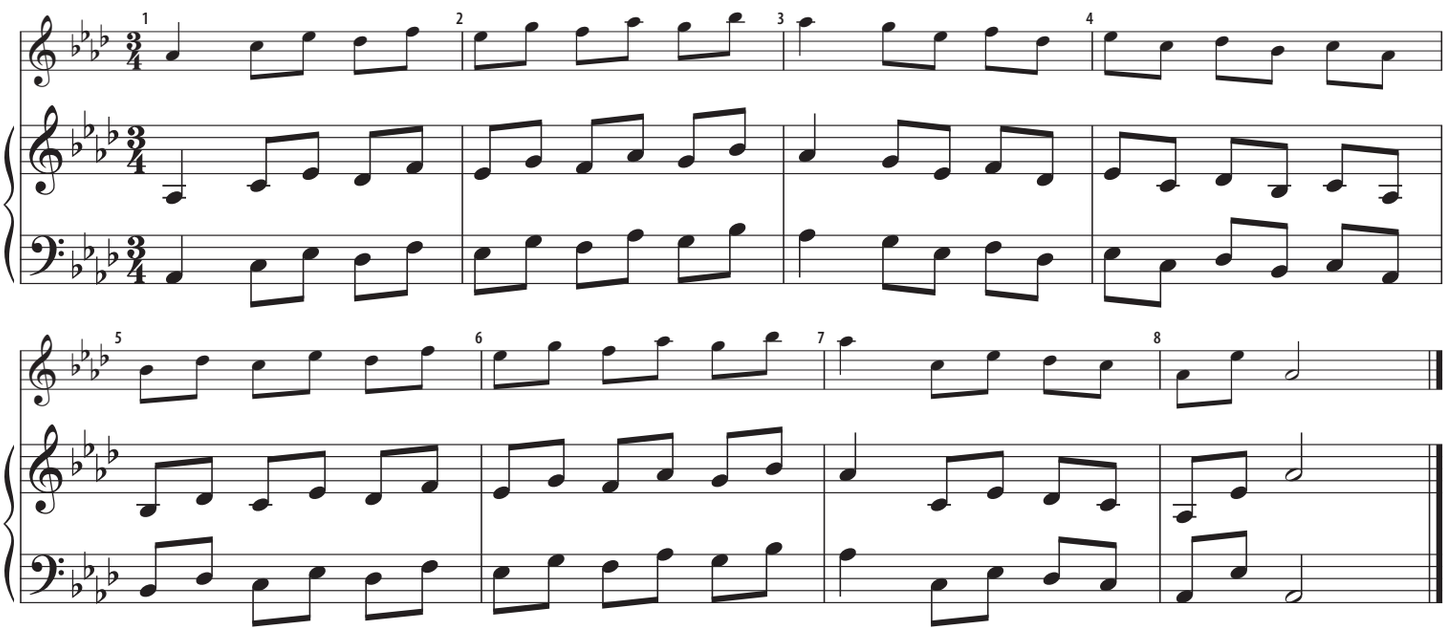
197 **CHORALE IN CONCERT A♭ MAJOR**—*Full band arrangement.*



