

Instrumentation

Teacher's Score

Violin

Viola

Cello

Bass

Piano Accompaniment

About the Authors

Bob Phillips

Pedagogue, composer, and teacher trainer, Bob Phillips is renowned as a leader in music education and is the lead author of *SI for String Orchestra*. During his 27 years teaching strings and winds in Michigan, Phillips built a thriving orchestra program that was a national model of excellence. A recognized expert in the use of large group pedagogy, he has presented clinics throughout the nation and around the world. Phillips has authored more than 25 books series, including Alfred's *Philharmonic* series. He has been inducted into the University of Michigan Music School Hall of Fame and has been awarded the Medal of Honor by the Midwest Clinic and the Distinguished Service Award by the American String Teachers Association.

Peter Boonshaft

Hailed as one of the most exciting and exhilarating voices in music education today, Peter Boonshaft has been invited to conduct and speak in every state in the U.S. and around the world. He is the author of the critically acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose*, *Teaching Music with Promise*, and *Teaching Music Each Day Inspired*. Having taught for over 45 years, Dr. Boonshaft was honored by the National Association for Music Education and Music For All as the first recipient of the "George M. Parks Award for Leadership in Music Education." He has received honors from political leaders around the world and has been selected three times as a National Endowment for the Arts "Artist in Residence."

Robert Sheldon

Well-known composer/music educator and lead author of *SI for Concert Band*, Robert Sheldon taught instrumental music in the Florida and Illinois public schools and served on the faculty at Florida State University. Following 18 years as Concert Band Editor for Alfred, he maintains an active composition schedule, regularly accepting commissions for new works. An internationally recognized clinician and conductor, Sheldon frequently presents clinics and serves as a conductor throughout the United States and abroad.

String Skills





























	Page 3 & Sound Notation	Sound Beginnings (Level 1)	Sound Fundamentals (Level 2)	Sound Musicianship (Level 3)	Sound Techniques (Level 4)	Sound Development (Level 5)	Sound Performance (Level 6)	
Rhythms								
								
								
								
			Tie					
Left-Hand Technique		Key of D Major	Arpeggio	Key of C Major	Major Keys		Pentatonic Scale	
		D Major Scale	Chord	C Major Scale	Minor Keys			
			Half Step	Chromatics				
			Whole Step	Courtesy Accidental				
			Key of G Major					
	Ledge Line		G Major Scale	Left-Hand Pizzicato				
Right-Hand Technique	Pizzicato (page 3)	Arco	Slur			Double Stops		
			Hooked Bowing					
			Using Different Parts of the Bow					
								
		Bow Hold						
		Placing the Bow						
		Bowing Lanes						
		Moving the Bow						
		Levels of the Bow						
		String Crossings						
Sequence & Tempo				Rehearsal Marks				
		1st & 2nd Endings	D.C. al Fine			Rallentando		
			Fine			Ritardando		
			Andante					
			Moderato					
			Allegro					
Style		Theme	Round	<i>f</i>	<i>f-p</i>		Orchestra Arrangement	
			Harmony	<i>mf</i>			Solo	
			Duet	<i>p</i>				
			Staccato	Improvisation				
			Tenuto					
			Legato					

Chart of Sequential Introduction of Notes

PAGE

5 6 8 21 24

Violin

Viola

Cello

Bass

25 26 27 30

Vln.

Vla.

Cello

Bass

31 37 38 39

Vln.

Vla.

Cello

Bass

Features

We all know how important the choice of a method book is to you and your students, and we are delighted you have chosen Alfred Music's *Sound Innovations for String Orchestra*. Years of research, listening to the concerns of teachers about what they wanted and didn't want in a method book, led to this extraordinary new approach. Here are some of the features you will find:

▶ **Uncluttered page layouts**

▶ **Clear introductions of new concepts**

▶ **Use of rhythmic counting system, including subdivisions**

▶ **Unique grey-scale counting system for rests to encourage counting**

▶ **Preparation of all new rhythms**

▶ **Clearly-stated goals for exercises throughout the book so students understand their purpose**

