

STRINGS



SOUND[®] INNOVATIONS

for **STRING & FULL ORCHESTRA**
BROCHURE & SAMPLER



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SOUND[®] INNOVATIONS

for **STRING & FULL ORCHESTRA**

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The Method Built for Today's Students. And Tomorrow's.

Sound Innovations was written to help instrumental music students of all levels—from beginners to advanced—succeed in music. The uncluttered page layouts, logical progression of skills, consistent reinforcement of new concepts, and innovative practice and teaching resources make this a unique and engaging teaching method for all levels.

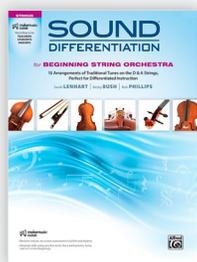
Find the level that is right for your students:



Book 1

Book 1 has clean page layouts, logical progression of skills, and plenty of reinforcement of new concepts. Free instructional videos, accompaniment tracks, and supplemental PDFs are available on SI Online. *Book 1* is completely free on MakeMusic Cloud. Available in English and Spanish.

Page 4



Sound Differentiation

This motivational, time-saving supplemental resource provides differentiated parts for 15 well-known pieces for like- or mixed-instrument classes as well as in private study. These arrangements are ready for use in an adaptable format with identical parts for all instruments.

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Book 2

Continue your students' musical journey, where new concepts are isolated and taught individually for better retention. Plenty of practice opportunities are provided throughout, as well as free instructional videos and accompaniment recordings on SI Online.

Page 10



Creative Warm-Ups

Your students will explore, develop, and refine their skills through the four interchangeable units: Sound Intonation • Sound Rhythms • Sound Bowing Fluency and Choreography • Sound Creativity. Free MasterClass videos demonstrate key skills.

Page 12



Sound Development

Teach your intermediate and advanced students to play with a characteristic, beautiful sound with four interchangeable levels: Sound Tone • Sound Bowings • Sound Shifting • Sound Scales and Arpeggios • Free MasterClass videos demonstrate key skills.

Page 13



Sound Orchestra

For string up to full orchestra, this resource focuses on improving an ensemble's tone quality, intonation, and technique with 270 exercises, including chorales and orchestral themes.

Page 16



Sound Performance

Designed to inspire confidence and musicality as well as musical independence, this diverse collection of music can be performed as solos, duets, or trios, with or without piano accompaniment. Perfect for second year players and beyond!

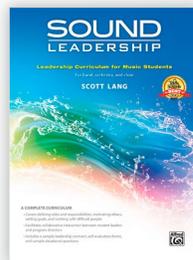
Page 17



Sound Innovations Soloist

These intermediate original solos will encourage independence and confidence in your students. Written by a diverse selection of composers, the solos feature preparatory exercises on MakeMusic Cloud and Sound Advice sections to improve performance.

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Sound Leadership

Sound Leadership is designed to help facilitate an engaging and collaborative process between both student leaders and program directors that allows for self-discovery, goal-setting, and defining roles and responsibilities.

Page 19



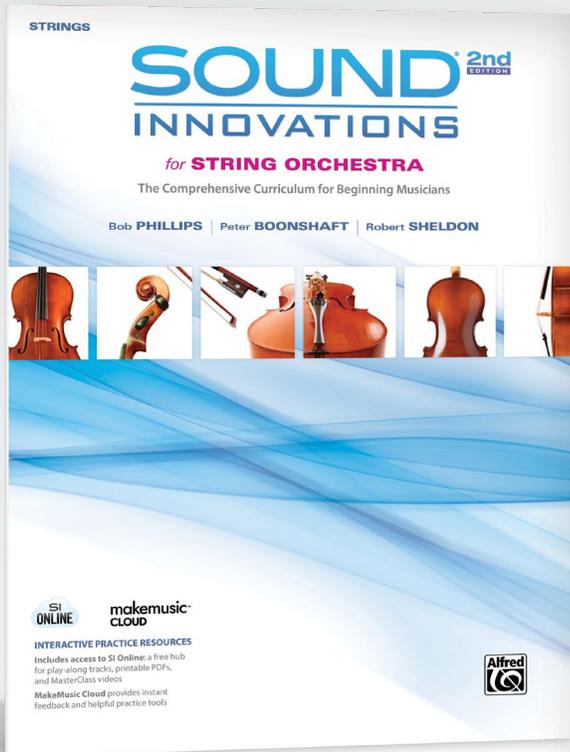
Sound Innovations includes free access to SI Online, a robust platform for supplemental worksheets, practice tracks, alternate tunes, extra full concert band pieces, instrument-specific instructional videos, and more!

Page 7



Bring music instruction to life with interactive accompaniments, instant feedback, and intuitive tools that help you reclaim your time. Streamline your assignments, lesson plans, grading, and tracking to focus on what matters most. And *Book 1* is completely free!

Page 8



Free Access 

Sound Innovations, Book 1 is part of the repertoire included for FREE in MakeMusic Cloud! Learn more about Google grade passback, advanced analytics, and more on page 6.

Sound Innovations, Book 1 2nd Edition

By Bob Phillips, Peter Boonshaft, and Robert Sheldon

This updated edition enhances *Sound Innovations'* solid pedagogy and time-tested content with updated, engaging tunes that students will love to play. To support today's diverse classrooms, a full Spanish translation of the 2nd Edition is available, making it easier than ever for bilingual learners to thrive.

2nd Edition Updates:

- ▶ Available in English and Spanish
- ▶ *Center Stage*, exclusive correlated movie and pop solos in MakeMusic Cloud.
- ▶ New, updated song selection
- ▶ Compatible with Book 1, First Edition

Features:

- ▶ Material is broken down into six levels to provide assessment tools and benchmarks
- ▶ Access to SI Online, featuring instrument-specific MasterClass videos and recordings, and additional reinforcement pages and repertoire
- ▶ Clean, clear page layouts and clear identification of goals allow for better understanding
- ▶ Performance opportunities to reinforce new concepts
- ▶ Note names are not included in the noteheads to fast-track literacy
- ▶ Sound Advice sections throughout the Teacher's Score assist with quick and easy-to-use tips and suggestions

Compatibility with Sound Innovations, 1st Edition

With the revised song listing in 2nd Edition, we've made it easy to have a combination of First Edition and 2nd Edition books in your classroom. Access PDFs of the songs in three easy steps:

Step 1: Go to alfred.com/SI-2nd

Step 2: Navigate to the section for downloadable PDFs

Step 3: Download the instrument parts you need & select print

Students can also access PDFs and accompaniment tracks of the new songs when they go to practice on SI Online in time for back-to-school season 2026.

Spanish Edition

To support today's diverse classrooms, a full Spanish translation is now available, making it easier than ever for Spanish-speaking bilingual learners to thrive.

Updated Song Selection

This edition features updated, engaging tunes that students will love to play. These songs will be updated on our SI Online platform, as well as MakeMusic Cloud.

WILDWOOD FLOWER (FLOR SILVESTRE DEL BOSQUE)—Asegúrate de tocar las casillas de repetición en la segunda línea.
Joseph Philbrick Webster y Maud Irving

FIDDLE EN FUEGO—Violines y violas: presten atención a las instancias de segundo dedo bajo (2 Bajo) en la cuerda A y segundo dedo alto en la cuerda D (2 Alto). Los violonchelos tocan 2 en la cuerda A y 3 en la cuerda D. Los bajos tocan C en la segunda posición en la cuerda G.

