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.
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.

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.

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.

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.

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 and Rhythm**

- **Technique Line 4** - Practice the C string. Viola and basses review.

- **Rhythm Line 5** - Click, clap, and then play on a note your teacher chooses.

**Scales**

- **Slurred G Major Scale** - Eighth notes.

**Composition and Improvisation**

- **Composition** - Using the notes G, E, F, and A with the notes, you would like to see after each rhythm.

**Assessment Pages**

- **Written Test** - Write to the finger number above each note.

**Additional Repertoire**

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

**Alternate Tunes**

- **Allegro Minuet**
- **The Prayer**
- **A Graceful Dance**

**Feature Composer**

Modest Petrovich Mussorgsky (1839–1881) was a Russian composer who often used his country’s history as 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**

- "Howlowsen" from Rode, Chopin
- Scherenschnitte, Rimsky-Korsakov
- The Firebird Suite, Stravinsky
- The Moldau, Smetana
- Finlandia, Sibelius
- Pictures at an Exhibition, Mussorgsky

**Sound Facts**

- 1874: Smetana writes *My Fatherland*.
- 1878: Dvorak writes *The Slavonic Dances*.
- 1813: 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 Exercise

**Finger Twisters for Strings**

**Additional Duets and Ensembles**

- **Camp Town Races** - Two-part when repeating.
- **American Waltz**
- **Serenade**

**Alternate Duets and Ensembles**
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

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

**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.

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

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

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

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

Read more at alfred.com/SIStringsBrochure.
Clear Instrument Introduction

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

Introductory Topics Include:

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

New Terms

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

Glossary

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

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

Sound Notation

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

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.

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

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.

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

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MasterClass Videos

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

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

MasterClass Recordings

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

Features
- Example tracks with melody
- Play-along accompaniment tracks without the melody
- Click-off for each recording
- 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

**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.
Sound Keys and Rhythms

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

Topics Addressed:

- **Duple rhythms**
  - Sharp keys
    - A major
    - D major
    - E major
    - B minor
    - A minor

- **Flat keys**
  - F major
  - B-flat major
  - D minor
  - G minor

- **Triple rhythms**
  - Three eighth notes
  - Syncopation

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

*By Bob Phillips*

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

Read more at alfred.com/SIStringsBrochure.
LEVEL 3

Sound Techniques

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

Topics Addressed:

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

LEVEL 4

Sound Performance

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

Topics Addressed:

- Mixing sharp keys and duple rhythms
- Mixing flat keys and duple rhythms
- Mixing sharp keys and triple rhythms
- Mixing flat keys and triple rhythms
- Mixing meters and keys
- Duet with ensemble tips
- Trio
- String orchestra arrangement
- Solo
- Glossary
- Fingering chart
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Creative Warm-Ups
By Bob Phillips, Kirk Moss, Matt Turner, and Stephen Benham

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

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

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.

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.

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.
# 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.

### 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 one pitch to another pitch. Intervals in this exercise include major 2nd, major 3rd, perfect 4th, perfect 5th, major 6th, minor 6th. Students should identify and reflect their performances. Write out each interval starting on a higher note followed by the lower note.

**Chords** — A chord is three or more pitches sounding simultaneously. The chord symbols indicate the structure of the chord. The capital letter indicates the root of the chord, with g’s indicating a minor third.

**Moving Chords** — Listen to each C major chord and identify whether it is major, minor, or a combination of both.

**Layered Tuning and Balance in C Major** — Listen, evaluate, and adjust the balance (balance volume of each instrument) and intonation as you move from one part to the next.

### Extended Hand Positions

**Extended Hand Position (High)** — Place both hands on the extended 1st and 2nd fingers. Hold your thumb above the index finger, index finger above the middle finger, middle finger above the ring finger, and ring finger above the pinky.

**Extended Hand Position (Low)** — Place all five left hand fingers in the 1st position. Extend your 1st finger back a half step when lowering your thumb finger position.

### Playing G on the D String

- **Violins/violas play** Hi 3 or Low 4, cellos play forward extension while basses play in 1st and 2nd positions.
- **Playing G on the D String** — violin/viola play Hi 3 or Low 4, cello play forward extension while basses play in 1st and 2nd positions.

### Chorale in C Major

— Expressively perform each chorale while listening to, evaluating, and adjusting each note to improve intonation and rhythmic accuracy for the chord of each chorale. Identify minor and major when playing the chorale. Students should write out the chorale and transpose it to different keys.

— Harmonically transcribe chorale back in 1st position.
Sound Rhythms

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

### Level 2: Sound Rhythms

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

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 $\frac{4}{4}$ time.

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

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

**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.

**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.

**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.

**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.

**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.*
Sound Bowing Fluency and Choreography

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

### Level 3: Sound Bowing Fluency and Choreography
Bowing Lanes, 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 (⅓), middle (⅓), upper third (⅓), and tip (T).

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

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

![Bowing diagram 119](image1)

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.

![Bowing diagram 120](image2)

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.

![Bowing diagram 121](image3)

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.

![Bowing diagram 122](image4)
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.