▶ **Six levels serving as benchmarks for progress and motivation**

▶ **Sound Checks at the end of each level for assessment**

▶ **Fingering graphics next to each new note**

▶ **Opportunities to teach performance through solos, duets, rounds, and large ensemble pieces in diverse musical styles**

▶ **Opportunities to teach improvisation, history, composition, and conducting**

▶ **Masterclass videos included with each book**

- Instrument specific
- Taught by expert studio teachers who are inviting and engaging
- Filmed in HD
- Covers basic and more advanced skills throughout the entire book
- Includes a complete performance of the final solo
- Encourages students to watch at home to reinforce learning

▶ **Online audio recordings included with each book**

- Instrument specific
- Every line in the book is recorded
- All recorded track numbers match the line numbers of each book
- Recordings of melody with accompaniment, then accompaniment alone
- Includes full string orchestra recordings for all large ensemble pieces
- Accompaniments are in varied styles, including classical
- Synthesized accompaniments make it easy for students to hear the melody
- Includes instrument-specific tuning note of each string on the first track of the online audio

▶ **A glossary in each student book**

▶ **Fingering chart for each instrument**

▶ **Correlated performance series, including Educational Pack, written by the composer**

▶ **Entire book is available on *MakeMusic Cloud***

▶ **Online community for teachers to share ideas**

▶ **Teacher's book includes:**

- All online MasterClass videos
- All accompaniment MP3s
- *Sound Advice* teaching tips
- Online audio with the final solo of each instrument for teaching characteristic tone
- A list of National Standards
- A reproducible practice record and Certificate of Completion

VIOLIN

2

Ready? Set? Play!

Sound advice for getting started on your instrument

INSTRUMENT CARE

- String instruments are made of wood and are fragile. Be careful with your instrument.
- Your teacher will show you how to remove the instrument from the case and return it, and how to handle it carefully.
- Your teacher will show you how to apply rosin to your bow and how to tighten and loosen the hair.
- Keep your instrument clean by wiping the rosin dust off with a soft cloth.
- Remove the shoulder rest before putting your instrument into the case.
- Loosen the bow before putting it away.

INSTRUMENT HISTORY

The earliest bowed string instruments were the *erhu* from China, the *rebab* from the Middle East, and the *esraj* from India. The instruments we know today as the violin family (violin, viola, and cello) were developed in Europe in the 1500s. The string bass developed later. Some of the most famous string instrument makers, or luthiers, were Italian families such as the Amatis, Guarneris, and Stradivaris. Many of these instruments, made hundreds of years ago, are still played today. New developments in string instrument making are ongoing, but the basics have remained virtually unchanged for 500 years.

YOUR INSTRUMENT—PARTS OF THE VIOLIN AND BOW

▶ Unpacking the Instrument
▶ The Shoulder Rest
▶ Tightening the Bow
▶ Rosin
▶ Packing Up

3

Holding the Instrument and First Sounds

▶ Standing
▶ Sitting
▶ Guitar Position

HOW TO HOLD THE INSTRUMENT

Listen carefully as your teacher explains how to hold the instrument. Using a good sitting or standing posture, remember to hold the instrument correctly as you practice every day.

HOLDING THE VIOLIN IN SHOULDER POSITION

- Hold the violin over your head with the scroll to your left.
- Lower the violin onto your left shoulder and place the chin rest under your chin. Keep the violin level with the floor.
- Place your right-hand thumb on the corner of the fingerboard and reach over to the G string with your 1st finger. Moving from left to right, the order of the strings will be G, D, A, and E.
- Pluck each string with your 1st finger as instructed by your teacher.

HOLDING THE VIOLIN IN GUITAR POSITION

- Hold the violin against your stomach, with the scroll to your left at shoulder height. The string closest to your face is the G string.
- Place your right-hand 1st finger under the fingerboard and your right thumb on the G string. Moving from top to bottom, the order of the strings will be G, D, A, and E.
- Pluck each string with your right thumb as instructed by your teacher. Plucking is also called pizzicato (pizz.).

LEARNING FINGER NUMBERS

- Turn your left hand so the palm is toward your face.
- Tap your thumb against your 1st finger, your 2nd finger, your 3rd finger, and your 4th finger.