SCOTTISH FOLK SONG—Play the staccatos, tenutos, and accents where marked. How many beats are in the pickup and the last bar?
Scottish Folk Song

SI Extras Superpowered Soundtracks

Sound Innovations, Book 1 exercises feature correlated exercises with thrilling soundtrack accompaniments from their favorite DC superhero movies and TV shows including *Batman*, *Superman*, *Shazam!*, *Wonder Woman*, *Zack Snyder's Justice League*, and more! These are available exclusively in MakeMusic Cloud with a paid subscription.

Your students will have so much fun, they won't even realize that they're practicing!

VIOLIN

SOUND INNOVATIONS EXTRAS
THEME FROM SUPERMAN

Supplement to TWINKLE, TWINKLE LITTLE STAR

Composed by JOHN WILLIAMS

Scan to see SI Extras in action!
alfred.com/SI-Extras-Video

Free Practice & Teaching Tools on SI Online

Book 1 includes a wealth of materials on SI Online, including instructional videos, practice tracks, and supplemental PDFs—all free and easy to access.



Learn more about SI Online on page 8.

Instrument-Specific Recordings

Available for every line in the book, the *Book 1* recordings are instrument-specific and performed by a professional musician so your students can learn to imitate the performers' tone and musicianship.

Supplemental Worksheets & Additional Repertoire

SI Online features enrichment pages to add to any level of *Book 1* for in-class or home reinforcement. Utilize these resources to adjust the pacing and focus of your teaching anytime during the semester to differentiate your instruction and meet the unique needs within your classroom.

The PDFs include:

- ▶ 2nd Edition updated repertoire
- ▶ Duets and ensembles
- ▶ Music theory
- ▶ History
- ▶ Scale exercises
- ▶ Chorales
- ▶ Rhythm pages
- ▶ Composition
- ▶ Finger twisters
- ▶ Technique
- ▶ Additional tunes

...And more!

Center Stage

Designed to motivate and inspire, *Sound Innovations Center Stage* features correlated solos, edited and adapted by Chris M. Bernotas, from today's biggest movies, soundtracks, and pop hits using incredible backing tracks. These free-to-print solos will be perfect for playing unison melodies in your ensemble, helping to strengthen their understanding of tone, rhythm, dynamics, and more, while being excited to play well-known tunes.

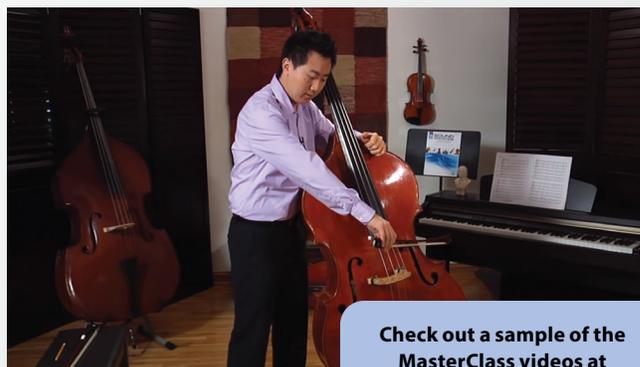
While the standard exercises within *Book 1* are completely free in MakeMusic Cloud, these exclusive pieces are only available with a subscription.

Instrument-Specific MasterClass Videos

The included Instrument-Specific MasterClass videos will foster more effective practice for your students, and will take them from instrument setup and first sounds through the final solo at the end of the book.

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



Check out a sample of the MasterClass videos at alfred.com/SI-Video1

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.

<p>A HALF NOTE receives two beats (counts).</p> <p>1 + 2 + 3 + 4 +</p>	<p>A HALF REST receives two beats (counts) of silence.</p> <p>1 + 2 + 3 + 4 +</p>
<p>Half notes can be subdivided into two quarter notes.</p> <p>1 + 2 + 3 + 4 +</p>	<p>Half rests can be subdivided into two quarter rests.</p> <p>1 + 2 + 3 + 4 +</p>

Assessment

The Sound Check boxes provide assessment rubrics at the end of each level for teacher, self, or peer evaluation.

SOUND CHECK
Check off each skill you have mastered.

<input type="checkbox"/> E string notes (violins and basses)	<input type="checkbox"/> C string notes (violas and cellos)
<input type="checkbox"/> Playing <i>f</i> <i>p</i>	<input type="checkbox"/> Playing in a minor key
<input type="checkbox"/> Playing in a major key	<input type="checkbox"/> Playing with a correct bow hold

Right-Hand Setup

In *SI for Strings*, the bow is introduced with clear, progressive illustrations.

Composition

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

Compose your own variation to Baa-Baa Black Sheep. Notate your variation, then perform it.

Allegro
Variation 3

Performance Opportunities

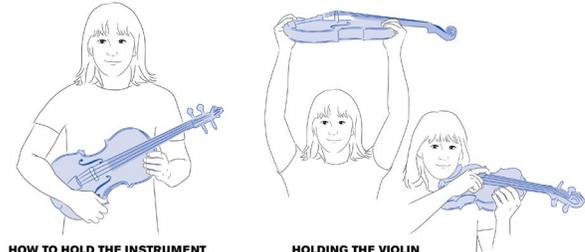
SI for Strings, Book 1 includes many solos, duets, and orchestra arrangements, including a full-length solo at the end of the book, providing plenty of performance opportunities. An optional piano accompaniment is included for the final solo, allowing a family member or friend to accompany the student,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

GAVOTTE—Solo
Allegro (♩ = 110)
Arcangelo Corelli

Introductory Topics Include:

- ▶ Instrument care
- ▶ Parts of the instrument
- ▶ Holding the instrument
- ▶ Guitar position
- ▶ Shoulder position
- ▶ Playing pizzicato
- ▶ Learning finger numbers

Holding the Instrument and First Sounds



HOW TO HOLD THE INSTRUMENT

Listen carefully as your teacher explains how to hold the instrument. Using a good sitting or standing posture, remember to hold the instrument correctly as you practice every day.

HOLDING THE VIOLIN IN SHOULDER POSITION

- Hold the violin over your head with the scroll to your left.
- Lower the violin onto your left shoulder and place the chin rest under your chin. Keep the violin level with the floor.
- Place your right-hand thumb on the corner of the fingerboard and reach over to the G string with your 1st finger. Moving from left to right, the order of the strings will be G, D, A and E.
- Pluck each string with your 1st finger as instructed by your teacher.



Fingering Chart

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

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.

4

Sound Notation

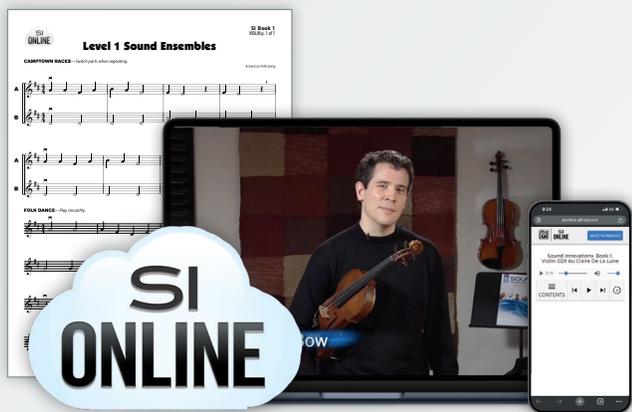
Music has its own language and symbols that are recognized worldwide.

