

BAND

SOUND[™] INNOVATIONS

ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique, and Rhythm

INTERMEDIATE CONCERT BAND

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Chorales by

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TEACHER PREVIEW GUIDE



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Sound Innovations: Ensemble Development is a valuable resource for helping your students grow in their understanding and abilities as ensemble musicians. It contains 412 exercises, including more than 70 chorales by some of today's most renowned concert band composers.

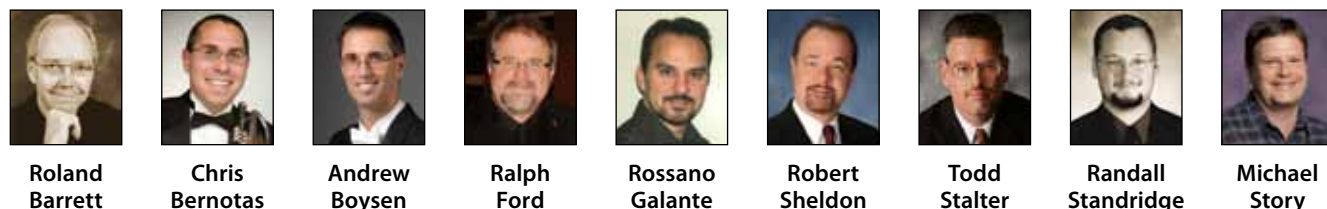
An assortment of exercises are grouped by key and presented in a variety of intermediate difficulty levels. Where possible, several exercises in the same category are provided to allow variety, while accomplishing the goals of that specific type of exercise. You will notice that many exercises and chorales are clearly marked with dynamics, articulations, style, and tempo for students to practice those aspects of performance. Other exercises are intentionally left flexible for the teacher to determine how best to use them in facilitating the goals and addressing the needs of their ensemble.

Whether your students are progressing through exercises to better their technical facility, or challenging their musicianship with beautiful chorales, this book can be used after any band method or as a supplement to performance music.

SI Ensemble Development Overview and Concepts

- ▶ Tone Quality
- ▶ Breathing
- ▶ Long Tones
- ▶ Ensemble and Section Balance
- ▶ Blend
- ▶ Intonation
- ▶ Scales (Major, Chromatic, Natural, Harmonic, and Melodic Minor)
- ▶ Technical Facility
- ▶ Flexibility
- ▶ Arpeggios
- ▶ Intervals
- ▶ Harmonic Progressions
- ▶ Rhythm
- ▶ Rhythmic Subdivision
- ▶ Meter
- ▶ Phrasing
- ▶ Articulation
- ▶ Dynamics
- ▶ Expression and Style
- ▶ Études
- ▶ Integrated Percussion
- ▶ Reinforcement of Rudiments
- ▶ Harmonized Scale Chorales

Chorales by



1 PASSING THE TONIC

164 BALANCE AND INTONATION: LAYERED TUNING

Breathing and Long Tones

These exercises help foster deep, full breaths using a variety of approaches and techniques such as exhalation, metered breathing, or quick, intense breaths. Through the use of long tones, interspersed with humming and/or singing, students can focus on improving air capacity, breath support, resistance, and tone quality, as well as the essential ability to internalize pitch.

Passing the Tonic

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

Scales

Students can work toward mastering the major scale for a variety of keys in their most common rhythmic forms.

Major Scale

10 MAJOR SCALE



Natural Minor Scale

63 NATURAL MINOR SCALE



Harmonic and Melodic Minor Scales

64 HARMONIC AND MELODIC MINOR SCALES



Scale Pattern

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

13 SCALE PATTERN



Changing Scale Rhythm

Through these exercises, students can practice playing the scale for the specified key in a challenging and unpredictable rhythmic context.

16 CHANGING SCALE RHYTHM



Chromatic Scale

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

245 CHROMATIC SCALE



18 FLEXIBILITY



70 ARPEGGIOS



22 INTERVALS



24 BALANCE AND INTONATION: PERFECT INTERVALS

Flexibility

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

Arpeggios

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

Intervals

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

Balance and Intonation: Perfect Intervals

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

BALANCE AND INTONATION: DIATONIC HARMONY

Musical score for 'Balance and Intonation: Diatonic Harmony' featuring parts for Flute, Oboe, Bassoon, Clarinets (1, 2, A, B), Saxophones (A, T, B), Trumpets (1, 2), Horns (F, E), Trombones (1, 2), Baritone/Euphonium, Tuba, Mellophone, Percussion (with snare drum, cymbals, and tom-toms), and Timpani.