VIOLA

2

Ready? Set? Play!

Sound advice for getting started on your instrument

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- Keep your instrument clean by wiping the rosin dust off with a soft cloth.
- Remove the shoulder rest before putting your instrument into the case.
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YOUR INSTRUMENT—PARTS OF THE VIOLA AND BOW

▶ Opening the Case & Removing the Bow
▶ Tightening & Rosining the Bow
▶ The Instrument
▶ The Shoulder Rest
▶ Packing Up

3

Holding the Instrument and First Sounds

▶ Standing
▶ Sitting

HOW TO HOLD THE INSTRUMENT

Listen carefully as your teacher explains how to hold the instrument. Using a good sitting or standing posture, remember to hold the instrument correctly as you practice every day.

HOLDING THE VIOLA IN SHOULDER POSITION

- Hold the viola over your head with the scroll to your left.
- Lower the viola onto your left shoulder and place the chin rest under your chin. Keep the viola level with the floor.
- Place your right-hand thumb on the corner of the fingerboard and reach over to the C string with your 1st finger. Moving from left to right, the order of the strings will be C, G, D, and A.
- Pluck each string with your 1st finger as instructed by your teacher.

HOLDING THE VIOLA IN GUITAR POSITION

- Hold the viola against your stomach, with the scroll to your left at shoulder height. The string closest to your face is the C string.
- Place your right-hand 1st finger under the fingerboard and your right thumb on the C string. Moving from top to bottom, the order of the strings will be C, G, D, and A.
- Pluck each string with your right thumb as instructed by your teacher. Plucking is also called pizzicato (pizz.).

LEARNING FINGER NUMBERS

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CELLO

2

Ready? Set? Play!

Sound advice for getting started on your instrument

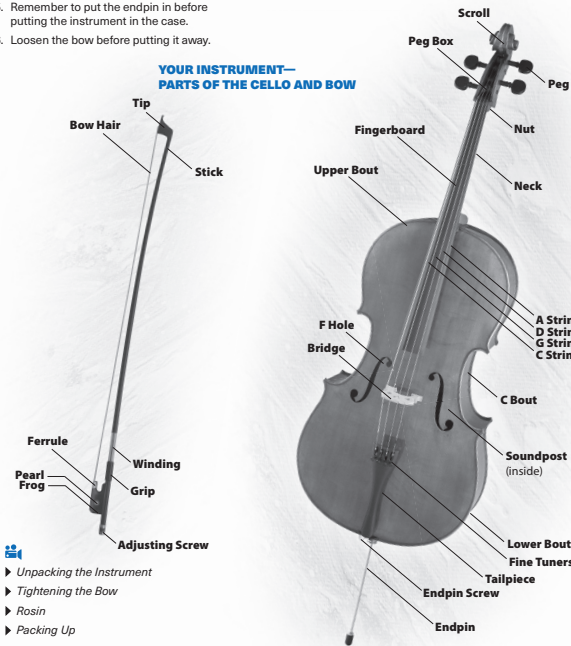
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3. Your teacher will show you how to apply rosin to your bow and how to tighten and loosen the hair.
4. Keep your instrument clean by wiping the rosin dust off with a soft cloth.
5. Remember to put the endpin in before putting the instrument in the case.
6. Loosen the bow before putting it away.

INSTRUMENT HISTORY

The earliest bowed string instruments were the *erhu* from China, the *rebab* from the Middle East, and the *esraj* from India. The instruments we know today as the violin family (violin, viola, and cello) were developed in Europe in the 1500s. The string bass developed later. Some of the most famous string instrument makers, or luthiers, were Italian families such as the Amatis, Guarneris, and Stradivaris. Many of these instruments, made hundreds of years ago, are still played today. New developments in string instrument making are ongoing, but the basics have remained virtually unchanged for 500 years.