<p>TIME SIGNATURE (or METER) Indicates the number of beats in each measure and the type of note that gets one beat</p>	<p>BAR LINE Divides the staff into measures</p>	<p>MEASURE The distance between two bar lines</p>	<p>STAFF 5 lines and 4 spaces used for writing music</p>
<p>WHOLE NOTE Receives 4 beats (counts) in 4/4 time</p>	<p>LEDGER LINE Extends the staff either above or below</p>	<p>SHARP Raises the pitch a half step</p>	<p>FLAT Lowers the pitch a half step</p>
<p>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)</p>	<p>NATURAL Cancels a sharp or flat</p>	<p>Sharps, flats and naturals, are called ACCIDENTALS and remain in effect throughout the entire measure in which they appear</p>	
			<p>FINAL BAR LINE The end of a piece of music</p>



Correlated Performance Music

Each performance 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.



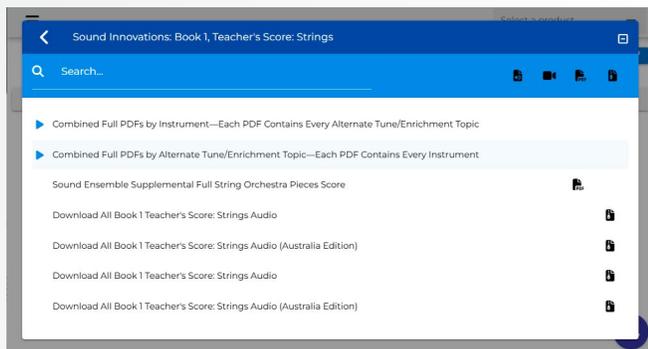
Access Anywhere, Anytime

Designed for flexibility, SI Online can be accessed by any device with internet access including laptops, Chromebooks, iPads, and mobile devices. Your students can practice anywhere!

How to access:

- ▶ Go to SIOonline.alfred.com
- ▶ Type in the book item number
- ▶ Click on any level to explore what's available, or use the icons at the top to filter by audio, videos, or PDFs

Type in the Teacher's Score item number to access a menu of teacher tools like batch PDF printing.

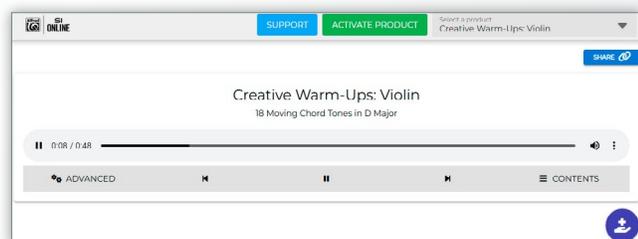


Accompaniment Tracks

Recordings are available for most levels of *Sound innovations* to add in effective practice.

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



Maximize Your Ensemble's Potential with SI Online

Almost every level of *Sound Innovations* offers audio, video, and/or PDF resources, providing comprehensive support for your ensemble. **The resources include:**

- ▶ Streaming MasterClass videos
- ▶ Performance and accompaniment tracks
- ▶ Supplemental worksheets & additional music

The best part? SI Online is completely free, with no login or passwords required.

MasterClass Videos

Many levels of *Sound Innovations for Strings* include MasterClass instructional videos to visually demonstrate key topics such as instrument setup and care, bow placement, bowing lanes, dynamics, extended hand positions, shifting, vibrato, chop, and much more!



Supplemental Worksheets

Add enrichment pages to your teaching routine, including theory, music history, scale and technique exercises, and rhythm pages for in-class or home reinforcement. Utilize these to differentiate your teaching for students who need a little extra reinforcement of difficult concepts, or students who learn quickly and want more to work on.

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
 "Hoedown" from *Rodeo*, Copland
Scheherazade, Rimsky-Korskov
The Firebird Suite, Stravinsky
The Moldau, Smetana
Finnlandia, Sibelius
Pictures at an Exhibition, Mussorgsky

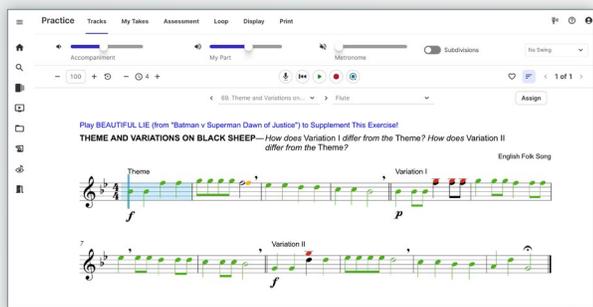
TECHNIQUE LINE 4—Practice the C string. Violins and basses review.
 Moderato

WRITTEN TEST 4—Write in the finger number above each note.

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.

Learn how to get the most out of SI Online!
makemusic.com/SIOonline-blog



The most trusted music education platform

MakeMusic Cloud unlocks a world of possibilities, including:

- ▶ Engaging, high-quality accompaniments to over 10,000 titles
- ▶ Real-time red/green note assessment feedback
- ▶ Effortless classroom management and intuitive grading tools

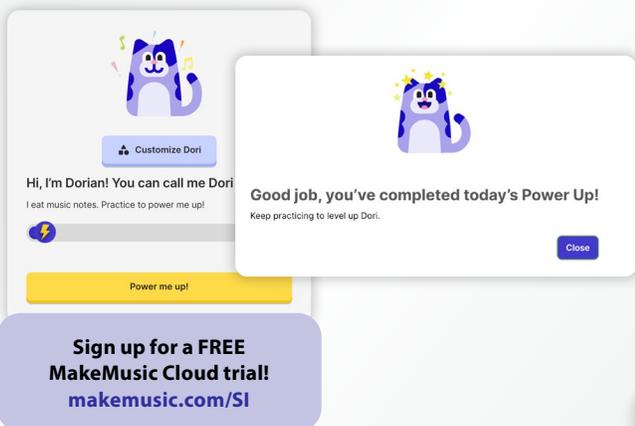
Sound Innovations and MakeMusic Cloud: A Dynamic Team

Whether you are an avid *Sound Innovations* user or are looking for appropriate interactive supplemental exercises, you and your students will discover so many possibilities with *Sound Innovations* in MakeMusic Cloud. All *Sound Innovations* books are available digitally in MakeMusic Cloud with real-time assessment and a suite of practice tools.

Additionally, *Sound Innovations Book 1* for band and strings is completely free in the Music Catalog—you can access it with any level of account, no subscription required!

Introducing Dori: Your Students' Practice Partner

Dori is your students' practice companion, partnering with you in encouraging your students to practice. She celebrates their milestones, helps set practice goals, keeps track of weekly practice streaks, and recommends her favorite titles. Students can level up Dori by practicing, unlocking new color scheme customizations.



