Authors

The Sound Innovations authors bring years of extensive teaching, conducting, and composing experience.

Bob Phillips
Pedagogue, composer, clinician, and teacher trainer, Phillips is a recognized expert in the use of large-group pedagogy. Phillips has authored over 21 book series and 180 performance titles. Currently he is the Director of String Publications for Alfred Music, and has served as president of ASTA.

Peter Boonshaft
Hailed as one of the most exciting and exhilarating voices in music education today, Peter Boonshaft has been a guest clinician all over the world. He is the author of the critically acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*.

Robert Sheldon
Internationally recognized composer, clinician, music educator, and Alfred Music Concert Band Editor, Robert Sheldon has taught band and orchestra in the Florida and Illinois public schools, was conductor of the Alachua County Youth Orchestra, and has served on the faculty at Florida State University.

Kirk D. Moss
Kirk D. Moss, PhD, is a former national president of ASTA. Moss has appeared as a guest conductor, clinician, or adjudicator in nearly forty states. With 12 years of experience teaching elementary through high school orchestras, groups under his direction have earned distinction at state, national, and international events.

Stephen Benham
Dr. Stephen Benham maintains an active schedule as a guest conductor, clinician, speaker, and adjudicator. His areas of expertise include string pedagogy, methods, curriculum, and assessment. He is an internationally-recognized leader in the music education profession, and is past-president of ASTA.

Matt Turner
Matt Turner teaches in the Jazz & Improvisational Music Department at Lawrence University, and is widely regarded as one of the world’s leading improvising cellists. Equally skilled as a pianist, Turner performs in a myriad of styles and appears on over 100 recordings.
MasterClass Videos
Foster more effective practice with MasterClass videos integrated throughout the entire method, not retrofitted to it. MasterClasses allow students to emulate the teacher’s tone, technique, and musicianship.

SI Online
Adjust the pacing and focus of your teaching anytime during the semester to address differentiation and the unique needs within your classroom. Also, access streaming audio and video content while exploring the wealth of additional repertoire available online.

Learn more on pages 4–5

Book 1 Is Free in SmartMusic
All of Sound Innovations for String Orchestra, Book 1 is now part of the repertoire included at no cost in SmartMusic! All other levels are available with paid subscriptions.

Comprehensive
The most comprehensive method available, you can teach beginners through college level with the same series, including the subtleties of tone, attack strokes, and bowing fluency.

Clear Instructions
Each new note is introduced with a diagram of the fingering, eliminating the need to reference a separate page. New notes include an introductory exercise followed by reinforcement exercises.

Performance Opportunities
Many performance opportunities are included within the method, including solos, duets, and orchestra arrangements. In addition, each correlated performance music piece contains an educational pack that includes an emphasis on expressive playing, historical information, exercises to help with specific technical issues, notes on the composition, and more.

Uncomplicated Approach
Notes and concepts are introduced in a straightforward and logical order, with many opportunities for the student to implement and practice them. Every exercise includes a brief statement identifying what the student should learn. Built-in strategies isolate new skills and encourage student participation. Solid pedagogy is written to comply with state and national music education standards.

At-Home Practice
Recorded accompaniments are included for every line of music in Books 1 & 2 and feature a large variety of musical styles. This serves as an outstanding introduction to ensemble playing and at-home practice.

Why Sound Innovations?

Layout & Structure
No matter what level of Sound Innovations you’re using in your classroom, all Sound Innovations books promote better understanding with solid pedagogy, and a clean and uncluttered page layout. Content is organized in levels to provide benchmarks and intermediate goals.

Ebooks
Most Sound Innovations books are available on eBooks for iPads®, Chromebooks®, PCs, and Macs®, allowing for use in 1:1 classrooms.

Blog
Check out our Alfred Music blog, where you can find inspiration, ideas, and creative ways to enhance your teaching at alfred.com/blog.
Sound Innovations Just Got Even Better

Exclusive Content Is Now Available Free with SI Online

Adjust the pacing and focus of your teaching throughout the semester with the new resources on SI Online. Additional enrichment and supplemental content provide differentiated instruction and assessment to meet the unique needs within your classroom.

Enrichment Pages
Additional supplemental pages for reinforcement, all correlated to each level in Book 1.

Audio and Video
MasterClass videos and audio tracks for all five levels in one convenient place.

Supplemental Repertoire
New repertoire for each level of Book 1, including duets and ensembles.

Check back often for new content at alfred.com/SIOnline!

Easy Access
» Simply enter the book product number at SIOnline.Alfred.com—your browser will remember it when you return
» Click on Activate Product to add more books
» Enter the score product number to gain access to all student books
» Use your computer or mobile device to access the site anywhere
» Browse audio, video, and supplemental PDFs

Audio and Video
All play-along accompaniment tracks, melody examples, and MasterClass videos are in one convenient place. No more CDs or DVDs to lose! Both video and audio can be sped up, slowed down, and looped for effective practice.
Enrichment Pages

Add enrichment pages to any or all levels of the book, including theory, music history, scale and technique exercises, and rhythm pages for in-class or home reinforcement, all correlated to levels in Book 1. Print out class sets of PDFs with one click, or one instrument at a time.

Scales

Composition and Improvisation

Assessment Pages

Additional Repertoire

Browse the vast library of repertoire, including duets and ensembles, to encourage student repetition and concept reinforcement. Every alternate tune is correlated to levels in Book 1, covering only the notes and techniques learned up to that point in the book.

FEATURED COMPOSER

Modest Petrovich Mussorgsky (1839–1881) was a Russian composer who often used his country’s history and folklore to inspire his compositions, such as Boris Godunov, Night on Bald Mountain and Pictures at an Exhibition, which includes The Great Gate of Kiev.

