

BAND



SOUND[®] INNOVATIONS

for **CONCERT BAND**

BROCHURE & SAMPLER



Page 3



Page 9



Page 14



alfred.com/si

SOUND[®] INNOVATIONS[®] ENSEMBLE DEVELOPMENT

Chorale and Warm-Up Exercises for Tone,
Technique, and Rhythm

What Is Ensemble Development?

Ensemble Development is a flexible and complete curriculum to help beginning through advanced band students grow as ensemble musicians. It thoroughly complements and supplements performance music while isolating each ensemble concept, preparing students to be ready for any scenario in their repertoire.

Each book contains more than 70 chorales written by today's most renowned band composers.

141 CHORALE

Randall D. Standridge (ASCAP)

Going well beyond band method books, the exercises are designed to help students develop virtually every concept required to build the foundational qualities of exceptional concert band performance, encouraging students to listen, evaluate, and adjust balance and intonation.

The exercises are grouped by key and presented in a variety of young thorough advanced band difficulty levels. Where possible, several exercises in the same category are provided so teachers can use the exercises best-suited for ensemble.

44 **Concert B^b Minor (Your C Minor)**

316 BREATHING AND LONG TONES

317 CONCERT B^b NATURAL MINOR SCALE (YOUR C NATURAL MINOR SCALE)

318 CONCERT B^b HARMONIC AND MELODIC MINOR SCALES

Every level features a clean, uncluttered page layout for better comprehension.

All levels are available on eBooks for iPads[®], Chromebooks[™], PCs, and Macs[®].

Percussion students are an integral part of every ensemble rehearsal by being included in every exercise and chorale while growing as technically proficient and expressive musicians.

All levels are available in SmartMusic. [smartmusic.](https://www.smartmusic.com)

ENSEMBLE DEVELOPMENT OVERVIEW



Ensemble Development for Young Concert Band

Designed for elementary or
middle school.....Pages 3–8



Ensemble Development for Intermediate Concert Band

Appropriate for
middle or high schoolPages 9–13



Ensemble Development for Advanced Concert Band

Ideal for high schoolPages 14–18

ENSEMBLE DEVELOPMENT AUTHORS



Peter Boonshaft

Hailed as one of the most exciting and exhilarating voices in music education today, Peter Boonshaft has been a guest clinician all over the world. He is the author of the critically acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*. He is currently on the faculty of Hofstra University in Hempstead, New York, where he is Professor of Music and Director of Bands.



Chris Bernotas

As an instrumental music teacher at Mountain Lakes High School in New Jersey, Chris Bernotas brings an energetic and enthusiastic approach to the world of music education. Mr. Bernotas holds a BM from William Paterson University and an MAT from Marygrove College. An active composer and arranger of concert band music, his works have been performed at the Midwest Clinic and have appeared on J.W. Pepper's Editor's Choice list and numerous state lists. Chris has been teaching more than 25 years and is in demand as a conductor, clinician, and adjudicator.



Ensemble Development for Young Concert Band

By Peter Boonshaft and Chris Bernotas

- ▶ Thoroughly complements and supplements any method or performance music by isolating and reinforcing each ensemble concept
- ▶ Helps prepare your students to be ready for any scenario in their repertoire while encouraging them to learn balance and to create a rich, full sound
- ▶ Contains 167 exercises at the $\frac{1}{2}$, 1, and $1\frac{1}{2}$ levels, including more than 100 chorales, providing plenty of source materials for the teacher to use in encouraging students to listen, evaluate, and adjust balance and intonation
- ▶ Exercises are grouped by key and presented in a variety of young band difficulty levels

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

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

Exercises Include:

