

# SOUND<sup>TM</sup>

---


# INNOVATIONS

## SOUND DEVELOPMENT

### Warm-up Exercises for Tone and Technique

## INTERMEDIATE STRING ORCHESTRA

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

*Sound Innovations: Sound Development* emphasizes playing with a characteristic beautiful sound. What goes into producing this sound is broken into four levels, consistent with the revolutionary *Sound Innovations* structure: **(1) Sound Tone; (2) Sound Bowings; (3) Sound Shifting; and (4) Sound Scales, Arpeggios, Chorales, and Rhythms.** The levels can be used in the order that is best for your development, whether that means as individual warm-ups or as structured units. Video demonstrations of key skills are indicated by  and can be viewed at [alfred.com/SoundDevelopmentVideo](http://alfred.com/SoundDevelopmentVideo).

#### Level 1: Sound Tone

More than just scales and arpeggios, this method builds sequences upon some of the most important variables of sound: bowing lanes, bow weight, and bow speed. Level 1 contains a sequential development of the skills that affect tone production, with easy-to-teach-and-play warm-up exercises. Use these practice opportunities to develop an excellent tone.

#### Level 2: Sound Bowings

A string player's right-hand technique is often called his or her voice. This level will help develop a sound-driven technique, focusing on right-hand skills. Complete pedagogical sequences of the right-hand skills are presented as self-contained units with careful attention to detail. Refine hooked bowings, articulate martelé and spiccato, and learn collé with a comprehensive presentation of bowing (attack strokes). Level 2 can be studied sequentially or as repertoire requires.

#### Level 3: Sound Shifting

Shifting techniques are introduced through harmonics, and positions are thoroughly presented using finger patterns. This level contains an extremely thorough unison presentation of 3<sup>rd</sup> through 5<sup>th</sup> position for all instruments, making it easy to teach and learn shifting in a heterogeneous class. It also provides a solid introduction to 2<sup>nd</sup> and 4<sup>th</sup> positions. Clearly notated transport/guide fingers and finger-pattern logic allow a structured understanding of shifting. The fingering chart is strategically placed within this section for a quick visual reference.

#### Level 4: Scales, Arpeggios, Chorales, and Rhythms

Scales, arpeggios, and broken thirds are presented in all keys up through three sharps and three flats. The innovative format is flexible, allowing each section or player to play one or two octaves while the ensemble either plays the same or different octaves. Each scale has a traditional fingering above the notes and an alternate fingering below the notes. Harmonized string orchestra and drone accompaniment lines are provided, as well as chorales and rhythm exercises in a variety of meters.



© 2012 Alfred Music Publishing Co., Inc.  
Sound Innovations™ is a trademark of Alfred Music Publishing Co., Inc.  
All Rights Reserved including Public Performance

ISBN-10: 0-7390-6801-6  
ISBN-13: 978-0-7390-6801-4

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

# Level 1: Sound Tone

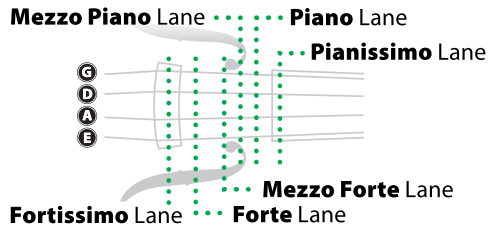
## Bowing Lanes

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

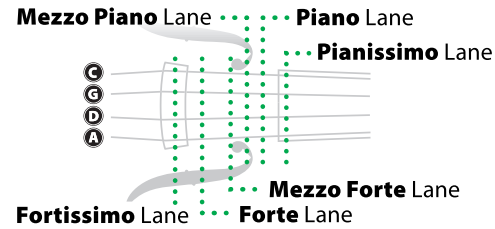


View video at  
[alfred.com/SoundDevelopmentVideo](https://alfred.com/SoundDevelopmentVideo)