SUGGESTED LISTENING

“Hawthorne” from Rodin, Chopin
Scherenitzky, Rimsky-Korsakov
The Firebird Suite, Stravinsky
The Moldau, Smetana
Finlandia, Sibelius
Pictures at an Exhibition, Mussorgsky

SOUND FACTS

1836 Glinka’s opera, A Life for the Tsar, receives its first performance.
1874 Smetana writes My Fatherland.
1878 Dutilleux writes the Slavonic Dances.
1883 Stravinsky’s first performance of The Rite of Spring causes riots in the streets of Paris.

SOUND DISCUSSION

Can you name an American patriotic song? How does patriotic music make you feel? Do you know any patriotic songs from other countries?

History and Theory

Finger Twisters for Strings

Additional Duets and Ensembles

Alternate Tunes
Instrument-Specific MasterClass Recordings

Access to streaming instrument-specific MasterClass accompaniments is included for every line of music in the book to promote at-home practice. The recordings are performed by a professional musician introducing your students to a variety of musical styles, including classical, bluegrass, Latin, and more.

Features

- Example tracks with melody
- Play-along accompaniment tracks without the melody
- Instrument-specific acoustic recordings of a tuning note for each string
- Click-off for each recording
- SI Player with Tempo-Change Technology, allowing students to speed up or slow down to suit their practice needs

Track numbers correlate to the exercise numbers in each book, applicable for streaming audio or books that include a CD.

Visit the website at alfred.com/sistringsbrochure to check out samples of the MasterClass recordings.

Instrument-Specific MasterClass Videos

Access to streaming instrument-specific MasterClass videos is included with every student book so students can learn to emulate the teacher’s tone, technique, and musicianship. Unlike most method books, these videos are integrated and referenced throughout the entire book to teach beginning through advanced techniques, and include a performance of the final solo. The videos promote better understanding of instrument-specific concepts and promote at-home practice.

Topics Addressed:

- Instrument setup and care
- Left-hand setup
- Introduction of notes on all strings
- Right-hand setup
- Bow placement and movement
- Bowing lanes and speed
- Producing a good sound
- Hooked and slurred bowings
- Dynamics
- Double stops
- Crescendo and decrescendo
- Final solo

Visit the website at alfred.com/sistringsbrochure to check out samples of the MasterClass videos.

**All Sound Innovations users have free access to streaming media on SI Online. Simply go to alfred.com/SIOnline and follow the prompts. Future reprints of the student books will no longer include the CD or DVD.**
**Counting**

All rhythms are introduced with subdivided counting and a reinforcement exercise to improve retention. Graphics are used to explain the concept of silence, which makes it easier for students to understand.

**Supportive Elements**

*SI for Strings* provides aids for teaching tone production throughout the book, leading to a thorough understanding of concepts. Both the graphics and the MasterClass videos illustrate levels of the bow, bowing lanes, and string crossings.

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**Improvisation**

In order to develop creativity, students are encouraged to improvise in various styles.

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**Composition**

Students are encouraged to express their creativity while writing their own variation of familiar tunes in composition lessons.

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**Checkpoints for Successful Instrument Setup from the Start**

*By Bob Phillips*

Getting students set up for success with how to sit, stand, and hold the instrument and bow starts on day one. We all know that getting it right now is better than having to remediate in later years. However, if your beginning classes are very large, you know it’s not always possible to be hands-on with each student. Luckily there are some great solutions that will work even when you can’t physically move around the room.

*Read more at alfred.com/sistringsbrochure.*
Clear Instrument Introduction

Students are provided with a thorough introduction of their instrument, including diagrams and MasterClass videos, allowing students to feel comfortable quickly.

Introductory Topics Include:
- Instrument care
- Parts of the instrument and bow
- Holding the instrument
- Guitar position
- Shoulder position
- Playing pizzicato
- Learning finger numbers

New Terms

New terms are clearly defined alongside diagrams to promote better understanding. A glossary of terms is also included in the back of the book for easy reference.

**Glossary**

1st and 2nd endings – play the 1st ending the first time through; repeat the music, but skip over the 1st ending on the repeat and play the 2nd ending instead

accent (>) – play the note with a strong attack

Sound Notation

Music has its own language and symbols that are recognized worldwide.

- **Time Signature**
  Indicates the number of beats in each measure and the type of note that gets one beat

- **Bar Line**
  Divides the staff into measures

- **Measure**
  The distance between two bar lines

- **Ledger Line**
  Extends the staff either above or below

- **Whole Note**
  Receives 4 beats (counted in 4 time)

- **Sharp**
  Raises the pitch a half step

- **Flat**
  Lowers the pitch a half step

- **Natural**
  Cancels a sharp or flat

- **Treble Clef**
  Also called G clef (the 2nd line of the staff is G and the clef is drawn by first circling the G line)

- **Sharps, flats, and naturals, are called ACCIDENTALS and remain in effect throughout the entire measure in which they appear**

- **Final Bar Line**
  The end of a piece of music

Performance Opportunities

SI for Strings, Book 1 includes many solos, duets, and orchestra arrangements, including a full-length solo at the end of the book, providing plenty of performance opportunities. An optional piano accompaniment is included for the final solo, allowing a family member or friend to accompany the student, encouraging music outside the classroom.

Access Book 1 for Free in smartmusic.

Transform student practice from passive repetition to active learning. Students will be immediately shown what pitches and rhythms they hit or miss so they know what to work on, and they don’t learn their music incorrectly.
Diagrams
Great left-hand diagrams are reinforced with close-ups on the MasterClass videos. Each new note has a clear finger illustration immediately preceding the music, eliminating the need to refer to other pages.

Right-Hand Setup
In SI for Strings, the bow is introduced with clear, progressive illustrations.

Fingering Chart
SI for Strings includes a proportional, visually clear fingering chart.

