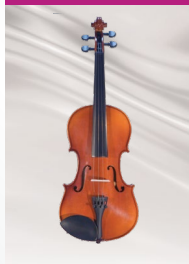


STRINGS



SOUND[®] INNOVATIONS

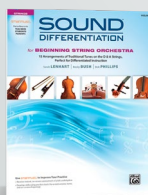
for **STRING & FULL ORCHESTRA**
BROCHURE & SAMPLER



Page 4



Page 6



Page 11



Page 12



Page 16



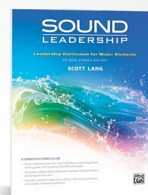
Page 19



Page 22



Page 26



Page 31



alfred.com/si

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 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.



Robert Sheldon

Following 17 years as Director of Concert Band Publications for Alfred Music, Robert Sheldon now maintains an active composition and conducting schedule, regularly accepting commissions for new works. He has taught band and orchestra in the Florida and Illinois public schools 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.

SOUND INNOVATIONS OVERVIEW



SI Online

Streaming video and audio, and access to outstanding teaching resources Pages 4–5

Sound Innovations Book 1

Great for beginners. Book 1 is now free in SmartMusic! Pages 6–10

Sound Differentiation

A supplemental resource with differentiated parts for 15 well-known pieces Page 11

Sound Innovations Book 2

Flexible follow-up for any beginning method Pages 12–15

Sound Orchestra

Warm-up exercises and chorales to improve blend, balance, intonation, phrasing, and articulation. Pages 16–18

Creative Warm-Ups for Intermediate String Orchestra

Perfect for middle or high school daily warm-ups Pages 19–21

Sound Development for Intermediate String Orchestra

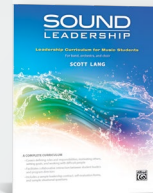
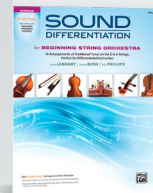
Perfect for middle or high school to build technique Pages 22–25

Sound Development for Advanced String Orchestra

Ideal for high school technical development Pages 26–29

Sound Leadership

A must-have for any music ensemble seeking to establish and grow their student leadership program Page 31



SOUND INNOVATIONS

Revolutionary Methods for Musicians

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.

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 for every book while exploring the wealth of additional repertoire available online.

Learn more on pages 4–5

Book 1 Is Free in SmartMusic

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.

Remote Teaching Resources

Combine the free online resources at SI Online with SmartMusic and the solid pedagogy in *Sound Innovations*, and you've got everything you need for teaching concert band in remote and hybrid scenarios! Learn how to best use SI for remote teaching with videos from the authors at alfred.com/SIStringsBrochure.

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.

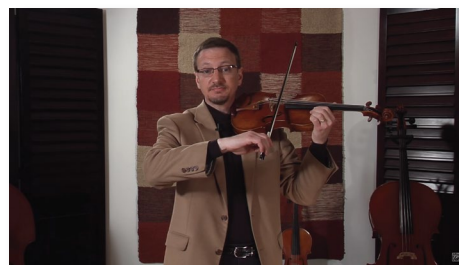
NEW FINGERING

FOURTH FINGER A ON THE D STRING—Make sure your 4th finger is in tune by comparing it to the open A.

A NEW WAY TO PLAY A—Play A with the 4th finger.

MasterClass Video and Audio Tracks

Foster more effective practice with MasterClass videos integrated throughout the entire method, not retrofitted to it. MasterClasses for every level of the book allow students to emulate the teacher's tone, technique, and musicianship. Recorded accompaniments are available streaming online—encouraging at-home practice.



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.

LUZ DE LA MAÑANA—Play in the middle part of the bow.

Latin Folk Song

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.

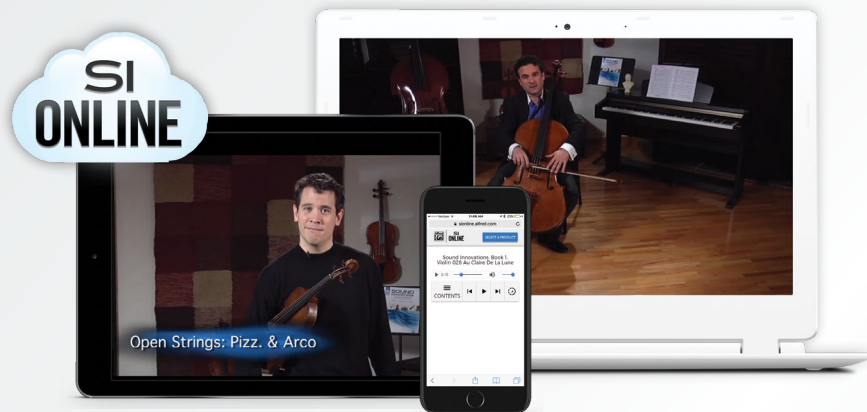
eBooks

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 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

Supplemental pages for reinforcement correlated to each level in *Book 1* and key levels in *Creative Warm-Ups*, *Sound Development Intermediate*, and *Sound Development Advanced*.

Audio and Video

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

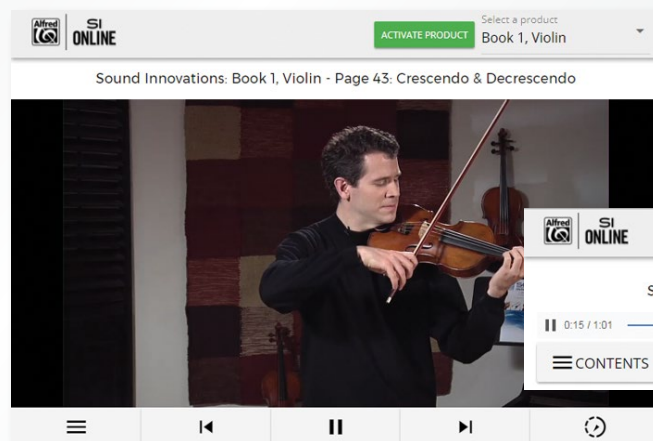
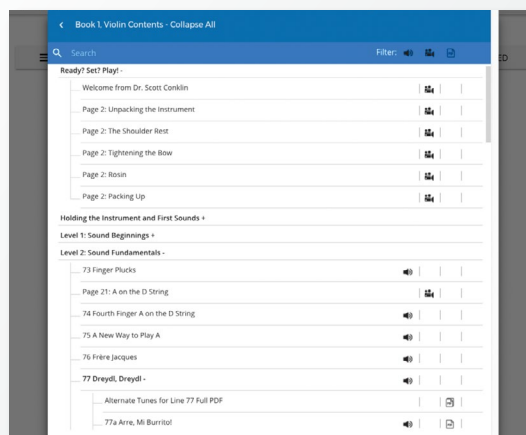
Supplemental Repertoire

New repertoire for each level of *Book 1*, including duets and ensembles. Also, supplemental exercises are available for *Creative Warm-Ups*, *Sound Development Intermediate*, and *Sound Development Advanced*.