**Sign up for a FREE
MakeMusic Cloud trial!**
makemusic.com/SI

Additional MakeMusic Cloud Resources

Give Your Ensemble Superpowers with *SI Extras*

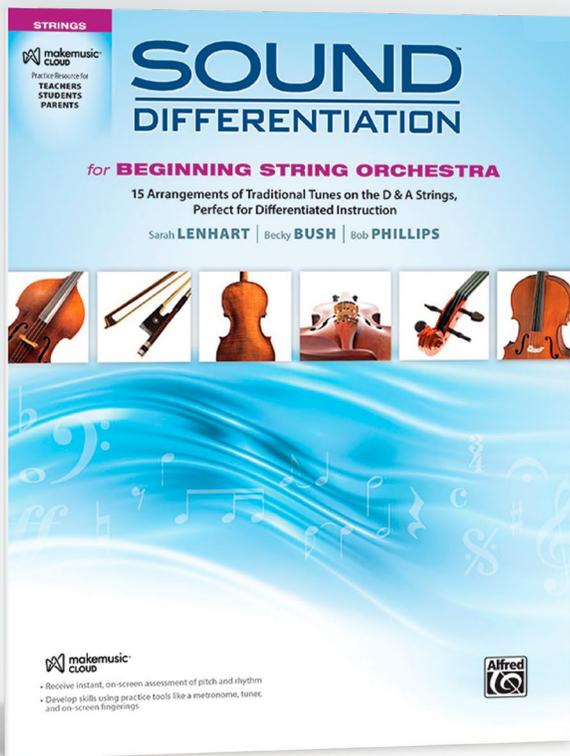
Sound Innovations, Book 1 exercises feature correlated exercises with thrilling soundtrack accompaniments from their favorite DC superhero movies and TV shows - [learn more on page 5!](#)



Center Stage

Sound Innovations Center Stage offers a variety of exciting popular songs from blockbuster movies and pop hits, edited and adapted by Chris M. Bernotas. These free-to-print solos are a great way to motivate students and practice unison melodies. [Learn more on page 5!](#)





Sound Differentiation for Beginning String Orchestra

By Sarah Lenhart, Becky Bush, and Bob Phillips

This motivational, time-saving supplemental resource provides differentiated parts for 15 well-known pieces and it is perfect for a variety of teaching situations, including like- or mixed-instrument classes, as well as in private study! These arrangements are ready for use in an adaptable format with identical parts for all instruments. The difficulty of each piece progresses throughout the book.

What Makes Sound Differentiation Unique?

- ▶ All tunes are on the D and A string only (D and G for basses)
- ▶ Bass lines for all instruments use only open strings
- ▶ Can be played arco or pizzicato
- ▶ Use for unison playing, or with like- or mixed instruments in any combination
- ▶ Note name reminders are provided in the first pieces
- ▶ Chord symbols are included for any accompaniment instrument

Differentiated Parts

There are various ways to differentiate using the material depending on the specific needs of your ensemble. In order of difficulty, the parts are bass line, tune, harmony, variation 1, and variation 2—allowing you to assign the parts that are the most appropriate for each student or section.

- ▶ Use any or all of the parts to create an arrangement
- ▶ Can play in unison, separate into two groups, or more
- ▶ Parts are identical for each instrument

Note Names

Note names are included for every note in the first two pieces and gradually tapers off so that students become independent readers.

Make Your Own Arrangements

Not only can you change the instrumentation for each line of music (tune, harmony, variation, bass line), you can also decide what order to play each part. The entire ensemble could play the tune, variation, and end with the tune!

Available in makemusic-
CLOUD

Transform your students' practice from passive repetition to active learning with MakeMusic Cloud. They can play along to the accompaniment, encouraging at-home practice, while helping you track their progress.

Just Some of the Ways to Differentiate with Sound Differentiation

- ▶ Group students into 3 categories based on skill level and assign level-appropriate parts.
- ▶ Customize each arrangement by choosing the order in which students play each line of the song.
- ▶ Teachers may assign a new line order using the blank Teacher Order column.

3

Hot Cross Buns

Using either note names or notation, play pizzicato (plucked) or arco (bowed) as directed by your teacher.

Traditional American Folk Song

TUNE

A

BASS LINE

B

HARMONY

C

VARIATION—Chord symbols are provided for use by electric keyboard, guitar, ukulele, or piano players.

D

Suggested Arrangement

Play *Hot Cross Buns* following one column as directed by your teacher. If playing arco, reset (re-take) your bow at the end of each section.

GROUP 1	GROUP 2	VIOLIN/VIOLA	CELLO/BASS	TEACHER ORDER
A TUNE	A TUNE	A TUNE	C HARMONY	_____
C HARMONY	A TUNE	C HARMONY	A TUNE	_____
D VARIATION	B BASS LINE	B BASS LINE	D VARIATION	_____
A TUNE	B BASS LINE	D VARIATION	B BASS LINE	_____

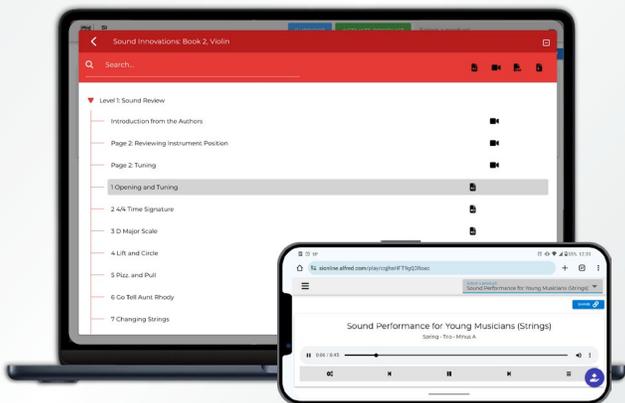


Available in  makemusic CLOUD

Book 2 is available for assigning students exercises to practice, as well as for keeping track of their progress.

Recordings

Perfect for practicing at home or in class, accompaniment and performance tracks are available for every line in the book. Students can learn blending, intonation, and balance with the string ensemble accompaniment recordings.



Sound Innovations, Book 2

By Bob Phillips, Peter Boonshaft, and Robert Sheldon

Continue your students' musical journey with *Book 2*, where new concepts are isolated and taught individually for better retention. Continue skill development with review, new keys, rhythms, tone development, and introductory scales and arpeggios.

Material is broken down into four levels to provide assessment tools and benchmarks, including a comprehensive review of *Book 1*. The levels can be taught in any order:

- ▶ Sound Review
- ▶ Sound Keys and Rhythms
- ▶ Sound Techniques
- ▶ Sound Performance

Features:

- ▶ Clean, clear page layouts and clear identification of goals
- ▶ Performance opportunities to reinforce new concepts
- ▶ Sound Advice sections throughout the Teacher's Score assist with quick and easy-to-use tips and suggestions

Practice and Teaching Resources on SI Online

MasterClass Videos

MasterClass Videos provide individual instrument and ensemble-specific lessons demonstrated by a string ensemble so students can better understand ensemble concepts.

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



Check out a sample of the MasterClass videos at alfred.com/SI-Video2

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.

2 Level 1: Sound Review

Reviewing Instrument Position

Reviewing Bow Hold

1 **TUNING**—Be sure your instrument is in tune before you play. (Refer to the tuning section on the DVD.) Your teacher will help you.

Moving the Bow on the String

ARCO means to play with the bow.

BOW LIFT (L) means to raise the bow off the string and reset it on the string.

DOWN BOW (D) means to pull the bow down by moving your hand to the right (away from your body). Just as railroad tracks are parallel to each other, keep the bow parallel to the bridge.

UP BOW (U) means to push the bow up by moving your hand to the left (toward your body). Remember to keep the bow parallel to the bridge.

2 **TIME SIGNATURE**—Review counting and playing quarter notes, half notes and half rests as you clap, sing and then play the piece.

$\frac{4}{4}$ = Four beats (counts) to a measure.
 $\frac{4}{4}$ = A quarter note receives one beat (count).

