


SOUNDTM INNOVATIONS

SOUND DEVELOPMENT

Warm-up Exercises for Tone and Technique

INTERMEDIATE STRING ORCHESTRA

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Sound Innovations: Sound Development emphasizes playing with a characteristic beautiful sound. What goes into producing this sound is broken into four levels, consistent with the revolutionary *Sound Innovations* structure: **(1) Sound Tone; (2) Sound Bowings; (3) Sound Shifting; and (4) Sound Scales, Arpeggios, Chorales, and Rhythms.** The levels can be used in the order that is best for your development, whether that means as individual warm-ups or as structured units. Video demonstrations of key skills are indicated by  and can be viewed at alfred.com/SoundDevelopmentVideo.

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. Level 1 contains a sequential development of the skills that affect tone production, with easy-to-teach-and-play warm-up exercises. Use these practice opportunities to develop an excellent tone.

Level 2: Sound Bowings

A string player's right-hand technique is often called his or her voice. This level will help develop a sound-driven technique, focusing on right-hand skills. Complete pedagogical sequences of the right-hand skills are presented as self-contained units with careful attention to detail. Refine hooked bowings, articulate martelé and spiccato, and learn collé with a comprehensive presentation of bowing (attack strokes). Level 2 can be studied sequentially or as repertoire requires.

Level 3: Sound Shifting

Shifting techniques are introduced through harmonics, and positions are thoroughly presented using finger patterns. This level contains an extremely thorough unison presentation of 3rd through 5th position for all instruments, making it easy to teach and learn shifting in a heterogeneous class. It also provides a solid introduction to 2nd and 4th positions. Clearly notated transport/guide fingers and finger-pattern logic allow a structured understanding of shifting. The fingering chart is strategically placed within this section for a quick visual reference.

Level 4: Scales, Arpeggios, Chorales, and Rhythms

Scales, arpeggios, and broken thirds are presented in all keys up through three sharps and three flats. The innovative format is flexible, allowing each section or player to play one or two octaves while the ensemble either plays the same or different octaves. Each scale has a traditional fingering above the notes and an alternate fingering below the notes. Harmonized string orchestra and drone accompaniment lines are provided, as well as chorales and rhythm exercises in a variety of meters.



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Level 1: Sound Tone

Bowing Lanes

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

1 *mf* D A D G D G A D

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

1 *f* D

- 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.

1 *mp* D A G A G D A D

- 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.

1 *p* D A D G D G A D A G D G D A D

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.

1 2 3 4 5 6 7 8

ff D A D G D G A D

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.

1 2

pp D A7 G D G D A7 D

pp

7

ROW YOUR BOW—Row your bow back and forth during each measure of rest and then stop when it is perpendicular to the string and parallel to the bridge.

1 row and check at the frog 2 3 row and check at the middle 4 5 row and check at the tip 6

D

7 row and check at the middle 8 9 row and check at the frog 10 frog 11 tip

8 **CHANGING BOWING LANES**—Gradually move the bow from the pianissimo (*pp*) to the fortissimo (*ff*) bowing lane and back. Remember to keep your bow parallel to the bridge. Challenge: Go back and play the exercise starting up bow.

Exercise 8 is a two-measure exercise in 4/4 time, key of D major. The first measure is marked with a square bowing icon and a first ending bracket. The second measure is marked with a 'V' bowing icon and a second ending bracket. The violin part consists of a half note D in each measure. The piano accompaniment consists of a half note D in each measure. The dynamics for the violin are: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. The piano part is marked *mp* in the first measure.

9 **CHANGING BOWING LANES IN ONE BOW**—Move from the pianissimo (*pp*) to the fortissimo (*ff*) bowing lane and back all in one bow. Remember to keep your bow parallel to the bridge. Challenge: Go back and play the exercise starting up bow.

Exercise 9 is a four-measure exercise in 4/4 time, key of D major. The first measure is marked with a square bowing icon and a first ending bracket. The second measure is marked with a 'V' bowing icon and a second ending bracket. The third measure is marked with a square bowing icon and a third ending bracket. The fourth measure is marked with a 'V' bowing icon and a fourth ending bracket. The violin part consists of a half note D in each measure. The piano accompaniment consists of a half note D in each measure. The dynamics for the violin are: *pp*, *ff*, *pp*, *ff*, *pp*. The piano part is marked *pp* in the first measure.

10 **THEME FROM SYMPHONY NO. 104, MVT. 4**—Practice changing from the mezzo forte (*mf*) to the forte (*f*) bowing lane. Joseph Haydn

Exercise 10 is an eight-measure exercise in 4/4 time, key of D major. The tempo is marked 'Spiritoso'. The first four measures are marked with a square bowing icon and a first ending bracket. The last four measures are marked with a 'V' bowing icon and a second ending bracket. The violin part consists of a half note D in each measure. The piano accompaniment consists of a half note D in each measure. The dynamics for the violin are: *mf*, *f*, *mf*, *f*. The piano part is marked *mf* in the first measure.

11

COSSACK LULLABY—Practice changing from the piano (*p*) to the pianissimo (*pp*) bowing lane. Compare and contrast the musical elements of Cossack Lullaby from the Romantic period of music and Theme from Symphony No. 104 from the Classical period of music.

Andante Russian Folk Song

Level 1: Sound Tone

Bow Weight

12

MEDIUM-HEAVY BOW WEIGHT—Place your bow in the mezzo forte (*mf*) lane and play with a medium-heavy amount of arm weight in the bow. Play with flat bow hair. Challenge: Go back and play the exercise in a two-part round (group A and B) as your teacher directs.

13

HEAVY BOW WEIGHT—Place your bow in the forte (*f*) lane and play with a heavy amount of arm weight in the bow. Play with flat bow hair.