



SOUND[®] INNOVATIONS

for **STRING ORCHESTRA**
BROCHURE & SAMPLER



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Page 11



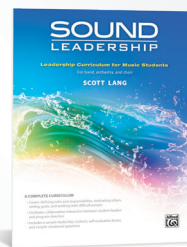
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Page 31



Authors

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



Bob Phillips

Pedagogue, composer, clinician, and teacher trainer, Phillips is a recognized expert in the use of large-group pedagogy. Phillips has authored over 21 book series and 180 performance titles.

He is the former Director of String Publications for Alfred Music, and has served as president of ASTA.



Peter Boonshaft

Hailed as one of the most exciting and exhilarating voices in music education today, Peter Boonshaft has been a guest clinician all over the world. He is the author of the critically

acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*.



Robert Sheldon

Internationally recognized composer, clinician, music educator, and Alfred Music Concert Band Editor, Robert Sheldon has taught band and orchestra in the Florida and Illinois public

schools, was conductor of the Alachua County Youth Orchestra, and has served on the faculty at Florida State University.



Kirk D. Moss

Kirk D. Moss, PhD, is a former national president of ASTA. Moss has appeared as a guest conductor, clinician, or adjudicator in nearly 40 states and Australia. 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 and 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



Book 1

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



Book 2

Flexible follow-up for any beginning method Pages 11–14



Creative Warm-Ups for Intermediate String Orchestra

Perfect for middle or high school daily warm-ups Pages 15–19



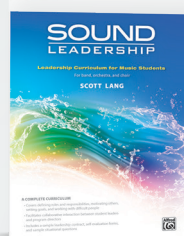
Sound Development for Intermediate String Orchestra

Perfect for middle or high school to build technique Pages 20–24



Sound Development for Advanced String Orchestra

Ideal for high school technical development Pages 25–29



Sound Leadership

A must-have for any music ensemble seeking to establish and grow its 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. With the resources on SI Online, you can differentiate your instruction to meet 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



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.

Learn more on page 30.

Comprehensive

With the most comprehensive method available, you can teach beginners through college level using 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.

At-Home Practice

Recorded accompaniments are included for every line of music and feature a large variety of musical styles. This serves as an outstanding introduction to ensemble playing while encouraging at-home practice.

MasterClass Videos

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.



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.

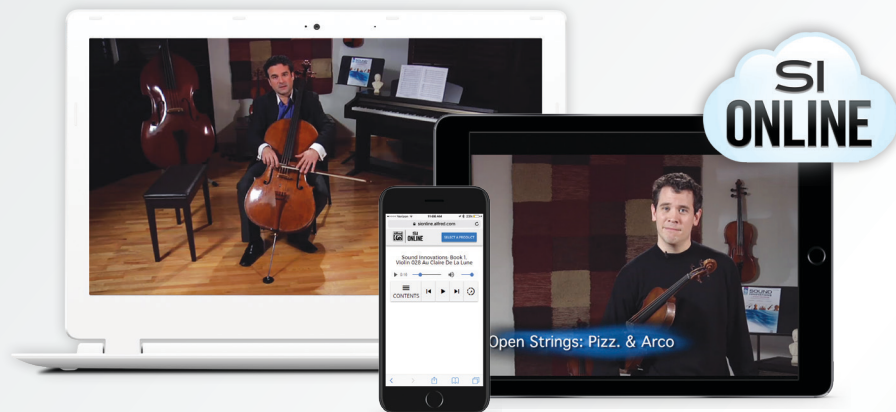
eBooks

Most *Sound Innovations* eBooks are available 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 Keeps Getting 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

Additional 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.

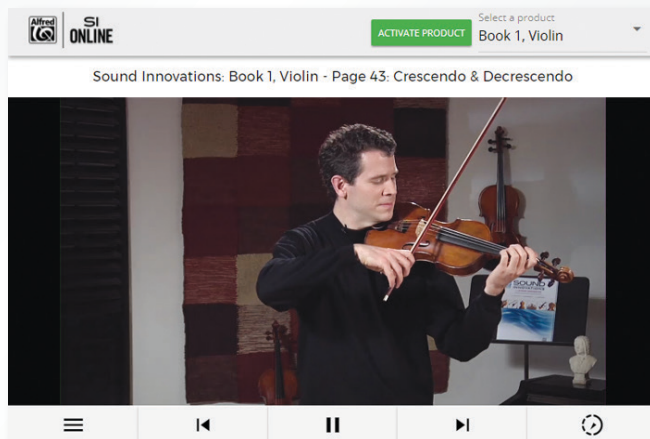
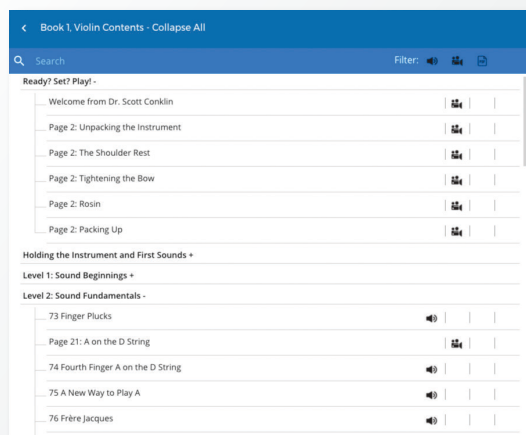
Supplemental Repertoire

