

# SOUND™

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# INNOVATIONS

## ENSEMBLE DEVELOPMENT

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

### INTERMEDIATE CONCERT BAND

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

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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*.



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## 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

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# 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

Musical score for "Passing the Tonic" in 4/4 time, featuring a key signature of two flats (Bb and Eb). The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Bsn.** (Bassoon)
- Cl.** 1 (Clarinet 1)
- Cl.** 2 (Clarinet 2)
- A. Cl.** (Alto Clarinet)
- B. Cl.** (Bass Clarinet)
- A. Sax** 1 (Alto Saxophone 1)
- A. Sax** 2 (Alto Saxophone 2)
- T. Sax** (Tenor Saxophone)
- B. Sax** (Baritone Saxophone)
- Tpt.** 1 (Trumpet 1)
- Tpt.** 2 (Trumpet 2)
- F. Hn.** (French Horn)
- Trb.** 1 (Trombone 1)
- Trb.** 2 (Trombone 2)
- Bar. BC** (Baritone/Contrabass Trombone)
- Tuba**
- Mlts.** (Mellophone)
- Perc.** 1 (S.D., B.D.)
- Perc.** 2 (Tri.)
- Timp.** (Tympani, Tune: B<sup>b</sup>)

The score consists of 8 measures. The percussion parts include specific instructions: S.D. (Snare Drum) and B.D. (Bass Drum) for Percussion 1, and Tri. (Triangle) for Percussion 2. The Timp. part is tuned to B<sup>b</sup>.

**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.