YOUR INSTRUMENT—PARTS OF THE CELLO AND BOW



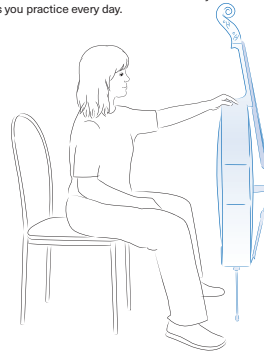
- ▶ Unpacking the Instrument
- ▶ Tightening the Bow
- ▶ Rosin
- ▶ Packing Up

3

Holding the Instrument and First Sounds

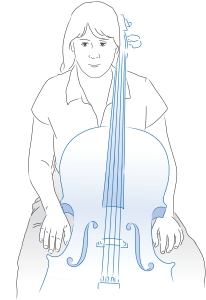
HOW TO HOLD THE INSTRUMENT

Listen carefully as your teacher explains how to hold the instrument. Using a good sitting posture, remember to hold the instrument correctly as you practice every day.



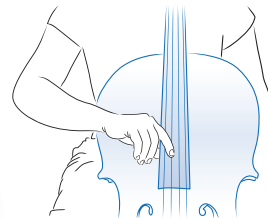
ADJUSTING THE ENDPIN

Hold the cello in your lap. Loosen the endpin screw and pull the endpin out until it is as long as the width of your fully stretched hand span, plus an inch, and then tighten the endpin screw. The top of the scroll should be about chin height when standing. Your teacher will help you adjust the endpin height.



HOLDING THE CELLO

1. Sit on the front edge of a chair with your feet flat on the floor, a shoulder's width apart.
2. Using your left hand, straighten your arm and hold the cello upright in front of you.
3. Lean the cello towards your chest until it touches your body.
4. The inside of each knee should touch the corner of each side of the cello.



5. Place your right thumb against the edge of the fingerboard near the end. The string closest to your right hand is the C string. Moving from right to left, the strings will be the C, G, D, and A.
6. Pluck each string with your right-hand 1st finger as instructed by your teacher. Plucking is also called pizzicato (pizz.).

LEARNING FINGER NUMBERS

1. Turn your left hand so the palm is toward your face.
2. Tap your thumb against your 1st finger, your 2nd finger, your 3rd finger, and your 4th finger.



- ▶ Placement of Cello & Endpin
- ▶ Playing Position

BASS

2

Ready? Set? Play!

Sound advice for getting started on your instrument

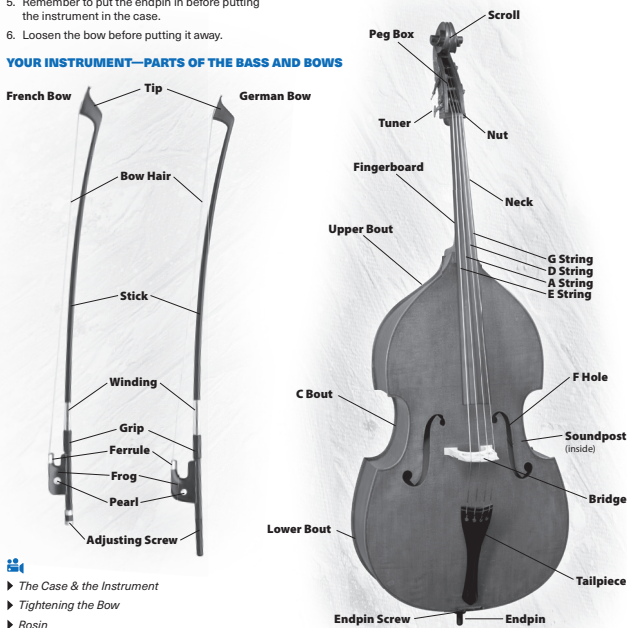
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5. Remember to put the endpin in before putting the instrument in the case.
6. Loosen the bow before putting it away.

INSTRUMENT HISTORY

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YOUR INSTRUMENT—PARTS OF THE BASS AND BOWS



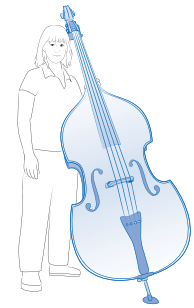
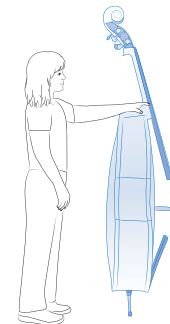
- ▶ The Case & the Instrument
- ▶ Tightening the Bow
- ▶ Rosin

3

Holding the Instrument and First Sounds

HOW TO HOLD THE INSTRUMENT

Listen carefully as your teacher explains how to hold the instrument. Using a good sitting or standing posture, remember to hold the instrument correctly as you practice every day.