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

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

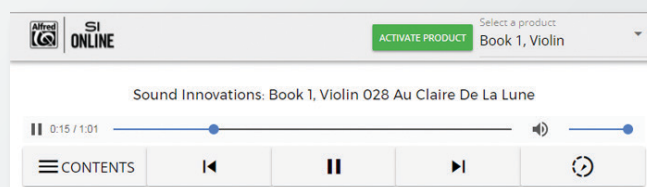
Easy Access

- ▶ No login required—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.
- ▶ Access 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 books, including theory, music history, scale, arpeggio, bowing variations, technique, and rhythm exercises for in-class or home reinforcement, each correlated to levels in *Book 1*, *Creative Warm-Ups*, *Sound Development Intermediate*, and *Sound Development Advanced*. 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-Korsakov
The Firebird Suite, Stravinsky
The Moldau, Smetana
Finlandia, Sibelius
Pictures at an Exhibition, Mussorgsky

SOUND FACTS

1836 Glinka's opera, *A Life for the Tsar*, receives its first performance.
1874 Smetana writes *My Fatherland*.
1878 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

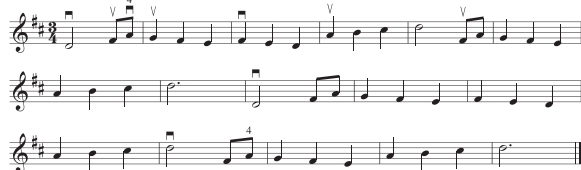
English Christmas Carol



88c A GRACEFUL DANCE

Moderato

Johann C. F. Bach



Alternate Tunes



Level 1 Sound Ensembles

SI Book 1
VIOLIN p. 1 of 1

CAMP TOWN RACES—Switch parts when repeating.

American Folk Song



Additional Duets and Ensembles



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, uncluttered 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 are available as eBooks

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, including a performance of the final solo. The videos promote better understanding of instrument-specific concepts and promote at-home practice.

Topics Addressed:

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



SI
ONLINE

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 and introduce 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
- ▶ Ability to speed up, slow down, and loop difficult sections whether using a CD or streaming on SI Online

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



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

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

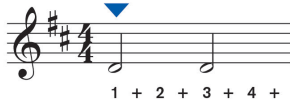
Counting

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.

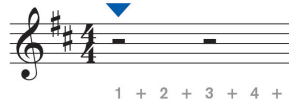
A **HALF NOTE** receives two beats (counts).



Half notes can be subdivided into two quarter notes.



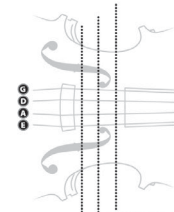
A **HALF REST** receives two beats (counts) of silence.



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:



Piano Lane (near the fingerboard)
Mezzo Forte Lane (center)
Forte Lane (near the bridge)

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.

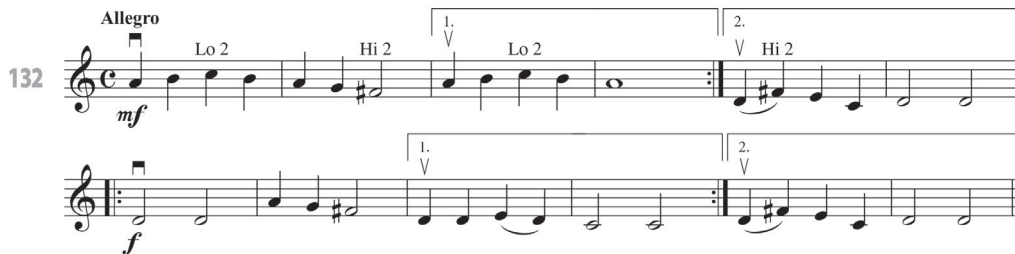
Improvisation

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

IMPROVISATION is creating music as you play it. *Old Joe Clark* is an American square dance tune. Fiddle players often create their own variations to this song. Make up your own rhythmic variation by playing two eighth notes in place of some of the quarter notes.

OLD JOE CLARK—Watch carefully for the High (Hi) 2s and Low (Lo) 2s.

American Fiddle Tune



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

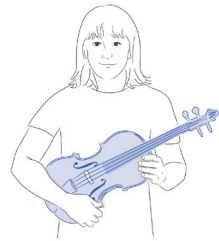
By Bob Phillips

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.

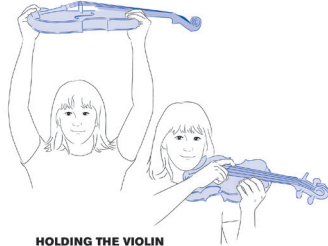
Read more at alfred.com/SIStringsBrochure.

Holding the Instrument and First Sounds

3

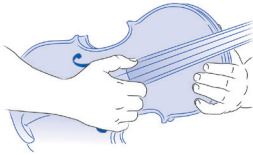


HOW TO HOLD THE INSTRUMENT
Listen carefully as your teacher explains how to hold the instrument. Using a good sitting or standing posture, remember to hold the instrument correctly as you practice every day.



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

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 (♩ = 110)
Arcangelo Corelli

185

GAVOTTE—Piano Accompaniment
Allegro (♩ = 110)
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.

Access All of 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, so they won't learn their music incorrectly.

Diagrams

Great left-hand diagrams are reinforced with close-ups on the MasterClass videos. Each new note has a clear finger illustration immediately preceding the music, eliminating the need to refer to other pages.

