

# SOUND<sup>TM</sup>

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# 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](http://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 1<sup>st</sup> through 7<sup>th</sup> 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.



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

# Level 1: Sound Tone

## Bow Speed



View video (Bow Speed) (Bow Division) at [alfred.com/SoundDevelopmentVideo](http://alfred.com/SoundDevelopmentVideo)

### 12 FAST BOW SPEEDS—Practice playing medium-fast, fast, and very-fast bow speeds.

1 medium-fast bow speed 2 fast bow speed 3 very-fast bow speed -1

*mp* *p* *pp*

F C7 F B $\flat$  F B $\flat$  C7 F

### 13 SLOW BOW SPEEDS—Practice playing medium-slow, slow, and very-slow bow speeds. Challenge: Go back and play Fast Bow Speeds and Slow Bow Speeds as one exercise.

1 medium-slow bow speed 2 slow bow speed 3 very-slow bow speed 4 -2

*mf* *f* *ff*

F C7 B $\flat$  F B $\flat$  F C7 F

### 14 CRAWLING FROM FROG TO TIP ETUDE—Practice crawling from the frog to the tip by using a faster bow speed on the down bows.

Hans Sitt

1 4 2 3 4 5

*mf* lower third middle third upper third

F B $\flat$  F C7 B $\flat$  F C7 F C7 F

### 15 CRAWLING FROM TIP TO FROG ETUDE—Practice crawling from the tip to the frog by using a faster bow speed on the up bows. Challenge: Practice playing the third and fourth lines on this page as one exercise.

Hans Sitt

1 2 4 3 4 5

*mf* upper third middle third lower third

B $\flat$  C7 F Dm B $\flat$  C7 F

# Level 2: Sound Bowings

## Spiccato



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

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**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* N.C. *mp*

balance point spiccato

crawl middle

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### 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* N.C. *f*

**102 SHIFTING ON THE A STRING**—Practice shifting on the A string.

Otakar Ševčík

**103 SHIFTING ON THE E STRING**—Violins practice shifting on the E string. Violas and cellos play on the D and A strings. Basses play on the E and A strings. Challenge: Go back and play straight through all four exercises as one etude.

Otakar Ševčík