

SOUNDTM

INNOVATIONS

ENSEMBLE DEVELOPMENT

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

INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Thank you for making *Sound Innovations: Ensemble Development* a part of your concert band curriculum. With 412 exercises, including over 70 chorales by some of today's most renowned composers for concert band, it is our hope you will find this book to be a valuable resource in helping your students grow in their understanding and abilities as an ensemble musician.

The 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 for 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 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, we are confident your concert band performers will be excited, motivated and inspired by using *Sound Innovations: Ensemble Development*.



© 2012 Alfred Music Publishing Co., Inc.
Sound Innovations™ is a trademark of Alfred Music Publishing Co., Inc.
All Rights Reserved including Public Performance

ISBN-10: 0-7390-6765-6
ISBN-13: 978-0-7390-6765-9

Instrument photos courtesy of Yamaha Corporation of America Band & Orchestral Division

Contents

Passing the Tonic

These exercises 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. 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. For minor keys, there are triads included so students can hear the minor tonality.

Breathing and Long Tones

Teachers may use these exercises to 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.

Major Scale

Students can work toward mastering the major scale for the key in its most common rhythmic form.

Natural Minor Scale

Students can work toward mastering the natural minor scale for the key in its most common rhythmic form.

Harmonic and Melodic Minor Scales

Students can work toward mastering the harmonic and melodic forms of the minor scale for the key in its most common rhythmic form.

Scale Pattern

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

Changing Scale Rhythm

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

Chromatic Scale

A chromatic scale, starting on the tonic of the key is provided for students to develop technical proficiency and facility.

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 internalizing 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, before returning to the starting unison pitch. Following this pattern, students will have the opportunity to focus on tuning the perfect intervals of a unison, fourth, fifth and octave.

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. These exercises will also help students better understand 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: 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 members of that triad, before arriving back to the original pitch. The goal is for each presentation of the triad to be performed equally well in tune as students practice playing the various members of a triad.

Balance and Intonation: Shifting Chord Qualities

These exercises begin with the ensemble playing a major triad. In measure 2, the third of the triad moves downward a half-step to create a minor triad. In measure 3, the fifth of the triad moves downward a half-step to create a diminished triad. Finally, measure 4 has the root of the triad move downward a half-step to create a major triad. Cycling through these chord qualities will help foster horizontal and vertical tuning, as well as balance, blend and internalizing pitch.

Expanding Intervals

From their starting pitch, students move 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 a half step each time. These exercises are presented with the expanding intervals moving downward and moving upward, as well as in parallel octaves, fifths and thirds. These exercises offer a wonderful opportunity 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.

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 a supporting line that includes the playing of the subdivision required for the first line to be played correctly.

Meter

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

Phrasing

These exercises provide students an opportunity to develop their sense of individual and ensemble phrasing. Students will practice where they should breathe as well as where they should not breathe in a variety of musical examples. Each exercise can be used to focus on the subtleties of musical releases, phrase lengths, contour of line and shaping of phrases in various contexts.

Articulation

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

Dynamics

Through these exercises, students will have the opportunity to 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 that key. Each student's part has two lines: the scale (the top line, A), and their part in the chorale (the bottom line, B). 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.

Chorale

A variety of chorales, written by some of the finest 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.

Advancing Rhythm and Meter

This section of the book provides students exercises using more challenging rhythms and meters. Advanced rhythmic patterns in $\frac{6}{8}$ meter, advanced eighth-note triplet patterns, and quarter-note triplets are explored. Also included are basic presentations of $\frac{3}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{5}{8}$ and $\frac{7}{8}$ meter. In addition, examples of changing meter from $\frac{4}{4}$ to $\frac{6}{8}$ and $\frac{3}{4}$ to $\frac{6}{8}$ are included.

Keys Included

Though the following keys are introduced, there is special emphasis on the keys most common in intermediate band literature. 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 \flat minor, C major, A minor, G major and E minor.

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.

