

SOUNDTM

INNOVATIONS

ENSEMBLE DEVELOPMENT

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

INTERMEDIATE CONCERT BAND

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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 you grow in your understanding and abilities as an ensemble musician.

An assortment of 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 you to practice those aspects of performance. Other exercises are intentionally left for you or your teacher to determine how best to use them in reaching your performance goals.

Whether you are progressing through exercises to better your technical facility or to challenge your musicianship with beautiful chorales, we are confident you will be excited, motivated, and inspired by using *Sound Innovations: Ensemble Development*.



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36 RHYTHM

Musical notation for exercise 36, RHYTHM. It is written in bass clef with a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are rests at the beginning and end of phrases.

37 RHYTHM

Musical notation for exercise 37, RHYTHM. It is written in bass clef with a 4/4 time signature. The melody features eighth and sixteenth notes, often beamed in groups of four.

38 RHYTHM

Musical notation for exercise 38, RHYTHM. It is written in bass clef with a 6/8 time signature. The melody is composed of dotted eighth notes followed by sixteenth notes, with some eighth notes interspersed.

39 RHYTHM

Musical notation for exercise 39, RHYTHM. It is written in bass clef with a 4/4 time signature. The melody consists of eighth notes, many of which are grouped in triplets, indicated by a '3' above the notes.

40 RHYTHMIC SUBDIVISION

Musical notation for exercise 40, RHYTHMIC SUBDIVISION. It is written in bass clef with a 4/4 time signature. The top staff shows a melody of quarter and eighth notes. The bottom staff shows a steady accompaniment of eighth notes.

41 RHYTHMIC SUBDIVISION

Musical notation for exercise 41, RHYTHMIC SUBDIVISION. It is written in bass clef with a 4/4 time signature. The top staff shows a melody of quarter and eighth notes. The bottom staff shows a steady accompaniment of eighth notes.

42 RHYTHMIC SUBDIVISION

Musical notation for exercise 42, RHYTHMIC SUBDIVISION. It is written in bass clef with a 4/4 time signature. The top staff shows a melody with eighth and sixteenth notes. The bottom staff shows a steady accompaniment of eighth notes. A box with the number '9' is placed at the start of the second staff.

43 METER

(3+2)

Musical notation for exercise 43, METER. It is written in bass clef with a 5/4 time signature. The melody is composed of quarter and eighth notes, illustrating the 3+2 meter pattern.

44 PHRASING

45 PHRASING

46 ARTICULATION

47 DYNAMICS

48 ETUDE

Moderately

49 ETUDE

Stately

50 CHORALE: JESU, MEINE ZUVERSICHT

Johann Cruger (1598–1662)
Arranged by Todd Stalter

Adagio

mf

51 CHORALE

Michael Story (ASCAP)

Moderato

mf *rit.*

52 CONCERT B \flat MAJOR SCALE & CHORALE

Chris M. Bernotas (ASCAP)

A

B

53 CHORALE

Chris M. Bernotas (ASCAP)

Andante

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *rit.* *mp*

54 CHORALE

Randall D. Standridge (ASCAP)

mf *f* *mf*

55 CHORALE

Andrew Boysen, Jr.

Moderately slow

pp *cresc.* *p* *cresc.* *rit.*

mp *cresc.* *mf* *cresc.* *f* *cresc.*

ff *fff*