6 PLACING FINGERS ON THE D STRING

LEFT-HAND SETUP

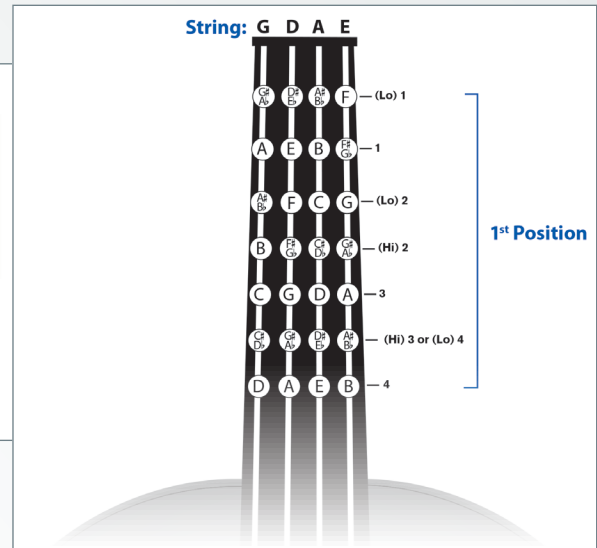
1. Place your left hand at the neck near the nut, keeping your wrist relaxed and straight.
2. Put three fingers on the D string (fingertips touching the string).
3. Your fingers should be curved.
4. The base of your 1st finger will touch the neck.
5. Your 1st finger will make a square over the fingerboard.
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							
							
							
							
			Tie				
			Pickup				
Left-Hand Technique		Key of D Major	Arpeggio	Key of C Major	Major Keys		Pentatonic Scale
		D Major Scale	Chord	C Major Scale	Minor Keys		
			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			Rallentando	
			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				



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, uncluttered 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.](https://www.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 | ▶ Spiccato |
| ▶ Conducting | ▶ Tremolo |
| ▶ Accents and syncopation | ▶ Harmonics |
| ▶ Finger patterns and positions | ▶ Shifting |
| ▶ Bow speed, placement, and weight | ▶ Vibrato |
| ▶ Détaché | ▶ Swing eighth notes |
| ▶ Staccato | ▶ Intonation |
| ▶ Martelé and marcato | ▶ Dynamic balance |
| | ▶ Chorale |
| | ▶ Final solo |



SI
ONLINE

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
- ▶ Ability to speed up, slow down, and loop difficult sections whether using a CD or streaming on SI Online
- ▶ Track numbers correlate to the exercise numbers in each book, applicable for streaming audio or books that include a CD



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

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

LEVEL 1

Sound Review

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

Level 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 $\frac{3}{4}$ or $\frac{3}{8}$ 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.



The German composer and pianist Robert Schumann (1810–1856) was married to another famous composer and pianist named Clara Schumann. Their music was written and composed during the Romantic Era. Music of the Romantic Era (1820–1900) is generally full and lush, often written for large ensembles. "About Strange Lands and People" is from a collection of piano pieces entitled *Scenes from Childhood*. Discuss the differences between the music and the historical events of the Classical Era and the Romantic Era.

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.



54 MARCH FROM SCIPIO—Practice playing dotted eighth notes and sixteenth notes, slurred dotted eighth notes and sixteenth notes.



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

By Bob Phillips

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

Read more at alfred.com/SIStringsBrochure.

LEVEL 3

Sound Techniques

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

Topics Addressed:

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

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 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 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?
Moderato (♩ = 80)



179 **HABAÑERA FRI**
Moderato
mp



180 **PROCESSION C**
Andante (♩ = 60)
mf



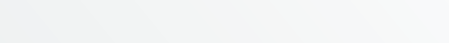
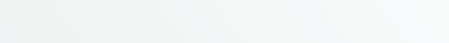
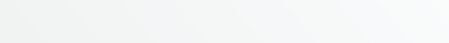
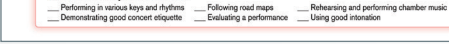
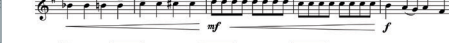
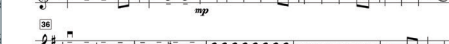
181 **TIRRA LIRRA LC**
Andantino
mf



Sound Performance Solo

191 **CONCERTO IN D, MOV 1**—Perform this solo for your friends and family and evaluate the performance. Listen to other members of the orchestra perform this solo and evaluate their performances. Vivaldi (1678–1741), along with Bach (1685–1750), is one of the most well-known composers of the Baroque Era (1600–1750). There is a full piano part in the score.

Allegro (♩ = 80)









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>	



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. *Creative Warm-Ups* is the perfect complement to the Suzuki Method™ or any other teaching approach.

- ▶ 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

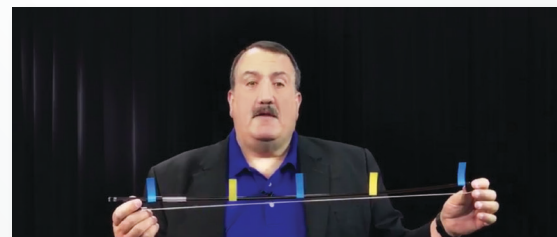
smartmusic.

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
- ▶ Bow division
- ▶ Bow choreography
- ▶ Extended hand positions
- ▶ Counting systems
- ▶ Scales with drone accompaniment



Parts of the Bow

SI
ONLINE

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 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

1 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. The chord symbol indicates the structure of the chord. The capital letter indicates the root of the chord, with # or ♭ where applicable.

Name:	Major	Minor	Diminished	Augmented
Symbol:	C	Cm	Cdim	Caug
Structure:				

Compare and contrast the chord symbols and structure of the various chords. Apply the same formulas using different roots. **MOVING CHORD TONES IN C MAJOR**—Listen to each C major chord and analyze which part of the chord (root, third, fifth, or octave) you are playing. Switch parts on the repeat.

