

SOUNDTM

INNOVATIONS

ENSEMBLE DEVELOPMENT

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

YOUNG CONCERT BAND

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

Thank you for making *Sound Innovations Ensemble Development for Young Concert Band* a part of your large ensemble curriculum. 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 ensemble musicians. Going well-beyond band method books, *Ensemble Development* provides those exercises needed to help students develop virtually every concept needed to build the foundational qualities of exceptional concert band performance.

An assortment of exercises, grouped by key, are presented in a variety of young band 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 for the teacher to determine how best to use them in facilitating the goals and addressing the needs of their ensemble.

Every effort has been taken to ensure that this book is appropriate for students at various beginning-band levels of ability. To that end, percussion parts often indicate rolls as "optional" to accommodate students at more modest levels of ability. As well, often an "optional advanced snare drum part" (marked as "Line A" in their book) has been provided, in addition to the standard snare drum part, to provide material for those students who are more accomplished. When clarinet parts go "above the break," a second part (marked as "Line 1 and Line 2") or *divisi* part has been provided to attend to every student's technical ability. Likewise, a second part or *divisi* part (marked as "Line 1 and Line 2") has been provided when trumpet or flute/oboe registers become challenging. Wherever fitting, when ranges for any instrument become somewhat extreme, alternate pitches have been provided. Teachers can decide what is most suitable for each student. Please note that the marking "div" is not indicated in these places in an effort to keep pages looking as clutter-free as possible.

A piano book has been provided for use when desired that includes chord labels where applicable. Though not listed on the score, the Alto Clarinet part is the same as the Baritone Saxophone part. Also, feel free to substitute Electric Bass in place of String Bass and/or Synthesizer in place of Piano as needed. Finally, though the authors suggest referencing exercises in rehearsals by exercise number for clarity, student page numbers are indicated in the teacher's score. However, due to extra content in the Timpani/Auxiliary Percussion book, as well as the Piano book, page numbers for those books may differ from the rest of the 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 Young Concert Band*.



© 2016 Alfred Music
 Sound Innovations™ is a trademark of Alfred Music
 All Rights Reserved including Public Performance

ISBN-10: 1-4706-3386-8
 ISBN-13: 978-1-4706-3386-8

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

DIATONIC HARMONY

Fl./Ob.

Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

Tpt.

F Hn.

Trb./Bar./Bsn./S.B.

Tuba

Mlts.

Perc. 1
S.D.
B.D.

Perc. 2
Sus. Cym. with sticks
C.B.

Timpani
Tune: C, F

Piano

F B^b C F

1 2 3 4 5 6 7 8 9 10 11 12 13 14

CHORALE

Roland Barrett (ASCAP)

Fl./Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

Tpt. *mf*

F Hn. *mf*

Trb./Bar./Bsn./S.B. *mf*

Tuba *mf*

Mlts. *mf*

Perc. 1
S.D. *mf*
B.D. *mf*
Sus. Cym. with mallets

Perc. 2
Tri. *mf*

Timpani
Tune: C, D *mf*

Piano *mf*

Dm B \flat F C/E B \flat C Dm

1 2 3 4 5 6 7 8

Accessory Percussion Instruments

CRASH (HAND) CYMBALS

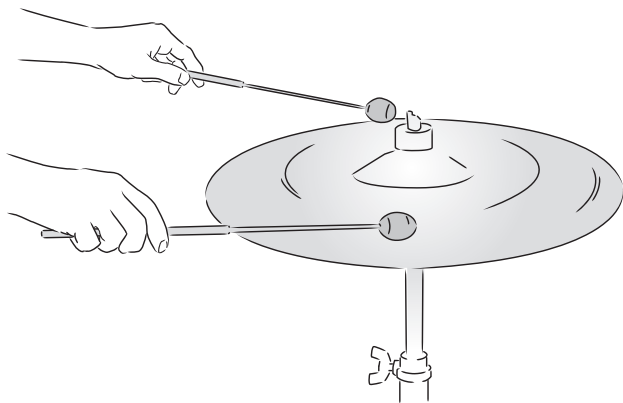
- Start with a basic pair of sixteen- to eighteen-inch medium-weight cymbals.
- Grasp the strap between the top of the first joint of the index finger and the flat, fleshy part of the thumb (close to the top of the bell). Do not put your hands through the loop of the straps.



PLAYING THE CRASH CYMBALS

- Hold the cymbals at approximately chest level.
- For a right-handed player, keep the left cymbal stationary and strike the right cymbal against it with a glancing blow. The right cymbal should strike the left cymbal at an angle to avoid an air pocket. Once the crash has been executed, the cymbals should move apart so they can ring freely.
- The distance between the cymbals will be wider for louder crashes and smaller for softer ones.
- To muffle or choke the cymbals, draw them against your chest or forearms.

THE SUSPENDED CYMBAL



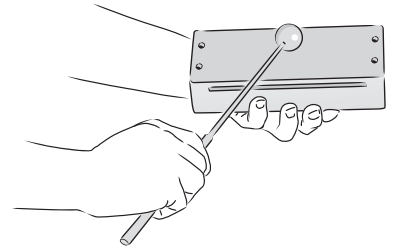
A suspended cymbal may be played with drumsticks or a variety of marimba and timpani mallets. Rhythmic passages are best articulated with snare drum sticks played near the edge.

CARE AND MAINTENANCE

- Fingerprints and dirt can be removed by using a solution of mild liquid detergent and warm water. Most cymbal manufactures also market specially formulated cymbal-cleaning products as well.
- Never use steel wool, wire brushes or other abrasive cleansers.

THE WOODBLOCK

- The woodblock may be played by holding it in the hand, mounted to a clamp (attached to a stand), or placed on a padded table.



To produce the best tone, cup your hand to form a resonating chamber and strike the top center above the open slit. For fast, articulate passages, place the woodblock on a padded table and play it with two sticks or mallets.

- It is most commonly played with medium-hard to hard rubber xylophone mallets. The tip or shoulder of a drumstick may also be used for more articulate passages.

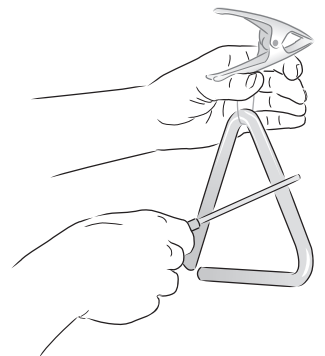
THE TAMBOURINE



- Hold the tambourine in one hand with your thumb placed on the head and your fingers wrapped around the shell. It should be held at least chest high and at a slight angle to the floor.
- For soft, rapid passages, place the tambourine on a horizontal, towel-covered music stand or padded table, and play it with the fingertips, sticks or mallets.

THE TRIANGLE

- The triangle is suspended from a triangle clip with a thin piece of nylon line. It can be held with the hand (at eye level), or attached to a music stand.



- It is usually played with a steel beater and may be struck in a variety of spots, including the bottom or the side opposite the opening.