

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**

Thank you for making *Sound Orchestra* a part of your curriculum. 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 ensemble musicians. This method is designed to be used by a string orchestra, a full orchestra, or any combination of strings, winds, percussion, or keyboard.

Every effort has been taken to ensure that this book is as flexible as possible. To that end, we have included an optional piano/keyboard part that may be used to supplement instrumentation; optional alto, tenor, and baritone saxophone parts; as well as an optional violin III part that replicates the viola book. Whether you conduct a string orchestra, full orchestra, or an orchestra with non-traditional instrumentation, this book can be used to help every student develop their ability to perform in a large ensemble. This book especially focuses on the challenges of unifying the quality of intonation when strings and winds are playing in keys that are less familiar or comfortable; coalescing articulations and bowings; and section, family, and full ensemble balance within the orchestra.

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 students to practice those aspects of performance. Other exercises are intentionally left unmarked for you to determine how best to use them in facilitating the goals and addressing the needs of your ensemble. For example, directors may ask their string players to use fourth fingers or shift for certain exercises. Playing exercises in alternate positions will allow string players to develop their listening abilities when they are outside of first position.

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



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ISBN-10: 1-4706-4844-X
ISBN-13: 978-1-4706-4844-2

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Tuning

This often-used technique for tuning strings en masse, is here in written-out form and includes parts for full orchestra. We suggest playing it three times: the first time for strings alone, the second time for winds and percussion alone, and the third time tutti.

Passing the Tonic

These exercises help students 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 and work toward stabilizing the pitch as they move the tonic note through the ensemble. As string players' technical abilities develop, they should explore performing these exercises without open strings or in alternate positions.

Scale and Arpeggio

Students can work toward mastering a specific major or minor scale, as well as an arpeggio in that key (whether a familiar one or not), while developing a cohesive ensemble sound (especially when the strings are playing in a comfortable key and the winds are not, or vice versa). You may find it beneficial to add a tonic drone—whether performed by players or a synthesizer—while performing these exercises. The drone, played at a moderate (not overpowering) volume may help to improve vertical as well as horizontal intonation in the ensemble.

Chromatic Scales

These exercises provide an opportunity to stabilize intonation throughout the ensemble while also practicing the kinesthetic memory needed for technical passages.

Scale Pattern

These exercises are designed to develop dexterity, facility, confidence, and familiarity with the scale of each key by using a variety of different patterns, each containing a variety of rhythms, meters, and articulations. Scale patterns are important for string players because they help them become familiar with common finger patterns and positions used in that key.

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, and then return to the starting unison pitch. Following this pattern, students can focus on tuning the perfect intervals of a unison, fourth, fifth, and octave. Once string players are comfortable with these exercises in first position, they should explore performing them with alternate fingerings or positions.

Balance and Intonation: Diatonic Harmony

By having students move between unison and diatonic triads, these exercises will foster the skills of vertical and horizontal tuning, balance, blend, and internalizing pitch, as well as a better understanding of common cadences and harmonic progressions.

Balance and Intonation: Family Balance

These exercises are designed to focus on various aspects of ensemble, family, and section balance, as well as intonation, pitch tendencies, listening, and blending. In addition, many of these exercises address the essential concept of understanding how different musical lines appear in the foreground and background within the texture of various compositions. By using dynamics and orchestration in these exercises, various sections of the ensemble move between prominent and supportive roles.

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: Shifting Chord Qualities

These exercises begin with the ensemble playing a major triad, then moving to a minor triad and a diminished triad. Cycling through these chord qualities will help foster the slight horizontal and vertical intonation adjustments needed when changing between them, as well as developing the skills of balance, blend, and pitch internalization.

Dynamics

Students will have the opportunity to further develop their abilities to perform and control dynamic levels, preserving beautiful characteristic tone while practicing sudden changes, gradual changes, extremes, and nuances of volume—as well as reinforcing the concept of foreground and background in musical textures.

Articulations

These exercises allow students to practice performing, controlling, changing, and contrasting a variety of articulations in many contexts. They also address one of the unique challenges of performing in a full orchestra (or any mixture of winds and strings), that of unifying the ensemble as diverse and various techniques of bowing for strings and tonguing for winds are used to achieve a cohesive sound.

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 the supporting subdivision.

Phrasing

These exercises provide students an opportunity to develop their sense of individual, section, and ensemble phrasing, with emphasis on unifying the various families of instruments. Students will practice phrasing/breathing as an ensemble, observing “no breath” markings as an ensemble, and in situations where some ensemble members phrase/breathe while others do not. 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. A comma or apostrophe (’) after a note, called a *Luftpause*, indicates a small space after a note, usually at the end of a phrase. That symbol has come to also be known as a “bow lift” indicating a pause as well as to reset the bow. That phrase space can also be created by simply stopping the bow after the note before continuing on with the bow to cause the next note. That phrase space is indicated by the marking *no lift*. Both ways of achieving the space are correct. Your interpretation of the music, and the context of that marking will help you determine the best way to achieve that space. For mallets, timpani, and bass drum, breath marks are not shown. Students should dampen the instruments appropriately to match the orchestra phrasing.

Scale Chorales

These chorales are harmonized scales in specified keys. Each student's part has two lines: the top line (A) is the scale, and the bottom line (B) is their part in the chorale. Directors can choose a single student, a section, an instrument family, or any other combination of instrumentalists to play the scale, while the rest of the ensemble performs the chorale.

Bach Chorales

These stunning chorales allow students to practice each of the concepts addressed in this book as they work to refine and unify every aspect of ensemble performance.