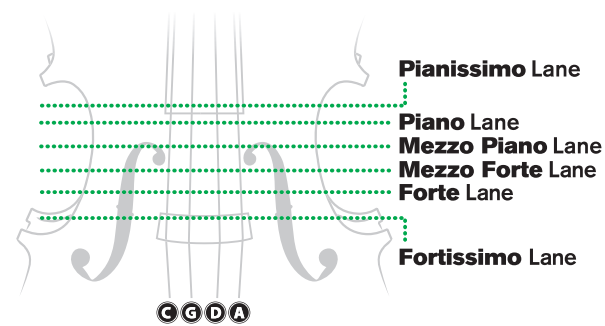
### VIOLIN



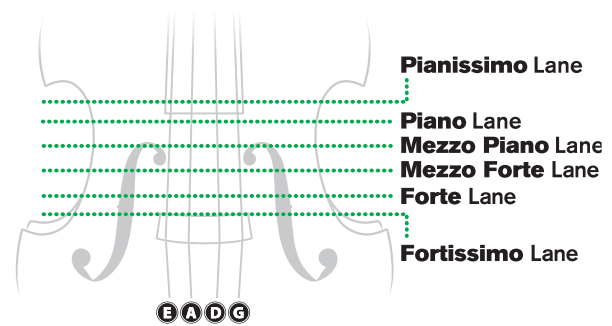
### VIOLA



### CELLO



### BASS



## 1

**PLAYING IN THE MEZZO FORTE (*mf*) LANE**—Place your bow in the mezzo forte (*mf*) lane slightly toward the bridge.

Violin

Viola

Cello

Bass

Piano

*mf*

*mf*

*mf*

*mf*

*mf*

D A D G D G A D

1 2 3 4

### SOUND ADVICE

Remind students to keep the bow parallel to the bridge.

2

**PLAYING IN THE FORTE (*f*) LANE**—Place your bow in the forte (*f*) lane near the bridge.

Violin *f*

Viola *f*

Cello *f*

Bass *f*

Piano *f*

**SOUND ADVICE**

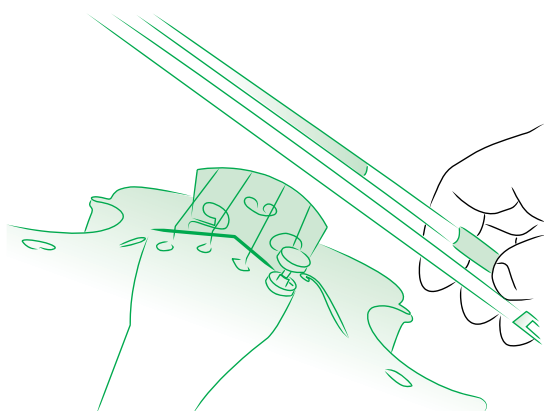
Remind students to start the bow near the frog.

**TILTING THE STICK**

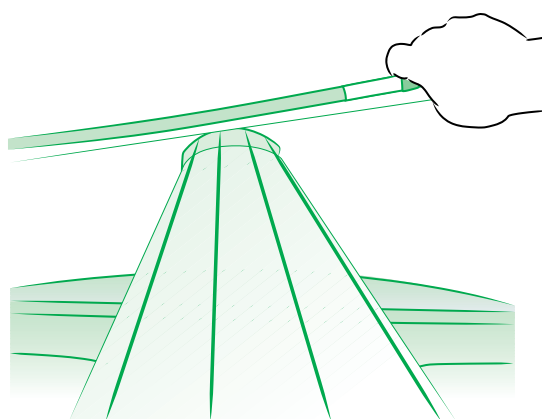
Tilt the stick of the bow by rolling it slightly toward the scroll. Only the edge of the hair will now contact the string.

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

**VIOLIN/VIOLA**



**CELLO/BASS**



**3 PLAYING IN THE MEZZO PIANO (*mp*) LANE**—Place your bow in the mezzo piano (*mp*) lane slightly toward the fingerboard and tilt your bow toward the scroll.

**SOUND ADVICE**

Remind students to tilt the the bow toward the scroll.

**4 PLAYING IN THE PIANO (*p*) LANE**—Place your bow in the piano (*p*) lane near the fingerboard and tilt the bow stick toward the scroll. Play in the middle section of the bow.

**SOUND ADVICE**

Remind students to tilt the the bow toward the scroll.

**5 PLAYING IN THE FORTISSIMO (*ff*) LANE**—Place your bow in the fortissimo (*ff*) lane very near the bridge and use flat bow hair. Be sure to move the bow slowly and save bow in the last two measures.

**SOUND ADVICE**

Remind students to use flat bow hair.

**6 PLAYING IN THE PIANISSIMO (*pp*) LANE**—Place your bow in the pianissimo (*pp*) lane very near the fingerboard and tilt your bow stick toward the scroll. Challenge: Perform Playing in the Fortissimo Lane and Playing in the Pianissimo Lane as one piece.

**SOUND ADVICE**

Remind students to tilt the bow toward the scroll.