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

Chorales by



Roland Barrett



Chris Bernotas



Jodie Blackshaw



Matt Conaway



Ralph Ford



Tyler S. Grant



Rob Grice



John O'Reilly



Robert Sheldon



Todd Stalter



Randall Standridge



Michael Story




Scott Watson

Long Tones

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

1 LONG TONES



Passing the Tonic

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

Pitch Matching: Woodwind with Band Accompaniment

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

123 **PASSING THE TONIC**

149

Student Page 19

The musical score is for a piece titled "Passing the Tonic" and is page 19 of a 149-page document. It is a 4/4 piece in G major, indicated by one sharp (F#) and a key signature of one sharp. The score is arranged for a large ensemble with the following parts: Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), Trumpet (Tpt.), French Horn (F. Hn.), Trombone/Euphonium/Baritone (Tbn./Bar./Eup./B.B.), Tuba, Mellophone (Mts.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Timpani, and Piano. The score is divided into two systems. The first system contains parts for Fl., Cl., B. Cl., A. Sax, T. Sax, B. Sax, Tpt., F. Hn., Tbn./Bar./Eup./B.B., Tuba, and Mts. The second system contains parts for Perc. 1, Perc. 2, Timpani, and Piano. The percussion parts include specific notation for snare, tom, and cymbal. The piano part includes a section marked "Harp C" with a specific notation. The score is marked with rehearsal points 1 through 9. The tempo is marked "Moderato" and the time signature is 4/4. The key signature is one sharp (F#).

Student Page 2

9

4

PITCH MATCHING: WOODWIND MOUTHPIECES WITH BAND ACCOMPANIMENT

Fl./Ob.

Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

Trpt.

F.Hn.

Tbn./Bar./
Euph./B.S.

Tuba

Mlo.

Perc. 1

Perc. 2

Timpani

Piano

1 2 3 4 5 6 7 8

* Flutes should match the pitch on the headjoint alone.

† Clarinet/Bass Clarinet should match the pitch on the mouthpiece and barrel/mack.

1 Alto and Tenor Saxophone should match the pitch on the mouthpiece and neck.

5 Baritone Saxophone should match the pitch on the mouthpiece alone.

* Oboe and Bassoon should play on the instrument as usual.

Keys Included in the Book

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



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

By Dr. Scott Watson

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

Read more at alfred.com/SIEDbrochure.

Scale Builder

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

Student Page 12

77 SCALE BUILDER

Chord Builder

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

Student Page 19

152 126 CHORD BUILDER

Interval Builder

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

125 INTERVAL BUILDER: DIATONIC INTERVALS

Expanding Intervals

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

79 EXPANDING INTERVALS: DIATONIC

Moving Chord Tones

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

Student Page 13 103

MOVING CHORD TONES

Rhythmic Sounds

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

88 **RHYTHMIC SUBDIVISION**

Diatonic Harmony

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

Student Page 4 20

DIATONIC HARMONY

16 **RHYTHMIC SOUNDS**

Play the repeated section at least 4 times.

Rhythmic Subdivision

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

5-Note Scale

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

89 5-NOTE SCALE

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

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

Student Page 19

CANON: 5-NOTE SCALE

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

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

Student Page 20

CHORALE: 8-NOTE SCALE (NATURAL MINOR)

Chris M. Bernotas (ASCAP)

Percussion

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

164 CHORALE

Moderately slow
(rolls opt.)

Michael Story (ASCAP)

Fingering Chart

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

○ = open
● = pressed down

Chorales

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

Student Page 10

62 **CHORALE** Robert Sheldon (ASCAP)

75

Student Page 20

132 **CHORALE** Rob Grice (ASCAP)

159

Scales

Scale practice pages are available as a free download at alfred.com/SIED.



Ensemble Development for Intermediate Concert Band

By Peter Boonshaft and Chris Bernotas

- ▶ Build the foundational qualities of exceptional concert band performance with a wealth of performance opportunities that teach ensemble playing
- ▶ Contains 412 exercises, including nearly 70 chorales, providing plenty of source material for teaching students to listen, evaluate, and adjust
- ▶ Exercises are grouped by key and presented in a variety of intermediate difficulty levels

Exercises Include:

- ▶ Passing the tonic
- ▶ Breathing and long tones
- ▶ Major scales
- ▶ Natural, harmonic, and melodic minor scales
- ▶ Scale patterns
- ▶ Changing scale rhythm
- ▶ Chromatic scale
- ▶ Flexibility
- ▶ Arpeggios
- ▶ Intervals
- ▶ Perfect intervals
- ▶ Diatonic harmony
- ▶ Family balance
- ▶ Layered tuning
- ▶ Moving chord tones
- ▶ Shifting chord qualities
- ▶ Expanding intervals
- ▶ Rhythm
- ▶ Rhythmic subdivision
- ▶ Meter
- ▶ Phrasing
- ▶ Articulation
- ▶ Dynamics
- ▶ Etude
- ▶ Scale chorales
- ▶ Chorales
- ▶ Advancing rhythm and meter

Chorales by



Roland Barrett



Chris Bernotas



Andrew Boysen



Ralph Ford



Rossano Galante



Robert Sheldon



Todd Stalter



Randall Standridge



Michael Story



Inspire a Lifetime of Music

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

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

Read more at alfred.com/SIEDbrochure.