Chorales

These chorales provide opportunities for students to develop the essential skills of tone production, blend, balance, intonation, phrasing, dynamics, articulation, style, and musical expression.

Orchestral Repertoire

These excerpts are included in this book to allow students to combine all aspects of ensemble playing, as well as become familiar with these renowned works. These arrangements are as true to the original versions as possible; however, some liberties have been taken to make them musically satisfying for ensembles of diverse instrumentation using these books.

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.

Modulation

These exercises will help students practice common forms of modulations. Most of these exercises appear twice with the first example in a common string key and the second in a common wind key.

Open Strings Versus Fourth Fingers in the String Parts

Due to the varied difficulty of the exercises in these books, we chose to indicate a number of optional fourth fingers for violin and viola. This will allow teachers to customize the exercises to their ensemble's ability level. While advanced ensembles may incorporate fourth fingers immediately, intermediate ensembles may elect to repeat the exercises with fourth fingers once students can properly demonstrate the goal of a specific exercise. Fourth fingers were included in all chorales, but students will need to develop their ability to transfer their usage from situation to situation.

String Shifting and Fingerings

In an effort to make this book accessible to a wide range of students, only a limited number of exercises and chorales require shifting. This allows developing ensembles to perform the exercises and chorales in first position (except for the string bass), and more experienced ensembles to perform the exercises and chorales in alternate positions. A “–” indicates a shift to a new position. String players should stay in that position until they see the next “–”.

Divisi Wind Parts

Where appropriate, some of the woodwind and brass lines have multiple (divisi) notes. Those parts are marked with a “div.” when they first appear. However, please explain to your students that in an effort to reduce clutter on the page, “a2” markings are not being used when parts return to unison, nor are “div.” markings used again when parts divide in that exercise. Thus, when a single note appears after a divisi, both players should play.

Multiple Octaves

Exercises that show multiple octaves are not meant to indicate that string players should play both notes, but rather to provide opportunities for practice in different registers, more appropriate registers, or divisi, as directed by the teacher. Parts for wind players may also show more than one octave, providing similar options for students and teachers.

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Concert G Major

1

TUNING—Play 3 times: 1st time strings alone, 2nd time winds and percussion alone, and 3rd time tutti. For more detailed information, please see the exercise descriptions at the beginning of the book.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax. (Opt.)

T. Sax. (Opt.)

B. Sax. (Opt.)

F. Hn.

Tpt.

Trb.

Tuba

Mlts.

Timp. Tune: A, D

Perc. Triangle

Strings tacet 2nd time. free bowing

Vlins. I free bowing

Vlins. II free bowing

Viola * free bowing

Cello free bowing

Str. Bass free bowing

Pno. (Opt.)

1 2 3 4 5 6 7 8 9 10 11 12

* An optional Violin III book that replicates the Viola part is also available. When necessary, alternate notes have been used to accommodate notes that go out of the violin range.

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.

ORCHESTRAL REPERTOIRE: Symphony in D minor

César Franck (1822–1890)
Arranged by Bob Phillips (ASCAP)

Allegro non troppo

Fl. *div.* *ff*

Ob. *ff*

Cl. *div.* *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. (Opt.) *ff*

T. Sax. (Opt.) *ff*

B. Sax. (Opt.) *ff*

F Hn. *ff*

Tpt. *div.* *ff*

Trb. *ff*

Tuba *ff*

Mlts. *ff*

Timp. *ff*

Perc. *mf*
Sus. Cym. (w/sticks) damp. damp.
B.D.

Allegro non troppo

I Vlns. *ff*

II Vlns. *div.* *ff*

Viola *ff*

Cello *ff*

Str. Bass *ff*

Pno. (Opt.) *ff*

1 2 3 4 5 6 7 8

Concert B \flat Major

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PASSING THE TONIC—This exercise helps unify ensemble tone, balance, blend, and intonation. For more detailed information, please see the exercise descriptions at the beginning of the book.

The musical score is arranged in a standard orchestral layout. It begins with a key signature of two flats (B-flat major) and a 4/4 time signature. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sax. (Opt.) (Alto Saxophone), T. Sax. (Opt.) (Tenor Saxophone), B. Sax. (Opt.) (Bass Saxophone), F. Hn. (French Horn), Tpt. (Trumpet), Trb. (Trombone), Tuba, Mlts. (Mellophone), Timp. (Timpani, Tune: B \flat), Perc. (Percussion, Tom-Tom, B.D.), Vlns. I and II (Violins), Viola, Cello, Str. Bass (String Bass), and Pno. (Opt.) (Piano). The score consists of six measures, with measure numbers 1 through 6 indicated at the bottom of the page.

Concert F# Minor

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PASSING THE TONIC—This exercise helps unify ensemble tone, balance, blend, and intonation. For more detailed information, please see the exercise descriptions at the beginning of the book.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Opt.) (Alto Saxophone)
- T. Sax. (Opt.) (Tenor Saxophone)
- B. Sax. (Opt.) (Baritone Saxophone)
- F Hn. (French Horn)
- Tpt. (Trumpet)
- Trb. (Trombone)
- Tuba
- Mlts. (Mellophone)
- Timp. (Timpani) - Tune: F#2, F#3
- Perc. (Percussion) - Tamb. (Tambourine), B.D. (Bass Drum)
- Vins. I (Violins I)
- Vins. II (Violins II)
- Viola
- Cello
- Str. Bass (Double Bass)
- Pno. (Opt.) (Piano)

The score is in 4/4 time and F# minor. It features a complex rhythmic pattern in the woodwinds and strings, with a 'div.' (divisi) marking at the beginning of several parts. The piano part has a steady accompaniment. The score is numbered 1 through 6 at the bottom.