SOUND® INNOVATIONS 2nd EDITION

for STRING ORCHESTRA

The Comprehensive Curriculum for Beginning Musicians

Bob PHILLIPS | Peter BOONSHAFT | Robert SHELDON

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SOUND INNOVATIONS 2nd EDITION

for STRING ORCHESTRA

The Comprehensive Curriculum for Beginning Musicians

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Congratulations on deciding to become a member of the orchestra!

This book is here to help you get started on a very exciting time in your life. Not only is playing music fun, but your participation in orchestra will provide you with some of the best times of your school years. The audio and video recordings will help you learn to play your instrument as you practice and develop new skills. When you complete this book, you will be well prepared to perform many types and styles of music, including classical, fiddling, rock, mariachi, and jazz. Being in the orchestra will bring you many years of incredible experiences, along with the joy of making music with your friends.

Free correlated *Sound Innovations* media at **SIOnline.alfred.com** will help you practice and develop new skills. Video lessons and audio demonstration tracks reinforce good technique and musical accuracy, and PDFs provide supplemental tunes, exercises, lessons, and assessment pages. In addition to those resources, an exciting and immersive experience awaits you with a subscription to MakeMusic Cloud. In MakeMusic Cloud, you can access *Center Stage,* which features popular songs with amazing backing tracks, making your practice even more fun and motivating. There is so much for you to explore!

We hope you will make music an important part of your life by performing in and attending concerts. You might even decide to pursue a career in music as a performer, teacher, composer, sound engineer, or conductor. Beyond performance, studying music offers a unique lens into other academic disciplines—whether you are exploring mathematics through complex rhythms, physics through the science of sound, or history through the lives of the great composers. Wherever your life's journey takes you, we wish you the best of luck in becoming a part of the wonderful world of music!

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PARENTS

Audio demonstration and accompaniment tracks are included for every line of music in the book.

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

Supplemental enrichment content and additional repertoire for practice and reinforcement are available to download at SIOnline.alfred.com.

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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."

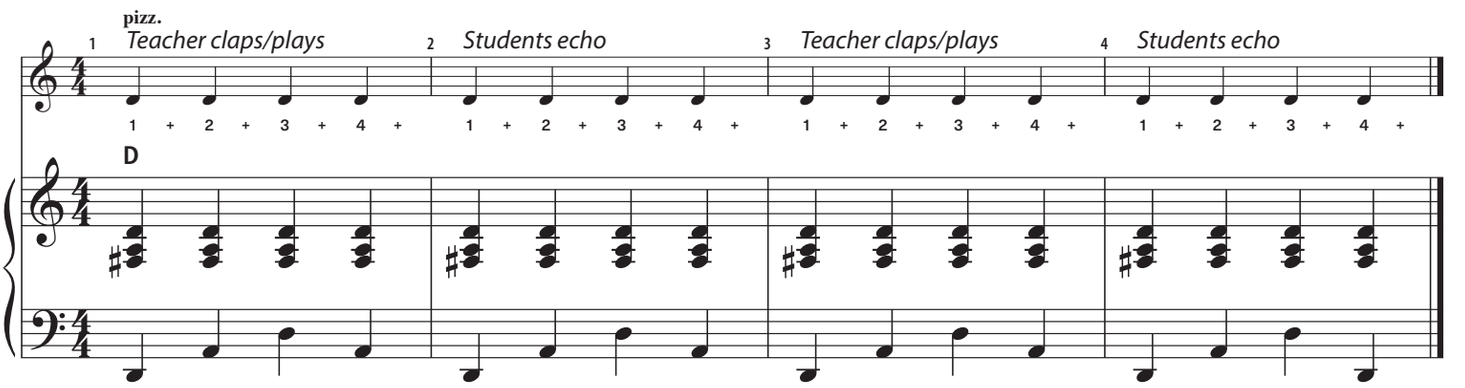
Robert Sheldon

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.

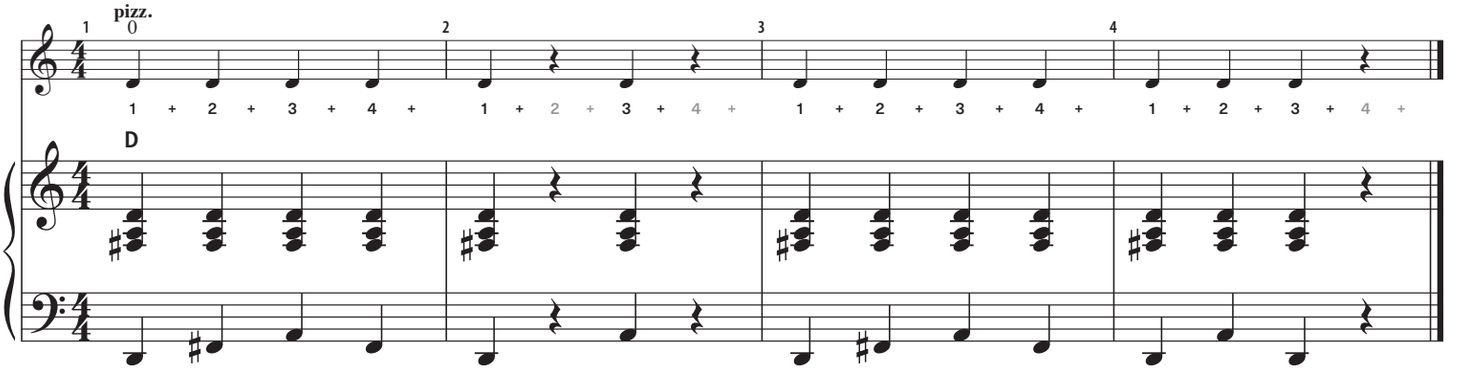
1 **Tuning note**

Level 1: Sound Beginnings

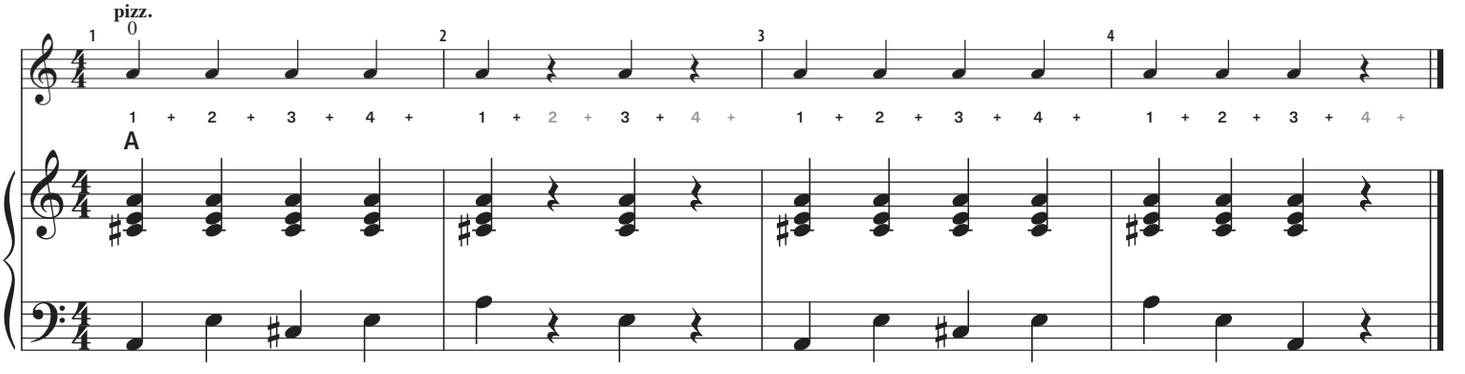
2 **NEW NOTE OPEN D STRING**—*Listen as your teacher counts, claps, then plays the D string, echoing back each time.*



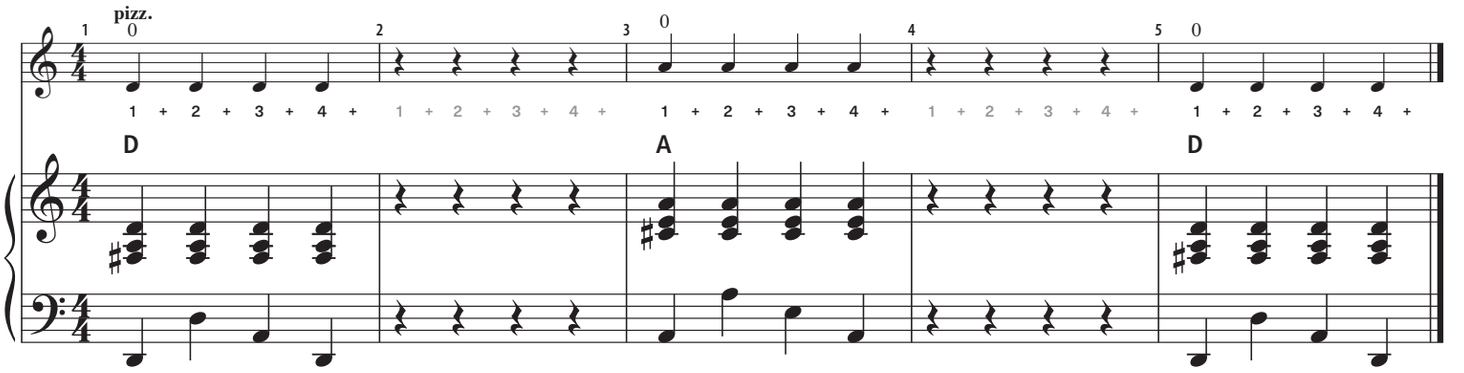
3 **OPEN D STRING PIZZ-N-PLUCK**—*Learn to pluck the open (0) D string as you count, clap, sing, and then pluck the piece.*



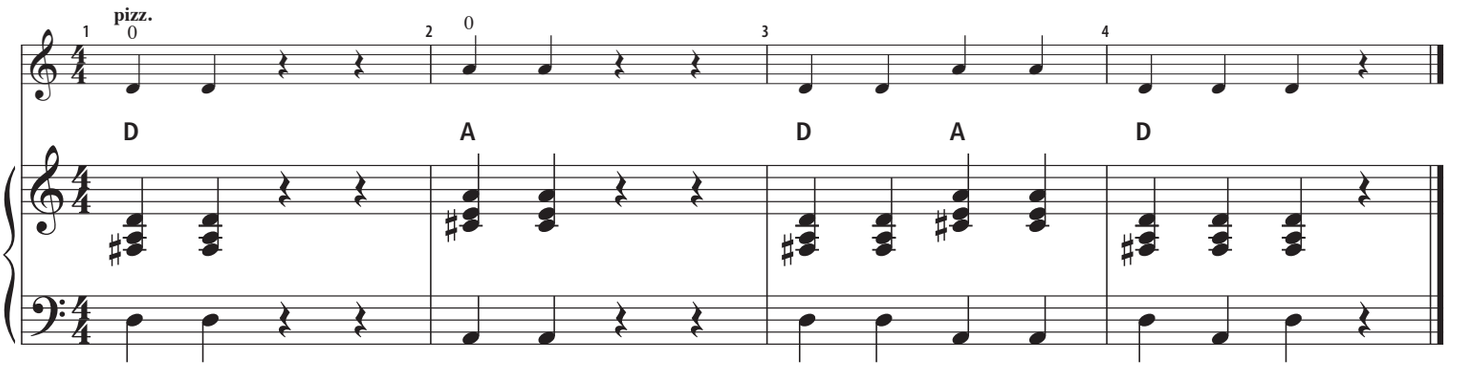
4 **NEW NOTE OPEN A STRING**—*Learn to pluck the open (0) A string as you count, clap, sing, and then pluck the piece.*



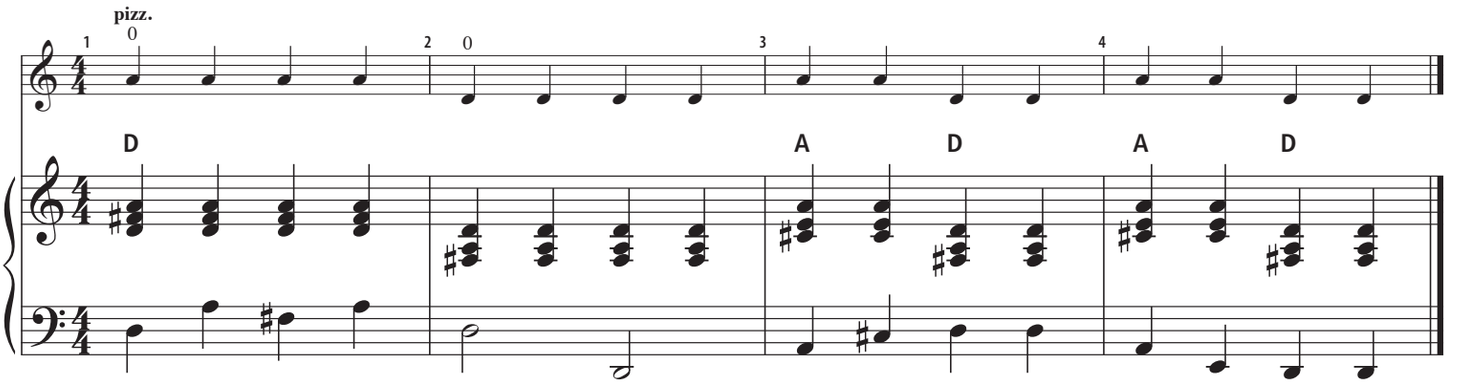
5 **RESTING PIZZ.**—*Learn to pluck the open (0) D and open (0) A strings as you clap, sing, and then pluck the piece.*



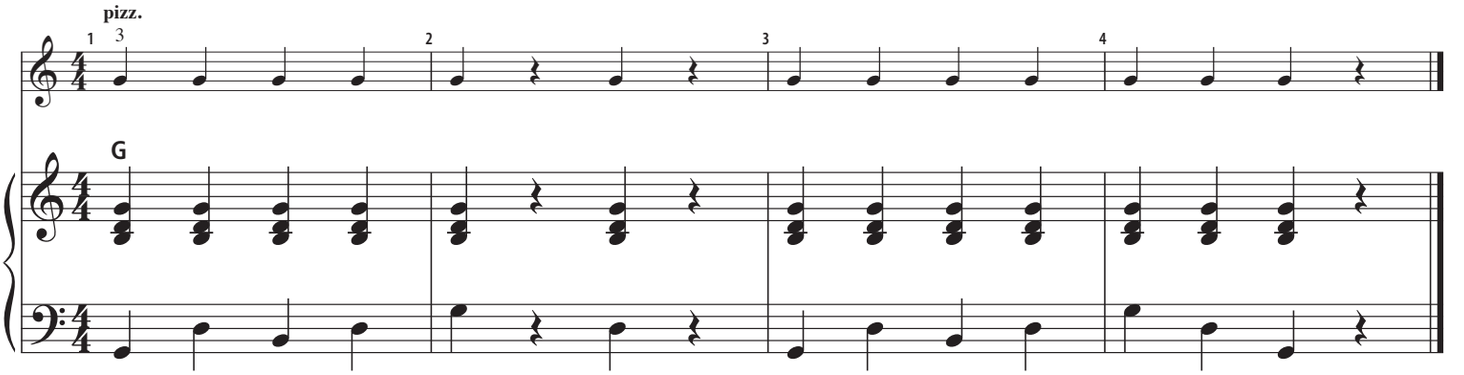
6 **CROSSING D TO A**—*Learn to go from the D to the A string as you clap, sing, and then pluck the piece.*



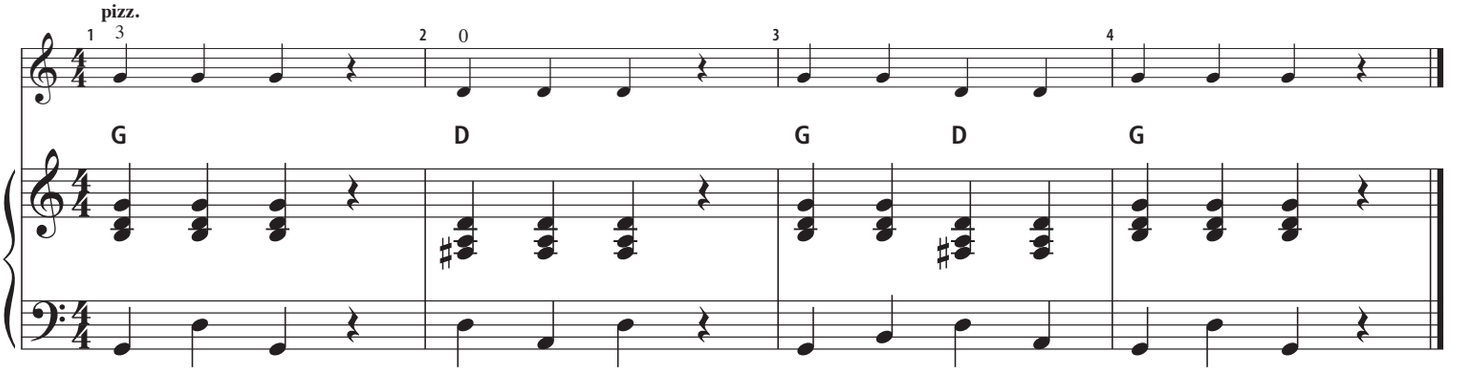
7 **CROSSING A TO D**—*Learn to go from the A to the D string as you clap, sing, and then pluck the piece.*



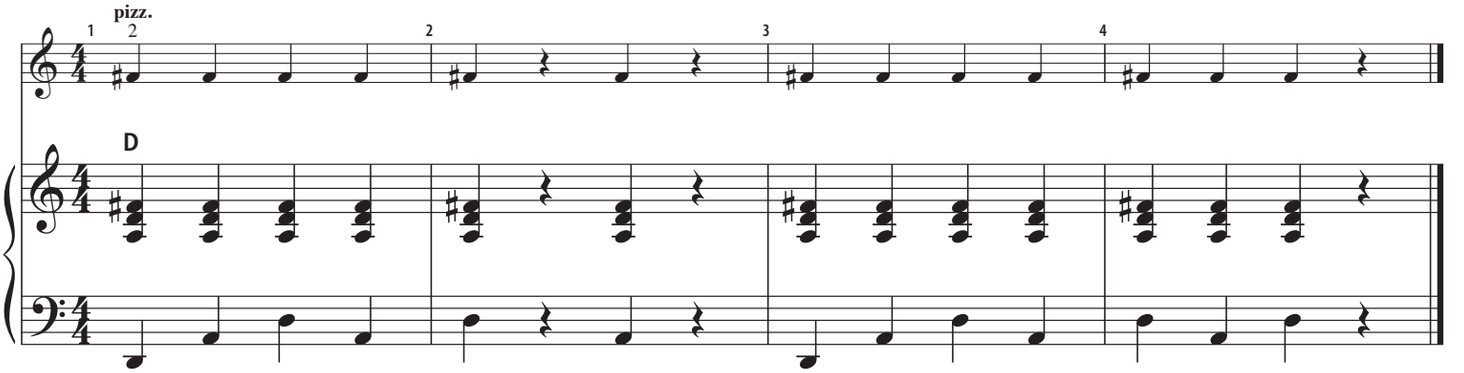
8 **NEW NOTE G**—*Learn to play G on the D string for violins, violas, and cellos. Basses learn the open G string.*



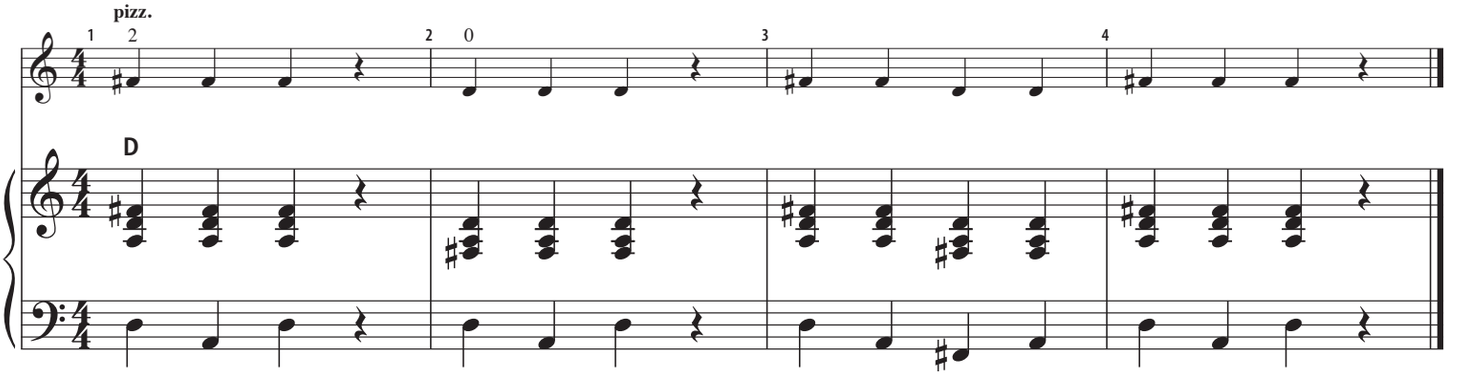
9 **G AND D JUMPS**—*Learn how to move between G and D, and then back again.*



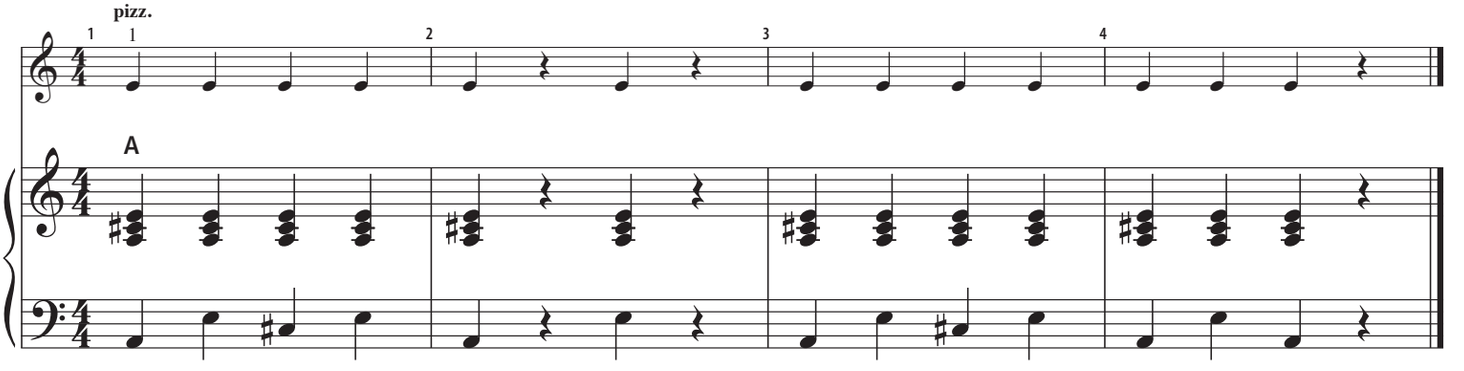
10 **NEW NOTE F♯**—*Learn to play F♯ on the D string.*



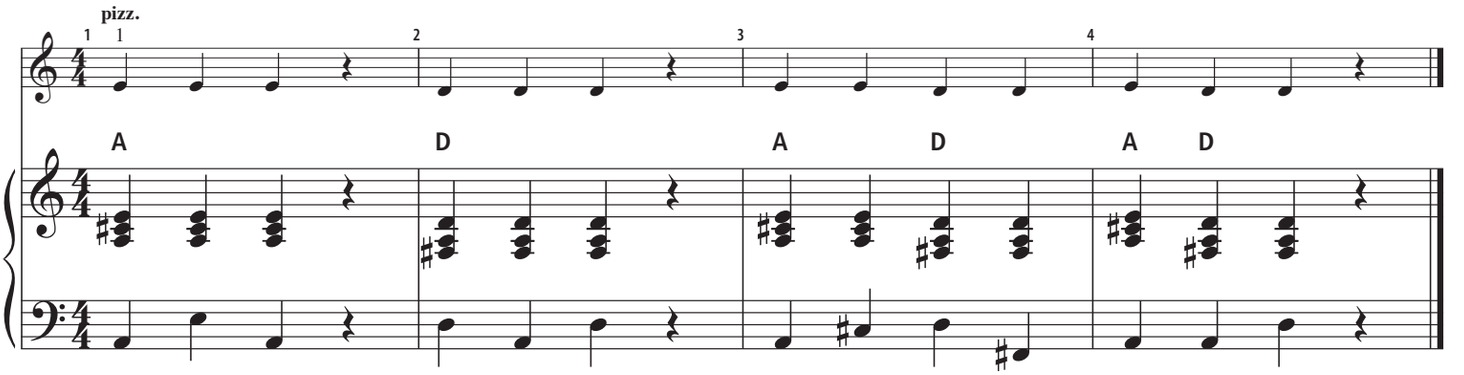
11 **F♯ AND D JUMPS**—*Learn to move between F♯ and D, and then back again.*



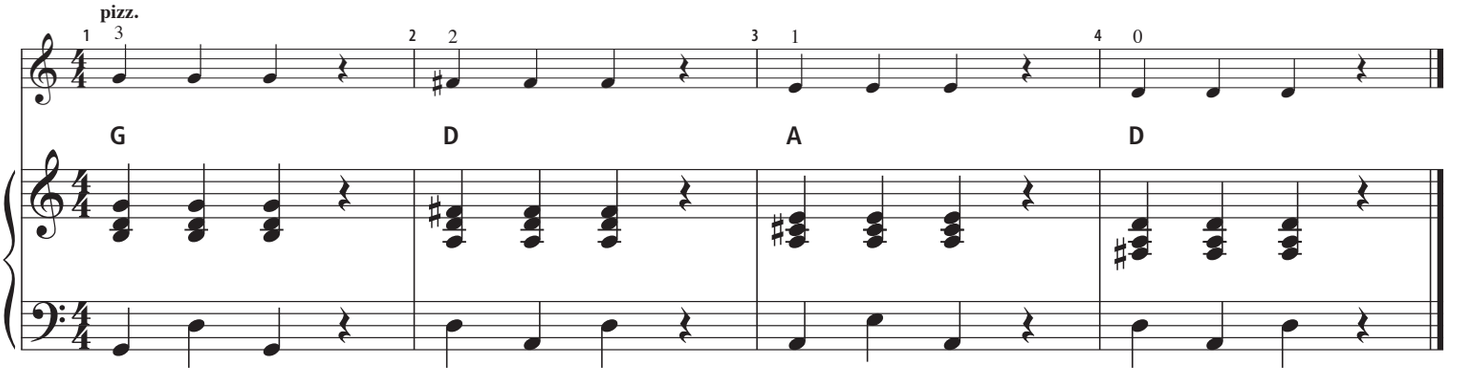
12 **NEW NOTE E**—*Learn to play E on the D string.*



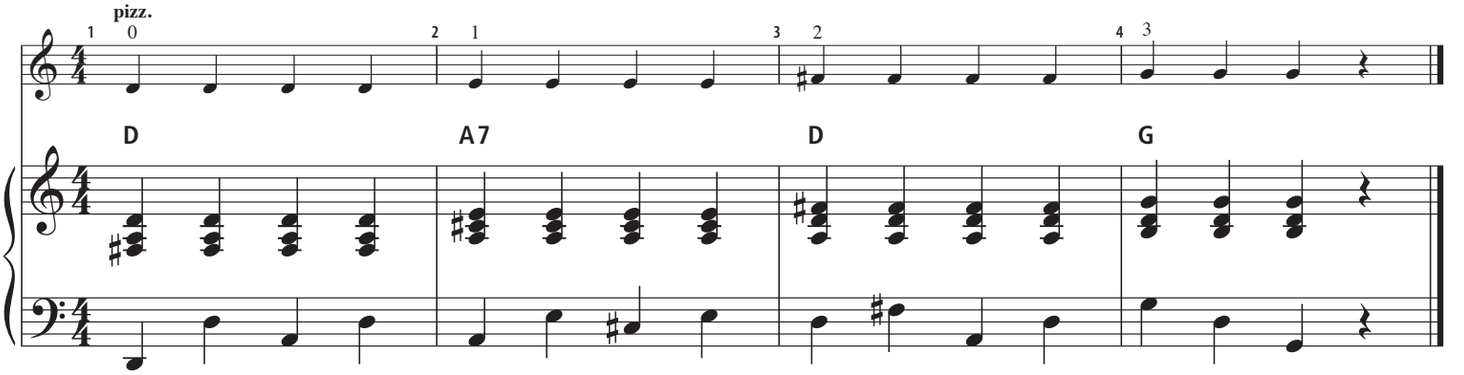
13 **E AND D JUMPS**—*Learn to move between E and D, and then back again.*



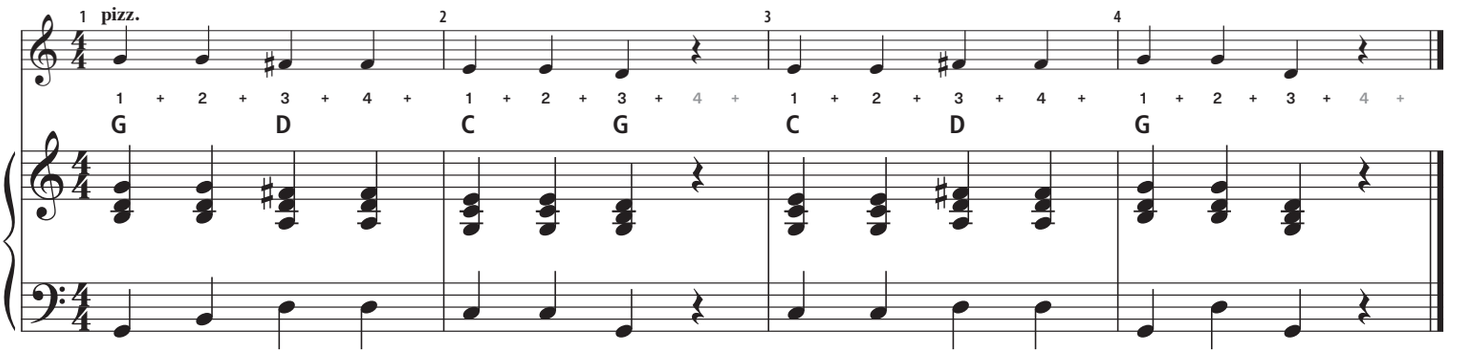
14 **DOWN, DOWN**—*Play notes that go down in pitch on the D string. Basses start with the G string.*



15 **CLIMBING, CLIMBING**—*Play notes that go up in pitch on the D string. Basses end with the open G string.*

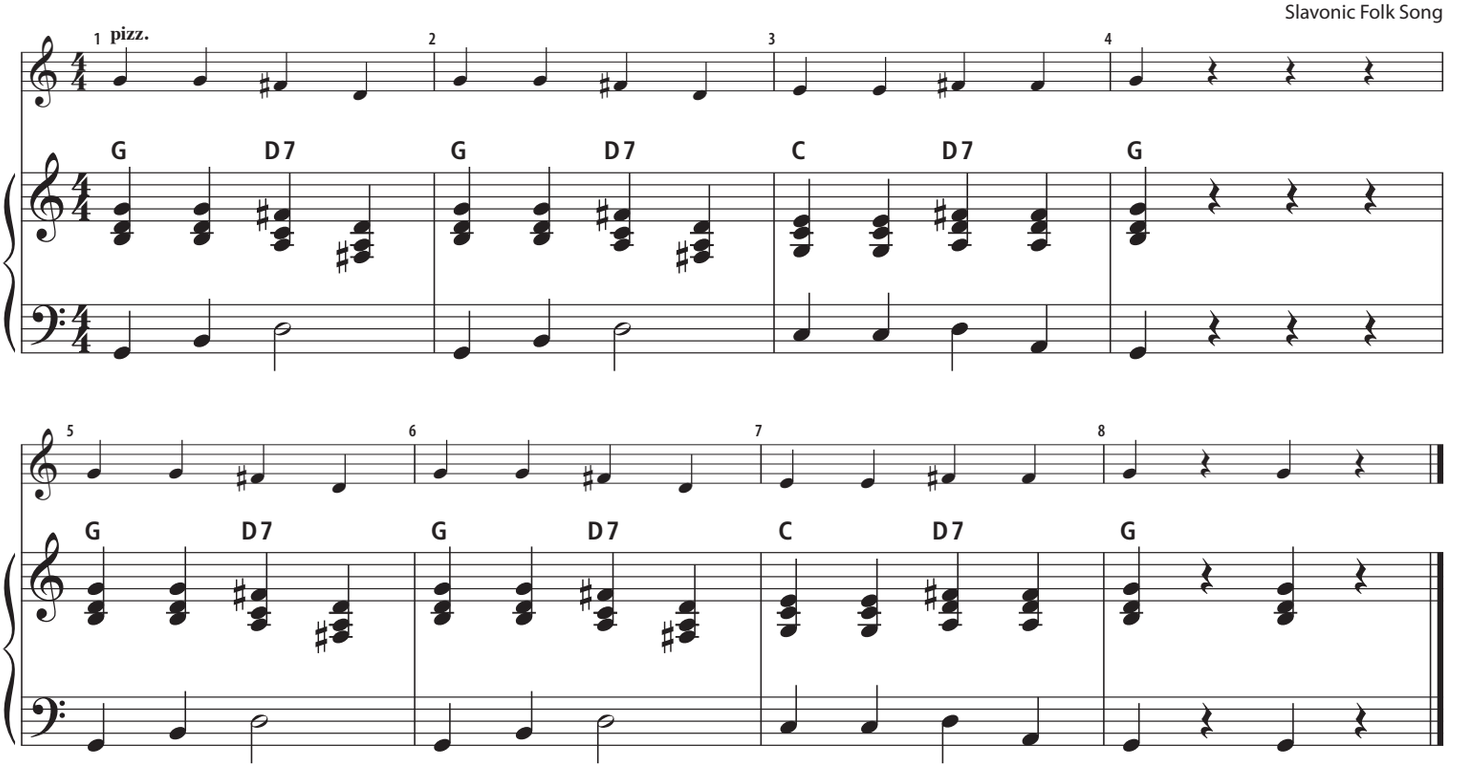


16 **DOWN AND UP**—*Practice walking your fingers down and then up the D string.*



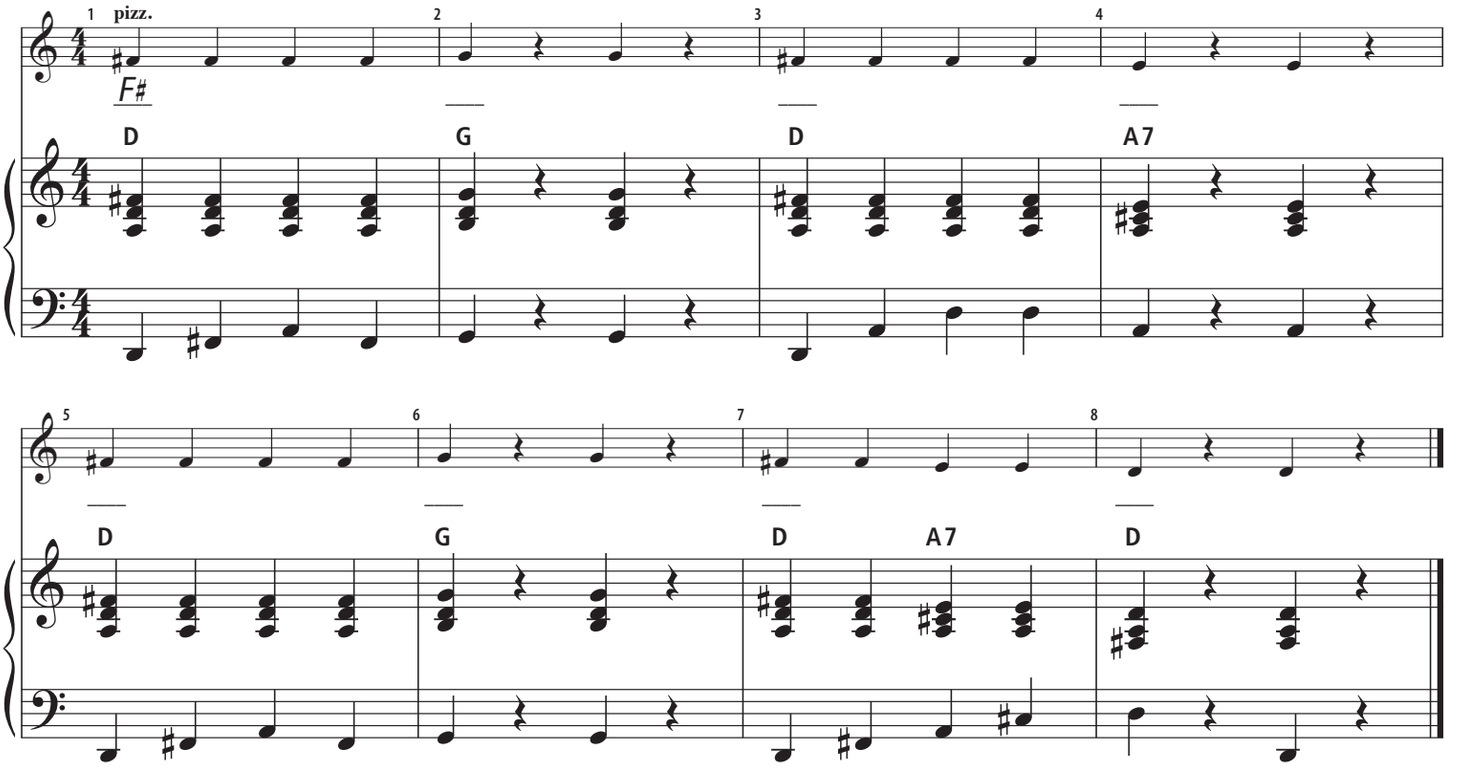
17 **JOLLY FELLOWS**—*This melody (tune) continues on the next staff. Notice that the second line does not need to show the meter.*

Slavonic Folk Song

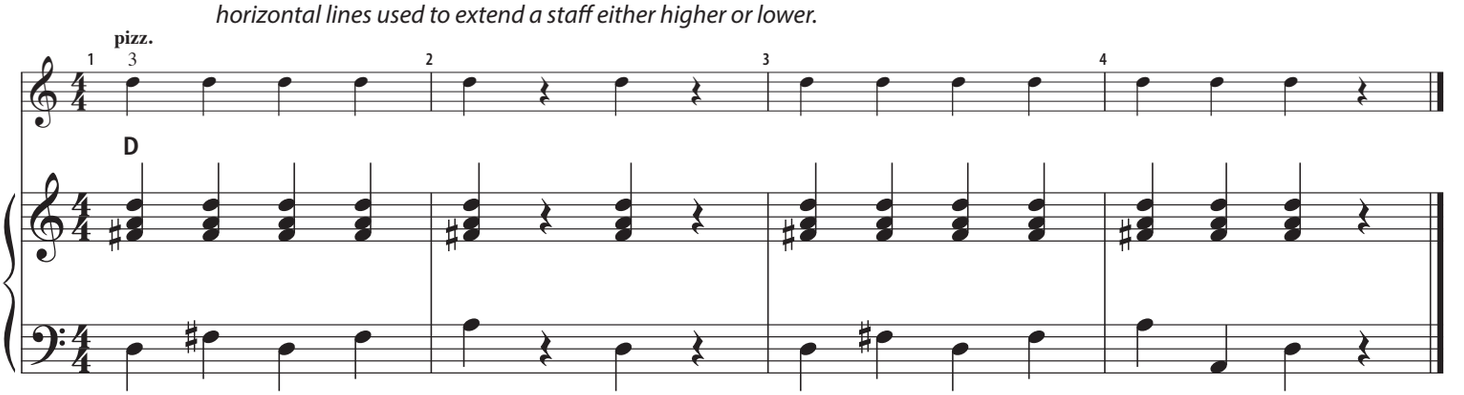


18 **BOIL THEM CABBAGE DOWN**—*Before playing, write the name of the first note in each measure.*

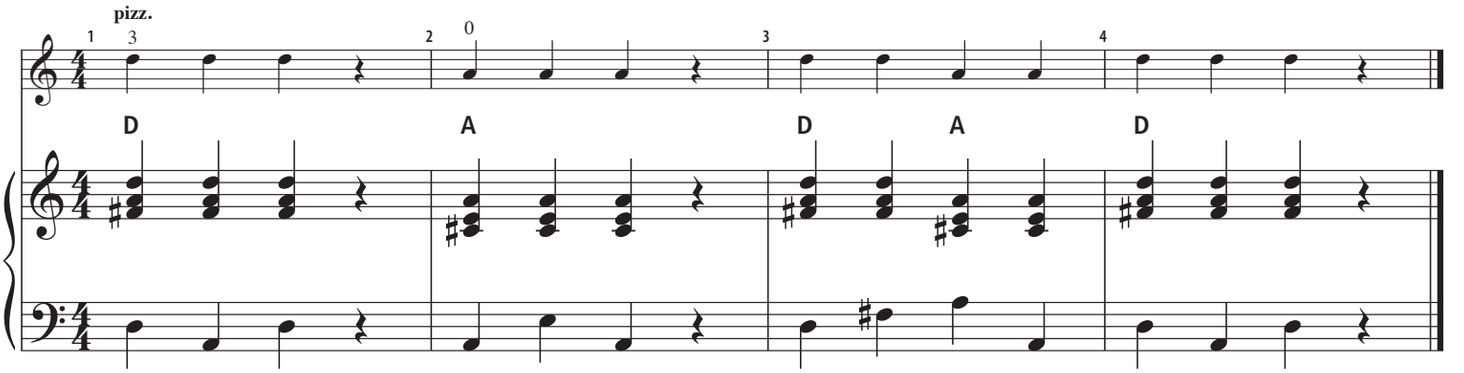
American Folk Song



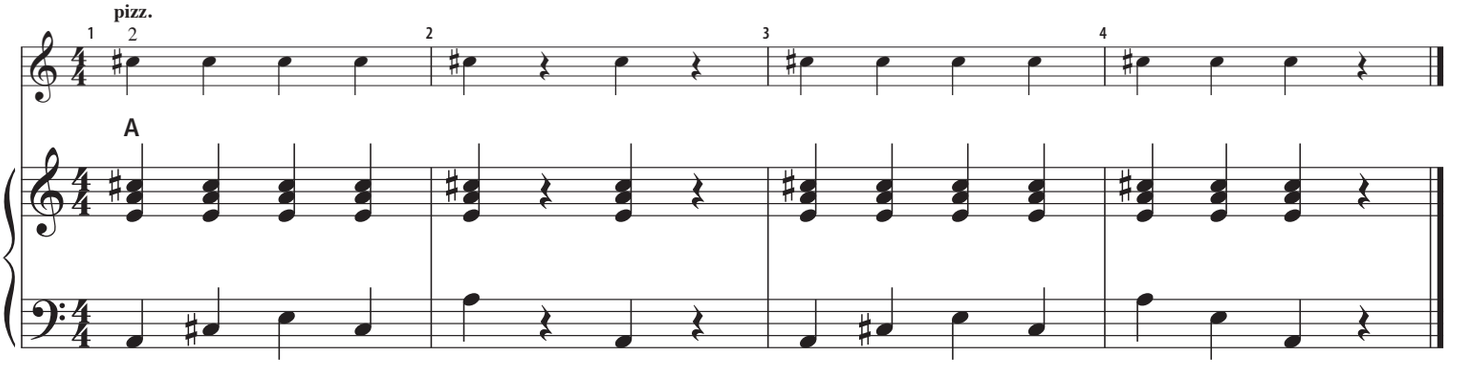
19 **NEW NOTE D**—*Learn to play D on the A string for violins, violas, and cellos. Basses learn D. Reminder:* **LEDGER LINES** *are short, horizontal lines used to extend a staff either higher or lower.*



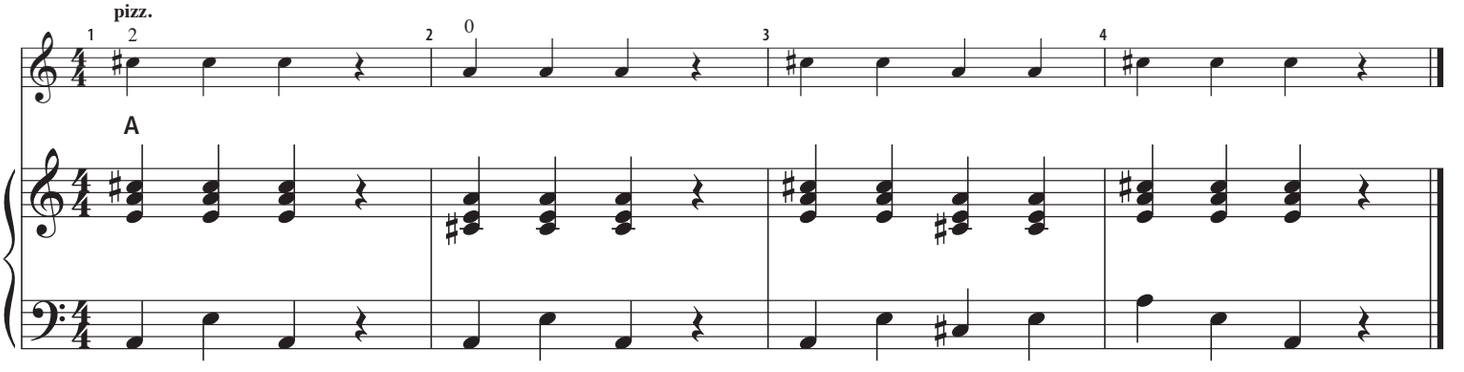
20 **D AND A JUMPS**—*Learn to move between D and A.*



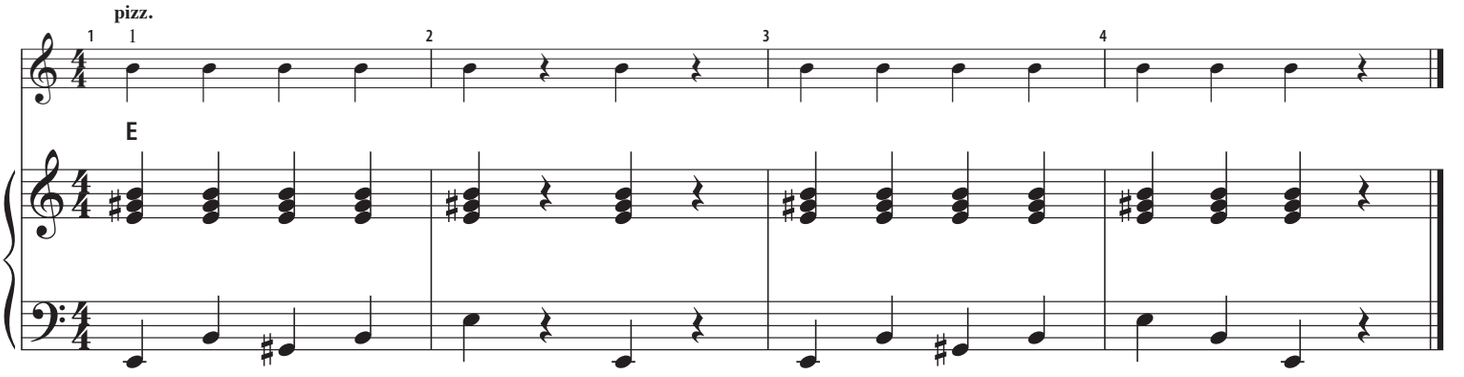
21 **NEW NOTE C♯**—*Learn to play C♯ on the A string for violins, violas, and cellos. Basses play C♯ on the G string.*



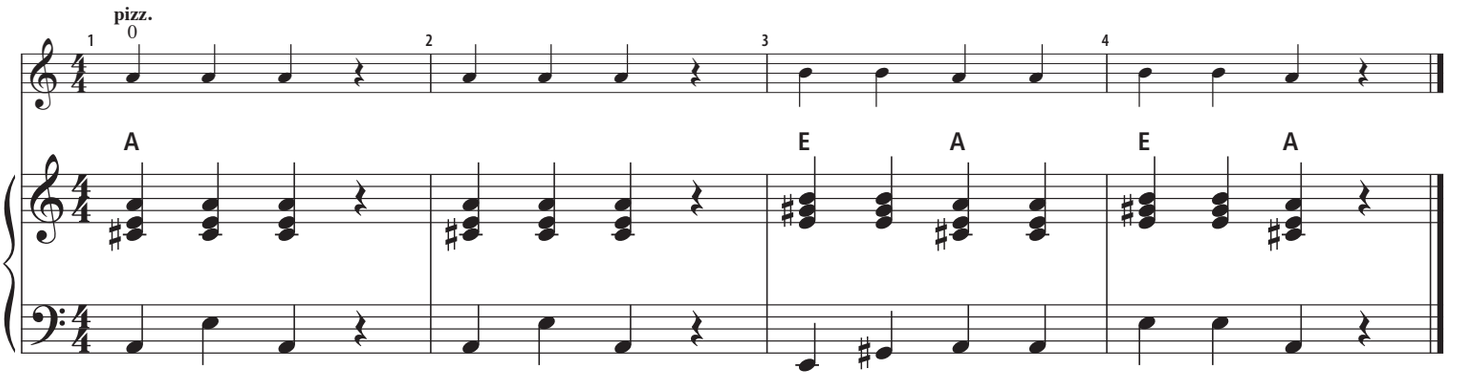
22 **C♯ AND A JUMPS**—*Learn to move between C♯ and A.*



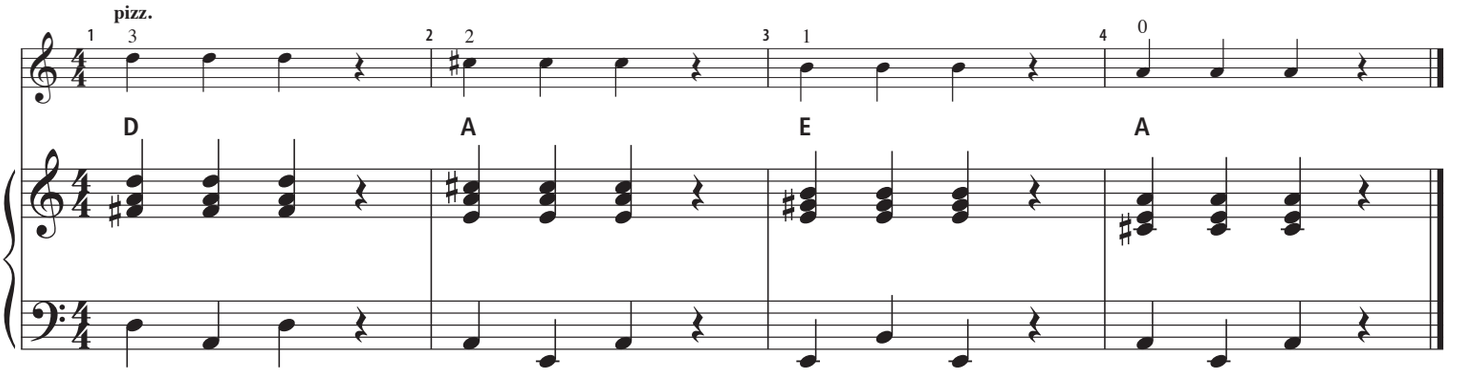
23 **NEW NOTE B**—*Learn to play B on the A string for violins, violas, and cellos. Basses play B on the G string.*



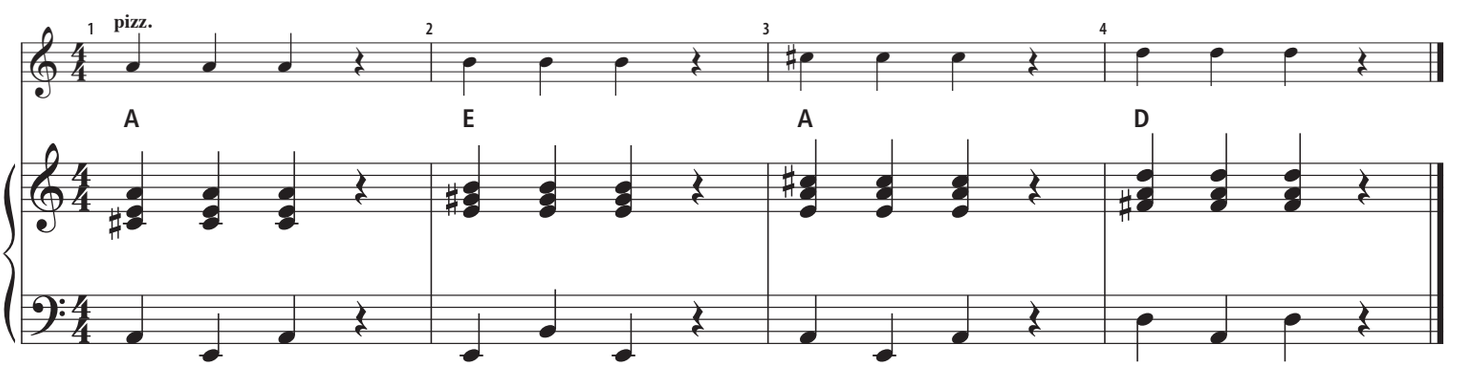
24 **NEW NOTE A FOR BASSES**—*Learn to move between B and A. Basses learn to play A on the G string.*



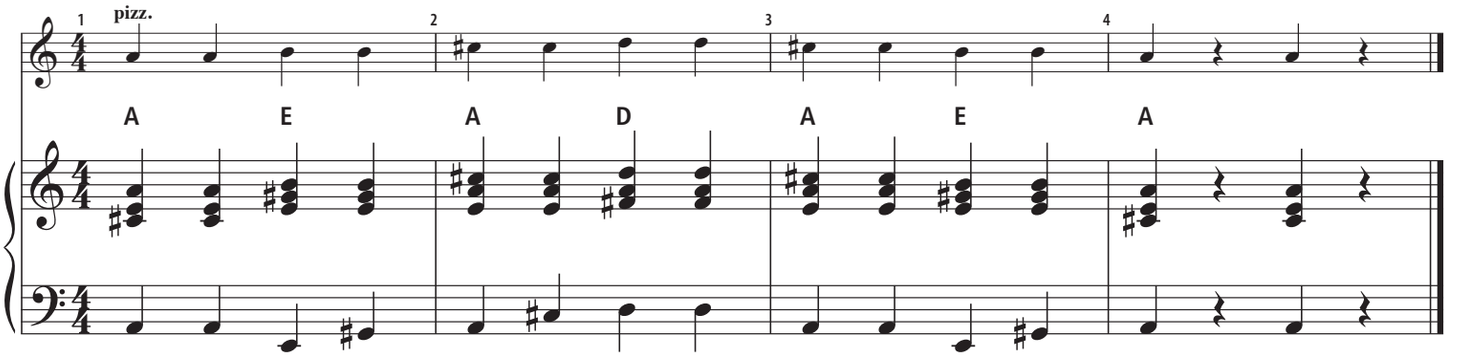
25 **A-DOWN WE GO**—*Practice walking down the A string. G string for basses*



26 **AND UP WE GO**—*Practice walking up the A string. G string for basses.*

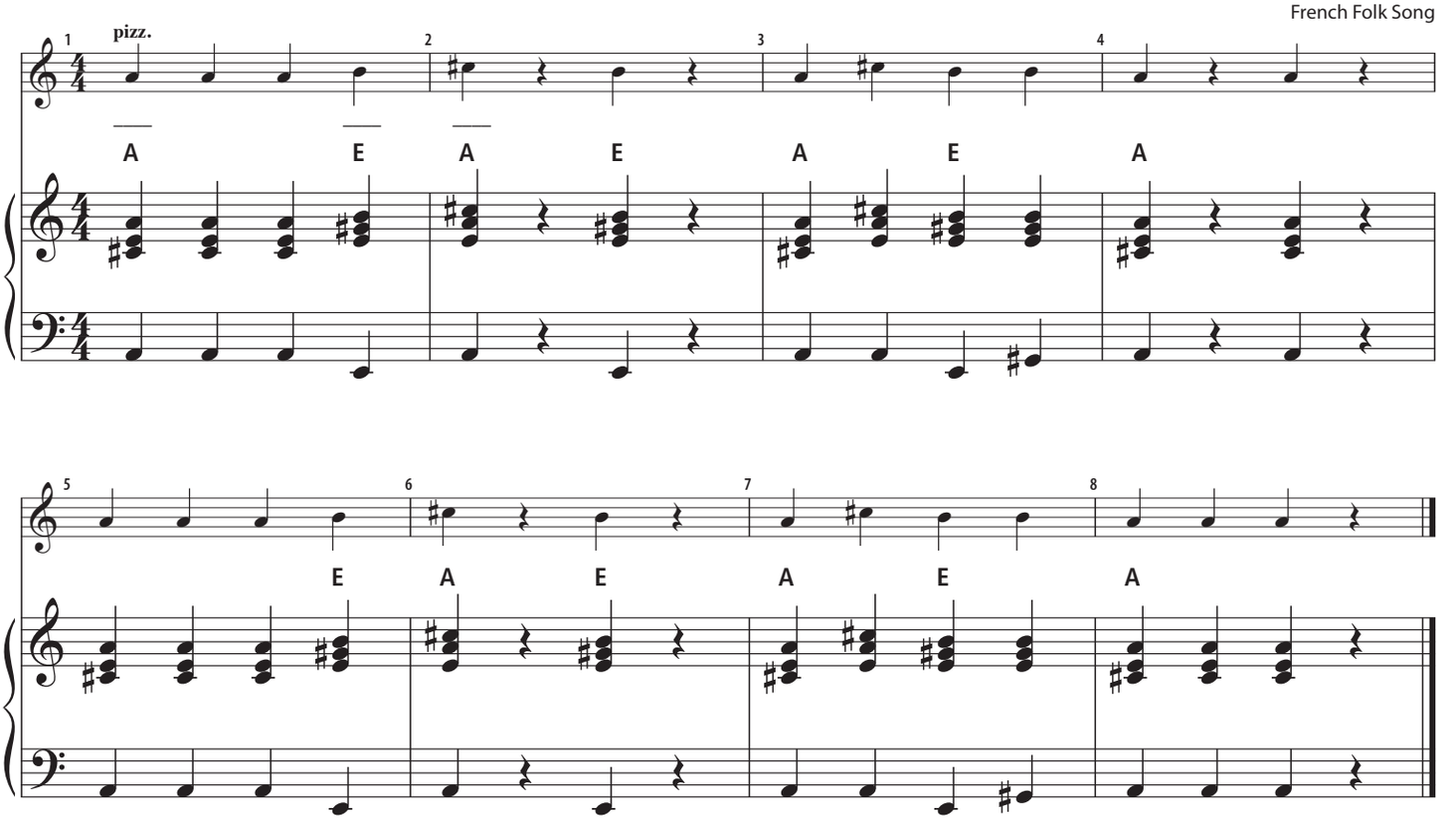


27 **UP AND DOWN THE LADDER**—*Practice walking up and down the A string. G string for basses*