3 LAYERED TUNING AND BALANCE IN C MAJOR—Listen, evaluate, and adjust the balance (relative volume of each instrument) and intonation as you enter. Switch parts on the repeat.

4 DIATONIC (SCALE) HARMONY IN C MAJOR—Listen for the difference between the root, third, fifth, and octave.

*The audio tracks for each exercise in Level 1 are a combination of all the string parts. Play along with the audio.

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. Bases review 1st and 1/2 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. Bases review 1st and 1/2 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. Bases review 1st and 1/2 positions.



61 PLAYING G² ON THE D STRING—Violins/violas play Hi 3 or Low 4, cellos play forward extension while basses play in 1st and 1/2 positions.

62 PLAYING E² ON THE D STRING—Violins/violas play Low 1, cellos play backward extension while basses play in 1st and 1/2 positions.

63 PLAYING C² ON THE G STRING—Violins/violas play Hi 3 or Low 4, cellos play forward extension while basses play in 1st and 1/2 positions.

64 PLAYING B¹ ON THE A STRING—Violins/violas play Low 1, cellos play backward extension while basses play in 1st and 1/2 positions.

5

SHIFTING CHORD QUALITIES IN C MAJOR—Expressively perform each new chord and demonstrate how the triad changes. Triads (chords) will change from major to minor to diminished as they descend and then from minor to major to augmented as they ascend. ♯ before a note indicates a double sharp. Switch parts on the repeat.

6 C MAJOR SCALE WITH DRONE—Play the exercise slowly and tune each note of the scale to the P5th drone. Evaluate and refine your performance. Switch parts on the repeat.

7 C CHROMATIC SCALE WITH DRONE—Play slowly and tune each note of the scale to the C drone. Apply criteria to evaluate your performance as developed with your teacher. Switch parts on the repeat.

8 CHORALE IN C MAJOR—Expressively perform the chorale while listening to, evaluating, and adjusting each note to improve intonation. Identify intervals and listen for the chord (triad) character of each note. Respond to the question, "How do we judge the quality of musical layers?"

Harmonized by Johann Sebastian Bach BWV 555

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.

20

Level 2: Sound Rhythms

Sound Rhythms in $\frac{4}{4}$

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.

$\frac{4}{4}$ = Four beats, pulses, or macro-beats to a measure.

$\frac{4}{4}$ = A quarter note receives one beat, pulse, or macro-beat.

A. PULSE/MACRO-BEAT DRONE

Quarter notes are the unit of pulse in $\frac{4}{4}$ time.



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

B. SUBDIVISION/MICRO-BEAT DRONE

Eighth notes are the unit of subdivision in $\frac{4}{4}$ time.



	1	+	2	+	3	+	4	+
Du	de	du	de	du	de	du	de	
Ta	di	ta	di	ta	di	ta	di	

69-73

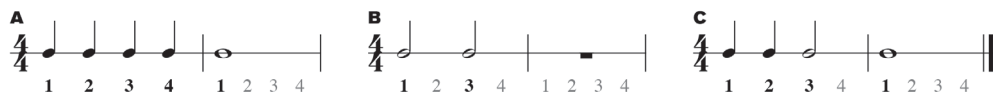
69 QUARTER NOTES AND RESTS—Say, clap, and play each two-bar pattern using the pitch, tempo, and dynamic given by your teacher while others play drone A or B. Play patterns A, B & C continuously as directed by your teacher.



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 3

Sound Bowing Fluency and Choreography

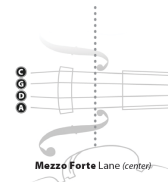
Refine technique through bowing fluency and choreography, leading to a characteristic and beautiful sound. This logical and comprehensive right-hand technique approach will provide your students with the tools to create beautiful music. Bowing fluency exercises will lead students to play in all parts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

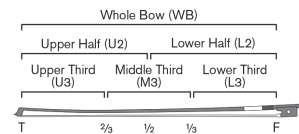
Level 3: Sound Bowing Fluency and Choreography

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*.



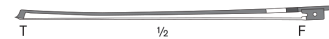
PARTS OF THE BOW—The whole bow (WB) can be divided into two or three parts: the upper half (U2) and lower half (L2) or the lower third (L3), middle third (M3), and upper third (U3).



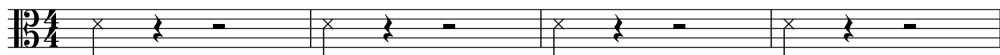
STARTING POINTS OF THE BOW—The bow can be placed on the string in five different starting points: the frog (F), lower third ($\frac{1}{3}$), middle ($\frac{1}{2}$), upper third ($\frac{2}{3}$), and tip (T).

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.

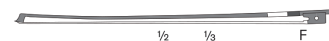
- 119 PLACE THE BOW AT THE FROG, TIP, AND MIDDLE STARTING POINTS**—Place the bow silently on the D string as indicated. Now go back and place it with your eyes closed. Open your eyes to evaluate the accuracy of your placement. Relax your right hand after each bow reset.



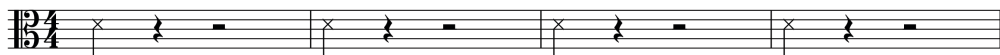
Start Point F T F $\frac{1}{2}$



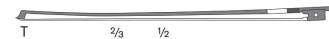
- 120 PLACE THE BOW AT THE FROG, LOWER THIRD, AND MIDDLE STARTING POINTS**—Place the bow silently on the D string as indicated. Now go back and place it with your eyes closed. Open your eyes to evaluate the accuracy of your placement. Relax your right hand after each bow reset.