Passing the Tonic

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

Student Page 2

Concert B \flat Major

PASSING THE TONIC

9

8 **BREATHING AND LONG TONES**

Breathing and Long Tones

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

Scales and Arpeggios

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

Exercises include:

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

13 **SCALE PATTERN**

Flexibility

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

68 **FLEXIBILITY**

Balance and Intonation: Perfect Intervals

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

34

Student Page 4

24 BALANCE AND INTONATION: PERFECT INTERVALS

34

Student Page 31 289

222 BALANCE AND INTONATION: DIATONIC HARMONY

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

Balance and Intonation: Diatonic Harmony

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

Balance and Intonation: Family Balance

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

Student Page 49 467

357 BALANCE AND INTONATION: FAMILY BALANCE

Balance and Intonation: Layered Tuning

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

Balance and Intonation: Moving Chord Tones

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

Student Page 35 331

254 BALANCE AND INTONATION: MOVING CHORD TONES

Student Page 23 213

164 BALANCE AND INTONATION: LAYERED TUNING

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

Student Page 27 253

195 BALANCE AND INTONATION: SHIFTING CHORD QUALITIES

Balance and Intonation: Shifting Chord Qualities

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

Expanding Intervals

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

78 EXPANDING INTERVALS: UPWARD IN PARALLEL THIRDS



Rhythm

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

290 RHYTHM



Rhythmic Subdivision

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

Dynamics

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

47 DYNAMICS



50

Student Page 6

40 RHYTHMIC SUBDIVISION



Meter

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

133 METER



Phrasing

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

44 PHRASING



Articulation

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

46 ARTICULATION



Etudes

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

174 Student Page 19

138 **ETUDE**
Tenderly

This musical score is for an etude titled 'Tenderly'. It is arranged for a concert band with parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Tenderly'. The score includes various musical notations such as notes, rests, and dynamic markings.

Scale Chorales

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

182 Student Page 20

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

This musical score is for a piece titled 'CONCERT E: MAJOR SCALE & CHORALE'. It is arranged for a concert band with parts for Scale, Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), and Bass Clarinet (B. Cl.). The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings.

Chorales

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

Percussion

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

This musical score is for the percussion section of a piece. It includes parts for Mallets (Mits.), Percussion (Perc.), and Timpani (Timp.). The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings.

68 Student Page 8

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

This musical score is for a choral section of a piece titled 'CHORALE'. It is arranged for a concert band with parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trombone (Tuba), and Mellophone (Mph.). The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings.

Keys Included in the Book

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

Advancing Rhythm and Meter

Plenty of material is provided for students to work on their internal rhythmic skills with the introduction of more challenging rhythms and meters, exploring advanced rhythmic patterns in 6/8 meter, 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.

392 **CHANGING METERS: 3/4 AND 6/8**
(2 = 2)

This musical score is for a piece titled 'CHANGING METERS: 3/4 AND 6/8'. It is arranged for a concert band with parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trombone (Tuba), and Mellophone (Mph.). The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings.



Ensemble Development for Advanced Concert Band

By Peter Boonshaft and Chris Bernotas

- ▶ *Sound Innovations: Ensemble Development for Advanced Concert Band* builds upon the concepts in *Ensemble Development for Intermediate Concert Band* with all new exercises and chorales, more technically and musically challenging material, and additional chorale composers.
- ▶ Contains 399 exercises, including over 70 chorales, providing plenty of source material for teaching students to listen, evaluate, and adjust
- ▶ Exercises are grouped by key and presented in a variety of advanced difficulty levels

Exercises Include:

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

Chorales by



Roland Barrett



Chris Bernotas



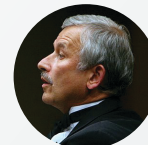
Andrew Boysen



Ralph Ford



Rossano Galante



David Gillingham



Stephen Melillo



Robert Sheldon



Todd Stalter



Jack Stamp



Randall Standridge



Michael Story



Using Music to Teach Students Other Real-World Skills

By Chris Bernotas

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

Read more at alfred.com/SIEDbrochure.