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
 - ▶
 - ▶
 - ▶
 - ▶
- ▶ Syncopation
 - ▶
- ▶ Sharp keys
 - ▶ A major
 - ▶ D major
 - ▶ E major
 - ▶ B minor
 - ▶ A minor
- ▶ Triple rhythms
 - ▶
 - ▶ $\frac{6}{8}$ time
- ▶ Flat keys
 - ▶ F major
 - ▶ B^b major
 - ▶ D minor
 - ▶ G minor
 - ▶ A minor

View the skill chart for Book 2
alfred.com/SI-Skill2

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.

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

33 Separated Bow Strokes

DETACHÉ, STACCATO, MARTELÉ, SPICCATO, TREMOLO

DETACHÉ—Separate bows played smoothly.

STACCATO—Separate bows stopped after each note.

MARTELÉ—Separate bows that start with weight. The weight is released as the note starts, and the bow stops at the end of the note. Reapply arm weight at the beginning of the next note.

MARCATO—Indicates a note should be played with an accent or stress. Use more arm weight than you would with **MARTELÉ**.

SPICCATO—Separate bows that bounce off the string.

TREMOLO—Separate bows played very quickly and most often at the tip of the bow.

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.

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

40 Level 4: Sound Performance

Mixing Sharp Keys and Duple Rhythms

178 **JOHN RYAN'S POLKA**—What key is this piece in? What time signature is it in?
 Moderato (♩ = 80) Irish Fiddle Tune

An opera is a drama set to music presented with costumes and sets. The story of the gypsy, Carmen, in the opera by that name, has been performed continually since it was first presented in 1875. Composer Georges Bizet (1838–1875) was born in France and his opera was premiered the year he died.



Available in  makemusic
CLOUD

Creative Warm-Ups on MakeMusic Cloud will help your students learn the notes quickly so that you can spend your time working on intonation and musicality.

Practice Tracks

All recordings include play-along accompaniment tracks both with and without the melody. They can be slowed down, sped up, or looped for effective practice.

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.

LEVEL 2

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.

Creative Warm-Ups

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

Your students will explore and develop four aspects of string performance essential to the refinement of musicianship and skill at the intermediate level. This innovative method features a toolbox of exercises and repertoire to use while improvising in distinct styles: classical, jazz, Latin, rock, and over a drone accompaniment.

Complementing the content of *Sound Innovations: Sound Development for Intermediate and Advanced String Orchestra* books, the material is broken down into four units that can be used in the order that is best-suited for your students' development:

- ▶ Sound Intonation
- ▶ Sound Rhythms
- ▶ Sound Bowing Fluency and Choreography
- ▶ Sound Creativity

SI Online Resources

Access to SI Online featuring MasterClass videos, recordings, and supplemental exercises.

MasterClass Videos

Creative Warm-Ups instructional videos are led by expert pedagogues Bob Phillips and Kirk Moss to demonstrate new techniques and concepts.

MasterClass Video Topics:

- ▶ 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

LEVEL 3

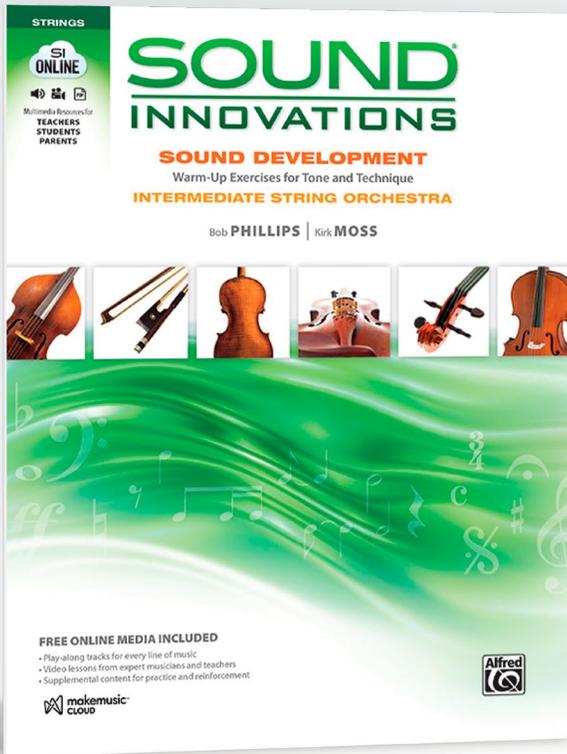
Sound Bowing Fluency and Choreography

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.

LEVEL 4

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.



Available in  makemusic-
CLOUD

With a paid teacher account, you can use the MakeMusic Cloud Gradebook to more easily distribute and grade assignments, and document student progress.

SI Online Resources



Sound Development features MasterClass videos, recordings, and supplemental exercises.

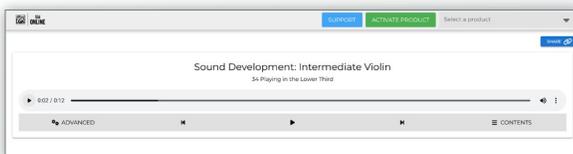
Practice Tracks

All recordings include play-along accompaniment tracks both with and without the melody. They can be slowed down, sped up, or looped for effective practice.



Supplemental Exercises

SI Online features additional exercises including additional major and minor scales and arpeggios, bowing variations for scales.



Sound Development for Intermediate String Orchestra

By Bob Phillips and Kirk Moss

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.

The material is broken down 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:

- ▶ Sound Tone
- ▶ Sound Bowings
- ▶ Sound Shifting
- ▶ Sound Scales, Arpeggios, Chorales, and Rhythms

Features:

- ▶ Technical development presented in a clear and concise, yet thorough manner
- ▶ Includes comprehensive scales, arpeggios, sight-reading materials, rhythm exercises, and warm-up chorales
- ▶ Skills defined and sequenced into learning routines
- ▶ 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

MasterClass Videos

Sound Development Intermediate instructional videos are led by expert pedagogues Bob Phillips and Kirk Moss to demonstrate new techniques and concepts.

MasterClass Video Topics:

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



Sample a MasterClass video!
alfred.com/SI-Video4

LEVEL 1

Sound Tone

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 weight
- ▶ Bow speed
- ▶ Bow division
- ▶ Repertoire for practice

2

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

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

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.

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.

LEVEL 3

Sound Shifting

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.

Topics Addressed:

- ▶ Finger-pattern logic
- ▶ Natural harmonics
- ▶ Transport/guide notes
- ▶ Clearly marked fingerings
- ▶ Shifting exercises
- ▶ Repertoire for practice
- ▶ More vibrato
- ▶ Fingering chart

82

Level 3: Sound Shifting

Playing in 3rd Position: Using Pattern 1

Check your fingering chart for the new finger placements.

View video at alfred.com/SoundDevelopmentVideo

VIOLIN

Pattern 1

VIOLA

Pattern 1

CELLO

3rd Position 4th Position

BASS

4th Position 5th Position

LEVEL 4

Sound Scales, Arpeggios, Chorales, and Rhythms

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.