Performance Music Series
Each of the correlated performance pieces includes an educational pack for the teacher containing reproducible pages for the students and curricular material for the teacher. Available for all instruments, each educational pack is written by the composer of the piece and provides notes on the composition, historical information, exercises to help with specific technical issues, pedagogy, and performance suggestions.
# Book 1 Skill Chart

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<th>Sound Innovations for String Orchestra</th>
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<th>Sound Fundamentals (Level 2)</th>
<th>Sound Musicianship (Level 3)</th>
<th>Sound Techniques (Level 4)</th>
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## Rhythms
- Tie
- Pickup

## Left-Hand Technique
- Key of D Major
- Arpeggio
- Key of C Major
- Major Keys
- Pentatonic Scale
- D Major Scale
- Chord
- C Major Scale
- Minor Keys

## Right-Hand Technique
- Pizzicato
- Arco
- Slur
- Double Stops
- Using Different Parts of the Bow
- Bow Hold
- Placing the Bow
- Bowing Lanes
- Moving the Bow
- Levels of the Bow
- String Crossings
- Bow Speed

## Sequence & Tempo
- 1st & 2nd Endings
- D.C. al Fine
- Rallentando
- Fine
- Ritardando
- Andante
- Moderato
- Allegro

## Style
- Theme
- Round
- Solo
- Harmony
- mf
- Solo
- Duet
- p
- Solo
- Staccato
- Improvisation
- Tenuto
- Legato
INTRODUCTION

Book 2

By Bob Phillips, Peter Boonshaft, and Robert Sheldon

- Isolates concepts, teaching them individually so they can be taught in any order, and to facilitate understanding of the more advanced material
- Material is broken down into four levels to provide assessment tools and benchmarks, including a comprehensive review of Book 1:
  - Sound Review
  - Sound Keys and Rhythms
  - Sound Techniques
  - Sound Performance
- Access to SI Online featuring MasterClass videos and recordings**
- Teacher’s Score is available as book only or with a complete resource library of student CDs and DVDs
- Clean, clear page layouts and clear identification of goals
- Performance opportunities to reinforce new concepts
- Each correlated performance piece contains an educational pack featuring reproducible student pages
- Sound Advice sections throughout the Teacher’s Score assist with quick and easy-to-use tips and suggestions
- With a paid teacher account, you can have access to SmartMusic’s Practice Analysis, giving visibility into what and for how long students are practicing smartmusic.

MasterClass Videos

MasterClass Videos provide individual instrument and ensemble-specific lessons demonstrated by a string ensemble so students can better understand ensemble concepts. Access to streaming MasterClass videos is included with every student book. Unlike most method books, these videos are integrated and referenced throughout the entire book to teach beginning through more advanced techniques and include a performance of the final solo.

**Topics Addressed:**
- Instrument position and tuning
- Conducting
- Accents and syncopation
- Finger patterns and positions
- Bow speed, placement, and weight
- Détaché
- Staccato
- Martelé and marcato
- Spiccato
- Tremolo
- Harmonics
- Shifting
- Vibrato
- Swing eighth notes
- Intonation
- Dynamic balance
- Chorale
- Final solo

MasterClass Recordings

Access to streaming instrument-specific MasterClass accompaniments is included for every line of music in the book, with a different instrument performing the melody for each line in a variety of musical styles. Students will learn blending and balancing as they play along with other instruments in the orchestra. The tuning notes and solo performance pieces are instrument-specific.

**Features**
- Example tracks with melody
- Play-along accompaniment tracks without the melody
- Click-off for each recording
- SI Player with Tempo-Change Technology, allowing students to speed up or slow down the tempo to suit their practice needs
- Track numbers correlate to the exercise numbers in each book, applicable for streaming audio or books that include a CD

Check out a sample of the MasterClass recordings at alfred.com/sistringsbrochure.

**All Sound Innovations users have free access to streaming media on SI Online. Simply go to alfred.com/SIOnline and follow the prompts. Future reprints of the student books will no longer include the CD or DVD.**
**LEVEL 1**

**Sound Review**

This level is a complete review of Book 1 using tunes that help reinforce the concepts. Beginning with a review of instrument setup, all major terms, skills, and concepts are covered in seven pages prior to the introduction of new material. This is especially useful when new students come in from other classes or methods, and after the summer break. The MasterClass videos from Book 1 can also provide a great review at home.

**LEVEL 2**

**Sound Keys and Rhythms**

Level 2 is divided into four sections featuring the keys containing sharps, the keys containing flats, duple rhythms, and triple rhythms. By isolating the introduction of these very different concepts, students learn the necessary skills with less distraction and better comprehension. When new notes are introduced, the rhythms used are all from Book 1 and, conversely, when new rhythms are introduced, the notes used are all from Book 1.

**Topics Addressed:**
- Duple rhythms
- Sharp keys
  - A major
  - D major
  - E major
  - B minor
  - A minor
- Triple rhythms
  - \( \frac{3}{4} \) time
  - Flat keys
  - F major
  - B\(^b\) major
  - D minor
  - G minor
  - A minor

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**Put the “Impress” in First Impressions—How to Attract Bass Students for Your Orchestra**

By Bob Phillips

Do you ever find yourself wishing you had more bass students in your school’s orchestra? While there are many factors that play into overall student recruitment and retention, one precaution teachers can take to avoid a lack of bassists is proper care and maintenance for the instrument. Here are some tips on how to keep school basses in excellent condition, helping to attract and keep new students in your orchestra.

Read more at alfred.com/sistringsbrochure.
LEVEL 3

Sound Techniques

This level is divided into sections that teach more advanced performance techniques with plenty of exercise pages to aid in reinforcement. The MasterClass videos help promote at-home practice and provide a model of these more difficult techniques.

Topics Addressed:
- Tone
- Placement and weight
- Speed
- Separated bow strokes
  - Détaché
  - Staccato
  - Martelé
  - Spiccato
  - Tremolo
- Harmonics
- Introduction to shifting
- Introduction to vibrato
- Sight-reading
- Swing rhythms
- Major and minor scales and arpeggios

LEVEL 4

Sound Performance

The last section provides performance repertoire and functions as an appendix. It also contains pages you may want to use throughout the year to assist in presenting and reinforcing concepts. Includes solos, duets, trios, and orchestra arrangements, providing plenty of practice opportunities.