### Level 4: Sound Creativity

**Classical Chaconne**

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

**A HARMONIC MINOR SCALE**—Play the A harmonic minor scale.

### CHACONNE

- The term chaconne (chah-kohn) 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 Virtù, published in 1638, the repeated/bass line chromatically descends as an expression for sadness or lament. Interestingly, Monteverdi added performance notes encouraging the soprano soloist to sing according to her emotions while the accompanying trio performs the harmonies in strict times. 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 emotion through the music. Respond to the question, “How can you make music convey emotions like fear, sadness, joy, surprise, and excitement?”

### Classical Chaconne Rhythm and Melodic Riffs

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

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

**MELODIC RIFF BOWING/ARTICULATION VARIATIONS**—Echo back the melodic riffs exactly or by reading on a pitch of your teacher’s choice. Play the bowing variations either by reading on a pitch or as written by your teacher. Each group of two bars has the same notes, but variations are created by adding ties, slurs, and staccato. Practice by playing the rhythms that are created from the bowing variations in bars 13. Create and write your own bowing/articulation variations in the blank measures.

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

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* 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.
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

MasterClass Videos

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

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

Strategies for Developing Successful Shifting for String Students

By Bob Phillips

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

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

## Sound Tone

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

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

### Level 1: Sound Tone

**Bowing Lanes**

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

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

1. **Playing in the Mezzo Forte (mf) Lane** — Place your bow in the mezzo forte (mf) lane slightly toward the bridge.

2. **Playing in the Forte (f) Lane** — Place your bow in the forte (f) lane near the bridge.

### Tilting the Stick

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

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

3. **Playing in the Mezzo Piano (mp) Lane** — Place your bow in the mezzo piano (mp) lane slightly toward the fingerboard, and tilt your bow toward the scroll.

4. **Playing in the Piano (p) Lane** — Place your bow in the piano (p) lane near the fingerboard and tilt the bow stick toward the scroll.

Play in the middle section of the bow.

5. **Playing in the Fortissimo (ff) Lane** — Place your bow in the fortissimo (ff) lane very near the bridge and use flat bow hair. Be sure to move the bow slowly and save bow in the last two measures.

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

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**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 (\(\sim\)) over the string.

View video at alfred.com/SoundDevelopmentVideo

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

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

**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)

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

Allegro

Georges Bizet

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

Allegro

Antonio Salieri

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

Allegro

Wolfgang Amadeus Mozart
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
- Natural harmonics
- Transport/guide notes
- Clearly marked fingerings
- Shifting exercises
- Repertoire for practice
- More vibrato
- Fingering chart

Level 3: Sound Shifting

Playing in 3rd Position: Using Pattern 1

Check your fingering chart for the new finger placements.

View video at allno.com/SoundDevelopmentVideo


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

Level 4: Sound Scales, Arpeggios, Chorales & Rhythms

C Major

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

A. 1st octave going up.

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

C. 3rd octave going up. Basses repeat the 1st octave.

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

A. 1st octave going up.

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

C. 3rd octave going up. Basses repeat the 1st octave.

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

A. 1st octave going up.

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

C. 3rd octave going up. Basses repeat the 1st octave.

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. Drone Accompaniment—Repeat throughout the scale.

Harmonized Accompaniment—Play repeats for two octave scales only.

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

* Basses 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 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

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

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

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

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

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

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

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

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

**Level 2: Sound Bowings**

**Spiccato**

View video (Spiccato) at ahod.com/SoundDevelopmentVideo

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

**Spiccato Bow Placements**

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

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

46 **Practice Spiccato Near the Frog:**

*Le carnaval des Animaux*—Practice playing spiccato near the frog to imitate the cackling of a hen.

Allegro

Camille Saint-Saëns

47 **Spiccato Near the Balance Point:**

*Sinfonie No. 1*—Practice playing spiccato near the balance point.

Allegro con brio

Ludwig van Beethoven

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.

Allegro

W. A. Mozart
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 ½, 2nd, 3rd, 4th, 5th, 6th, and 7th positions
- Thumb position for cello and bass

**Level 3: Sound Shifting**

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

Check your fingering chart for the new finger placements.

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

**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.

Level 4: Sound Scales and Arpeggios

B® 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® MAJOR SCALE—Learn the third octave of the B® major scale.

A. 3rd Pos.

B. 3rd Pos.

C. 5th Pos.

D. 4th Pos.

E. 1st Pos.

F. 1st Pos.

221 B® MAJOR SCALE SLURRED TWO PER BOW—Play the B® major scale with two notes slurred per bow at \( \frac{\text{quarter}}{\text{note}} = 60. \)

222 B® MAJOR SCALE SLURRED FOUR PER BOW—Play the B® major scale in a traditional pattern with four notes slurred per bow at \( \frac{\text{quarter}}{\text{note}} = 60. \)
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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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for STRING ORCHESTRA

SOUND INNOVATIONS

Also available for Concert Band, Percussion, and Guitar

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

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.

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

Band & Orchestra

- Chris Bernotas
- Peter Boonshaft
- Bob Phillips
- Robert Sheldon

Guitar

- 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.