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

40

Level 4: Sound Scales, Arpeggios, Chorales & Rhythms

C Major

View video at alfred.com/SoundDevelopmentVideo

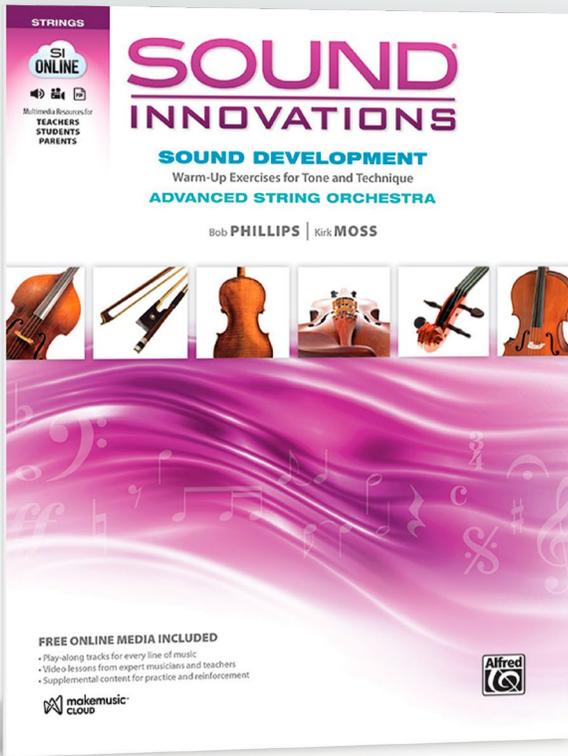
155 **C MAJOR SCALE**—Use the fingerings above the notes or the alternate fingerings below the notes and play as directed by your teacher.*

A. 1st octave going up.

B. 2nd octave going up. Bases repeat the 1st octave.

C. 2nd octave going down. Bases repeat the 1st octave.

D. 1st octave going down.



Available in makemusic CLOUD

With a paid teacher account, you can use the MakeMusic Cloud Gradebook to more easily distribute and grade assignments, and document student progress.

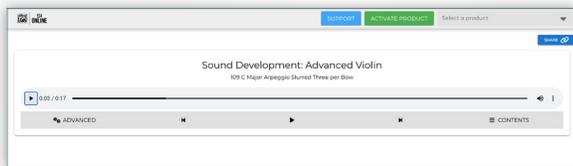
SI Online Resources

Sound Development features MasterClass videos, recordings, and supplemental exercises.



Practice Tracks

All recordings include play-along accompaniment tracks both with and without the melody.



MasterClass Videos

Sound Development Intermediate instructional videos are led by expert pedagogues Bob Phillips and Kirk Moss to demonstrate new techniques and concepts.

MasterClass Video Topics:

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

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 *Sound Development* series is a perfect complement for the Suzuki Method or any other teaching approach.

The material is broken down 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:

- ▶ Sound Tone
- ▶ Sound Bowings
- ▶ Sound Shifting
- ▶ Sound Scales and Arpeggios

Supplemental Exercises

SI Online features additional exercises including additional major and minor scales and arpeggios, scales with slurs.

2

Level 1: Sound Tone

Bowing Lanes

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

View video (Bowing Lanes) at alfred.com/SoundDevelopmentVideo

1 **CHANGING BOWING LANES**—Move your bow to the new bowing lane during each dynamic change.

10

Level 2: Sound Bowings

Spiccato

View video (Spiccato) at alfred.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

45 **COLLÉ 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.

Moderato

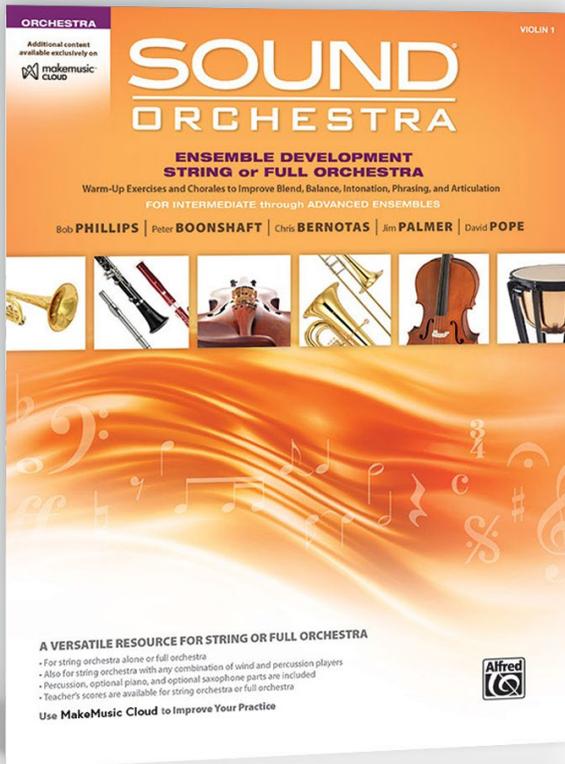
17

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**—Violins and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.



Available in  makemusic-
CLOUD

With a subscription to MakeMusic Cloud, you and your students can access additional exercises and chorales allowing for endless possibilities to further enhance your ensemble's growth through these supplemental pedagogical resources.

SI Online Tools

Access to SI Online featuring recordings.



Practice Tracks

All recordings include play-along accompaniment tracks both with and without the melody. They can be slowed down, sped up, or looped for effective practice.

Chorales

Original and Bach chorales, as well as harmonized scale chorales help students develop the essential skills of tone production, blend, balance, phrasing, and more!

100 CONCERT C MAJOR SCALE & CHORALE Chris M. Bernotas (ASCAP)

142 CHORALE: BWV 180 Johann Sebastian Bach (1685-1750) Arranged by Bob Phillips (ASCAP)

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

By Bob Phillips, Peter Boonshaft, Chris Bernotas, Jim Palmer, and David Pope

Focusing on improving an ensemble's tone quality, intonation, and technique with 270 exercises including chorales and orchestral themes—this multi-faceted resource is for developing ensemble performance skills for string or full orchestra. This powerful resource thoroughly complements performance music by isolating and reinforcing each ensemble concept, focusing on unifying blend, balance, intonation, phrasing, and articulation.

Flexibility Features

- ▶ For intermediate through advanced string orchestra alone or string orchestra with any combination of wind and percussion players up to full orchestra
- ▶ Percussion parts are included
- ▶ Violin 3 book that replicates the viola book is available
- ▶ Optional piano and saxophone parts are included
- ▶ Teacher's scores are available for string orchestra or full orchestra

Scales, Arpeggios, and Scale Patterns

Students can work toward mastering specific major or minor scales and arpeggios while developing a cohesive ensemble sound. Scale pattern exercises are designed to develop dexterity, facility, confidence, and familiarity with the scale of each key by using a variety of different patterns.

87 CONCERT C MAJOR SCALE AND ARPEGGIO

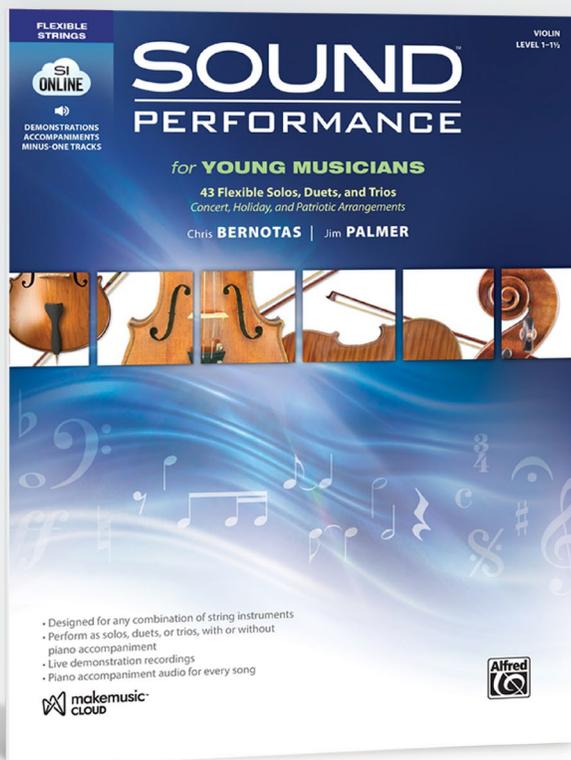
89 SCALE PATTERN

Rhythmic Subdivision

Designed to help students understand and internalize rhythmic subdivision. While one part of the ensemble performs music containing common rhythmic patterns, the other part performs the supporting subdivision.