Student Page 2

2 PASSING THE TONIC

Passing the Tonic

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

Long Tones

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

Student Page 2

5 LONG TONES

Scale Pattern

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

51 SCALE PATTERN

Chromatic Scale

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

11 CHROMATIC SCALE PATTERN

Chromatic Scale Pattern

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

86 CHROMATIC SCALE PATTERN

Chromatic Flexibility

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

272 CHROMATIC FLEXIBILITY

Arpeggios

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

Intervals

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

Balance and Intonation: Perfect Intervals

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

Balance and Intonation: Moving Chord Tones

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

159 **ARPEGGIOS**

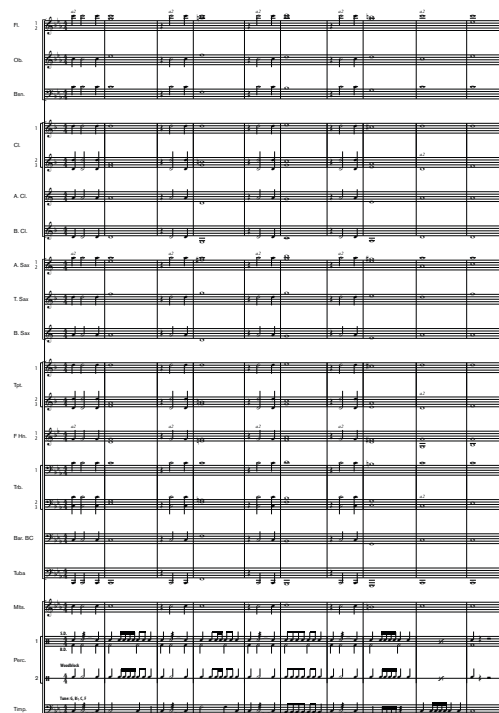
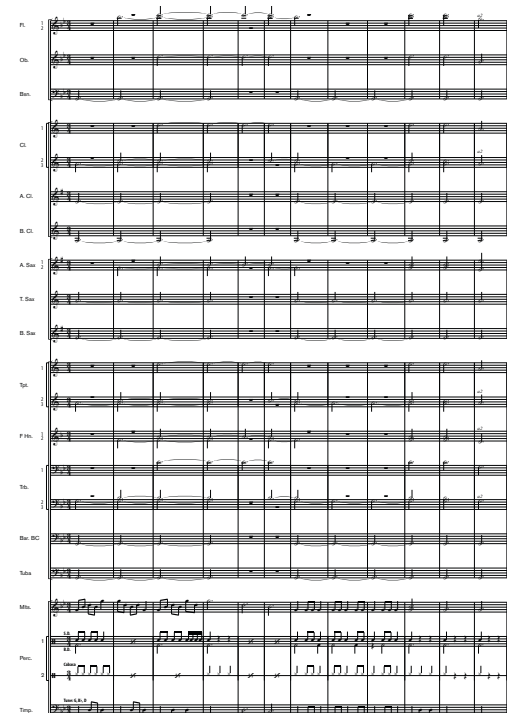
289 **INTERVALS**

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

Student Page 19
134 BALANCE AND INTONATION: MOVING CHORD TONES


199

198

Student Page 19
133 BALANCE AND INTONATION: DIATONIC HARMONY

Student Page 9
61 BALANCE AND INTONATION: LAYERED TUNING


89

Balance and Intonation: Diatonic Harmony

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

Balance and Intonation: Layered Tuning

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

Balance and Intonation: Shifting Chord Qualities

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

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

This musical score is for a concert band exercise titled 'BALANCE AND INTONATION: SHIFTING CHORD QUALITIES'. It is page 276 of Student Page 39. The score is written for a full concert band, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpt.), French Horn (F. Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar. Eup.), Tuba, Mellophone (Mph.), Percussion (Perc.), and Timpani (Timp.). The exercise consists of 16 measures, with a key signature of one sharp (F#) and a 4/4 time signature. The music features a sequence of chords: major triads (C major, F major, C major), minor triads (C minor, F minor, C minor), and diminished triads (C diminished, F diminished, C diminished), cycling through these qualities. The parts are arranged in a way that allows for balance and intonation exercises across the ensemble.