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.

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

Moderato



RHYTHM LINE 1—Count, clap, and then play on a note your teacher chooses.



Technique and Rhythm

SLURRED G MAJOR SCALE IN 3/4—Eighth Notes



Scales

COMPOSITION 1—Using the notes D, E, F, G and A write in the note you would like to use above each rhythm.



Composition and Improvisation

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



Assessment Pages

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
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 Dvořák writes his *Slavonic Dances*.
1913 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

SLURRED C MAJOR TWISTER—Finger Twister



Finger Twisters for Strings

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.

88a ALISON'S WALTZ

Moderato

Bob Phillips



88b THE FRIENDLY BEASTS

Moderato

English Christmas Carol



88c A GRACEFUL DANCE

Moderato

Johann C. F. Bach



Alternate Tunes



Additional Duets and Ensembles



Sound Innovations, Book 1

By Bob Phillips, Peter Boonshaft, and Robert Sheldon

- ▶ 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**
- ▶ 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 allow for better understanding
- ▶ Performance opportunities to reinforce new concepts
- ▶ Sound Advice sections throughout the Teacher's Score assist with quick and easy-to-use tips and suggestions
- ▶ Student books can be downloaded from iBooks

smartmusic.

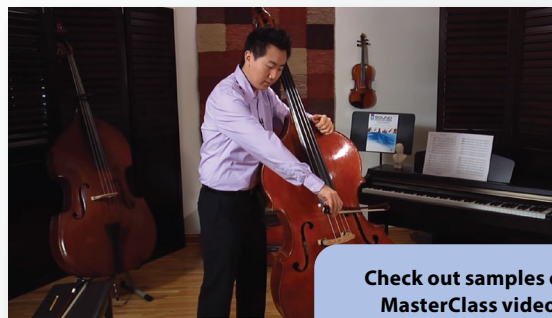
All of Book 1 is now free in SmartMusic!
Learn more on page 30.

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



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

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



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.

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.

A **HALF NOTE** receives two beats (counts).

Half notes can be subdivided into two quarter notes.

A **HALF REST** receives two beats (counts) of silence.

Half rests can be subdivided into two quarter rests.

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

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 |

Assessment

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

Improvisation

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

PENTATONIC SCALE—What is different about this scale?

Using the notes in the pentatonic scale (a scale with only five notes), improvise your own solo or melody for *Perpetual Rock Motion*. Play it while your friends play the harmony part.

Using the notes in the pentatonic scale, compose your own melody to *Perpetual Rock Motion*. Create and notate the rhythm first, then the melody. Play it while your friends perform the harmony part. Name your melody.

Title

Composer

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



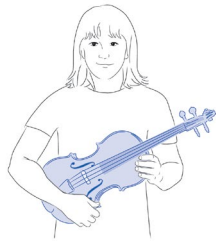
Checkpoints for Successful Instrument Setup from the Start

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.

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

1. Hold the violin over your head with the scroll to your left.
2. Lower the violin onto your left shoulder and place the chin rest under your chin. Keep the violin level with the floor.
3. 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.
4. Pluck each string with your 1st finger as instructed by your teacher.



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

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.

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

4

Sound Notation

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

TIME SIGNATURE (or METER)

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

STAFF

5 lines and 4 spaces used for writing music

WHOLE NOTE

Receives 4 beats (counts) in 4/4 time

LEDGER LINE

Extends the staff either above or below

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)

SHARP

Raises the pitch a half step

FLAT

Lowers the pitch a half step

NATURAL

Cancels a sharp or flat

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

GAVOTTE—Solo
Allegro (♩ = 100)
Arcangelo Corelli

GAVOTTE—Piano Accompaniment
Allegro (♩ = 100)
Arcangelo Corelli

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.

SOUND INNOVATIONS
Soloist

Introducing

Sound Innovations Soloist

Intermediate-level solos to encourage musical independence and fun!

Learn more on page 13!

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.

6 PLACING FINGERS ON THE D STRING

LEFT-HAND SETUP

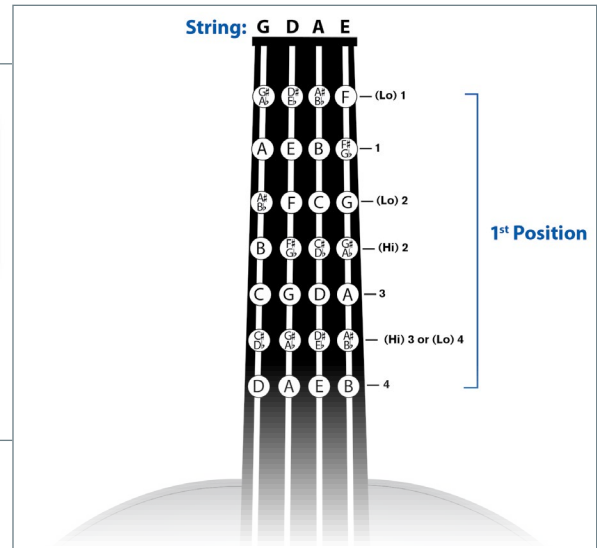
1. Place your left hand at the neck near the nut, keeping your wrist relaxed and straight.
2. Put three fingers on the D string (fingertips touching the string).
3. Your fingers should be curved.
4. The base of your 1st finger will touch the neck.
5. Your 1st finger will make a square over the fingerboard.
6. When your fingers are not on the string, keep them close to the string.
7. Tap your thumb against the neck and make sure it is relaxed.