Topics Addressed:
- Mixing sharp keys and duple rhythms
- Mixing flat keys and duple rhythms
- Mixing sharp keys and triple rhythms
- Mixing flat keys and triple rhythms
- Mixing meters and keys
- Duet with sound ensemble tips
- Trio
- String orchestra arrangement
- Solo
- Glossary
- Fingering chart
### Book 2 Skill Chart

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<th>Finger Patterns</th>
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<td>Key of A Major</td>
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<td>Key of B Major</td>
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Creative Warm-Ups

By Bob Phillips, Kirk Moss, Matt Turner, and Stephen Benham

Consistent with the Sound Innovations structure, students explore and develop four aspects of string performance essential to the refinement of musicianship and skill at the intermediate level. The levels can be used in the order that is best-suited for your students’ development, whether that means as individual warm-ups or as structured units.

- Material is broken down into four interchangeable units to provide flexibility:
  - Sound Intonation
  - Sound Rhythms
  - Sound Bowing Fluency and Choreography
  - Sound Creativity
- Access to SI Online featuring MasterClass videos and recordings
- Toolbox of exercises and repertoire to use while improvising in distinct styles: classical, jazz, Latin, rock, and over a drone accompaniment
- Complements the content of Sound Innovations: Sound Development for Intermediate and Advanced String Orchestra
- Plenty of performance opportunities to reinforce new concepts
- With a paid account, your students can have the power of immediate feedback for their practice with SmartMusic

MasterClass Videos

Access to streaming MasterClass videos is available to every student, providing detailed and clear demonstrations of key skills and instrument-specific concepts, while providing a tool to continue to develop high-level listening skills at home. Unlike most method books, these videos are integrated and referenced throughout the entire book.

Topics Addressed:

- Intervals
- Shifting chord qualities
- Moving chord tones
- Tuning and balance
- Chorales
- Creativity
- Parts of the bow
- Bow choreography
- Extended hand positions
- Counting systems
- Scales with drone accompaniment

MasterClass Recordings

Access to streaming MasterClass recordings is included, providing accompaniment tracks for key exercises throughout the book to promote at-home practice and further development of tuning, intervals, scales, chord qualities, and more.

Check out a sample of the MasterClass recordings at alfred.com/sistringsbrochure.

5 Steps to Improving Intonation in Your String Orchestra

By Kirk Moss

Earlier in my career, I recall moments pleading with students to “Listen” or “Tune” or “Fix it” in ever increasing volume, as if saying it more emphatically would somehow aid student progress. I now recognize the importance of engaging students in the learning process through exercises and routines designed to teach students how to listen and adjust to play better in tune.

Read more at alfred.com/sistringsbrochure.
**LEVEL 1**

**Sound Intonation**

Develop your students’ high-level listening skills through intervals, chord tones and balance, different chord qualities, drones, extended hand patterns—including cello extension pedagogy—and Bach chorales. Every exercise includes a brief statement identifying what the student should learn. The clean and uncluttered page layout promotes better comprehension of concepts. Students are encouraged to evaluate and refine their performances by listening, evaluating, and adjusting. Instructions are given throughout the book to analyze intervals, ensemble balance, triads, intonation, and more.
Sound Rhythms

Maximize learning opportunities and tailor-make your instruction with structured rhythmic patterns. Select from three counting systems: Counting, Gordon, and Takadimi. Students will also learn to analyze, audiate, and perform rhythms that create rhythmic independence and develop rhythmic ensemble playing in a large-group setting. Rests are represented as numbers in grey in order to explain the concept of silence, aiding in student comprehension. Students are encouraged to count aloud, clap, and play rhythms while others play a drone or other accompaniments.

**Level 2: Sound Rhythms**

**Sound Rhythms in 4/4**

*Whole notes/rests, half notes/rests, quarter notes/rests, eighth notes/rests*

Musicians use different systems to teach, learn, and practice rhythm patterns. Some systems, such as Counting, are based on counting the beats and their divisions and elongations. Other systems, such as Gordon and Takadimi, are based on how music feels and functions. In the drone examples, Counting, Gordon, and Takadimi systems are shown, and your teacher will determine which system to use. When counting aloud, numbers in bold are spoken and numbers in grey are spoken silently.

**A. PULSE/MACRO-BEAT DRONE**

Quarter notes are the unit of pulse in 4/4 time.

**B. SUBDIVISION/MICRO-BEAT DRONE**

Eighth notes are the unit of subdivision in 4/4 time.

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**Level 2**

17

69 **QUARTER NOTES AND RESTS**—Say, clap, and play each two-bar pattern using the pitch, tempo, and dynamic given by your teacher while others play drone A or B. Play patterns A, B & C continuously as directed by your teacher.

70 **HALF NOTES AND RESTS**—Say, clap, and play each two-bar pattern using the pitch, tempo, and dynamic given by your teacher while others play drone A or B. Play patterns A, B & C in a three-part round as directed by your teacher.

71 **WHOLE NOTES AND RESTS**—Say, clap, and play each two-bar pattern using the pitch, tempo, and dynamic given by your teacher while others play drone A or B. Play patterns A, B & C while your stand partner plays patterns A, B & C from the previous line.

72 **EIGHTH NOTES AND RESTS**—Say, clap, and play each two-bar pattern using the pitch, tempo, and dynamic given by your teacher while others play drone A or B. Play patterns A, B & C from the first four lines of the page continuously as directed by your teacher.

73 **RHYTHM EVALUATION**—Write in the rhythm syllables; then say, clap, and play the four-bar pattern using a pitch, tempo, and dynamic given by your teacher. Evaluate your performance using criteria developed with your teacher.

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*The audio track for each rhythm page in Level 2 consists of an extended drum pattern. Play along with the track to practice the rhythms on each page.*
Sound Bowing Fluency and Choreography

Refine technique through bowing fluency and choreography, leading to a characteristic and beautiful sound. This logical and comprehensive right-hand technique approach will provide your students with the tools to create beautiful music. Bowing fluency exercises will lead students to play in all parts of the bow, start at different points of the bow, use expressive bow strokes, and execute fluid string crossings. Each exercise is clearly marked with the objective so students can focus their attention on each individual concept.