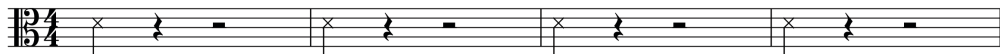
Start Point F $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$



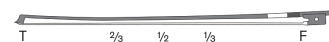
- 121 PLACE THE BOW AT THE MIDDLE, UPPER THIRD, AND TIP STARTING POINTS**—Place the bow silently on the D string as indicated. Now go back and place it with your eyes closed. Open your eyes to evaluate the accuracy of your placement. Relax your right hand after each bow reset.



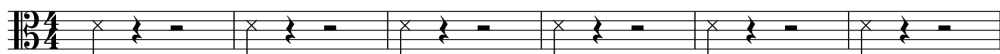
Start Point $\frac{1}{2}$ $\frac{2}{3}$ T $\frac{2}{3}$



- 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.



Start Point $\frac{1}{2}$ T $\frac{2}{3}$ F $\frac{1}{3}$ $\frac{1}{2}$



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 that align with standards 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.

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 (shā-'kōn) gained popularity in the 17th century and refers to musical variations over a repeated harmonic progression (similar in concept to the twelve-bar blues in jazz). In Claudio Monteverdi's madrigal *Lamento della Ninfa*, published in 1638, the repeated/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 trio performs the harmonies in strict tempo. Thus, every performance of this piece has a personal and unique rendition. As you play the Classical, Jazz, Latin, and Rock Chaconnes, strive to express emotions through the music. Respond to the question, “How can you make music convey emotions like fear, sadness, joy, surprise, and excitement?”

190 **CLASSICAL CHACONNE**—Expressively perform Classical Chaconne based on Monteverdi's *Lamento della Ninfa*. At bar 13, create an improvised solo by using pitches from the A natural minor or A harmonic minor scale from the rhythm and melodic riffs page.

Moderato (♩ = 96)

Melody

Harmony

7

13 Sample Solo

pizz.

*The audio track for Classical Chaconne is an extended loop of bars 13–20. Practice improvising using the rhythm and melodic riffs on page 45.

45

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 rhythm riff in the blank measures.

191

192

193

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.

194

195

196

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 riff in the blank measures.

A

197

B

198

CREATIVITY ASSIGNMENT—Play the rhythm and melodic riffs adding slurs, articulations, and different bowings as creative tools.



Sound Development for Intermediate String Orchestra

By Bob Phillips and Kirk Moss

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 the perfect complement to 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, and document student progress

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

2

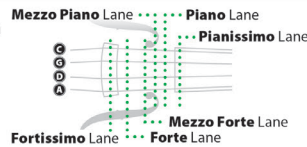
Level 1: Sound Tone

Bowing Lanes

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



View video at alfred.com/SoundDevelopmentVideo



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



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



TILTING THE STICK

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



View video at alfred.com/SoundDevelopmentVideo



- 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
- ▶ Staccato
- ▶ Legato hooks
- ▶ Collé
- ▶ Chop
- ▶ Tremolo
- ▶ Staccato hooks
- ▶ Martelé
- ▶ Spiccato
- ▶ Repertoire for practice

18

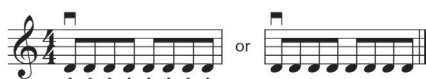
Level 2: Sound Bowings

Spiccato

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



View video at
alfred.com/SoundDevelopmentVideo



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



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



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



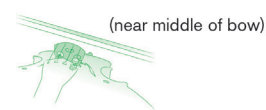
SPICCATO BOW PLACEMENTS



(near frog)



(near balance point)



(near middle of bow)

- 74 FARANDOLE**—Practice playing spiccato near the frog.



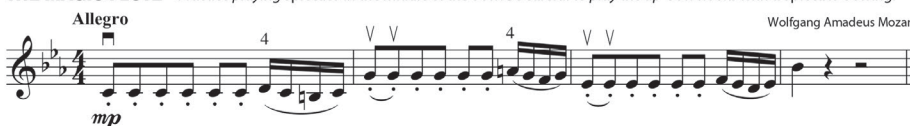
Georges Bizet

- 75 CONTRADANSE**—Practice playing spiccato at the balance point.



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.



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

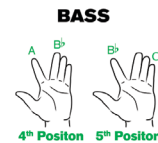
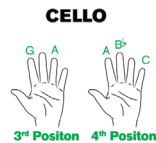
82

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



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.

Violin

Viola

Cello

Bass

Piano

N.C.

1 2 3 4 5

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

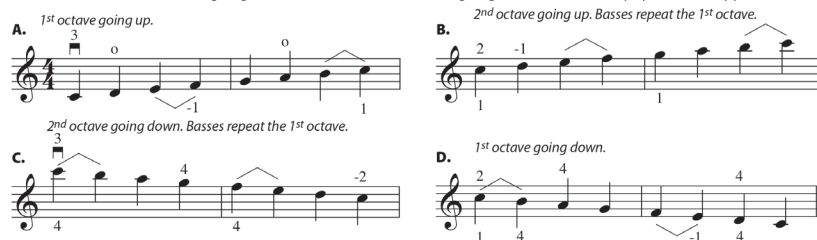
155 C MAJOR SCALE—Use the fingerings above the notes or the alternate fingerings below the notes and play as directed by your teacher.*

A. 1st octave going up. 2nd octave going down. Bases repeat the 1st octave.

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.