NEW NOTE

NEW NOTE G—Learn to play G on the D string.
pizz. 3

Fingering Chart

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



Right-Hand Setup

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

SETTING THE RIGHT HAND ON THE BOW

1. Tighten your bow by turning the adjusting screw several turns as instructed by your teacher. Turn the screw clockwise to tighten the bow, and counter-clockwise to loosen it.
2. Using two hands, pick up the bow in the middle, with the hair facing the floor, and form a good bow hold with your right hand like you did on the pencil. Be careful not to touch the bow hair with your fingers.
3. Still supporting the bow with your left hand, slide your right hand to the right until the edge of your thumb touches the frog.
4. Remove your left hand, point the tip of the bow towards the ceiling, and hold the bow with your right hand. Rock it back and forth using your thumb and 4th fingers.

MasterClass Video Demonstrations

Sequential bow-hold development is reinforced with a detailed demonstration on the MasterClass videos in a format that allows the student to follow and play along.

LEVELS OF THE BOW

Set the bow on top of the bridge on the wood. Gently raise and lower your entire arm to find the different levels that will allow the bow to touch only one string at a time.

String Crossing
Set the bow on top of the bridge at the D-string level. Gently lower your entire arm until the bow crosses over to the A-string level. Now raise your arm until the bow crosses back to the D-string level.

G-string level
Place your bow on the G string.

D-string level
Place your bow on the D string.

A-string level
Place your bow on the A string.

E-string level
Place your bow on the E string.

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.

RIGAUDON - EDUCATIONAL PACK - VIOLIN




















































IMPORTANT THEMES AND MELODIES

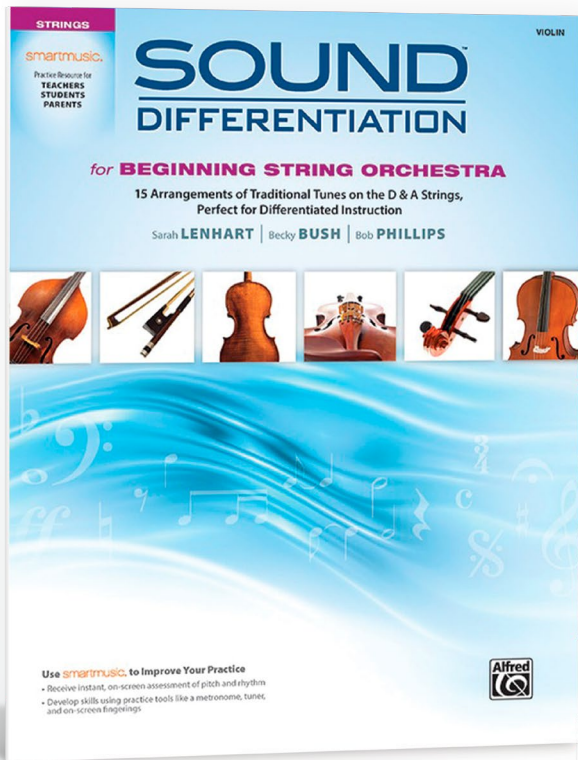
Theme 1 Allegro

Theme 2 Allegro

IMPORTANT OR CHALLENGING RHYTHMS

Book 1 Skill Chart

SOUND INNOVATIONS for STRING ORCHESTRA	Introductory Pages	Sound Beginnings (Level 1)	Sound Fundamentals (Level 2)	Sound Musicianship (Level 3)	Sound Techniques (Level 4)	Sound Development (Level 5)	Sound Performance (Level 6)
Rhythms							
							
							
							
							
							
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		
			Half Step	Chromatics			
			Whole Step	Courtesy Accidentals			
			Key of G Major				
	Ledger Line		G Major Scale				
Right-Hand Technique	Pizzicato	Arco	Slur			Double Stops	
			Hooked Bowing				
			Using Different Parts of the Bow				
							
		Bow Hold					
		Placing the Bow					
		Bowing Lanes					
		Moving the Bow					
		Levels of the Bow					
		String Crossings					
Sequence & Tempo				Rehearsal Marks			
		1st & 2nd Endings	D.C. al Fine			Ritardando	
			Fine			Ritardando	
			Andante				
			Moderato				
			Allegro				
Style		Theme	Round	<i>f</i>	<i>f-p</i>		Orchestra Arrangement
			Harmony	<i>mf</i>			Solo
			Duet	<i>p</i>			
			Staccato	Improvisation			
			Tenuto				
			Legato				



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!

smartmusic.

Transform your students' practice from passive repetition to active learning with SmartMusic. 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.

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.

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

BASS LINE

HARMONY

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

Chord symbols: D A D A D A D A D A 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	OR
C HARMONY	A TUNE	C HARMONY	A TUNE	OR
D VARIATION	B BASS LINE	B BASS LINE	D VARIATION	
A TUNE	B BASS LINE	D VARIATION	B BASS LINE	



Sound Innovations, Book 2

By Bob Phillips, Peter Boonshaft, and Robert Sheldon

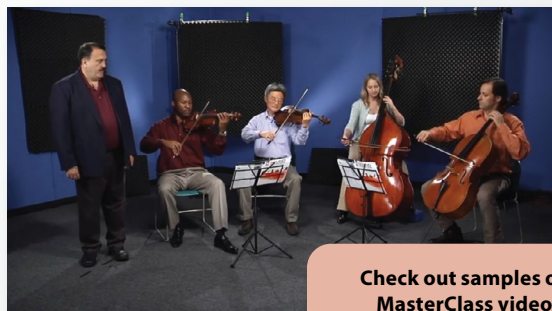
- ▶ Isolates concepts, teaching them individually so they can be taught in any order, and to facilitate understanding of the more advanced material
- ▶ Material is broken down into four levels to provide assessment tools and benchmarks, including a comprehensive review of *Book 1*:
 - ▶ Sound Review
 - ▶ 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.com.