ADJUSTING THE ENDPIN

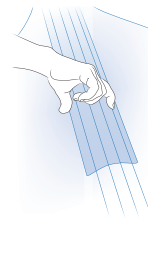
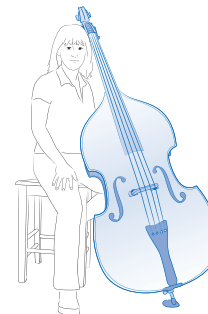
Stand facing the fingerboard, and adjust the endpin until the bridge touches just below your knuckle. The fingerboard nut should be about at the same level as the middle of your forehead. Your teacher will help you adjust the endpin to the correct height.

HOLDING THE BASS

Standing: Stand with your feet a shoulder's width apart.
Sitting: Sit on the stool with your right foot on the ground and your left foot on a rung of the stool.

STANDING OR SITTING

1. Using your left hand, hold the bass an arm's length away.
2. Bring the bass towards you and turn it to a 45-degree angle to your body.
3. The corner of the bass should rest against your left thigh.
4. Place your right thumb against the edge of the fingerboard near the end. The string closest to your right hand is the E string. Moving from right to left, the strings will be E, A, D, and G.
5. Pluck each string with your 1st finger as instructed by your teacher. Plucking is also called pizzicato (pizz.).



LEARNING FINGER NUMBERS

1. Turn your left hand so the palm is toward your face.
2. Tap your thumb against your 1st finger, your 2nd finger, your 3rd finger, and your 4th finger.



- ▶ Placement of the Bass & Endpin
- ▶ Playing Position Standing
- ▶ Playing Position Sitting

VIOLIN

4

Sound Notation

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

TIME SIGNATURE (or METER)
Indicates the number of beats in each measure and the type of note that gets one beat

BAR LINE
Divides the staff into measures

MEASURE
The distance between two bar lines

STAFF
5 lines and 4 spaces used for writing music

LEDGER LINE
Extends the staff either above or below

WHOLE NOTE
Receives 4 beats (counts) in 4/4 time

TREBLE CLEF
Also called G clef (the 2nd line of the staff is G and the clef is drawn by first circling the G line)

SHARP
Raises the pitch a half step

FLAT
Lowers the pitch a half step

NATURAL
Cancels a sharp or flat

Sharps, flats, and naturals are called **ACCIDENTALS** and remain in effect throughout the entire measure in which they appear

FINAL BAR LINE
The end of a piece of music

The **TIME SIGNATURE** or **METER** tells you the number of beats per measure and the kind of note that receives one beat.

$\frac{4}{4}$ = Four beats (counts) to a measure.
 $\frac{4}{4}$ = A quarter note receives one beat (count).

A **QUARTER NOTE** receives one beat (count). A **QUARTER REST** receives one beat (count) of silence.

Locating note names on the staff:

LINES
E G B D F

SPACES
D F A C E G

SOUND PRACTICE
As you play through this book, some parts will be very easy while other parts may require more time to play well. Practicing your instrument every day will help you achieve excellence. Carefully play each exercise until you can perform it comfortably three times in succession.

- Practice in a quiet place where you can concentrate.
- Schedule a regular practice time each day.
- Use a straight-back chair and a music stand to assist you in maintaining good posture, or practice standing up.
- Focus on the music that is most difficult to play, then move on to that which is easier and more fun.
- Use your audio recordings to help you play in tune and in time.

