

SOUNDTM


INNOVATIONS

SOUND DEVELOPMENT

Warm-up Exercises for Tone and Technique

ADVANCED STRING ORCHESTRA

Bob **PHILLIPS** | Kirk **MOSS**

Sound Innovations: Sound Development continues the emphasis on 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 and Arpeggios.** 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. Detailed refinement of these concepts includes advanced exercises, excerpts, and chorales.

Level 2: Sound Bowings

A string player's right-hand technique is often called his or her voice. Refinement of martelé, collé, spiccato, hooked bowing, portato, ricochet and the col legno stroke is developed in exercises and excerpts. Double stops and chords are sequentially presented. Level 2 can be studied sequentially or as repertoire requires.

Level 3: Sound Shifting

Shifting technique is expanded using finger patterns. 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. Thumb position, tenor clef, treble clef, and 8va are all introduced.

Level 4: Sound Scales and Arpeggios

Three-octave scales, arpeggios, and broken thirds are presented 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.



© 2013 Alfred Music Publishing Co., Inc.
 Sound Innovations™ is a trademark of Alfred Music Publishing Co., Inc.
 All Rights Reserved including Public Performance

ISBN-10: 0-7390-9699-0
 ISBN-13: 978-0-7390-9699-4

Instrument photos courtesy of Yamaha Corporation of America Band & Orchestral Division

Level 1: Sound Tone

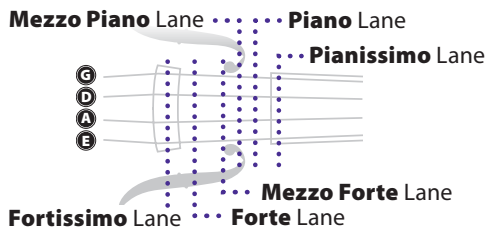
Bowing Lanes

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

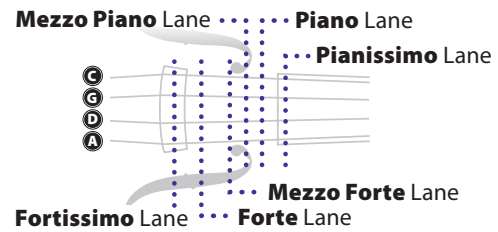


View video (Bowing Lanes) at alfred.com/SoundDevelopmentVideo

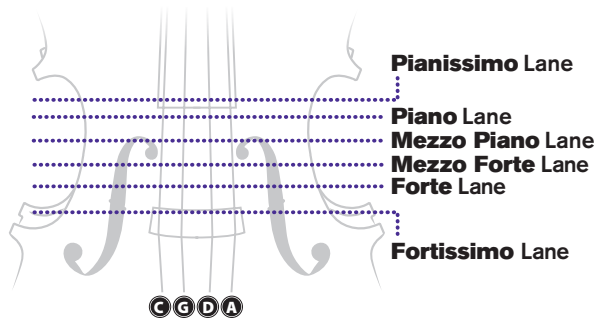
VIOLIN



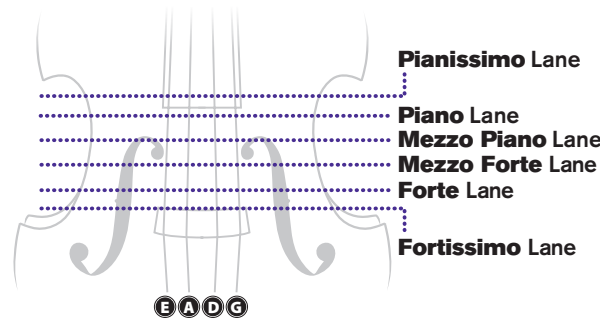
VIOLA



CELLO



BASS



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

Violin

Viola

Cello

Bass

Piano

1 2 3 4 5 6

SOUND ADVICE

Remind students to tilt the bow stick toward the scroll when playing softer dynamics.

38

COLLÉ AT THE FROG ETUDE—Practice collé at the the frog.

Rodolphe Kreutzer

Violin

Viola

Cello

Bass

Piano

1 2 3 4

SOUND ADVICE

Remind students to stick the bow firmly into the string before flicking it airborne.

39

COLLÉ AT THE TIP ETUDE—Practice collé at the the tip.

Rodolphe Kreutzer

Violin

Viola

Cello

Bass

Piano

1 2 3 4

SOUND ADVICE

Remind students to stick the bow firmly into the string before flicking it airborne.

Level 4: Sound Scales and Arpeggios

D Major

Check your fingering chart for finger placements. Mark in the half steps as directed by your teacher.

126

D MAJOR SCALE—Learn the third octave of the D major scale.

A.

Violin: 3rd Pos. Fingering: -2, 3, 4, 1, 2, 3, 4, 1

Viola: 1st Pos. Fingering: 1, 2, 3, o, 1, 2, 3, o

Cello: 1st Pos. Fingering: 1, x2, 4, o, 1, x2, 4, o

Bass: 3rd Pos. Fingering: o, 1, 4, o, 1, 4, -2, 4

Piano: Chords: D, A, D, G, D, Em/G, A, D

B.

Violin: 5th Pos. Fingering: 1, 2, -1, 2, 3, 4, 1, 2

Viola: 3rd Pos. Fingering: o, 1, 2, 3, o, 1, 2, -1

Cello: 5 1/2 Pos. Fingering: o, 1, 3, 4, o, 1, 3, 4

Bass: 7th Pos. Fingering: 4, -1, 4, ♯, 1, 2, -2, 3

Piano: Chords: D, A, D, G, D, Em/G, A, D

C.

Violin: 7th Pos. Fingering: 2, -1, 2, -1, 2, 3, 4, x4

Viola: 5th Pos. Fingering: 1, 2, -1, 2, -1, 2, 3, 4

Cello: 4th Pos. Fingering: 4, -1, 3, -1, 2, -1, 2, 3

Bass: 6th Pos. Fingering: 3, -1, 2, -1, 2, -1, 2, 3

Piano: Chords: D, A, D, G, D, Em/G, A, D

SOUND ADVICE

Remind students to follow all fingerings and to create a good tone at all times.

D MAJOR SCALE ON ONE STRING—Play the D major scale on one string using one finger as indicated.

Violin

Viola

Cello

Bass

Piano

Violin

Viola

Cello

Bass

Piano

The musical score is arranged in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each system includes staves for Violin, Viola, Cello, Bass, and Piano. The Violin, Viola, and Cello parts are written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Bass part is written in bass clef with the same key signature and time signature. The Piano part is written in grand staff (treble and bass clefs) with the same key signature and time signature. The scale notes are indicated by fingerings: 3 for the first three notes (D, E, F#) and -3 for the last three notes (B, C, D). The Piano accompaniment consists of chords: D, A, D, G, D, Em/G, A, D in the first system, and D, F#m, G, D, A, D, A, D in the second system. The Piano part also includes a bass line with fingerings 1, 2, 3, 4 in the first system and 5, 6, 7, 8 in the second system.

SOUND ADVICE

Remind students to follow all fingerings and to create a good tone at all times.