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



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

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



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 1: Sound Review

Reviewing Instrument Position

Reviewing Bow Hold

Moving the Bow on the String

ARCO means to play with the bow.

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

DOWN BOW (*) 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 (V) 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.

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.

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

4 = Four beats (counts) to a measure.
4 = A quarter note receives one beat (count).

3 D MAJOR SCALE—As you play the D Major scale listen for whole steps and half steps. Which notes are affected by the sharps in this key signature?

4 LIFT AND CIRCLE—Review lifting your bow each time you see the lift sign. Before playing, air-bow while singing the rhythms.

5 PIZZ. AND PULL—Review playing pizzicato and then arco. Prepare to play with the bow during the half rest in bar 2.

6 GO TELL AUNT RHODY—Review playing quarter notes, half notes and repeats. Clap and then play the piece. Write the counting numbers on the lines below the staff.

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
 - ▶
 - ▶
 - ▶ Flat keys
 - ▶ F major
 - ▶ B^b major
 - ▶ D minor
 - ▶ G minor
 - ▶ A minor

Dotted Eighth Notes

A **DOTTED EIGHTH NOTE** receives $\frac{3}{4}$ of a beat in $1\frac{1}{2}$ or $\frac{3}{4}$ time. Dotted eighths can be subdivided into three sixteenth notes.

51 PLAYING DOTTED EIGHTH NOTES—Clap while counting aloud. Next, sing and then play the piece. Write the counting numbers on the lines below the staff.

52 ABOUT STRANGE LANDS AND PEOPLE—Be sure the bow remains parallel to the bridge.

53 SLURRED DOTTED EIGHTHS AND SIXTEENTHS—Before playing, clap and then sing this piece.

Introducing

Sound Innovations Soloist

Encourage Musical Independence and Fun!

Available exclusively in SmartMusic and on TotalSheetMusic.com, these intermediate original solos will encourage independence and confidence in your students. Students can explore a wide variety of styles, composed by a talented group of writers including Erik Morales, Michael Kamuf, Scott Watson, Adrian B. Sims, Lauren Bernofsky, Katie O'Hara LaBrie, Wesley Sumpter, Julie Davila, and many more. Your students' practice will be transformed into active learning with the immediate feedback of SmartMusic.

SOUND
INNOVATIONS
Soloist

Each solo includes:

- ▶ Preparatory exercises—supporting skills needed for each solo
- ▶ Sound Advice for Performance—coaching tips provided for checkpoints throughout the music

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

Separated Bow Strokes

33

DETACHÉ, STACCATO, MARTELÉ, SPICCATO, TREMOLO

DETACHÉ—Separate bows played smoothly.



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



STACCATO—Separate bows stopped after each note.



SPICCATO—Separate bows that bounce off the string.



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.



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



152 DETACHÉ AWAY—Practice playing smoothly on each note.



153 STACCATO STOPS—Practice stopping the bow after each note marked staccato.



154 MARTELÉ MARCH—Practice starting each note with weight in the bow. Release the weight and stop the bow at the end of the note. Remember that the marcato marking indicates to start with even more arm weight.



155 SPICCATO HOT POTATO—Practice starting smoothly with the bow on the string and then gradually lift the weight out of the bow and let it bounce.



156 MELLOW TREMOLO—Practice moving the bow as quickly as you can on the notes marked tremolo, remembering to play at the tip with a loose wrist.



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.

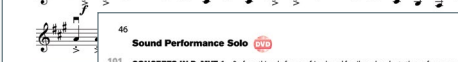
Topics Addressed:

- Mixing sharp keys and dupe rhythms
- Mixing flat keys and dupe 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

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?



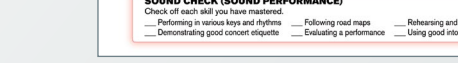
179 HABAÑERA FRI—Moderate



180 PROCESSION CL—Andante



181 TIRRA LIRRA LC—Andante









SOUND CHECK (SOUND PERFORMANCE)

Check off each skill you have mastered.

Performing in various keys and rhythms _____ Following road maps _____ Rehearsing and performing chamber music _____

Demonstrating good concert etiquette _____ Evaluating a performance _____ Using good intonation _____

Book 2 Skill Chart

SOUND INNOVATIONS for STRING ORCHESTRA	Sound Keys and Rhythms (Level 2: Duple Rhythms)	Sound Keys and Rhythms (Level 2: Sharp Keys)	Sound Keys and Rhythms (Level 2: Triple Rhythms)	Sound Keys and Rhythms (Level 2: Flat Keys)	Sound Techniques (Level 3)	Sound Performance (Level 4)
Rhythms			Triplet		Swing Eighth Notes	
						
						
						
	Syncopation					
						
Left-Hand Technique	Divisi	Finger Patterns		Key of F Major	Pentatonic Scale	
		Key of A Major		Key of B ^b Major	Natural Harmonic	
		Key of E Natural Minor		Key of D Natural Minor	Shifting	
		Key of B Natural Minor		Key of G Natural Minor	Vibrato	
		Key of A Natural Minor		Key of A Natural Minor		
Right-Hand Technique	>				Detaché	
	<i>sfz</i>				Staccato	
					Martelé	
					Marcato	
					Spiccato	
					Tremolo	
Sequence & Tempo	Allegretto	D.S. al Fine		Lento		D.C. al Coda
	Presto	Maestoso		Andantino		D.S. al Coda
	//	Adagio				
	A Tempo					
	Tutti					
Style	Cantabile	Molto		Dolce	<i>pp</i>	
	Alla Marcia	Pesante			<i>p</i>	
					<i>mp</i>	
					<i>mf</i>	
					<i>f</i>	
					<i>ff</i>	

