

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 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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ISBN-10: 0-7390-6777-X
ISBN-13: 978-0-7390-6777-2

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36 RHYTHM

Musical notation for exercise 36 in 3/4 time. The melody consists of eighth and quarter notes with rests, following a rhythmic pattern of eighth notes, quarter notes, and eighth notes.

37 RHYTHM

Musical notation for exercise 37 in 4/4 time. The melody features eighth and quarter notes, with some eighth notes beamed together in groups.

38 RHYTHM

Musical notation for exercise 38 in 6/8 time. The melody features dotted eighth and sixteenth notes, along with eighth and quarter notes.

39 RHYTHM

Musical notation for exercise 39 in 4/4 time. The melody features triplets of eighth notes and quarter notes.

40 RHYTHMIC SUBDIVISION

Musical notation for exercise 40 in 4/4 time. The exercise shows rhythmic subdivision with eighth and quarter notes in two staves.

41 RHYTHMIC SUBDIVISION

Musical notation for exercise 41 in 4/4 time. The exercise shows rhythmic subdivision with eighth and quarter notes in two staves.

42 RHYTHMIC SUBDIVISION

Musical notation for exercise 42 in 4/4 time. The exercise shows rhythmic subdivision with eighth and quarter notes in two staves. A box with the number 9 is present at the start of the second staff.

43 METER

Musical notation for exercise 43 in 5/4 time. The exercise features a (3+2) meter signature and a melody of quarter and eighth notes.

44 PHRASING

Musical notation for exercise 44, showing a single melodic line in 3/4 time with a long slur over the entire phrase.

45 PHRASING

Musical notation for exercise 45, showing a single melodic line in 3/4 time with two slurs, one over the first half and one over the second half.

46 ARTICULATION

Musical notation for exercise 46, showing a single melodic line in 4/4 time with various articulation marks like accents (>) and sforzando (sfz) marks.

47 DYNAMICS

Musical notation for exercise 47, showing a single melodic line in 4/4 time with dynamic markings: *p*, *ff*, *sub. p*, and a crescendo/decrescendo hairpin.

48 ETUDE

Moderately

Musical notation for exercise 48, consisting of three staves in 3/4 time with dynamic markings: *mf*, *f*, *sub. mp*, and *mp*. Includes a measure repeat sign with the number 9.

49 ETUDE

Stately

Musical notation for exercise 49, consisting of three staves in 4/4 time with dynamic markings: *f*, *mp*, *ff*, and *mp*. Includes a measure repeat sign with the number 9.

50 CHORALE: JESU, MEINE ZUVERSICHT

Johann Cruger (1598–1662)
Arranged by Todd Stalter

Adagio 5

mf

51 CHORALE

Michael Story (ASCAP)

Moderato 5

mf *rit.*

52 CONCERT B♭ MAJOR SCALE & CHORALE

Chris M. Bernotas (ASCAP)

A

B

53 CHORALE

Chris M. Bernotas (ASCAP)

Andante 5

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

54 CHORALE

Randall D. Standridge (ASCAP)

5

mf *f* *mf*

9 13

55 CHORALE

Andrew Boysen, Jr.

Moderately slow 10 A tempo

p *cresc.* *rit.* *mp* *cresc.*

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

6 20

ff *fff*