Balance and Intonation

This variety of exercises helps develop skills such as balance, blend, and pitch internalization as well as vertical and horizontal tuning.



Available in  makemusic CLOUD

Sound Performance is available on MakeMusic Cloud so students can practice with immediate assessment so they know what notes they missed.

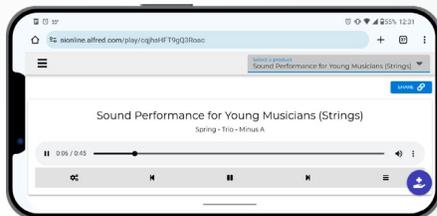
Practice and Teaching Resources on SI Online



Sound Development features MasterClass videos, recordings, and supplemental exercises.

Practice Tracks

Each *Sound Performance* book includes access to full performance recordings, piano accompaniments, and minus-one tracks for playing along as a solo or part of a trio. Tracks can be slowed down, sped up, and looped for playing difficult sections. The minus-one tracks are real instruments (not MIDI) so that students can learn to emulate the proper sound.



Piano Accompaniment Books

Piano accompaniment books include the solo line and are easy enough for directors to play regardless of their experience level. Chord labels are included for an even easier accompaniment option.

Sound Performance for Young Musicians

43 Flexible Solos, Duets, and Trios

By Chris Bernotas and Jim Palmer

This versatile resource features a diverse selection of music that can be performed as solos, duets, or trios, with or without piano accompaniment. Designed to inspire confidence and musicality as well as musical independence, the selections are arranged for students who are toward the end of their first year of instruction and beyond. All of these work with any mix of violin, viola, cello, and bass.

Featuring a diverse mix of folk songs, classical themes, holiday favorites, and patriotic tunes, these arrangements are ideal for solo performances, chamber concerts, or as a refreshing addition to regular concert programs. Notes and rhythms are limited to those used in most beginning method books.

How Does It Work?

Each song is arranged so students can play the top part (**Part A**) to play the solo, another student can join on the second part (**Part B**) to make it a duet, and the third part (**Part C**) completes the trio. Each of these variations can be played with or without piano accompaniment.

Free accompaniment recordings are available on SI Online.

1 **RED RIVER VALLEY** Traditional Folk Song

Slowly

(Part A) 

(Part B) 

(Part C) 

Classical Themes

The books will familiarize your students with essential classical themes such as "Ode to Joy" (*Symphony No. 9*), "Spring" (*The Four Seasons*), "Theme" (*Swan Lake*), and more.

21 **SPRING (from *The Four Seasons*)** Antonio Vivaldi (1678-1741)

Vivace

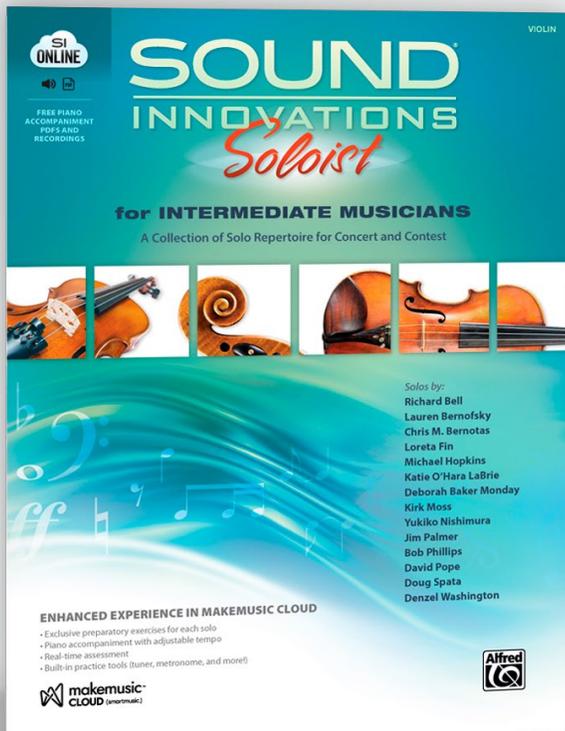
A (Solo) 

B (Duet) 

C (Trio) 

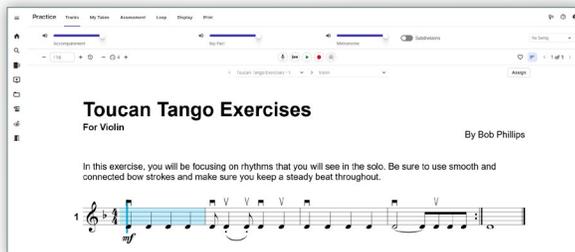
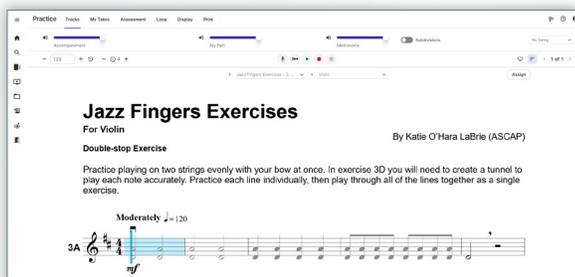
Holiday and Patriotic Songs

Christmas, Halloween, Thanksgiving, Hanukkah, and patriotic songs are all included in this collection, providing a variety of tunes for holiday concerts and celebrations. Songs include "Danse Macabre," "Sevimon," "God Rest Ye Merry, Gentlemen," "Jolly Old St. Nicholas," "We Gather Together," "You're a Grand Old Flag," and many more.



Available in  makemusic CLOUD

In addition to assessment, each solo includes preparatory exercises exclusively in MakeMusic Cloud, such as key scales, phrasing, and more! This outstanding instructional component will help students become familiar with the building blocks of the piece before they play the first note. As students progress with success they will build confidence and independence while having fun!



Sound Innovations Soloist for Intermediate Musicians

By Richard Bell, Lauren Bernofsky, Chris M. Bernotas, Loreta Fin, Michael Hopkins, Katie O'Hara LaBrie, Deborah Baker Monday, Kirk Moss, Yukiko Nishimura, Jim Palmer, Bob Phillips, David Pope, Doug Spata, and Denzel Washington

These intermediate-level original solos will grow your students' technical and musical skills, as well as build confidence and independence. Students can explore a wide variety of engaging styles composed by a talented group of writers.

Features

- ▶ Sound Advice for each exercise and solo provides tips for performance and technique
- ▶ Preparatory exercises exclusively in MakeMusic Cloud support the skills needed for each solo
- ▶ The diverse selection of composers presents a variety of musical styles
- ▶ Free piano accompaniment tracks and PDFs are available on SI Online

Sound Advice

Written-out tips are included in the books provide coaching for each solo. The Sound Advice notes were written by the composers. These will help students learn what to look for when performing each piece.