**Level 3: Sound Bowing Fluency and Choreography**

**BOWING Lanes**—Play all bowing fluency exercises in the mezzo-forte lane. To learn more about bowing lanes, weight, and speed see Sound Innovations: Sound Development, Warm-up Exercises for Tone and Technique, Intermediate String Orchestra.

**Parts of the Bow**—The whole bow (WB) can be divided into two or three parts: the upper half (U2) and lower half (L2) or the lower third (L3), middle third (M3), and upper third (U3).

**Starting Points of the Bow**—The bow can be placed on the string in five different starting points: the frog (F), lower third (½), middle (½), upper third (⅓), and tip (T).

**Bow Distribution**—The process of planning ahead by adjusting bow speed, weight, and placement to be in the right part of the bow. Playing in the right part of the bow is crucial to a fluid bow stroke.

119 **Place the Bow at the Frog, Tip, and Middle Starting Points**—Place the bow silently on the D string as indicated. Now go back and place it with your eyes closed. Open your eyes to evaluate the accuracy of your placement. Relax your right hand after each bow reset.

120 **Place the Bow at the Frog, Lower Third, and Middle Starting Points**—Place the bow silently on the D string as indicated. Now go back and place it with your eyes closed. Open your eyes to evaluate the accuracy of your placement. Relax your right hand after each bow reset.

121 **Place the Bow at the Middle, Upper Third, and Tip Starting Points**—Place the bow silently on the D string as indicated. Now go back and place it with your eyes closed. Open your eyes to evaluate the accuracy of your placement. Relax your right hand after each bow reset.

122 **Place the Bow at Various Starting Points**—Place the bow silently on the D string as indicated. Now go back and place it with your eyes closed. Open your eyes to evaluate the accuracy of your placement. Relax your right hand after each bow reset.
Sound Creativity

Develop your students’ improvisation and composition skills with a groundbreaking sequence of exercises and repertoire, ranging from a 17th-century chaconne to an Arabic/Turkish taqsim. The rhythm and melodic riff examples provide a toolbox of material to use while introducing creativity and improvising in distinct styles—like classical, jazz, Latin, and rock—or over a drone accompaniment. Students are encouraged to express emotions through their playing, including answering questions such as “How can you make music convey emotions like fear, sadness, joy, surprise, and excitement?” Opportunities are provided for students to discuss the differences of styles and genres, and to write their own rhythm riffs.

**Classical Chaconne**

- **A NATURAL MINOR (Aeolian) SCALE**—Play the A natural minor scale.
- **A HARMONIC MINOR SCALE**—Play the A harmonic minor scale.

**CHACONNE**—The term chaconne (shä-kön) gained popularity in the 17th century and refers to musical variations over a repeated harmonic progression (similar in concept to the twelve-bar blues in jazz). In Claudio Monteverdi’s madrigal Lamento della Ninfa, published in 1638, the repeated/bass line chromatically descends as an expression for sadness or lament. Interestingly, Monteverdi added performance notes encouraging the soprano soloist to sing according to her emotions while the accompanying trio performs the harmonies in strict tempo. Thus, every performance of this piece has a personal and unique rendition. As you play the Classical, Jazz, Latin, and Rock Chaconnes, strive to express emotions through the music. Respond to the question, “How can you make music convey emotions like fear, sadness, joy, surprise, and excitement?”

**Classical Chaconne Rhythm and Melodic Riffs**

- **CLASSICAL RHYTHM RIFFS**—Echo back the rhythm riffs exactly or by reading on a pitch of your teacher’s choice. Use the rhythm riffs to create a four- or eight-bar solo in bars 13–20 of the Classical Chaconne. Create and write your own rhythm riff in the blank measures.

- **CLASSICAL MELODIC RIFFS**—Echo back the melodic riffs exactly or by reading on a pitch of your teacher’s choice. Use the melodic riffs to create a four- or eight-bar solo in bars 13–20 of the Classical Chaconne. Create and write your own melodic riff in the blank measures.

- **MELODIC RIFF BOWING/ARTICULATION VARIATIONS**—Echo back the melodic riffs exactly or by reading on a pitch of your teacher’s choice. Use the melodic riffs to create a four- or eight-bar solo in bars 13–20 of the Classical Chaconne. Create and write your own bowing/articulation riffs in the blank measures.

- **CREATIVITY ASSIGNMENT**—Play the rhythm and melodic riffs adding slurs, articulations, and different bowings as creative tools.
Sound Development for Intermediate String Orchestra

By Bob Phillips and Kirk Moss

The components of playing with a beautiful characteristic sound are broken into four levels that can be used in the order that is best-suited for your students—as individual warm-ups or as structured units. Your students will learn the proper use of the bow with the variables of tone, the next group of bowings needed for intermediate repertoire, and how to shift and play with vibrato. The Sound Development series is a perfect complement for the Suzuki Method or any other teaching approach.

- Technical development in a clear and concise, yet thorough manner
- Comprehensive scales, arpeggios, sight-reading materials, rhythm exercises, and warm-up chorales
- Skills defined and sequenced into learning routines
- Material is broken down into four levels to provide assessment tools and benchmarks:
  - Sound Tone
  - Sound Bowings
  - Sound Shifting
  - Sound Scales, Arpeggios, Chorales, and Rhythms
- Access to SI Online featuring MasterClass videos
- Focus on improving sound with bow lanes, bow weight, bow speed, shifting, and vibrato
- Warm-up chorales that can be performed by the entire orchestra or with flexible instrumentation
- With a paid teacher account, you can use the SmartMusic Gradebook to more easily distribute and grade assignments, and document student progress

MasterClass Videos

MasterClass videos are presented by the authors and serve as private lessons to promote better understanding of key concepts. Access to streaming MasterClass videos is provided with every student book.