Sound Innovations: Ensemble Development Rudiments

- ▶ Single Stroke Roll
- ▶ Single Stroke 4 /Four Stroke Ruff
- ▶ Single Stroke 7
- ▶ Multiple Bounce Roll
- ▶ Double Stroke Open Roll
- ▶ 5-Stroke Roll
- ▶ 7-Stroke Roll
- ▶ 9-Stroke Roll
- ▶ 13-Stroke Roll
- ▶ 17-Stroke Roll
- ▶ Single Paradiddle
- ▶ Double Paradiddle
- ▶ Triple Paradiddle
- ▶ Flam
- ▶ Flam Accent
- ▶ Flam Tap
- ▶ Flamacue
- ▶ Flam Paradiddle
- ▶ Drag
- ▶ Single Drag Tap
- ▶ Lesson 25
- ▶ Drag Paradiddle #1
- ▶ Single Ratamacue

Percussion 2 Instruments Included and Their Abbreviations

- ▶ Woodblock (W.B.)
- ▶ Cowbell (C.B.)
- ▶ Tambourine (Tamb.)
- ▶ Suspended Cymbal (Sus. Cym.)
- ▶ Crash Cymbals (Cr. Cym.)
- ▶ China Cymbal
- ▶ Triangle (Tri.)
- ▶ Temple Blocks
- ▶ Finger Cymbals
- ▶ Sleigh Bells
- ▶ Mark Tree
- ▶ Cabasa
- ▶ Claves
- ▶ Concert Tom(s)
- ▶ Bongos
- ▶ Tam-Tam/Gong

Table of Contents

Title	Conductor Page	Student Page
Concert B\flat Major		
1. Passing the Tonic	9	2
2. Passing the Tonic	10	2
3. Passing the Tonic	11	2
4. Passing the Tonic	12	2
5. Passing the Tonic	13	2
6. Breathing and Long Tones	14	2
7. Breathing and Long Tones	15	2
8. Breathing and Long Tones	16	2
9. Breathing and Long Tones	17	2
10. Major Scale	18	3
11. Scale Pattern	19	3
12. Scale Pattern	20	3
13. Scale Pattern	21	3
14. Scale Pattern	22	3
15. Scale Pattern	24	3
16. Changing Scale Rhythm	26	3
17. Chromatic Scale	27	3
18. Flexibility	28	4
19. Flexibility	29	4
20. Arpeggios	30	4
21. Arpeggios	31	4
22. Intervals	32	4
23. Intervals	33	4
24. Balance and Intonation: Perfect Intervals	34	4
25. Balance and Intonation: Diatonic Harmony	35	4
26. Balance and Intonation: Family Balance	36	4
27. Balance and Intonation: Layered Tuning	37	5
28. Balance and Intonation: Moving Chord Tones	38	5
29. Balance and Intonation: Shifting Chord Qualities	39	5
30. Expanding Intervals: Downward in Parallel Octaves	40	5
31. Expanding Intervals: Downward in Parallel Fifths	41	5
32. Expanding Intervals: Downward in Triads	42	5
33. Expanding Intervals: Upward in Parallel Octaves	43	5
34. Expanding Intervals: Upward in Triads	44	5
35. Rhythm	45	5
36. Rhythm	46	6
37. Rhythm	47	6
38. Rhythm	48	6
39. Rhythm	49	6
40. Rhythmic Subdivision	50	6
41. Rhythmic Subdivision	52	6
42. Rhythmic Subdivision	54	6
43. Meter	56	6
44. Phrasing	57	7
45. Phrasing	58	7
46. Articulation	59	7
47. Dynamics	60	7
48. Etude	61	7
49. Etude	64	7
50. Chorale: Jesu, meine Zuversicht arranged by Todd Stalter	67	8
51. Chorale by Michael Story	68	8
52A. and 52B. Scale Chorale by Chris M. Bernotas	69	8
53. Chorale by Chris M. Bernotas	70	8
54. Chorale by Randall D. Standridge	71	8
55. Chorale by Andrew Boysen, Jr.	73	8
56. Chorale by Ralph Ford	76	9
57. Chorale by Robert Sheldon	77	9
58. Chorale by Roland Barrett	79	9
59. Chorale by Chris M. Bernotas	82	9
60. Chorale by Rossano Galante	84	9
Concert G Minor		
61. Passing the Tonic	86	10
62. Breathing and Long Tones	87	10
63. Natural Minor Scale	88	10
64. Harmonic and Melodic Minor Scales	89	10
65. Scale Pattern	90	10
66. Chromatic Scale	91	10
67. Flexibility	92	10
68. Flexibility	93	10
69. Arpeggios	94	10
70. Arpeggios	95	11
71. Intervals	96	11
72. Intervals	97	11
73. Balance and Intonation: Diatonic Harmony	98	11
74. Balance and Intonation: Moving Chord Tones	99	11
75. Balance and Intonation: Layered Tuning	100	11
76. Balance and Intonation: Family Balance	101	11
77. Expanding Intervals: Downward in Parallel Fifths	102	11
78. Expanding Intervals: Upward in Parallel Thirds	103	11
79. Rhythm	104	12
80. Rhythm	105	12
81. Rhythm	106	12
82. Rhythmic Subdivision	107	12
83. Rhythmic Subdivision	109	12
84. Articulation and Dynamics	111	12
85. Etude	112	12
86. Chorale by Robert Sheldon	114	13
87. Chorale by Michael Story	115	13
88A. & 88B. Scale Chorale by Chris M. Bernotas	116	13
89. Chorale by Andrew Boysen, Jr.	117	13
90. Chorale by Rossano Galante	120	13
Concert E\flat Major		
91. Passing the Tonic	122	14
92. Passing the Tonic	123	14
93. Passing the Tonic	124	14
94. Passing the Tonic	125	14
95. Passing the Tonic	126	14
96. Breathing and Long Tones	127	14
97. Breathing and Long Tones	128	14
98. Breathing and Long Tones	129	14
99. Breathing and Long Tones	130	14
100. Major Scale	131	15
101. Scale Pattern	132	15
102. Scale Pattern	133	15
103. Scale Pattern	134	15
104. Scale Pattern	135	15
105. Scale Pattern	137	15