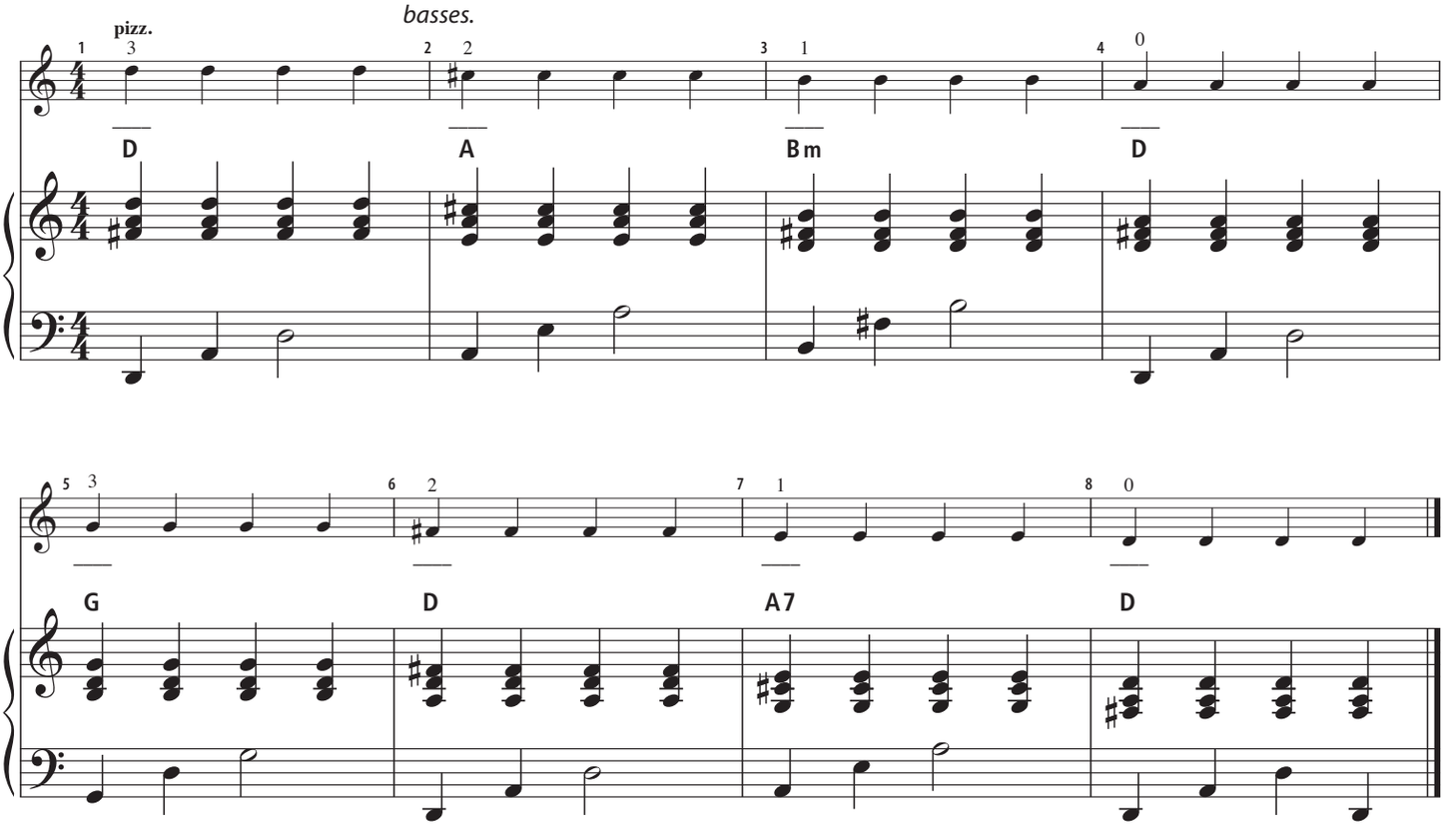


28 **AU CLAIRE DE LA LUNE**—*Before playing this piece, write the names of the notes on the lines.*

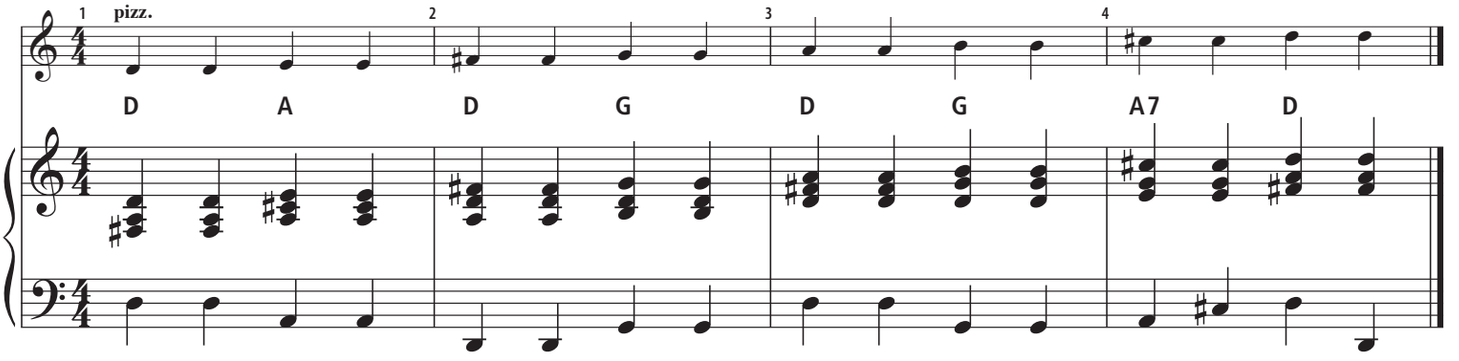
French Folk Song



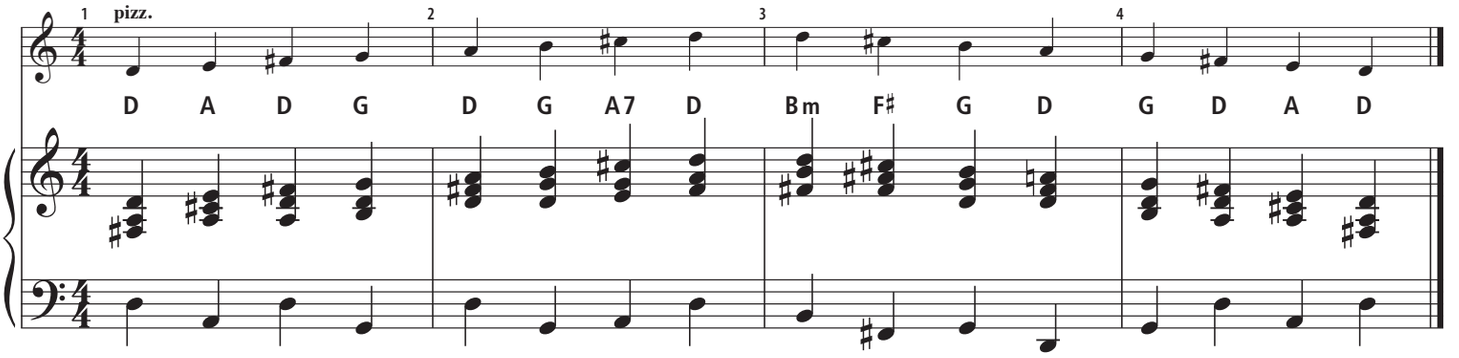
29 **GOING DOWN THE D SCALE**—*Use all the notes on the A and D strings. Write the names of the notes on the lines. G and D strings for basses.*



30 **GOING UP THE D SCALE**—*Now play each note of the scale twice.*

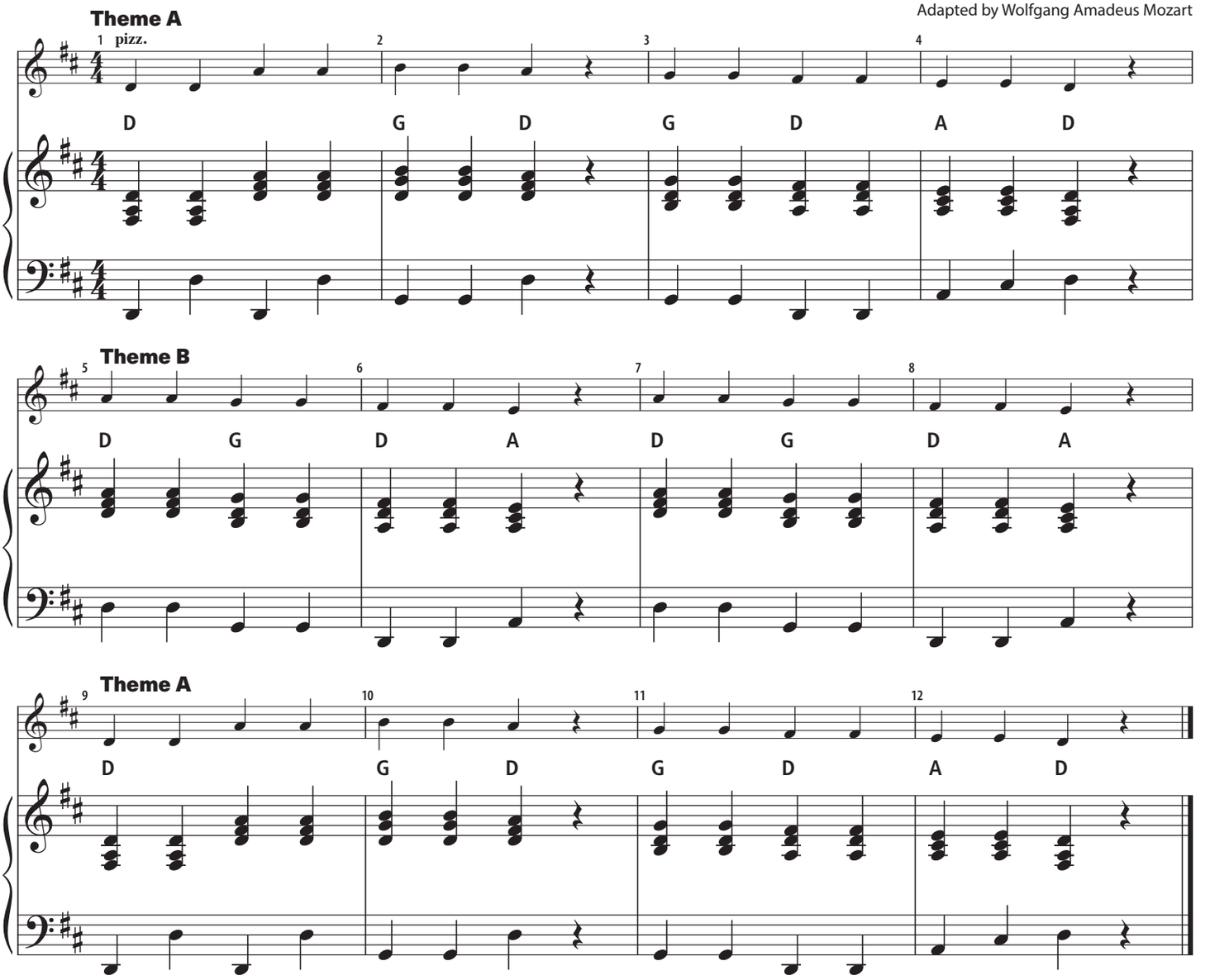


31 **PLAYING UP AND DOWN THE D SCALE**—*Play the notes going up the scale and then come back down without stopping.*

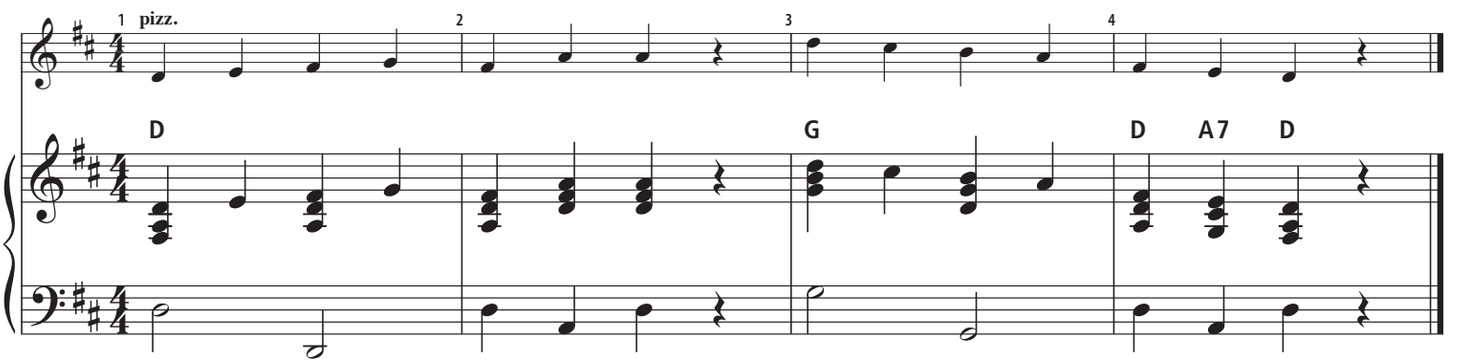


32 **TWINKLE, TWINKLE, LITTLE STAR**—*Listen to the recording and identify theme A and theme B.*

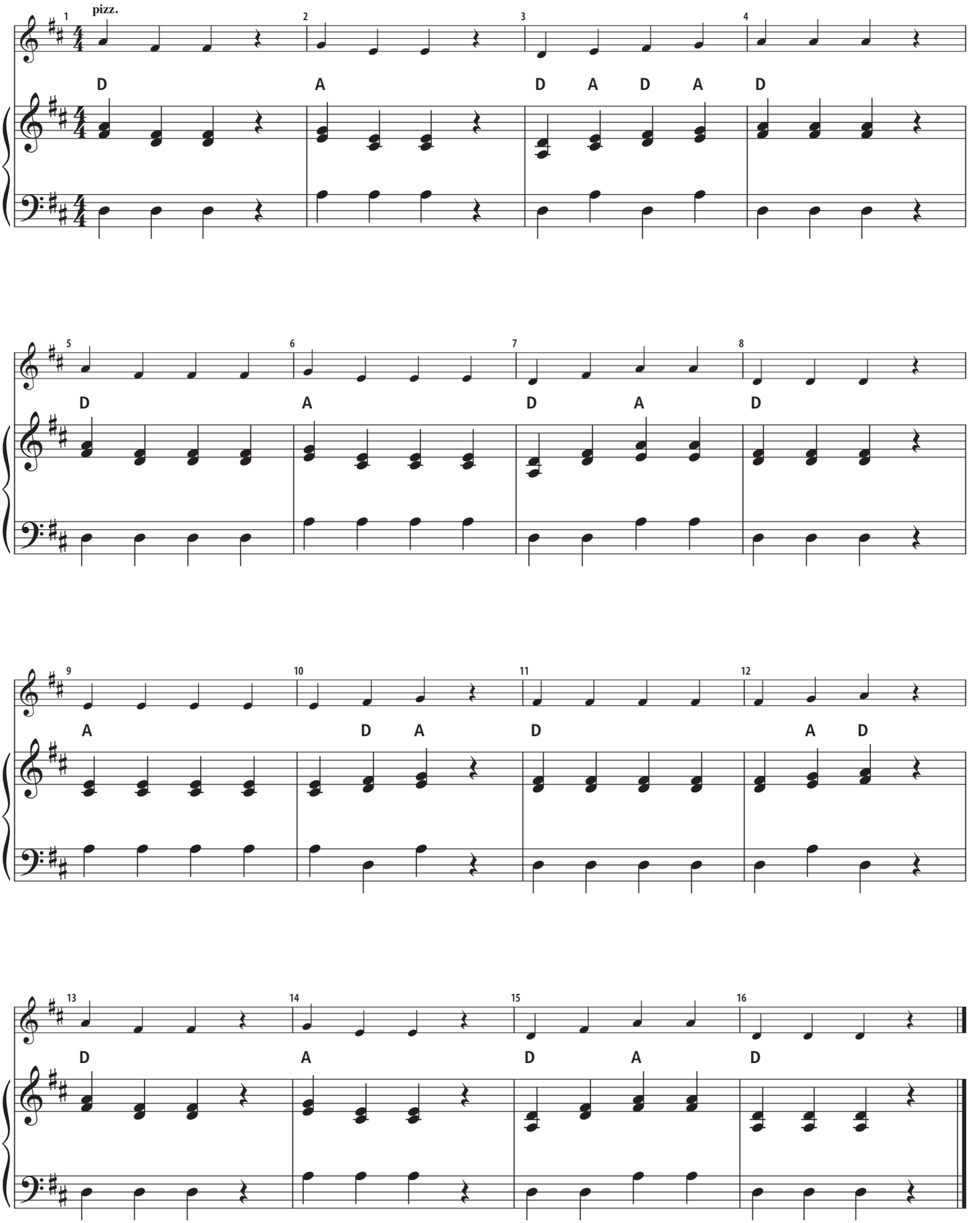
Adapted by Wolfgang Amadeus Mozart



33 **SKIPPING ALONG**—*Which notes do not ascend or descend in order like a scale?*

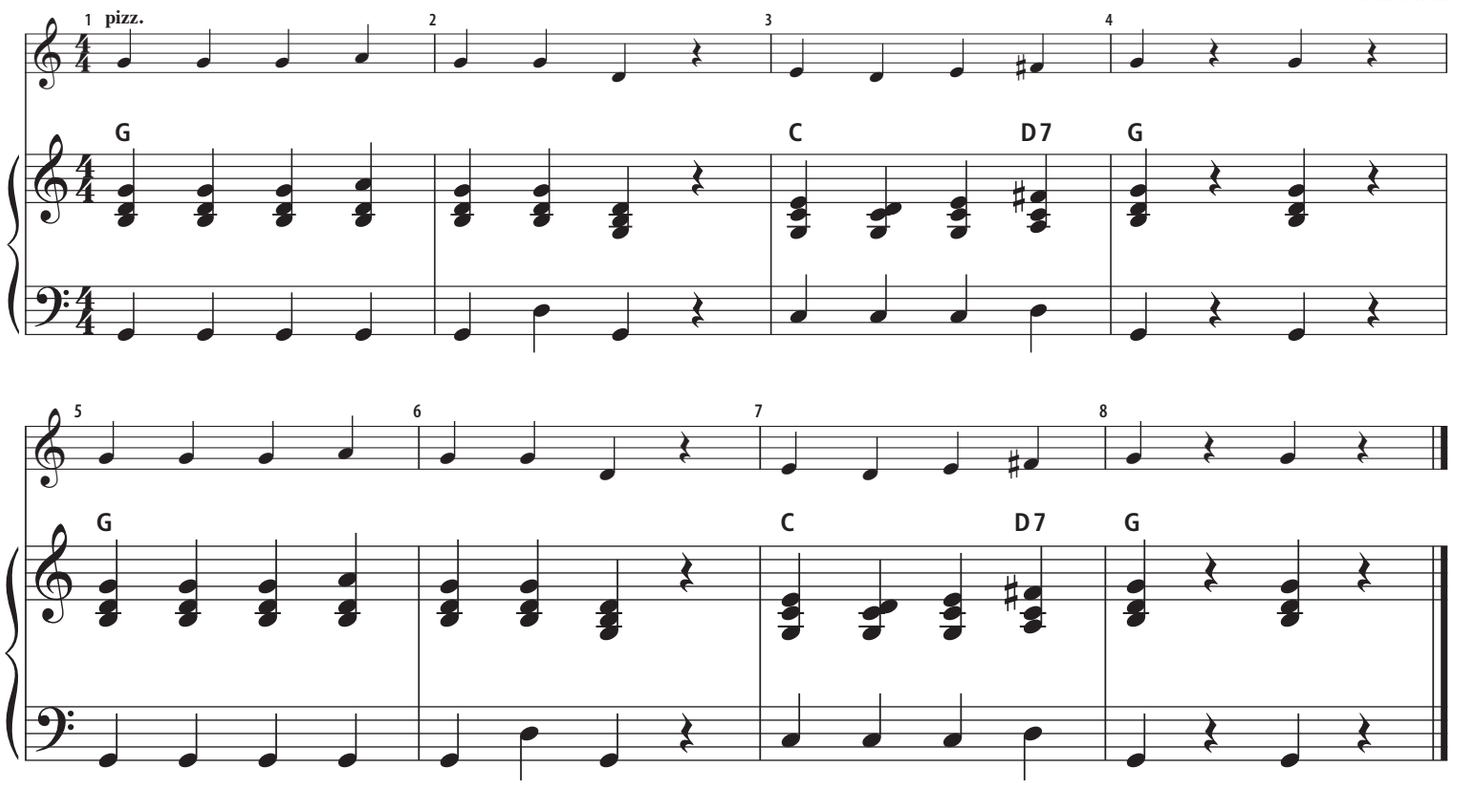


34 **LIGHTLY ROW**—*Listen as you play and identify which lines of music are similar to each other.*



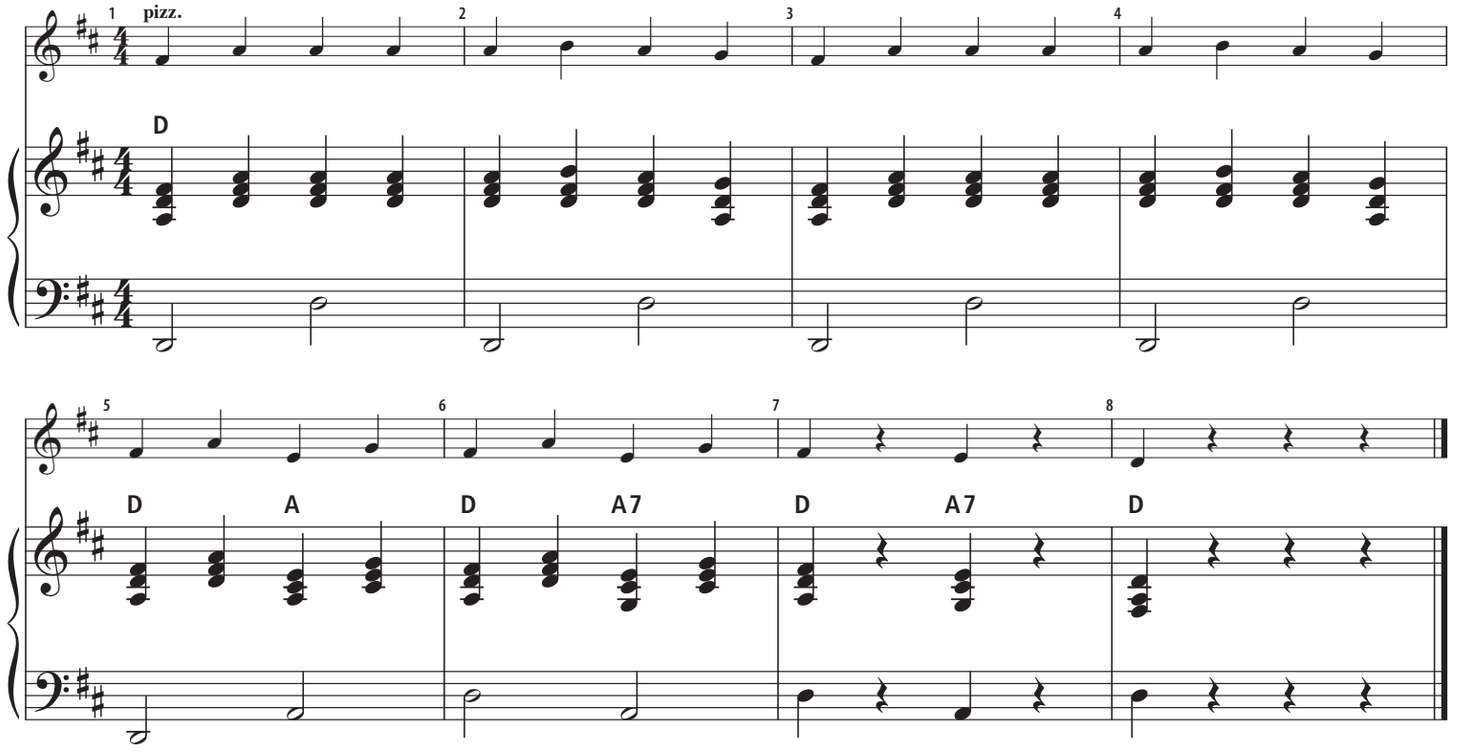
35 **GOOD KING WENCESLAS**—*Circle the notes that are not on the D string.*

Traditional

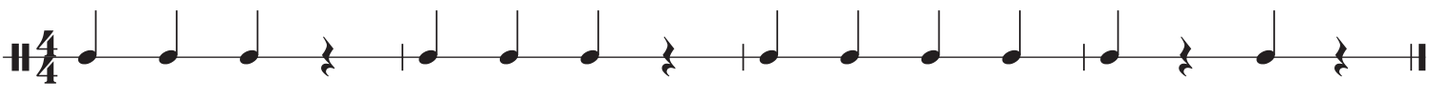


36 **DAYENU**—*Practice going from the D string to the A string. D string to G string for basses.*

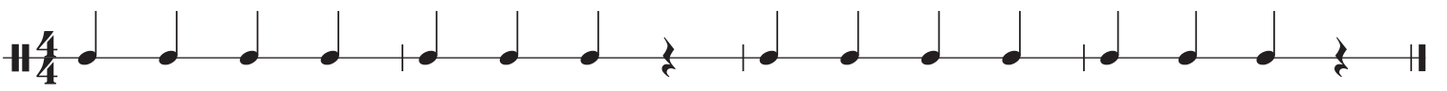
Hebrew Folk Song



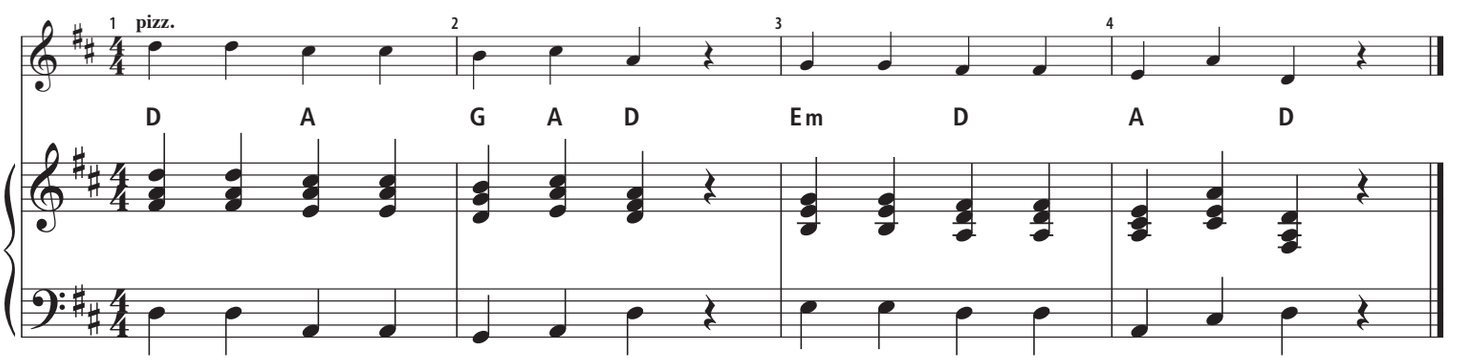
37 **AIR-BOW**—*With the tip pointing up (for violins and viola), hold the bow in the air and move it up and down while "air-bowing" the rhythm below. For cellos and basses, move the bow left and right.*



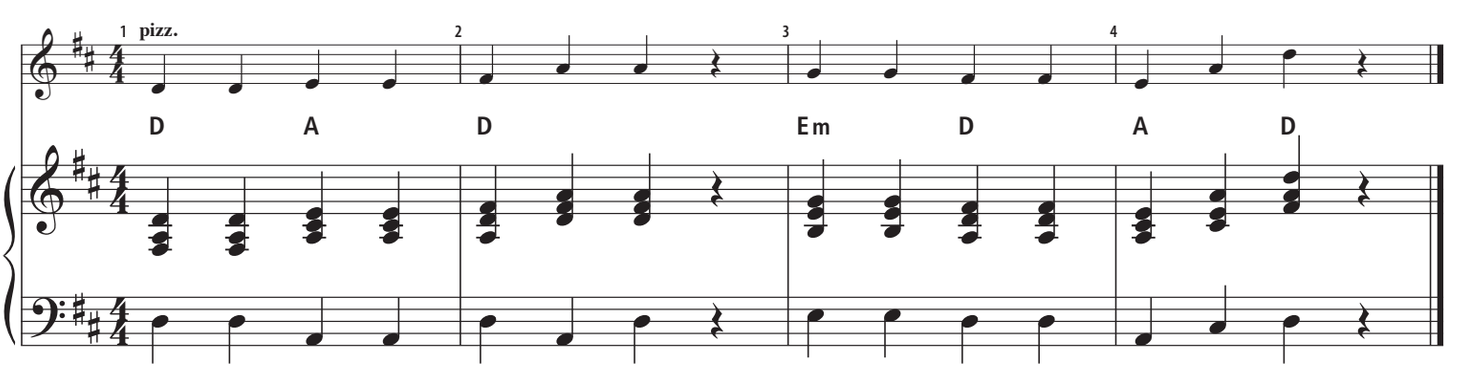
38 **AIR-BOW AGAIN**—*For violins and violas, move the bow back and forth on your shoulder while "air-bowing" the rhythm below by folding and unfolding your right arm. For cellos and basses, place the bow above the string.*



39 **ELLIE'S DANCE**—*Continuing to play* pizzicato*, can you make this sound like a dance?*

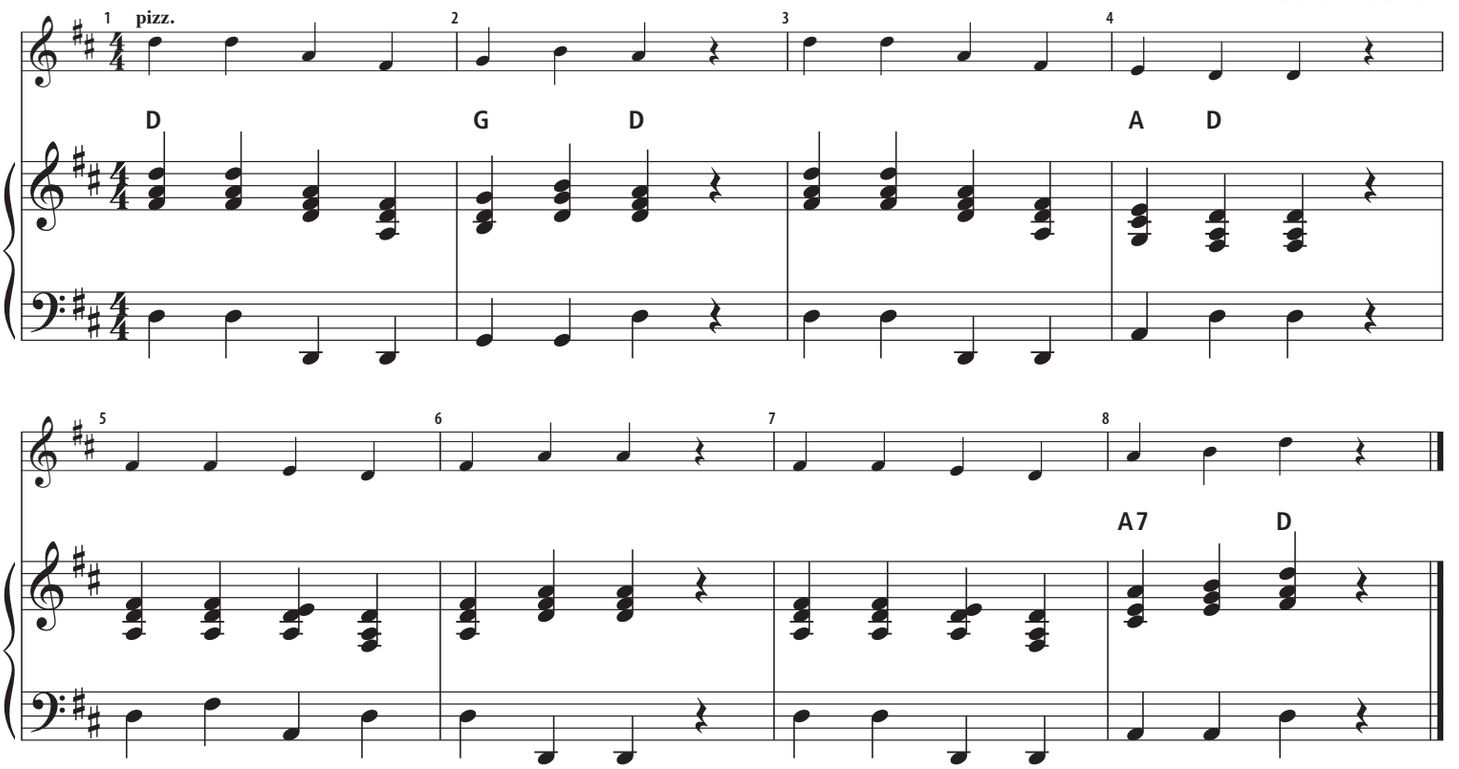


40 **ANNA'S DANCE**—*What is different about the first part of this piece compared to the first part of* Ellie's Dance*?*

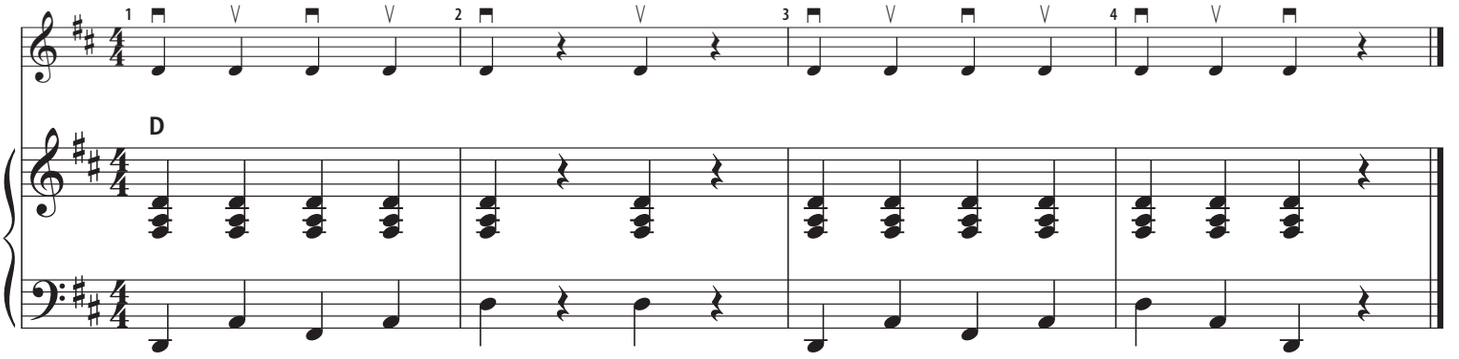


41 **CRIPPLE CREEK**—*People often square dance to this piece.*

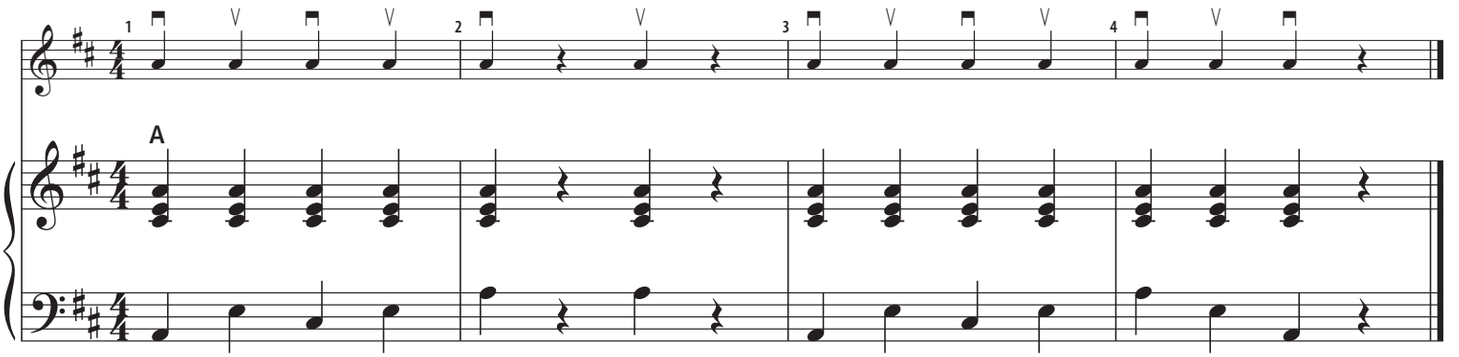
American Fiddle Tune



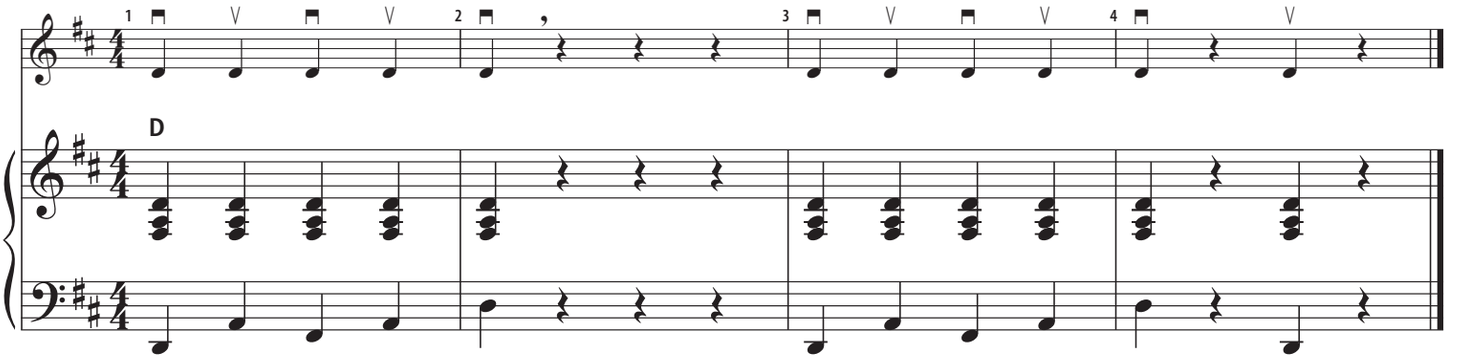
42 **BOW THE D STRING**—*Play the open D string with the bow. Begin with a down bow as indicated.*



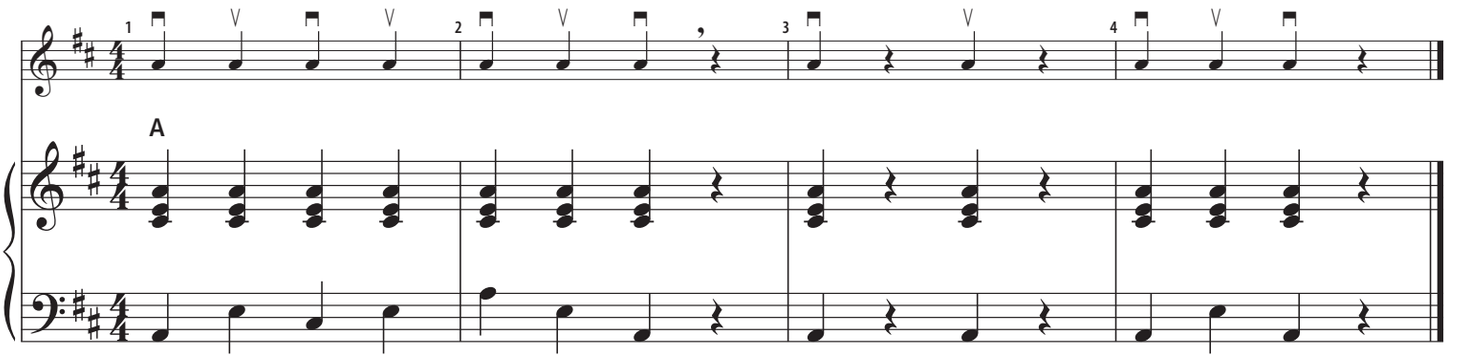
43 **BOW THE A STRING**—*Move your bow to the A string for violins, violas, and cellos. Basses move to A on the G string. Play this rhythm.*



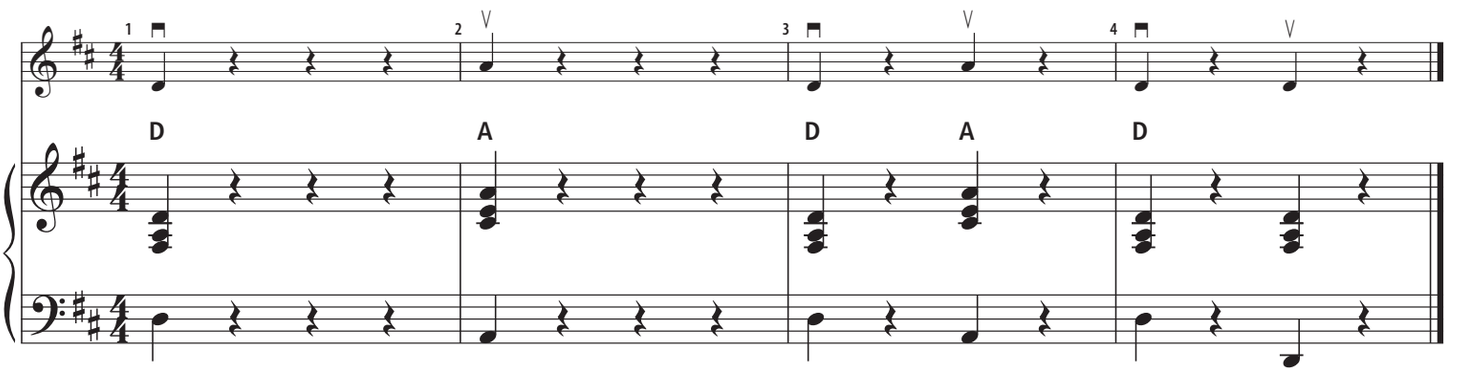
44 **D LIFT**—*Practice a bow lift on the D string.*



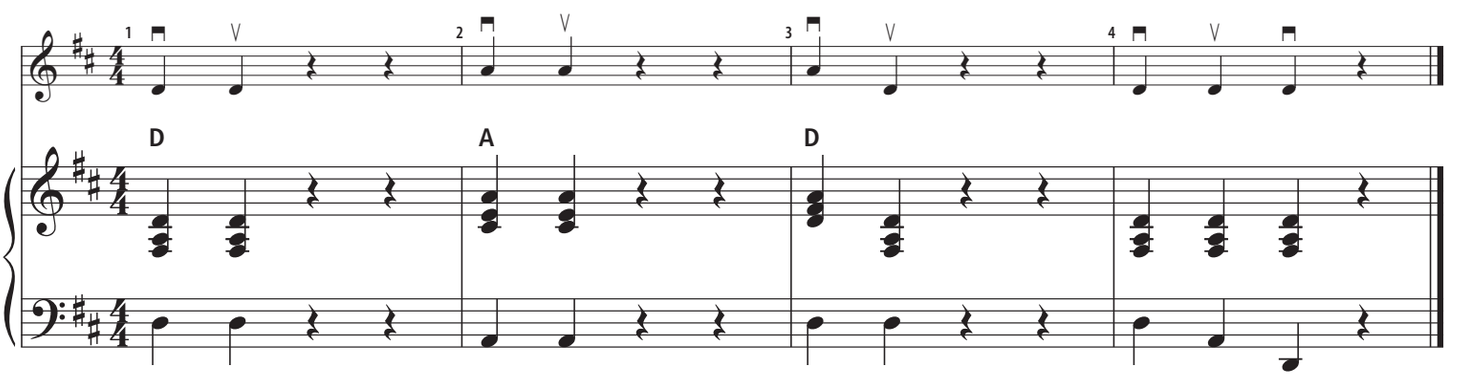
45 **A LIFT**—*Watch for the bow lift and be sure to play on the A string. G string for basses.*



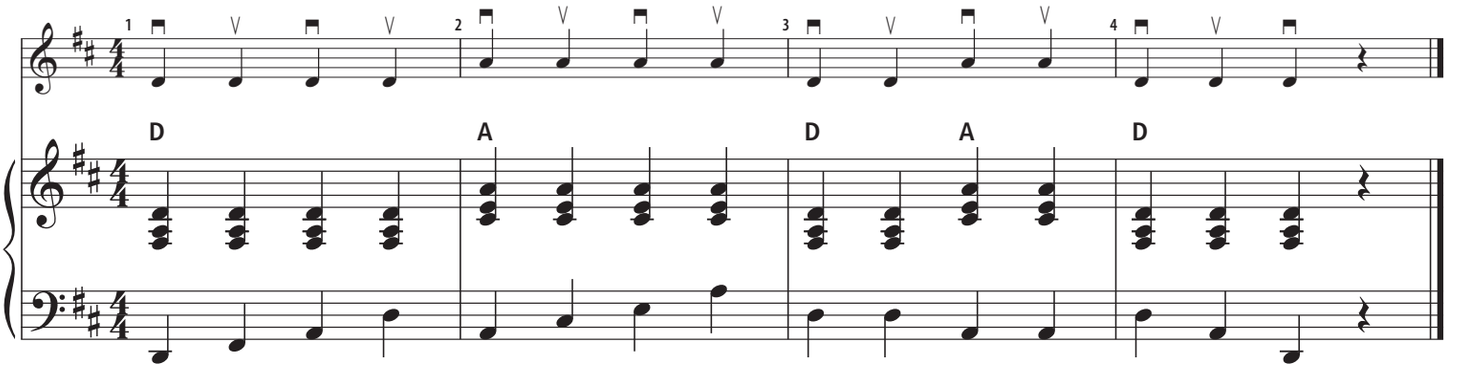
46 **CROSSING OVER D TO A**—*Watch the level of your arm as you move from D to A. D to A on the G string for basses.*



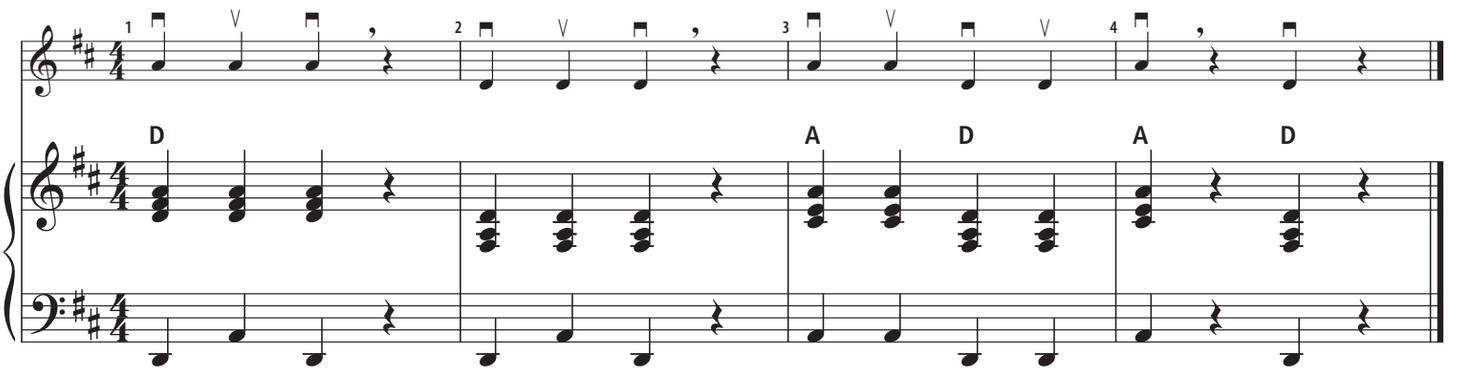
47 **QUICK CROSS OVER**—*Now you have a little less time to change levels.*



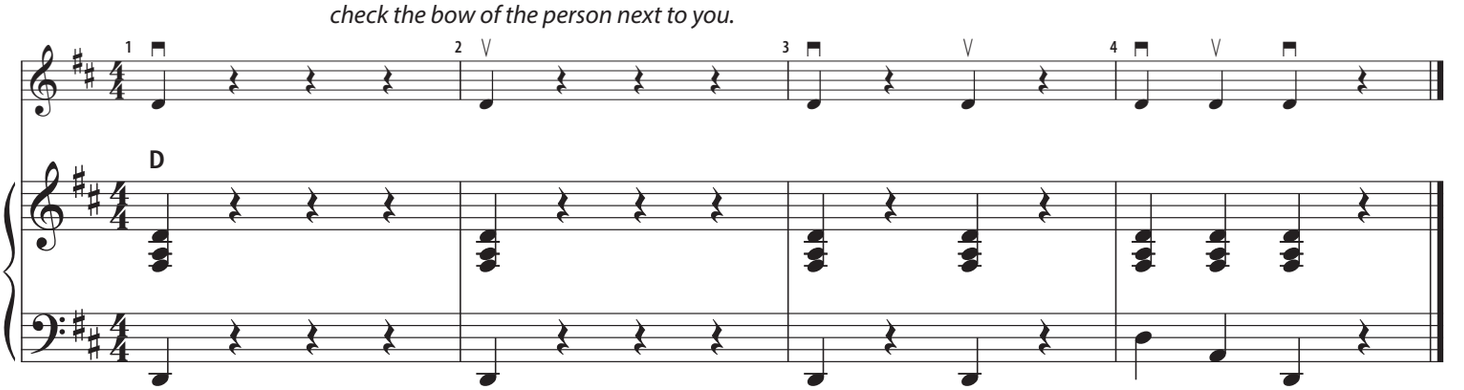
48 **CHANGING LEVELS**—*Practice changing levels quickly.*



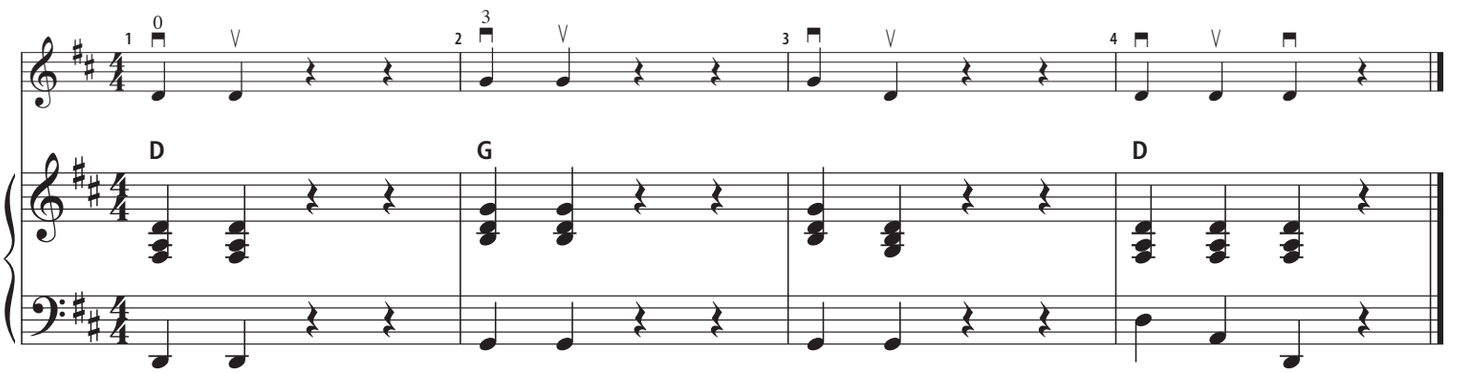
49 **LIFTS AND LEVELS**—*Watch for bow lifts and the correct arm level. You can do it!*



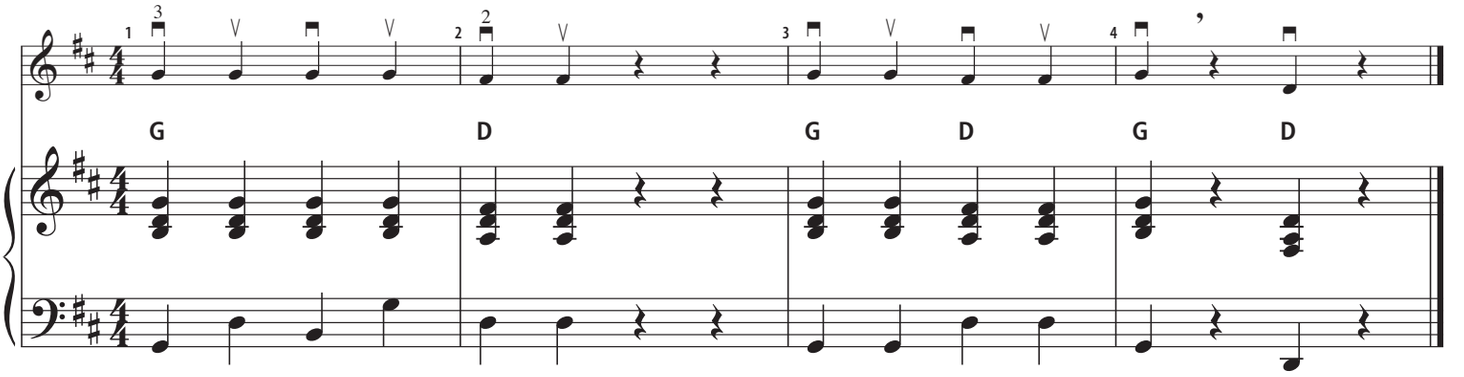
50 **STRAIGHT AS YOU GO**—*Play each of these measures and stop after each one to make sure your bow is parallel to the bridge. Now check the bow of the person next to you.*



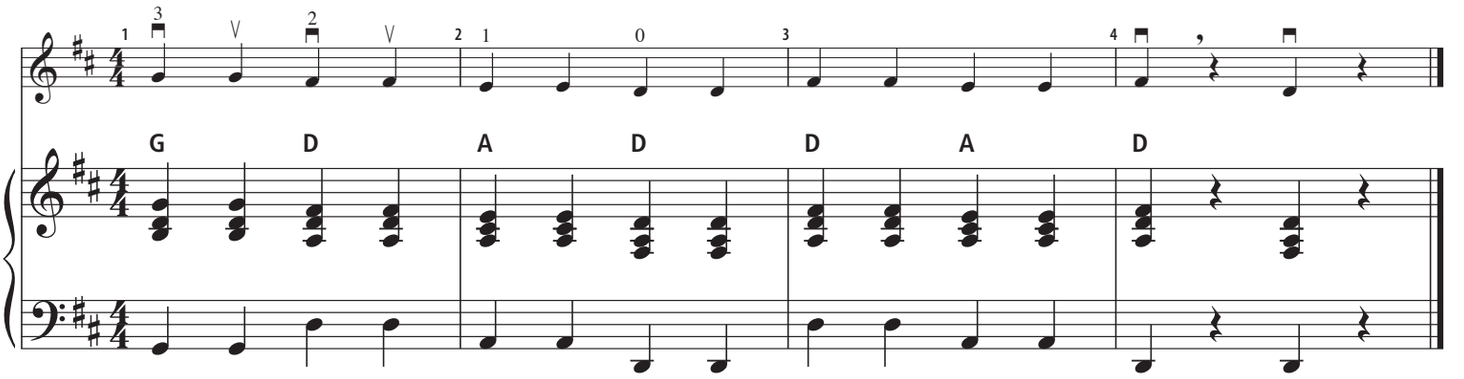
51 **PARALLEL BOWS**—*Learn to bow D and G. Count silently.*



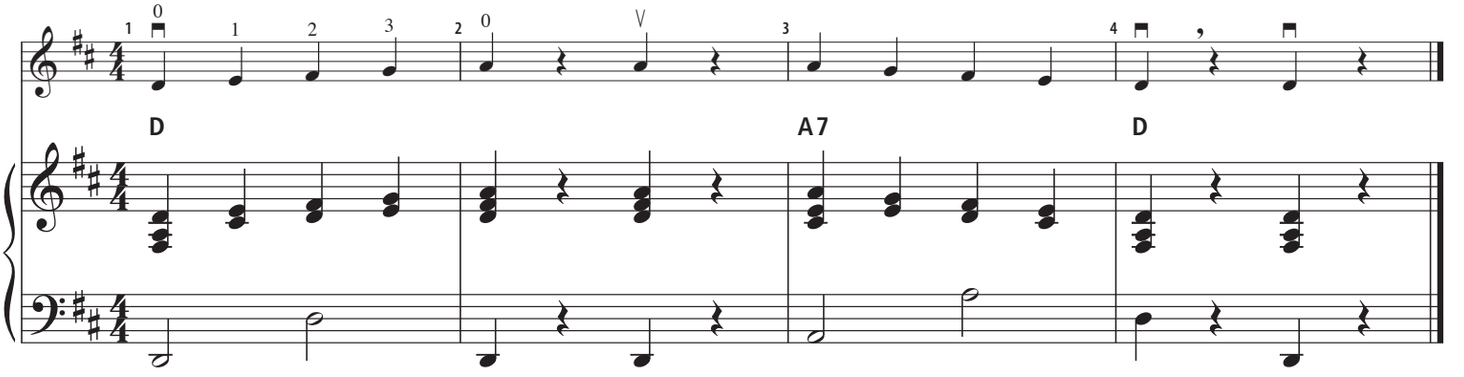
52 **BOWING G AND F♯**—*Learn to bow G and F♯. Circle the bow lift.*