Topics Addressed:
- Shifting
- Vibrato
- Martelé
- Spiccato
- Chop
- Scales
- Parallel bowing
- Natural harmonics
- Bowing lanes and stick tilt
- Bow finger flexibility, weight, speed, and division

Strategies for Developing Successful Shifting for String Students

By Bob Phillips

Shifting allows for the addition of higher notes (highest string), for easier fingerings in certain passages, and for changes in timbre. So how do we build that skill in students? The prerequisites before digging into shifting are a thorough knowledge of the D major tetra-chord, finger independence, a releasable thumb, and the ability to support the instrument without the left hand. It’s important to address those issues with effective exercises and games in order to build the basis for shifting as they advance in their skills.

Read more at alfred.com/sistringsbrochure.
**LEVEL 1**

## Sound Tone

More than just scales and arpeggios, this method builds sequences upon some of the most important variables of sound: bowing lanes, bow weight, and bow speed. This level contains a sequential development of the skills that affect tone production, with easy-to-teach-and-play warm-up exercises that facilitate student interest and success. Featuring the most comprehensive presentation of how to develop an excellent tone in young players, this level provides plenty of practice opportunities for reinforcement of new concepts.

### Topics Addressed:
- Bowing lanes
- Bow speed
- Bow division
- Repertoire for practice

### Level 1: Sound Tone

#### Bowing Lanes

**A BOWING LANE** is the area between the fingerboard and bridge where the bow is placed.

View video at [alfred.com/SoundDevelopmentVideo](http://alfred.com/SoundDevelopmentVideo)

1. **PLAYING IN THE MEZZO FORTE (mf) LANE** — Place your bow in the mezzo forte (mf) lane slightly toward the bridge.

2. **PLAYING IN THE FORTE (f) LANE** — Place your bow in the forte (f) lane near the bridge.

**TILTING THE STICK**

Tilt the stick of the bow by rolling it slightly toward the scroll. Only the edge of the hair will now contact the string.

View video at [alfred.com/SoundDevelopmentVideo](http://alfred.com/SoundDevelopmentVideo)

3. **PLAYING IN THE MEZZO PIANO (mp) LANE** — Place your bow in the mezzo piano (mp) lane slightly toward the fingerboard and tilt your bow toward the scroll.

4. **PLAYING IN THE PIANO (p) LANE** — Place your bow in the piano (p) lane near the fingerboard and tilt the bow stick toward the scroll.

   Play in the middle section of the bow.

5. **PLAYING IN THE FORTISSIMO (ff) LANE** — Place your bow in the fortissimo (ff) lane very near the bridge and use flat bow hair. Be sure to move the bow slowly and save bow in the last two measures.

6. **PLAYING IN THE PIANISSIMO (pp) LANE** — Place your bow in the pianissimo (pp) lane very near the fingerboard and tilt your bow stick toward the scroll. Challenge: Perform Playing In the Fortissimo Lane and Playing In the Pianissimo Lane as one piece.
LEVEL 2

Sound Bowings

A performer’s right-hand technique is often called the string player’s voice. This level will help students develop that voice with sound-driven technique focused on right-hand skills. Develop your students’ right-hand finger flexibility and hear the difference on every bow change. Refine hooked bowings, and articulate martelé and spiccato, among other techniques, with this comprehensive presentation of the attack strokes. Complete pedagogical sequences of right-hand skills are presented as self-contained units with careful attention to detail, allowing Level 2 to be taught sequentially or as repertoire requires.

Topics Addressed:
- Détaché
- Tremolo
- Staccato
- Staccato hooks
- Legato hooks
- Martelé
- Collé
- Spiccato
- Chop
- Repertoire for practice

18 Level 2: Sound Bowings

Spiccato

**SPICCATO**—Separate bow strokes that bounce off the string, sometimes called a brush stroke. **Sound Advice:** Start on the string and gradually lift weight out of the bow allowing it to bounce in an arc-like motion (→) over the string.

**View video at alfred.com/SoundDevelopmentVideo**

71 TAKING OFF—Gradually lift weight out of the bow and shorten the stroke until the hair leaves the string and begins to bounce.

72 LANDING—Gradually lengthen the stroke and add weight to the bow until the hair stays on the string.

73 ALTERNATING ON AND OFF THE STRING—Practice letting the hair stay on and leave the string.

**SPICCATO BOW PLACEMENTS**

(near frog)  (near balance point)  (near middle of bow)

74 FARANDELE—Practice playing spiccato near the frog.

Allegro

Georges Bizet

75 CONTRADANSE—Practice playing spiccato at the balance point.

Allegro

Antonio Salieri

76 THE MAGIC FLUTE—Practice playing spiccato in the middle of the bow. Be careful to play the up-bow hooks with a spiccato bowing.

Allegro

Wolfgang Amadeus Mozart
Sound Shifting

Shifting techniques are introduced through harmonics, and positions are thoroughly presented using finger patterns to aid in better retention and comprehension. This level contains plenty of unison presentation of 3rd position for violins and violas, 3rd and 4th positions for cellos, and 3rd, 4th, and 5th positions for basses. It also provides a solid introduction to 2nd and 4th positions for all instruments. Clearly notated transport/guide fingers, and finger-pattern logic allow students to have a structured understanding of shifting through 5th position for violins. The fingering chart is strategically placed in this section for easy visual reference.

Topics Addressed:
- Finger-pattern logic
- Transport/guide notes
- Clearly marked fingerings
- Shifting exercises
- Repertoire for practice
- More vibrato
- Fingering chart

Level 3: Sound Shifting
Playing in 3rd Position: Using Pattern 1
Check your fingering chart for the new finger placements.


Sound Advice
Remind students to release the left-hand thumb when shifting to a new position.
Sound Scales, Arpeggios, Chorales, and Rhythms

Continuing the development of the sight-reading system used in *Sound Innovations for String Orchestra*, Books 1 and 2, scales, arpeggios, and broken thirds are presented in all keys up through three sharps and down through three flats. The innovative format is flexible and easy to teach, allowing each section or player to play one or two octaves while the ensemble either plays the same or different octaves. Harmonized string orchestra and drone accompaniment lines are provided. Each exercise or accompaniment has clearly marked rehearsal letters to save valuable class time and avoid confusion. This section includes rhythm exercises in a variety of meters, with additional reproducible rhythm pages in the Teacher’s Score in order to provide additional variety.