Balance and Intonation: Diatonic Harmony

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

Balance and Intonation: Family Balance

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

BALANCE AND INTONATION: FAMILY BALANCE

Musical score for 'Balance and Intonation: Family Balance' featuring parts for Flute, Oboe, Bassoon, Clarinets (1, 2, A, B), Saxophones (A, T, B), Trumpets (1, 2), Horns (F, E), Trombones (1, 2), Baritone/Euphonium, Tuba, Mellophone, Percussion (with snare drum, cymbals, and tom-toms), and Timpani.

BALANCE AND INTONATION: LAYERED TUNING

Musical score for 'Balance and Intonation: Layered Tuning' featuring parts for Flute, Oboe, Bassoon, Clarinets (1, 2, A, B), Saxophones (A, T, B), Trumpets (1, 2), Horns (F, E), Trombones (1, 2), Baritone/Euphonium, Tuba, Mellophone, Percussion (with snare drum, cymbals, and tom-toms), and Timpani.

Balance and Intonation: Layered Tuning

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

Balance and Intonation: Moving Chord Tones

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

BALANCE AND INTONATION: MOVING CHORD TONES

Musical score for 'Balance and Intonation: Moving Chord Tones' featuring parts for Flute, Oboe, Bassoon, Clarinets (1, 2, A, B), Saxophones (A, T, B), Trumpets (1, 2), Horns (F, E), Trombones (1, 2), Baritone/Euphonium, Tuba, Mellophone, Percussion (with snare drum, cymbals, and tom-toms), and Timpani.

BALANCE AND INTONATION: SHIFTING CHORD QUALITIES

Musical score for 'Balance and Intonation: Shifting Chord Qualities' featuring parts for Flute, Oboe, Bassoon, Clarinet (1 & 2), Alto Clarinet, Bass Clarinet, Alto Saxophone (1 & 2), Tenor Saxophone, Bass Saxophone, Trumpet (1 & 2), French Horn (1 & 2), Trombone (1 & 2), Baritone/Contrabass, Tuba, Mellophone, Percussion (Snare, Bass Drum, Cymbals), and Timpani.

Balance and Intonation: Shifting Chord Qualities

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

EXPANDING INTERVALS: DOWNWARD IN TRIADS

Musical score for 'Expanding Intervals: Downward in Triads' featuring parts for Flute, Oboe, Bassoon, Clarinet (1 & 2), Alto Clarinet, Bass Clarinet, Alto Saxophone (1 & 2), Tenor Saxophone, Bass Saxophone, Trumpet (1 & 2), French Horn (1 & 2), Trombone (1 & 2), Baritone/Contrabass, Tuba, Mellophone, Percussion (Snare, Bass Drum, Cymbals), and Timpani.

Expanding Intervals: Downward in Triads

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

Rhythm

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

Musical notation for Rhythm exercise 79, showing a sequence of rhythmic patterns in 4/4 time.

RHYTHMIC SUBDIVISION

Musical score for 'Rhythmic Subdivision' featuring parts for Flute, Oboe, Bassoon, Clarinet (1 & 2), Alto Clarinet, Bass Clarinet, Alto Saxophone (1 & 2), Tenor Saxophone, Bass Saxophone, Trumpet (1 & 2), French Horn (1 & 2), Trombone (1 & 2), Baritone/Contrabass, Tuba, Mellophone, Percussion (Snare, Bass Drum, Cymbals), and Timpani.

Rhythmic Subdivision

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

Musical notation for Meter exercise 133, showing a sequence of notes in 3/4 time with a 3+2 meter signature.

Phrasing

These exercises provide students an opportunity to develop their sense of individual and ensemble phrasing, as well as practice where they should breathe and not breathe, in a variety of musical examples.

Musical notation for Phrasing exercise 44, showing a sequence of notes with phrasing slurs in 4/4 time.

Meter

Students can explore these new meters in straightforward exercises, which are designed to introduce them with limited rhythmic challenges.

46 ARTICULATION

47 DYNAMICS

138 ETUDE

Tenderly

142 SCALE CHORALE Chris M. Bernotas

Slowly

Articulation

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

Dynamics

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

Etude

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

Scale Chorale

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

53 CHORALE Chris M. Bernotas

Andante (♩ = 88) rit.