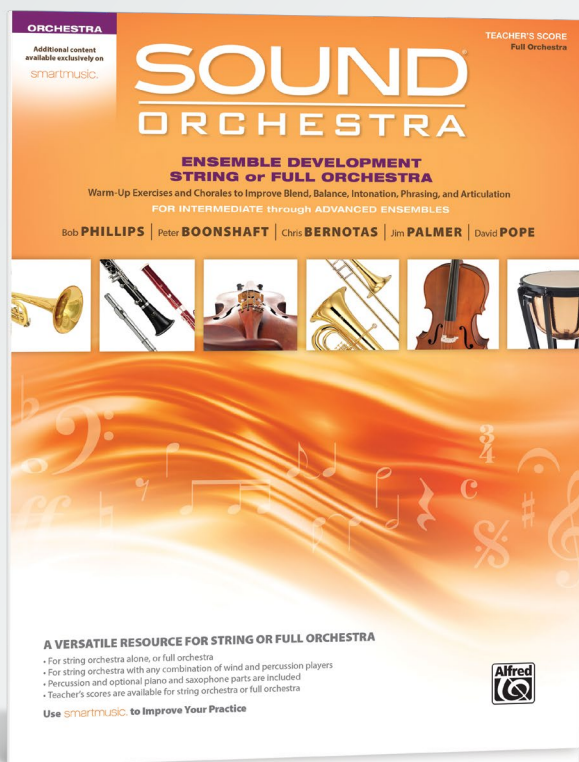


Put the “Impress” in First Impressions— How to Attract Bass Students for Your Orchestra

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.



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Exclusive Content on SmartMusic

With a subscription to 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.

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

This multi-faceted resource is for developing ensemble performance skills for string or full orchestra. Focusing on improving an ensemble's tone quality, intonation, and technique with 270 exercises including chorales and orchestral themes—students will find this book 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 unifying 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

Sound Orchestra Authors



Bob Phillips

Pedagogue, composer, clinician, and teacher trainer, Phillips is a recognized expert in the use of large-group pedagogy and has presented clinics throughout North America, Europe, and Australia. He is the former Director of String Publications for Alfred Music.



Peter Boonshaft

Hailed as one of the most exciting and exhilarating voices in music education today, Boonshaft has been a guest clinician all over the world. He is Director of Education for Jupiter Band Instruments, and professor of music at Hofstra University in Hempstead, New York.



Chris Bernotas

As a former instrumental music teacher for more than 25 years in New Jersey, Bernotas maintains a fresh perspective to the world of music education. He is currently Alfred Music's Director of Instrumental School Methods and Repertoire.



Jim Palmer

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



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.

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.

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.

87 CONCERT C MAJOR SCALE AND ARPEGGIO

89 SCALE PATTERN

Scales, Arpeggios, and Scale Patterns

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. 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.

Balance and Intonation

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

Perfect Intervals: moving between unison and various perfect intervals

Diatonic Harmony: moving between unison and diatonic triads

Layered Tuning: building and unbuilding triads and intervals

Family Balance: focuses on various aspects of ensemble, family, and section balance

Shifting Chord Qualities: cycling through major, minor, and diminished triads

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

Student Page 10

77

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.

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.

Phrasing

These exercises provide an opportunity to develop your students' sense of individual, section, and ensemble phrasing, with 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.

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

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)

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)

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)

Gently



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, recordings, and supplemental exercises
- ▶ 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

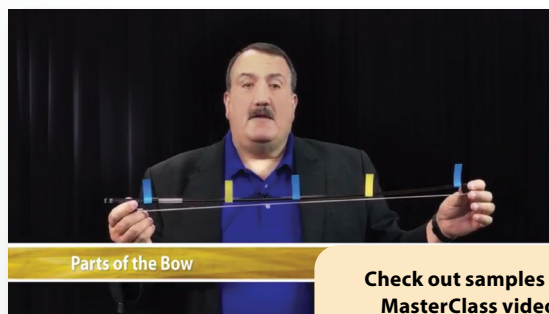
smartmusic.

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



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

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.

2

Level 1: Sound Intonation

C Major

INTERVALS IN C MAJOR—Listen for the interval that occurs at each fermata. Adjust to remove any "beats" in the sound. An interval is the distance from a root first note pitch to another pitch. Intervals in this exercise include a Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Major 7th, and Perfect 8th/Octave. Evaluate and refine your performance. Write out each interval starting on C using music notation. Switch parts on the repeat.

CHORDS—A chord is three or more pitches sounding simultaneously. A chord symbol indicates the structure of the chord. The capital letter indicates the root of the chord, which is where applicable. Compare and contrast the chord.

MOVING CHORD TONES IN

LAYERED TUNING AND BALANCE

DIATONIC (SCALE) HARMONY

*The audio tracks for each exercise in Level 1 are:

18 Extended Hand Positions

EXTENDED HAND POSITIONS—Violins/violas learn to play raised 3rd and lowered 1st & 4th fingers, cellos learn to play forward and backward extensions. Basses review 1st and 1½ positions.

EXTENDED HAND POSITION (HIGHER)—Place (and leave) your left-hand 1st finger in 1st position. Extend your 2nd finger a whole step letting your thumb move with it. Your thumb & 2nd finger will remain opposite each other. Leave half steps between your 2nd & 3rd and your 3rd & 4th fingers. The x next to a finger number indicates a whole step between 1st & 2nd fingers, and that you are in extended position. Basses review 1st and 1½ positions.

EXTENDED HAND POSITION (LOWER)—Place all your left-hand fingers in 1st position. Extend your 1st finger back a half step while leaving your thumb opposite your 2nd finger. There should now be a whole step between your 1st & 2nd fingers. Leave half steps between your 2nd & 3rd and your 3rd & 4th fingers. The x next to a finger number indicates a whole step between 1st & 2nd finger, and you are in extended position. Basses review 1st and 1½ positions.

61 PLAYING G² ON THE D STRING—Violins/violas play H 3 or Low 4, cellos play forward extension while basses play in 1st and 1½ positions.

62 PLAYING E¹ ON THE D STRING—Violins/violas play Low 1, cellos play backward extension while basses play in 1st and 1½ positions.

63 PLAYING G² ON THE G STRING—Violins/violas play H 3 or Low 4, cellos play forward extension while basses play in 1st and 1½ positions.

64 PLAYING B¹ ON THE A STRING—Violins/violas play Low 1, cellos play backward extension while basses play in 1st and 1½ positions.

