

STRING/FULL  
ORCHESTRA



# SOUND<sup>®</sup> ORCHESTRA

## ENSEMBLE DEVELOPMENT *for* **STRING OR FULL ORCHESTRA**

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

### BROCHURE & SAMPLER

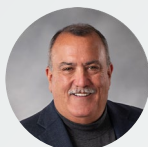


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# SOUND<sup>®</sup> ORCHESTRA

## Authors

The *Sound Orchestra* 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 25 book series and 200 performance

titles. He is a past-president of ASTA and has presented clinics throughout the US, Canada, Europe, and Australia.



### 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*, and serves as Director of Education for Jupiter Band Instruments.



### Chris Bernotas

As a former instrumental music teacher for more than 25 years in New Jersey, Chris Bernotas brings an energetic and enthusiastic approach to the world of music education. He is currently

Alfred Music's Director of Instrumental School Methods and Repertoire. In demand as a conductor and clinician, Bernotas is also regularly commissioned for new works.



### Jim Palmer

Recipient of the ASTA Elizabeth A. H. Green Award for a distinguished career in string teaching, James Palmer is an Alfred Music editor, arranger, and clinician. He is a professional violist

and active high school and youth orchestra director. Mr. Palmer has received the Teacher of the Year Award three times.



### David Pope

David Pope serves as an Associate Professor of Music Education and Chair of Professional Studies at the Baldwin Wallace Conservatory of Music. He is also an Alfred Music clinician and

frequently presents at conferences and in-service events. Dr. Pope received the Distinguished Music Educator Award from the Yale Symposium for Music in Schools and the Emerging String Researcher and Presidential Service Awards from ASTA.

## What Is *Sound Orchestra*?

*Sound Orchestra* is a resource for developing ensemble performance skills for string or full orchestra. This method focuses on improving an ensemble's tone quality, intonation, and technique with 270 exercises, including chorales and orchestral themes that students will find both a joy and challenge to work through.

### Features

- ▶ Thoroughly complements performance music for string or full orchestra by isolating and reinforcing each ensemble concept, focusing on improving blend, balance, intonation, phrasing, and articulation
- ▶ For intermediate through advanced string orchestra alone, or full orchestra, or string orchestra with any combination of wind and percussion players
- ▶ 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

### Hundreds of Exercises

With 270 exercises and chorales grouped by key, you can use this resource as you see fit to address the needs of your ensemble.

### Exercise Types Include

- |                        |                            |
|------------------------|----------------------------|
| ▶ Tuning               | ▶ Family Balance           |
| ▶ Passing the Tonic    | ▶ Layered Tuning           |
| ▶ Scales and Arpeggios | ▶ Shifting Chord Qualities |
| ▶ Chromatic Scales     | ▶ Scale Chorales           |
| ▶ Scale Patterns       | ▶ Bach Chorales            |
| ▶ Phrasing             | ▶ Chorales                 |
| ▶ Articulations        | ▶ Orchestral Repertoire    |
| ▶ Rhythmic Subdivision | ▶ Modulation               |
| ▶ Perfect Intervals    | ▶ Dynamics                 |
| ▶ Diatonic Harmony     |                            |

### Exclusive Content in MakeMusic Cloud



With a subscription to MakeMusic Cloud (formerly SmartMusic), 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.

### Key Signatures

In order to help students prepare for the keys most commonly used in intermediate string and full orchestra literature, key signatures are introduced in the following order:

- |                          |                           |
|--------------------------|---------------------------|
| ▶ G major / E minor      | ▶ E-flat major / C minor  |
| ▶ D major / B minor      | ▶ A major / F-sharp minor |
| ▶ C major / A minor      | ▶ A-flat major / F minor  |
| ▶ F major / D minor      | ▶ E major / C-sharp minor |
| ▶ B-flat major / G minor |                           |

## Tuning

This technique is often used for tuning strings en masse and includes parts for full orchestra. Your ensemble can play it three times: the first time for strings alone, the second time for winds and percussion alone, and the third time tutti.

## Passing the Tonic

These exercises help students concentrate on improving their individual characteristic tone and tuning skills as they work to achieve ensemble balance, blend, and intonation. Each line is designed to help students become accustomed to the tonality of the key and work toward stabilizing the pitch as they move the tonic note through the ensemble. As your string players' technical abilities develop, they should explore performing these exercises without open strings or in alternate positions.