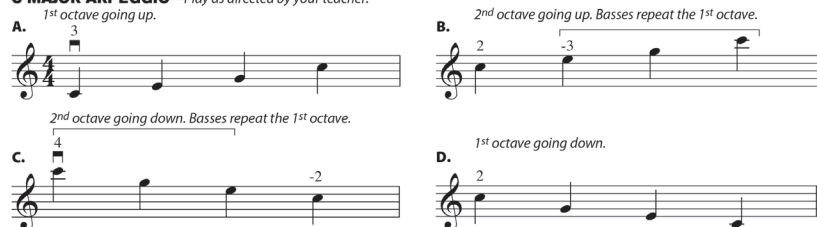
156 C MAJOR ARPEGGIO—Play as directed by your teacher.

A. 1st octave going up. 2nd octave going down. Bases repeat the 1st octave.

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.



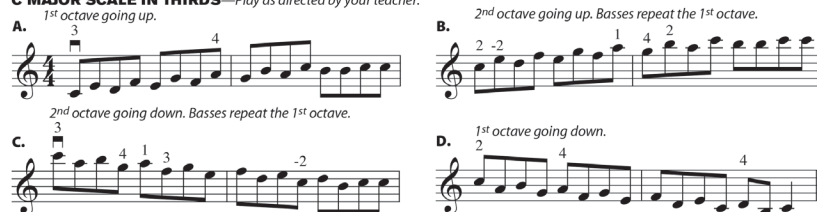
157 C MAJOR SCALE IN THIRDS—Play as directed by your teacher.

A. 1st octave going up. 2nd octave going down. Bases repeat the 1st octave.


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.

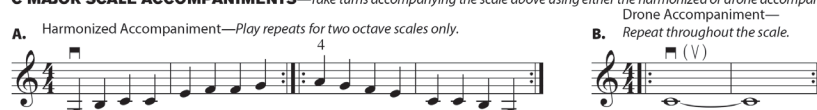
A. 

B. 

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

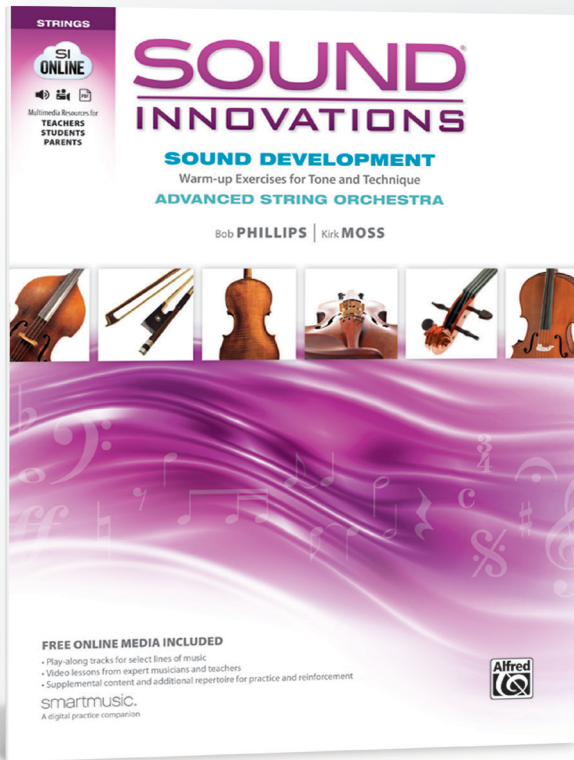
A. Harmonized Accompaniment—Play repeats for two octave scales only.

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. *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

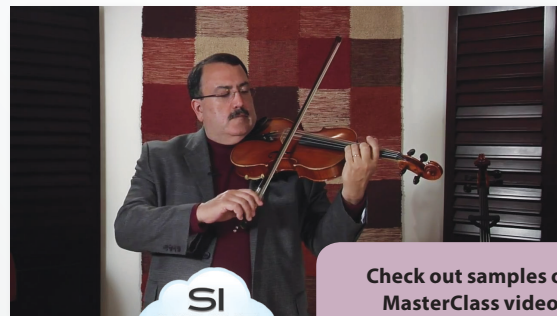
smartmusic.

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



SI
ONLINE

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.

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.

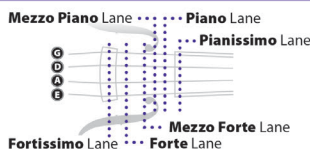
Topics Addressed:

- Bowing lanes ► Bowing weight ► Bow speed ► Chorales

Level 1: Sound Tone

Bowing Lanes

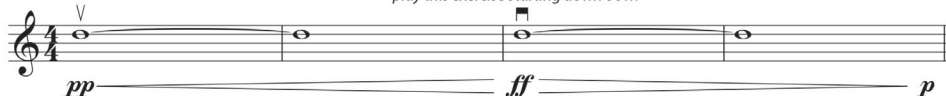
A **BOWING LANE** is the area between the fingerboard and bridge where the bow is placed:



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



- 2 CHANGING BOWING LANES IN ONE BOW**—Move your bow through all six bowing lanes in one bow. Challenge: Go back and play this exercise starting down bow.



- 3 THE DEATH OF ÅSE**—Practice playing in all six bowling lanes. Challenge: Have a friend watch your bow to check all of the lane changes.

Andante doloroso

Edvard Grieg



- 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.