106. Changing Scale Rhythm	138.	15	163. Balance and Intonation: Moving Chord Tones.	212.	23
107. Chromatic Scale	139.	15	164. Balance and Intonation: Layered Tuning.	213.	23
108. Flexibility	140.	16	165. Balance and Intonation: Family Balance.	214.	23
109. Flexibility	141.	16	166. Expanding Intervals: Downward in Triads.	215.	23
110. Arpeggios	142.	16	167. Expanding Intervals: Upward in Triads.	216.	23
111. Arpeggios	143.	16	168. Rhythm.	217.	24
112. Intervals	144.	16	169. Rhythm.	218.	24
113. Intervals	145.	16	170. Rhythm.	219.	24
114. Balance and Intonation: Perfect Intervals.	146.	16	171. Rhythmic Subdivision	220.	24
115. Balance and Intonation: Diatonic Harmony	147.	16	172. Rhythmic Subdivision	222.	24
116. Balance and Intonation: Family Balance.	148.	16	173. Articulation and Dynamics	224.	24
117. Balance and Intonation: Layered Tuning	149.	17	174. Etude	225.	24
118. Balance and Intonation: Layered Tuning.	150.	17	175. Chorale by Randall D. Standridge.	227.	25
119. Balance and Intonation: Shifting Chord Qualities	151.	17	176. Chorale by Roland Barrett	228.	25
120. Expanding Intervals: Downward in Parallel Octaves	152.	17	177A. & 177B. Scale Chorale by Chris M. Bernotas	230.	25
121. Expanding Intervals: Downward in Parallel Fifths	153.	17	178. Chorale: Meines Lebens letzte Zeit arranged by Todd Stalter	231.	25
122. Expanding Intervals: Downward in Triads.	154.	17	179. Chorale by Rossano Galante.	234.	25
123. Expanding Intervals: Upward in Parallel Octaves	155.	17			
124. Expanding Intervals: Upward in Triads	156.	17			
125. Rhythm.	157.	18	Concert F Major		
126. Rhythm.	158.	18	180. Passing the Tonic	236.	26
127. Rhythm	159.	18	181. Breathing and Long Tones.	237.	26
128. Rhythm.	160.	18	182. Major Scale	238.	26
129. Rhythm.	161.	18	183. Scale Pattern.	239.	26
130. Rhythmic Subdivision.	162.	18	184. Scale Pattern	241.	26
131. Rhythmic Subdivision.	164.	18	185. Chromatic Scale.	243.	26
132. Rhythmic Subdivision.	166.	18	186. Flexibility	244.	26
133. Meter	169.	19	187. Flexibility	245.	26
134. Phrasing.	170.	19	188. Arpeggios	246.	27
135. Phrasing.	171.	19	189. Arpeggios	247.	27
136. Articulation	172.	19	190. Intervals	248.	27
137. Dynamics	173.	19	191. Balance and Intonation: Diatonic Harmony	249.	27
138. Etude	174.	19	192. Balance and Intonation: Family Balance.	250.	27
139. Etude	176.	19	193. Balance and Intonation: Layered Tuning.	251.	27
140. Chorale by Todd Stalter.	179.	20	194. Balance and Intonation: Moving Chord Tones.	252.	27
141. Chorale by Randall D. Standridge	181.	20	195. Balance and Intonation: Shifting Chord Qualities	253.	27
142A. & 142B. Scale Chorale by Chris M. Bernotas	182.	20	196. Expanding Intervals: Downward in Parallel Fifths	254.	27
143. Chorale by Michael Story.	183.	20	197. Expanding Intervals: Upward in Parallel Fifths	255.	27
144. Chorale by Andrew Boysen, Jr.	186.	20	198. Rhythm.	256.	28
145. Chorale by Robert Sheldon.	188.	21	199. Rhythm.	257.	28
146. Chorale by Ralph Ford	190.	21	200. Rhythm.	258.	28
147. Chorale by Rossano Galante	192.	21	201. Rhythmic Subdivision.	259.	28
148. Chorale by Chris M. Bernotas.	194.	21	202. Rhythmic Subdivision.	261.	28
149. Chorale by Randall D. Standridge	196.	21	203. Articulation and Dynamics	263.	28
			204. Etude	264.	28
			205. Chorale: Overture 1812 arranged by Michael Story.	267.	29
			206. Chorale by Randall D. Standridge	268.	29
			207A. & 207B. Scale Chorale by Chris M. Bernotas.	270.	29
			208. Chorale by Rossano Galante	271.	29
			209. Chorale by Ralph Ford	274.	29
			Concert D Minor		
			210. Passing the Tonic	276.	30
			211. Breathing and Long Tones.	277.	30
			212. Natural Minor Scale	278.	30
			213. Harmonic and Melodic Minor Scales	279.	30
			214. Scale Pattern.	280.	30
			215. Scale Pattern.	281.	30
			216. Chromatic Scale.	283.	30
Concert C Minor					
150. Passing the Tonic	198.	22			
151. Breathing and Long Tones.	199.	22			
152. Natural Minor Scale	200.	22			
153. Harmonic and Melodic Minor Scales	201.	22			
154. Scale Pattern	202.	22			
155. Chromatic Scale.	204.	22			
156. Flexibility	205.	22			
157. Flexibility.	206.	22			
158. Arpeggios	207.	23			
159. Arpeggios	208.	23			
160. Intervals	209.	23			
161. Intervals	210.	23			
162. Balance and Intonation: Diatonic Harmony	211.	23			