1 The first audio track includes a tuning note. For now, your teacher will tune your instrument for you.

VIOLA

4

Sound Notation

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

TIME SIGNATURE (or METER)
Indicates the number of beats in each measure and the type of note that gets one beat

BAR LINE
Divides the staff into measures

MEASURE
The distance between two bar lines

STAFF
5 lines and 4 spaces used for writing music

LEDGER LINE
Extends the staff either above or below

WHOLE NOTE
Receives 4 beats (counts) in 4/4 time

ALTO CLEF
Also called the C clef (middle C is found on the 3rd line of the staff)

SHARP
Raises the pitch a half step

FLAT
Lowers the pitch a half step

NATURAL
Cancels a sharp or flat

Sharps, flats, and naturals are called **ACCIDENTALS** and remain in effect throughout the entire measure in which they appear

FINAL BAR LINE
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Locating note names on the staff:

LINES
F A C E G

SPACES
E G B D F A

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CELLO/BASS

4

Sound Notation

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

TIME SIGNATURE (or METER)
Indicates the number of beats in each measure and the type of note that gets one beat

BAR LINE
Divides the staff into measures

MEASURE
The distance between two bar lines

STAFF
5 lines and 4 spaces used for writing music

LEDGER LINE
Extends the staff either above or below

WHOLE NOTE
Receives 4 beats (counts) in 4/4 time

BASS CLEF
Also called F clef (the 4th line of the staff is F and the clef is drawn by first circling the F line)

SHARP
Raises the pitch a half step

FLAT
Lowers the pitch a half step

NATURAL
Cancels a sharp or flat

Sharps, flats, and naturals are called **ACCIDENTALS** and remain in effect throughout the entire measure in which they appear

FINAL BAR LINE
The end of a piece of music

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Locating note names on the staff:

LINES
G B D F A

SPACES
F A C E G B

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National Standards for Music Education

CREATING

Anchor Standard 1—Generate and conceptualize artistic ideas and work.

Anchor Standard 2—Organize and develop artistic ideas and work.

Anchor Standard 3—Refine and complete artistic work.

PERFORMING/PRESENTING/PRODUCING

Anchor Standard 4—Analyze, interpret, and select artistic work for presentation.

Anchor Standard 5—Develop and refine artistic work for presentation.

Anchor Standard 6—Convey meaning through the presentation of artistic work.

RESPONDING

Anchor Standard 7—Perceive and analyze artistic work.

Anchor Standard 8—Interpret intent and meaning in artistic work.


Anchor Standard 9—Apply criteria to evaluate artistic work.

CONNECTING

Anchor Standard 10—Synthesize and relate knowledge and personal experiences to make art.

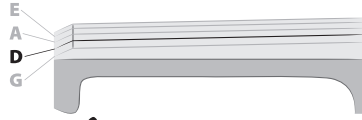
Anchor Standard 11—Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Level 1: Sound Beginnings ▶ Open Strings: Pizz. & Arco

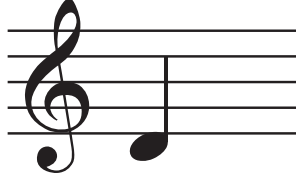
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NEW NOTE

D



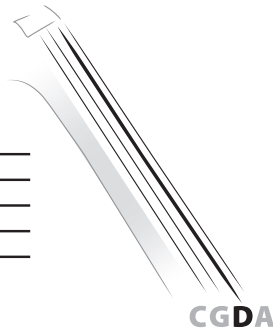
VIOLIN



VIOLA



CELLO



CGDA

BASS



EADG

2 **NEW NOTE OPEN D STRING**—Listen as your teacher counts, claps, then plays the D string, echoing back each time.

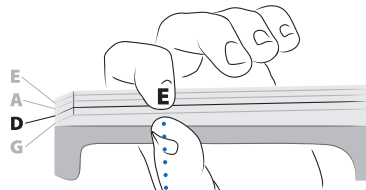
	1	2	3	4
Violin	<i>pizz.</i> Teacher claps/plays 1 + 2 + 3 + 4 +	Students echo 1 + 2 + 3 + 4 +	Teacher claps/plays 1 + 2 + 3 + 4 +	Students echo 1 + 2 + 3 + 4 +
Viola	<i>pizz.</i> Teacher claps/plays 1 + 2 + 3 + 4 +	Students echo 1 + 2 + 3 + 4 +	Teacher claps/plays 1 + 2 + 3 + 4 +	Students echo 1 + 2 + 3 + 4 +
Cello	<i>pizz.</i> Teacher claps/plays 1 + 2 + 3 + 4 +	Students echo 1 + 2 + 3 + 4 +	Teacher claps/plays 1 + 2 + 3 + 4 +	Students echo 1 + 2 + 3 + 4 +
Bass	<i>pizz.</i> Teacher claps/plays 1 + 2 + 3 + 4 +	Students echo 1 + 2 + 3 + 4 +	Teacher claps/plays 1 + 2 + 3 + 4 +	Students echo 1 + 2 + 3 + 4 +
Piano	D			