Allegro moderato
sul tasto

Franz Schubert



- 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.*

Adagio ma non troppo
sul ponticello

Joseph Haydn



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

10

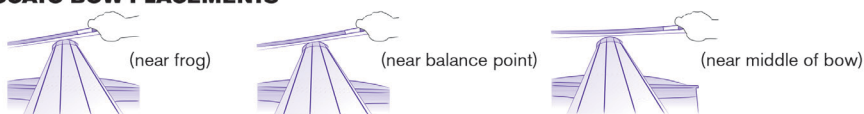
Level 2: Sound Bowings

Spiccato

View video (Spiccato) at alfred.com/SoundDevelopmentVideo

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

SPICCATO BOW PLACEMENTS



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

Moderato

frog collé sim. crawl

mp

balance point spiccato

crawl

middle

- 46 PRACTICE SPICCATO NEAR THE FROG:**
LE CARNAVAL DES ANIMAUX—Practice playing spiccato near the frog to imitate the cackling of a hen.

Camille Saint-Saëns

Allegro

f

- 47 SPICCATO NEAR THE BALANCE POINT:**
SYMPHONY NO. 1—Practice playing spiccato near the balance point.

Ludwig van Beethoven

Allegro con brio

mf *cresc.* *ff*

- 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.

W. A. Mozart

Allegro

p

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
- ▶ Thumb position for cello and bass
- ▶ Playing in 1/2, 2nd, 3rd, 4th, 5th, 6th, and 7th positions

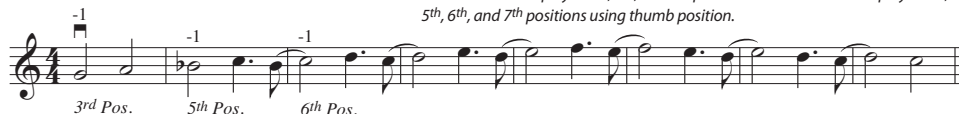
Level 3: Sound Shifting

17

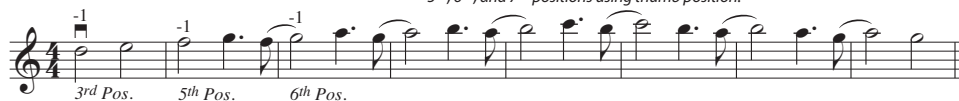
Playing in 6th and 7th Position: Using Pattern 3

Check your fingering chart for the new finger placements.

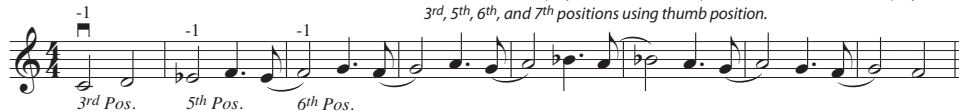
- 84 PLAYING ON THE D STRING IN 6th POSITION**—Violins and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.



- 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.



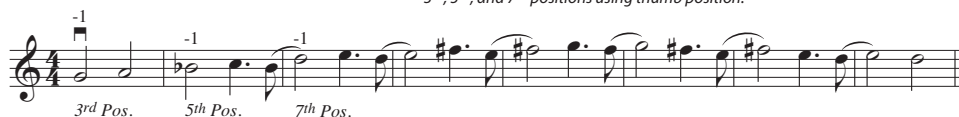
- 86 PLAYING ON THE G STRING IN 6th POSITION**—Violins and violas play in 3rd, 5th, and 6th positions. Cellos and basses play in 3rd, 5th, 6th, and 7th positions using thumb position.



- 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.



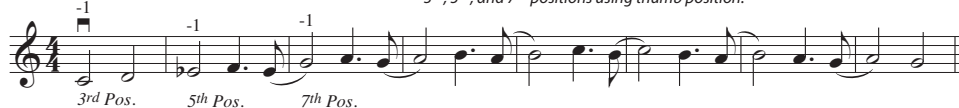
- 88 PLAYING ON THE D STRING IN 7th POSITION**—Violins and violas play in 3rd, 5th, and 7th positions. Cellos and basses play in 3rd, 5th, and 7th positions using thumb position.



- 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.

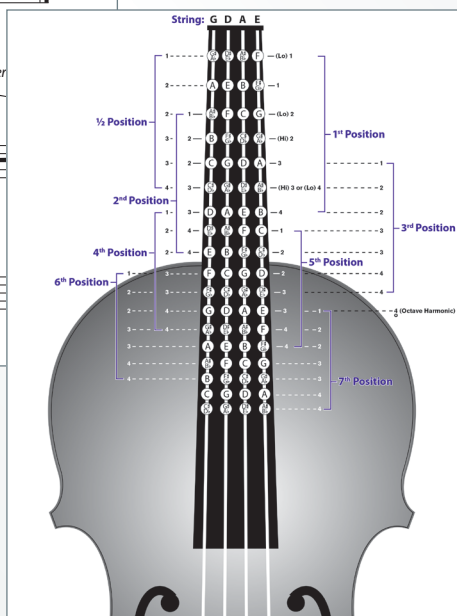
D.

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 $\text{♩} = 60$.