53 **FOUR-NOTE TUMBLE**—*Learn to bow G, F♯, E, and D.*

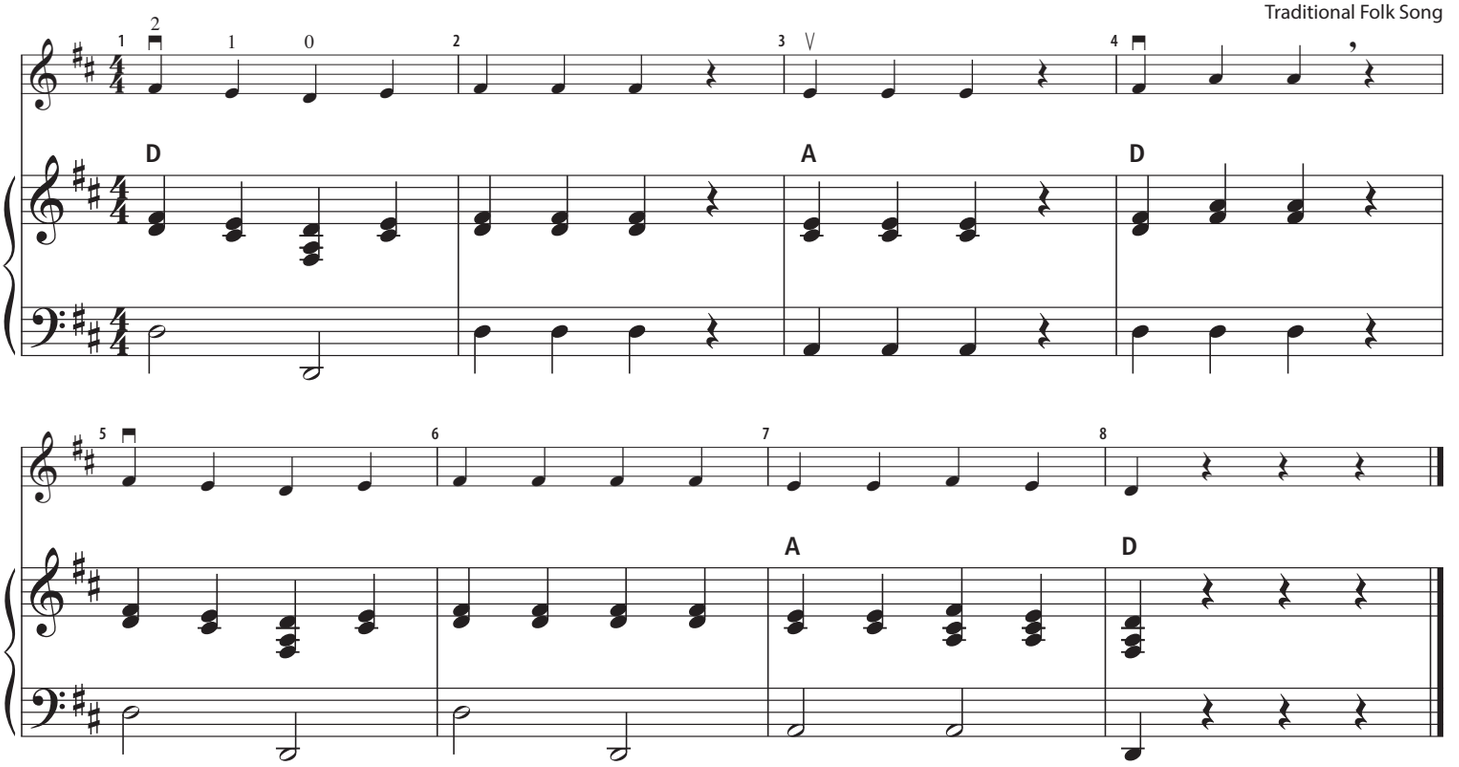


54 **MINI SCALE**—*Learn to bow the first half of the D scale.*

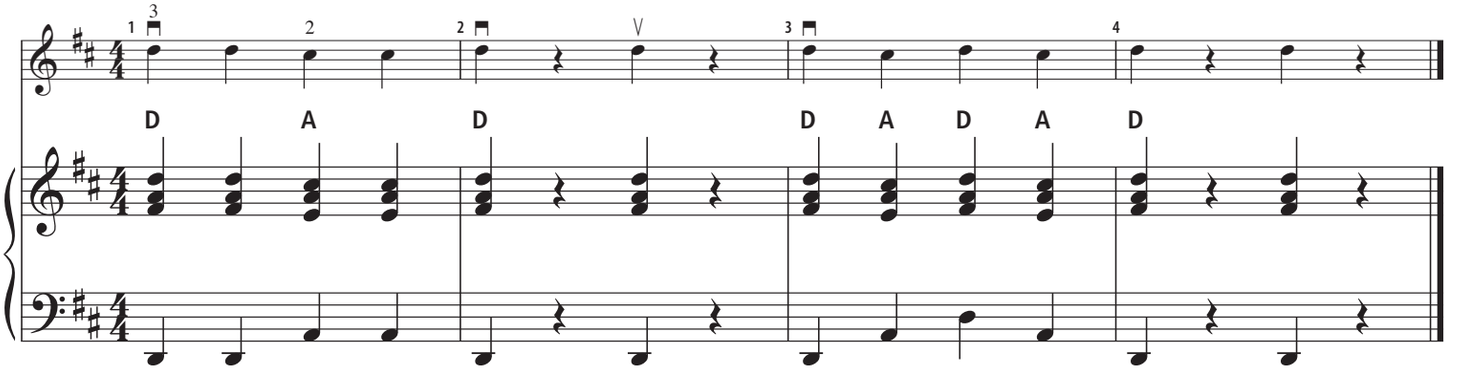


55 **MARY HAD A LITTLE LAMB**—*Watch the bow level, the angle to the bridge, and the lift.*

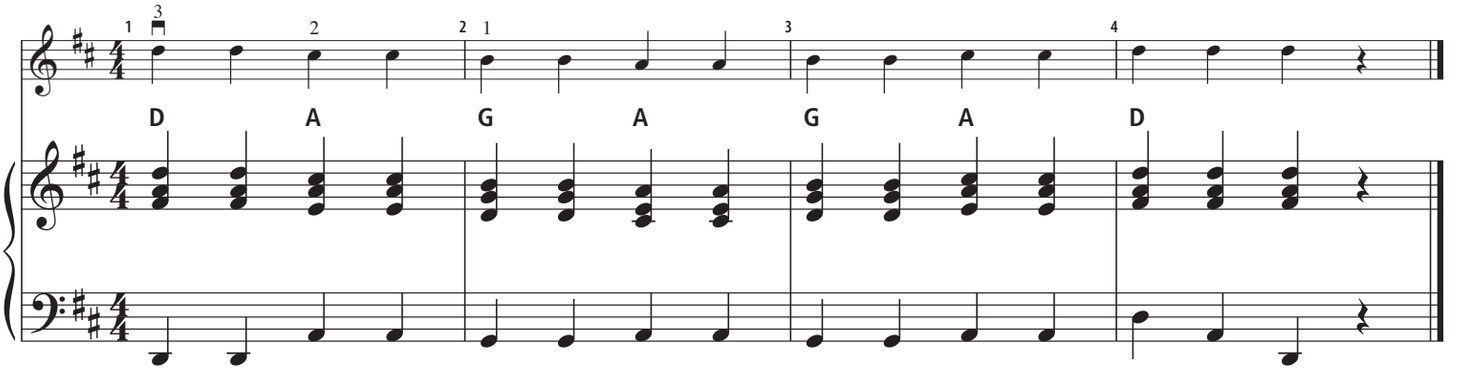
Traditional Folk Song



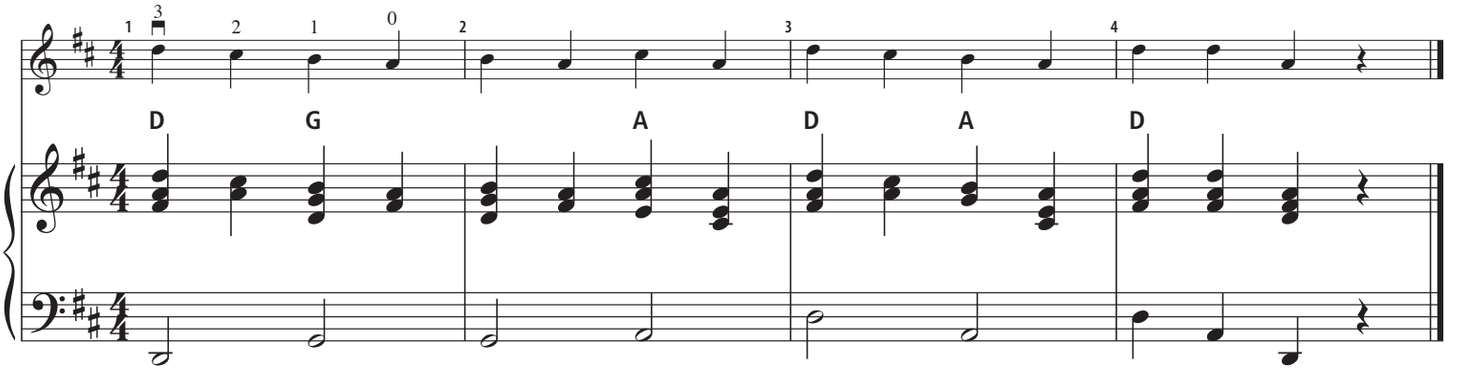
56 **BOWING D AND C♯**—*Learn to bow D and C♯.*



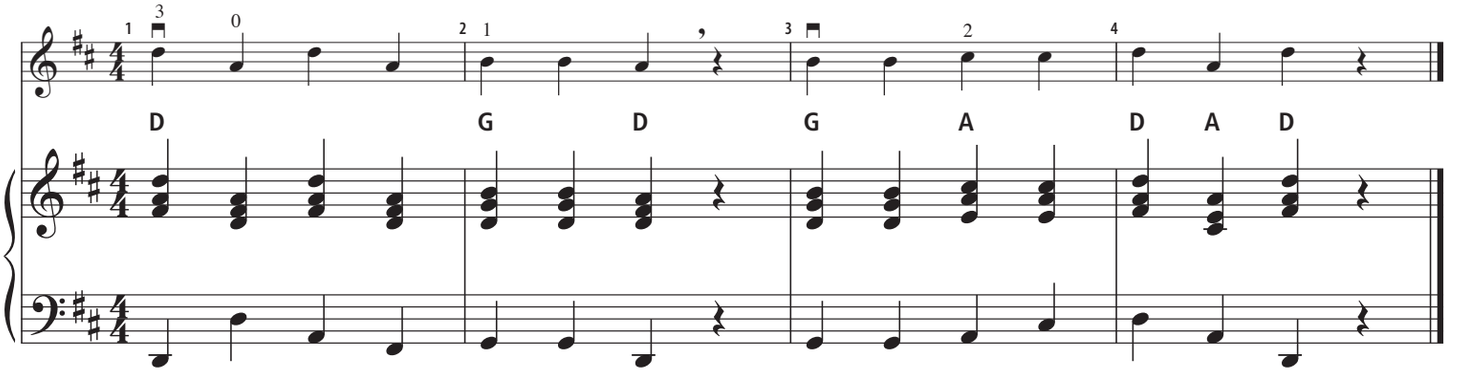
57 **FOUR-NOTE RIDE**—*Learn to bow D, C♯, B, and A.*



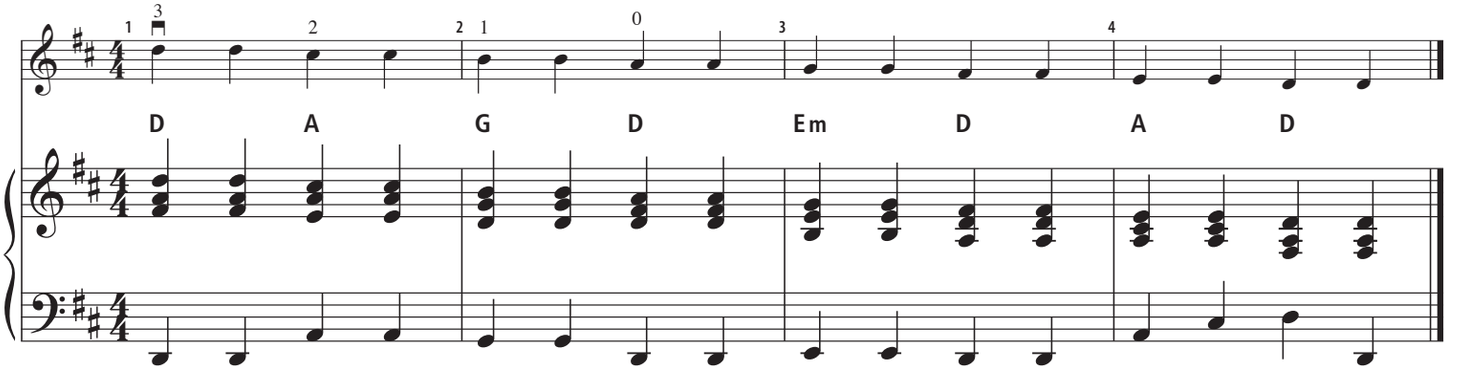
58 **WALKING ALONG**—*Practice walking down the A string. G string for basses.*



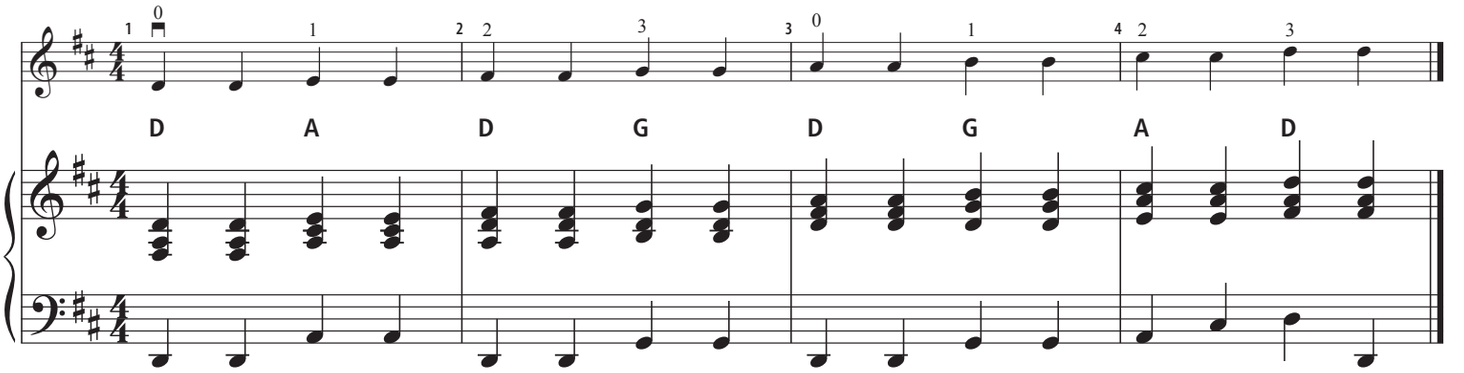
59 **LIFTING AS YOU GO**—*Watch for the bow lift.*



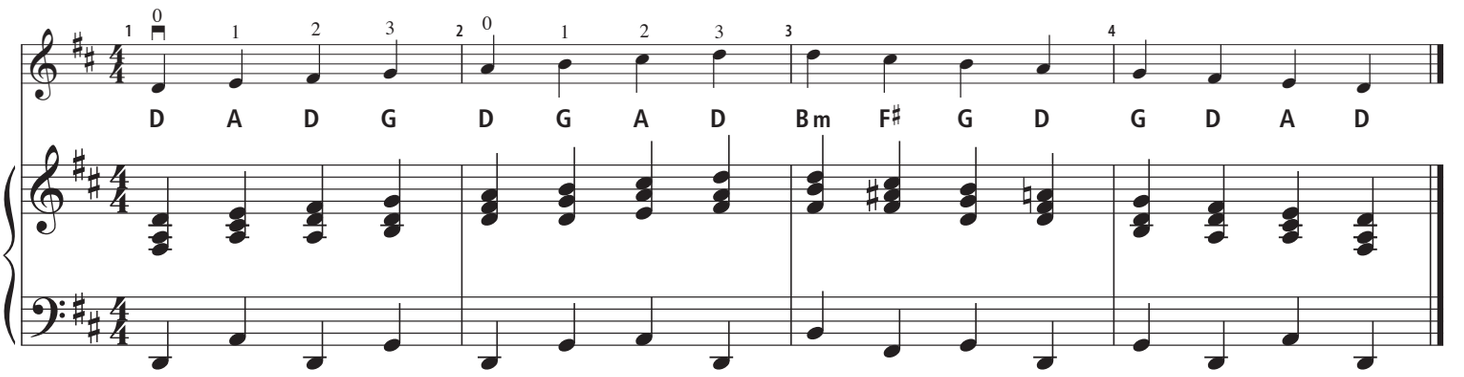
60 **WALKING DOWN THE D SCALE**—*Watch your bow. Is it parallel to the bridge?*



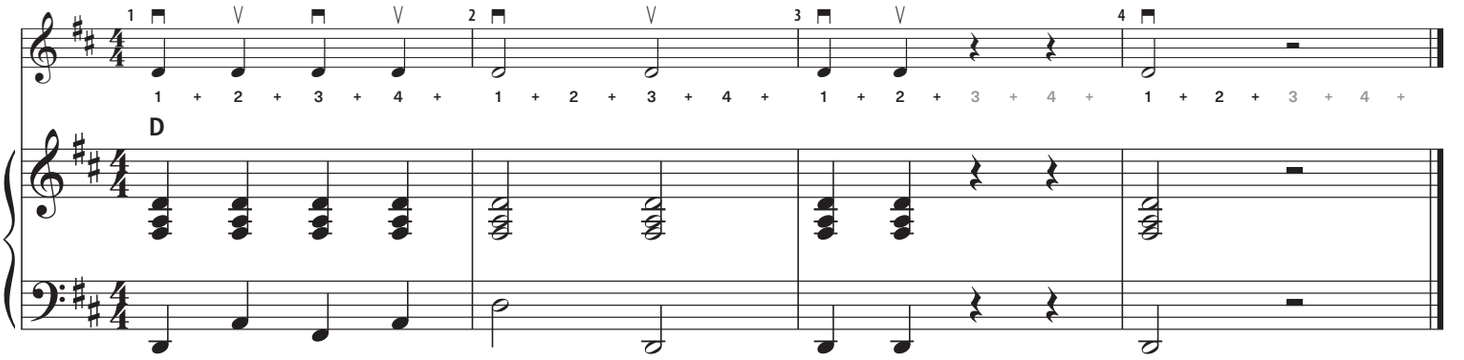
61 **WALKING UP THE D SCALE**—*Now we go the other way. What is the interval between the first and last notes of this piece?*



62 **PLAYING THE D SCALE**—*Sit up straight, use a good bow hold, and watch the placement of your bow. You are doing great!*

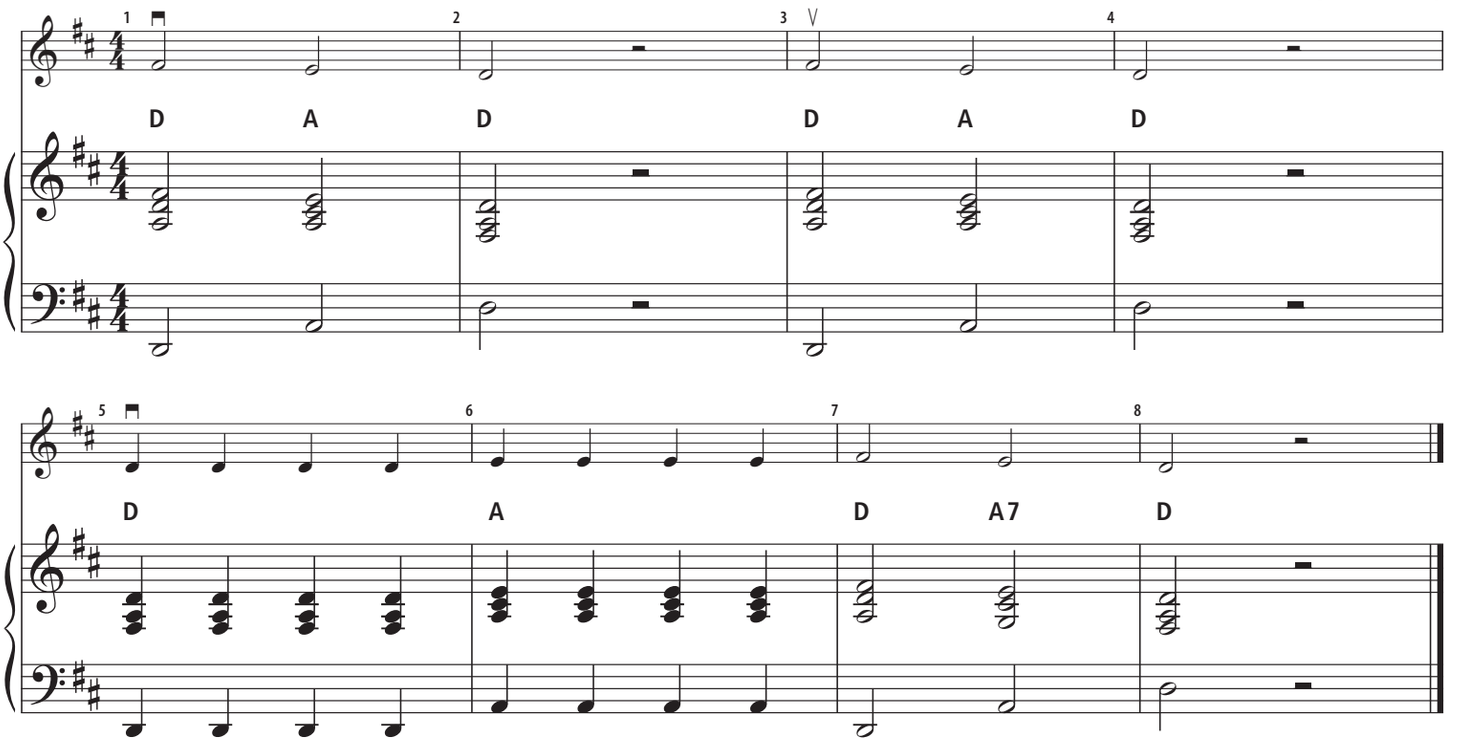


63 **LEARN TO COUNT HALF NOTES AND HALF RESTS**—*Clap, sing, and then play the piece.*

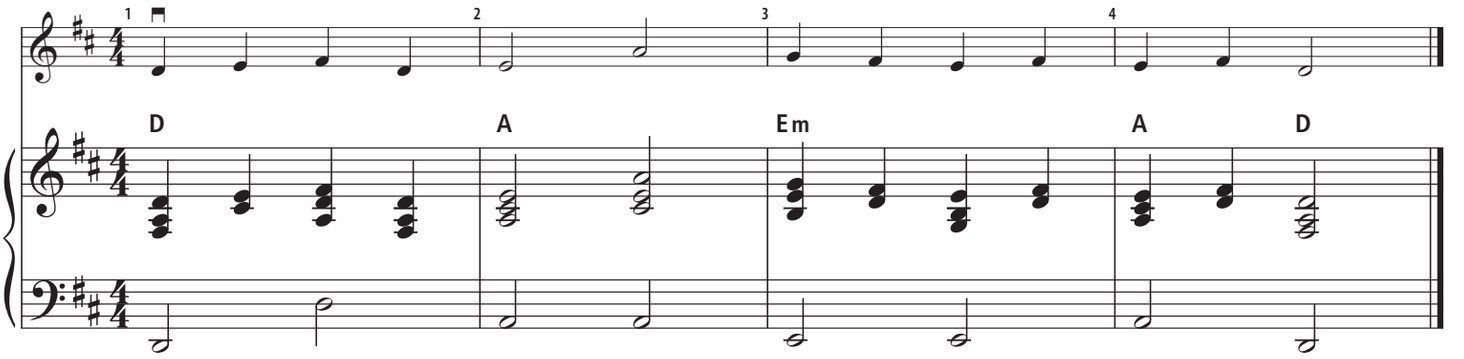


64 **HOT CROSS BUNS**—*Clap, sing, and then play.*

English Folk Song

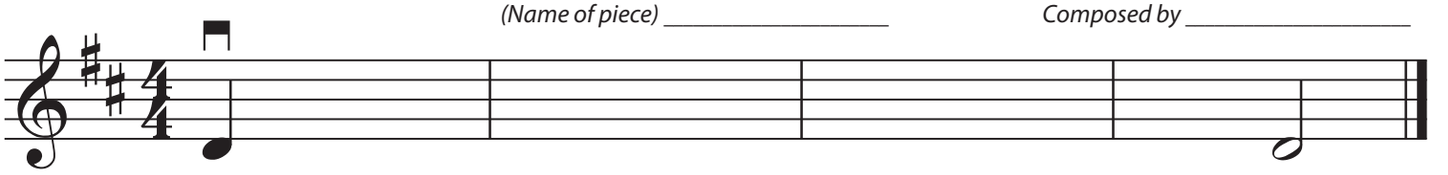


65 **ZANDER'S REEL**—*More practice with half notes.*

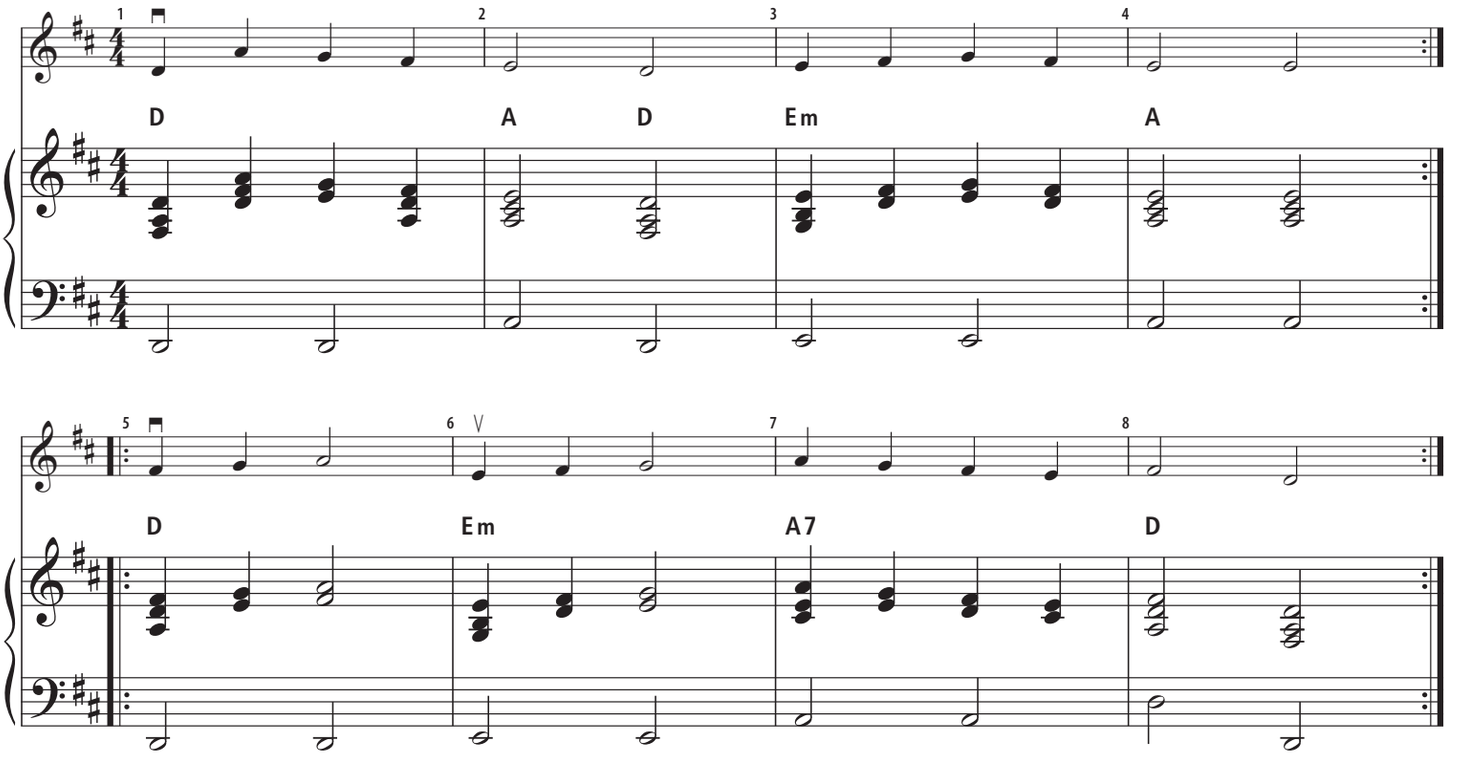


COMPOSITION—*Using quarter notes and/or rests and the pitches D, E, F♯, G, and A, fill in each measure to create your own piece of music. This is called composing. Name your piece and then play it when you are finished. Be sure each measure has four beats.*

(Name of piece) _____ *Composed by* _____

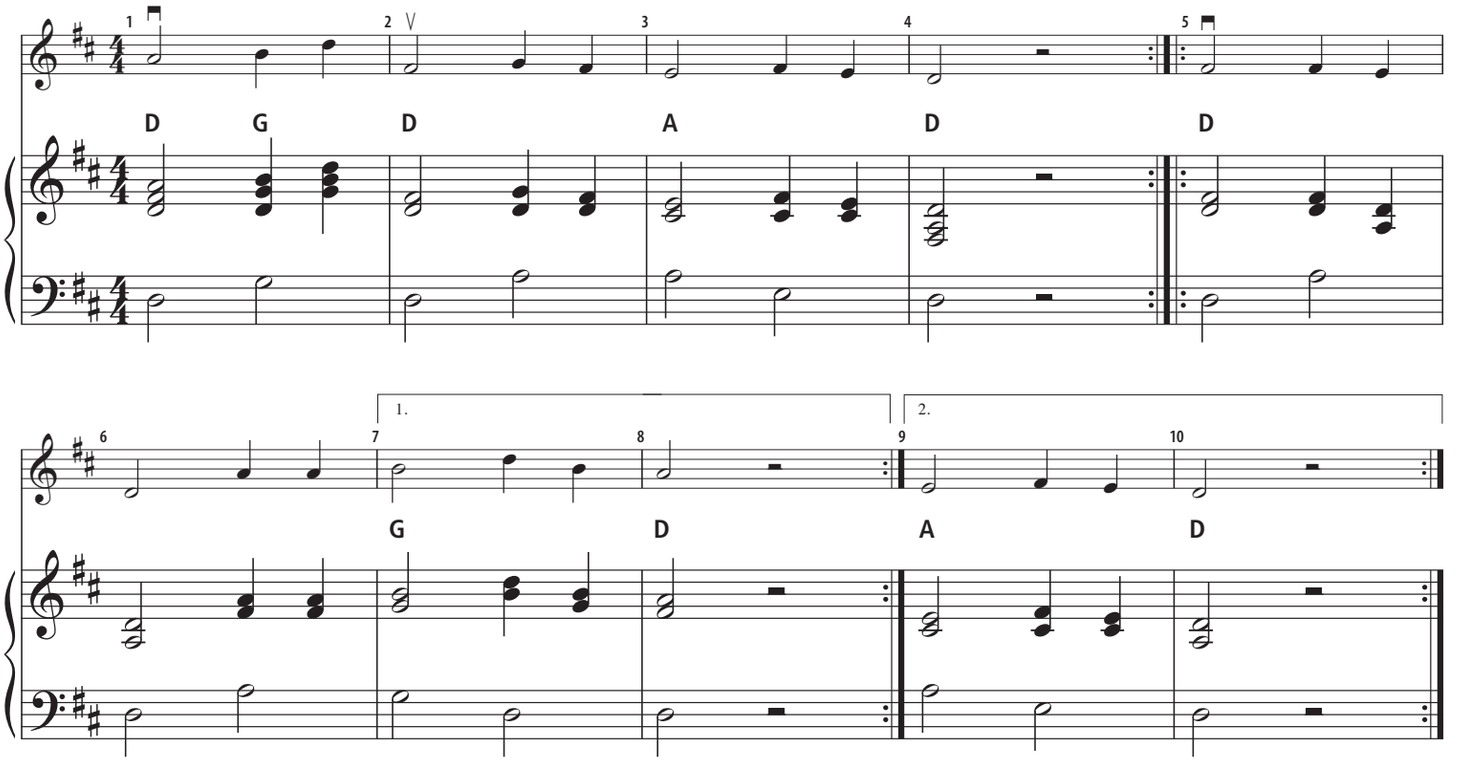


66 **RACHEL'S REPEAT**—*Before you play, think about the repeats.*



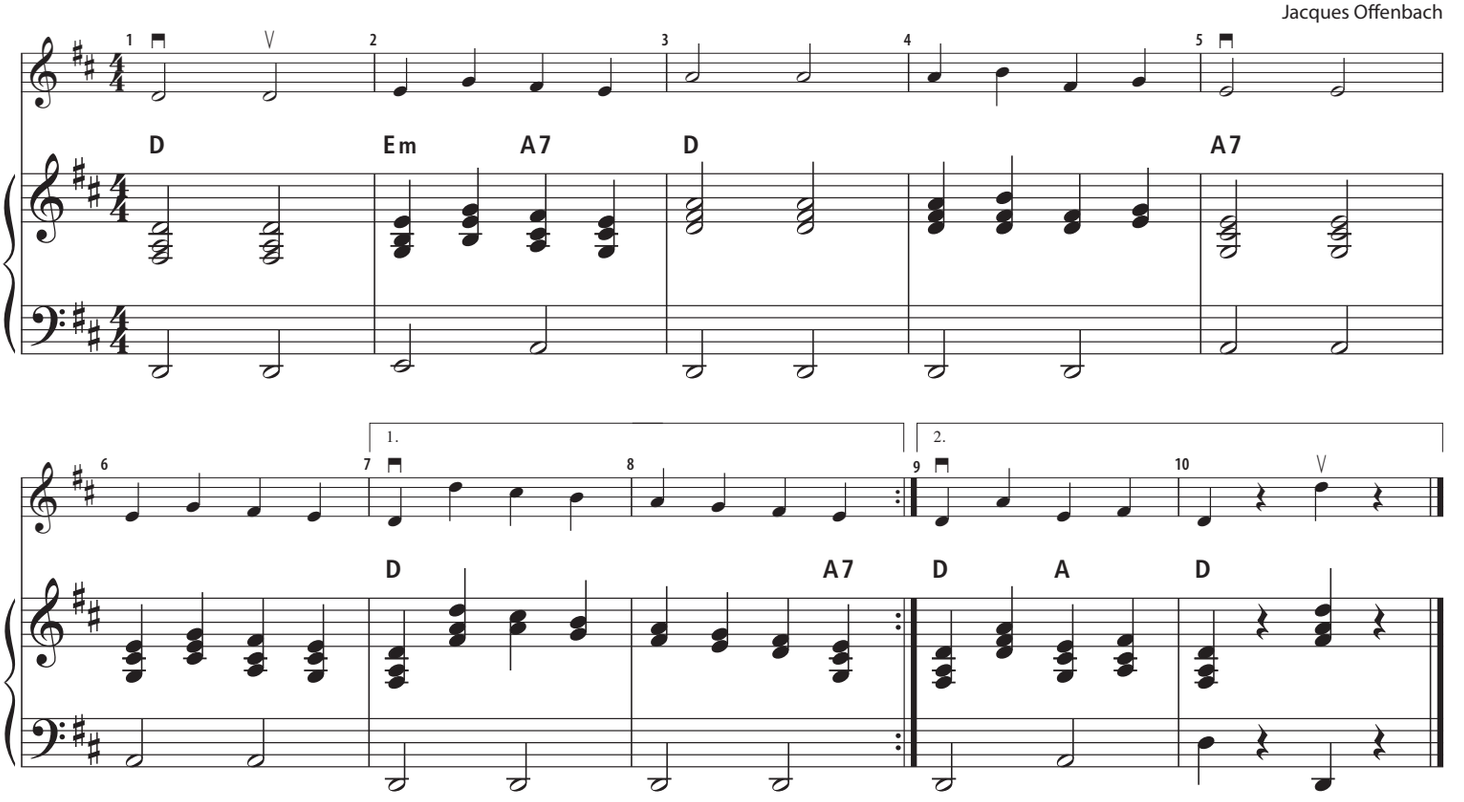
67 **WILDWOOD FLOWER**—*Be sure to play the 1st and 2nd endings on the second line.*

Joseph Philbrick Webster and Maud Irving

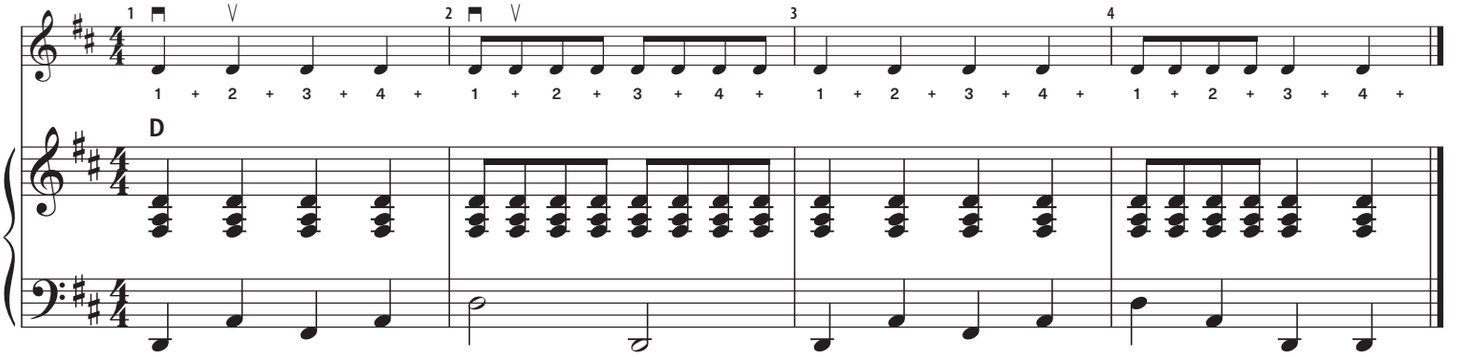


68 **CAN-CAN**—*After you have learned* Can-Can, *memorize it. Memorize one measure at a time, gradually adding measures as you go.*

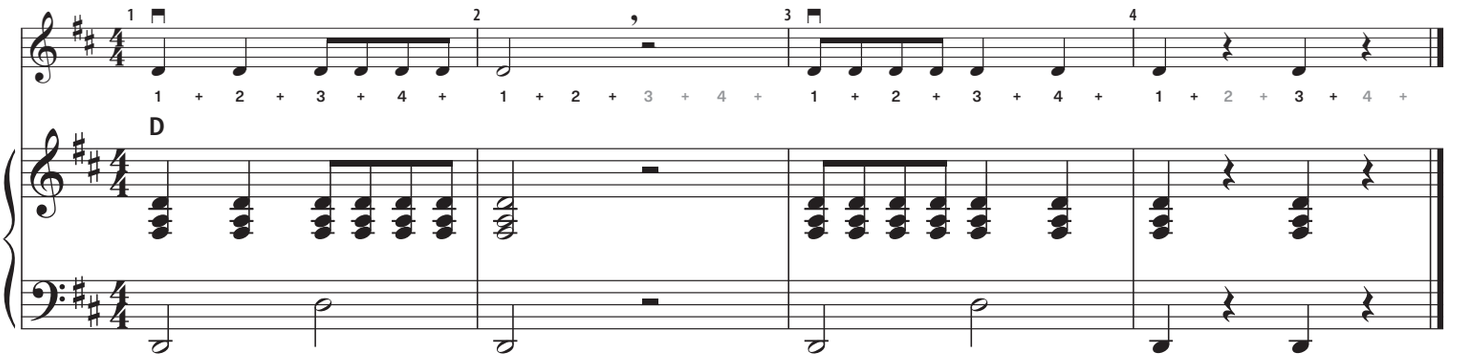
Jacques Offenbach



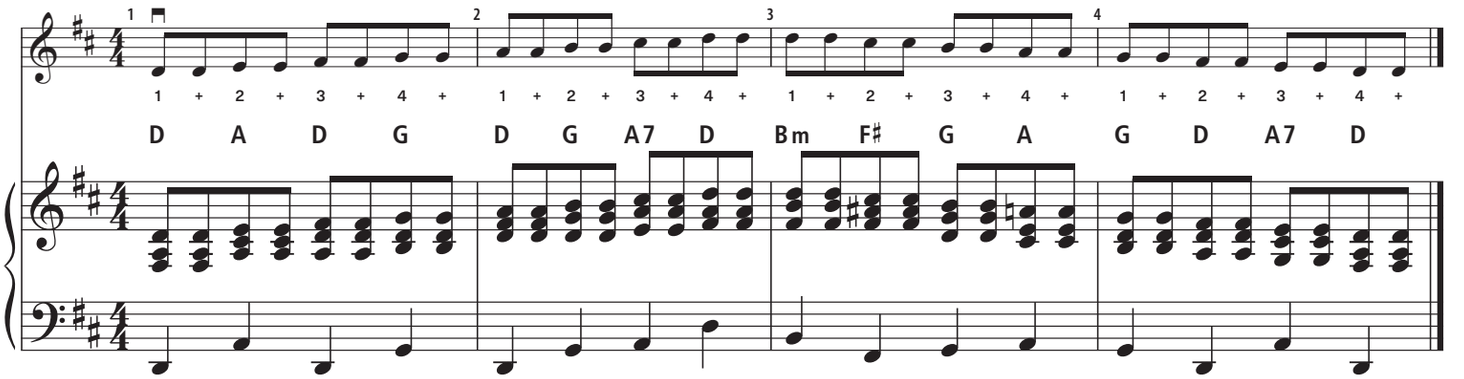
69 **COUNTING QUARTER NOTES AND EIGHTH NOTES**—*Clap while counting aloud. Next, sing and then play the piece.*



70 **COUNTING QUARTER NOTES, EIGHTH NOTES, AND HALF NOTES**—*Clap while counting aloud. Next, sing and then play the piece.*

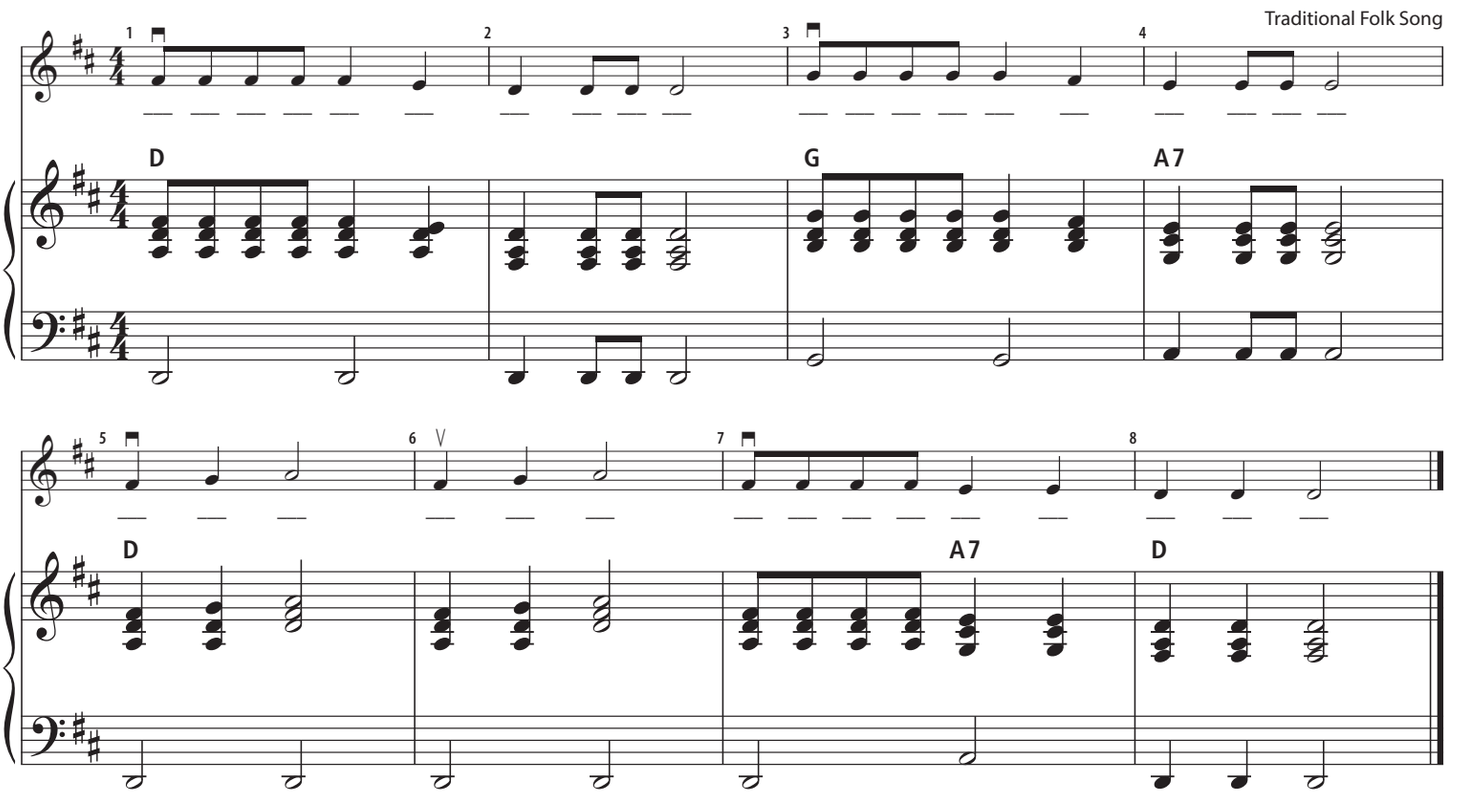


71 **DOUBLETIME**—*Play the D scale with pairs of eighth notes.*



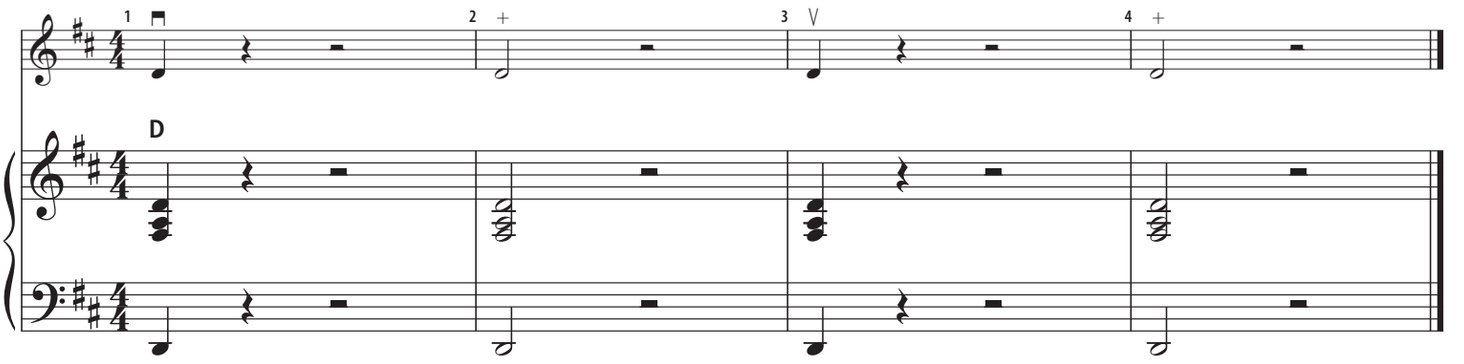
72 **OATS, PEAS, AND BEANS**—*Write in the counting numbers on the lines.*

Traditional Folk Song

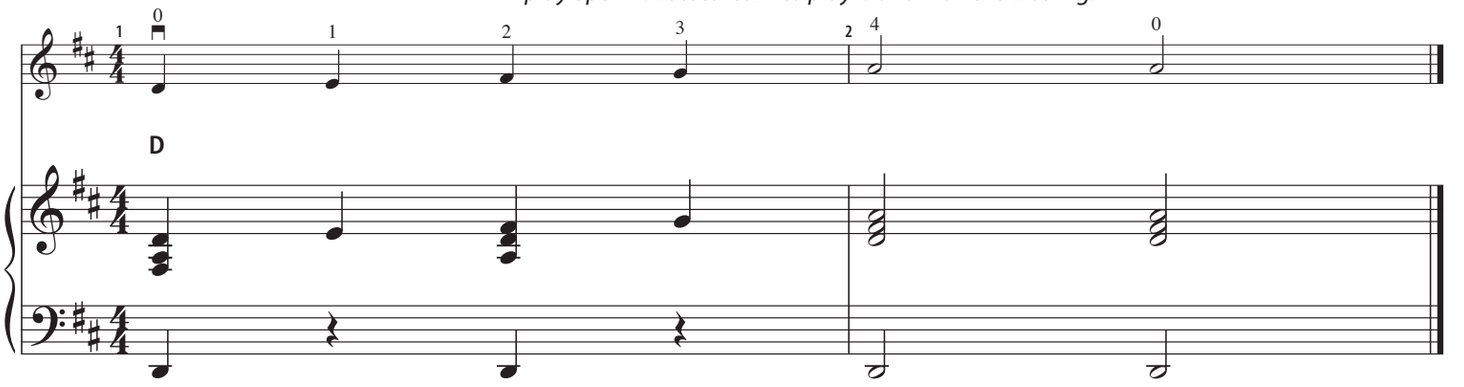


Level 2: Sound Fundamentals

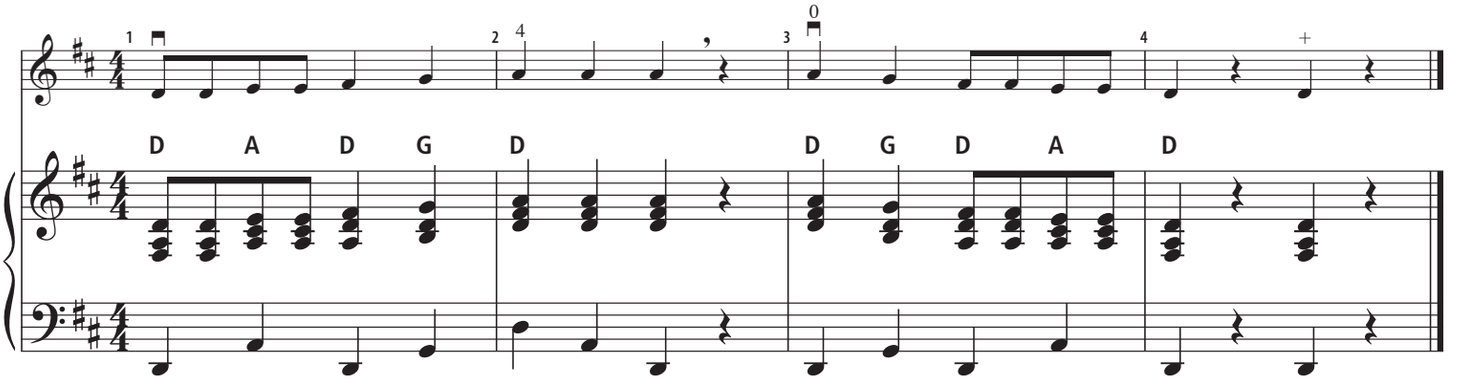
73 **FINGER PLUCKS**—*Play arco and then pluck with the 4th finger.*



74 **FOURTH FINGER A ON THE D STRING**—*Violins and violas, make sure your 4th finger is in tune by comparing it to the open A. Cellos play open A. Basses learn to play G and A on the D string.*

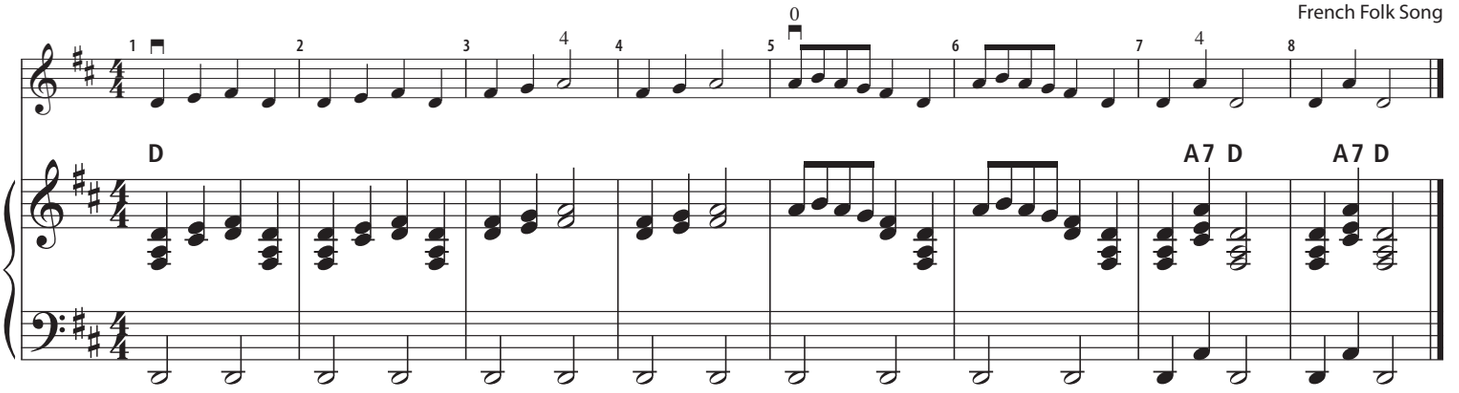


75 **A NEW WAY TO PLAY A**—*Violins and violas play A with the 4th finger. Cellos use open A. Basses play A with the 4th finger.*



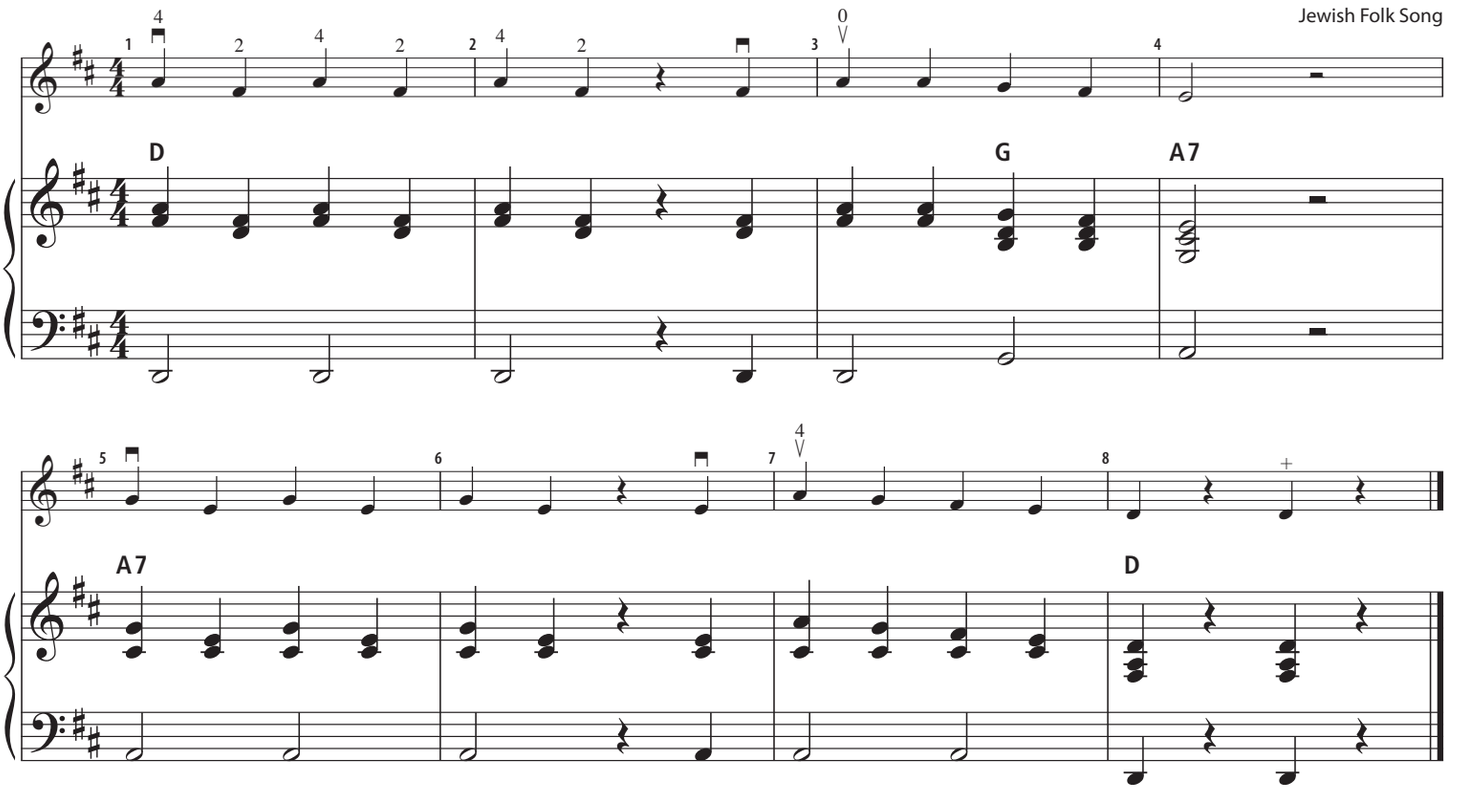
76 **FRÈRE JACQUES**—*In this familiar song, we practice repeats and the 4th-finger A for violins, violas, and basses. Cellos use open A.*