20

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.

Counting: 1 2 3 4
Gordon: Du ta du ta du ta du ta
Takadimi: Ta di ta di ta di ta di ta

69-73

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.

Compose and notate new two-bar patterns using the rhythms above; then say, clap, and play them expressively.

*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.

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. Students are encouraged to count aloud, clap, and play rhythms while others play a drone or other accompaniments.

LEVEL 3

Sound Bowing Fluency and Choreography

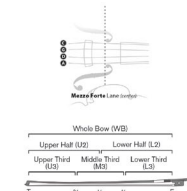
Refine technique through bowing fluency and choreography, leading to a characteristic and beautiful sound. This logical and comprehensive right-hand technique approach will provide your students with the tools to create beautiful music. Bowing fluency exercises will lead students to play in all parts 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.

30

Level 3: Sound Bowing Fluency and Choreography

Bowing Lanes, Parts of the Bow, and Bow Distribution (play in various tempos)

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 ($\frac{1}{3}$), middle ($\frac{1}{2}$), upper third ($\frac{2}{3}$), 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.

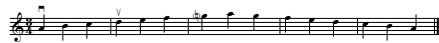


44

Level 4: Sound Creativity

Classical Chaconne

- 189 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 (shá-kón) 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 1608, the repeated/ostinato 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 line performs the harmonies in strict tempo. Thus, every performance of this piece!

Chaconnes, strive to express emotions like fear, sadness, joy.

- 190 CLASSICAL CHACONNE**—Expressive! At bar 12, create an improvisation from the rhythm and melodic riff page.

Moderato (♩ = 96)

Melody

Harmony

7

13

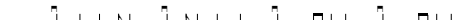
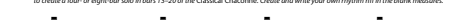
Sample Solo

plac.

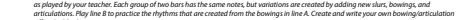
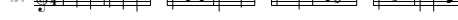
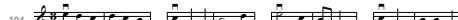
* The audio track for Classical Chaconne is an option.

Classical Chaconne Rhythm and Melodic Riffs

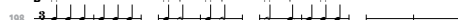
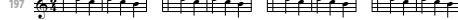
CLASSICAL RHYTHM RIFFS—Echo back the rhythm riffs aurally or by reading on a pitch of your teacher's choice. Use the rhythm riffs to create a four- or eight-bar solo in bars 13–20 of the Classical Chaconne. Create and write your own rhythmic riff in the blank measures.



CLASSICAL MELODIC RIFFS—Echo back the melodic riffs by reading or aurally as played by your teacher. 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 riff variations either by reading or aurally as played by your teacher. Each group of two bars has the same notes, but variations are created by adding new slurs, bowings, and articulations. Play line B to practice the rhythms that are created from the bowings in line A. 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.

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. 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.



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.

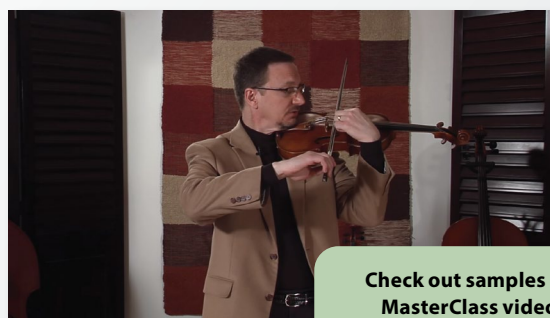
- ▶ Technical development in a clear and concise, yet thorough manner
- ▶ Comprehensive scales, arpeggios, sight-reading materials, rhythm exercises, and warm-up chorales
- ▶ Skills defined and sequenced into learning routines
- ▶ Material is broken down into four levels to provide assessment tools and benchmarks:
 - ▶ Sound Tone
 - ▶ Sound Bowings
 - ▶ Sound Shifting
 - ▶ Sound Scales, Arpeggios, Chorales, and Rhythms
- ▶ Access to SI Online featuring MasterClass videos, recordings, and supplemental exercises
- ▶ 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, [smartmusic](https://www.smartmusic.com), 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



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



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.

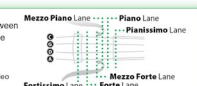
Topics Addressed:

- ▶ Bowing lanes
- ▶ Bow weight
- ▶ 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




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



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

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 FARANDOLE—Practice playing spiccato near the frog. *Allegro* *f* Georges Bizet

75 CONTRADANSE—Practice playing spiccato at the balance point. *Allegro* *mf* 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* *mp* Wolfgang Amadeus Mozart

LEVEL 3

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
- Shifting exercises
- More vibrato
- Natural harmonics
- Clearly marked fingerings
- Repertoire for practice
- 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

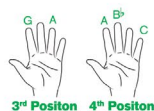
VIOLIN



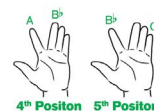
VIOLA



CELLO



BASS



89

FINDING 3rd POSITION ON THE D STRING USING PATTERN 1—Violins and violas find notes in 3rd position. Cellos find notes in 3rd and 4th positions. Bases find notes in 3rd, 4th and 5th positions.

SOUND ADVICE

Remind students to release the left-hand thumb when shifting to a new position.

LEVEL 4

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

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.

156 C MAJOR ARPEGGIO—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.

157 C MAJOR SCALE IN THIRDS—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.

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

A.

B.

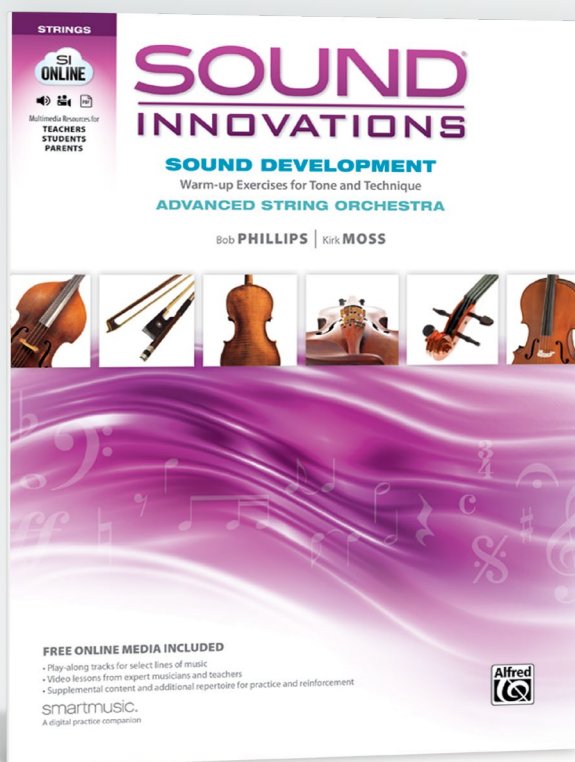
159 C MAJOR SCALE ACCOMPANIMENTS—Take turns accompanying the scale above using either the harmonized or drone accompaniment.