## Multiple Octaves

Some exercises show multiple octaves in order to provide opportunities for practice in different registers, more appropriate registers, or divisi as directed by the teacher.

## Scales and Arpeggios

Students can work toward mastering a specific major or minor scale, as well as an arpeggio in that key (whether a familiar one or not), while developing a cohesive ensemble sound—especially when the strings are playing in a comfortable key and the winds are not, or vice versa.

Student Page 2

## Concert G Major

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



2

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

Violins I, Violins II, Viola, Cello, Str. Bass, Pno. (Opt.)

Tenor A, D, Triangle, Strings (start 2nd time, free bowing)

## 87 CONCERT C MAJOR SCALE AND ARPEGGIO



## 46 CHROMATIC SCALE



## Chromatic Scales

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

## Scale Patterns

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

## 89 SCALE PATTERN





## Balance and Intonation: Perfect Intervals

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

## Balance and Intonation: Diatonic Harmony

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

**29 BALANCE AND INTONATION: DIATONIC HARMONY**—This exercise focuses on vertical tuning, horizontal tuning, balance, blend, and internalizing pitch. For more detailed information, please see the exercise descriptions at the beginning of the book.

**11 BALANCE AND INTONATION: LAYERED TUNING**—This exercise focuses on tuning vertical sonorities as pitches enter. For more detailed information, please see the exercise descriptions at the beginning of the book.

**48 BALANCE AND INTONATION: PERFECT INTERVALS**—This exercise focuses on the challenge of tuning the perfect intervals of a unison, fourth, fifth, and octave. For more detailed information, please see the exercise descriptions at the beginning of the book.

## Balance and Intonation: Layered Tuning

Intervals and triads are built and unbuilt by gradually adding or subtracting one member of an interval or triad at a time, allowing students to focus on tuning vertical sonorities in a variety of contexts.

## Balance and Intonation: Family Balance

In addition to focusing on various aspects of ensemble, family, and section balance, as well as intonation, pitch tendencies, listening, and blending, many of these exercises address the essential concept of understanding how different musical lines appear in the foreground and background within the texture of various compositions.

**50 BALANCE AND INTONATION: FAMILY BALANCE**—These exercises focus on various aspects of ensemble, family, and section balance. For more detailed information, please see the exercise descriptions at the beginning of the book.

## Optional Violin 3

The optional violin 3 book is a replication of the viola book and can provide flexibility and balance of instrumentation as needed. When necessary, alternate notes are used to accommodate notes that go out of the violin range.

Student Page 11

53 **BALANCE AND INTONATION: SHIFTING CHORD QUALITIES**—This exercise focuses on vertical tuning, horizontal tuning, balance, blend, and internalizing pitch. For more detailed information, please see the exercise descriptions at the beginning of the book.

## Balance and Intonation: Shifting Chord Qualities

Cycling through different chord qualities will help foster the slight horizontal and vertical intonation adjustments needed when changing between them, as well as developing the skills of balance, blend, and pitch internalization.

## Dynamics

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

13 **DYNAMICS**

## Articulations

These exercises allow students to practice performing, controlling, and changing a variety of articulations in many contexts. This is especially useful for full orchestra where a cohesive sound is needed while combining the techniques of bowing for strings and tonguing for winds.

34 **ARTICULATION**

## Phrasing

These exercises provide an opportunity to develop your students' sense of individual, section, and ensemble phrasing, with an emphasis on unifying the various families of instruments. Each exercise can be used to focus on the subtleties of musical releases, phrase lengths, contour of line, and shaping of phrases in various contexts.

## 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.

57 **RHYTHMIC SUBDIVISION**—This exercise focuses on stabilizing and internalizing rhythmic subdivision. For more detailed information, please see the exercise descriptions at the beginning of the book.

Student Page 7

36 **PHRASING**—These exercises focus on the subtleties of musical releases, phrase lengths, contour of line, and shaping of phrases in various contexts. For more detailed information, please see the exercise descriptions at the beginning of the book.



## Scale Chorales

These harmonized scale chorales feature two lines for every student part: the scale, and their part in the chorale. Directors can choose a single student, a section, a family, or any other combination of instrumentalists to play the scale while the rest of the ensemble performs the chorale.

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

## Bach Chorales

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

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

## Optional Saxophone and Piano Accompaniment

There are optional books for piano, alto, tenor, and baritone saxophone to provide directors with options for additional performers or balancing the instrumentation as needed.