217. Flexibility	284	30
218. Flexibility	285	31
219. Arpeggios	286	31
220. Arpeggios	287	31
221. Intervals	288	31
222. Balance and Intonation: Diatonic Harmony	289	31
223. Balance and Intonation: Family Balance.	290	31
224. Balance and Intonation: Layered Tuning.	291	31
225. Balance and Intonation: Moving Chord Tones.	292	31
226. Expanding Intervals: Downward in Triads.	293	31
227. Expanding Intervals: Upward in Triads.	294	31
228. Rhythm.	295	32
229. Rhythm.	296	32
230. Rhythm.	297	32
231. Rhythmic Subdivision.	298	32
232. Rhythmic Subdivision.	300	32
233. Articulation and Dynamics	302	32
234. Etude	303	32
235. Chorale by Roland Barrett.	306	33
236. Chorale by Andrew Boysen, Jr.	308	33
237A. & 237B. Scale Chorale by Chris M. Bernotas.	309	33
238. Chorale by Robert Sheldon.	310	33
239. Chorale: Psalm 33 arranged by Todd Stalter.	312	33

Concert A \flat Major

240. Passing the Tonic	315	34
241. Breathing and Long Tones.	316	34
242. Major Scale	317	34
243. Scale Pattern.	318	34
244. Scale Pattern	320	34
245. Chromatic Scale.	322	34
246. Flexibility	323	34
247. Flexibility	324	34
248. Arpeggios	325	35
249. Arpeggios	326	35
250. Intervals	327	35
251. Balance and Intonation: Diatonic Harmony	328	35
252. Balance and Intonation: Family Balance.	329	35
253. Balance and Intonation: Layered Tuning.	330	35
254. Balance and Intonation: Moving Chord Tones.	331	35
255. Expanding Intervals: Downward in Parallel Fifths	332	35
256. Expanding Intervals: Upward in Parallel Thirds	333	35
257. Rhythm	334	36
258. Rhythm.	336	36
259. Rhythm.	337	36
260. Rhythmic Subdivision.	338	36
261. Rhythmic Subdivision.	340	36
262. Dynamics	342	36
263. Articulation and Dynamics	343	36
264. Etude	344	36
265. Chorale by Randall D. Standridge	346	37
266. Chorale by Andrew Boysen, Jr.	348	37
267A. & 267B. Scale Chorale by Chris M. Bernotas.	350	37
268. Chorale by Ralph Ford	351	37
269. Chorale by Roland Barrett.	353	37