A. Harmonized Accompaniment—Play repeats for two octave scales only.

B. Drone Accompaniment—Repeat throughout the scale.

Challenge: Listen to the ensemble as the class plays the scale and accompaniment together. Aurally 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 Shifting
 - ▶ Sound Bowings
 - ▶ Sound Scales and Arpeggios
- ▶ Access to SI Online featuring MasterClass videos, recordings, and supplemental exercises
- ▶ 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

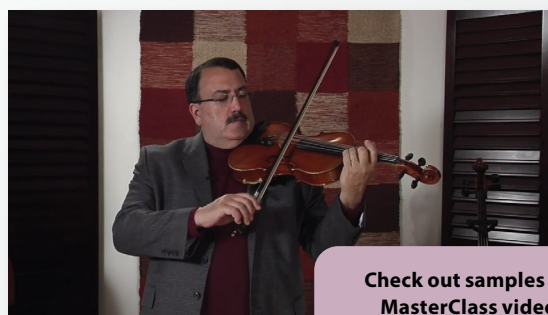
smartmusic.

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 (Bowing Lanes) at alfred.com/SoundDevelopmentVideo

Mezzo Piano Lane ... Piano Lane
Fortissimo Lane ... Forte Lane

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 ÆSE**—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.

LEVEL 2

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

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.

SPICCATO BOW PLACEMENTS

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

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.

46 **PRACTICE SPICCATO NEAR THE FROG: LE CARNAVAL 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

Level 3 expands on shifting technique using finger patterns to aid better comprehension. This level contains an extremely thorough unison presentation of 1st through 7th positions for all instruments, making it easy to teach and learn shifting in a heterogeneous class, as well as a private studio. A fingering chart is provided at the beginning of the level for easy reference. Each exercise is preceded with instrument-specific goals so students know exactly what to work on and listen for.

- ▶ Tenor clef for cello, treble clef for viola, 8va for violin
- ▶ Playing in 1/2, 2nd, 3rd, 4th, 5th, 6th, and 7th positions
- ▶ Thumb position for cello and bass

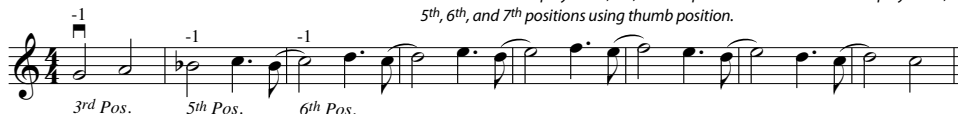
Level 3: Sound Shifting

17

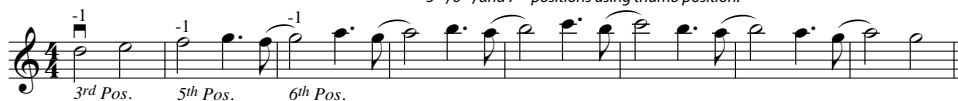
Playing in 6th and 7th Position: Using Pattern 3

Check your fingering chart for the new finger placements.

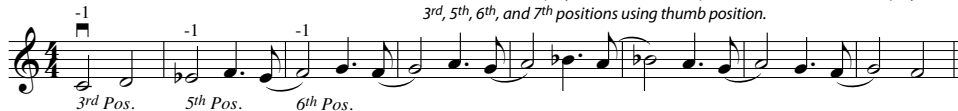
- 84 PLAYING ON THE D STRING IN 6th POSITION**—Violins and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.



- 85 PLAYING ON THE A 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.



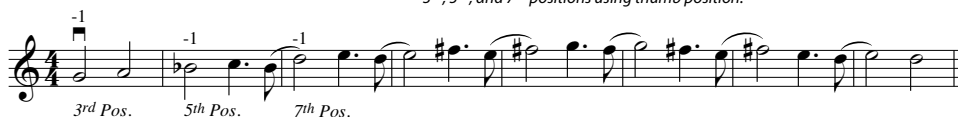
- 86 PLAYING ON THE G STRING IN 6th POSITION**—Violins and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.



- 87 PLAYING ON THE C AND E STRINGS 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.



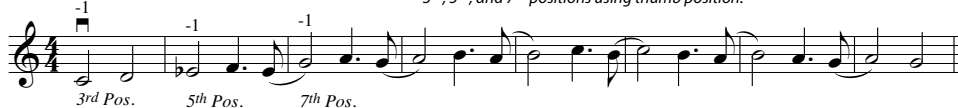
- 88 PLAYING ON THE D STRING IN 7th POSITION**—Violins and violas play in 3rd, 5th, and 7th positions. Cellos and basses play in 3rd, 5th, and 7th positions using thumb position.



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



LEVEL 4

Sound Scales and Arpeggios

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.

52

Level 4: Sound Scales and Arpeggios

B \flat 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.

220 B \flat MAJOR SCALE—Learn the third octave of the B \flat major scale.

A.

B.

C.