## Chorales

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

**20 CHORALE** Chris M. Bernotas (ASCAP)

**Violin**

Gently *mf*

**20 CHORALE** Chris M. Bernotas (ASCAP)

**Clarinet**

Gently *div.* *mf* *nb*

## Orchestral Repertoire

These excerpts are included in this book to allow students to combine all aspects of ensemble playing, as well as become familiar with these renowned works.

**62 ORCHESTRAL REPERTOIRE: Symphony No. 6** Piotr Ilyich Tchaikovsky (1840–1893)  
Arranged by Bob Phillips (ASCAP)

*Andante*

## Modulation

### 265 MODULATION: PARALLEL MAJOR TO MINOR

Chris M. Bernotas (ASCAP)



## Modulation

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

## Percussion

Percussion parts are provided for battery instruments, accessories, mallets, and timpani, offering the percussion section an opportunity to perform as members of the ensemble with parts integrated into every exercise in the book.

### 35 RHYTHMIC SUBDIVISION



### 35 RHYTHMIC SUBDIVISION



### 35 RHYTHMIC SUBDIVISION



### 6 SCALE PATTERN



## Open Strings Versus Fourth Fingers in the String Parts

Due to the varied difficulty of the exercises in these books, there are a number of optional fourth finger options included for violin and viola so directors will be able to customize the exercises to their ensemble's ability level.

## String Shifting and Fingerings

In an effort to make this book accessible to a wide range of students, only a limited number of exercises and chorales require shifting. This allows developing ensembles to perform the exercises and chorales in first position (except for the string bass), and more experienced ensembles to perform the exercises and chorales in alternate positions.

### 103 ORCHESTRAL REPERTOIRE: Symphony No. 5

Ludwig van Beethoven (1770–1827)  
Arranged by Bob Phillips (ASCAP)



### 103 ORCHESTRAL REPERTOIRE: Symphony No. 5

Ludwig van Beethoven (1770–1827)  
Arranged by Bob Phillips (ASCAP)



## Divisi Wind Parts

Where appropriate, some of the woodwind and brass lines have multiple (divisi) notes to provide parts for additional players or players of different ability levels.

# SOUND<sup>®</sup> INNOVATIONS

for **STRING & FULL ORCHESTRA**



## Sound Innovations for String Orchestra, Books 1 & 2

The foundation of *Sound Innovations*, Books 1 and 2 are ideal for beginning musicians and feature clean page

layouts, content organized into levels, and numerous opportunities for reinforcement and performance.



## Sound Development for Intermediate and Advanced String Orchestra

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. Covers tone, bowings, intonation, shifting, scales, rhythm, arpeggios, and chorales



Book 1 is completely free in MakeMusic Cloud, and every other level is available with a paid subscription where students can receive immediate assessment so they know what to practice.



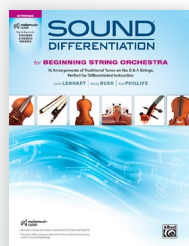
**SI Online** features all MasterClass videos, accompaniments, and supplemental PDFs with free and easy login.



## Creative Warm-Ups for Intermediate String Orchestra

The levels of this book focus on four important aspects of string performance and can be used in any order as

either warm-ups or structured units: Sound Intonation • Sound Rhythms • Sound Bowing Fluency and Choreography • Sound Creativity.



## Sound Differentiation

This motivational, time-saving supplemental resource provides differentiated parts for 15 well-known pieces and is perfect for a variety of teaching

situations, including like- or mixed-instrument classes as well as in private study.



## Sound Orchestra Ensemble Development for String or Full Orchestra

*Sound Orchestra* is a resource for developing ensemble performance skills for string or full orchestra. This method focuses on improving an ensemble's tone quality, intonation, and technique with 270 exercises.

Learn more at [alfred.com/SI](http://alfred.com/SI).

## Interested in an In-Service with a Sound Innovations Author?

### Band & Orchestra



Stephen Benham



Chris Bernotas



Peter Boonschaft



Becky Bush



Kirk Moss



Jim Palmer



Bob Phillips



David Pope



Robert Sheldon

Learn how to incorporate *Sound Innovations* into your classroom and hear educational insight and teaching tips from these internationally renowned educators at an Alfred Music Professional Development In-Service. Additional clinicians include Scott Watson and Sarah Lenhart.

Visit [alfred.com/ProfessionalDevelopment](http://alfred.com/ProfessionalDevelopment) for details.

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