Concert F Minor

270. Passing the Tone.	356	38
271. Breathing and Long Tones.	357	38
272. Natural Minor Scale	358	38
273. Harmonic and Melodic Minor Scales	359	38
274. Scale Pattern.	360	38
275. Chromatic Scale	362	38
276. Flexibility.	363	38
277. Flexibility	364	38
278. Arpeggios	365	38
279. Arpeggios	366	39
280. Intervals	367	39
281. Intervals	368	39
282. Balance and Intonation: Diatonic Harmony	370	39
283. Balance and Intonation: Family Balance.	371	39
284. Balance and Intonation: Layered Tuning.	372	39
285. Balance and Intonation: Moving Chord Tones.	373	39
286. Expanding Intervals: Downward in Triads.	374	39
287. Expanding Intervals: Upward in Triads.	376	39
288. Rhythm.	377	40
289. Rhythm.	379	40
290. Rhythm.	380	40
291. Rhythmic Subdivision.	381	40
292. Rhythmic Subdivision.	383	40
293. Articulation and Dynamics	385	40
294. Etude	386	40
295. Chorale by Randall D. Standridge	388	41
296. Chorale by Roland Barrett.	389	41
297A. & 297B. Scale Chorale by Chris M. Bernotas.	391	41
298. Chorale by Robert Sheldon.	392	41
299. Chorale by Ralph Ford	395	41

Concert D \flat Major

300. Breathing and Long Tones.	397	42
301. Major Scale	398	42
302. Scale Pattern	399	42
303. Scale Pattern	400	42
304. Scale Pattern	402	42
305. Flexibility	404	42
306. Arpeggios	405	42
307. Intervals	406	42
308. Balance and Intonation: Family Balance	407	43
309. Balance and Intonation: Layered Tuning	408	43
310. Expanding Intervals: Downward and Upward in Parallel Octaves	409	43
311. Articulation and Dynamics	410	43
312. Etude	411	43
313. Etude	412	43
314. Chorale by Andrew Boysen, Jr.	413	43
315. Chorale by Todd Stalter	415	43

Concert B \flat Minor

316. Breathing and Long Tones.	417	44
317. Natural Minor Scale.	418	44
318. Harmonic and Melodic Minor Scales	419	44
319. Scale Pattern.	420	44
320. Scale Pattern.	422	44
321. Flexibility	423	44
322. Arpeggios	424	44

323. Intervals	425	44
324. Balance and Intonation: Layered Tuning	426	44
325. Balance and Intonation: Moving Chord Tones	427	45
326. Expanding Intervals: Downward in Triads	428	45
327. Articulation and Dynamics	429	45
328. Etude	430	45
329. Etude	432	45
330. Chorale by Michael Story	433	45
331. Chorale by Robert Sheldon	434	45

Concert C Major

332. Breathing and Long Tones	437	46
333. Major Scale	438	46
334. Scale Pattern	439	46
335. Scale Pattern	440	46
336. Flexibility	441	46
337. Arpeggios	442	46
338. Intervals	443	46
339. Intervals	444	46
340. Balance and Intonation: Family Balance	445	46
341. Balance and Intonation: Layered Tuning	446	47
342. Expanding Intervals: Downward in Parallel Fifths	447	47
343. Articulation and Dynamics	448	47
344. Etude	449	47
345. Etude	451	47
346. Chorale by Ralph Ford	453	47
347. Chorale: Largo from "New World Symphony" arranged by Michael Story	455	47

Concert A Minor

348. Breathing and Long Tones	457	48
349. Natural Minor Scale	458	48
350. Harmonic and Melodic Minor Scales	459	48
351. Scale Pattern	460	48
352. Flexibility	462	48
353. Arpeggios	463	48
354. Intervals	464	48
355. Intervals	465	48
356. Balance and Intonation: Diatonic Harmony	466	48
357. Balance and Intonation: Family Balance	467	49
358. Expanding Intervals: Downward in Triads	468	49
359. Articulation and Dynamics	469	49
360. Etude	470	49
361. Etude	472	49
362. Chorale by Todd Stalter	473	49
363. Chorale by Roland Barrett	475	49