198 **SCALE ETUDE (Key of A♭ Major)**



199 **INTERVAL ETUDE (Key of A♭ Major)**

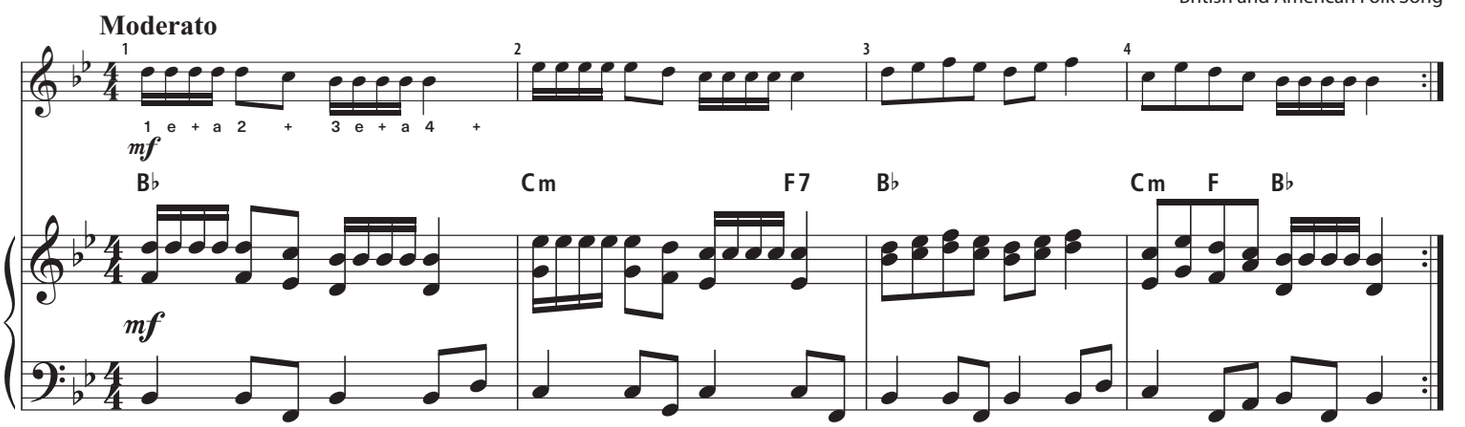


A Look Ahead—Sound Innovations, Book 2

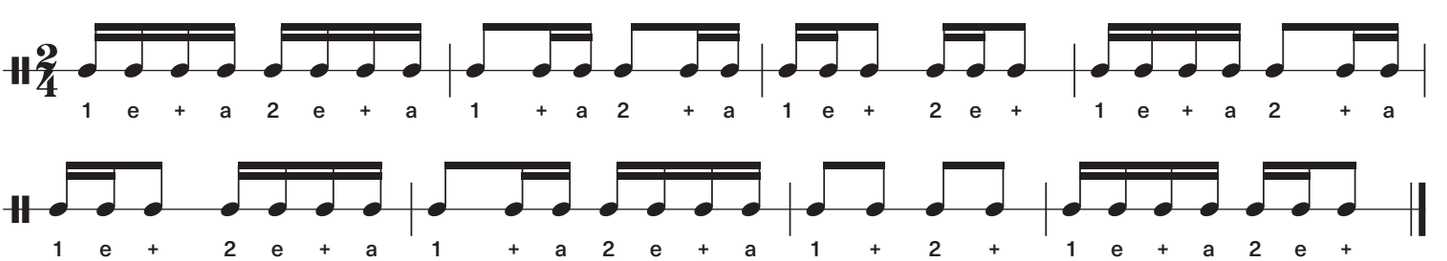
200 **SWEET SIXTEENTHS!**—*Clap and count this exercise. Write in the counts under each note.*

201 **OATS, PEAS, BEANS**—*Use a steady stream of air to play the sixteenth notes.*

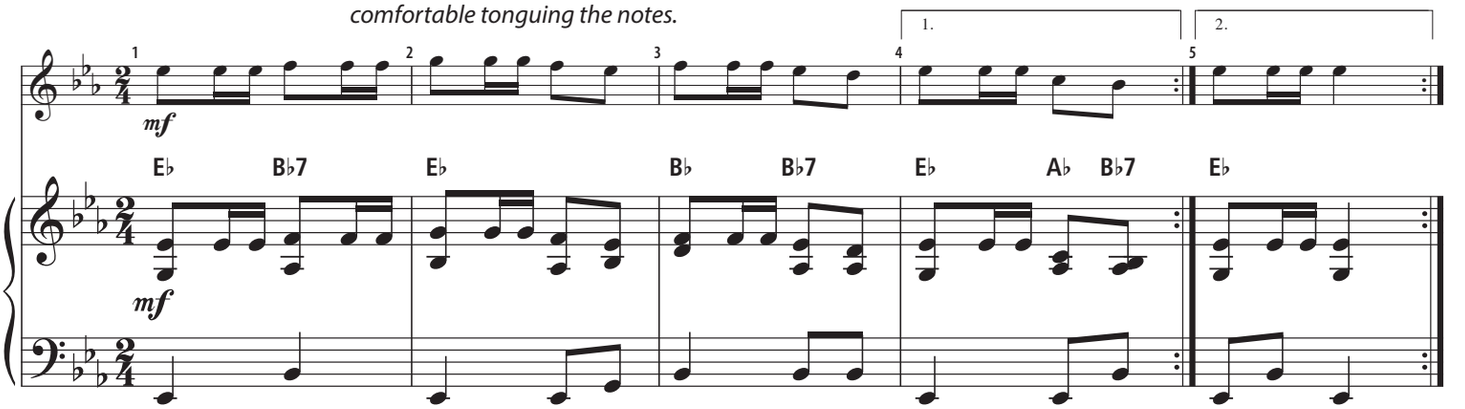
British and American Folk Song



202 **SIXTEENTH NOTES AND EIGHTH NOTES**—*The combination of these notes can create the following rhythms. Clap and count.*