Expanding Intervals

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

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

This musical score is for a concert band exercise titled 'EXPANDING INTERVALS: DOWNWARD IN PARALLEL OCTAVES'. It is page 335 of Student Page 47. The score is written for a full concert band, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpt.), French Horn (F. Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar. Eup.), Tuba, Mellophone (Mph.), Percussion (Perc.), and Timpani (Timp.). The exercise consists of 16 measures, with a key signature of one sharp (F#) and a 4/4 time signature. The music features expanding intervals moving downward in parallel octaves, fifths, and thirds, designed to develop tuning skills horizontally and vertically while attending to balance, blend, and intonation.

Balance and Intonation: Family Balance

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

165 Student Page 23
245 **BALANCE AND INTONATION: FAMILY BALANCE**

This musical score is for a concert band exercise titled 'BALANCE AND INTONATION: FAMILY BALANCE'. It is page 165 of Student Page 23. The score is written for a full concert band, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpt.), French Horn (F. Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar. Eup.), Tuba, Mellophone (Mph.), Percussion (Perc.), and Timpani (Timp.). The exercise consists of 16 measures, with a key signature of one sharp (F#) and a 4/4 time signature. The music focuses on family balance, with parts for Flute/Oboe, Bassoon/Clarinet, Alto Saxophone/Alto Clarinet, Tenor Saxophone/Bass Clarinet, Baritone Saxophone, Trumpet, French Horn, Trombone, Baritone/Euphonium, Tuba, Mellophone, Percussion, and Timpani. The exercise is designed to focus on various aspects of ensemble, family, and section balance, as well as intonation, pitch tendencies, listening, and blending.

Rhythm

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

169 **RHYTHM: SIMPLE METER (4/4)**

This musical score is for a rhythm exercise titled 'RHYTHM: SIMPLE METER (4/4)'. It is page 169. The score is written for a single melodic line in 4/4 time. The exercise consists of 16 measures. The first four measures are in the key of D major (one sharp, F#). The next four measures are in the key of G major (two sharps, F# and C#). The final eight measures are in the key of C major (no sharps or flats). The exercise is designed to provide excellent practice in sight-reading and rhythm.

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.

The musical score for 'The Rose Tree' is presented in a system of six staves. The instruments and their parts are as follows:

- A. Sax**: Alto Saxophone, playing a melody in the treble clef with a key signature of one flat (Bb).
- T. Sax**: Tenor Saxophone, playing a melody in the treble clef with a key signature of one flat (Bb).
- B. Sax**: Baritone Saxophone, playing a melody in the treble clef with a key signature of one flat (Bb).
- Tpt.**: Trumpet, playing a melody in the treble clef with a key signature of one flat (Bb).
- F Hn.**: French Horn, playing a melody in the treble clef with a key signature of one flat (Bb).

The score is divided into four measures. The first measure contains the main melody, which is repeated in the second and third measures. The fourth measure features a final melodic phrase. The key signature is one flat (Bb) and the time signature is 4/4.

Scale Chorales

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

Scale

Fl.

Ob.

Ban.

Changing Meter

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

[illegible]

Chorales

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

264

177

CHORALE

Slowly, with much expression

David R. Gillingham

Fl.

Ob.

Bsn.

Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Trp.

F.Hr.

Tic.

Bsn. BC.

Tuba

Mus.

Perc.

2

Trp.

3

4

5

6

7

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9

10

11

12

13

14

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16

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Percussion

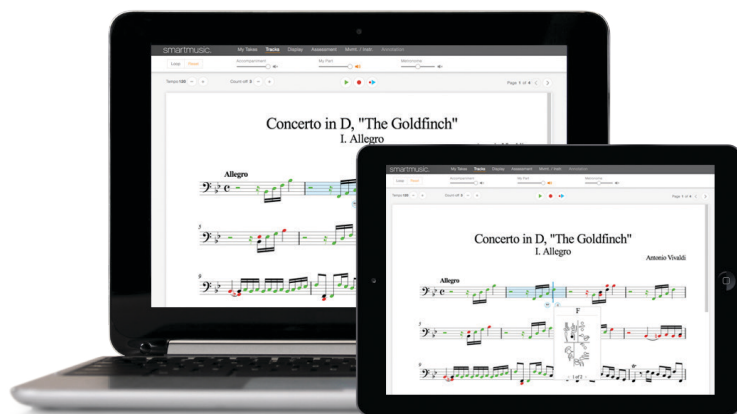
Percussion parts are provided for battery instruments, accessory instruments, mallets, and timpani. Since parts are integrated into every exercise in the book, the percussion section gets an opportunity to perform as members of the ensemble.

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