French Folk Song



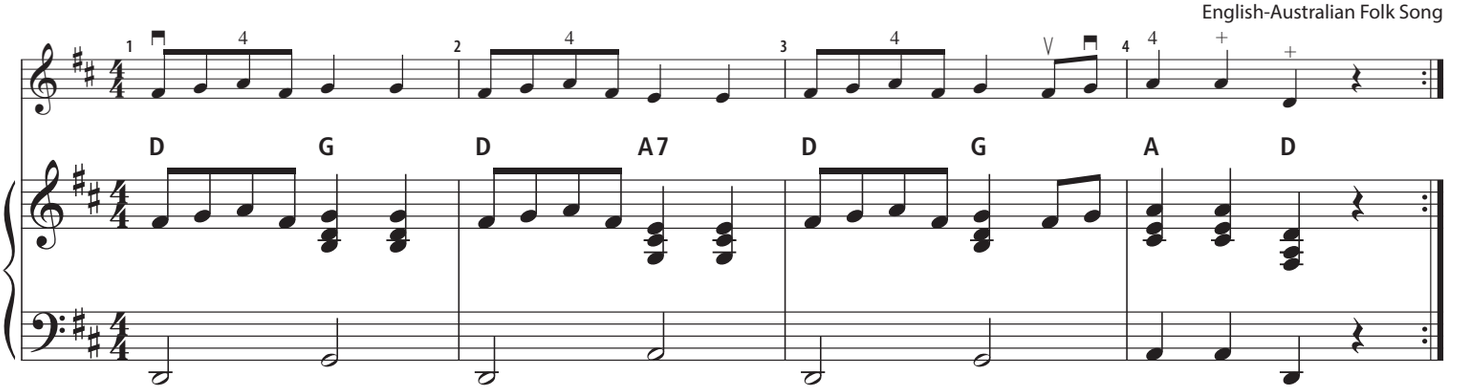
77 **DREYDL, DREYDL**—*How many times do you play an A?*

Jewish Folk Song



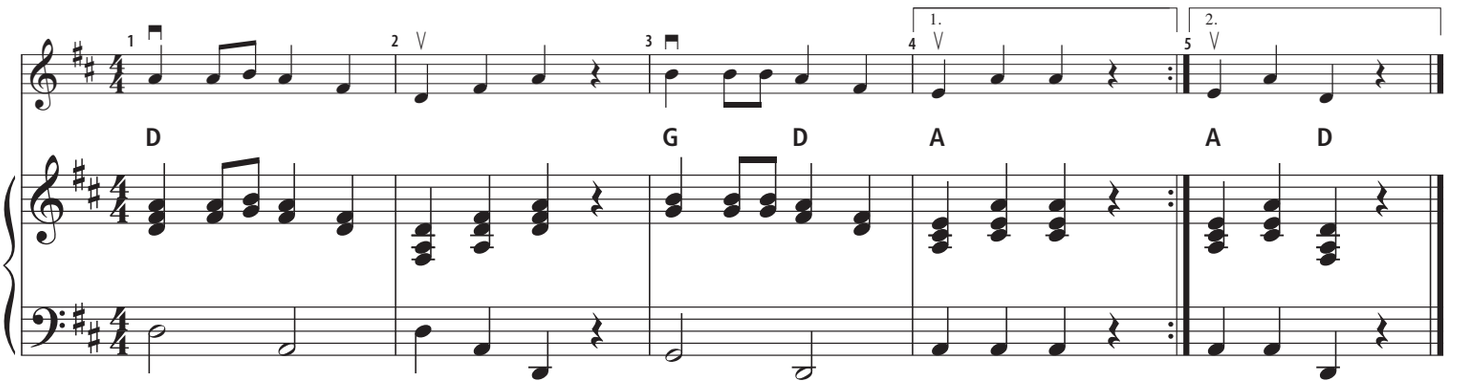
78 **SHEPHERD'S HEY**—*Play the left-hand pizzicato notes with emphasis.*

English-Australian Folk Song

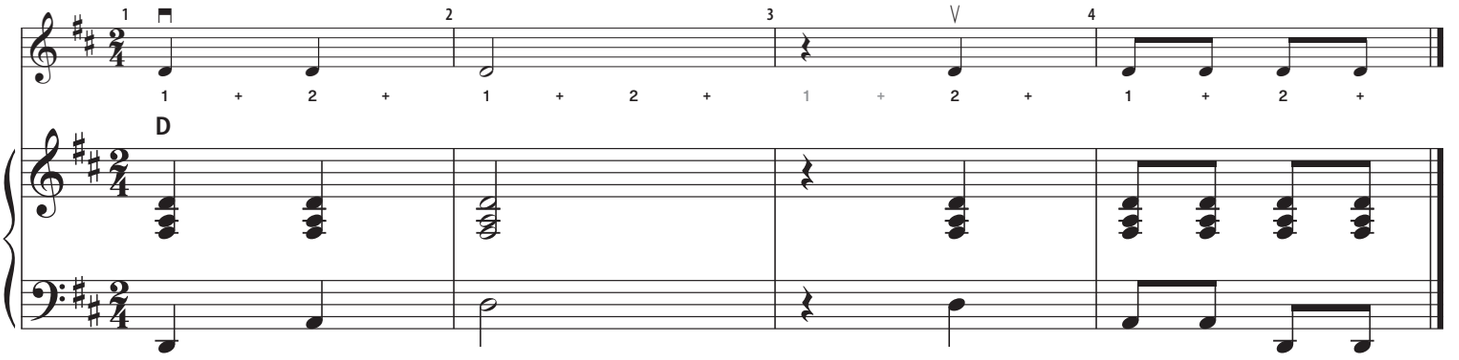


79 **UP ON THE HOUSETOP**—*Play in the upper half of the bow.*

Benjamin Hanby

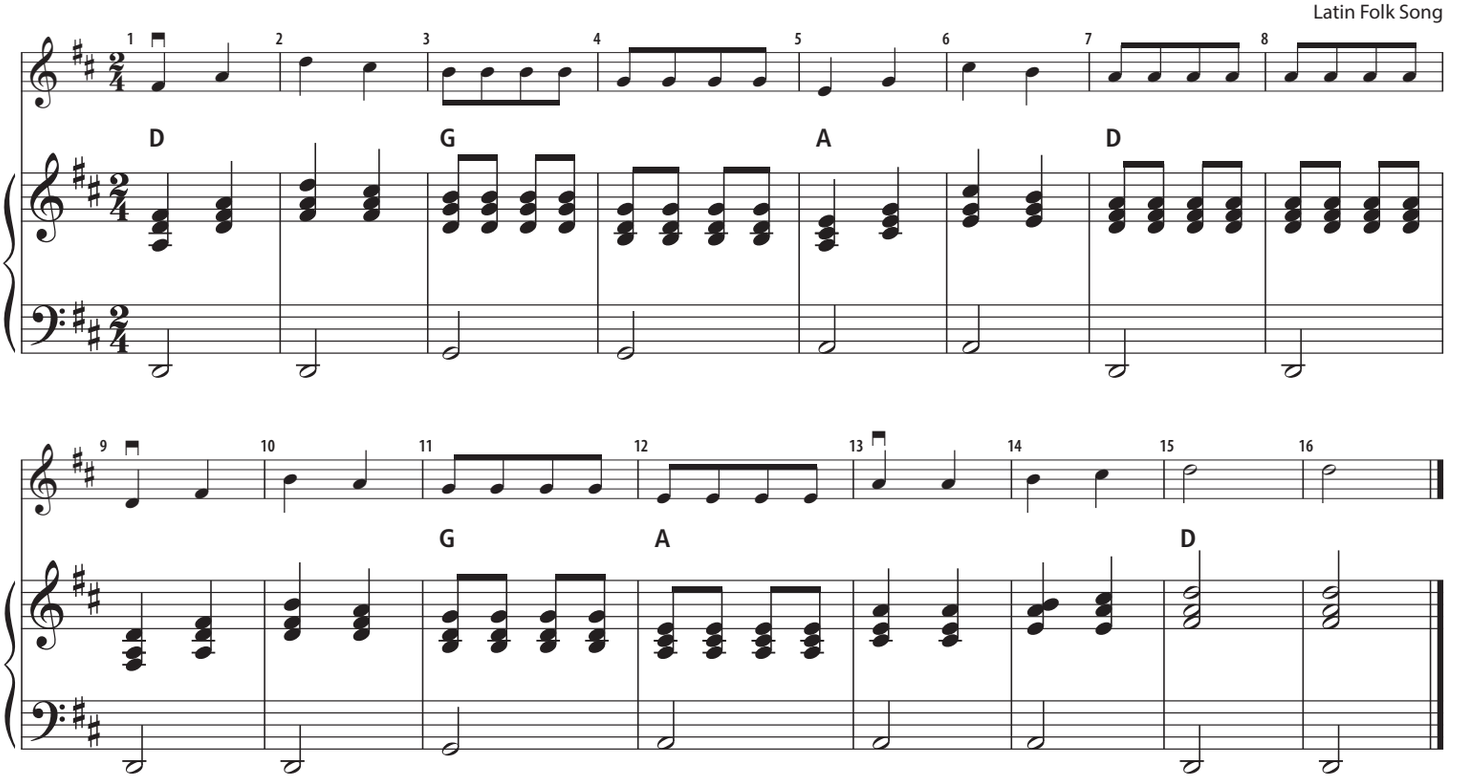


80 **RHYTHMS IN $\frac{2}{4}$**—*Clap while counting aloud. Next, sing and then play the piece.*



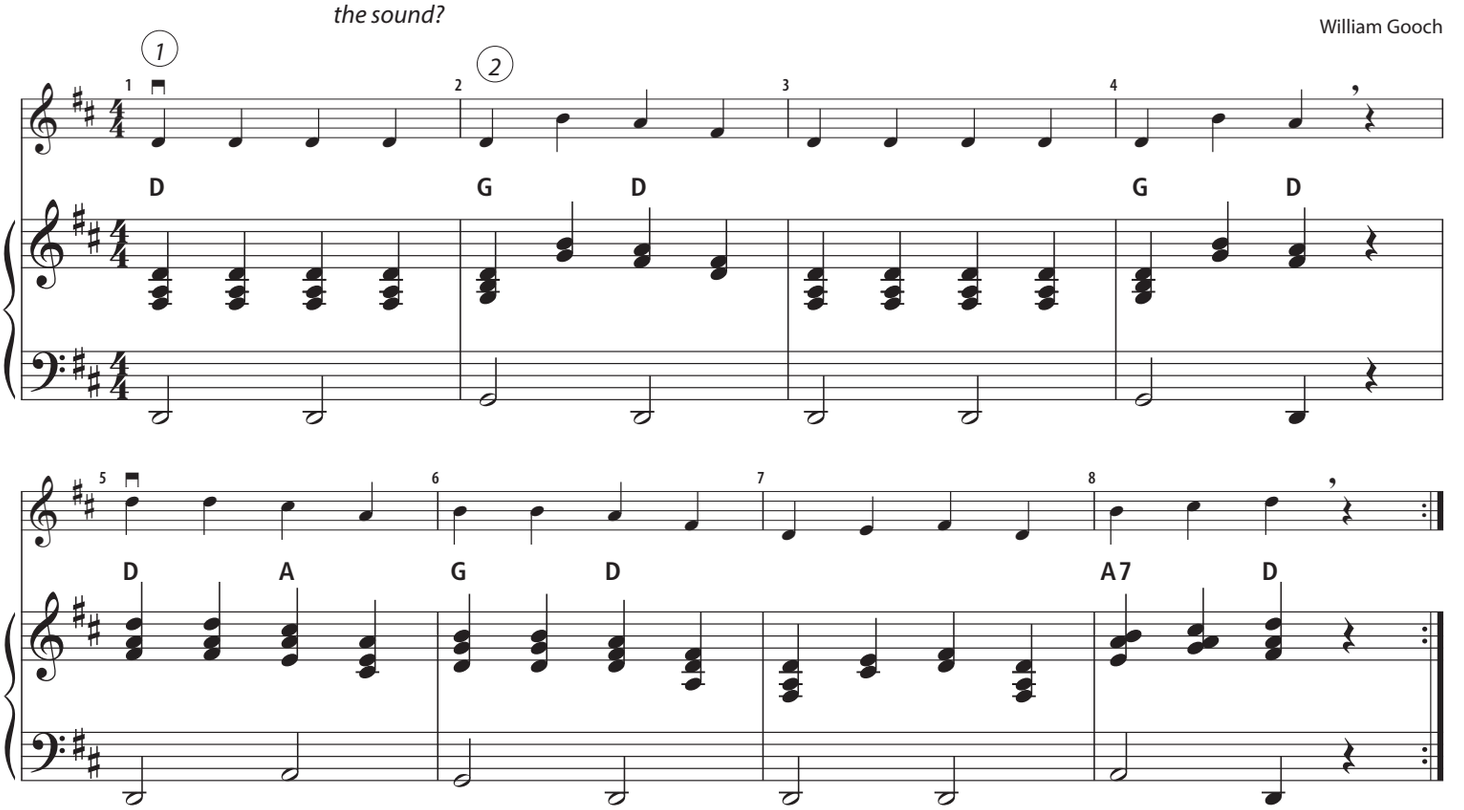
81 **LUZ DE LA MAÑANA**—*Play in the middle part of the bow.*

Latin Folk Song



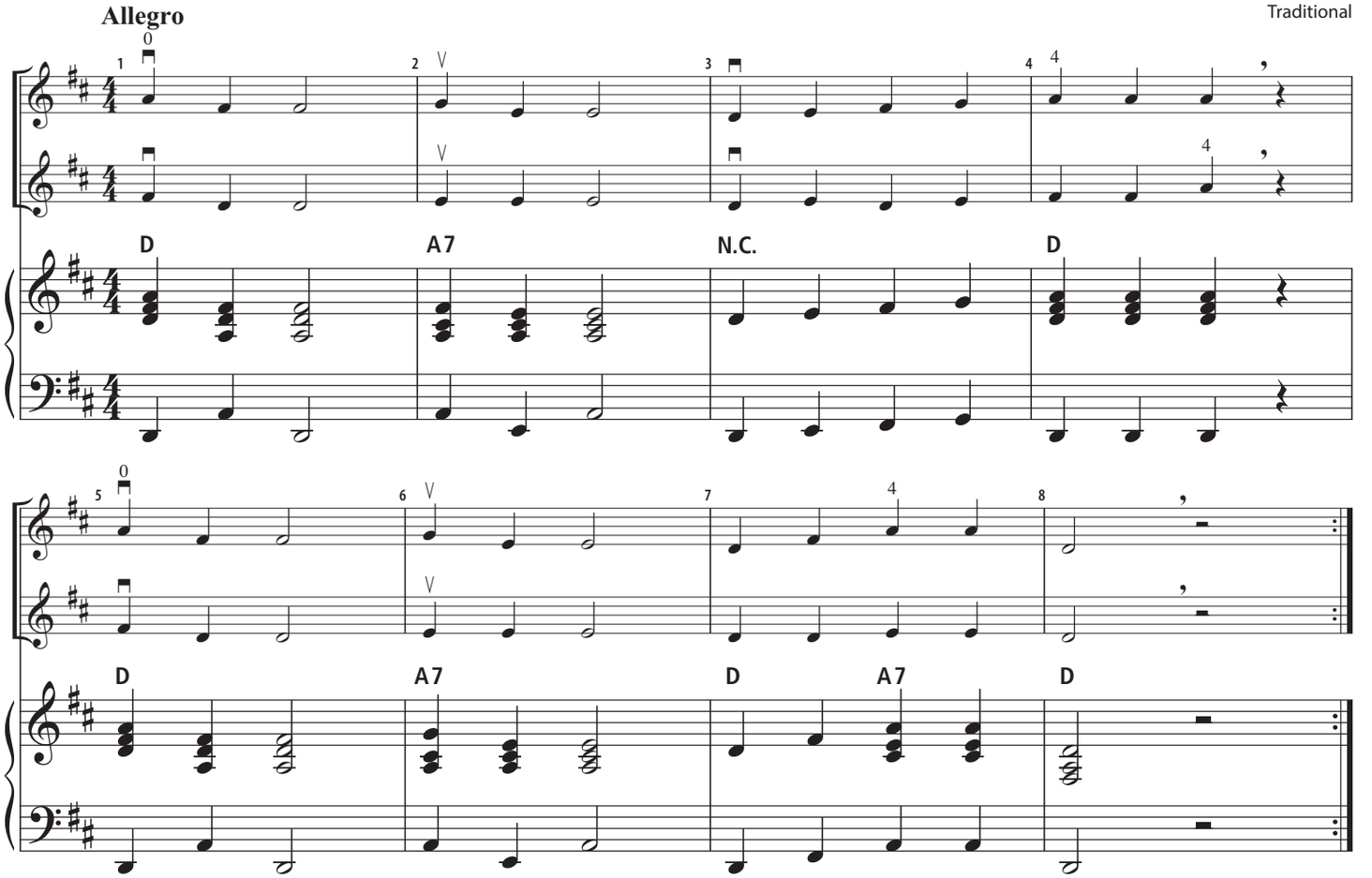
82 **REUBEN AND RACHEL**—*Play in the lower part of the bow. Play the piece again using the upper part of the bow. How does this change the sound?*

William Gooch

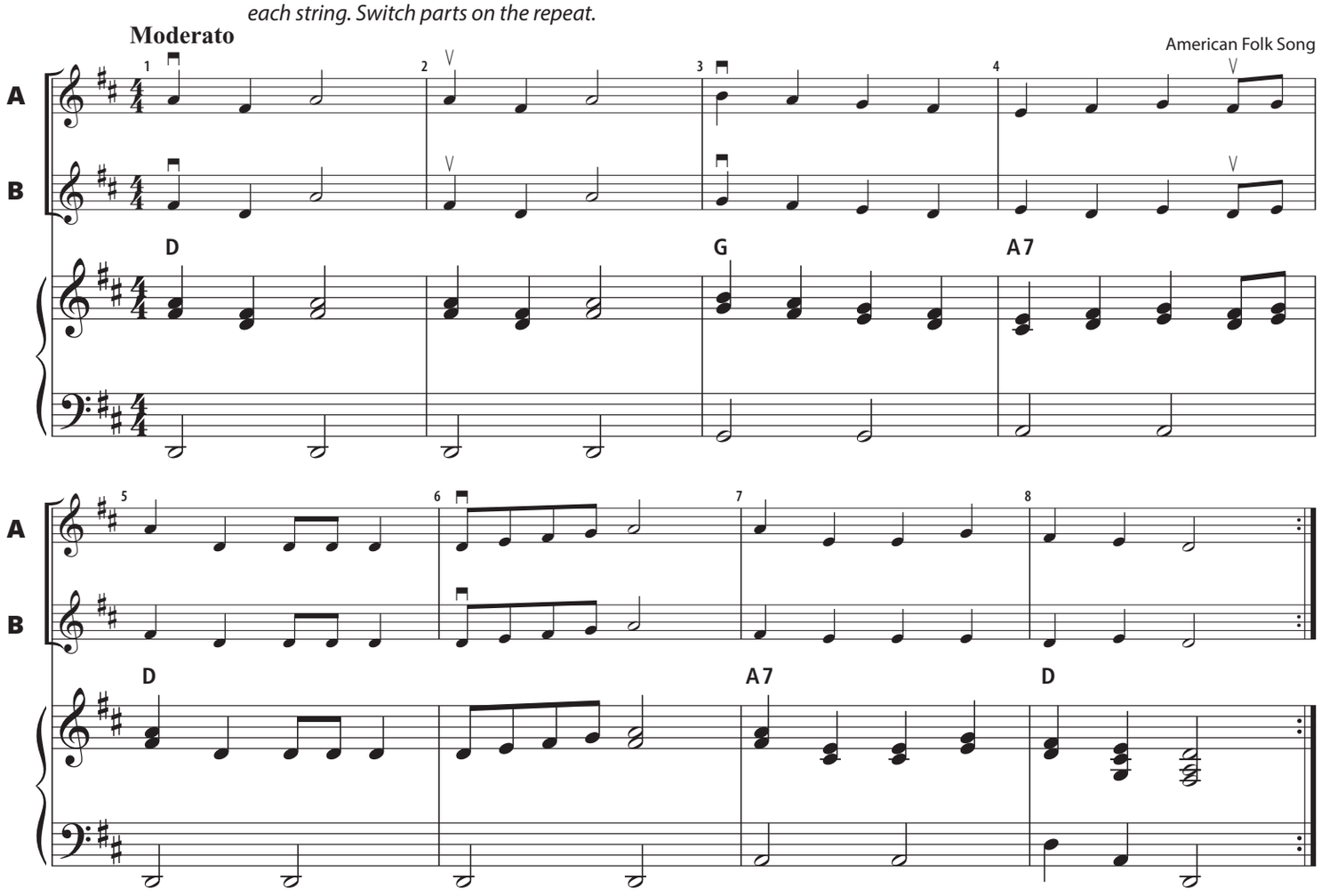


83 **LIGHTLY ROW**—*Your teacher will tell you which part to play. Switch parts on the repeat.*

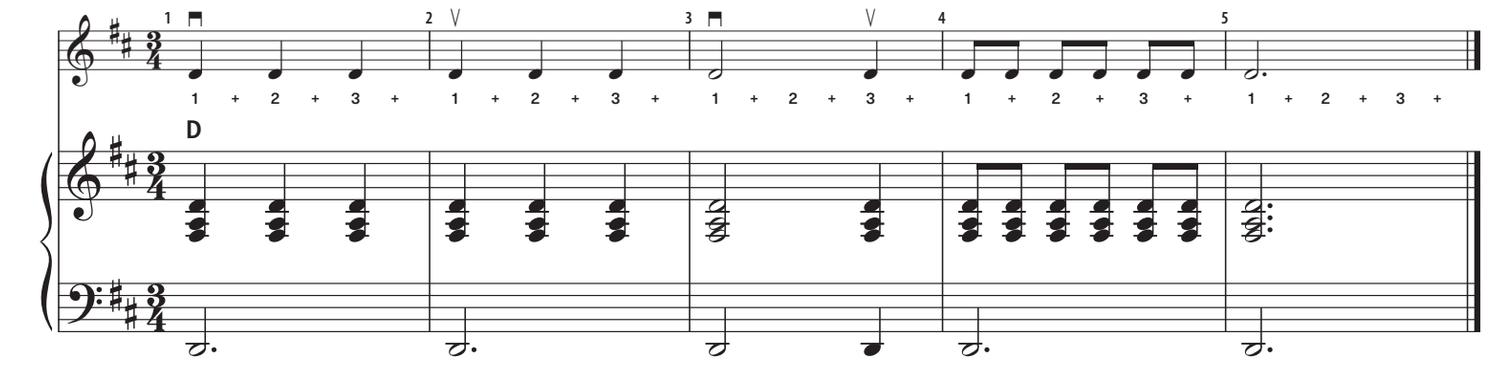
Traditional



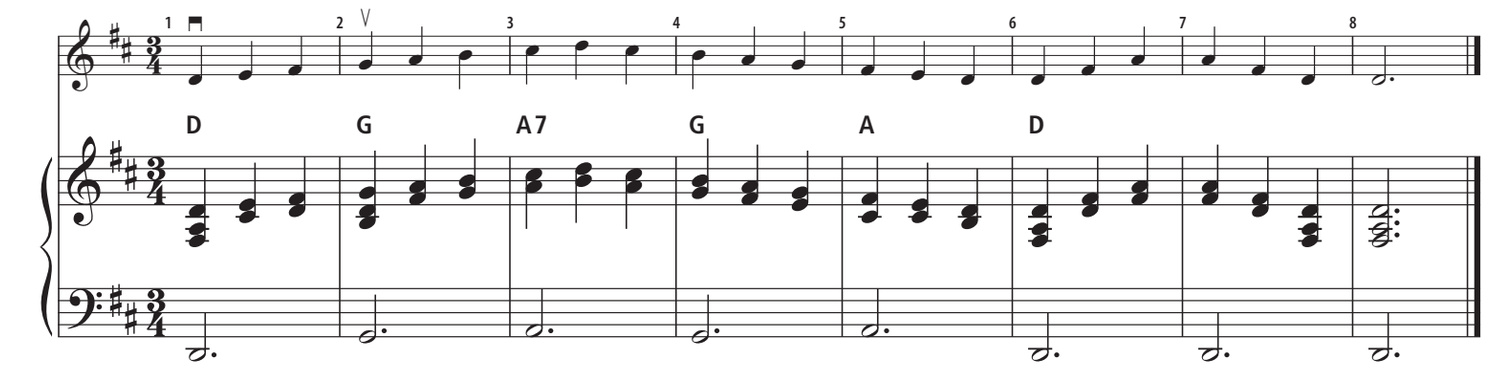
84 **THIS OLD MAN**—*While playing this duet, remember to change string levels by moving your right arm to the correct level of the bow for each string. Switch parts on the repeat.*



85 **RHYTHMS IN $\frac{3}{4}$**—*Clap while counting aloud. Next, sing and then play the piece.*

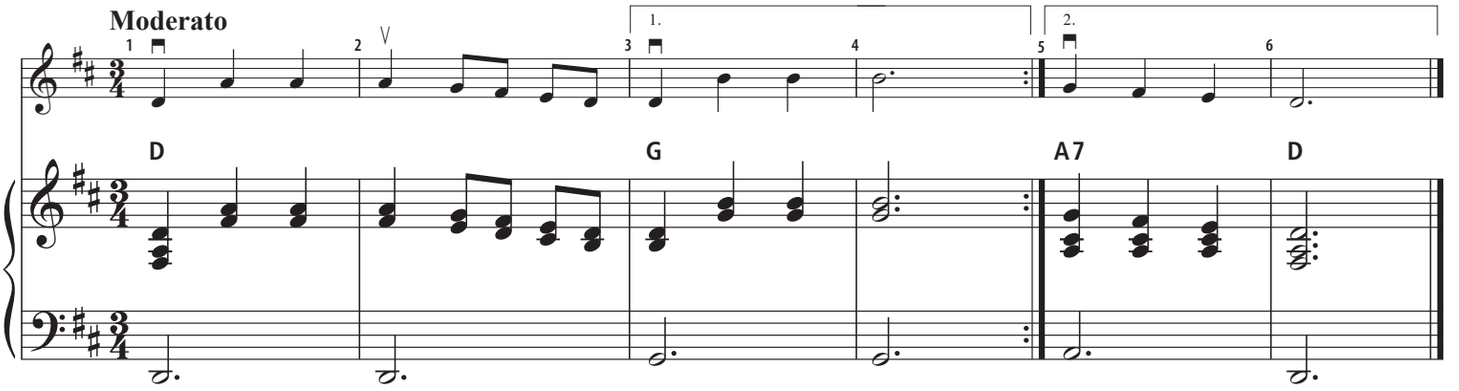


86 **SCALING IN THREE**—*Play the D major scale and arpeggio in $\frac{3}{4}$ time.*

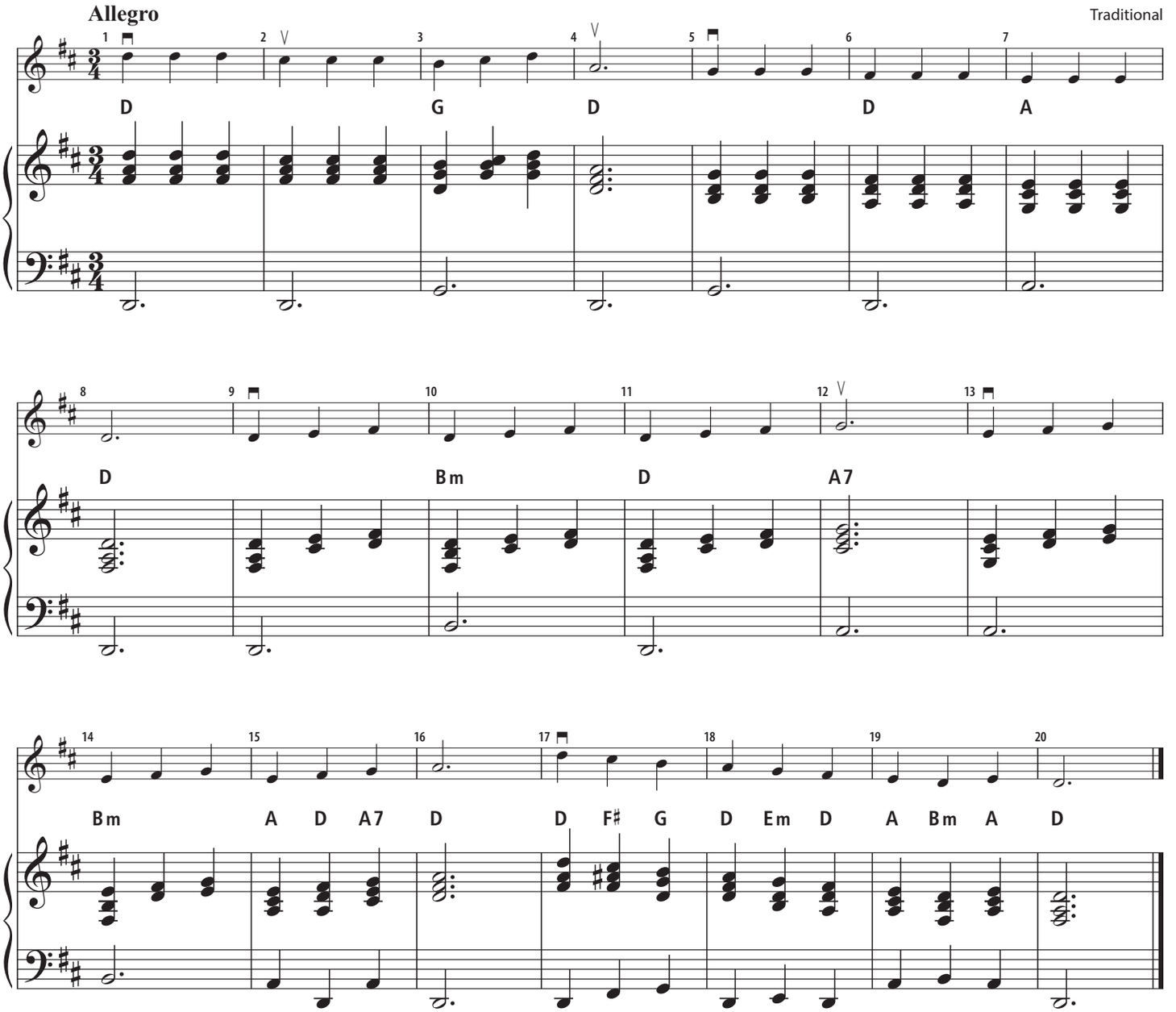


87 **LAVENDER'S BLUE**—*Before playing, think through the repeat and endings.*

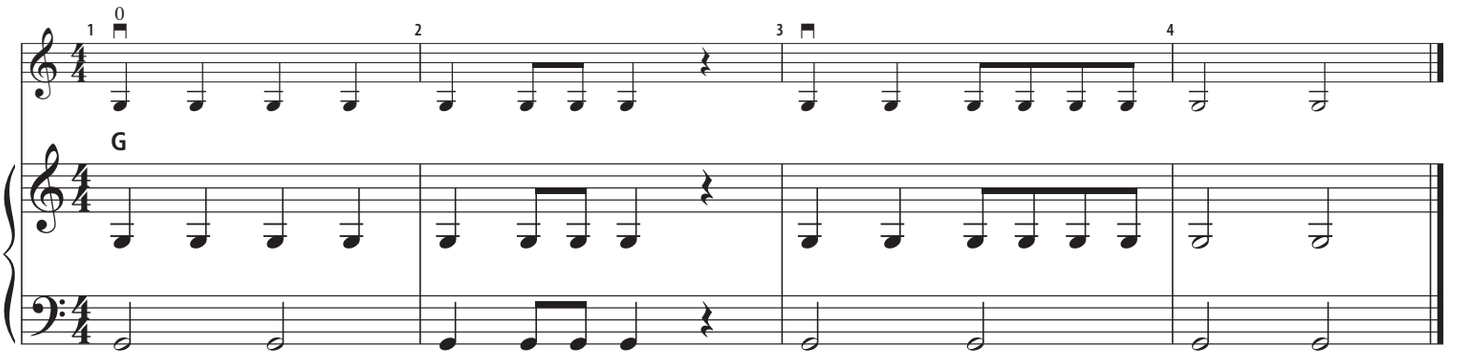
American Folk Tune



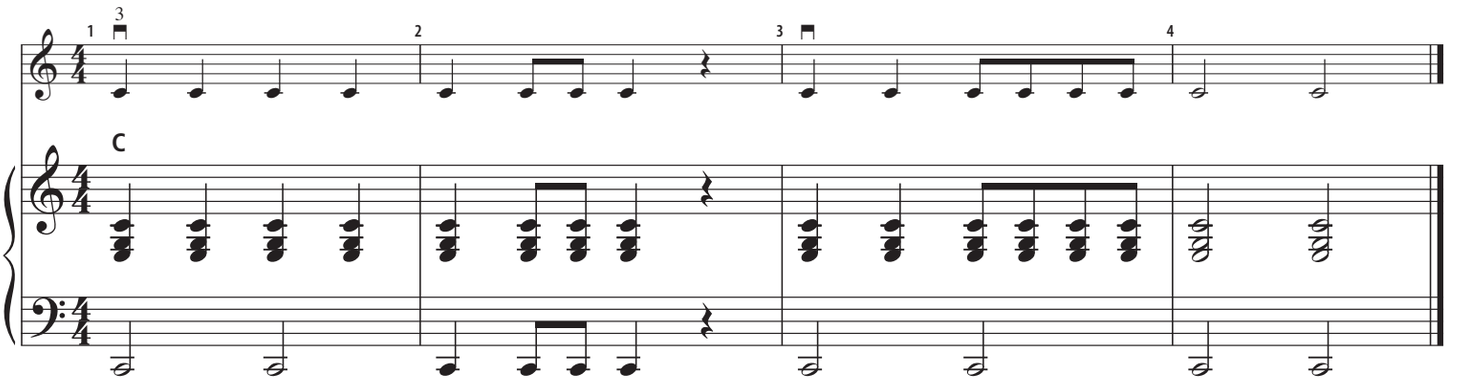
88 **FRENCH FOLK SONG**—*Practice playing in $\frac{3}{4}$ time.*



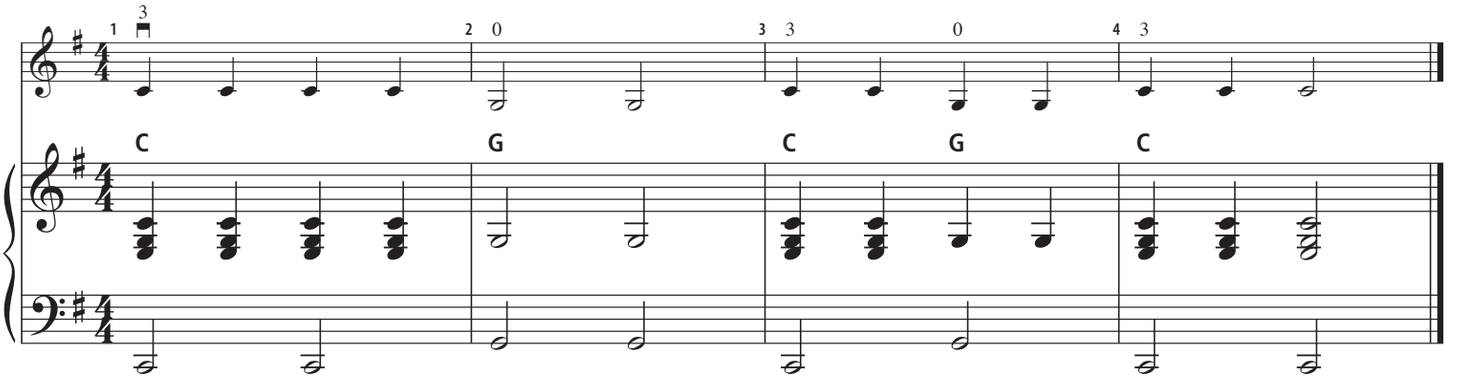
89 **NEW NOTE OPEN G STRING**—*Learn to play the open G string for violins, violas, and cellos. Basses play G on the E string.*



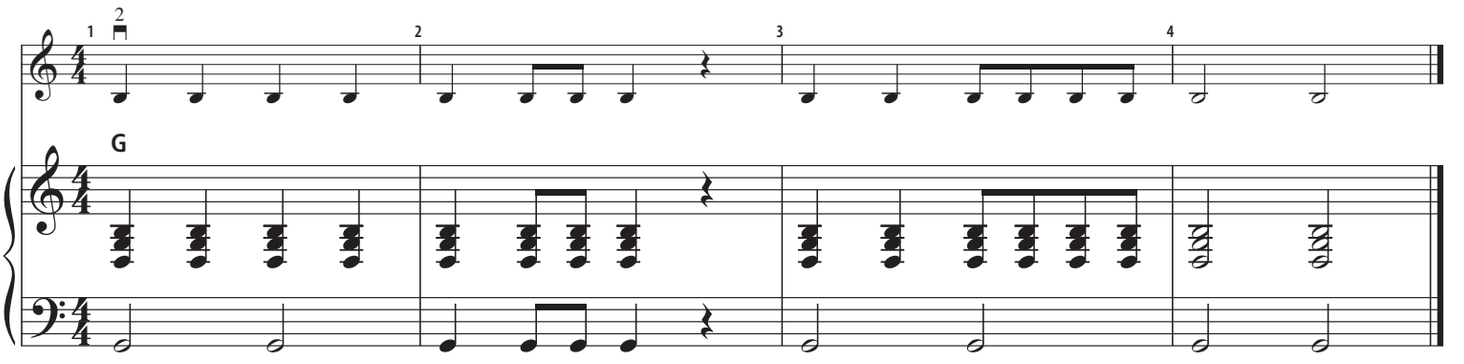
90 **NEW NOTE C**—*Learn to play C on the G string for violins, violas, and cellos. Basses learn to play C on the A string.*



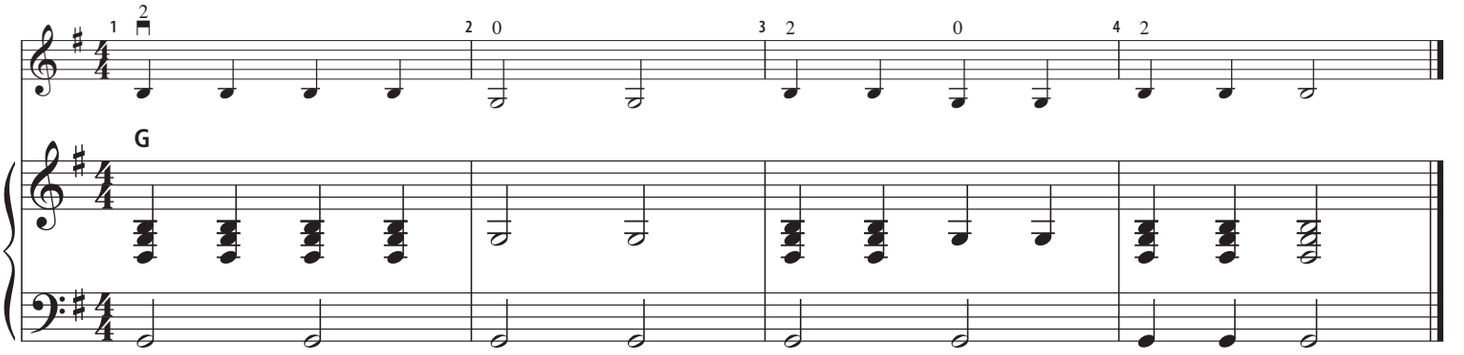
91 **C AND G JUMPS**—*Learn to move between C and G.*



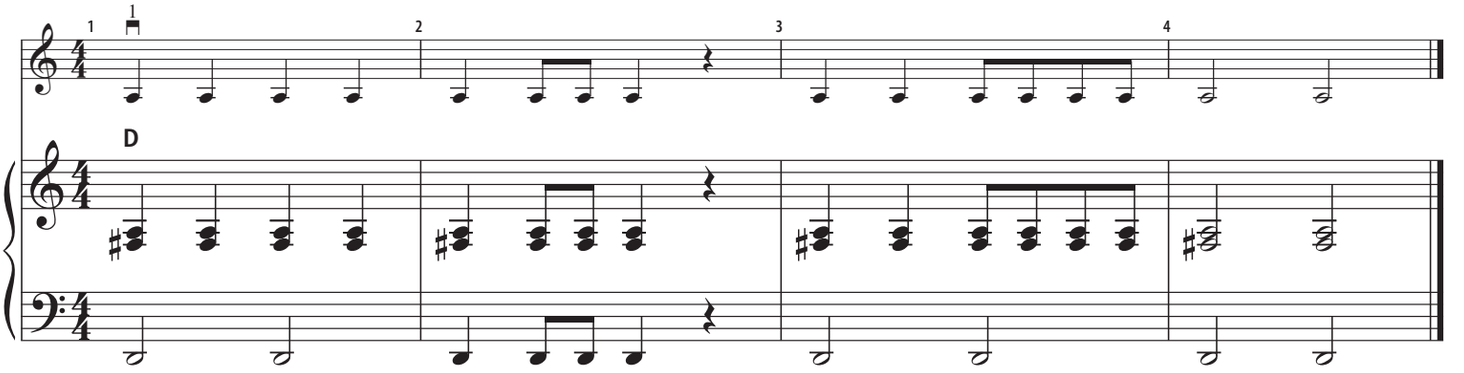
92 **NEW NOTE B**—*Learn to play B on the G string for violins, violas, and cellos. Basses play B on the A string.*



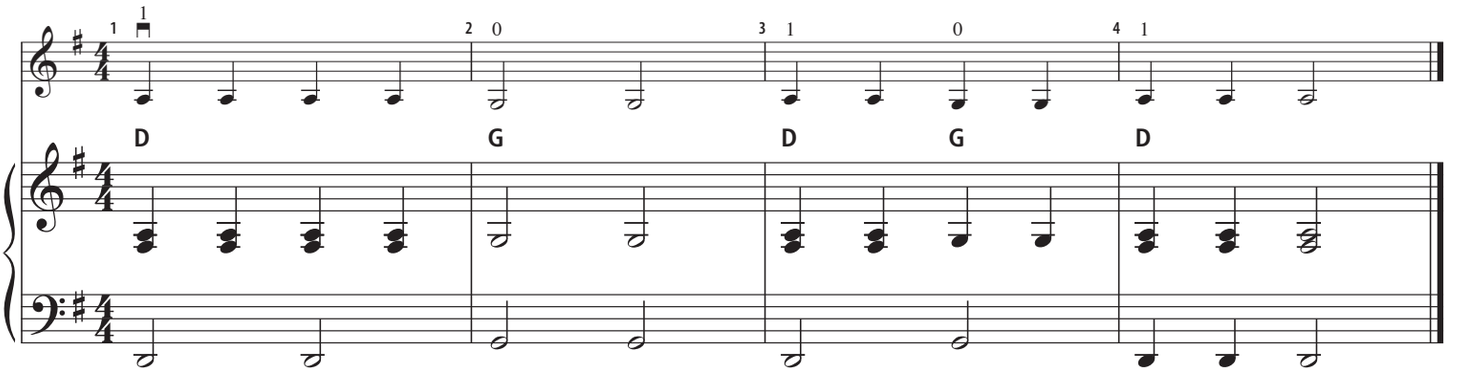
93 **B AND G JUMPS**—*Learn to move between B and G.*



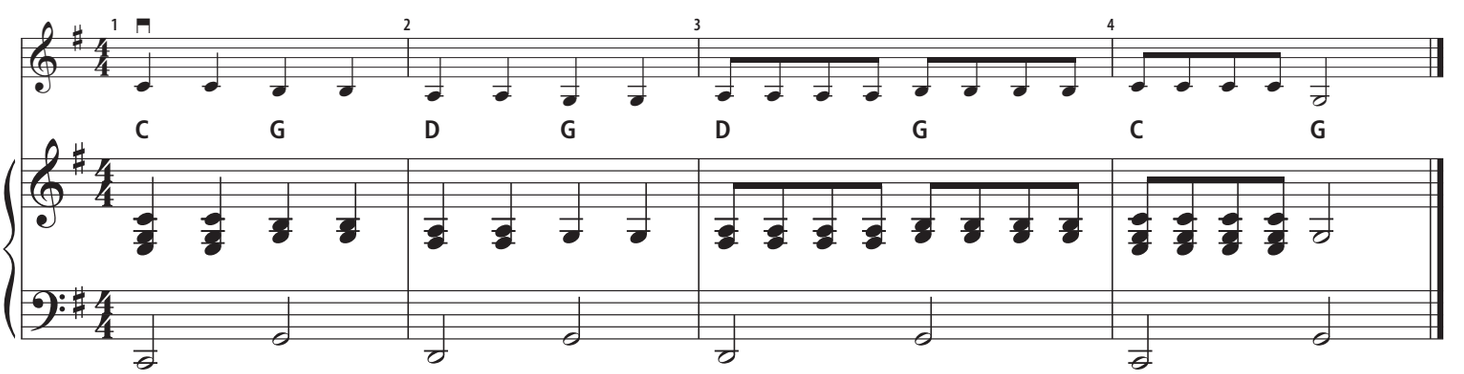
94 **NEW NOTE A**—*Learn to play A on the G string. Basses review.*



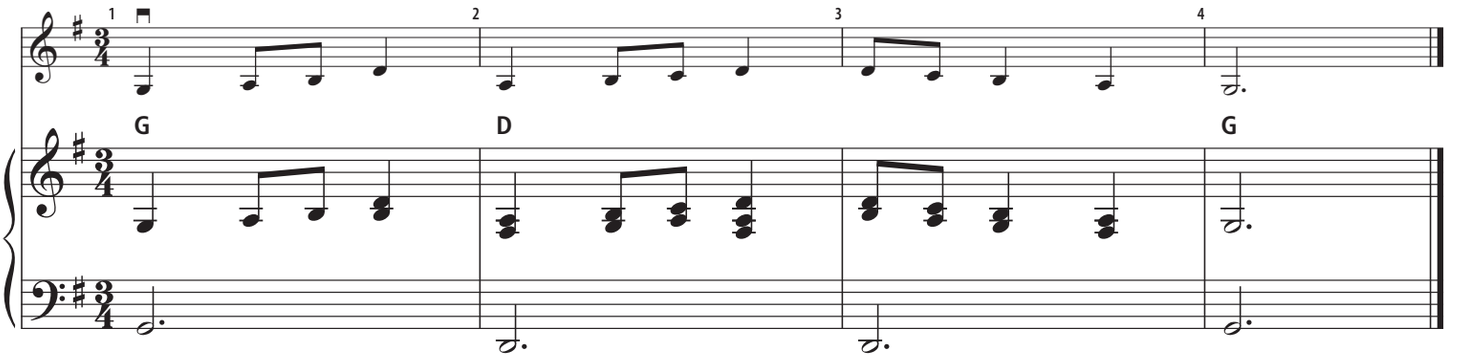
95 **A AND G JUMPS**—*Learn to move between A and G.*



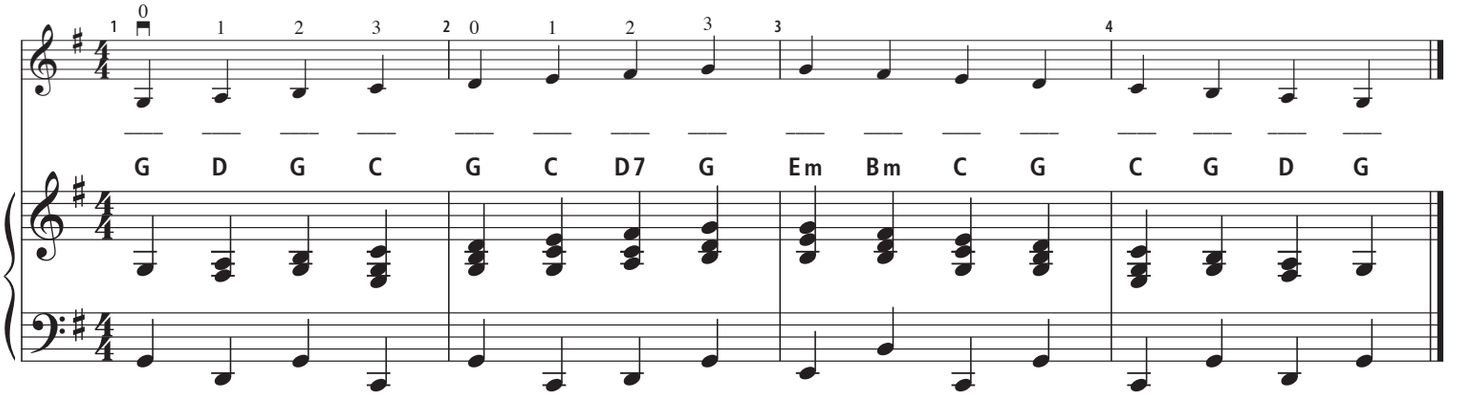
96 **GOIN' LOW**—*Practice walking down and then up the G string. A and E for basses. What is the key signature?*



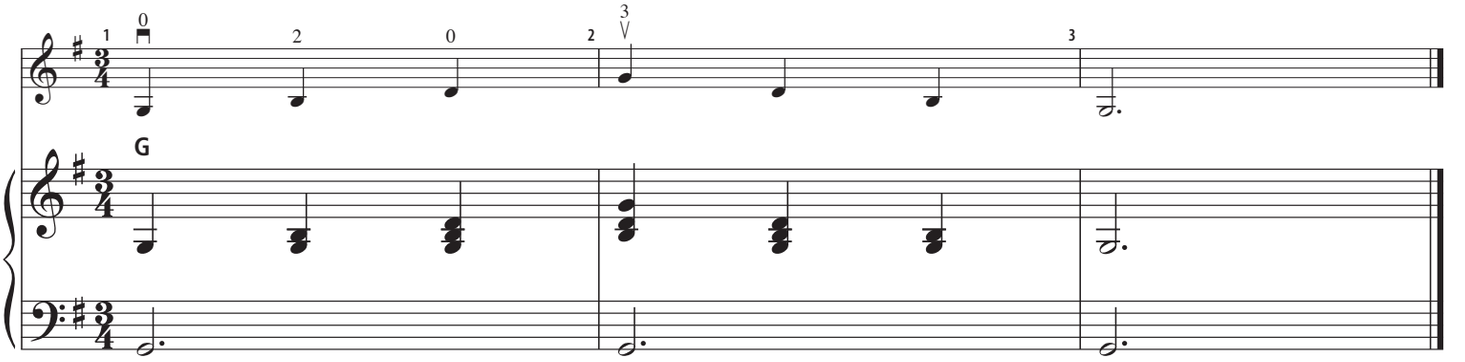
97 **GOING UP THE LINE**—*Play on the G string in* $\frac{3}{4}$ *time. E, A, and D strings for basses.*



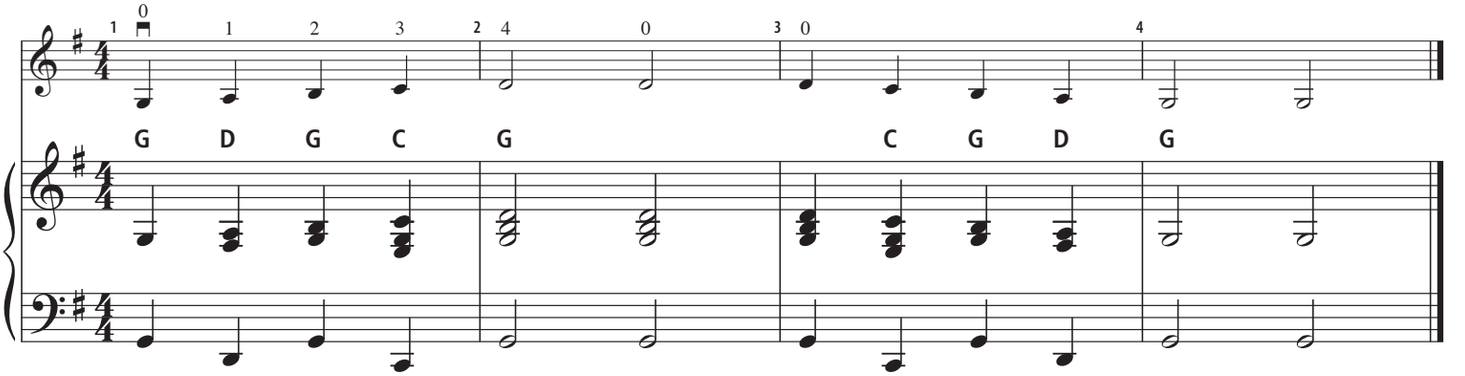
98 **G MAJOR SCALE**—*Before playing, write the name of each note on the line. Check your string level by watching your arm.*



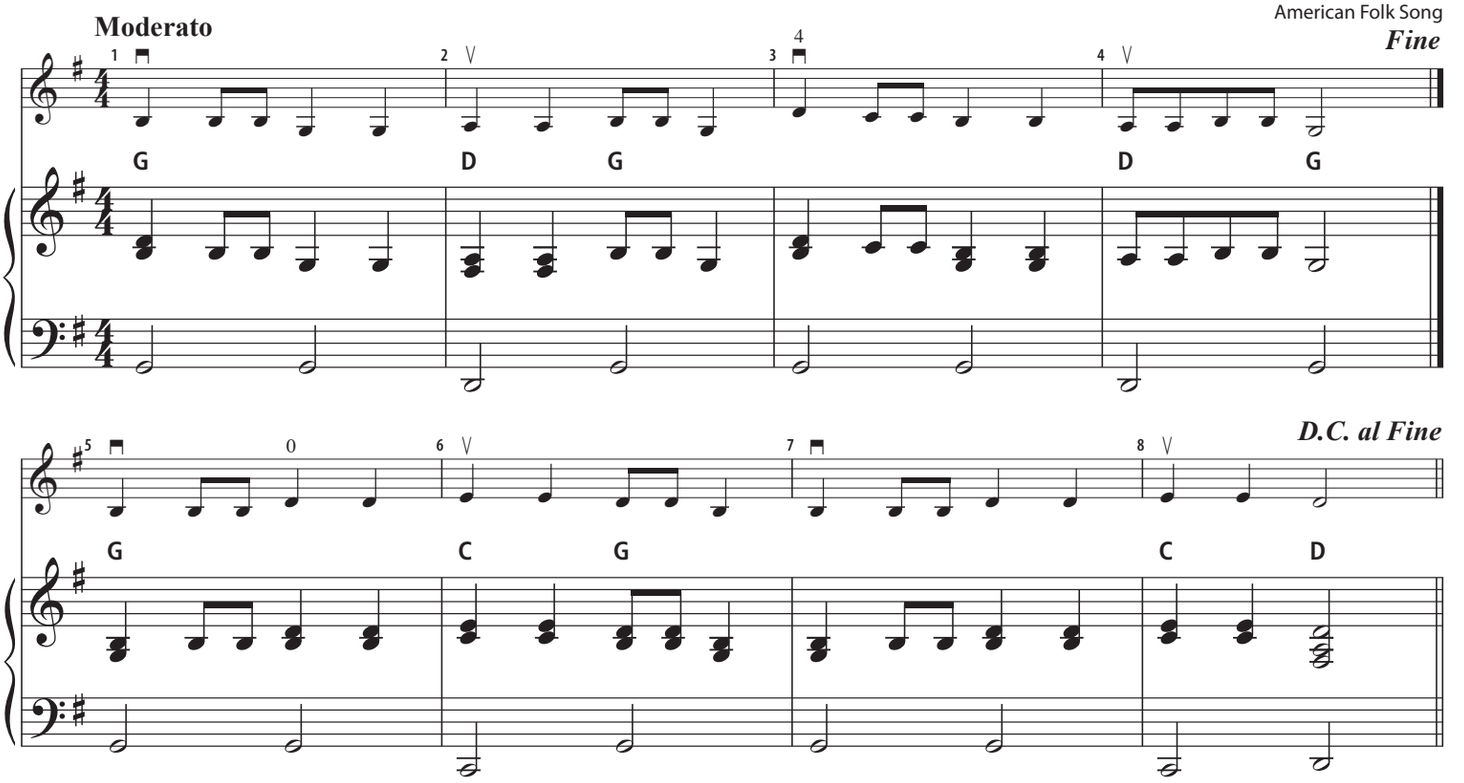
99 **G MAJOR ARPEGGIO**—*This is similar to the D* arpeggio, *but it starts on G.*



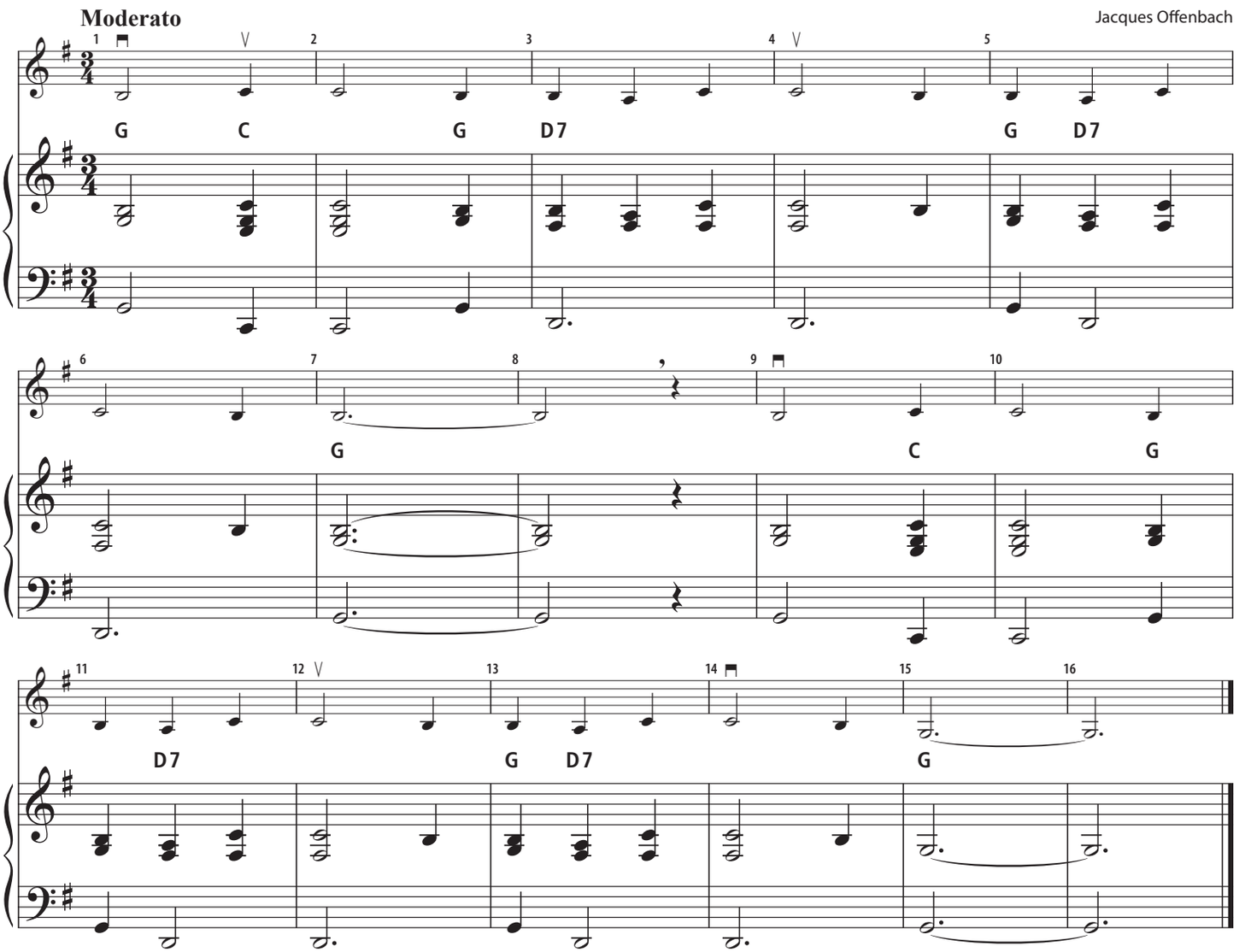
100 **A NEW WAY TO PLAY D**—*Learn to play D with the 4th finger on the G string for violins and violas. Cellos play the open D string. Basses learn C and D with the 4th finger on the A string.*



101 **VARIATION ON "GO TELL AUNT RHODY"**—*Remember to go back to the beginning and play to the* Fine.