Chorale

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

392 CHANGING METERS: 3/4 AND 6/8

Advancing Rhythm and Meter

This section provides student exercises using more challenging rhythms and meters, exploring advanced rhythmic patterns in 6/8 meters, exploring advanced eighth-note triplet patterns, and quarter-note triplets. Also included are basic presentations of 3/8, 9/8, 12/8, 5/8, and 7/8 meter, and examples of changing meter from 4/4 to 6/8 and 3/4 to 6/8.

Keys Included

Keys are introduced in the following order: Concert B♭ Major, G Minor, E♭ Major, C Minor, F Major, D Minor, A♭ Major, F Minor, D♭ Major, B♭ Minor, C Major, A Minor, G Major, and E Minor. There is special emphasis on the keys most commonly used in intermediate band literature.

Percussion

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

EXPANDING INTERVALS: DOWNWARD IN TRIADS

CHORALE

Andante (♩ = 88)

Chris M. Bernotas

rit.



Standard Edition, Book 1



Director's Choice Edition, Book 1

Robert Sheldon • Peter Boonshaft • Dave Black • Bob Phillips

Sound Innovations for Concert Band™ is a revolutionary new method that combines time-tested educational concepts, input from thousands of teachers, and advances in modern technology. Using solid pedagogy that follows state and national music education standards, the method can be customized to use your own experiences in creating the best approach for your classroom. *Sound Innovations* is available in two versions: **Standard Edition** and the customizable **Director's Choice Edition**.

We made it simple.

Clean, clear page layouts

Pages have been left uncluttered to allow students to easily identify and focus on important concepts.

4 TIME is a meter in which there are 4 beats per measure and the quarter note receives 1 beat.

WHOLE NOTES receive 4 beats (counts) in 4 time. **WHOLE RESTS** indicate a full measure of silence.

Counting

All rhythms include subdivided counting and a reinforcement exercise when they are first introduced. Graphics are used to explain the concept of silence, which makes it easier for students to understand.

Goals

Every exercise includes a brief statement identifying what the student should learn.

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

OUR FOURTH NOTE—Introducing the new note, F.

Note Introduction

Each new note is introduced with a diagram of the fingering position, eliminating the need to reference a separate page. New notes include an introductory exercise followed by a reinforcement exercise. Notes are introduced in a logical order with many opportunities for the student to implement and practice them.

We made it innovative.



Scan this code to see a preview.



See clips of Book 1 & 2 DVDs at [youtube.com/alfredSImethod](https://www.youtube.com/alfredSImethod)

- ▶ Instrument-specific **Master Classes on DVD** (included with every student book) references lessons throughout the book
- ▶ **Instrument-specific recorded accompaniments** in MP3 format are included for **every line of music** in the book
- ▶ **Correlated performance music** series offers **educational packs** with notes on the composition and pedagogy, reproducible activities, and performance suggestions from the composer

- ▶ Content organized in six short levels to provide **benchmarks** and **intermediate goals**
- ▶ **Uncomplicated** approach to introducing and reinforcing **concepts**
- ▶ **Teacher's Score** includes a **comprehensive library** of all instrument-specific **recorded accompaniments** and **DVDs**
- ▶ Books 1 and 2 are **available in SmartMusic**, with **FREE** access to the first 100 lines of music in Book 1



You make it yours.

As a band teacher, there are many methods available to you. What if you could easily keep what you like about your method and replace those things you don't? Now you can with the **Director's Choice Edition** of *Sound Innovations*.

Customizable Features

- ▶ **Select your pedagogy** (Starting concert pitch and starting note value)
- ▶ **Optionally include note names in note heads** (up to 6 pages)
- ▶ **Personalize the cover and introductory page**
- ▶ **Substitute tunes**
- ▶ **Add enrichment pages**
- ▶ **Plus! Parents can pay online for individual student books**



Standard Edition, Book 2

Book 2 continues your students' musical journey by teaching with a segmented presentation of new concepts and introducing ensemble playing. Isolating concepts and teaching them individually help facilitate understanding of the more advanced material.

LEVEL 1 SOUND REVIEW

Divided into two sections, the first half is a complete review of the concepts in Book 1, the second half provides reinforcement by using chorales, scales, and warm-up exercises presented in each of the four keys learned in Book 1. The review ends with a full band performance piece.

2 A NEW BEGINNING—Play these notes you already know. Refer to the fingering chart if you need help. Name the key. Point to the following:

- treble clef
- fermata
- a measure
- a breath mark
- repeat sign
- time signature
- a bar line
- final bar line
- a whole note
- a half note

- ▶ Review of Book 1 concepts & notes
- ▶ Warm-up exercises
- ▶ Scales & arpeggios
- ▶ Chorales

LEVEL 2 SOUND FUNDAMENTALS

The first half of this level introduces new rhythms and meters, while the second half introduces new notes and key signatures.

