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SOUND[®]

ORCHESTRA

ENSEMBLE DEVELOPMENT STRING or FULL ORCHESTRA

Warm-Up Exercises and Chorales to Improve Blend, Balance, Intonation, Phrasing, and Articulation

FOR INTERMEDIATE through ADVANCED ENSEMBLES

Bob **PHILLIPS** | Peter **BOONSHAFT** | Chris **BERNOTAS** | Jim **PALMER** | David **POPE**

Welcome to *Sound Orchestra*! 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. This method is designed to be used by a string orchestra, a full orchestra, or any combination of strings, winds, percussion, or keyboard.

The book is organized by key, and an assortment of exercises and chorales are presented in a variety of difficulty levels. Where possible, several exercises in the same category are provided to create 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, and style markings for you to practice those aspects of performance. Other exercises are intentionally left unmarked for you or your teacher to determine how best to use them in facilitating the goals and addressing the needs of the ensemble.

Whether you are progressing through exercises to better your technical facility, challenging your musicianship with beautiful chorales, or playing arrangements of excerpts from orchestral repertoire, we are confident you will be excited, motivated, and inspired by using *Sound Orchestra*.



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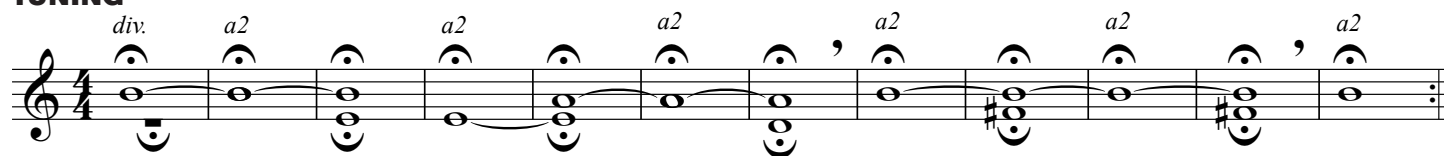
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Instrument photos courtesy of Yamaha Corporation of America Band & Orchestral Division

Concert G Major (Your A Major)