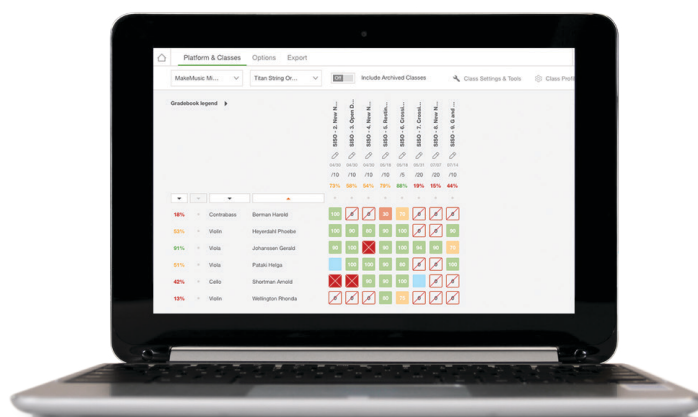
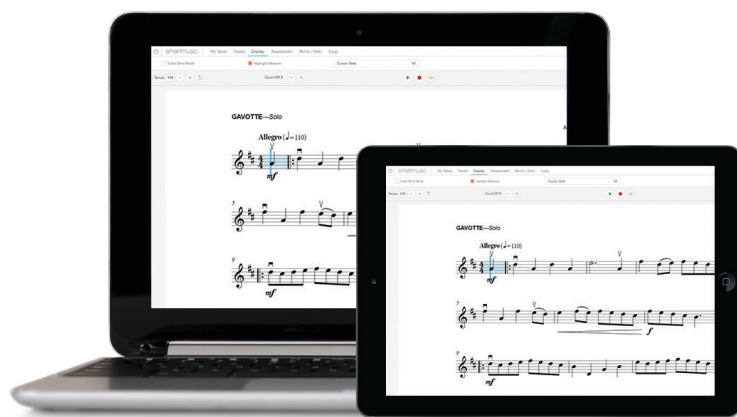


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With a free teacher subscription, you can:

- Create and send assignments directly from *Book 1*
- Hear student recordings, see assessment scores, and track student practice time
- Play with accompaniments
- Access a tuner, metronome, fingerings, loops, and other practice tools.



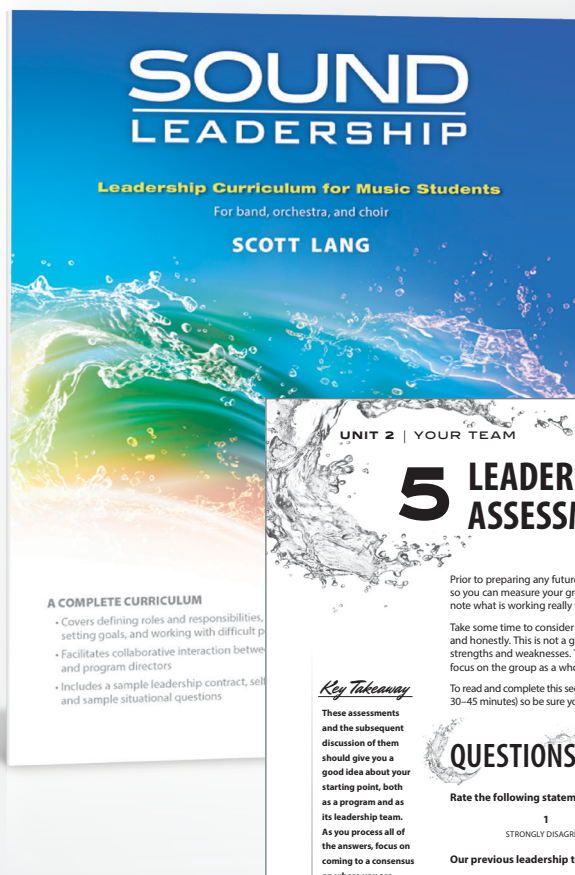
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"SmartMusic has been an essential tool for motivating and guiding at-home practice for my private students, school students, and even my own kids. With count-offs and practice loop capabilities, SmartMusic helps them focus in on the sections they need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

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



Sound Leadership

Leadership Training Curriculum for Music Students

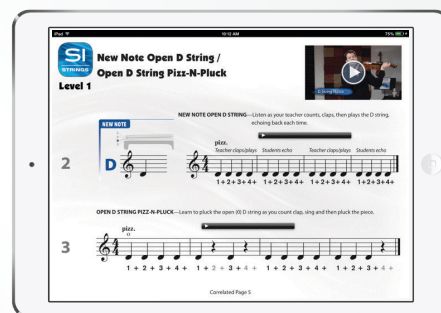
By Scott Lang

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 digital books, including audio examples demonstrating how a piece should sound, and MasterClass videos explaining concepts. The Multi-Touch book is directly correlated to the physical book—all page correlations with the physical book are displayed at the bottom of each page on the digital book.



Sound Innovations is available on the following platforms:



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Apple Books



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Learn more at alfred.com/SIStringsBrochure.

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SOUND[®] INNOVATIONS

for **STRING ORCHESTRA**



Books 1 and 2

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

- Simple, structured approach to teaching and learning
- Book 1 is part of the free version of SmartMusic
- Concepts are isolated and taught individually for better retention
- Organized into six concise levels
- Numerous ensemble-playing and performance opportunities
- Includes access to accompanying SI Online media



Creative Warm-Ups

These exercises are perfect for the start of rehearsal and can be used

with any method, or as a supplement to performance music.

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



Sound Development

Highlighted by exercises that help improve tone and technique, these books are an integral part of *SI* but can also be

used with any method or to supplement performance music.

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

smartmusic. A powerful interactive practice tool

**SI
ONLINE**

Multimedia Resources for

TEACHERS | STUDENTS | PARENTS



Students can practice and play along with audio accompaniments



MasterClass videos feature expert teachers/musicians that isolate and demonstrate concepts



Address the needs of your classroom with supplemental content covering rhythm, history, theory, and more.

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

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Bill Purse

Learn how to incorporate *Sound Innovations* into your classroom and hear educational insight and teaching tips from these internationally renowned educators at a free Alfred Music Professional Development In-Service. Additional clinicians include Stephen Benham, Kirk Moss, and Scott Watson.

Visit alfred.com/ProfessionalDevelopment for details on this in-service program.

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