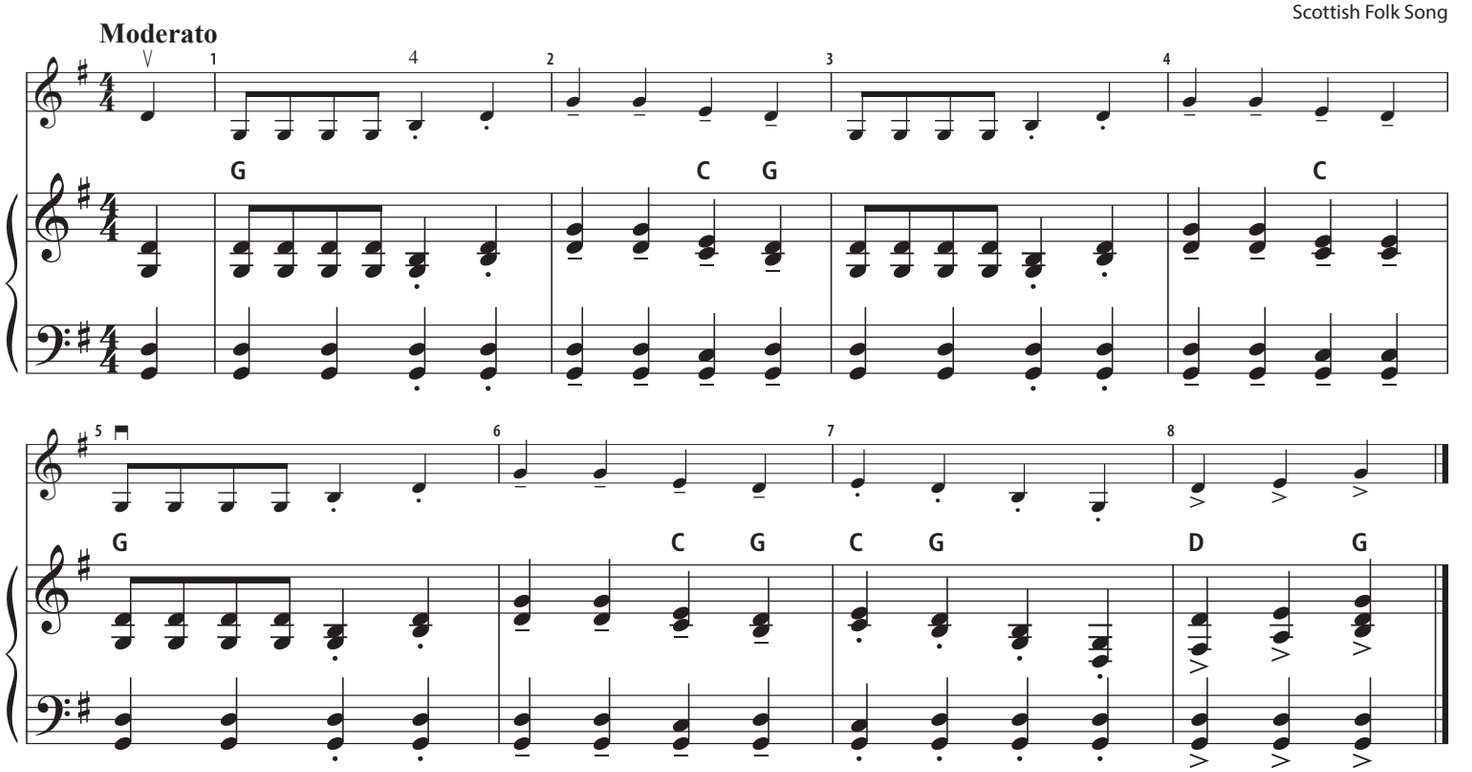


102 **BARCAROLLE**—*What is the time signature of this piece? Be sure to count the beats of the tied notes.*

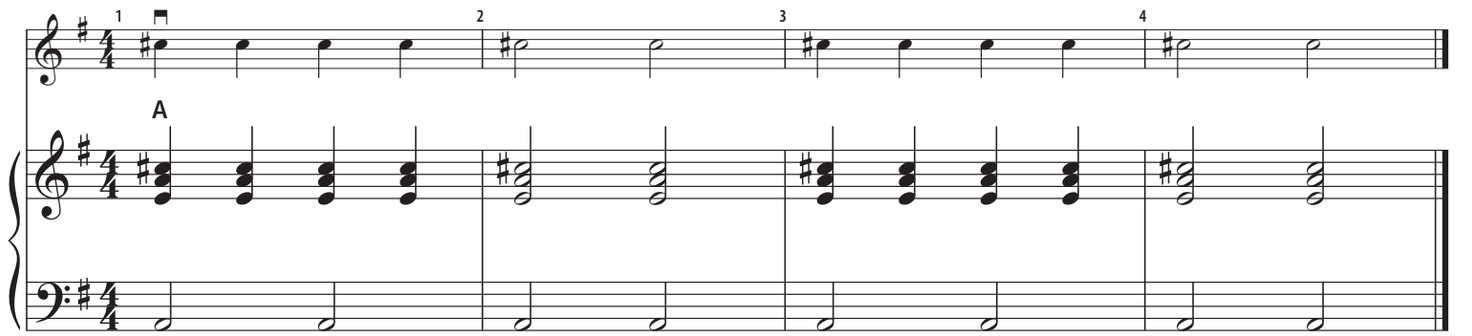


103 **SCOTTISH FOLK SONG**—*Play the staccatos, tenutos, and accents where marked. How many beats are in the pickup and the last bar?*

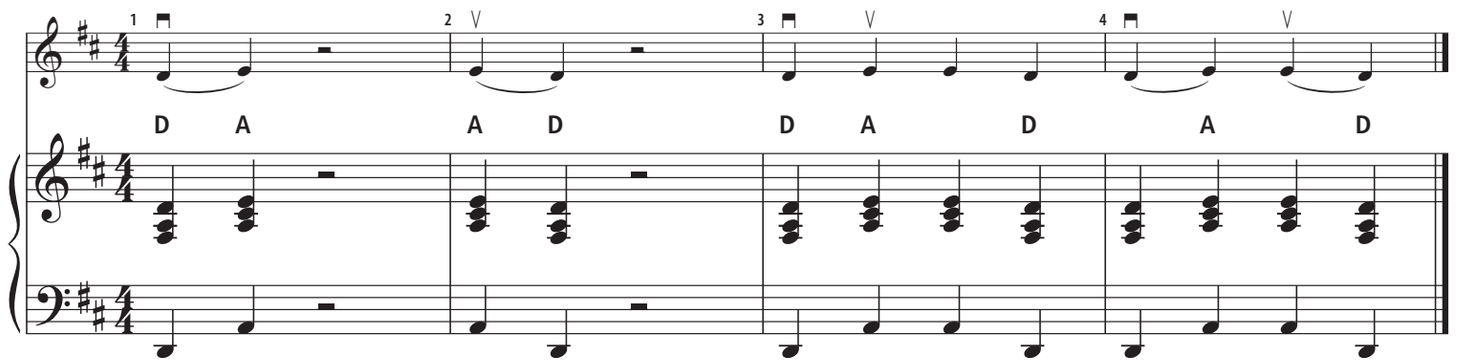
Scottish Folk Song



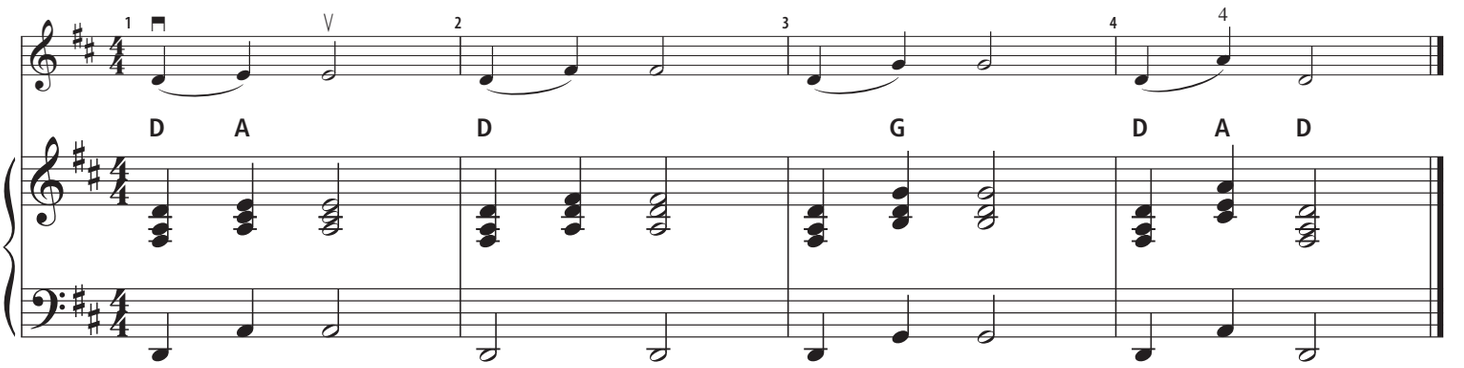
104 **NEW NOTE C♯ FOR BASSES**—*Basses learn to play 4th finger C♯ on the A string. Violins, violas, and cellos review.*



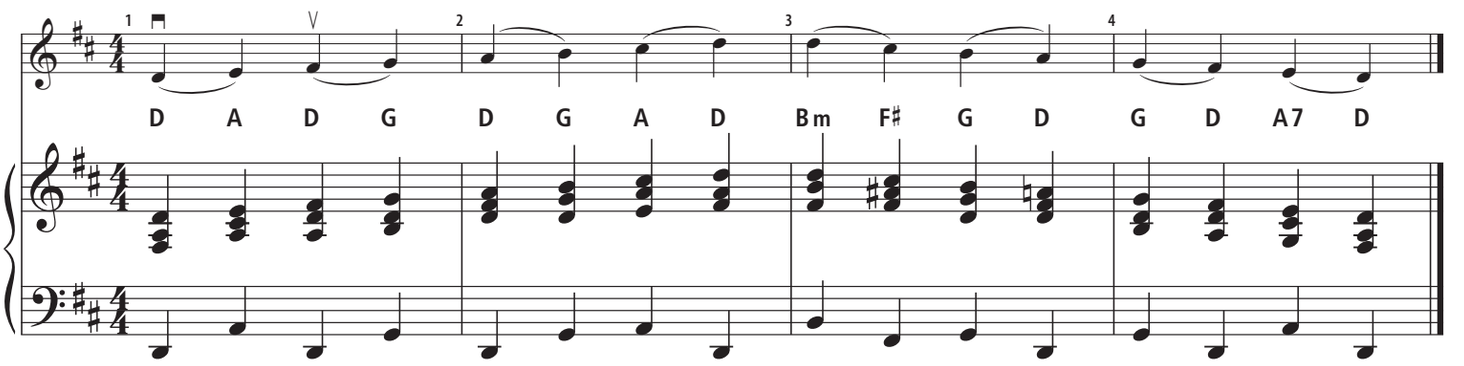
105 **CONNECTABLE**—*Practice slurring between D and E.*



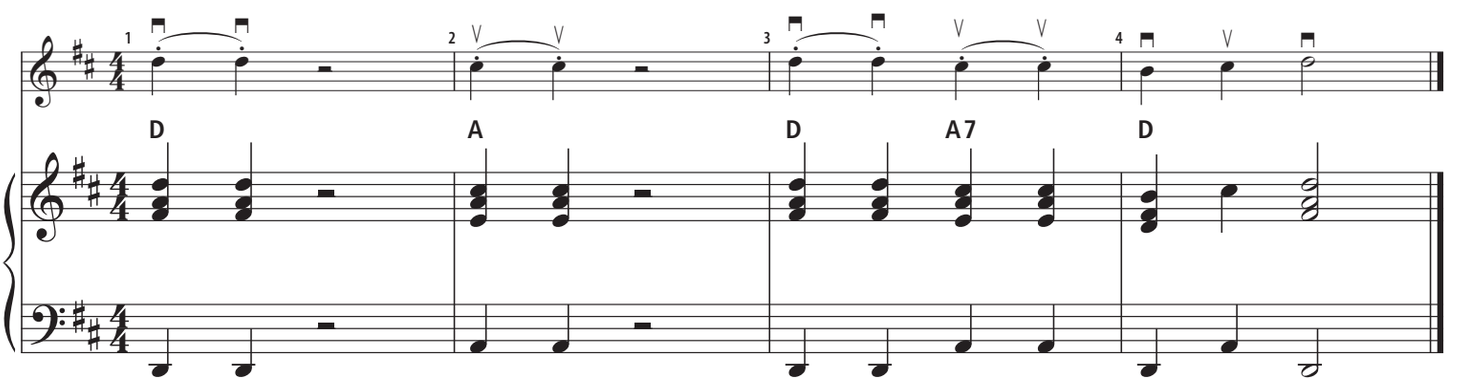
106 **CONNECTABLE ON D**—*Play the notes on the D string with the slurs as marked. D and G strings for basses.*



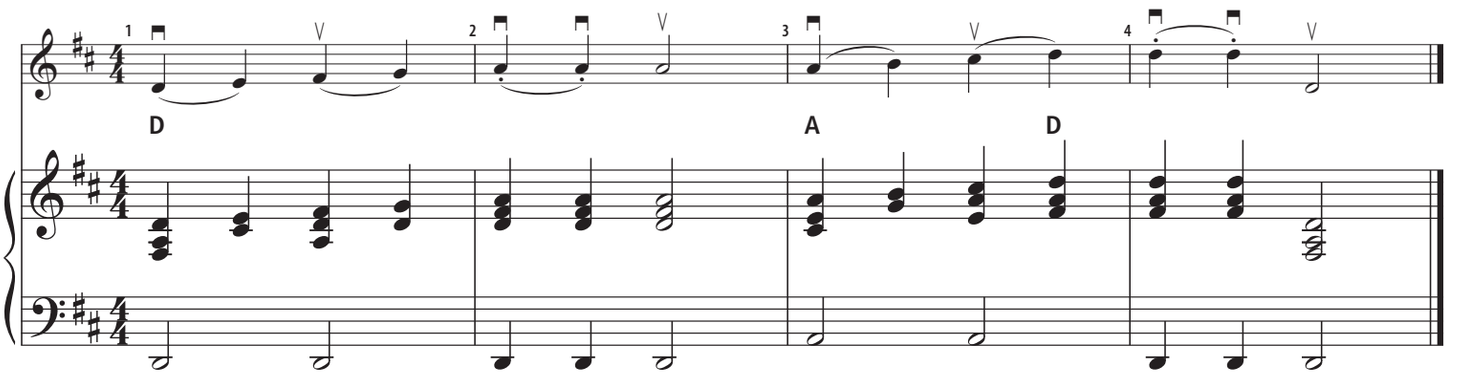
107 **CONNECTABILITY UP AND DOWN**—*Play the D scale with slurs.*



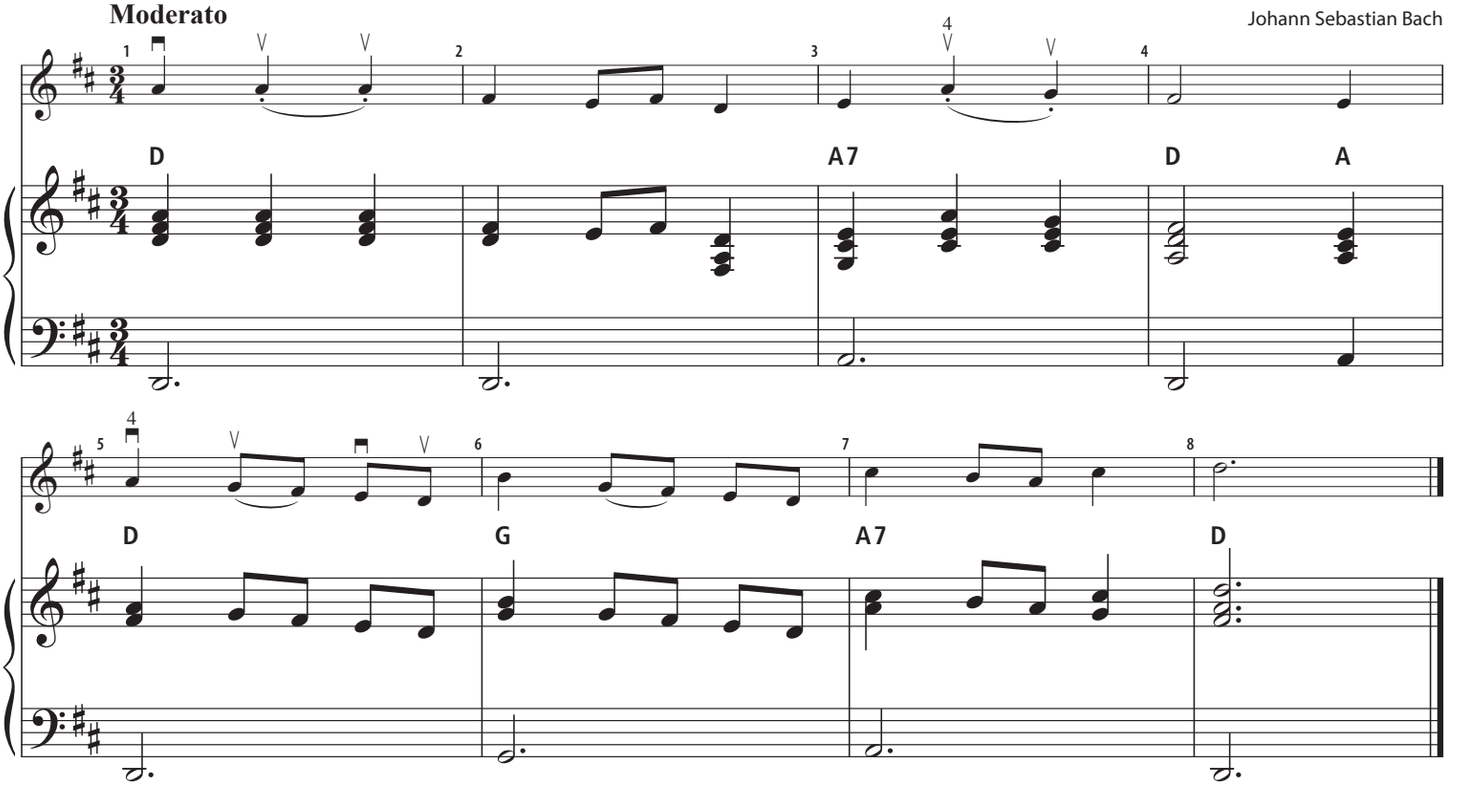
108 **HOOK THE BOW**—*Practice stopping the bow and continuing in the same direction.*



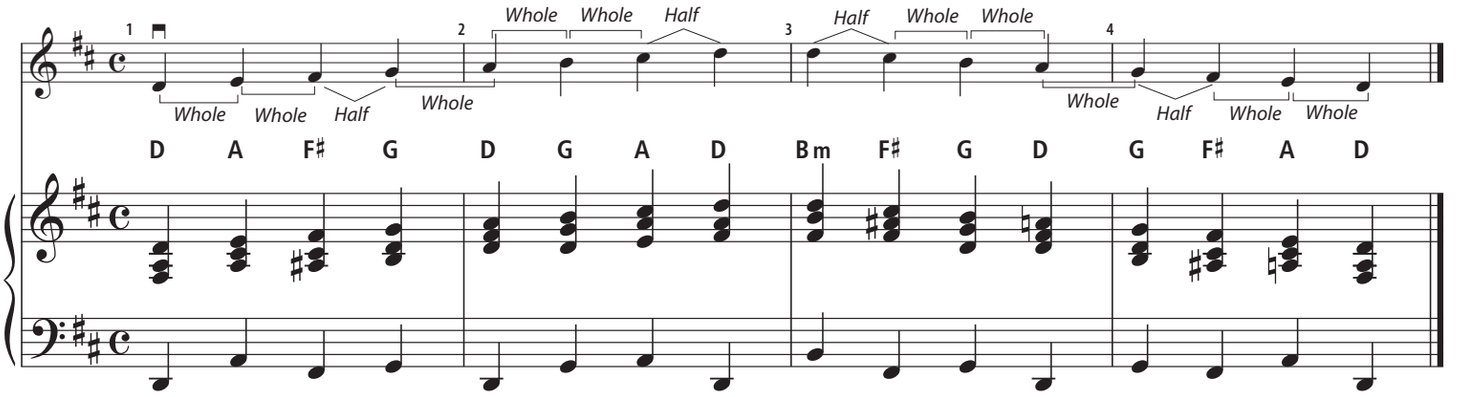
109 **SLURS AND HOOKS ON THE D SCALE**—*Play the D scale and watch carefully for the slurs and hooks.*



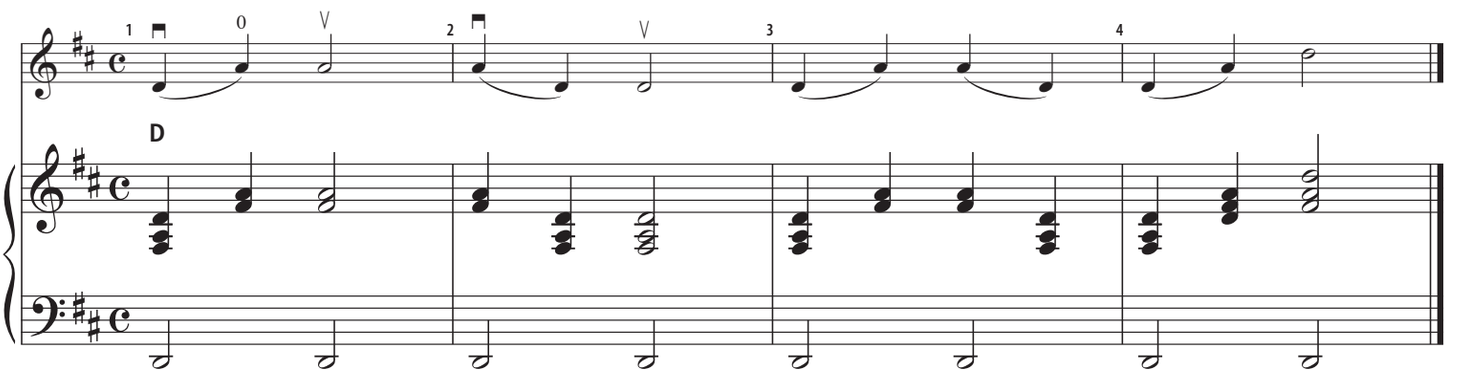
110 **MINUET NO. 1**—*Discuss with your teacher the characteristics of music written during this period in music history. Listen to the recording of this piece and describe those characteristics.*



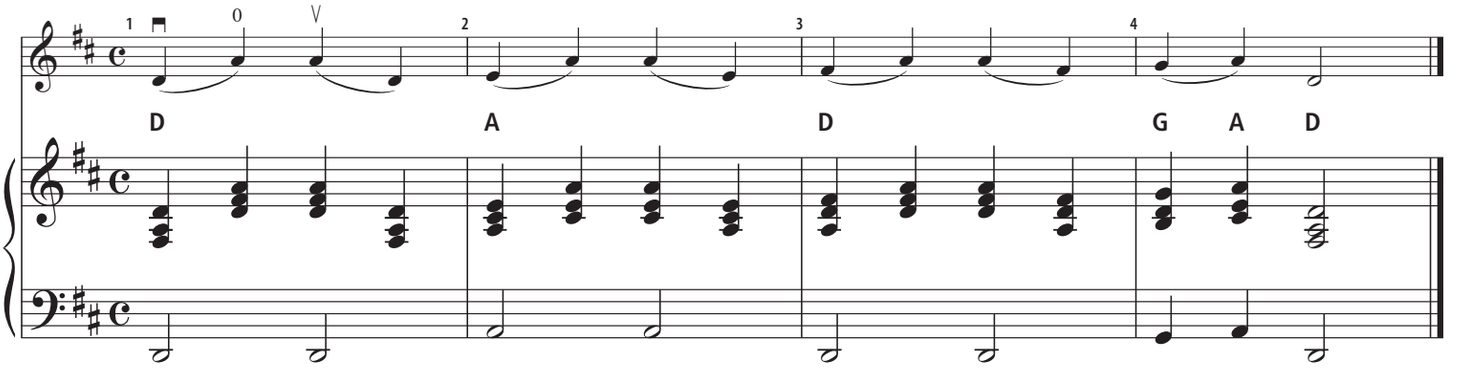
111 **D MAJOR SCALE WITH WHOLE STEPS AND HALF STEPS**—*All major scales use the same pattern of whole steps and half steps.*



112 **STRING SLURS**—*While playing with a slurred bowing, practice crossing to a different string.*

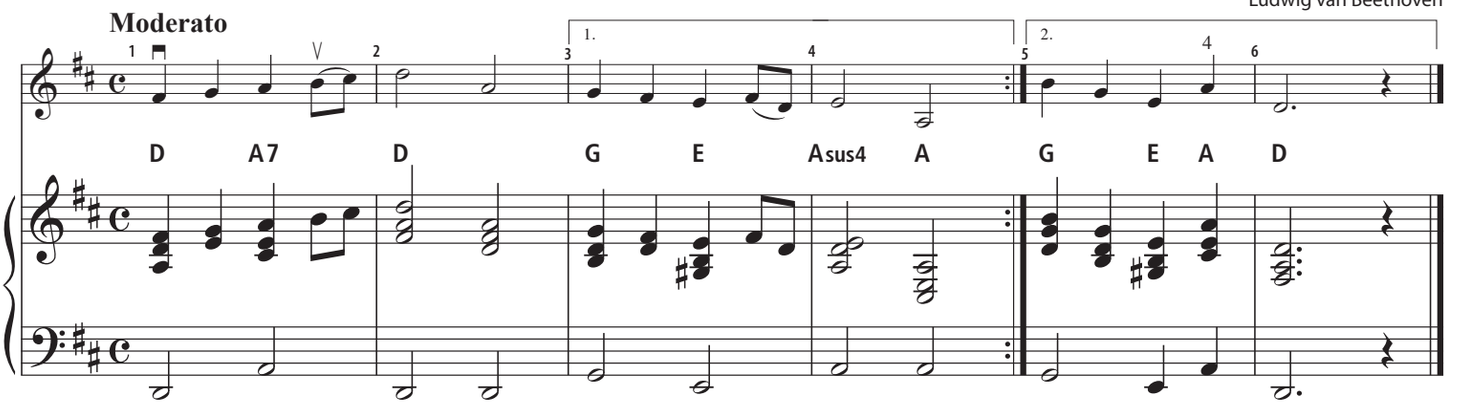


113 **MORE STRING SLURS**—*Practice staying close to both strings when crossing.*



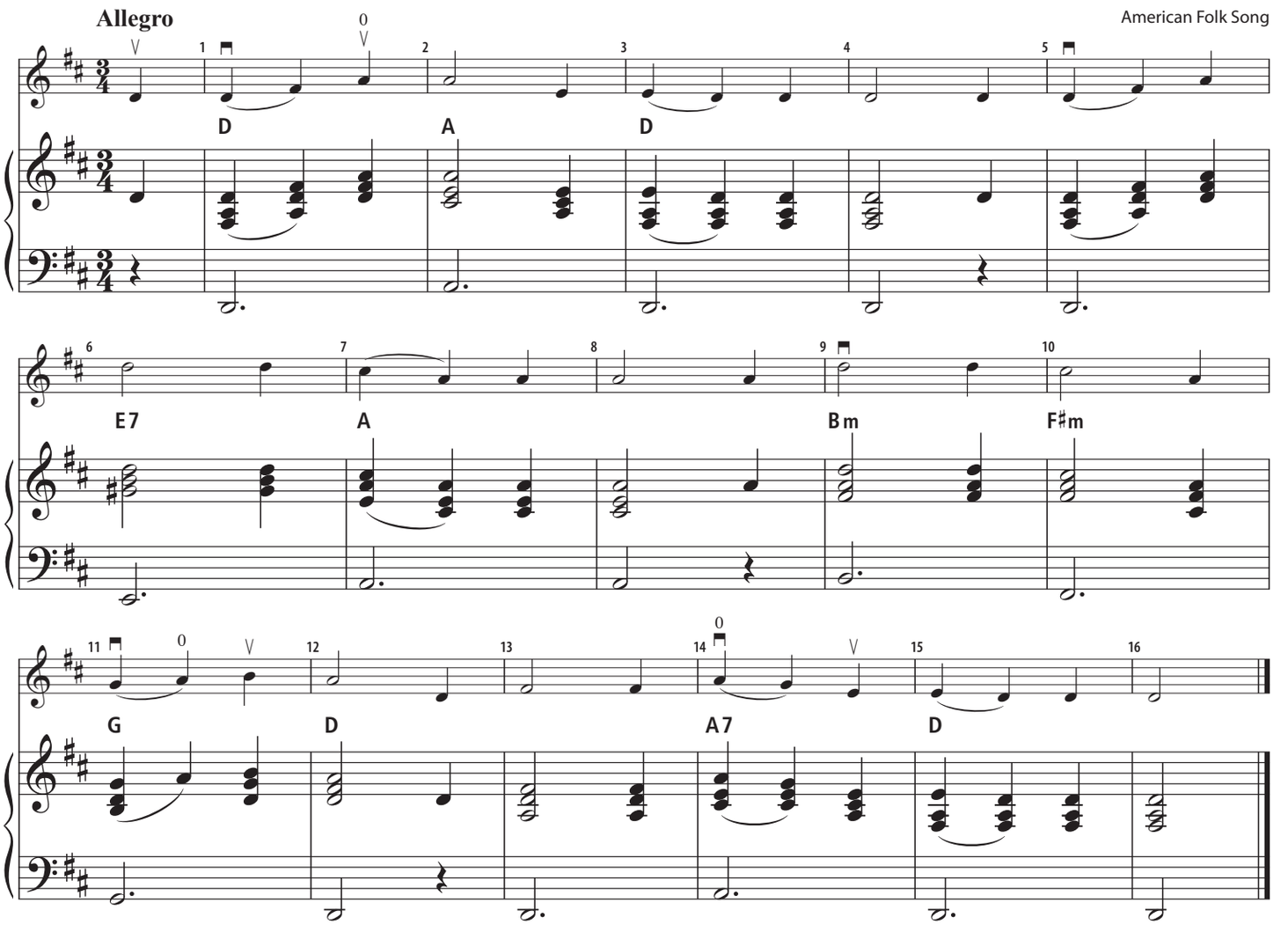
114 **THEME FROM VIOLIN CONCERTO**—*Watch carefully for the slurred eighth notes.*

Ludwig van Beethoven

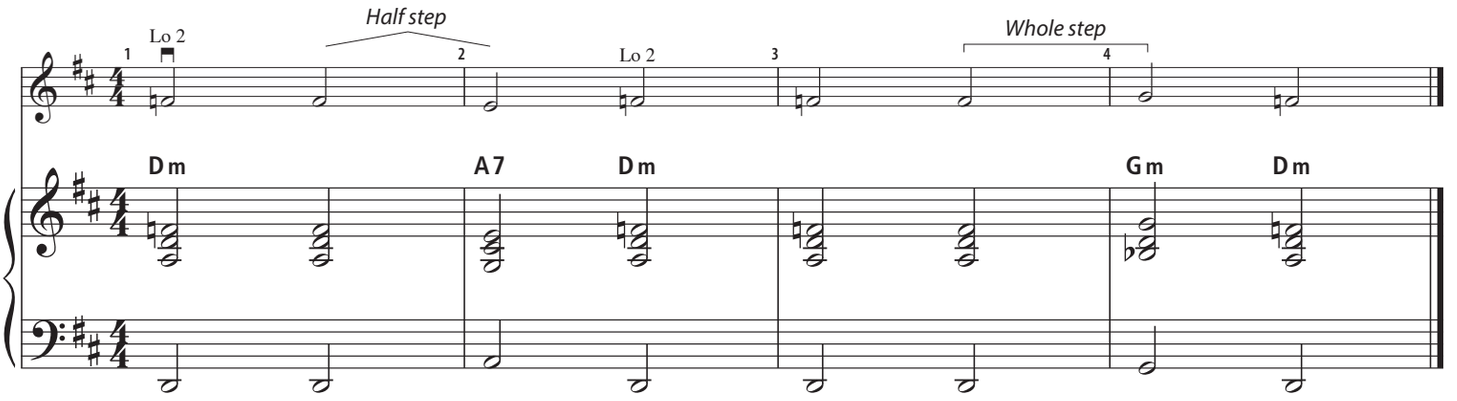


115 **SWEET BETSY FROM PIKE**—*Watch carefully for the slurred string crossings.*

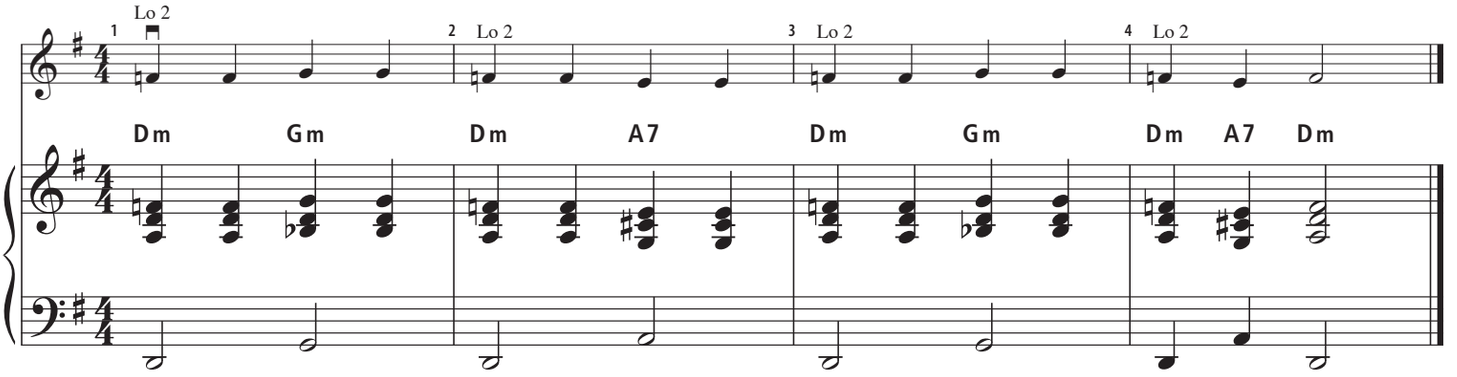
American Folk Song



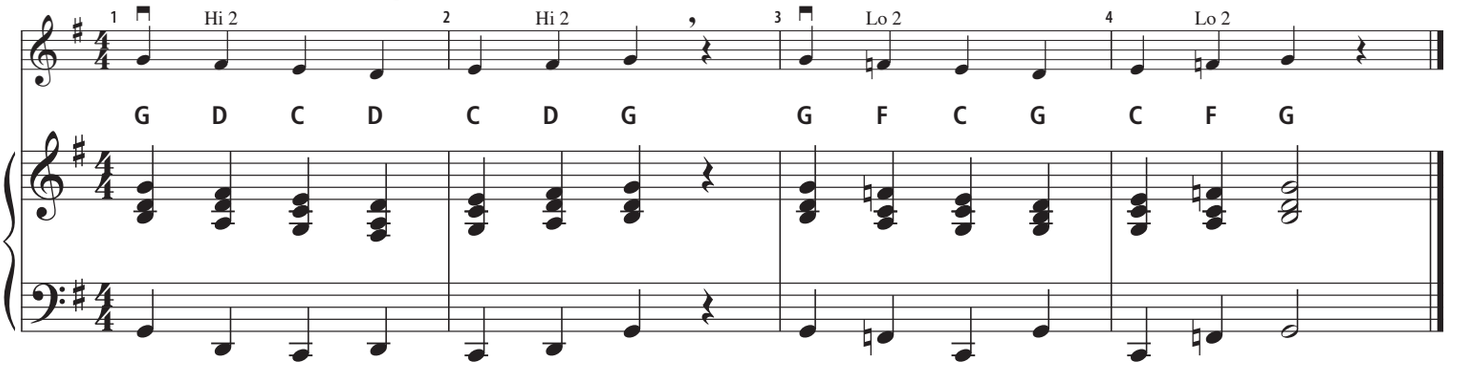
116 **NEW NOTE F♮**—*Violins and violas learn to play low 2nd finger (Lo 2). Cellos and basses learn to play 2nd finger on the D string.*



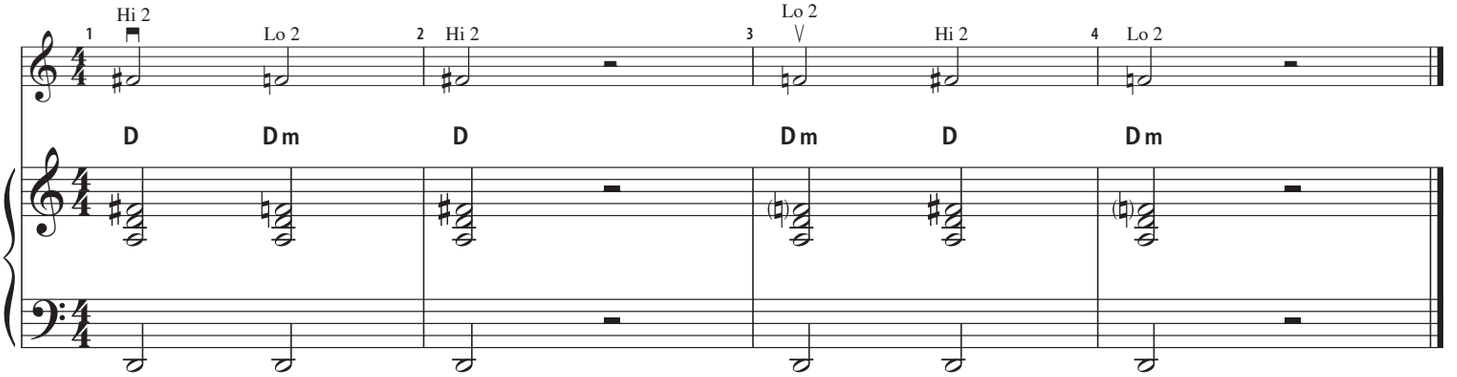
117 **PLAYING AROUND F♮**—*Learn to play F♮ on the D string.*



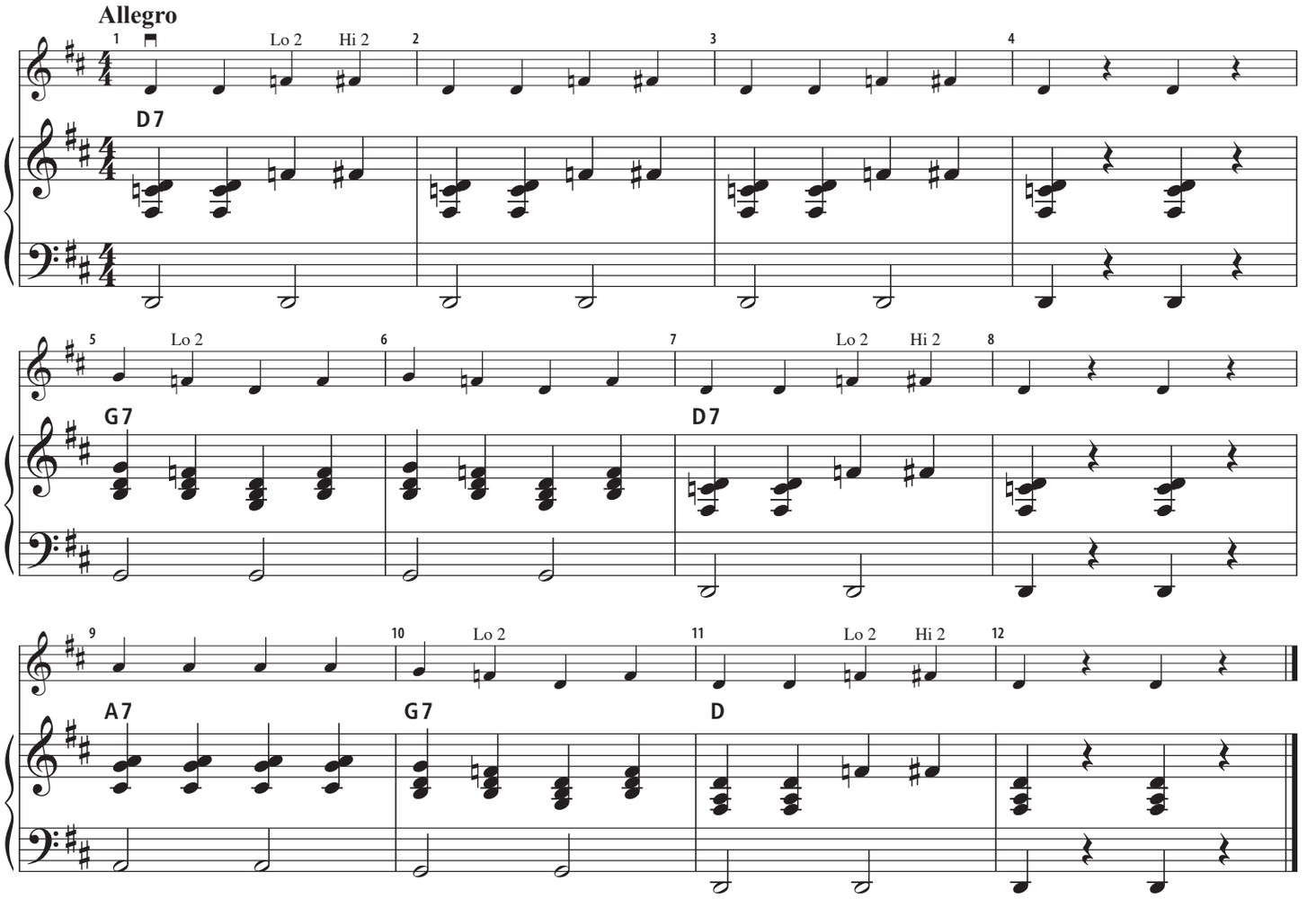
118 **PLAYING F♯ AND F♮**—*Violins and violas can play 2nd finger either high (Hi 2) or low (Lo 2). Cellos play 2nd and 3rd fingers. Basses play 2nd and 4th fingers.*



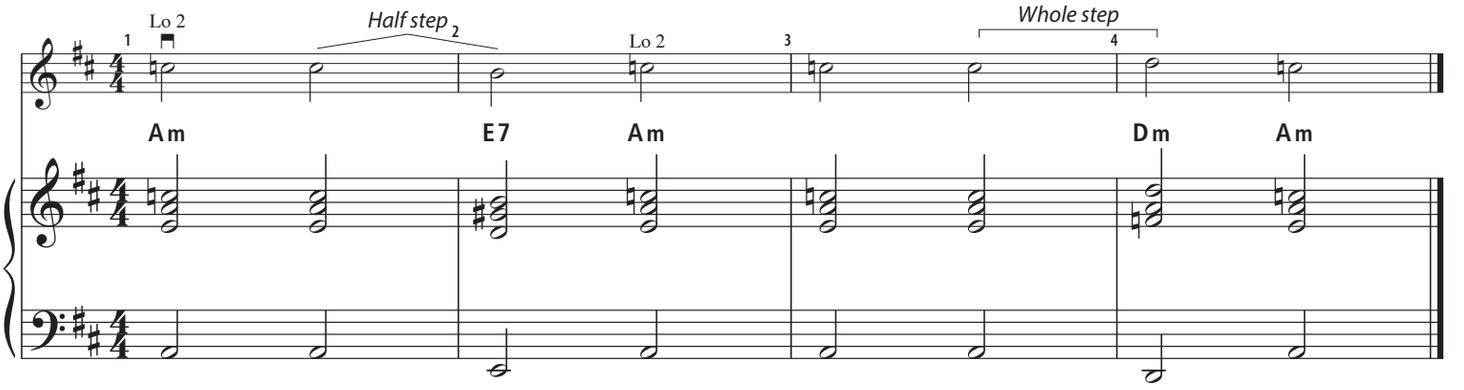
119 **HI-LO**—*Moving the 2nd finger for violins and violas. Cellos play 2nd and 3rd fingers. Basses play 2nd and 4th fingers.*



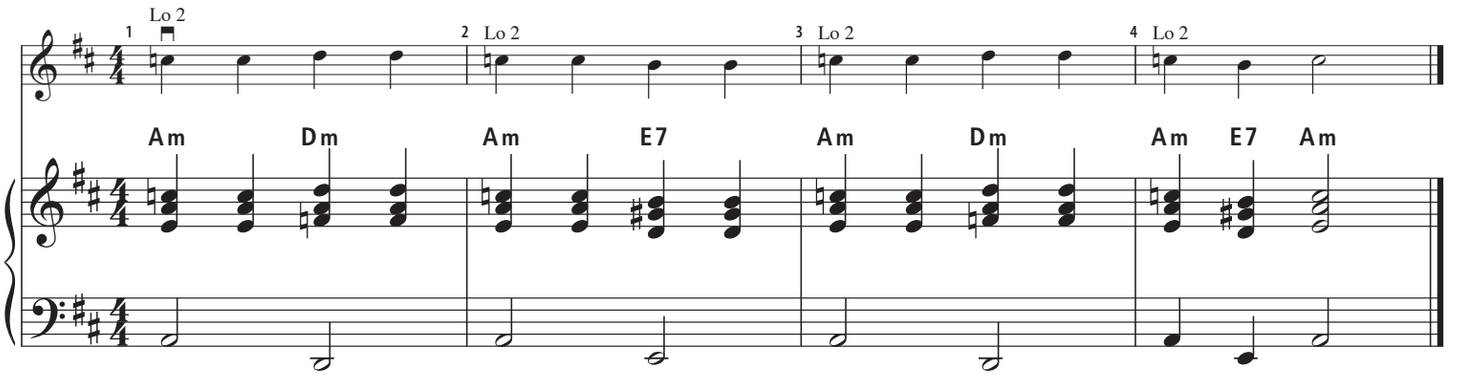
120 **FINGER ROCK**—*Go from F♮ to F♯.*



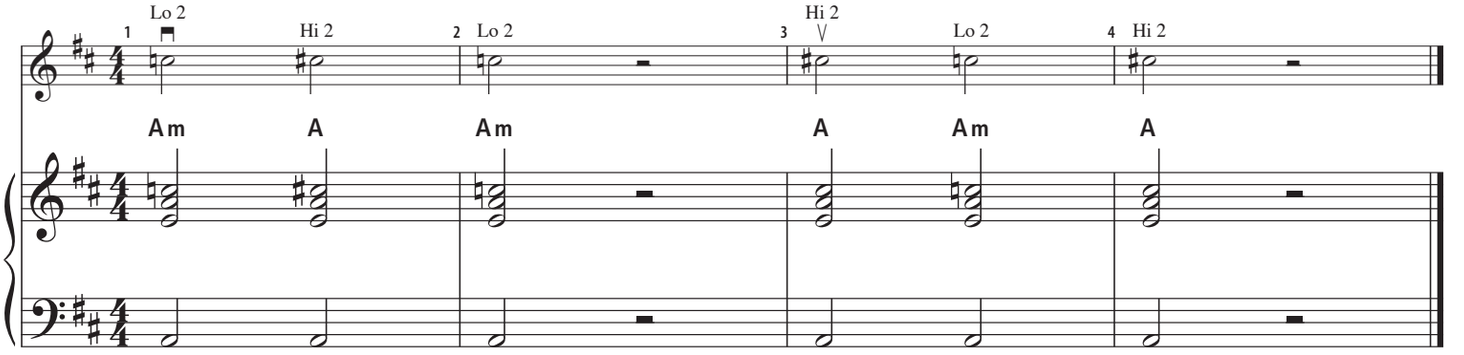
121 **NEW NOTE C♮**—*Learn to play low 2nd finger (*Lo 2*) for violins and violas. Cellos play 2nd finger on the A string. Basses play on the G string.*



122 **PLAYING AROUND C♮**—*Learn to play C♮ on the A string. G string for basses.*

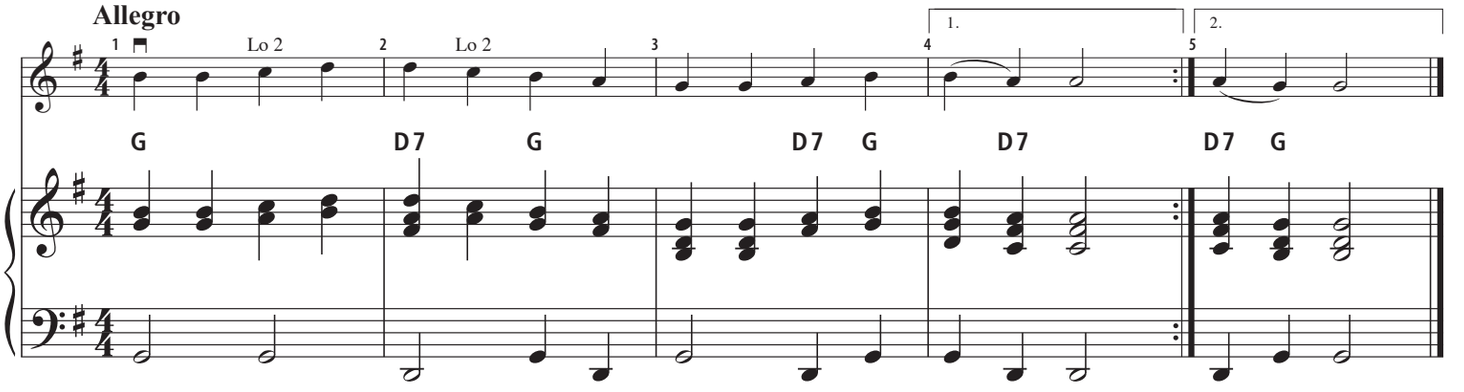


123 **LO-HI**—*Moving the 2nd finger for violins and violas. Cellos play C♮ and C♯ on the A string. G string for basses.*

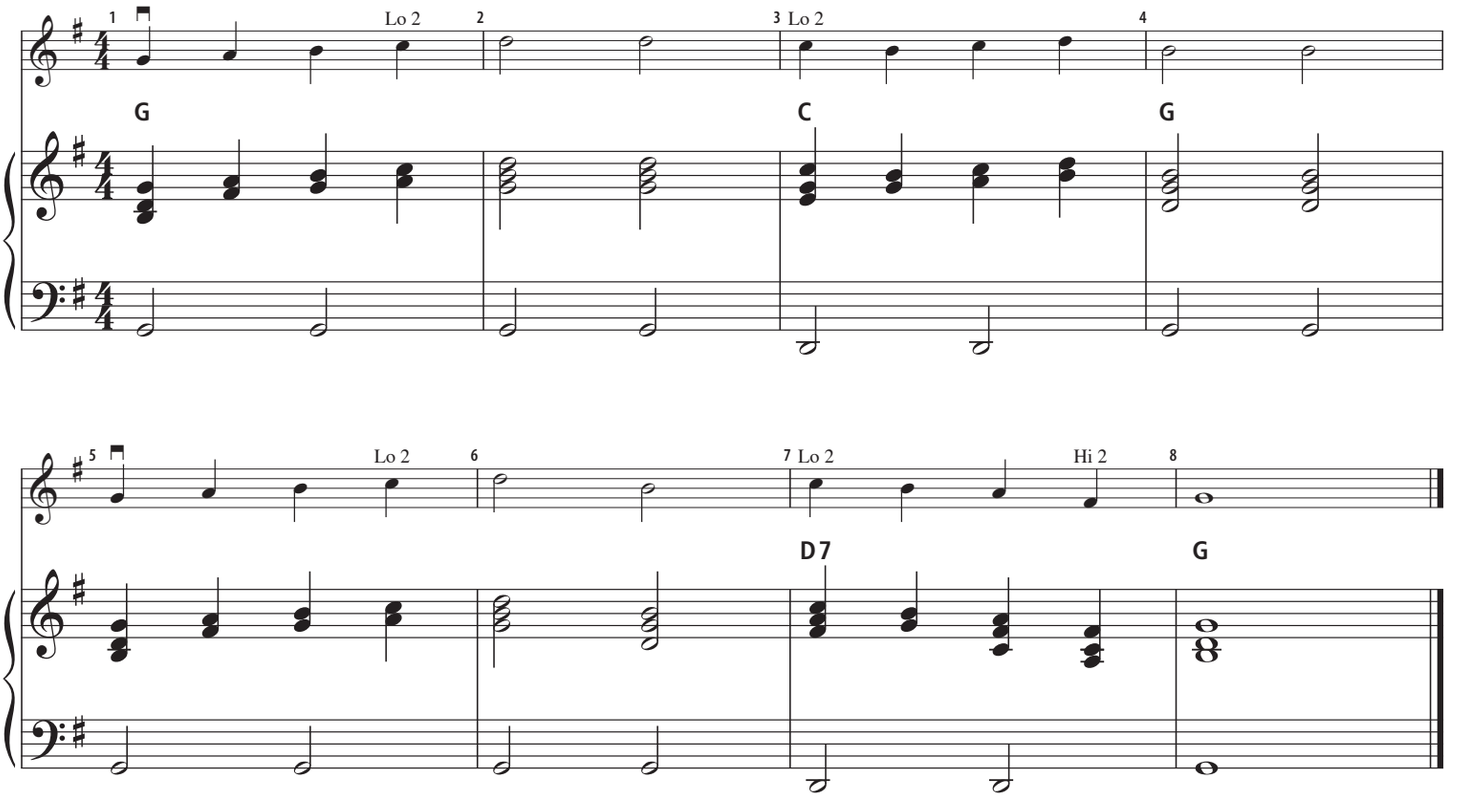


124 **ODE TO JOY ON THE A STRING**—*Play* Ode to Joy *using C♮.*

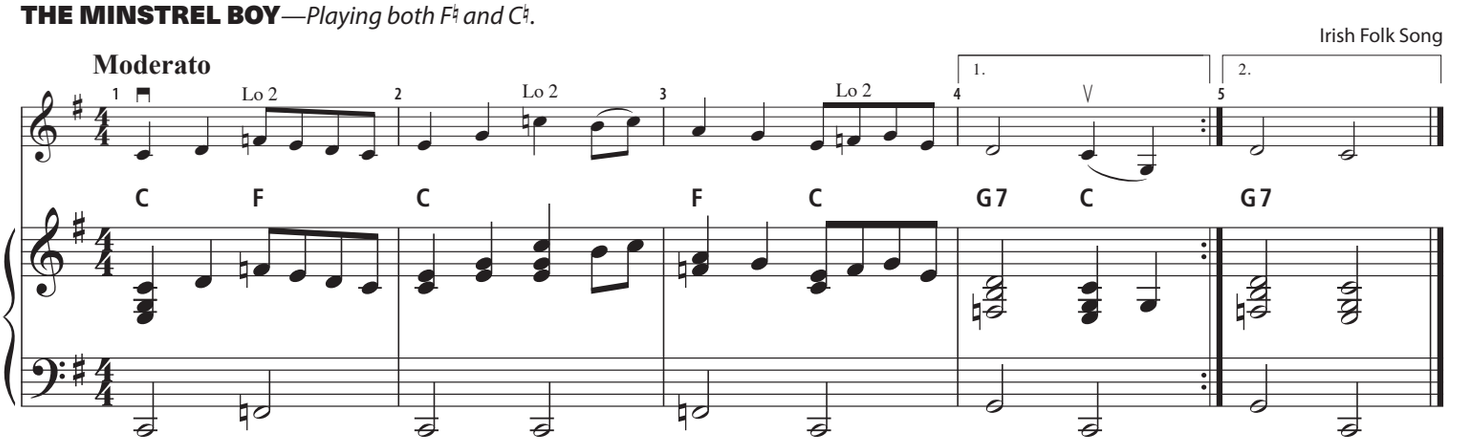
Ludwig van Beethoven



125 **PLAYING C♮**—*Playing Lo 2 and Hi 2 in the same piece for violins and viola. Playing 2nd finger on C♮ and 3rd finger on F♯ for cellos. Playing C♮ using 1st and 4th fingers for basses.*