Serenata

For Cello

By Lauren Bernofsky

SOUND ADVICE:

- ▶ The two themes in this piece offer contrasting techniques to develop. The first theme, at measure 5, offers the challenge of coordinating the bow with the fingers. Practicing the sixteenth-note passages slowly a measure or so at a time and then gradually increasing the speed will help develop clean and accurate playing.
- ▶ The transition from measure 14 through 21 goes from *mp* to *f* – be careful to calibrate your crescendo so you don't "give it all away" immediately. The *mp* should be played with fairly small bows, and the bow lengths should get increasingly longer as you get to the loudest point at measure 21.

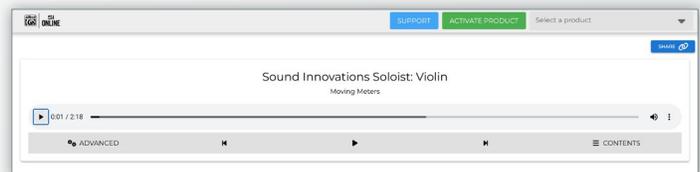
Practice and Teaching Resources on SI Online

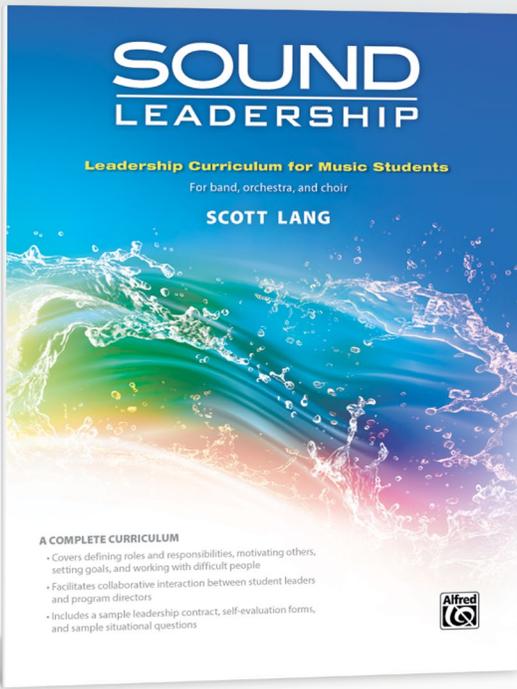
Access to SI Online includes accompaniment and performance recordings.



Practice Tracks

Sound Innovations Soloist features piano accompaniments that can be slowed down, sped up, and looped for playing difficult sections. The piano accompaniments are also printable.





Sound Leadership

Leadership Training Curriculum for Music Students

By Scott Lang

Let your students take ownership of their own learning and leading through *Sound Leadership*, a leadership method book for band, choir, and orchestra students. This book is designed to help facilitate an engaging and collaborative process between both student leaders and program directors that allows for self-discovery, goal-setting, and defining roles and responsibilities.

As a part of this book, students will process through:

- ▶ Personal leadership inventory
- ▶ Task assessment and job creation
- ▶ Situational discussion starters
- ▶ Complete leadership team assessment
- ▶ Leadership contract
- ▶ Leadership performance review
- ▶ Specific and strategic goal-setting activity

Self-Evaluation

The goal for the *Sound Leadership* workbook is based less in teaching concepts than it is in asking students the right questions—so they can have their own “Aha!” moments. Students will begin by evaluating their strengths and weaknesses, so they can step up to the roles that allow them to lead and serve with their natural talents.

Without going into great detail, suffice it to say that I believe that the person you are is, by and large, the person you will likely always be. Yes, you will grow. Yes, you will experience many things. Yes, you will become more seasoned and educated. But will you fundamentally change as a person? Probably not.

As people, leaders, musicians, and students, we all have “strengths and weaknesses.” But there is something about that term that doesn’t convey the inner parts of us that are fixed or unchanging. So instead, I like to think of strengths and weaknesses as blessings and curses. For example:

- I am more patient now than when I was 16, but I am still impatient by nature.
- I am a better listener now than I was when I was 16, but I am still not a good listener by nature.

Conflict Resolution

It is important for a leadership team to have a clear understanding of what your policy is on student discipline. The Problem People and Typical Problems sections help your student leaders proactively and clearly define the expectations of the ensemble members in order to help prevent conflict.

What are three rules that are most often violated in your group?

What proactive things can you do to specifically address these violations?

Goal Setting

Each student, as well as the leadership team as a whole, are encouraged to set goals for themselves and the ensemble. Students will also identify growth indicators that are cause for celebration—a great aid in injecting energy and motivating others.

Pick three goals you would like the leadership team to consider for the upcoming year:

Goal #1

Timeline: _____

Specific actions required for success: _____

People responsible: _____

Defining Responsibilities

The book provides the opportunity for leaders and students to define the roles and responsibilities needed in your ensemble. *Sound Leadership* provides strategies to prevent problems by establishing clear communication and plans, as well as developing problem-solving skills in your student leaders through the use of situational questions and self-evaluation worksheets.

THE THREE C’S

In the same way, people need and appreciate **consistency**, **clarity**, and **concreteness** in a leader.

Consistency: People thrive best when they are under the stewardship of a consistent and dependable leader. Someone who is as dependable as they are predictable. This way, your fellow students know what type of person they are dealing with and what the expectations are. Are you someone who is happy one minute and mad the next? Do you have a volcanic leadership style that leaves your followers wondering which one of your many sides they will be dealing with today? If so, this may be an opportunity for personal and professional growth.

SOUND[®] INNOVATIONS

**THE METHOD BUILT FOR TODAY'S STUDENTS.
AND TOMORROW'S.**



Sound Innovations was written to help instrumental music students of all levels—from beginners to advanced—succeed in music. Available for concert band, string and full orchestra, guitar, percussion, and student leadership. The uncluttered page layouts, logical progression of skills, consistent reinforcement of new concepts, and innovative practice and teaching resources make this a unique and engaging teaching method for all levels.

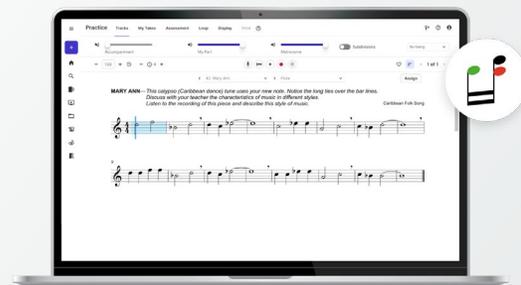
Using pedagogy that follows state and national standards, *Sound Innovations* is THE top choice for classrooms and ensembles everywhere.



Engaging Practice Tools with SI Online

Every book includes free access to SI Online, a robust platform for supplemental worksheets, practice tracks, duets, alternate tunes, full concert band pieces, instrument-specific instructional videos, and more—available with no login required.

These resources support students from their very first notes to their final solo while giving you the flexibility to tailor pacing and instruction to meet the unique needs of your ensemble.



The Ultimate Teaching Partner and Practice Companion

The most trusted music education platform MakeMusic Cloud unlocks a world of musical possibilities, including:

- ▶ Engaging, high-quality accompaniments to over 10,000 titles
- ▶ Real-time red/green note assessment feedback
- ▶ Effortless classroom management and intuitive grading tools



Alfred Music

alfred.com/si-2nd

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