SOUND ADVICE

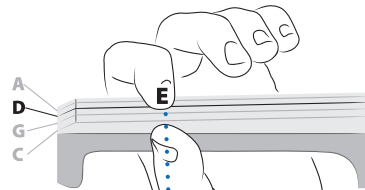
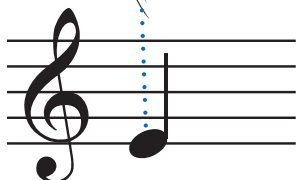
Remind students to use the online audio when practicing and to watch the video whenever the icon appears.

NEW NOTE

E



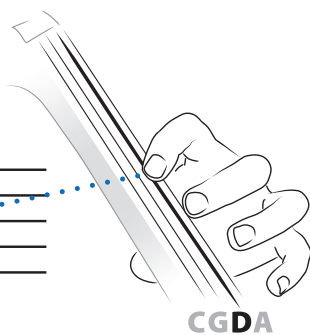
VIOLIN



VIOLA

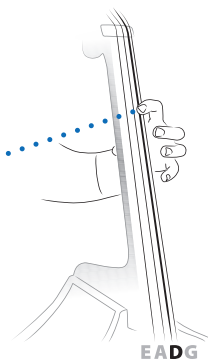


CELLO



CGDA

BASS



EADG

12

NEW NOTE E—Learn to play E on the D string.

Violin

Viola

Cello

Bass

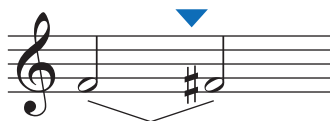
Piano

SOUND ADVICE

Have half the ensemble clap the rhythm of this tune while the other half plays, then reverse.

Reminder: Accidentals last for the entire measure.

A **SHARP** raises the pitch of a note by a half step.



A **FLAT** lowers the pitch of a note by a half step. You will learn more about flats in Book 2.

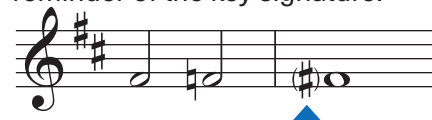


A **NATURAL** cancels a sharp or flat.



A **COURTESY ACCIDENTAL**

appears in parentheses as a reminder of the key signature.



CHROMATICS are a series of notes that move in half steps.



141 HALF-STEP MARCH—Circle the accidentals.

A musical score for 'Half-Step March' in 4/4 time. The score is arranged in five systems: Violin, Viola, Cello, Bass, and Piano. Each system contains four measures of music, numbered 1 through 4. The music consists of a series of half notes with various accidentals (sharps, flats, naturals) that change every half step. Slurs are placed over each pair of adjacent notes in every measure to indicate the half-step intervals. The piano part is written in a grand staff (treble and bass clefs).

SOUND ADVICE

Ask students to count how many half steps (6) exist in this piece.

144

ACCIDENTAL FRÈRE JACQUES—Listen to Accidental Frère Jacques and see if you can hear which notes have been changed from the original melody. Circle those notes.

French Folk Song

Allegro

SOUND ADVICE

Have students play this piece as a round by starting two measures apart.

SOUND CHECK

Check off each skill you have mastered.

- | | | |
|--|--|---|
| <input type="checkbox"/> Playing dynamics correctly | <input type="checkbox"/> Playing whole notes | <input type="checkbox"/> Playing staccatos |
| <input type="checkbox"/> Playing in different meters | <input type="checkbox"/> Reading accidentals | <input type="checkbox"/> Conducting in $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$ time |