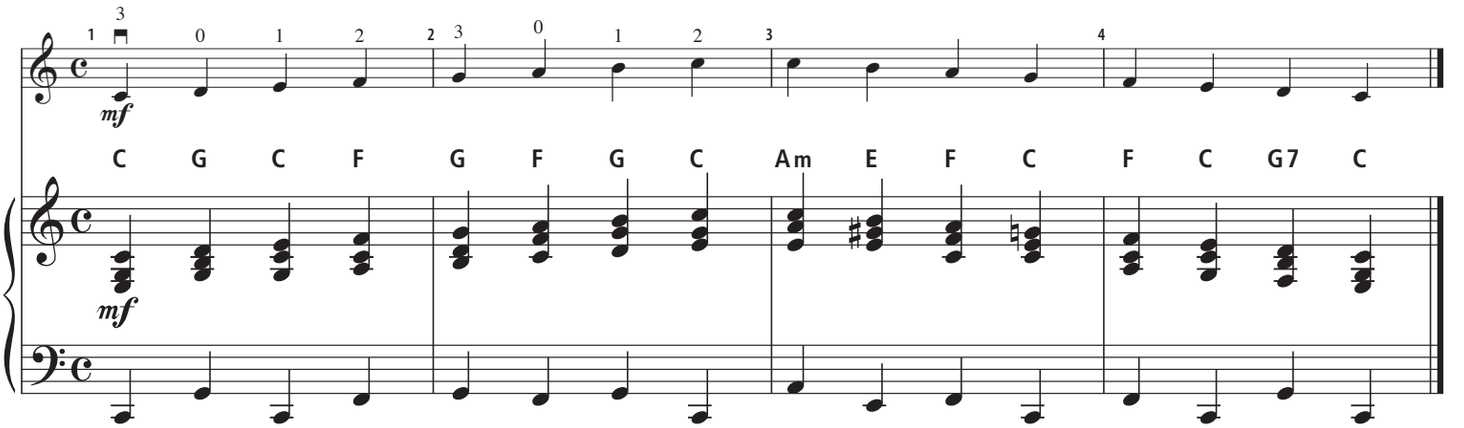


126 **THE MINSTREL BOY**—*Playing both F♮ and C♮.*

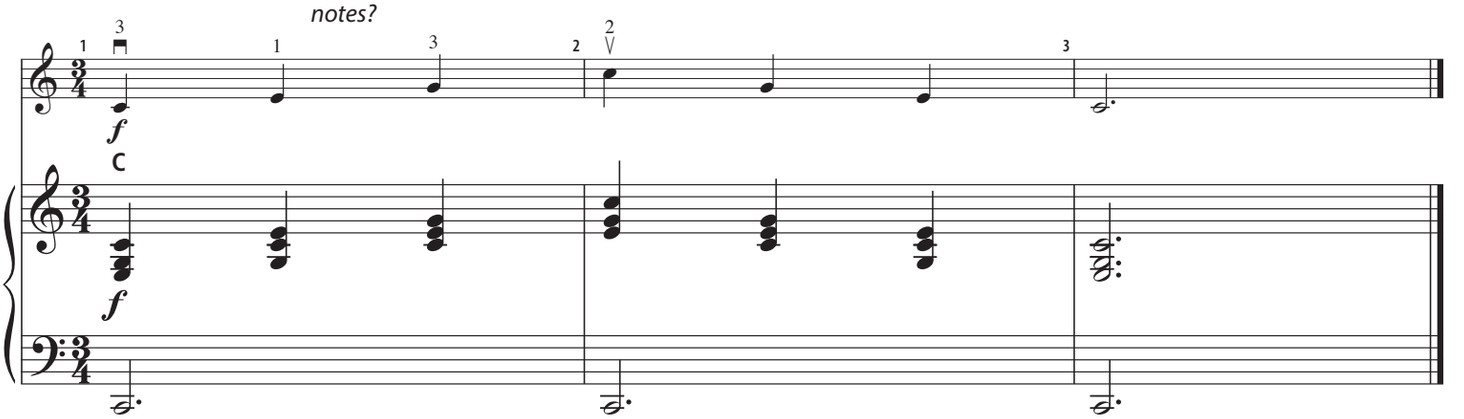


Level 3: Sound Musicianship

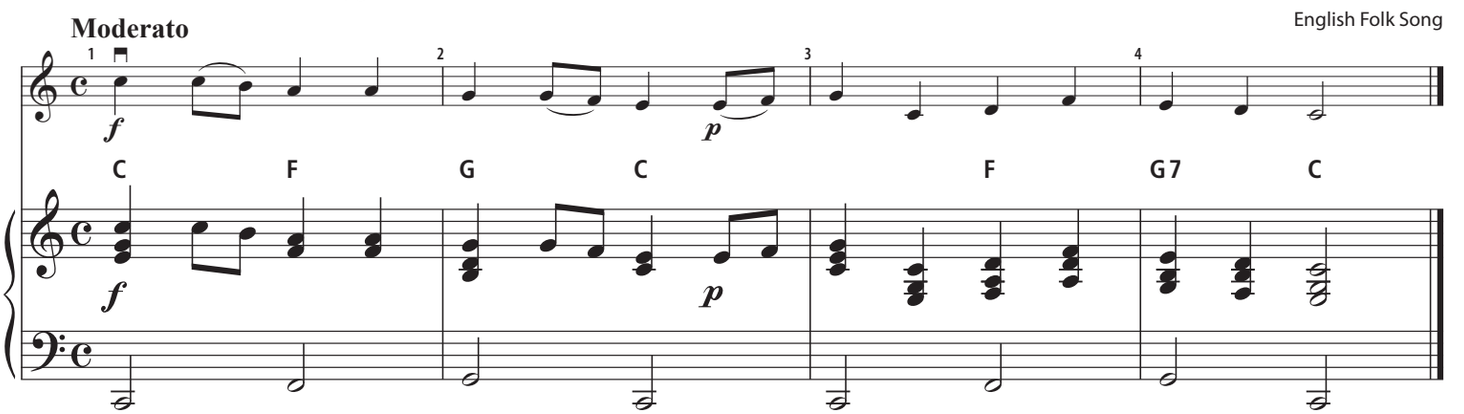
127 **C MAJOR SCALE**—*Play this scale* mezzo forte*, then go back and play it using different dynamic levels.*



128 **C MAJOR ARPEGGIO**—*Play this arpeggio* forte*, then play it using different dynamic levels. What is the interval between the first two notes?*

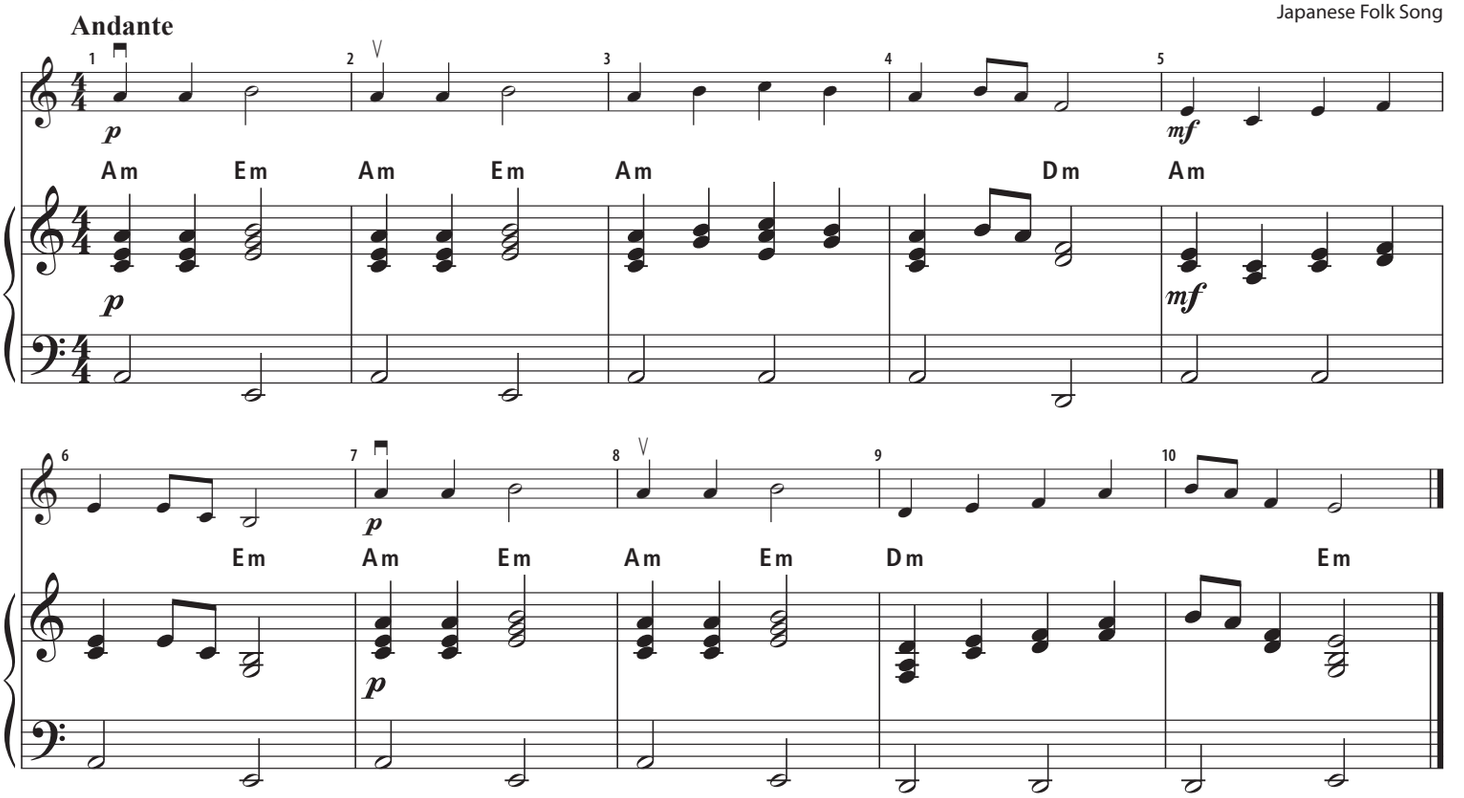


129 **COUNTRY GARDENS**—*Play* ***f*** *until* ***p*** *appears in the second measure. Circle all the half steps in this piece.*



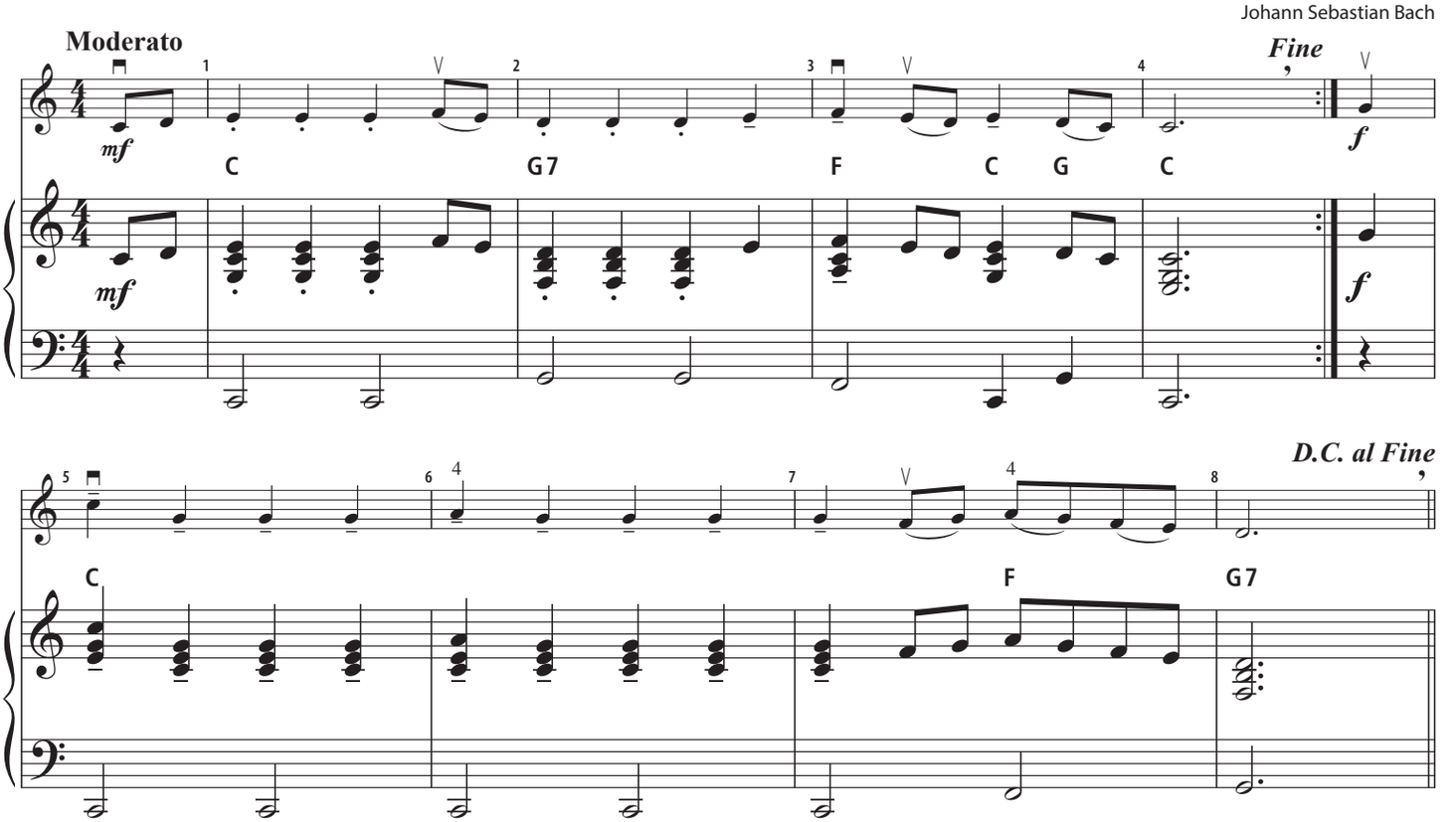
130 **SAKURA**—*The word* sakura *refers to spring and the season of the cherry blossom. It is often played on a Japanese stringed instrument called the* koto. *Discuss with your teacher the characteristics of music from different cultures. Listen to the recording of this piece and describe those characteristics.*

Japanese Folk Song

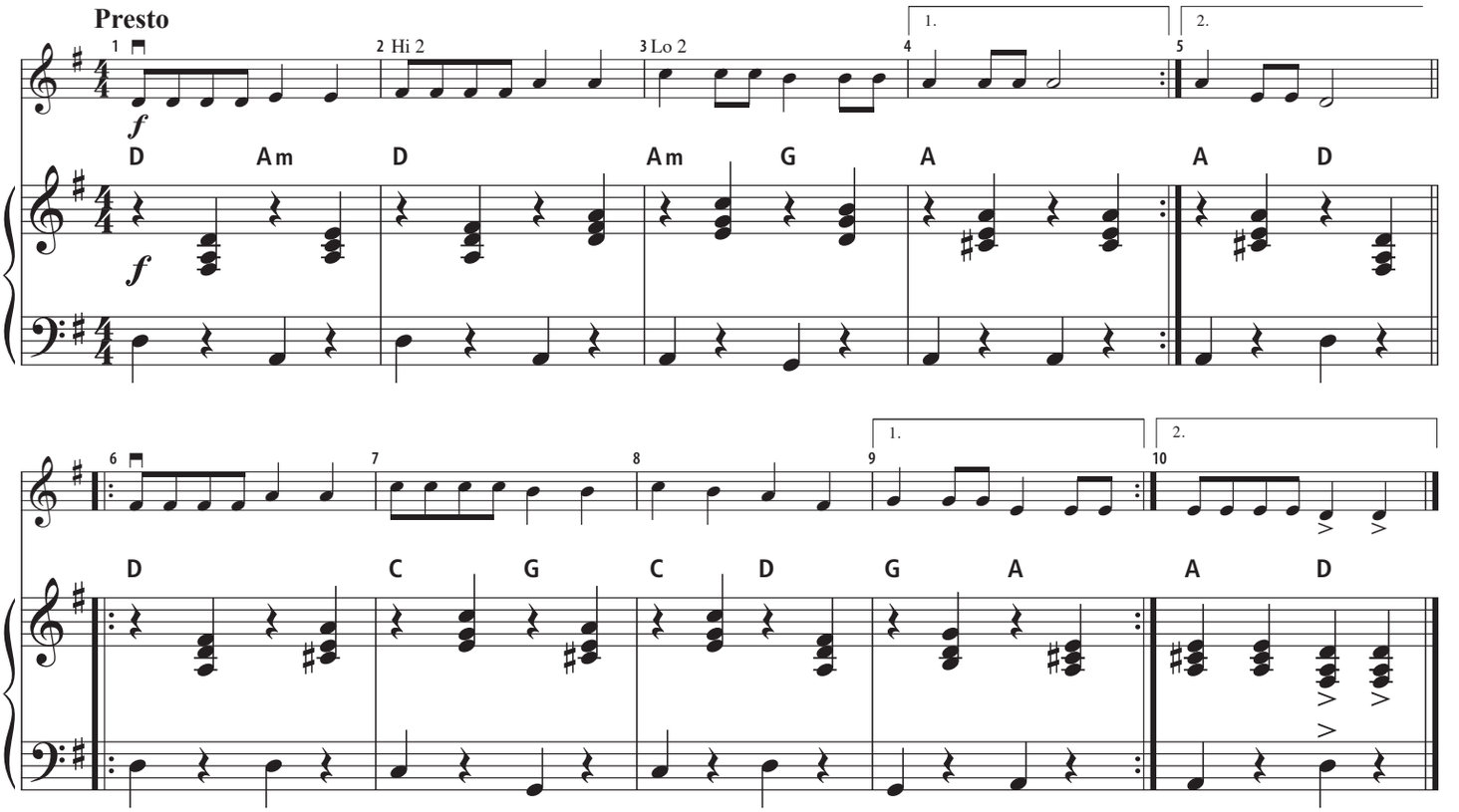


131 **MARCH IN C**—*Watch carefully for the* staccato *and* tenuto *markings.*

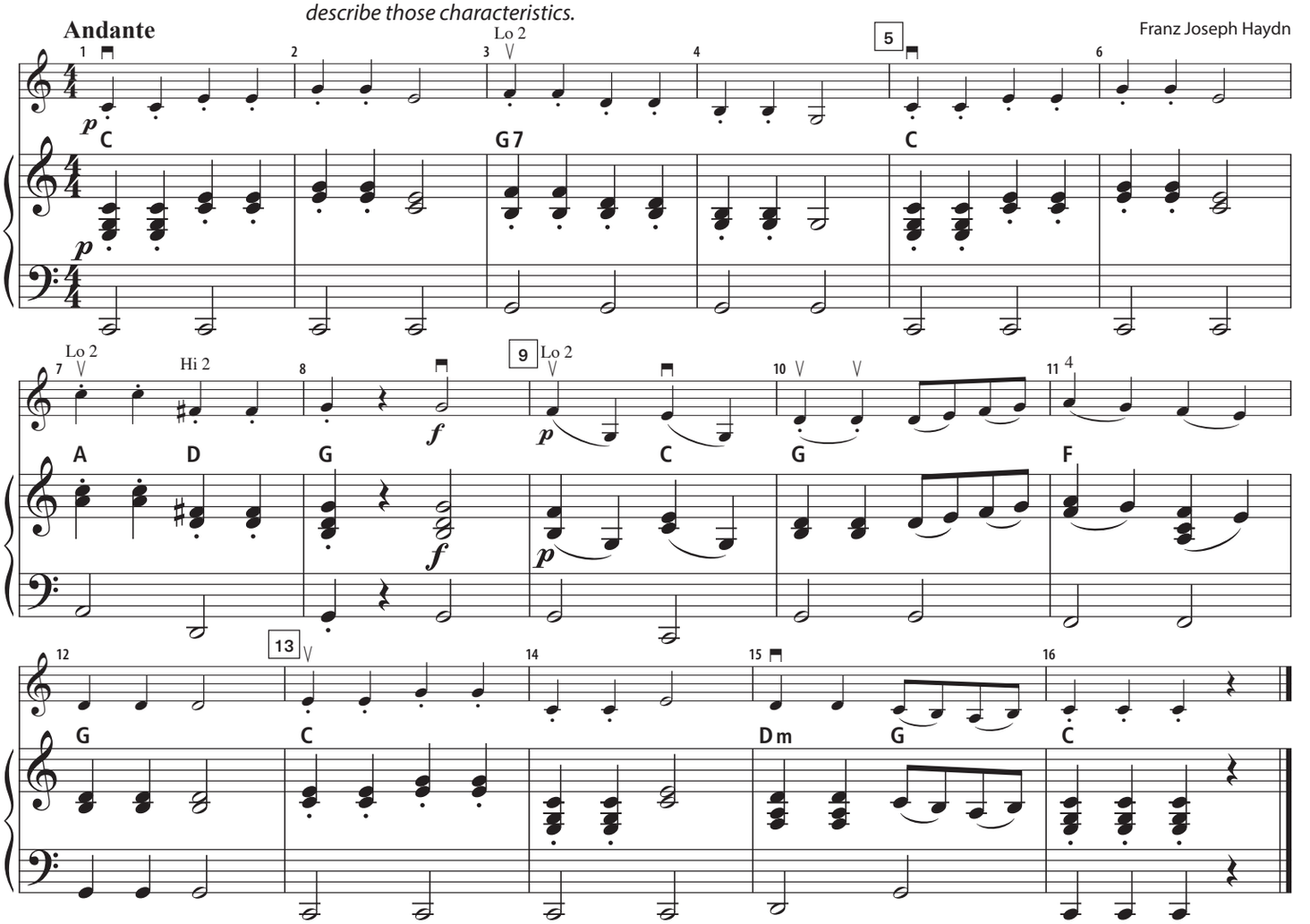
Johann Sebastian Bach



132 **FIDDLE FIRE**—*Violins and violas watch carefully for the Low (Lo) 2's on the A string and the High (Hi) 2's on the D string. Cellos play 2 on the A string and 3 on the D string. Basses play C♮ in 2nd position on the G string.*

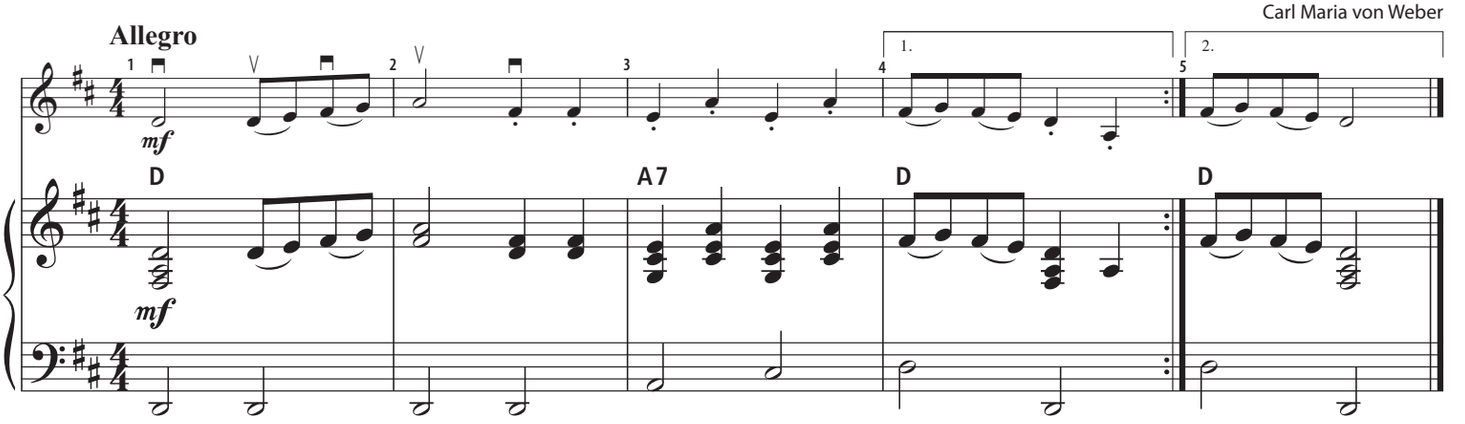


133 **SURPRISE SYMPHONY**—*Watch for the* staccato *marks, slurs, dynamics, accidentals, and bowings. Discuss with your teacher the characteristics of music written during this period of music history. Listen to the recording of this piece and describe those characteristics.*



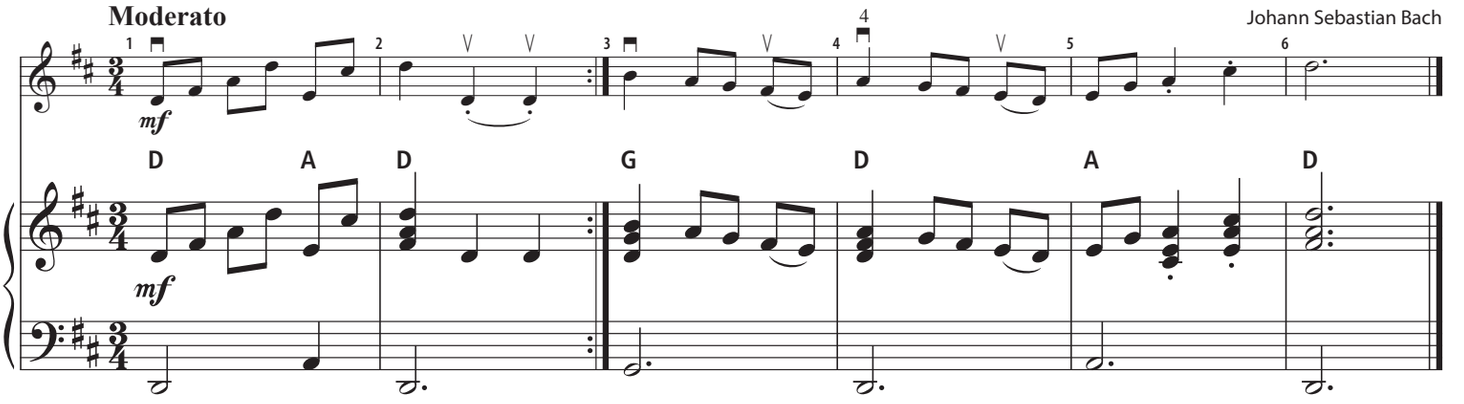
134 **HUNTER'S CHORUS**—*This is conducted with the* $\frac{4}{4}$ *pattern.*

Carl Maria von Weber



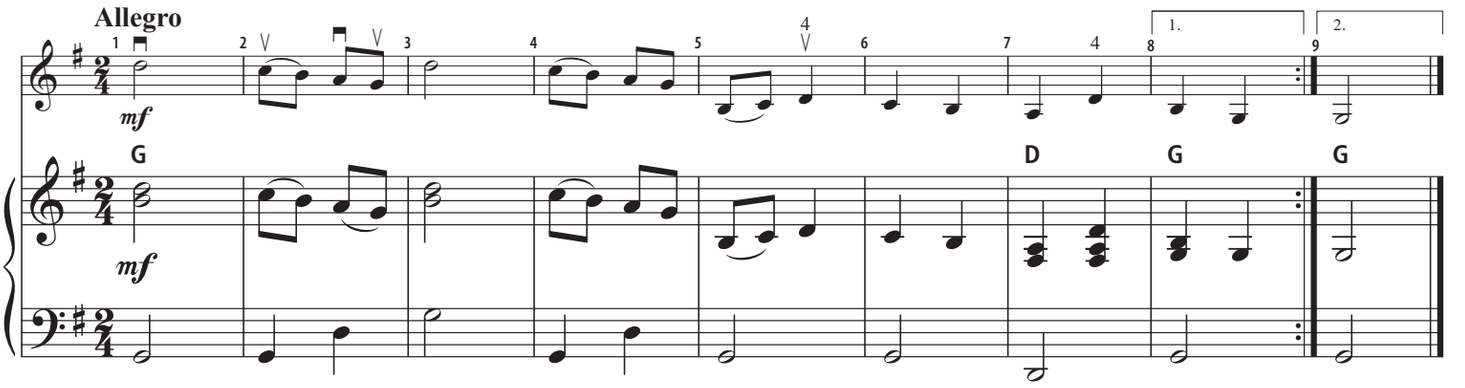
135 **MINUET**—*This is conducted with the* $\frac{3}{4}$ *pattern.*

Johann Sebastian Bach



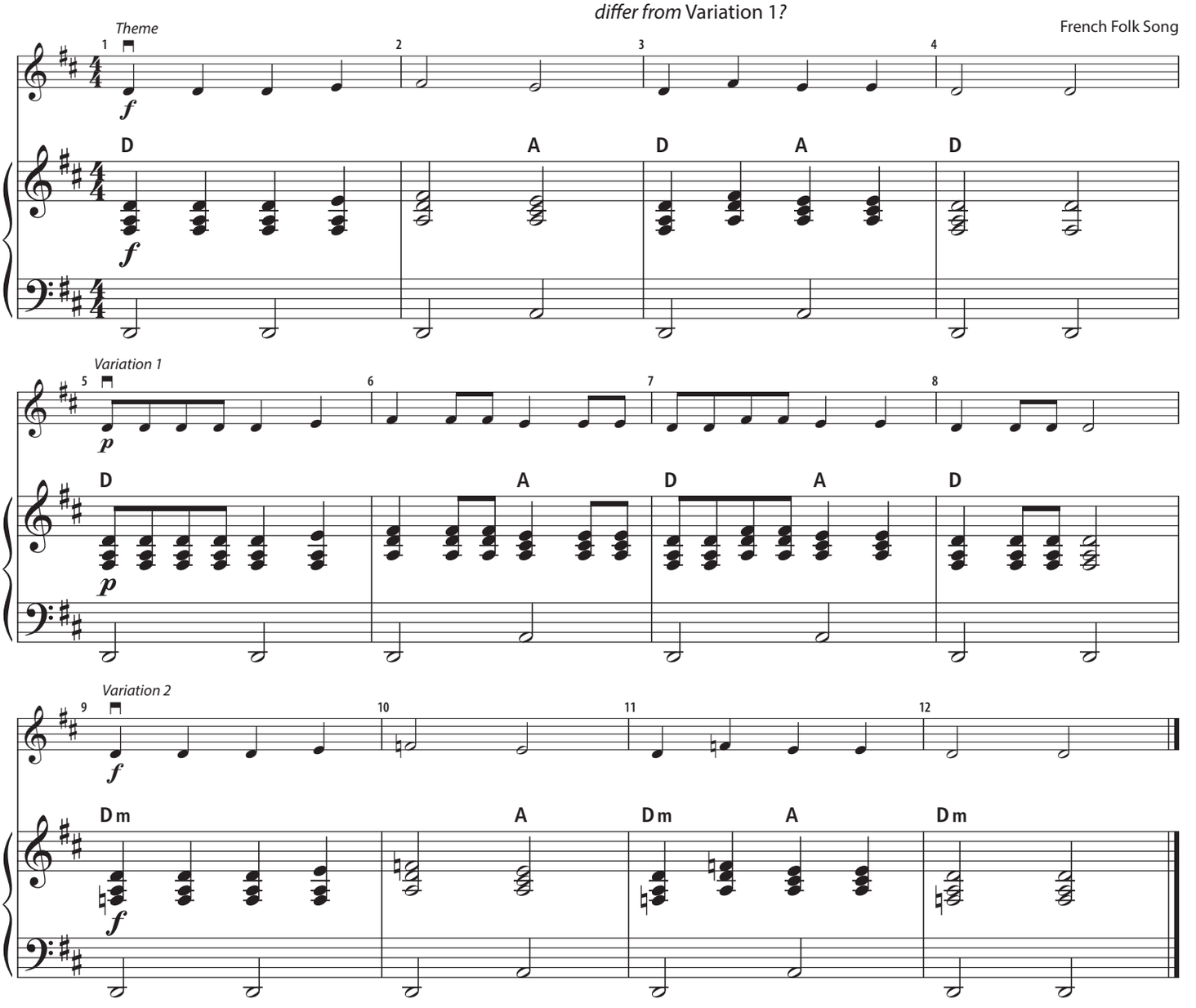
136 **MUSETTE**—*This is conducted with the* $\frac{2}{4}$ *pattern.*

Johann Sebastian Bach

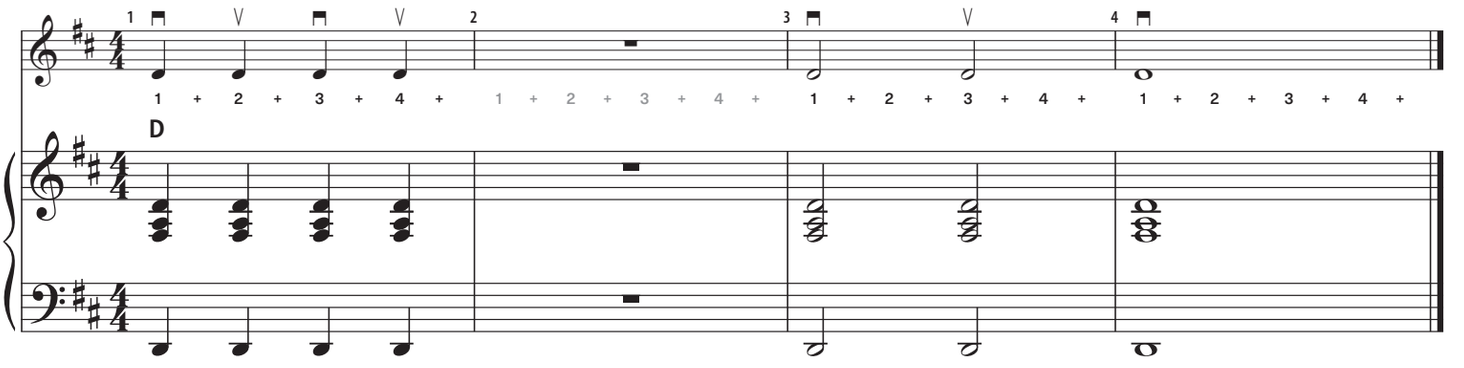


137 **THEME AND VARIATIONS ON AU CLAIRE DE LA LUNE**—*How does* Variation 1 *differ from the* Theme*? How does* Variation 2 *differ from* Variation 1*?*

French Folk Song

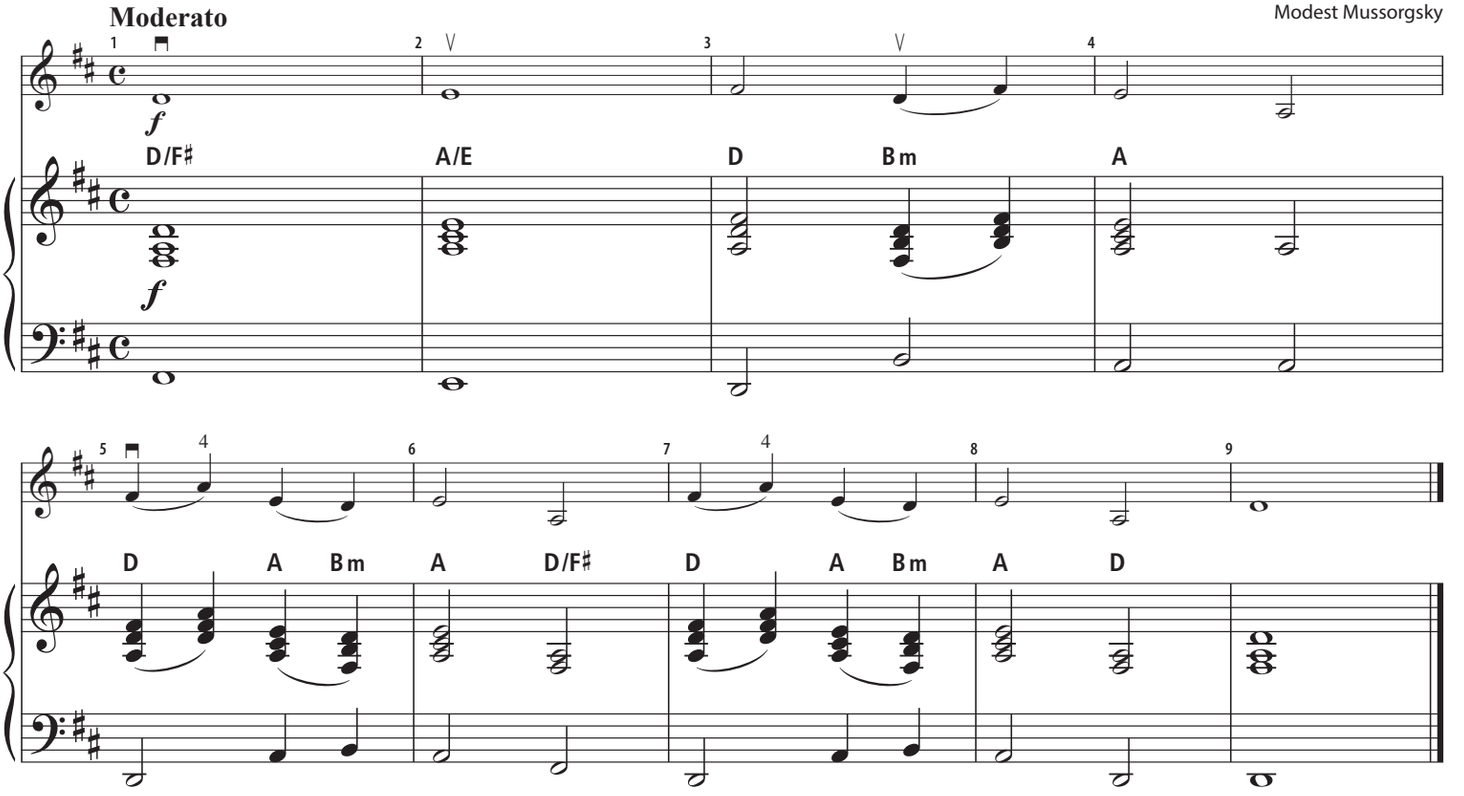


138 **COUNT TO FOUR**—*Count carefully.*



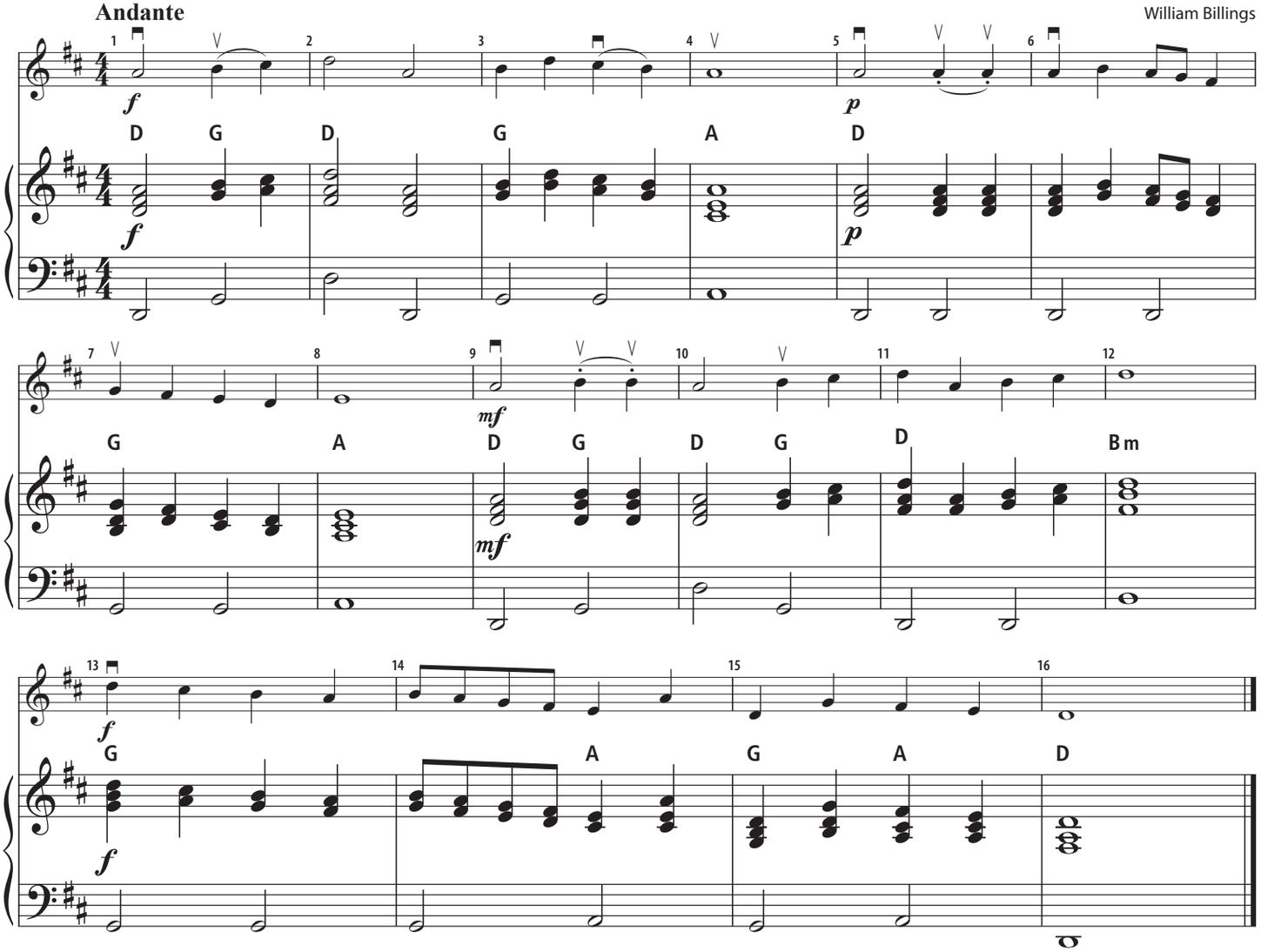
139 **THE GREAT GATE OF KIEV (FROM PICTURES AT AN EXHIBITION)**—*Count silently while you play.*

Modest Mussorgsky

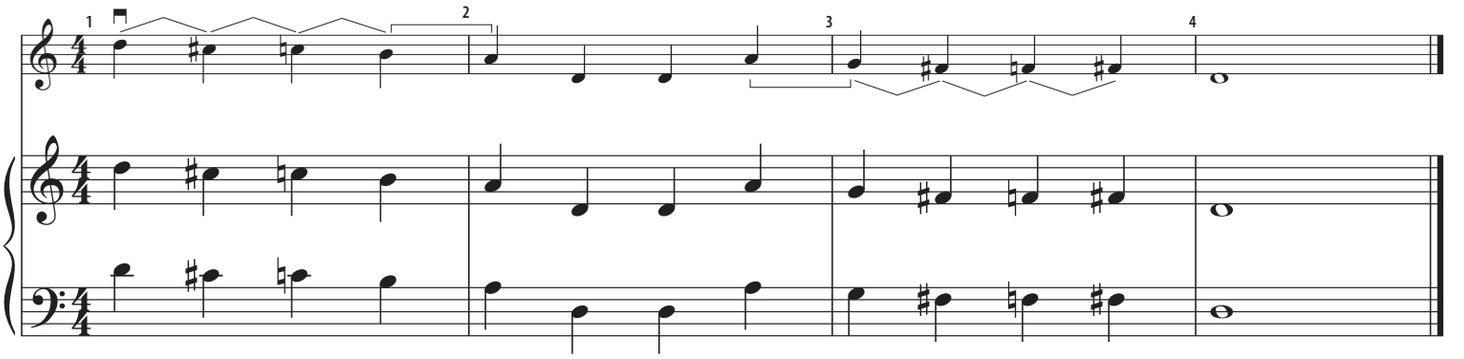


140 **CHESTER**—*Count silently in all the whole-note measures.*

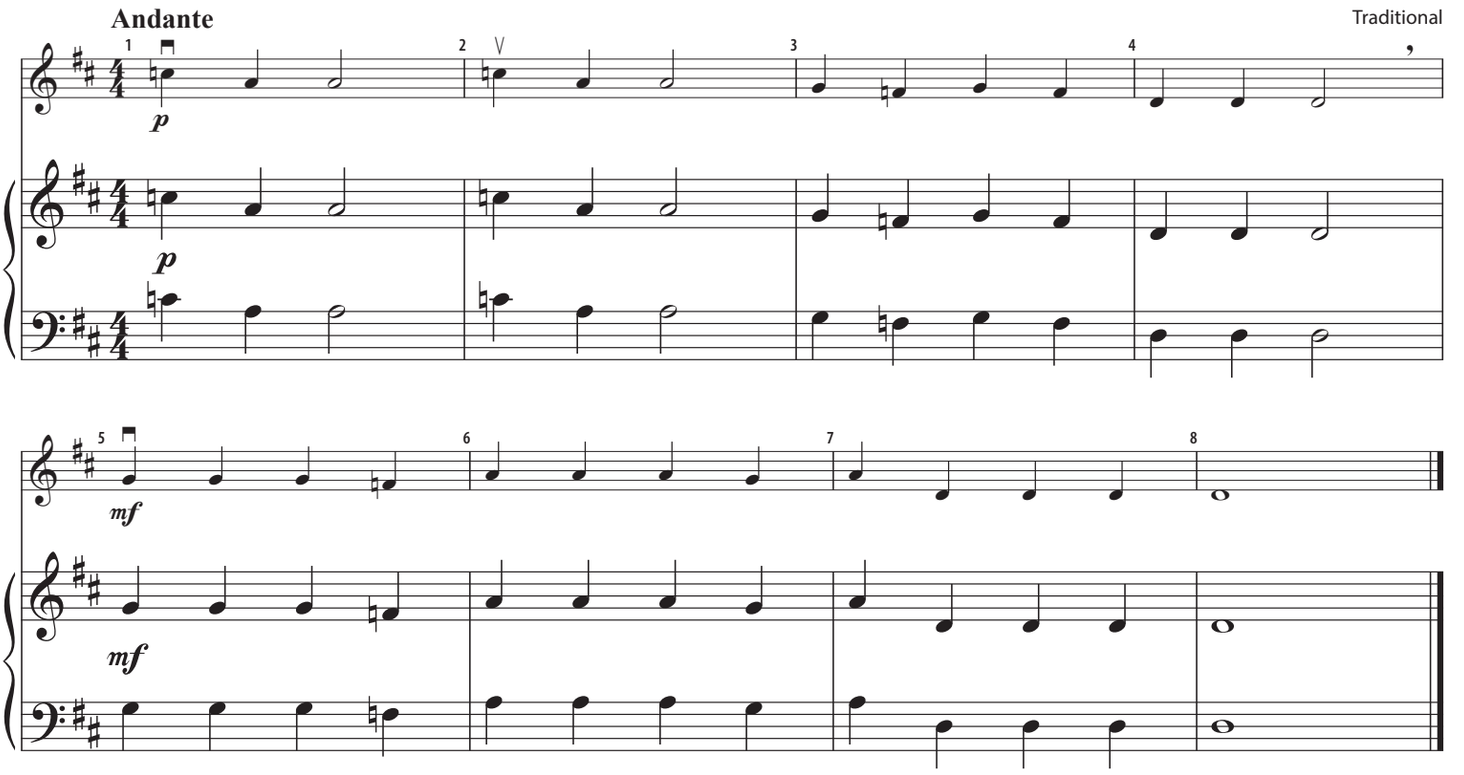
William Billings



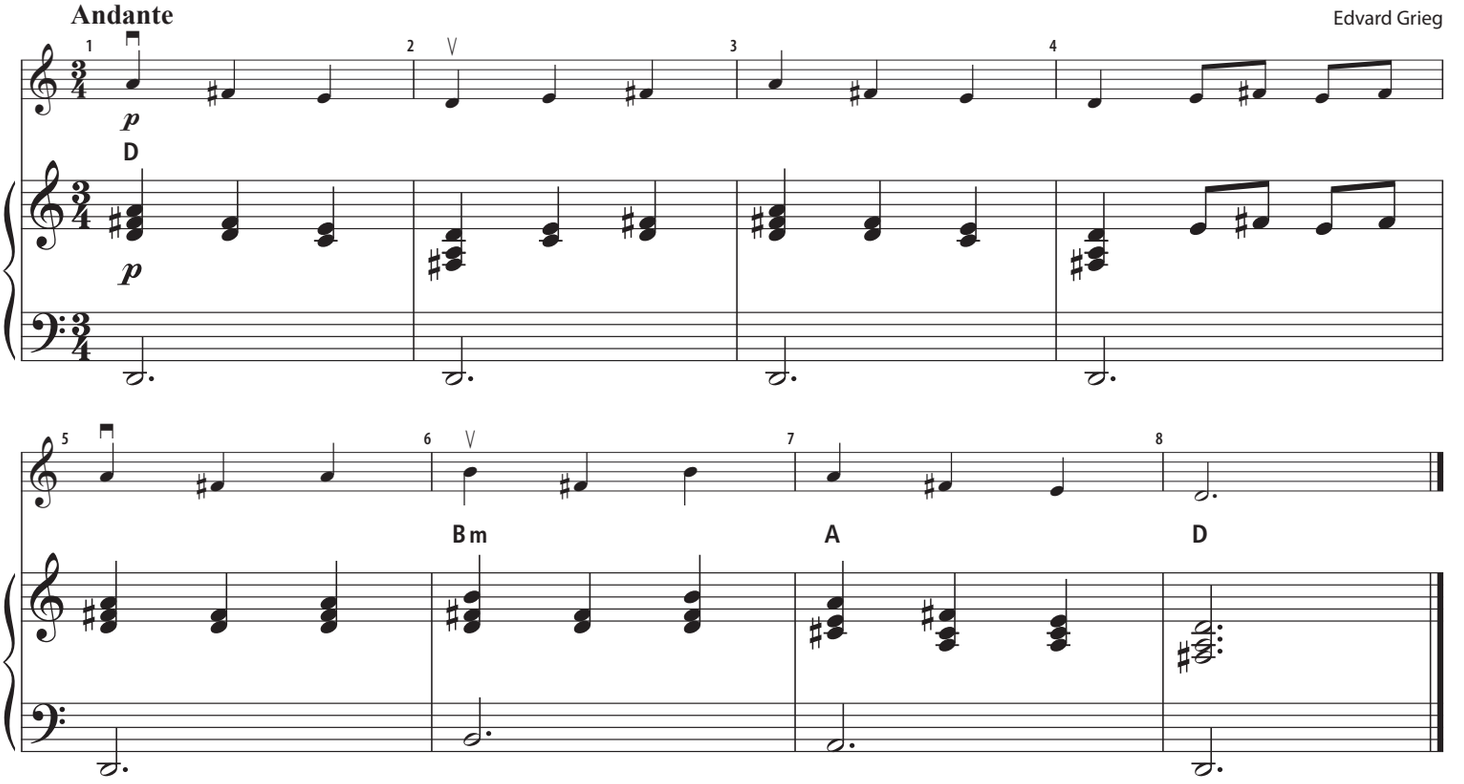
141 **HALF-STEP MARCH**—*Circle the accidentals.*



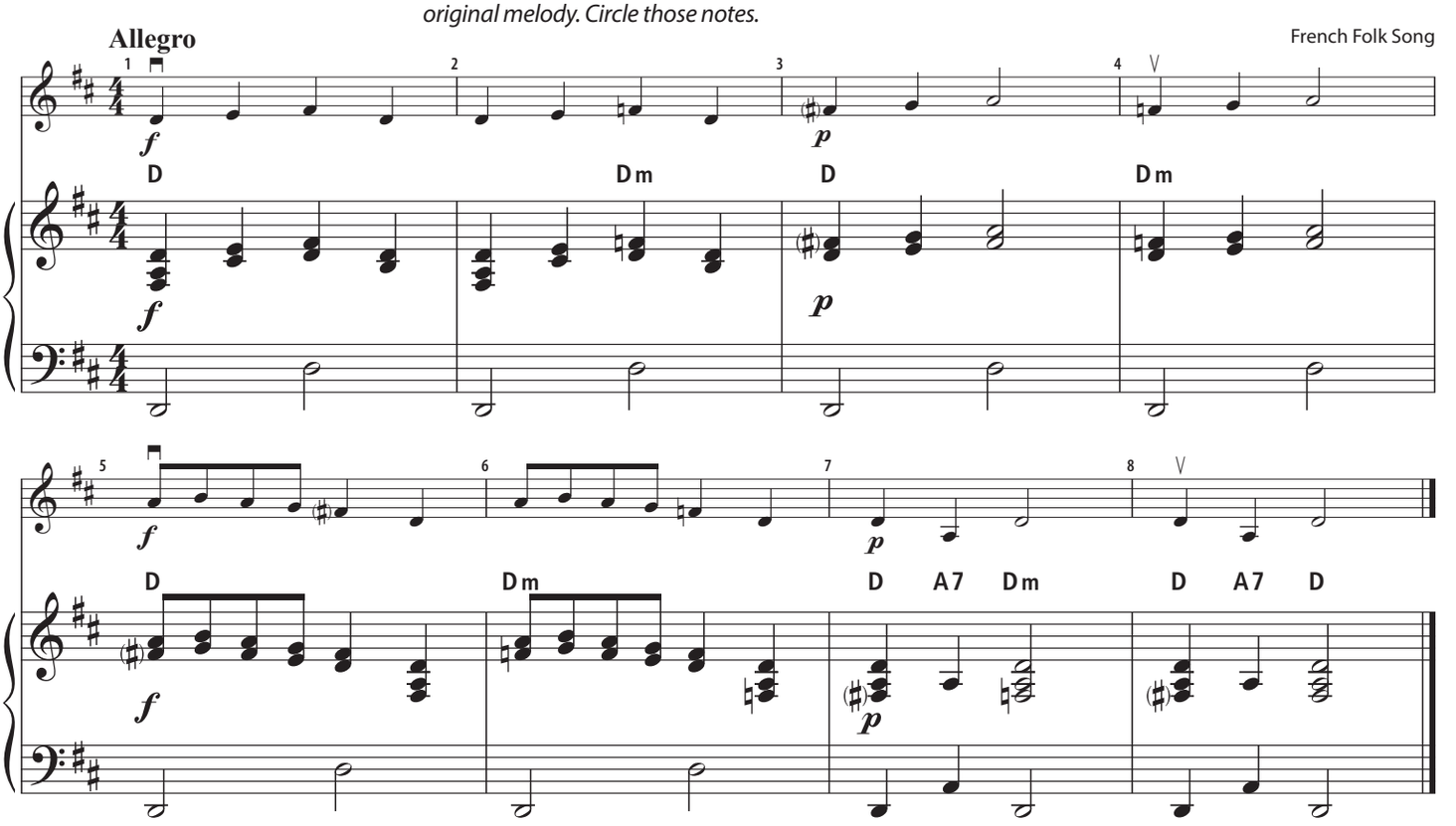
142 **LAKOTA COURTING SONG**—*Native Americans originally played this song on a wooden flute.*



143 **MORNING MOOD FROM PEER GYNT**—*How many accidentals are in this piece?*

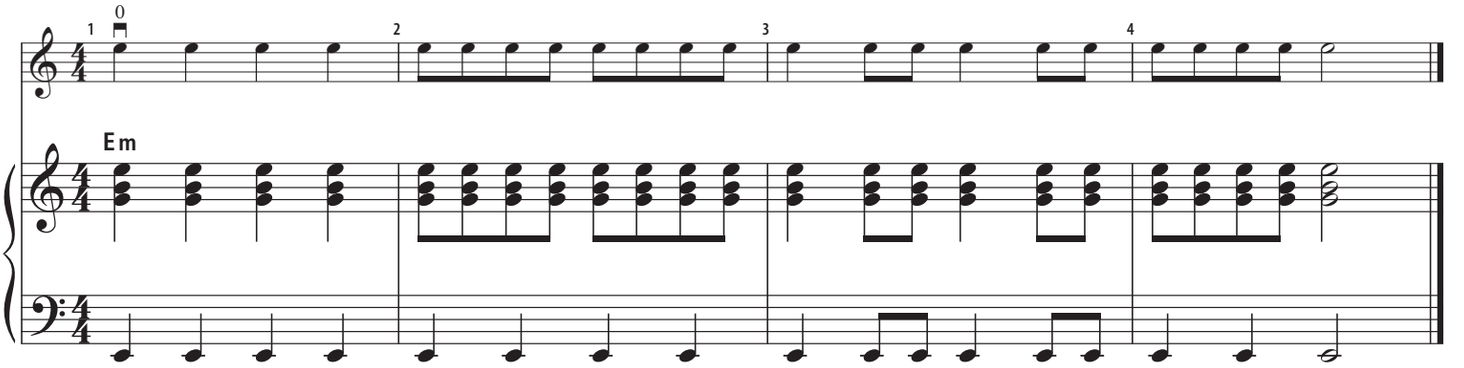


144 **ACCIDENTAL FRÈRE JACQUES**—*Listen to* Accidental Frère Jacques *and see if you can hear which notes have been changed from the original melody. Circle those notes.*

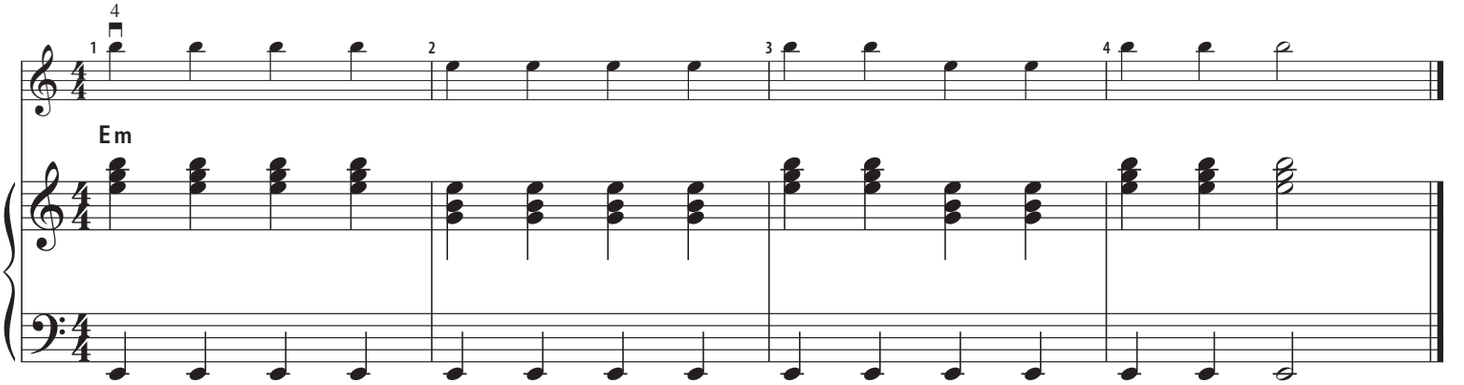


Level 4: Sound Techniques

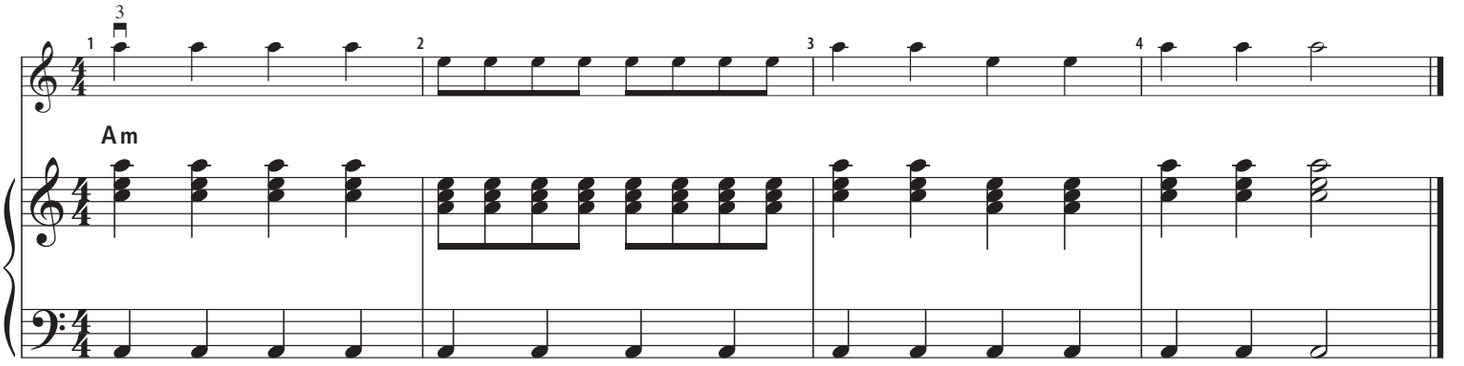
145 **NEW NOTE OPEN E STRING FOR VIOLINS AND BASSES**—*Violas and cellos review.*