CUT TIME is a meter in which there are two beats per measure and the half note receives one beat. Cut time is also called **ALLA BREVE**.

$\text{C} = \frac{2}{2}$ = Two beats (counts) per measure. A half note receives one beat (count).

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

- ▶ C
- ▶ $\frac{6}{8}$ time
- ▶ Key of concert C major
- ▶ Key of concert D \flat major
- ▶ Flamacue
- ▶ Triple paradiddle
- ▶ Drag
- ▶ Drag paradiddle #2
- ▶ Maracas
- ▶ Single ratamacue
- ▶ Claves

MP3 CD

The instrument-family specific MP3 CD demonstrates every line of music in the book. Students will learn blending and balancing as they play along with other instruments in the band. A play-along accompaniment track allows for additional practice. The disc also includes the *SI Player with Tempo-Change Technology*.

LEVEL 3 SOUND DEVELOPMENT

Similar to Level 2, this level is divided into three sections with plenty of exercise pages and a full-page solo performance piece with piano accompaniment. Level 3 combines the keys, notes, rhythms, and meters learned in Level 2, plus introduces additional concepts.

GRACE NOTES are a type of musical ornamentation. They are placed prior to and are slurred to the note they enhance, and appear smaller in size. Grace notes usually are single notes, either with or without a slash through the stem and flag, but can also include two or more notes. Rhythmically they are placed immediately prior to the beat, but in music of the Baroque and Early Classical periods they are sometimes played on the beat.

159 GOODNESS, GRACE NOTES!—Try out your grace notes. Make sure they feel relaxed and not forced.

- ▶ Sight-reading
- ▶ Canon
- ▶ Allegretto
- ▶ Minor scale
- ▶ *pp ff*
- ▶ $\frac{7}{8}$
- ▶ A tempo
- ▶ Chord
- ▶ Transposing
- ▶ Legato-style playing
- ▶ Countermelody
- ▶ $\frac{2}{2}$
- ▶ *f-p*
- ▶ D.C. al Coda
- ▶ D.S. al Coda
- ▶ Grace notes
- ▶ Adagio
- ▶ *sfz*
- ▶ Key change
- ▶ Andantino
- ▶ Molto rallentando
- ▶ Accelerando
- ▶ λ (Marcato accent)
- ▶ Sleigh bells
- ▶ Drag paradiddle #1
- ▶ Lesson 25
- ▶ Castanets
- ▶ Cowbell
- ▶ Rim shot
- ▶ Wind chimes
- ▶ Four-stroke ruff
- ▶ Timpani

LEVEL 4 SOUND MUSICIANSHIP

The last level functions as an appendix, with pages and exercises that can be used as warm-ups and technique builders to be used with performance music outside of the book.

174 COMPREHENSIVE ASSESSMENT IN D MAJOR (CONCERT C)—This exercise includes $\frac{1}{2}$ time, sixteenth notes, A Tempo, *f-p* and *molto rall.*

- ▶ Comprehensive assessments
- ▶ Scales and arpeggios
- ▶ Etudes and technical exercises
- ▶ Warm-ups and chorales
- ▶ Rhythm review
- ▶ Sound check rubrics
- ▶ Glossary
- ▶ Fingering chart

Master Class DVD

Guided by co-authors Robert Sheldon and Peter Boonshaft, a DVD included with each student book will feature individual instrument- and ensemble-specific lessons demonstrated by an instrument-family specific ensemble.



Peter Boonshaft



Chris Bernotas

PETER BOONSHAFT

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

CHRIS BERNOTAS

Composer, clinician, and teacher Chris M. Bernotas brings a fresh perspective to the world of music education. An active composer and arranger of concert band music, Mr. Bernotas has published numerous pieces that have been performed at the Midwest Clinic, and appeared on J.W. Pepper's Editor's Choice, as well as several state lists. With his extraordinary talents and enthusiasm as an instrumental music teacher, Mr. Bernotas has been recognized as "Educator of the Year" and has been listed several times in Who's Who Among American Teachers.

SI FOR BAND: ENSEMBLE DEVELOPMENT

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SI for Band Book 1 & Book 2

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Book 1 (Book only)	\$49.99
Book 2 (Book only)	\$54.99

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