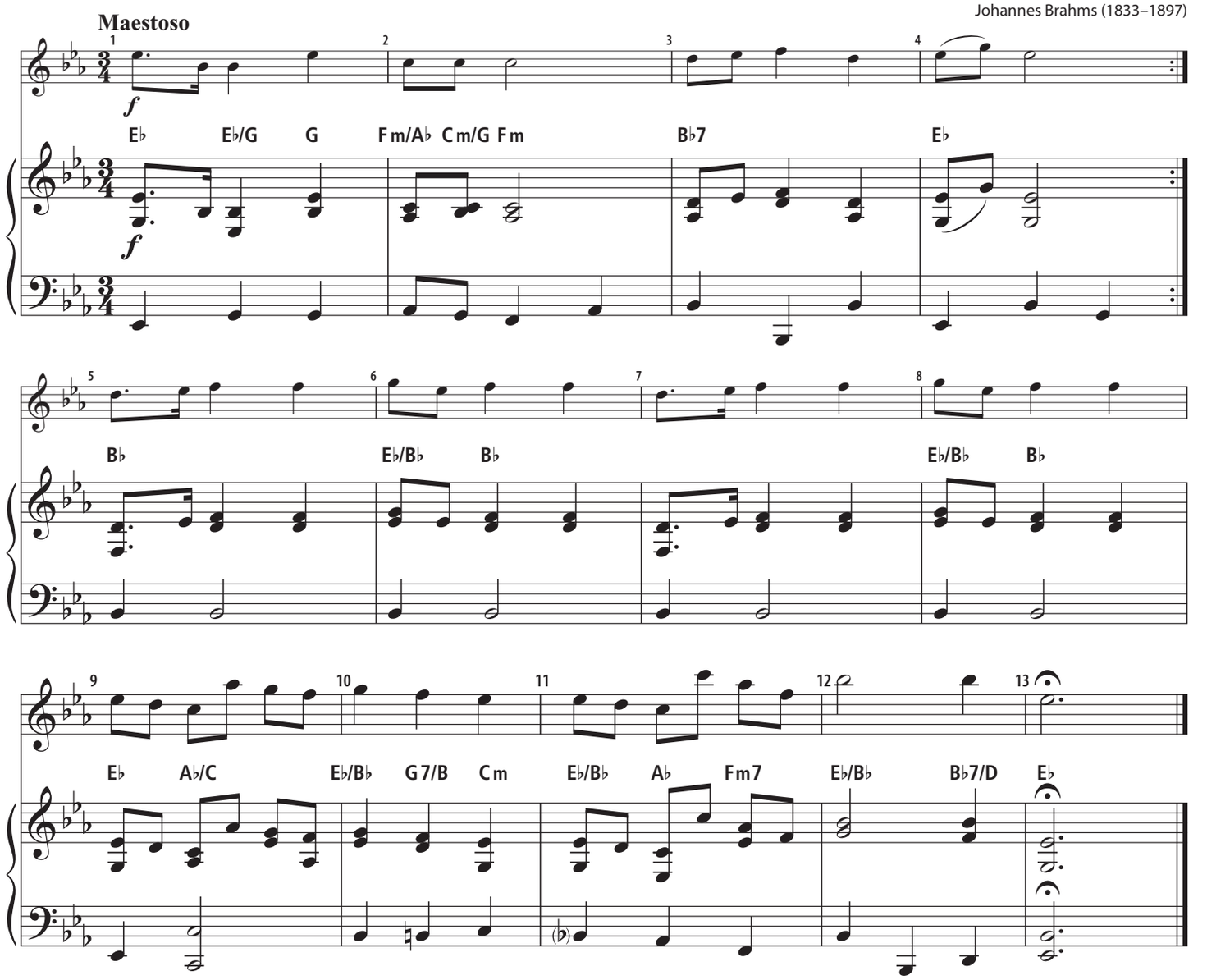


203 **SIXTEENTHS GOIN' UP!**—*Practice your eighth- and sixteenth-note rhythms. Play slowly, then increase the tempo as you become more comfortable tonguing the notes.*



204 **ACADEMIC FESTIVAL OVERTURE**—*Practice your dotted eighth- and sixteenth-note rhythms with this famous melody.*

Johannes Brahms (1833–1897)



alfred.com

Simple. Innovative. Timeless.

Sound Innovations is the most comprehensive and proven method for students of all skill levels. The integrated and engaging teaching and practice tools are designed to help students learn more quickly and effectively. Using time-tested pedagogy that follows state and national standards, SI is the top choice for concert bands everywhere.

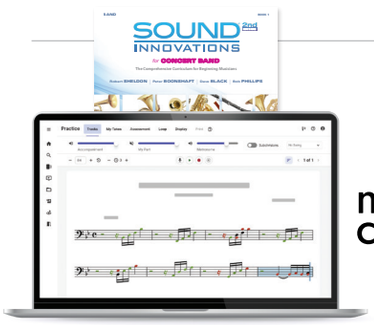
SI for Concert Band Book 1, Second Edition

This updated edition enhances the proven, foundational content with updated, engaging tunes that students will love to play. To support today's diverse classrooms, a fully compatible Spanish language edition is now available, making it easier than ever for bilingual learners to thrive.

Authors Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips each have a passion for education and a deep belief in the importance of music for people of all ages, which is at the heart of the Sound Innovations curriculum.

Free Practice Tools with SI Online

Every book includes **free access to SI Online**, a robust platform for **supplemental worksheets, practice tracks, duets, alternate tunes, additional full concert band pieces, instrument-specific instructional videos,** and more—all available with no login required. The accompaniment tracks can be slowed down, sped up, and looped for difficult sections. The PDFs include music theory, history, scale exercises, chorales, rhythm pages, and more for in-class or home reinforcement and differentiation.



makemusic™ CLOUD

The most trusted music education platform

MakeMusic Cloud unlocks a world of musical possibilities, including:

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

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

These exclusive pieces are available with a subscription to MakeMusic Cloud.

Alfred
alfred.com

ISBN-10: 1-4706-8234-6
ISBN-13: 978-1-4706-8234-7
9 781470 682347