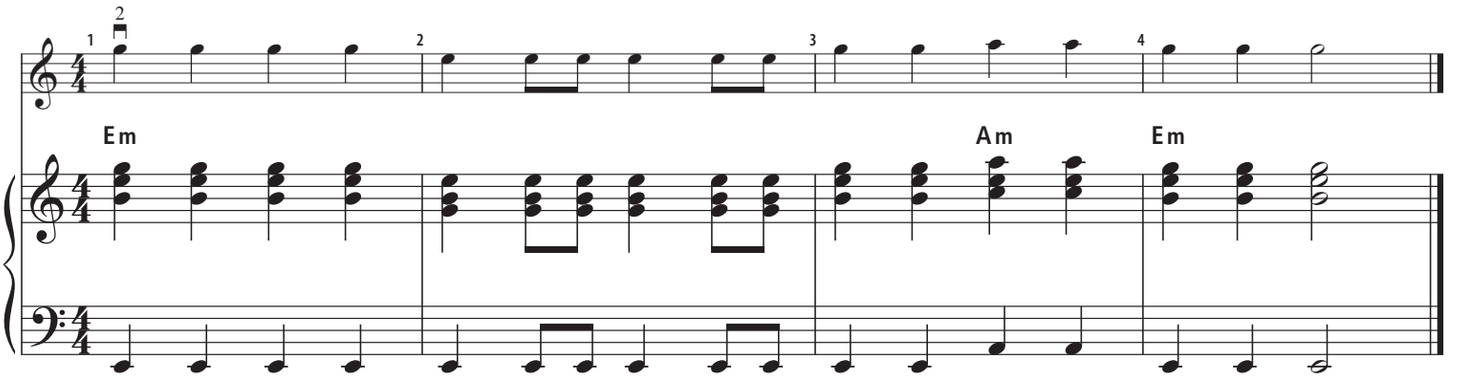
146 **NEW NOTE B FOR VIOLINS**—*Violas, cellos, and basses review.*



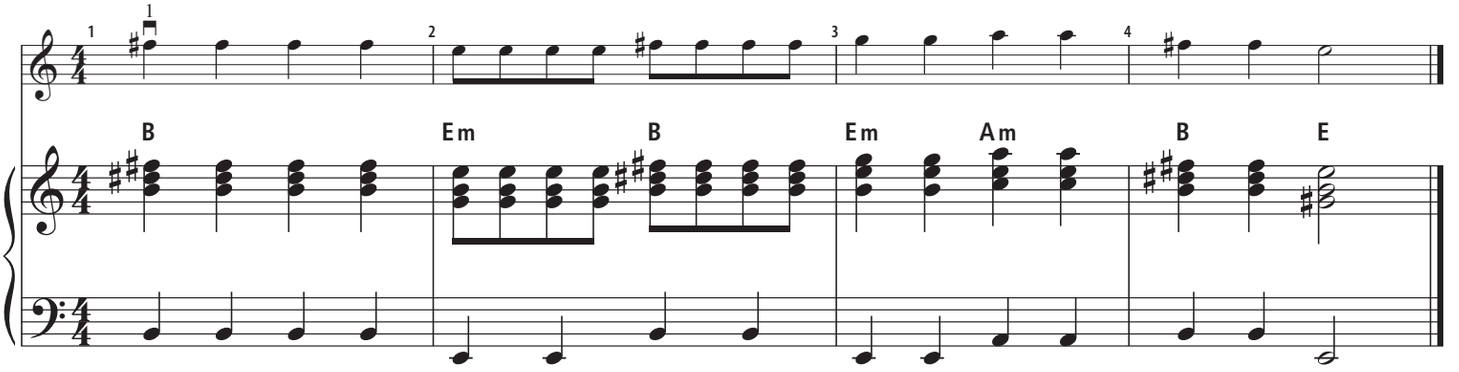
147 **NEW NOTE A FOR VIOLINS**—*Violas, cellos, and basses review.*



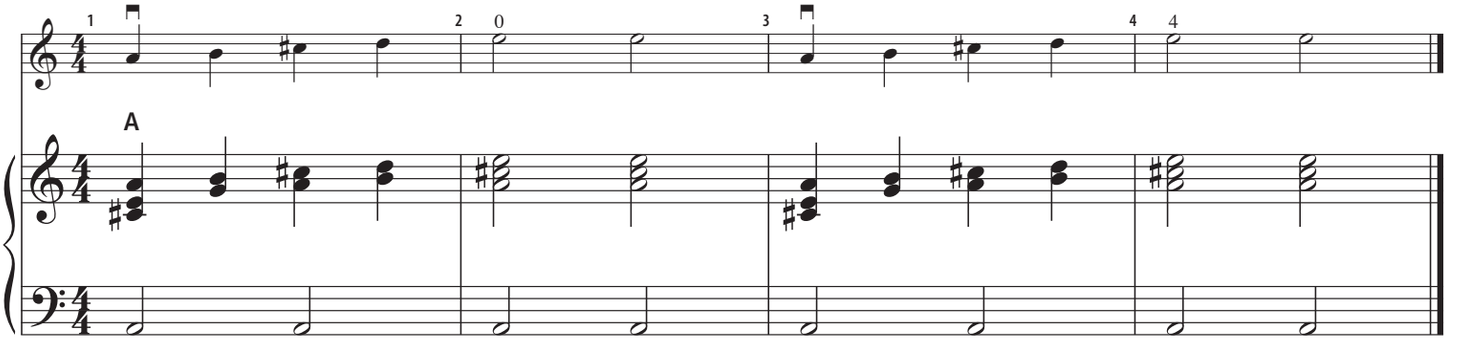
148 **NEW NOTE G FOR VIOLINS**—*Violas, cellos, and basses review.*



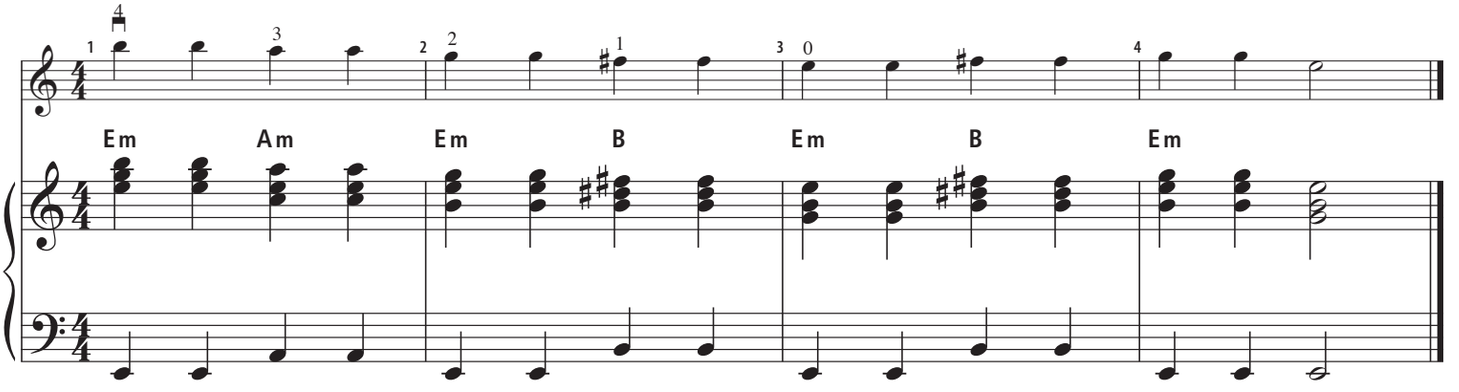
149 **NEW NOTE F♯ FOR VIOLINS AND BASSES**—*Violas and cellos review.*



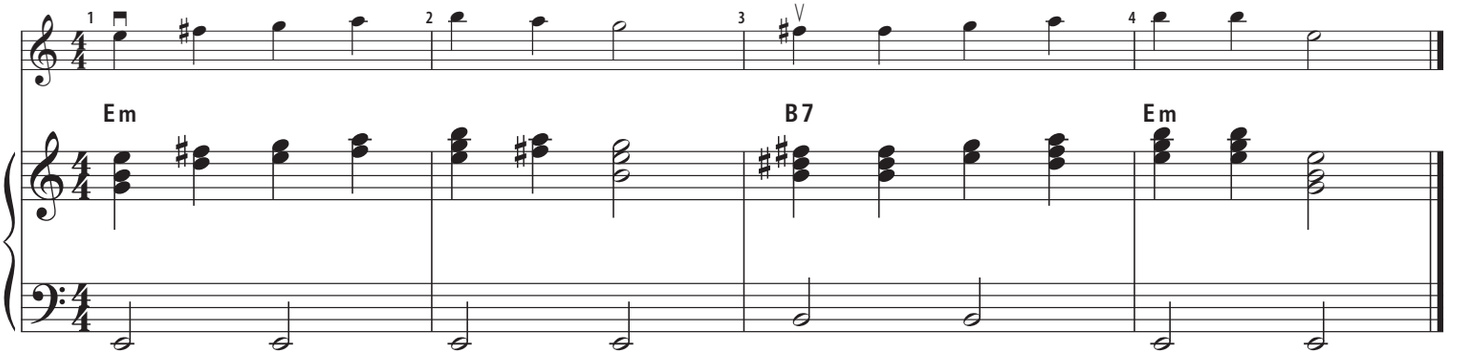
150 **NEW NOTE E FOR VIOLINS, VIOLAS, AND BASSES**—*Cellos review.*



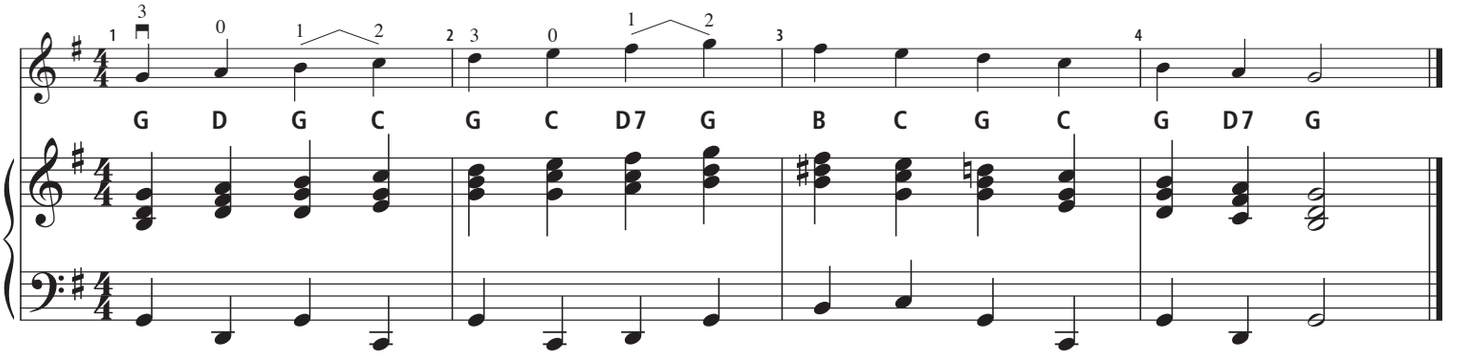
151 **COMING DOWN THE E STRING**—*Walking down the E string for violins and basses. Violas and cellos review.*



152 **GOING UP THE E STRING**—*Walking up the E string for violins and basses. Violas and cellos review.*

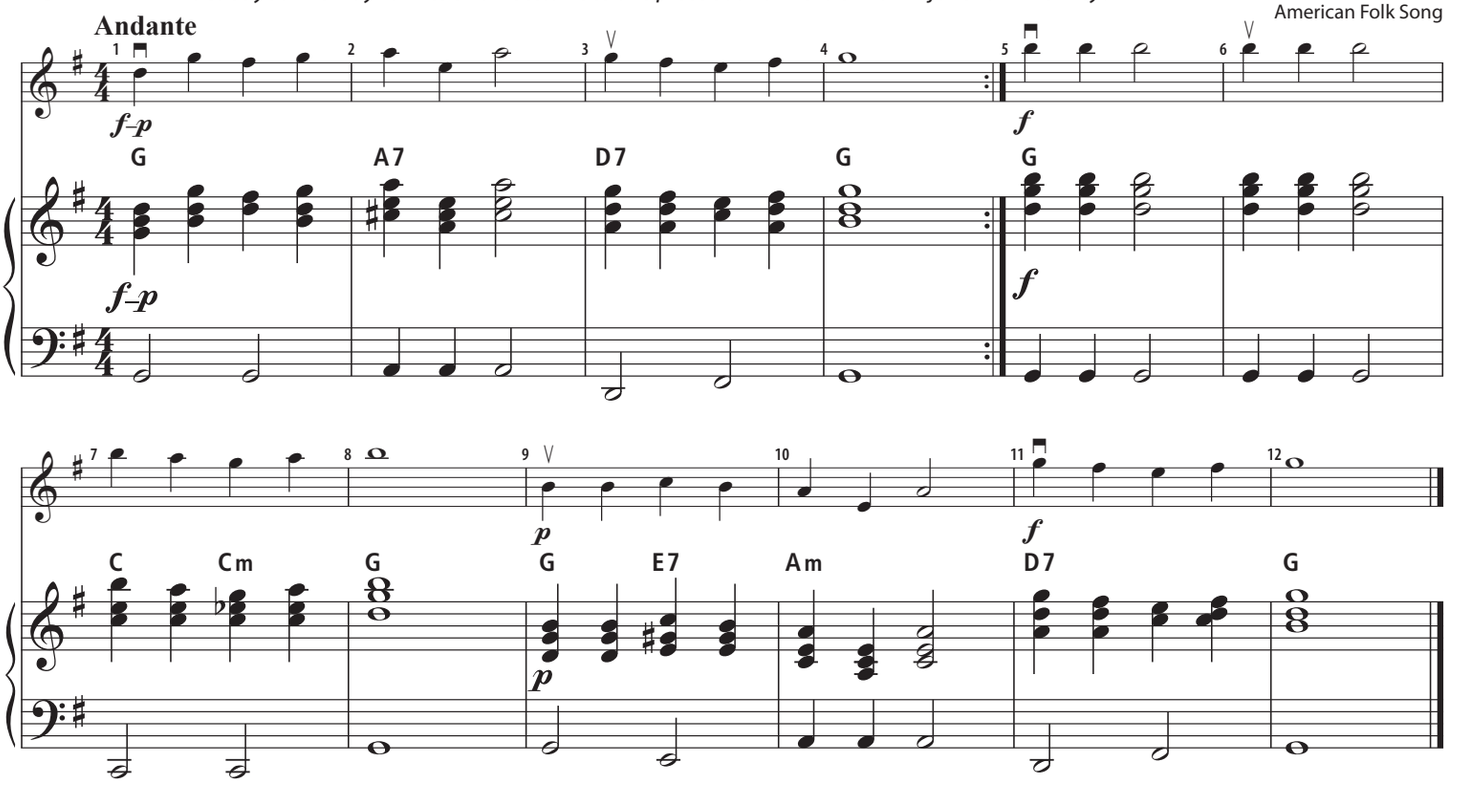


153 **G MAJOR SCALE**—*Play the second octave of a G major scale for violins. Violas, cellos, and basses review.*



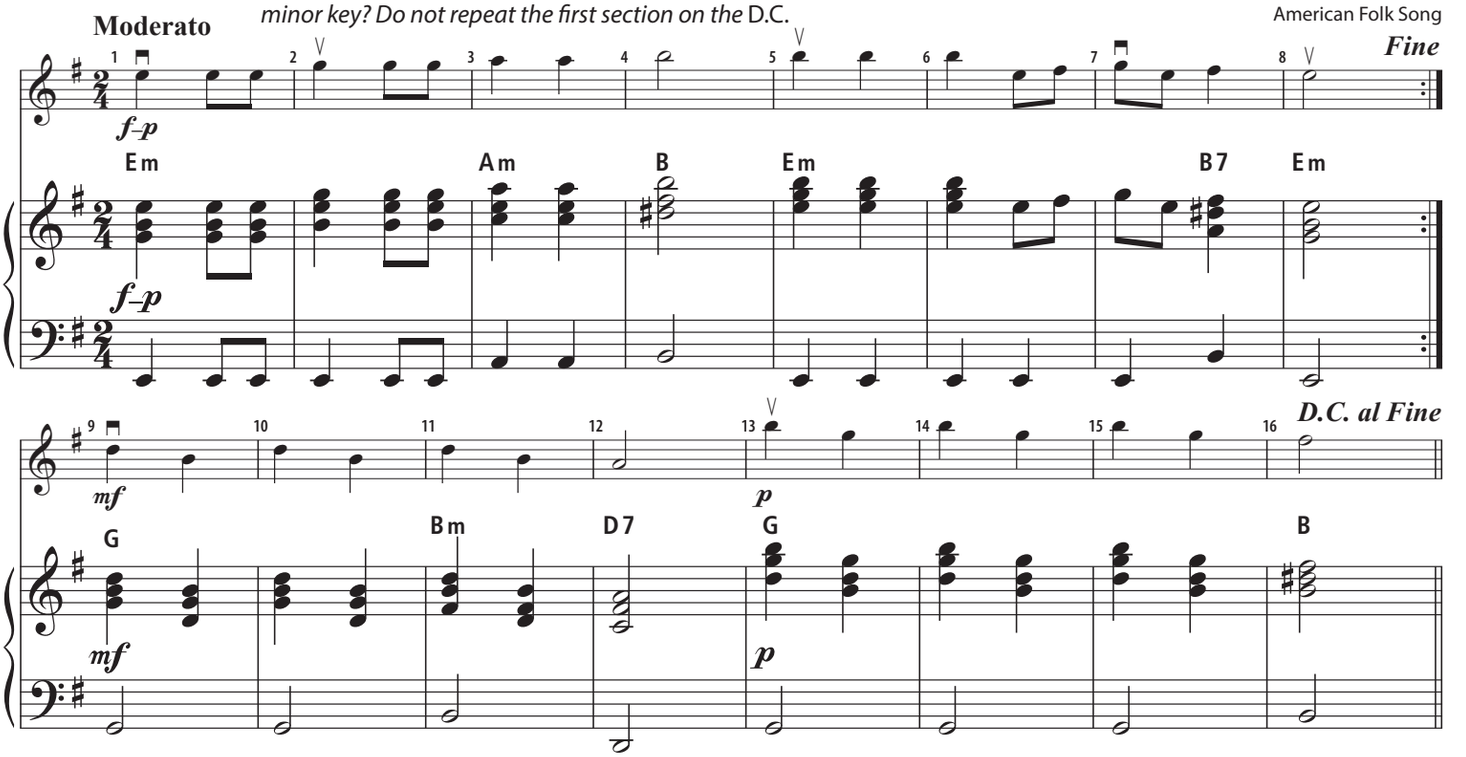
154 **AURA LEE**—*Practice your new dynamics and notes. Does this piece sound like it is in a major or a minor key?*

American Folk Song

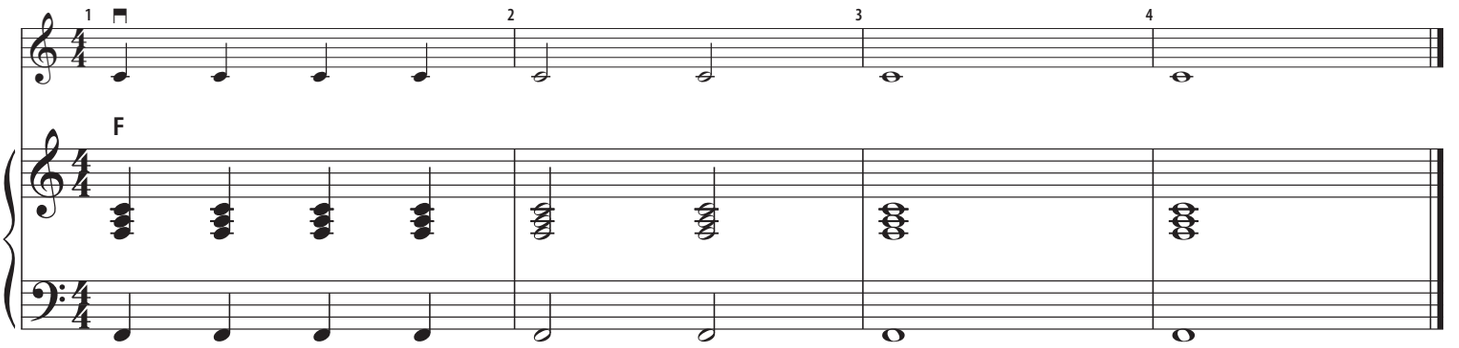


155 **THE ERIE CANAL**—*Violins and basses play on the E string while violas and cellos review. Does this piece sound like it is in a major or minor key? Do not repeat the first section on the* D.C.

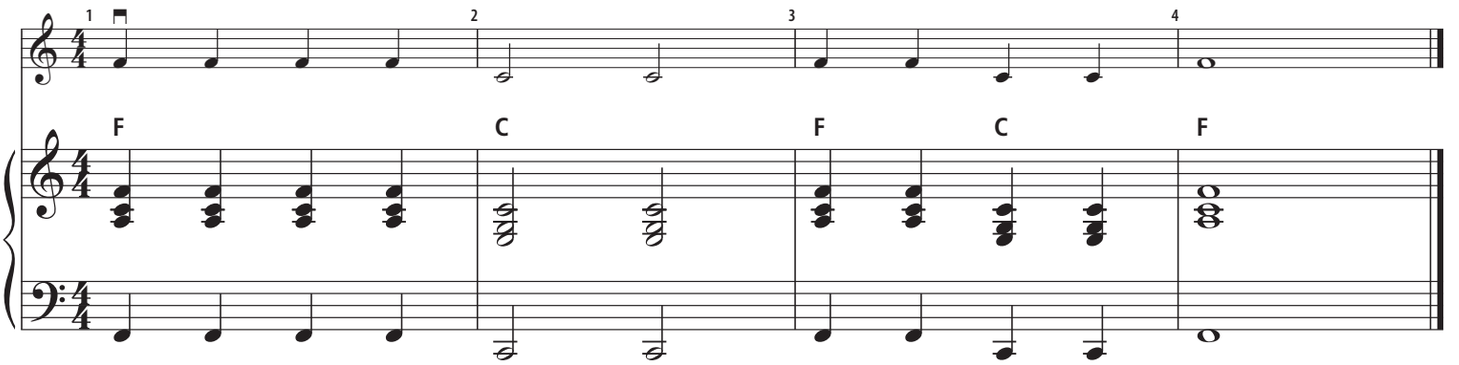
American Folk Song



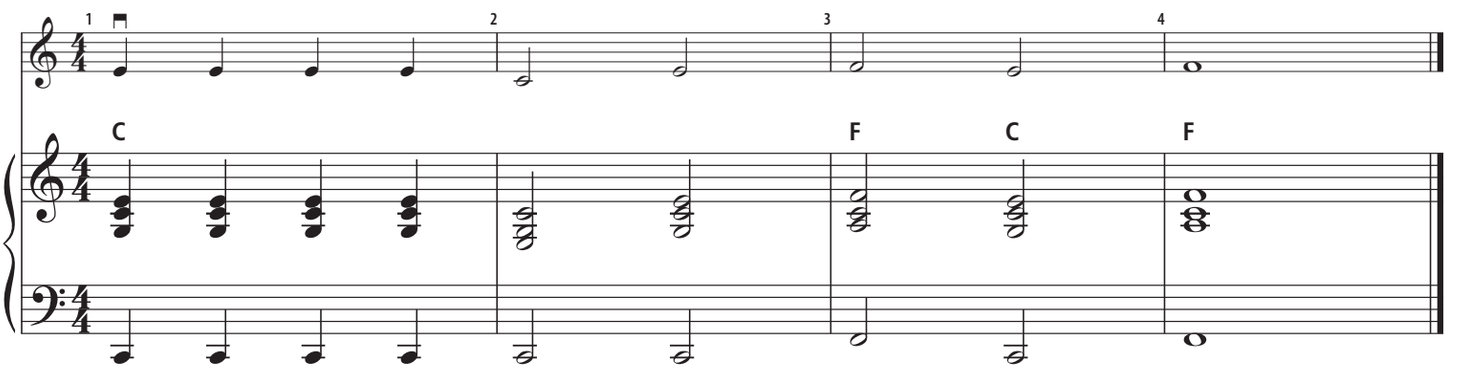
156 **NEW NOTE OPEN C STRING FOR VIOLAS AND CELLOS**—*Violins and basses review.*



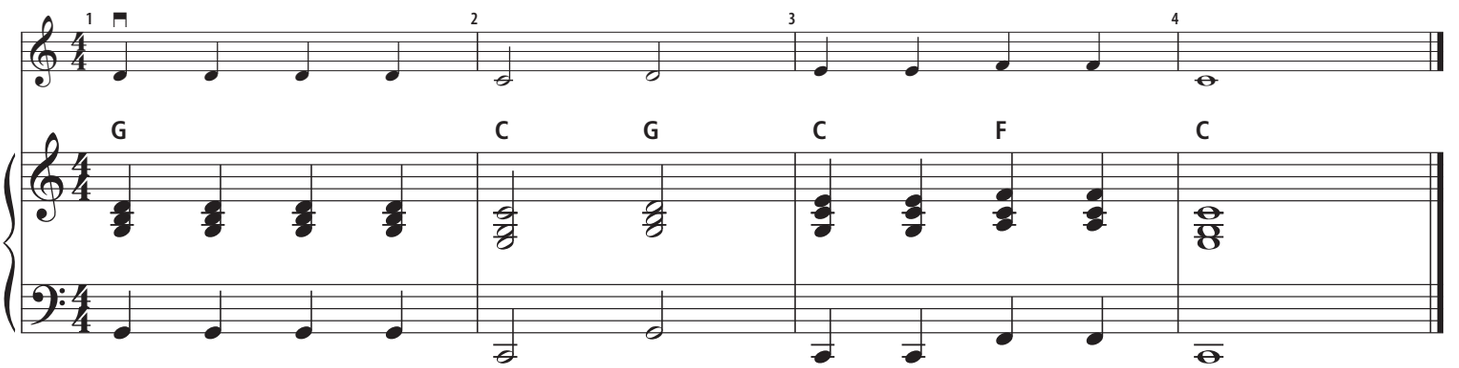
157 **NEW NOTE F FOR VIOLAS AND CELLOS**—*Violins and basses review.*



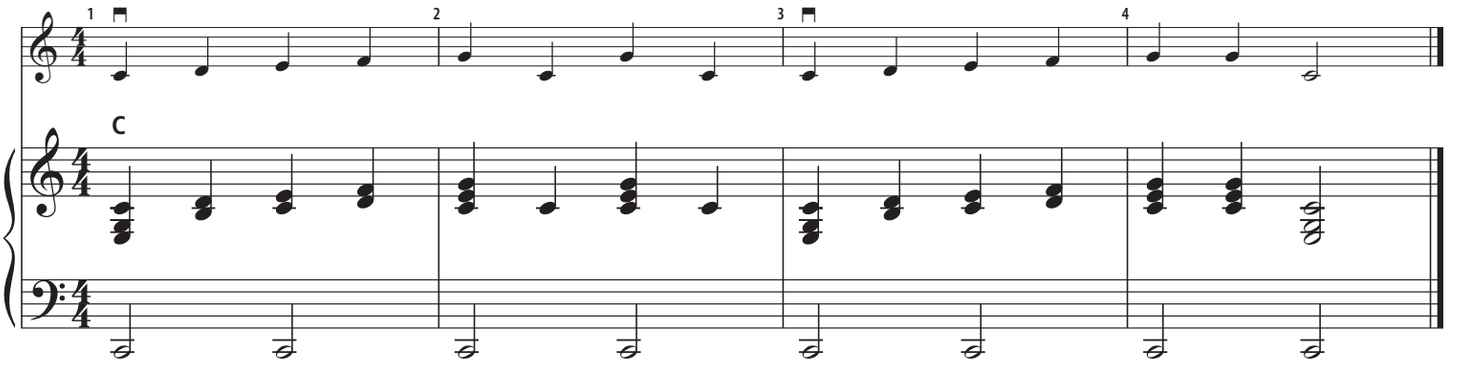
158 **NEW NOTE E FOR VIOLAS AND CELLOS**—*Violins and basses review.*



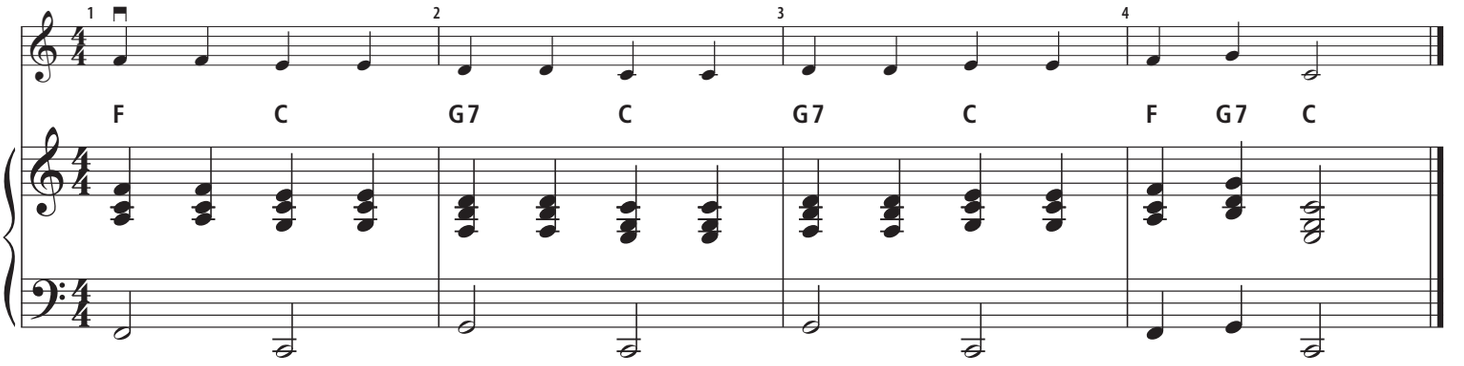
159 **NEW NOTE D FOR VIOLAS AND CELLOS**—*Violins and basses review.*



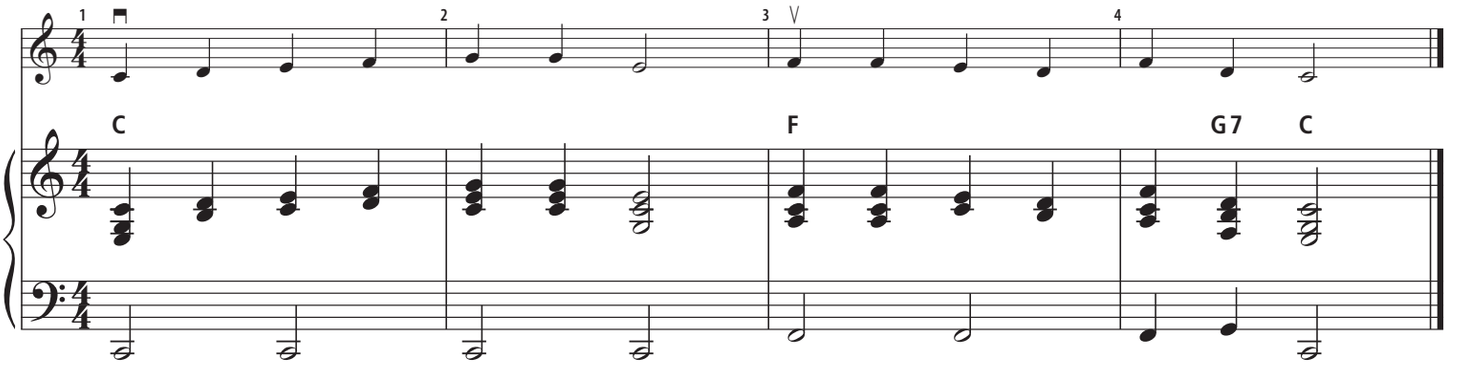
160 **NEW NOTE G FOR VIOLAS**—*Violins, cellos, and basses review.*



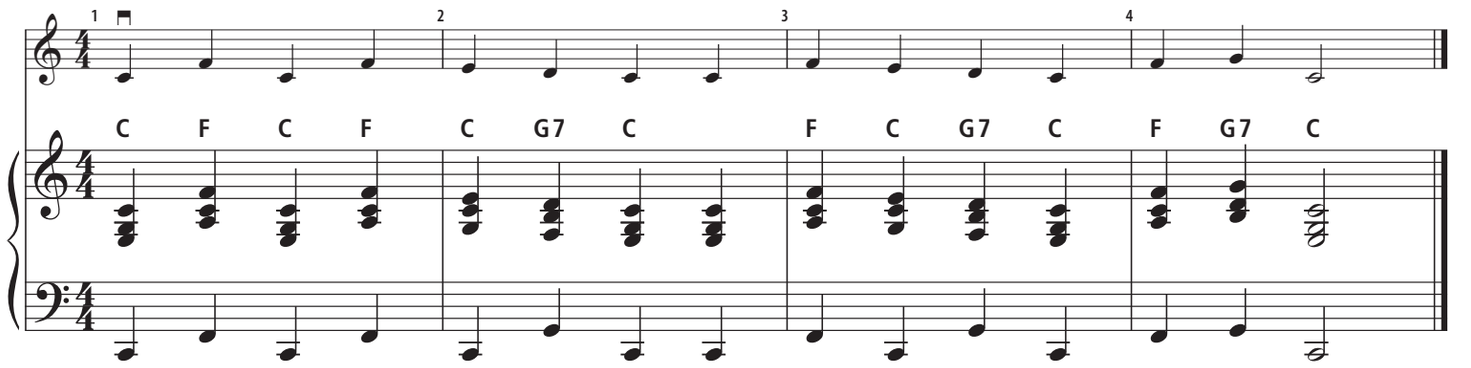
161 **COMING DOWN THE C STRING**—*Walking down the C string for violas and cellos. Violins and basses review.*



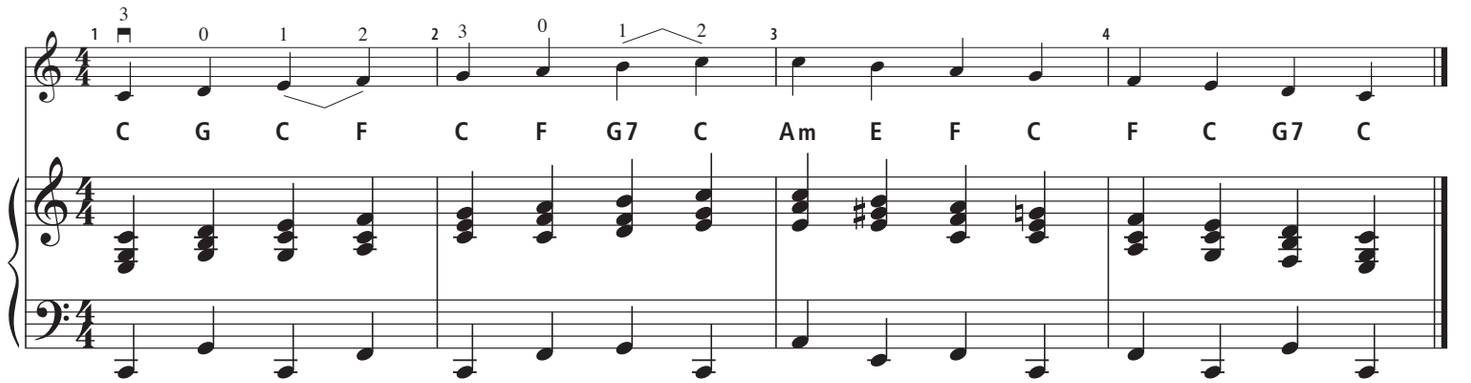
162 **GOING UP THE C STRING**—*Walking up the C string for violas and cellos. Violins and basses review.*



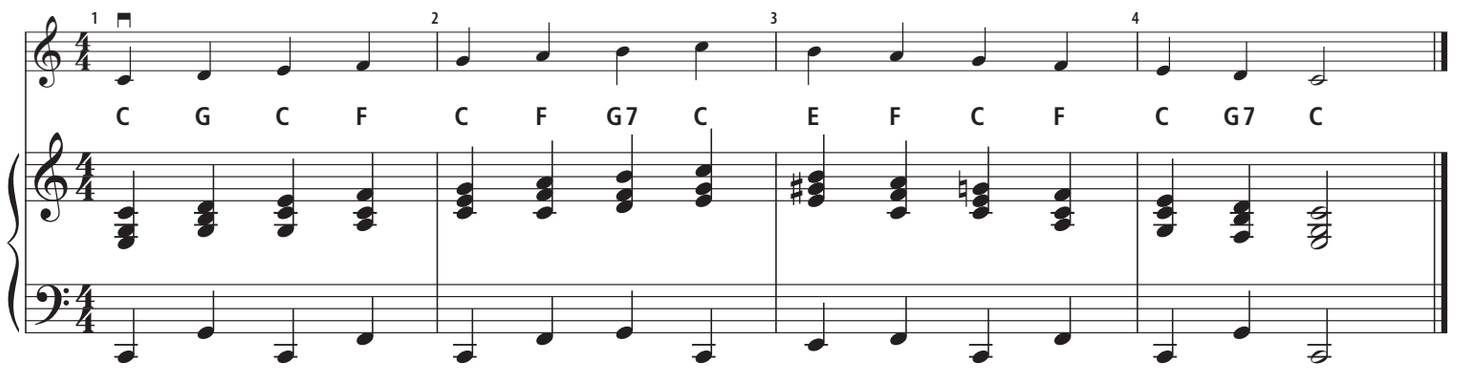
163 **C STRING JUMPS**—*Skipping on the C string for violas and cellos. Violins and basses review.*



164 **C MAJOR SCALE ON THE C STRING**—*Violas and cellos begin on the C string. Violins begin on the G string. Basses begin on the A string.*

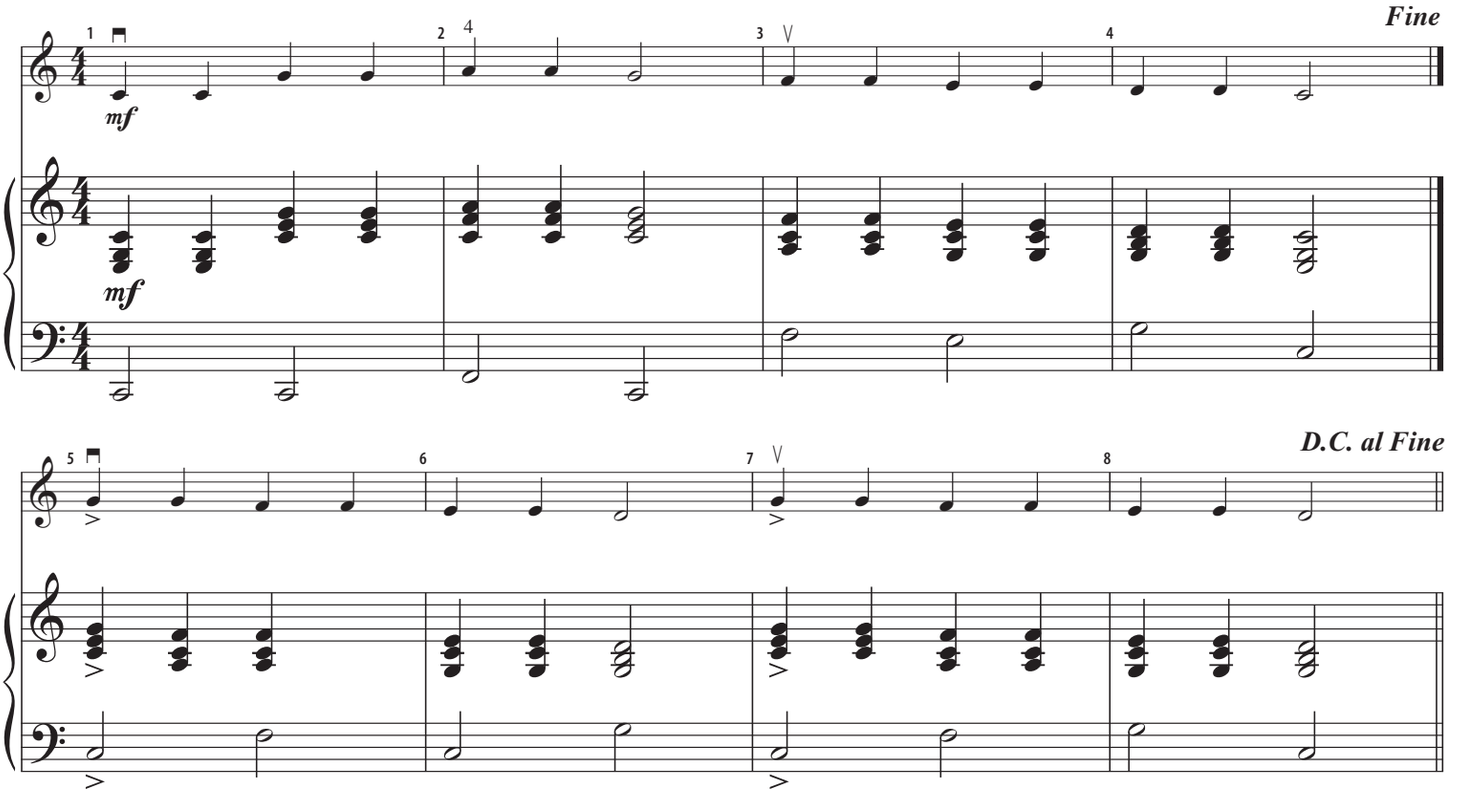


165 **C MAJOR SCALE AGAIN**—*The second octave of a C major scale for violas and cellos. Violins and basses review.*



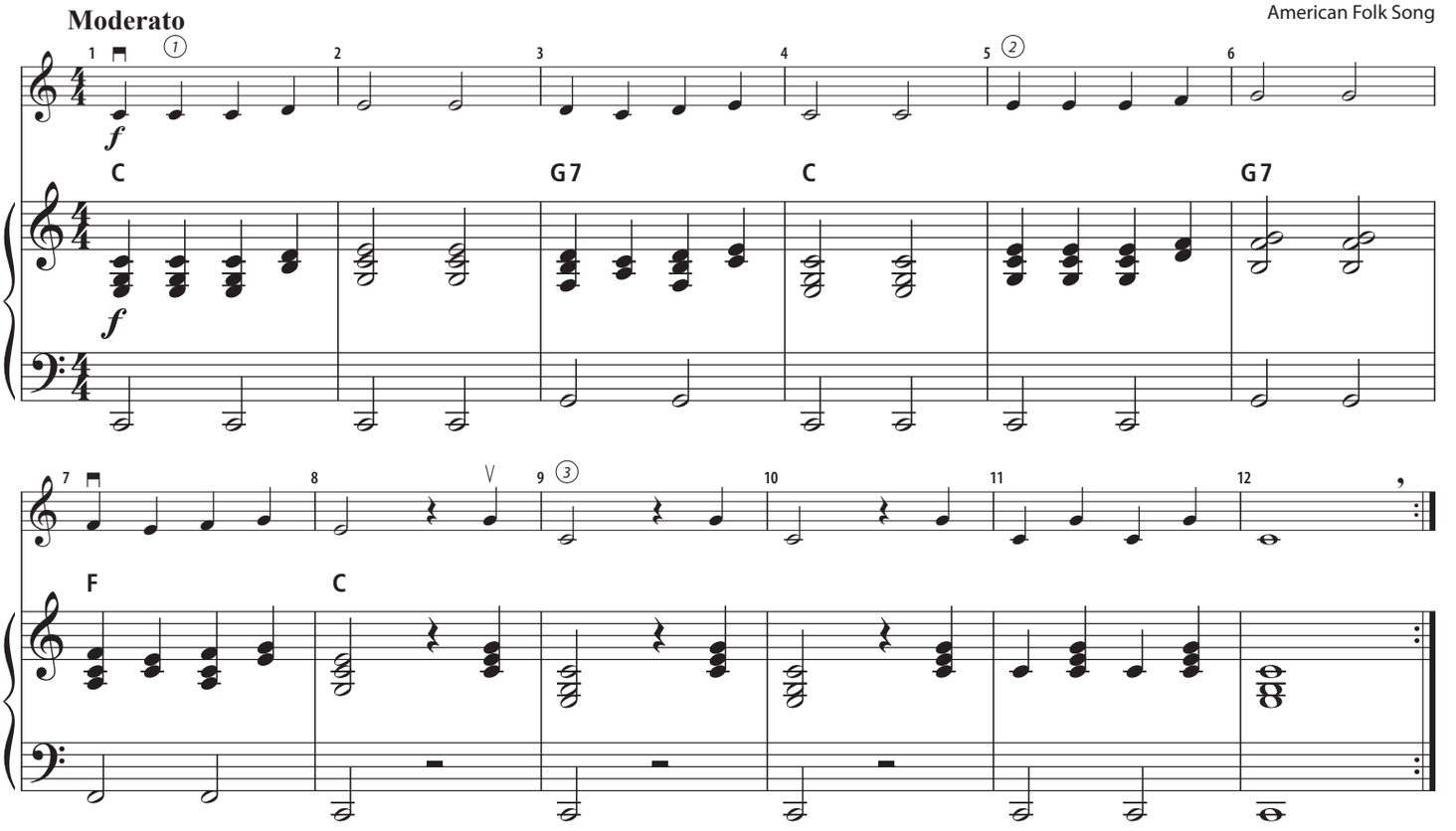
166 **TWINKLE, TWINKLE, LITTLE STAR**—*Practice playing on the C string for violas and cellos. Music can be transposed to different keys. In the beginning of the book, this piece is in the key of D. Now we are playing it in the key of C.*

Adapted by Wolfgang Amadeus Mozart



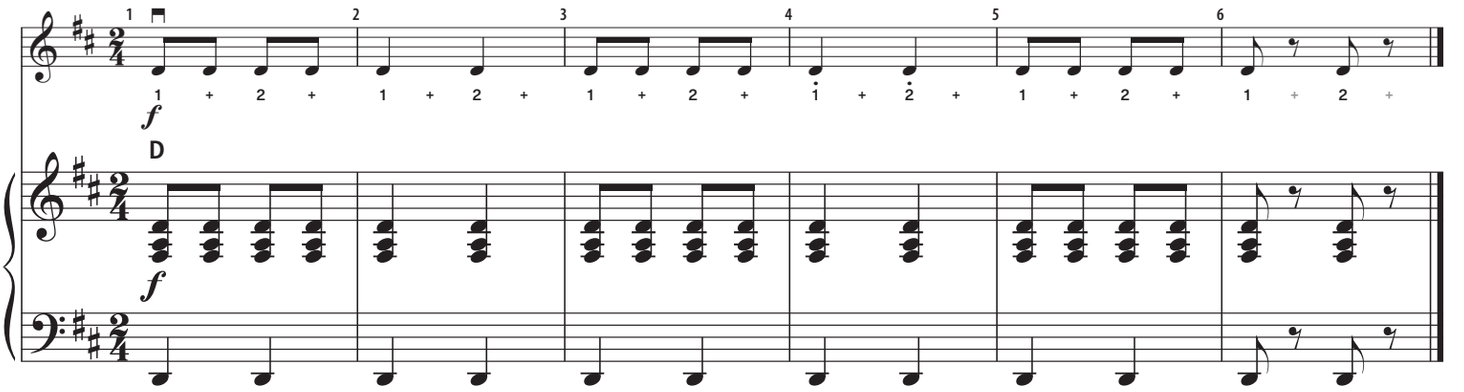
167 **SWEETLY SINGS THE DONKEY**—*Practice playing on the C string for violas and cellos. Circle each rest. This can be played as a round.*

American Folk Song

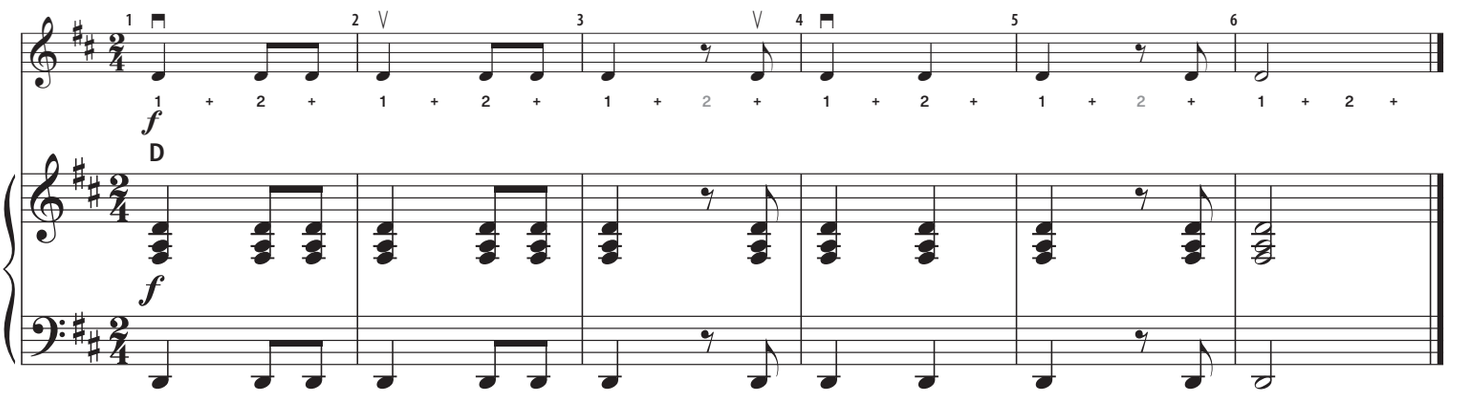


Level 5: Sound Development

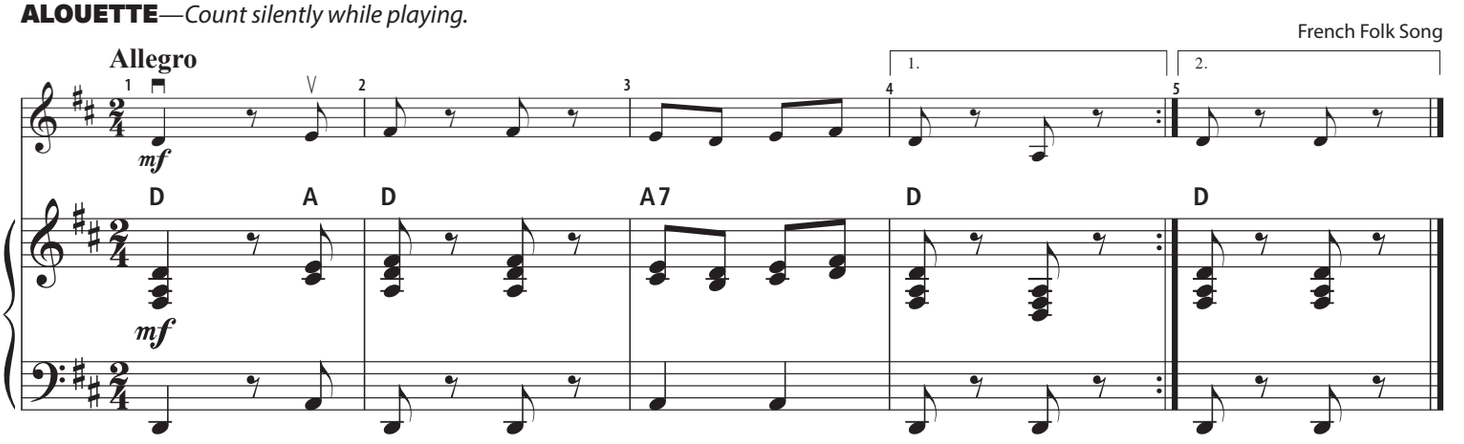
168 **EIGHTH RESTS**—*Clap while counting aloud. Next, sing and then play the piece.*



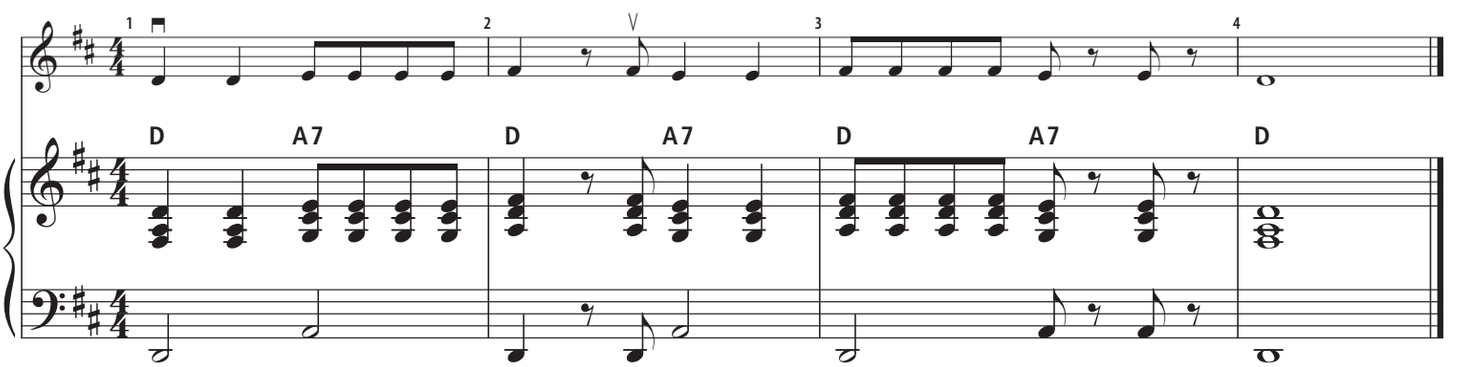
169 **SINGLE EIGHTH NOTES AND RESTS**—*Clap while counting aloud. Next, sing and then play the piece.*