Concert G Major

364. Major Scale	477	50
365. Balance and Intonation: Family Balance	478	50
366. Etude	479	50
367. Chorale by Michael Story	480	50

Concert E Minor

368. Natural Minor Scale	481	50
369. Harmonic and Melodic Minor Scales	482	50
370. Balance and Intonation: Layered Tuning	483	50
371. Etude	484	50
372. Chorale by Chris M. Bernotas	485	50

Advancing Rhythm and Meter

373. $\frac{6}{8}$ Meter	486	51
374. $\frac{6}{8}$ Meter	487	51
375. $\frac{6}{8}$ Meter	488	51
376. $\frac{6}{8}$ Meter	489	51
377. $\frac{6}{8}$ Meter	490	51
378. $\frac{6}{8}$ Meter	491	51
379. $\frac{6}{8}$ Meter	492	51
380. $\frac{6}{8}$ Meter	493	51
381. $\frac{6}{8}$ Meter	494	51
382. $\frac{6}{8}$ Meter	495	51
383. $\frac{6}{8}$ Meter	496	52
384. $\frac{6}{8}$ Meter	497	52
385. $\frac{6}{8}$ Meter	498	52
386. $\frac{6}{8}$ Meter	499	52
387. $\frac{6}{8}$ Meter	500	52
388. $\frac{6}{8}$ Meter	501	52
389. $\frac{6}{8}$ Meter	502	52
390. $\frac{6}{8}$ Meter	503	52
391. Changing Meters: $\frac{4}{4}$ and $\frac{6}{8}$	504	52
392. Changing Meters: $\frac{3}{4}$ and $\frac{6}{8}$	505	52
393. Triplets	506	53
394. Triplets	507	53
395. Triplets	508	53
396. Triplets	509	53
397. Triplets	510	53
398. Triplets	511	53
399. Triplets	512	53
400. Triplets	513	53
401. Triplets	514	53
402. Triplets	515	53
403. $\frac{3}{8}$ Meter	516	54
404. $\frac{3}{8}$ Meter	517	54
405. $\frac{9}{8}$ Meter	518	54
406. $\frac{9}{8}$ Meter	519	54
407. $\frac{12}{8}$ Meter	520	54
408. $\frac{12}{8}$ Meter	521	54
409. $\frac{5}{8}$ Meter	522	54
410. $\frac{5}{8}$ Meter	523	54
411. $\frac{7}{8}$ Meter	524	54
412. $\frac{7}{8}$ Meter	525	54

Expanded Fingering Chart	526	55
------------------------------------	---------------	----

Percussion Appendix	558	55
-------------------------------	---------------	----

Percussive Arts Society International Drum Rudiments	560	55
--	---------------	----

Concert B \flat Major

1

PASSING THE TONIC

SOUND ADVICE

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

Encourage students to stagger breathe as necessary.

► Electric Bass/Synthesizer Bass: When being played

on a synthesizer bass, you may choose to have the part performed one octave lower than written. This part is transposed from the tuba part and does not appear in the score.

► Mallets: Feel free to add rolls for longer durations throughout the exercises in the book.

2

PASSING THE TONIC

The musical score is for a piece titled "Passing the Tonic" in 4/4 time, featuring a woodwind and brass ensemble with percussion. The score is divided into two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax 1), Alto Saxophone 2 (A. Sax 2), Tenor Saxophone (T. Sax), and Bass Saxophone (B. Sax). The second system includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), French Horn (F. Hn.), Trombone 1 (Trb. 1), Trombone 2 (Trb. 2), Baritone (Bar. BC), Tuba, Mellophone (Mlts.), Percussion (Perc.), and Timpani (Timp.). The percussion part includes Snare Drum (S.D.), Bass Drum (B.D.), Triangle (Tri.), and Timpani (Timp.). The timpani part is tuned to B^b. The score consists of 8 measures, with measures 1-2 and 6-7 containing whole notes, and measures 3-5 containing half notes. The woodwinds and brass play sustained notes, while the percussion provides a steady pulse.

SOUND ADVICE

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

► Percussion: Remind students to blend with the ensemble by make their rolls as smooth as possible.