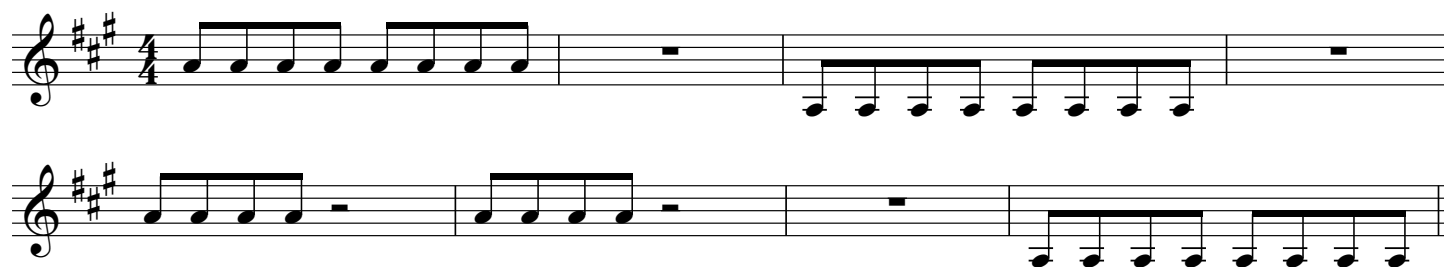
1 TUNING



2 PASSING THE TONIC



3 PASSING THE TONIC



4 CONCERT G MAJOR SCALE AND ARPEGGIO (YOUR A MAJOR)



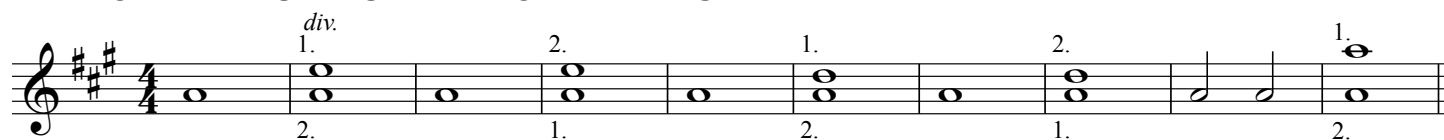
5 CHROMATIC SCALE



6 SCALE PATTERN

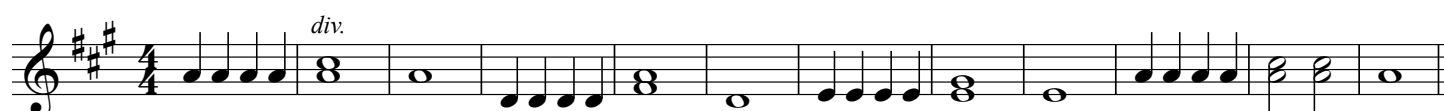


7 BALANCE AND INTONATION: PERFECT INTERVALS

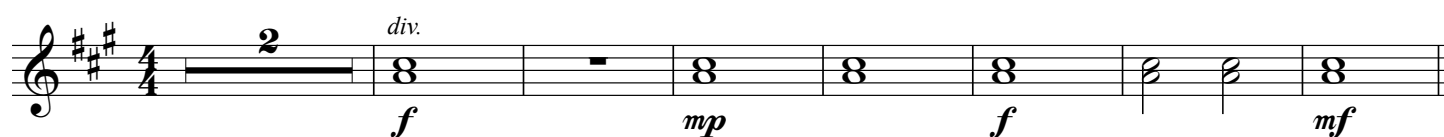


For this exercise, and others like it, div. will only be marked at the first instance. Other measures with multiple notes should also be divisi.

8 BALANCE AND INTONATION: DIATONIC HARMONY



9 BALANCE AND INTONATION: FAMILY BALANCE



Concert B \flat Major (Your C Major)

166 **PASSING THE TONIC**

The first staff of music is in 4/4 time. It begins with a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note G4. The second measure contains a quarter note A4, a quarter rest, and a quarter rest. The third measure starts with a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note G4. The fourth measure consists of a half rest. The fifth measure consists of a half rest. The sixth measure begins with a quarter note G3, followed by a quarter rest, and a quarter rest. The seventh measure contains a quarter note A4, a quarter rest, and a quarter rest.

167 CONCERT B \flat MAJOR SCALE AND ARPEGGIO (YOUR C MAJOR)

168 CHROMATIC SCALE

169 SCALE PATTERN

170 BALANCE AND INTONATION: PERFECT INTERVALS

171 **BALANCE AND INTONATION: DIATONIC HARMONY**

172 BALANCE AND INTONATION: LAYERED TUNING

173 BALANCE AND INTONATION: SHIFTING CHORD QUALITIES

The first staff of music is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (half), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half), and F#4 (half).

174 DYNAMICS

Concert F# Minor (Your G# Minor)

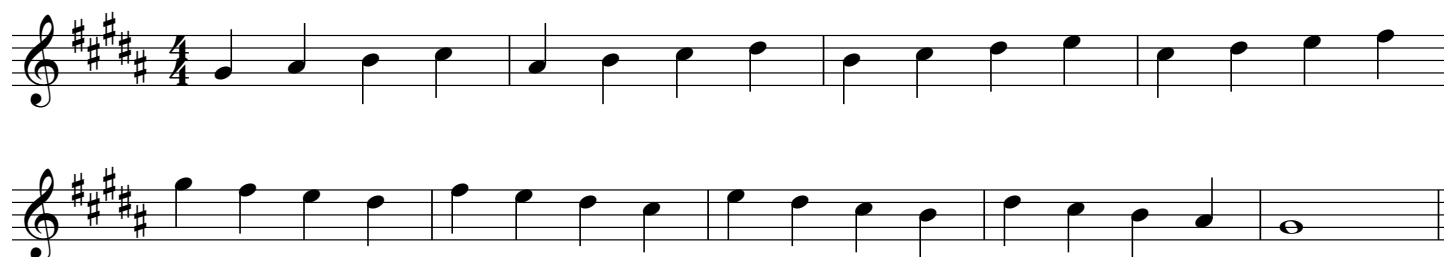
237 PASSING THE TONIC



238 CONCERT F# MINOR SCALE AND ARPEGGIO (YOUR G# MINOR)



239 SCALE PATTERN



240 BALANCE AND INTONATION: PERFECT INTERVALS



241 BALANCE AND INTONATION: DIATONIC HARMONY



242 BALANCE AND INTONATION: FAMILY BALANCE



243 BALANCE AND INTONATION: LAYERED TUNING



244 DYNAMICS