**Topics Addressed:**
- Two-octave scales and arpeggios
- Major and minor keys
- Key signatures through 3 sharps and 3 flats
- Broken thirds
- Bowing variations
- Harmonized and drone accompaniments
- Finger-action exercises
- Four-part chorales
- Sight-reading training
- Counting rhythms
- Two sets of fingerings for every scale

**Level 4: Sound Scales, Arpeggios, Chorales & Rhythms**

**C Major**

155 C MAJOR SCALE—Use the fingerings above the notes or the alternate fingerings below the notes and play as directed by your teacher.*

156 C MAJOR ARPEGGIO—Play as directed by your teacher.

157 C MAJOR SCALE IN THIRDS—Play as directed by your teacher.

158 C MAJOR BOWING VARIATIONS—Play the C major scale using the bowing variations below.

159 C MAJOR SCALE ACCOMPANIMENTS—Take turns accompanying the scale above using either the harmonized or drone accompaniment. Drone Accompaniment—Repeat throughout the scale.

Challenge: Listen to the ensemble as the class plays the scale and accompaniment together. Audibly identify which part is the scale and which part is the accompaniment.

* Bases have one set of fingerings for each scale.
Sound Development for Advanced String Orchestra

By Bob Phillips and Kirk Moss

Sound Innovations: Sound Development for Advanced String Orchestra continues the emphasis on playing with a beautiful characteristic sound and further develops the innovative, flexible, and easy-to-teach format for scales, including a pedagogically sound approach to introduce the third octave. The variables of sound are broken into four levels that can be used in the order that is best-suited for the development of your students. The Sound Innovations clear and uncluttered layout helps your students focus on each new concept. The Sound Development series is a perfect complement for the Suzuki Method or any other teaching approach.

- Valuable resources for state and festival auditions
- Technical development in a clear and concise, yet thorough manner
- Comprehensive scales, arpeggios, sight-reading materials, rhythm exercises, and warm-up chorales
- Skills defined and sequenced into learning routines
- Material is broken down into four levels to provide assessment tools and benchmarks:
  - Sound Tone
  - Sound Bowings
  - Sound Shifting
  - Sound Scales and Arpeggios
- Access to SI Online featuring MasterClass videos
- Focus on improving sound with bow lanes, bow weight, bow speed, shifting, and vibrato
- With a paid teacher account, you can transform your students’ practice into active learning with the immediate feedback of SmartMusic

**MasterClass Videos**

MasterClass videos are presented by the authors and serve as private lessons to promote better understanding of key concepts. Access to streaming MasterClass videos is included with every student book.

**Topics Addressed:**

- Shifting
- Vibrato
- Martelé
- Collé
- Bowing lanes and tilt
- Bow weight, division, and speed

Check out samples of the MasterClass videos at alfred.com/sistringsbrochure.

6 Hurdles for Teaching 3-Octave Scales and How to Overcome Them

By Kirk Moss

Teaching the upper octave of a three-octave scale and arpeggio routine to a heterogeneous string class can benefit string students in developing a focused tone and lead to improved intonation in all registers. For the right hand and bow arm, the process of playing in upper positions necessitates that students manipulate the variables of sound—bow lanes, weight, and speed—to produce a clear tone quality. Too often in school ensembles, each ascending shift seems to shrink the bow into ever decreasing lengths until the student has only the upper third of the stick left.

Read more at alfred.com/sistringsbrochure.
LEVEL 1

Sound Tone

More than just scales and arpeggios, this method builds sequences upon some of the most important variables of sound: bowing lanes, bow weight, and bow speed. Detailed refinement of these concepts includes advanced exercises, excerpts, and chorales. Students are encouraged to experiment with using different bowing lanes, weight, and speed while listening to variables in their tone, allowing them to discover the effects that each of these variables has on their sound.

Topics Addressed:
- Bowing lanes
- Bowing weight
- Bow speed
- Chorales

Level 1: Sound Tone

Bowing Lanes

A **bowing lane** is the area between the fingerboard and bridge where the bow is placed.

View video: (Bowling Lanes) at alfred.com/SoundDevelopmentVideo

1. **Changing Bowing Lanes**—Move your bow to the new bowing lane during each dynamic change.

2. **Changing Bowing Lanes in One Bow**—Move your bow through all six bowing lanes in one bow. Challenge: Go back and play this exercise starting down bow.

3. **The Death of Åse**—Practice playing in all six bowing lanes. Challenge: Have a friend watch your bow to check all of the lane changes.

4. **Sul Tasto: Symphony No. 8**—Sul tasto indicates to play over the fingerboard. Place your bow over the end of the fingerboard and use a very light bow weight with a very fast bow speed in the upper third of the bow. Listen for an airy, flute-like sound.

5. **Sul Ponticello: Symphony No. 97**—Sul ponticello indicates to play as close to the bridge as possible. Place your bow near the bridge and listen for a bright, metallic sound.
Sound Bowings

Bow strokes form the basis for string articulation. Your students will learn to perform with a clearer and more expressive sound through the refined use of the bow, clearly developed through exercises and excerpts. Level 2 can be studied sequentially or as repertoire requires to address the specific needs in your classroom.

**Topics Addressed:**
- Martelé
- Double stops and chords
- Collé
- Spiccato
- Hooked, portato, ricochet, and col legno bowings

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**Level 2: Sound Bowings**

**Spiccato**

View video (Spiccato) at ahhd.com/SoundDevelopmentVideo

**SPICCATO**—Separate bow strokes that bounce off the string, sometimes called a brush stroke. Sound Advice: Start on the string and gradually lift weight out of the bow allowing it to bounce in an arc-like motion (→) over the string.

