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INNOVATIONS

CREATIVE WARM-UPS

Exercises for Intonation, Rhythm, Bowing, and Creativity

INTERMEDIATE STRING ORCHESTRA

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The levels of this book focus on four important aspects of string performance and can be used in any order as either warm-ups or structured units. This material is an ideal complement to *SI Sound Development for Intermediate String Orchestra*. Video and audio demonstrations of key skills, along with additional supplemental material, can be accessed at alfred.com/CreativeWarmUps.

Level 1: Sound Intonation

These innovative intonation exercises in the most common keys will develop high-level listening skills through practicing intervals, chord tones and balance, major/minor/diminished/augmented chord qualities, drones, extended hand patterns—including cello extension pedagogy—and Bach chorales.

Level 2: Sound Rhythms

The structured rhythmic patterns in Level 2 provide opportunities to analyze, audiate, compose, notate, and perform rhythms that emphasize rhythmic independence and develop rhythmic ensemble playing in large-group settings.

Level 3: Sound Bowing Fluency and Choreography

Bowing fluency and choreography will refine technique, leading to a characteristic, beautiful sound. These warm-ups focus on playing in all parts of the bow, starting in different points of the bow, using expressive bow strokes, and executing fluid string crossings.

Level 4: Sound Creativity

This groundbreaking sequence of exercises and repertoire, ranging from a 17th-century *chaconne* to an Arabic/Turkish *taqsim*, helps develop improvisation and composition skills. The rhythm and melodic riff examples provide a toolbox of material to use while improvising in distinct styles—like classical, jazz, Latin, and rock— or over a drone accompaniment.

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Audio demonstration and practice tracks are included for select lines of music. Look for the audio icon throughout this book.



Video demonstrations of exercises and key skills are included. Look for the video icon throughout this book.



Supplemental content and additional repertoire for practice and reinforcement are available to download at the *SI Online* website below.

Visit the *SI Online* resource site to stay up to date with newly added content.

alfred.com/CreativeWarmUps



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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 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 b where applicable.

Name:	Major	Minor	Diminished	Augmented
Symbol:	C	Cm	Cdim	C aug
Structure:	- perfect 5th - major 3rd - root	- perfect 5th - minor 3rd - root	- diminished 5th - minor 3rd - root	- augmented 5th - major 3rd - root

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.



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.



DIATONIC (SCALE) HARMONY IN C MAJOR—Listen for the harmony (chord) that occurs at each fermata. Compare and contrast the difference between major and minor chords. Analyze whether you are playing the root, third, fifth, or octave in each chord. Switch parts on the repeat.

* The audio tracks for each exercise in Level 1 are a combination of all the string parts. Play along with the tracks to practice and refine your intonation.

Level 2: Sound Rhythms

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

Whole notes/rests, half notes/rests, quarter notes/rests, eighth notes/rests

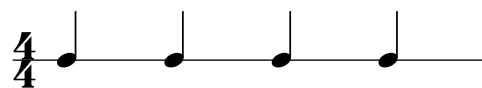
Musicians use different systems to teach, learn, and practice rhythm patterns. Some systems, such as Counting, are based on counting the beats and their divisions and elongations. Other systems, such as Gordon and Takadimi, are based on how music feels and functions. In the drone examples, Counting, 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.

4 = Four beats, pulses, or macro-beats to a measure.

4 = A quarter note receives one beat, pulse, or macro-beat.

A. PULSE/MACRO-BEAT DRONE

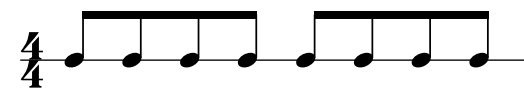
Quarter notes are the unit of pulse in $\frac{4}{4}$ time.



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.

A	B	C
1 2 3 4 1 2 3 4	1 2 3 4 1 2 3 4	1 2 3 4 1 2 3 4

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.

A	B	C
1 2 3 4 1 2 3 4	1 2 3 4 1 2 3 4	1 2 3 4 1 2 3 4

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.

A	B	C
1 2 3 4 1 2 3 4	1 2 3 4 1 2 3 4	1 2 3 4 1 2 3 4

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.

A	B	C
1 2 3 4 1 + 2 + 3 + 4 +	1 2 + 3 4 + 1 + 2 + 3 4 +	1 + 2 3 4 + 1 + 2 3 + 4

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.

Slurs, Louré/Portato Bowings (play in various tempos)

153 SLURS IN THE LOWER, MIDDLE, AND UPPER THIRD OF THE BOW—

Play slurred eighth notes in the lower, middle, and upper third of the bow.

Part of Bow L3 _____ M3 _____

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

Upper Third (U3) Middle Third (M3) Lower Third (L3)

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

U3 $\frac{2}{3}$ T $\frac{2}{3}$ T

154 SLURS IN THE LOWER AND UPPER HALF OF THE BOW—

Play slurred quarter notes in lower and upper half of the bow.

Part of Bow L2 _____

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

Upper Half (U2) Lower Half (L2)

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

U2 $\frac{1}{2}$ T $\frac{1}{2}$ T

155 SLURS USING THE WHOLE BOW—Play slurred half notes using the whole bow.

Part of Bow WB _____

Start Point F T F T

Whole Bow (WB)

T F

156 LOURÉ/PORTATO BOWING IN TWOS—Play in the lower, middle, and upper third of the bow. In the second bar of each example, “gently pulse” each note by leaning into the bow with the right-hand index finger.

Part of Bow L2 _____ M3 _____

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

Upper Third (U3) Middle Third (M3) Lower Third (L3)

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

U3 $\frac{2}{3}$ T $\frac{2}{3}$ T

157 LOURÉ/PORTATO BOWING IN THREES—Play in the lower and upper half of the bow. In the second two bars of each example, “gently pulse” each note by leaning into the bow with the right-hand index finger.

Part of Bow L2 _____

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

Upper Half (U2) Lower Half (L2)

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

U2 $\frac{1}{2}$ T $\frac{1}{2}$ T

158 LOURÉ/PORTATO BOWING IN FOURS—Use the whole bow. In bar 3 and 4, “gently pulse” each note by leaning into the bow with the right-hand index finger.

Part of Bow WB _____

Start Point F T F T

Whole Bow (WB)

T F