

# SOUND<sup>TM</sup>

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# INNOVATIONS

## ENSEMBLE DEVELOPMENT

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

## ADVANCED CONCERT BAND

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

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Thank you for making *Sound Innovations: Ensemble Development for Advanced Concert Band* a part of your concert band curriculum. With 399 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 musicians.

An assortment of exercises are grouped by key and presented in a variety of 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 you 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 for Advanced Concert Band*.



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## 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.

## Major Scale

Students can work toward mastering the major scale for the key in its most common rhythmic form. Each key also includes either a major scale, a plus one pattern, or a common chord progression.

## 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.

## Chromatic Scale

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

## 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.

## 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.

## 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.

## Arpeggios

Various patterns of arpeggios are included to help students develop technical proficiency, as well as explore the melodic and harmonic aspects of 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: 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 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: Shifting Chord Qualities

These exercises begin with the ensemble playing a major triad, then moving 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 pitch internalization.

### 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.

## **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.

## **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.

## **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.

## **Changing Meter**

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

## **Scale Chorales**

These chorales are harmonized scales in 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.

## **Chorales**

A variety of chorales written by some of the finest composers of music for concert band provides 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, 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.

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375. Balance and Intonation: Perfect Intervals . . . . .	559 . . . . .	52
376. Chorale by Chris M. Bernotas . . . . .	560 . . . . .	52

### **Concert G#/A Minor**

377. Natural Minor Scale and Chords . . . . .	561 . . . . .	52
378. Harmonic and Melodic Minor . . . . .	562 . . . . .	52
379. Scale Pattern . . . . .	563 . . . . .	52
380. Balance and Intonation: Moving Chord Tones . . . . .	564 . . . . .	52
381. Chorale by Chris M. Bernotas . . . . .	565 . . . . .	52

### **Concert E Major**

382. Major Scale and Chords . . . . .	566 . . . . .	53
383. Scale Pattern . . . . .	567 . . . . .	53
384. Balance and Intonation: Layered Tuning . . . . .	568 . . . . .	53
385. Chorale by Chris M. Bernotas . . . . .	569 . . . . .	53

### **Concert C#/D Minor**

386. Natural Minor Scale and Chords . . . . .	570 . . . . .	53
387. Harmonic and Melodic Minor . . . . .	571 . . . . .	53
388. Scale Pattern . . . . .	572 . . . . .	53
389. Balance and Intonation: Moving Chord Tones . . . . .	573 . . . . .	53
390. Chorale by Chris M. Bernotas . . . . .	574 . . . . .	53

### **Concert F#/G Major**

391. Major Scale and Chords . . . . .	575 . . . . .	54
392. Scale Pattern . . . . .	576 . . . . .	54
393. Balance and Intonation: Perfect Intervals . . . . .	577 . . . . .	54
394. Chorale by Chris M. Bernotas . . . . .	578 . . . . .	54

### **Concert E Minor**

395. Natural Minor Scale and Chords . . . . .	579 . . . . .	54
396. Harmonic and Melodic Minor . . . . .	580 . . . . .	54
397. Scale Pattern . . . . .	581 . . . . .	54
398. Balance and Intonation: Layered Tuning . . . . .	582 . . . . .	54
399. Chorale by Chris M. Bernotas . . . . .	583 . . . . .	54

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# Concert B $\flat$ Major

## 1 PASSING THE TONIC

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Sax 1 2

T. Sax

B. Sax

Tpt. 1 2 3

F. Hn. 1 2

Trb. 1 2 3

Bar. BC

Tuba

Mlts.

Perc. 1 2

Timp.

Tune: F, B $\flat$

1 2 3 4 5 6 7 8

\* In each exercise throughout this book, both octaves appear in student part books.