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# SOUND<sup>®</sup>

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# 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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# Concert G Major

## 1 TUNING

Full Orchestra: Play 3 times—strings tacet 2nd time.

String Orchestra: Perform as written.

free bowing

## 2 PASSING THE TONIC

## 3 PASSING THE TONIC

## 4 CONCERT G MAJOR SCALE AND ARPEGGIO

## 5 CHROMATIC SCALE

## 6 SCALE PATTERN

## 7 BALANCE AND INTONATION: PERFECT INTERVALS

## 8 BALANCE AND INTONATION: DIATONIC HARMONY

div.

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.

## 9 BALANCE AND INTONATION: FAMILY BALANCE

*f*   *mp*   *f*   *mp*   *f*   *mf*

# Concert B $\flat$ Major

## 166 PASSING THE TONIC



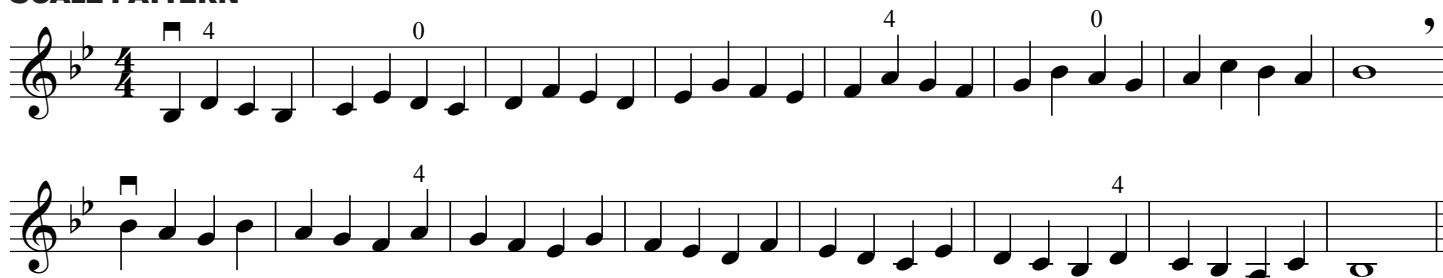
## 167 CONCERT B $\flat$ MAJOR SCALE AND ARPEGGIO



## 168 CHROMATIC SCALE



## 169 SCALE PATTERN



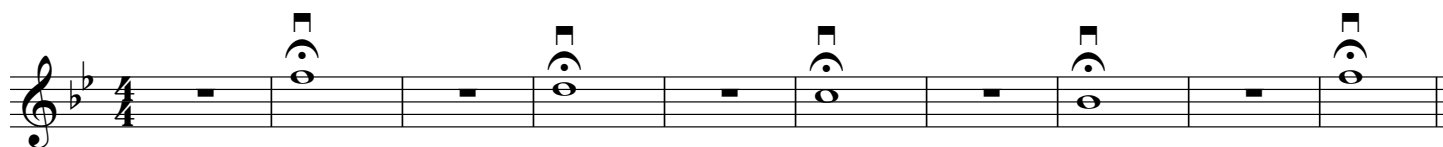
## 170 BALANCE AND INTONATION: PERFECT INTERVALS



## 171 BALANCE AND INTONATION: DIATONIC HARMONY



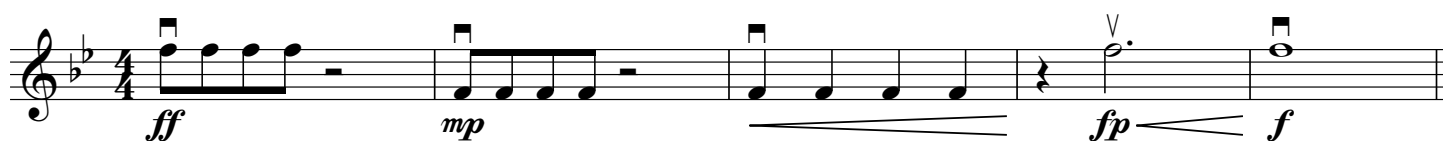
## 172 BALANCE AND INTONATION: LAYERED TUNING



## 173 BALANCE AND INTONATION: SHIFTING CHORD QUALITIES



## 174 DYNAMICS



# Concert F# Minor

## 237 PASSING THE TONIC

## 238 CONCERT F# MINOR SCALE AND ARPEGGIO

## 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