170 **ALOUETTE**—*Count silently while playing.*

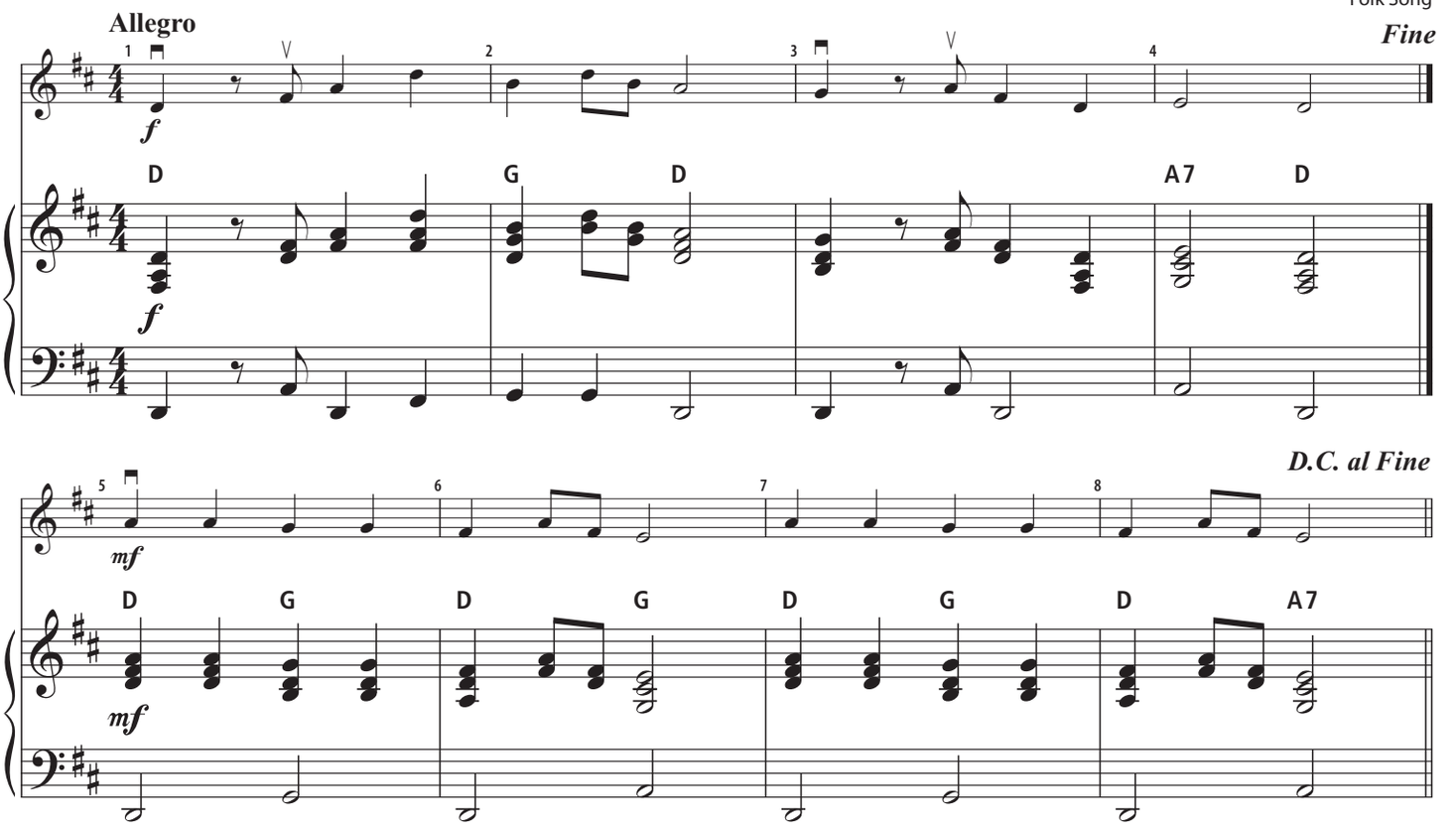


171 **RESTING AGAIN**—*Play eighth notes and rests in $\frac{4}{4}$ time.*

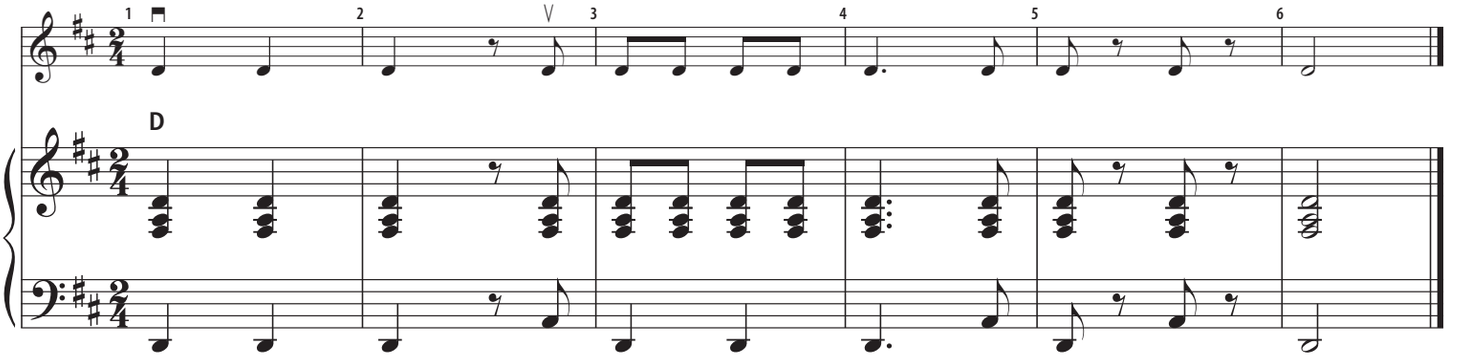


172 **MAY SONG**—*Which measures have an eighth rest in them?*

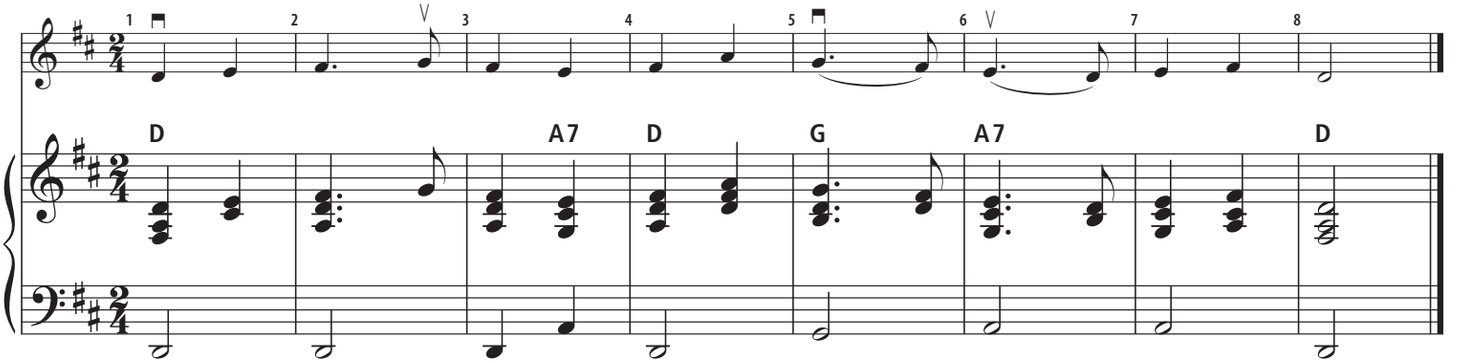
Folk Song



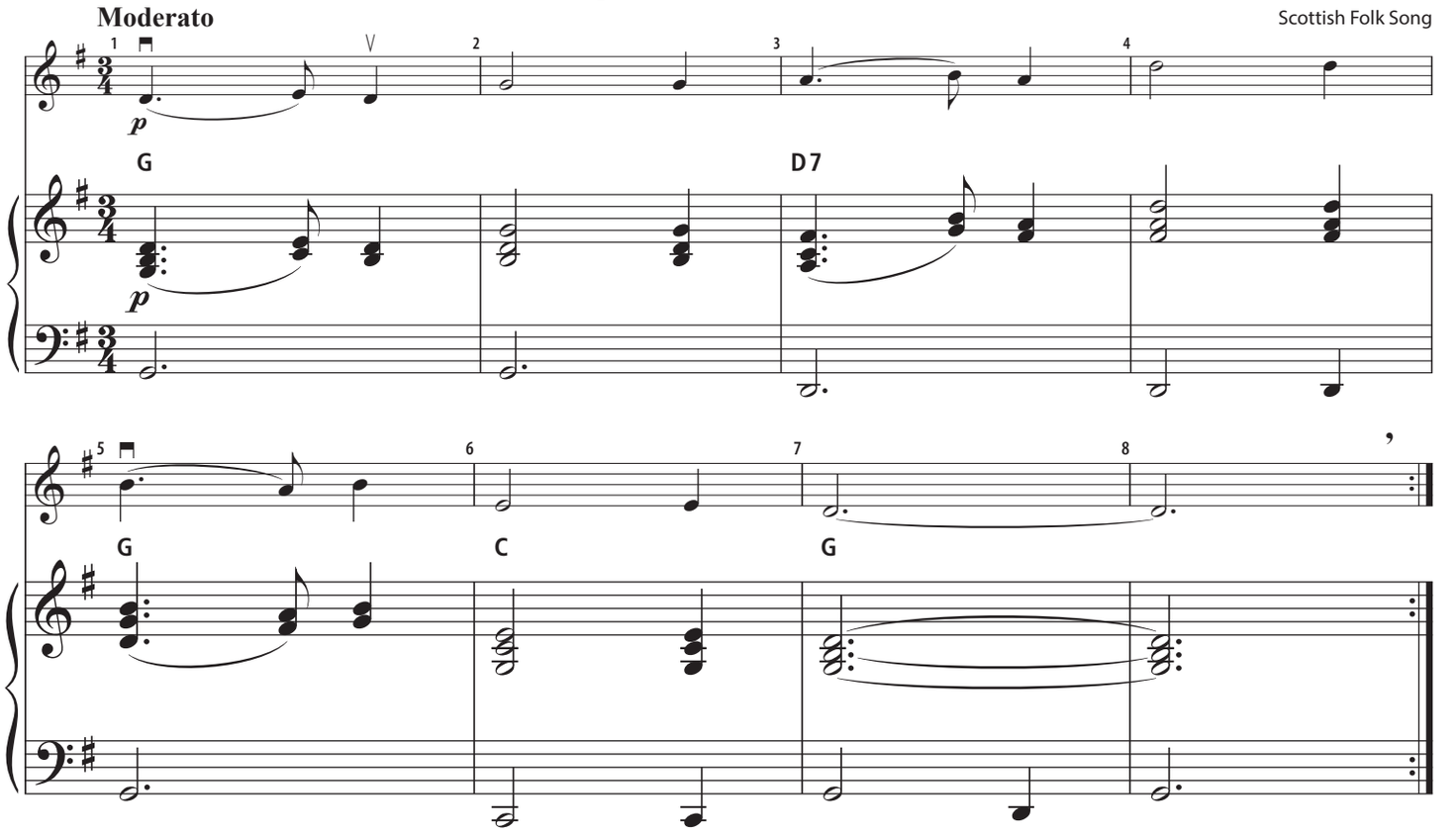
173 **PLAYING DOTTED QUARTER NOTES**—*Clap while counting aloud. Next, sing and then play the piece.*



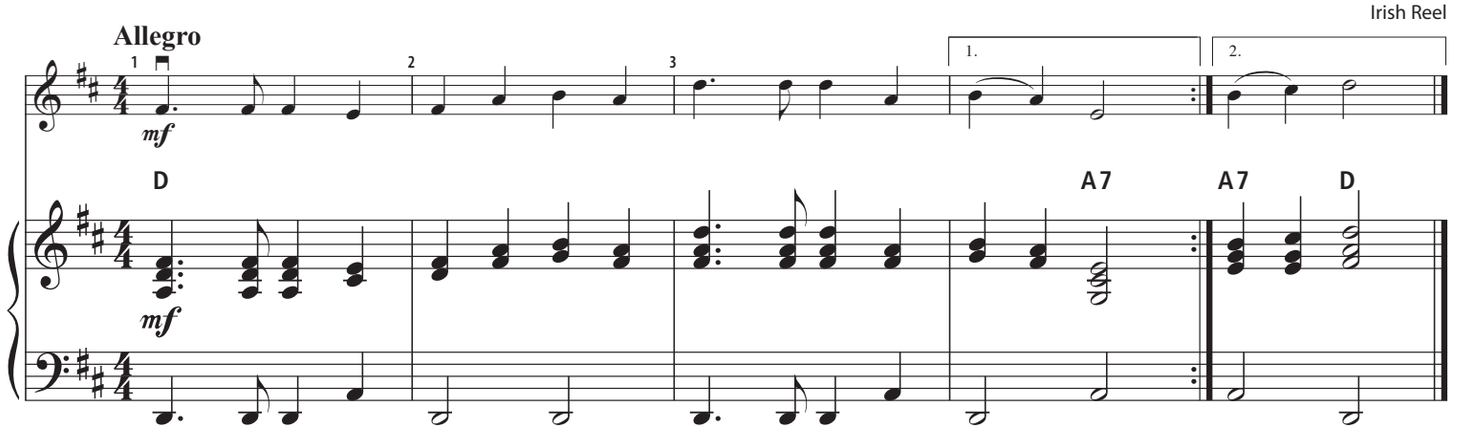
174 **SLURRING DOTTED QUARTER NOTES**—*Clap while counting aloud. Next, sing and then play the piece.*



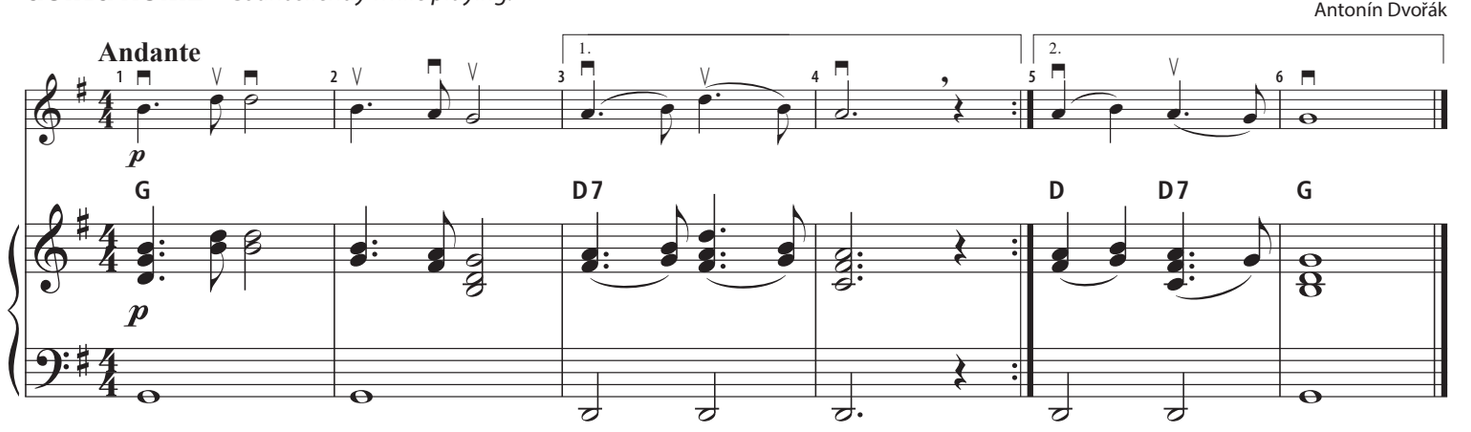
175 **SKYE BOAT SONG**—*Playing dotted quarter notes in $\frac{3}{4}$ time.*



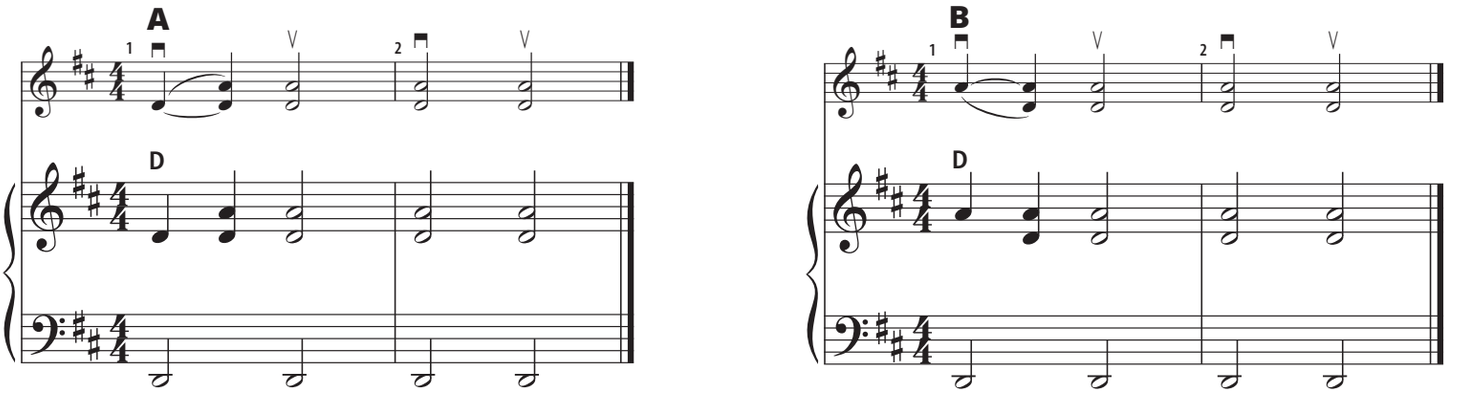
176 **FINNEGAN'S WAKE**—*How many dotted quarter notes are there in this piece?*



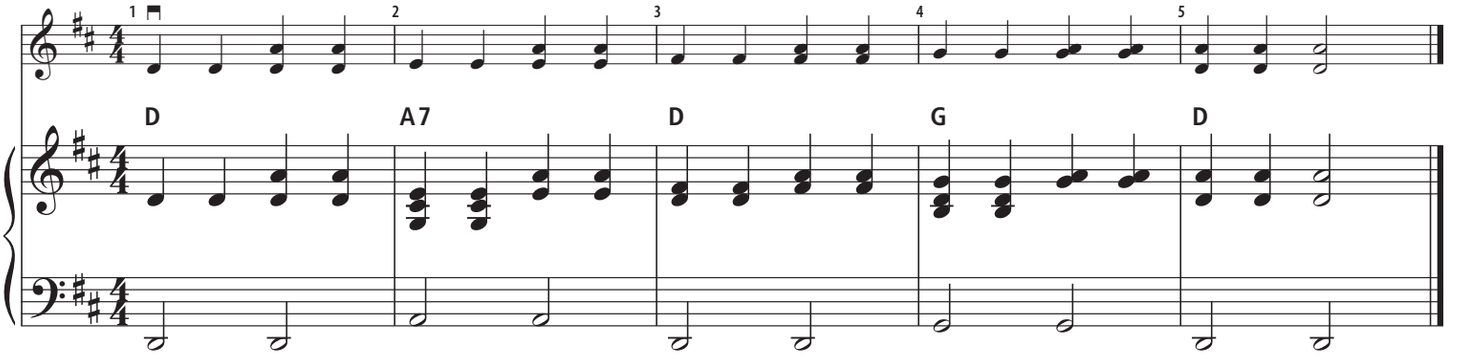
177 **GOING HOME**—*Count silently while playing.*



178 **LEARNING TO PLAY DOUBLE STOPS**—*A double stop is when two strings are played at the same time.*

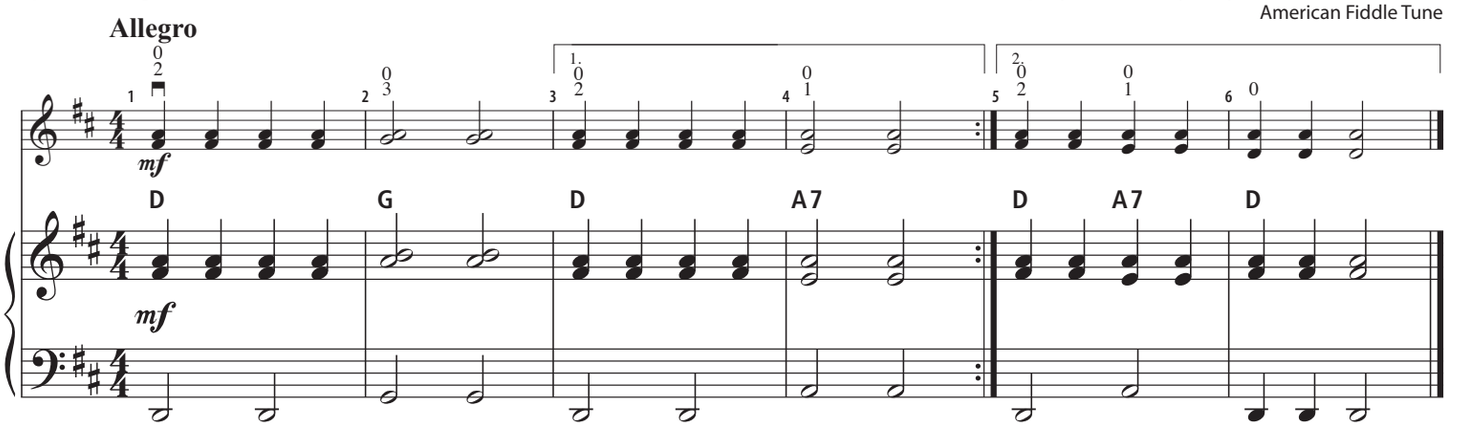


179 **DOUBLE THE FUN**—*In order to play double stops with the fingers down, create a tunnel over the open A string with your fingers. While playing a double stop, check the tunnel by plucking the open A string to make sure it rings for violins, violas, and cellos. Basses review.*



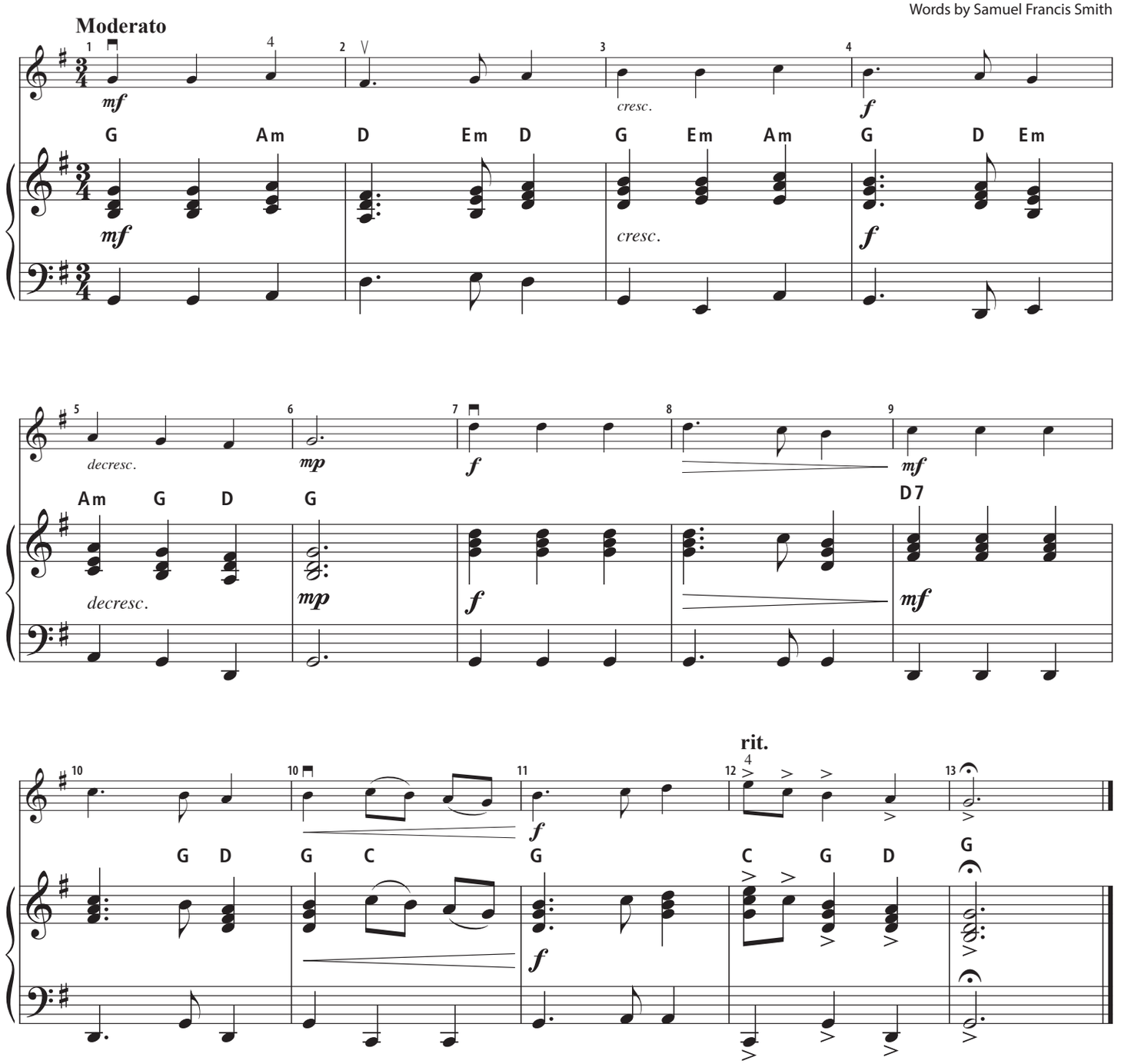
180 **BOIL THEM CABBAGE DOWN WITH DOUBLE STOPS**—*Play this tune by fingering the lower note on the D string and playing the open A string at the same time for violins, violas, and cellos. This is often done in fiddle music. Basses play the melody only.*

American Fiddle Tune



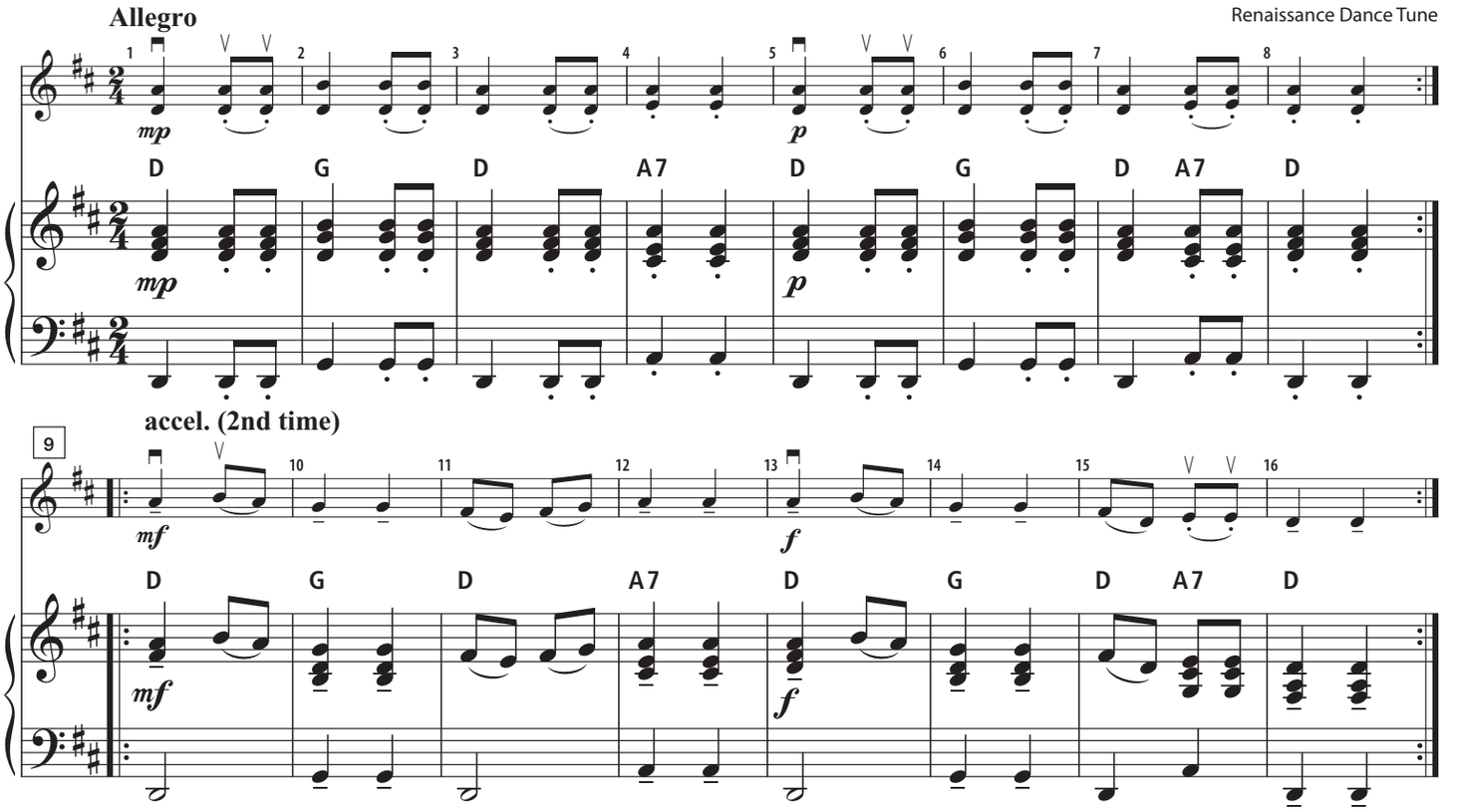
181 **AMERICA (MY COUNTRY 'TIS OF THEE)**—*Practice playing the* crescendos, decrescendos, ritardando, *and* fermata.

Words by Samuel Francis Smith

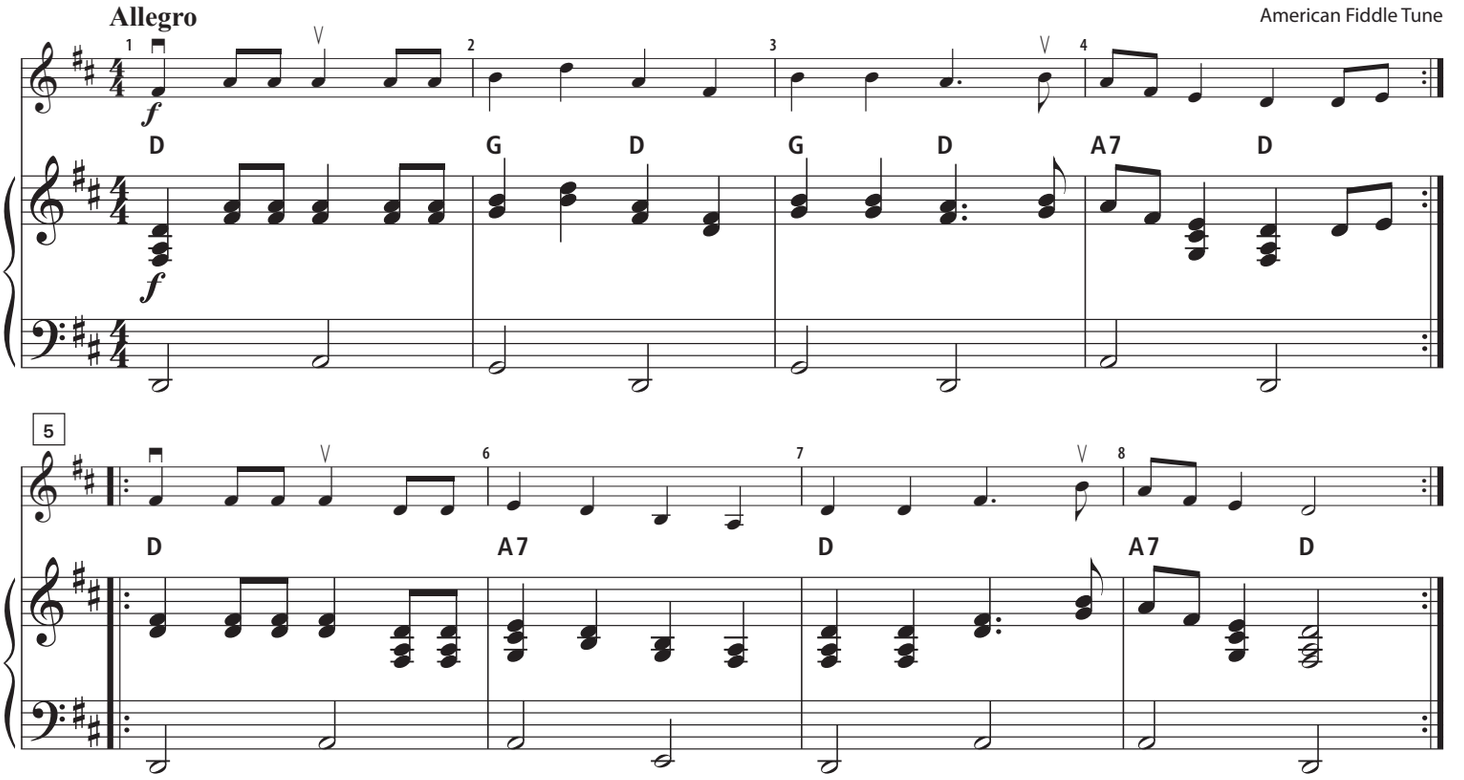


Level 6: Sound Performance

182 **SWORD DANCE**—*When are you playing the melody, and when are you playing the harmony?*

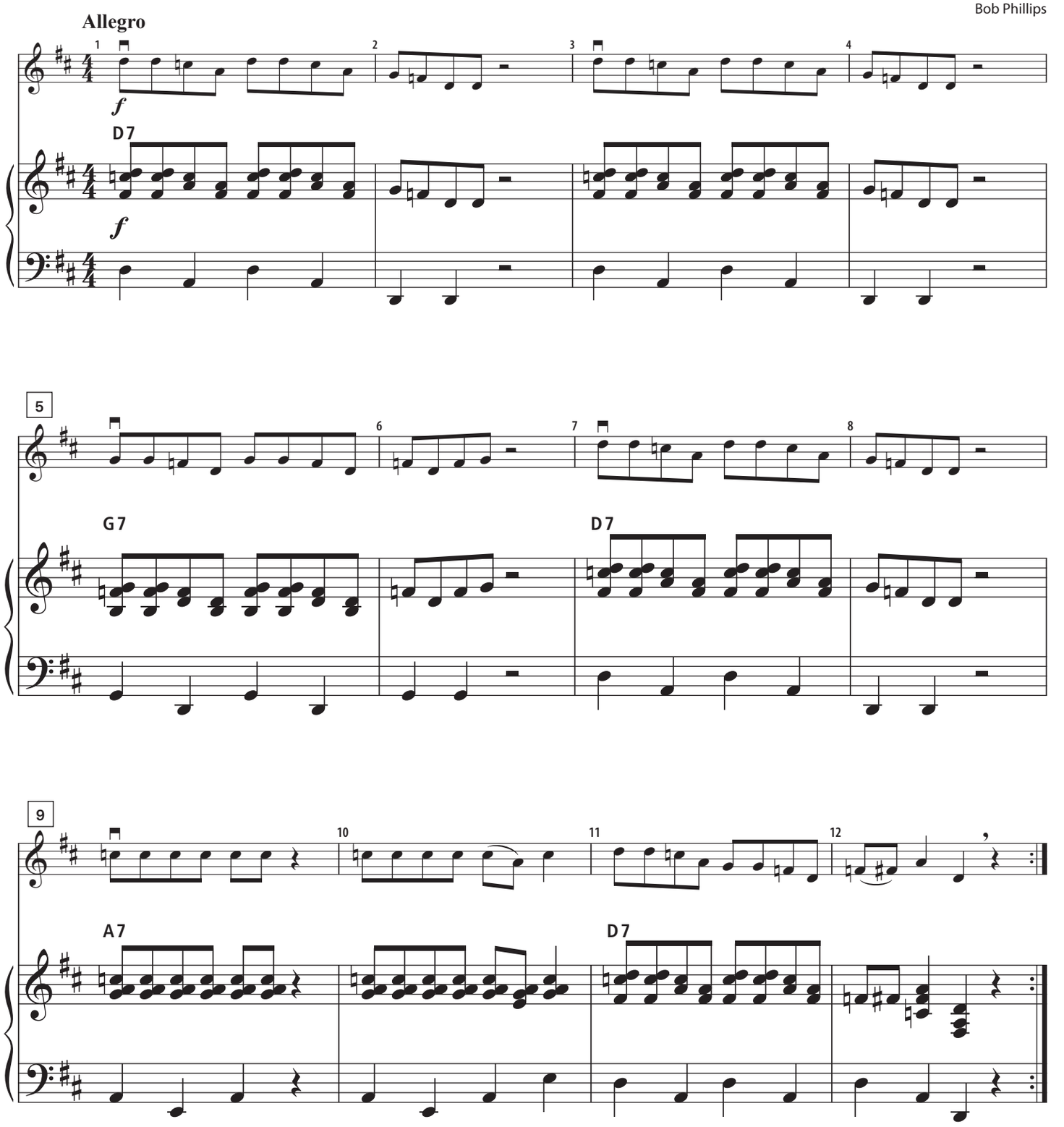


183 **SOURWOOD MOUNTAIN**



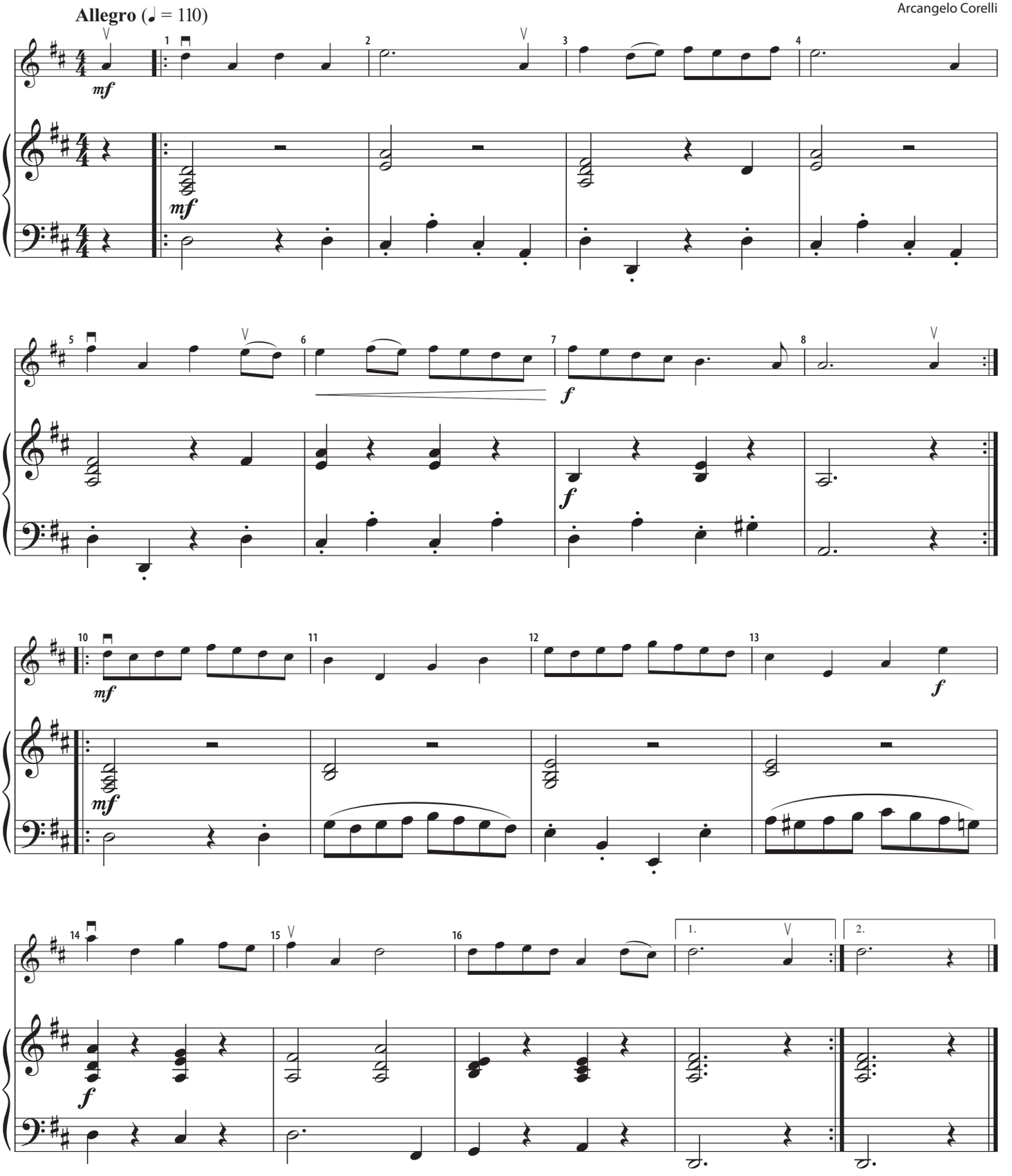
184 PERPETUAL ROCK MOTION

Bob Phillips



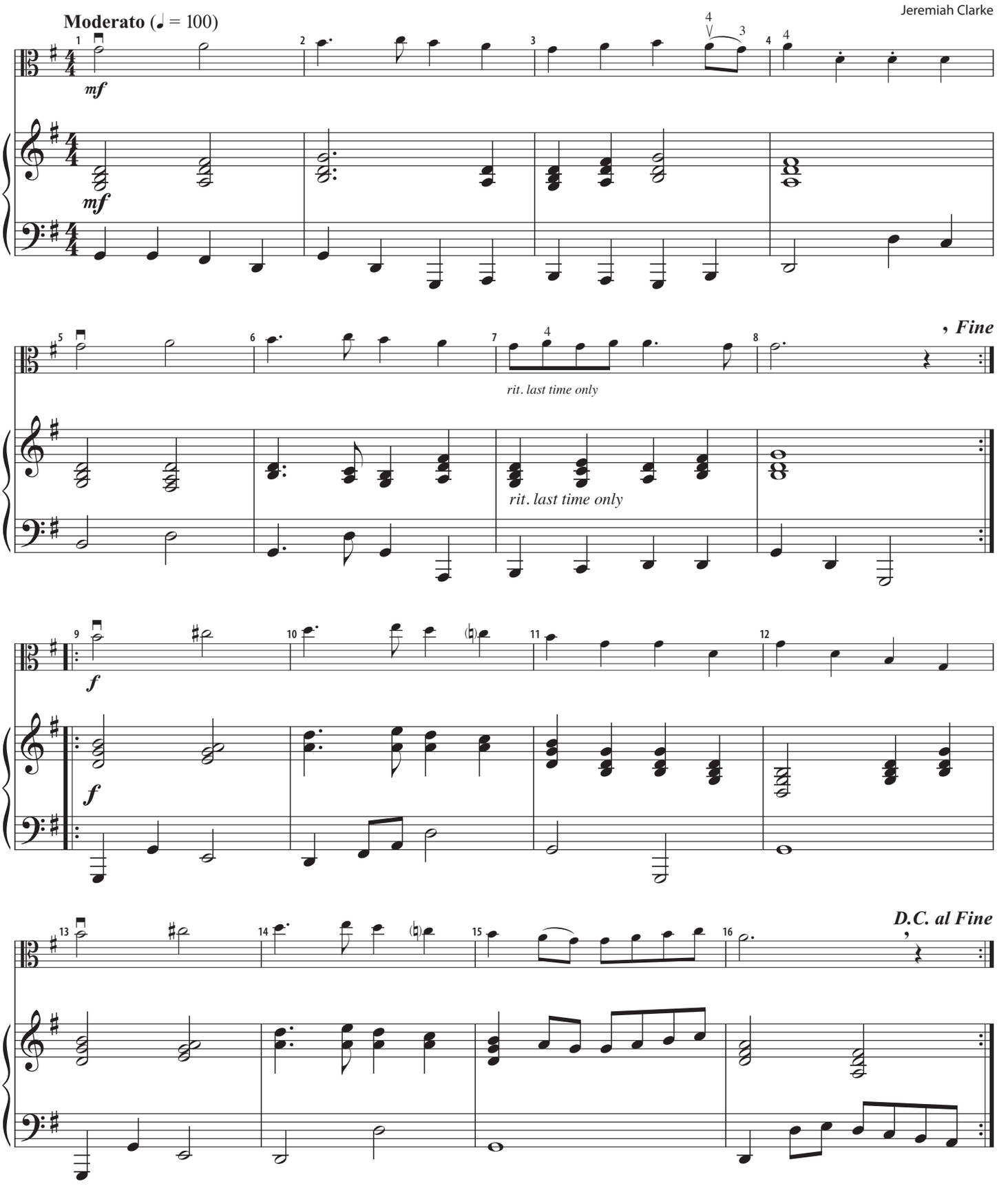
185 **GAVOTTE**—*Solo*

Arcangelo Corelli



185 PRINCE OF DENMARK'S MARCH—*Solo*

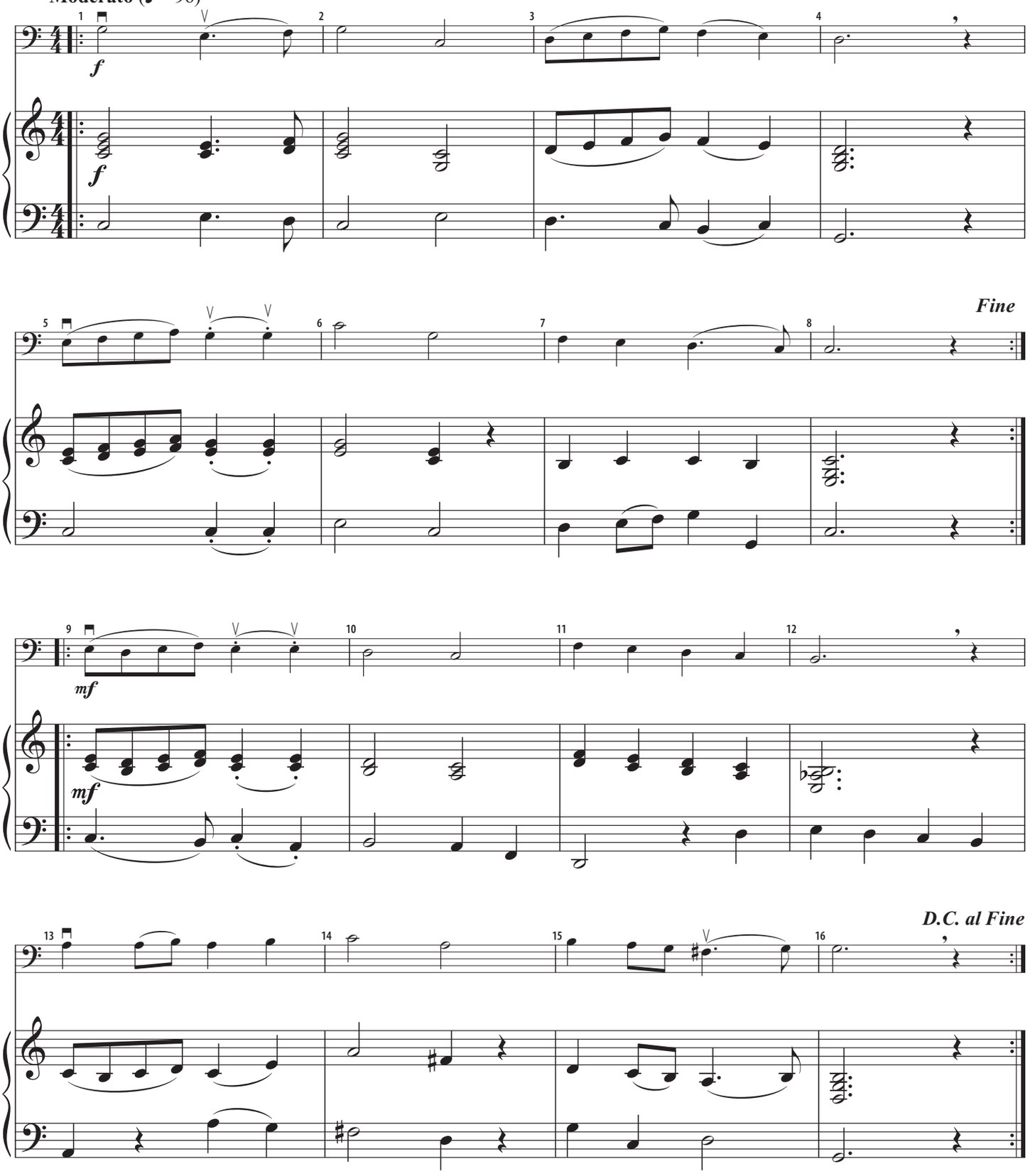
Jeremiah Clarke



185 CHORUS FROM "JUDAS MACCABEUS"—*Solo*

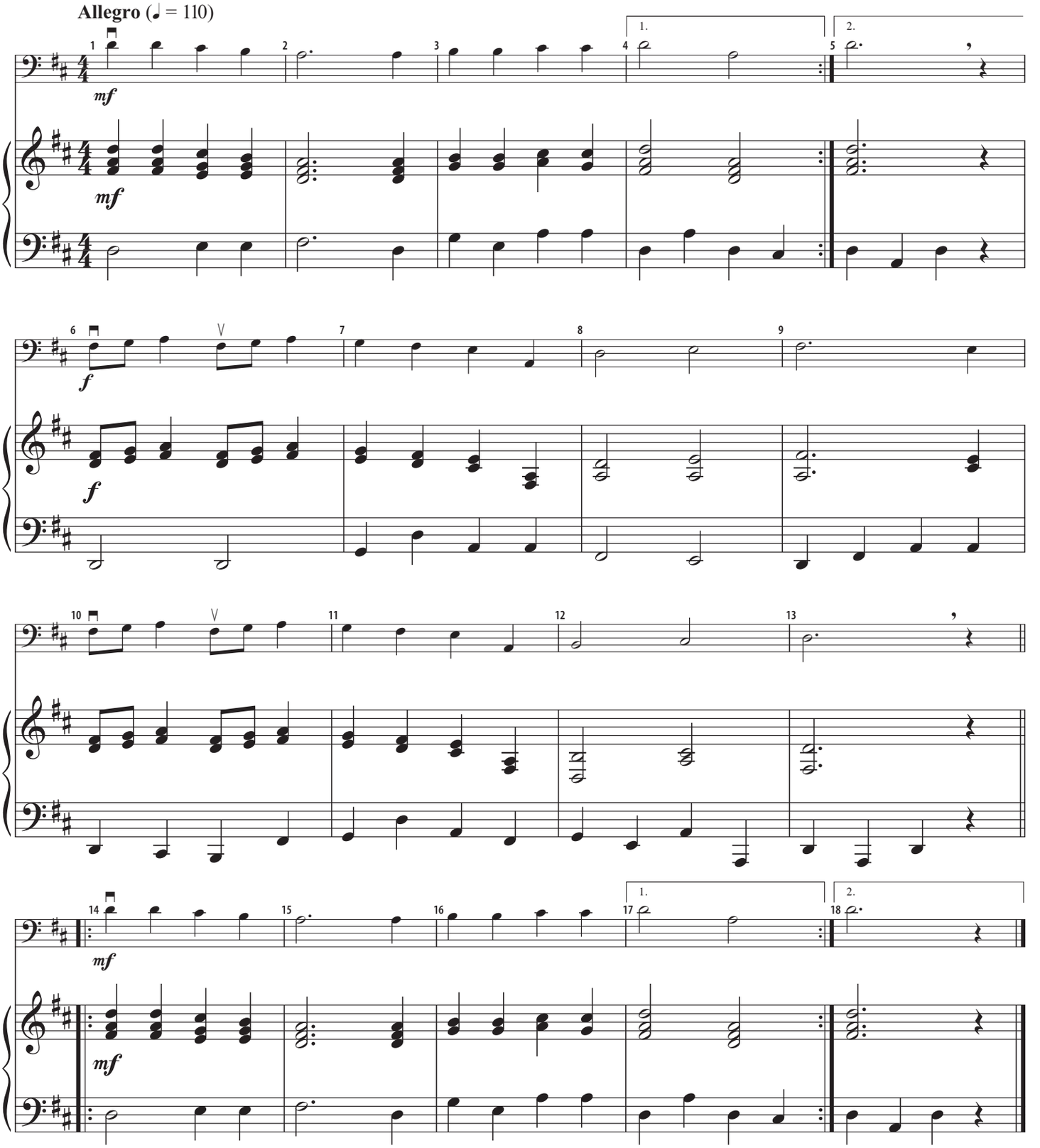
George Frideric Handel (1685–1759)

Moderato (♩ = 96)



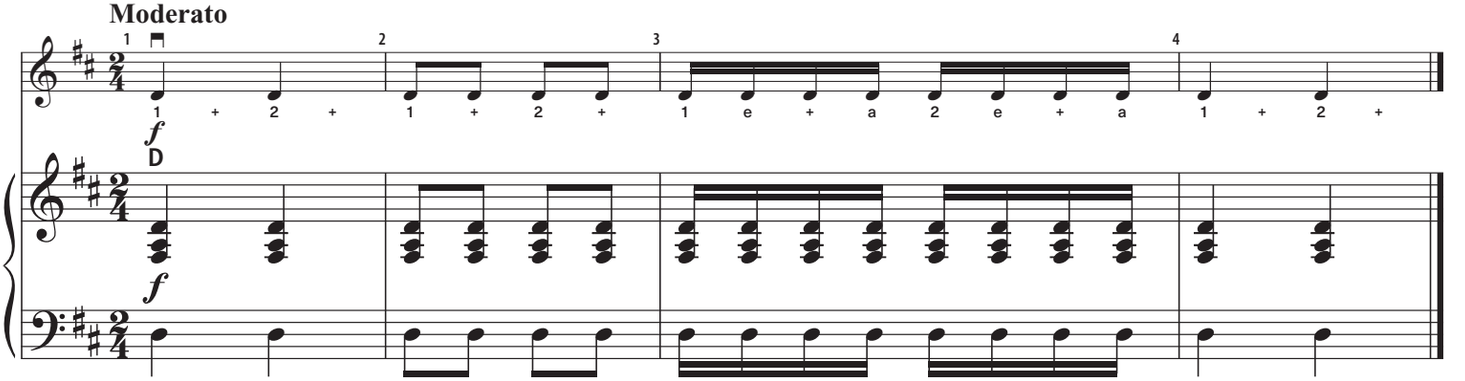
185 **RIGAUDON**—*Solo*

Henry Purcell

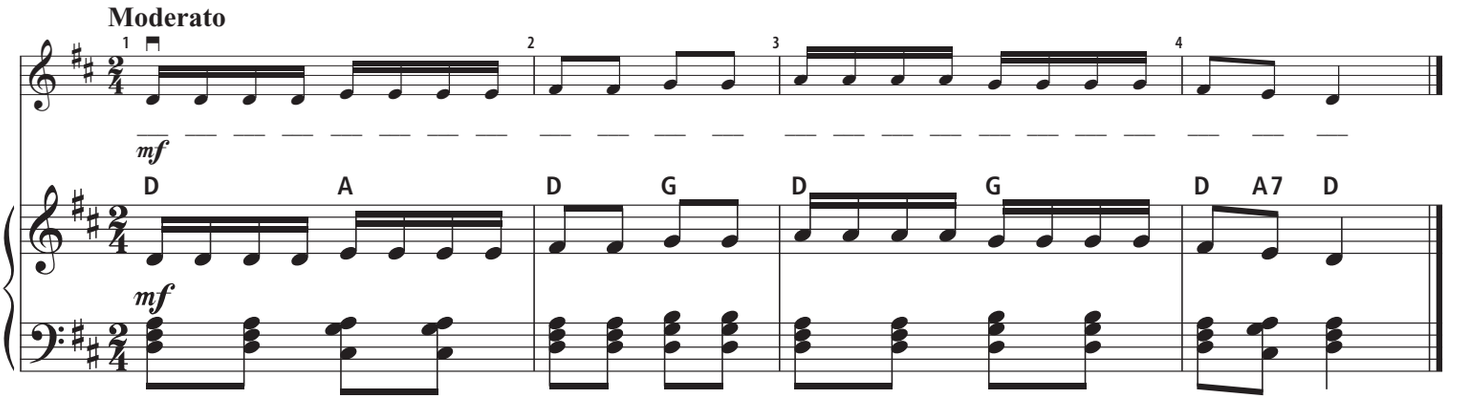


A Look Ahead—Sound Innovations, Book 2

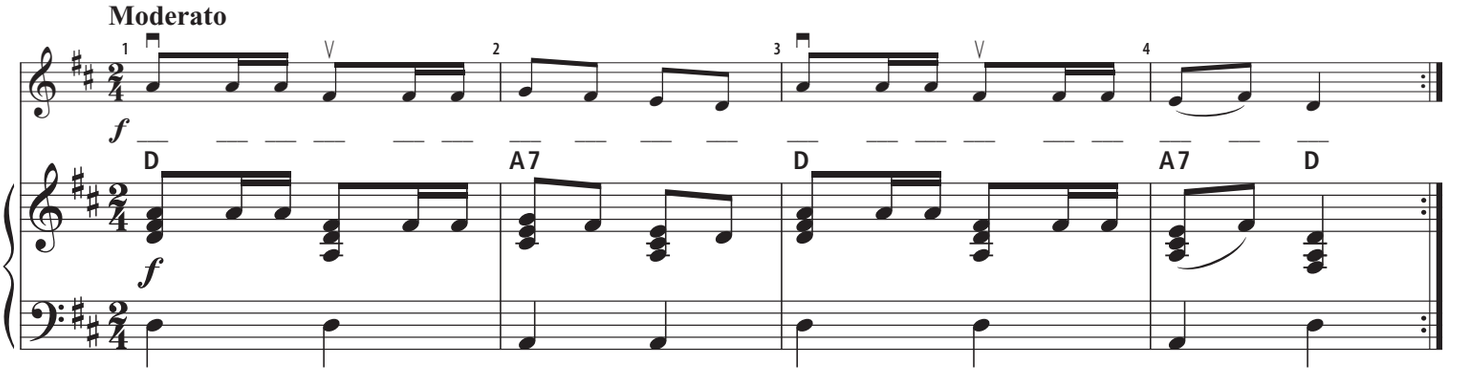
186 **LEARNING TO COUNT SIXTEENTH NOTES**—*Practice playing sixteenth notes. Clap, sing, and then play the piece.*



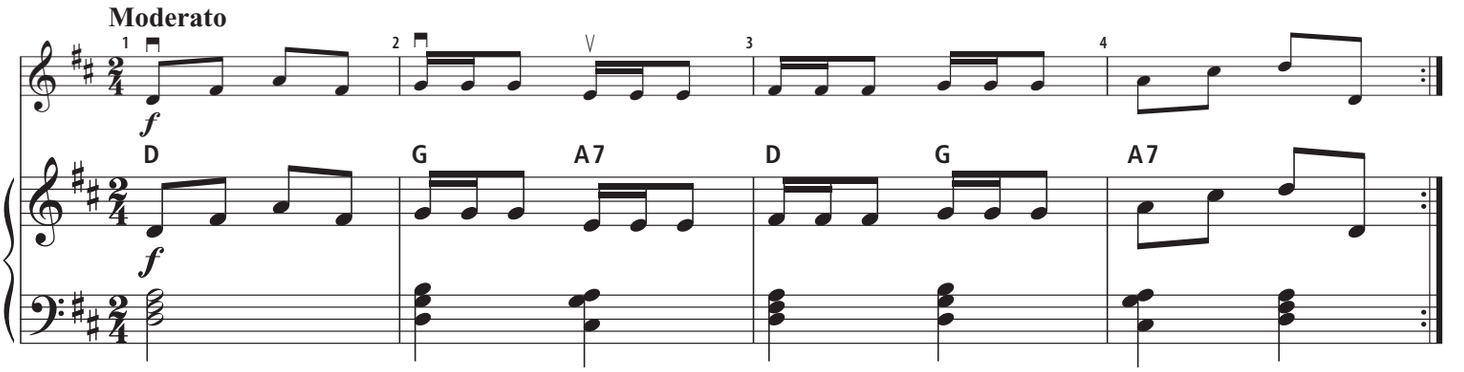
187 **SIXTEENTH NOTES AGAIN**—*Write the counting numbers on the lines below the staff.*



188 **EIGHTHS AND SIXTEENTHS**—*Practice playing an eighth and two sixteenth notes. Write in the counting numbers on the lines.*



189 **SIXTEENTHS AND EIGHTHS**—*Practice playing two sixteenths and an eighth note.*



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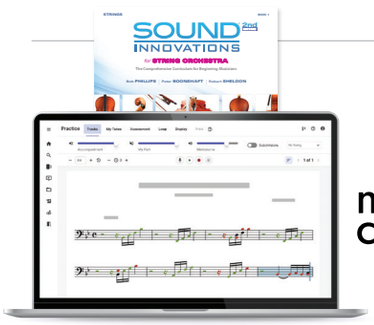

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