**SPICCATO BOW PLACEMENTS**

- (near frog)
- (near balance point)
- (near middle of bow)

**45 COLLE TO SPICCATO**—Practice each note with a collé stroke and crawl the bow from the frog to the balance point. As you near the balance point, allow the natural spring of the bow stick to take over and transition to spiccato.

**46 PRACTICE SPICCATO NEAR THE FROG:**

**LE CARNIVAL DES ANIMAUX**—Practice playing spiccato near the frog to imitate the cackling of a hen.

**47 SPICCATO NEAR THE BALANCE POINT:**

**SYMPHONY NO. 1**—Practice playing spiccato near the balance point.

**48 SPICCATO NEAR THE MIDDLE:**

**EINE KLEINE NACHTMUSIK**—Practice playing spiccato near the middle of the bow. Keep the height of the bounce close to the string.
Level 3: Sound Shifting
Playing in 6th and 7th Position: Using Pattern 3

Check your fingering chart for the new finger placements.

84 PLAYING ON THE D STRING IN 6th POSITION—Viols and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.

85 PLAYING ON THE A STRING IN 6th POSITION—Viols and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.

86 PLAYING ON THE G STRING IN 6th POSITION—Viols and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.

87 PLAYING ON THE C AND E STRINGS IN 6th POSITION—Viols and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.

88 PLAYING ON THE D STRING IN 7th POSITION—Viols and violas play in 3rd, 5th, and 7th positions. Cellos and basses play in 3rd, 5th, and 7th positions using thumb position.

89 PLAYING ON THE A STRING IN 7th POSITION—Viols and violas play in 3rd, 5th, and 7th positions. Cellos and basses play in 3rd, 5th, and 7th positions using thumb position.

90 PLAYING ON THE G STRING IN 7th POSITION—Viols and violas play in 3rd, 5th, and 7th positions. Cellos and basses play in 3rd, 5th, and 7th positions using thumb position.

91 PLAYING ON THE C AND E STRINGS IN 7th POSITION—Viols and violas play in 3rd, 5th, and 7th positions. Cellos and basses play in 3rd, 5th, and 7th positions using thumb position.
Level 4 presents three-octave scales, arpeggios, and broken thirds in all keys. The innovative format is flexible, allowing each section or player to play one, two, or three octaves while the ensemble plays the same or different octaves. Fingerings are idiomatic and carefully marked for each instrument.

**Level 4: Sound Scales and Arpeggios**

**Bb Major**

(This is often required as an all-state audition scale.)

Check your fingering chart for finger placements. Mark in the half steps as directed by your teacher.

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**Bb Major Scale**—Learn the third octave of the Bb major scale.

**A.**

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**B.**

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**C.**

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**D.**

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**E.**

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**F.**

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**Bb Major Scale Slurred Two Per Bow**—Play the Bb major scale with two notes slurred per bow at $\text{\emph{\text{B}}}$ = 60.

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**Bb Major Scale Slurred Four Per Bow**—Play the Bb major scale in a traditional pattern with four notes slurred per bow at $\text{\emph{\text{B}}}$ = 60.
access book 1 for free in smartmusic.

All of Sound Innovations for Sting Orchestra, Book 1 is now part of the repertoire included at no cost in SmartMusic! All other levels of Sound Innovations for String Orchestra are available with a paid account. SmartMusic is a powerful music education platform connecting teachers and students. If you’re not already using it, it’s time to start.

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“SmartMusic has been an essential tool for motivating and guiding at-home practice for my private students, school students, and even my own kids. With count-offs and practice loop capabilities, SmartMusic helps them focus in on the sections they need to work on while developing their practice-time discipline.”

Elisa Jones // Music Teacher // Holy Family Catholic School

visit smartmusic.com/sound-innovations today and start exploring for free!
Interactive eBooks

When we create iBooks® Textbooks, we look for ways to optimize the content to best fit the device. For Sound Innovations, Books 1 and 2, we integrated interactive elements into the books, including audio examples demonstrating how a piece should sound, and MasterClass videos explaining concepts.

Audio and Video

Audio and video content are embedded right on the page so students don’t need to worry about separate discs. They can simply click on the page to hear the corresponding accompaniment or watch the MasterClass video. Videos can be expanded to full screen as well.

Highlighting, Notes, and Study Cards

Students can add highlights and notes to a book. If a note is added, a little flag will appear on the side of that screen. It will also save and list all notes in the notes section. Notes can also be viewed as study cards—see the highlighted text on one side, and flip to see the note on the other side. Students can also shuffle the study cards to test themselves and add more variety to their studies.

Glossary

Students can quickly look up definitions and related glossary terms.

Correlation with the Physical Book

The iBook is directly correlated to the physical book—all page correlations with the physical book are displayed at the bottom of each page on the iBook. This makes it easier for everyone to follow along in classrooms when some students are using the digital book, and others are using the physical book.

Sound Innovations is available on the following platforms:

Learn more at alfred.com/sistringsbrochure.
SOUND INNOVATIONS
for STRING ORCHESTRA

Books 1 and 2
The foundation of Sound Innovations, Books 1 and 2 are ideal for beginning musicians.

• Simple, structured approach to teaching and learning
• Meets state and national music education standards
• Concepts are isolated and taught individually for better retention
• Organized into six concise levels
• Numerous ensemble-playing and performance opportunities
• Includes access to accompanying SI Online media

Creative Warm-Ups
These exercises are perfect for the start of rehearsal and can be used with any method, or as a supplement to performance music.

• For intermediate players
• Covers intonation, rhythm, bowing fluency/choreography, and creativity
• Can be used in conjunction with either Sound Development level to create a complete curriculum
• Includes access to accompanying SI Online media

Sound Development
Highlighted by exercises that help improve tone and technique, these books are an integral part of SI but can also be used with any method or to supplement performance music.

• For intermediate and advanced players
• Covers tone, bowings, shifting, scales, rhythm, arpeggios, and chorales
• Can be used in conjunction with Creative Warm-Ups to form a complete curriculum
• Includes access to accompanying SI Online media

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