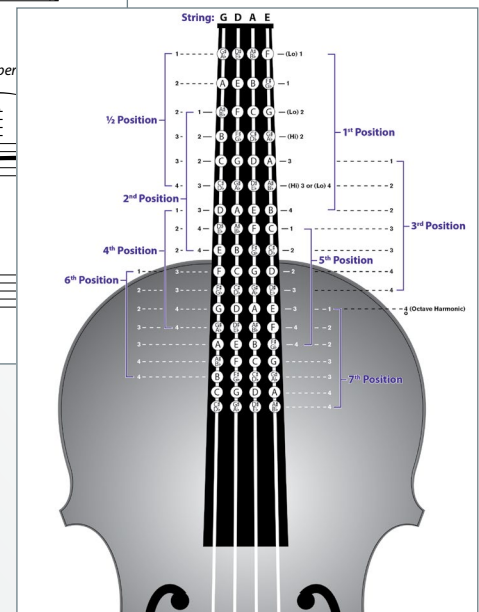
D.

E.

F.

221 B \flat MAJOR SCALE SLURRED TWO PER BOW—Play the B \flat major scale with two notes slurred per bow at $\text{♩} = 60$.

222 B \flat MAJOR SCALE SLURRED FOUR PER BOW—Play the B \flat major scale in a traditional pattern with four notes slurred per bow at $\text{♩} = 60$.

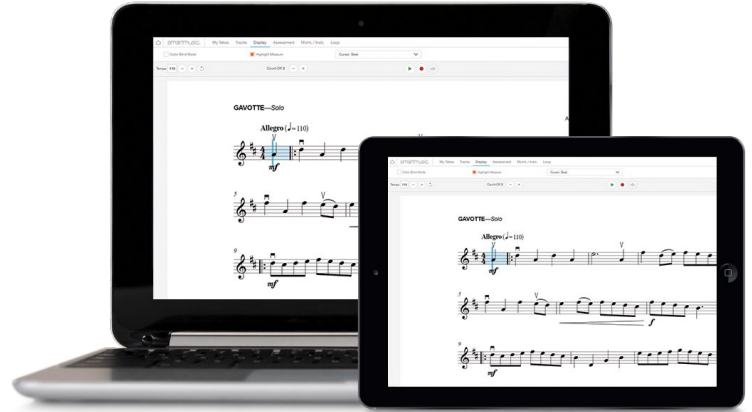


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All of *Sound Innovations for String Orchestra, Book 1* is now part of the repertoire included at no cost in SmartMusic! All other levels of *Sound Innovations for String Orchestra* are available with a paid account. SmartMusic is a powerful music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

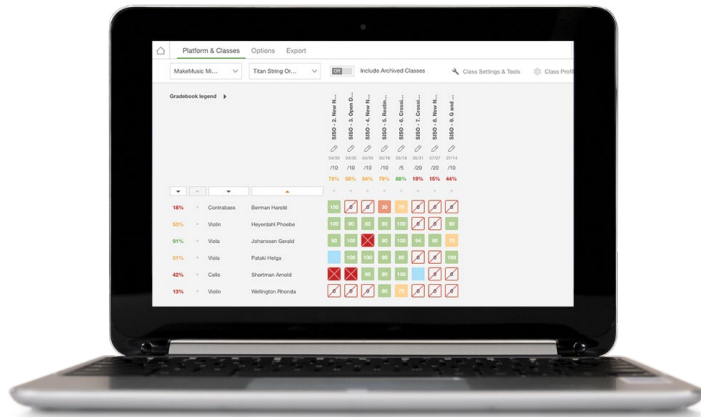
Like a tutor with infinite patience, SmartMusic immediately shows students what pitches and rhythms they hit or miss while they practice. That way, they know what to work on to get the best grade. Plus, your students already know how to perform the notes, so now you can devote class time to focus on the music.

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with smartmusic, teachers can:

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- Receive completed student assignments, hearing their performances and seeing their assessments.
- Provide feedback and encouragement to students, closing the practice loop.
- Collect audio recordings, grade, and better track and document each student's progress.
- Track student practice time—and see what they are practicing.



reach every student

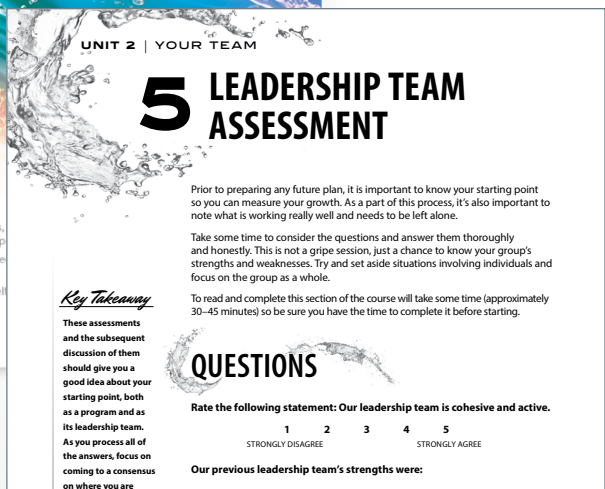
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Elisa Jones // Music Teacher // Holy Family Catholic School

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Sound Leadership

Leadership Training Curriculum for Music Students

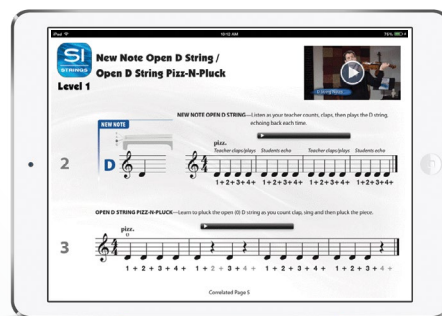
By Scott Lang

Let your students take ownership of their own learning and leading through Sound Leadership by Scott Lang, 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.

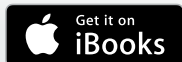
- ▶ Personal leadership inventory
- ▶ Task assessment & job creation
- ▶ Situational discussion starters
- ▶ Complete leadership team assessment
- ▶ Leadership contract
- ▶ Leadership performance review
- ▶ Specific and strategic goal-setting activity

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. 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.



Sound Innovations is available on the following platforms:



Learn more at alfred.com/SIStringsBrochure.

VitalSource™

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SOUND[®] INNOVATIONS

for **STRING & FULL ORCHESTRA**



Sound Innovations Books 1 and 2

The simple, structured approach to teaching and learning is perfect for beginning musicians.

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- Numerous ensemble-playing and performance opportunities
- Includes access to accompanying SI Online media



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