

# SOUND<sup>TM</sup>

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# INNOVATIONS

## SOUND DEVELOPMENT

### Warm-up Exercises for Tone and Technique

## ADVANCED STRING ORCHESTRA

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

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

#### Level 1: Sound Tone

More than just scales and arpeggios, this method builds sequences upon some of the most important variables of sound: bowing lanes, bow weight, and bow speed. Detailed refinement of these concepts includes advanced exercises, excerpts, and chorales.

#### Level 2: Sound Bowings

A string player's right-hand technique is often called his or her voice. Refinement of martelé, collé, spiccato, hooked bowing, portato, ricochet and the col legno stroke is developed in exercises and excerpts. Double stops and chords are sequentially presented. Level 2 can be studied sequentially or as repertoire requires.

#### Level 3: Sound Shifting

Shifting technique is expanded using finger patterns. This level contains an extremely thorough unison presentation of 1<sup>st</sup> through 7<sup>th</sup> positions for all instruments, making it easy to teach and learn shifting in a heterogeneous class as well as a private studio. Thumb position, tenor clef, treble clef, and 8va are all introduced.

#### Level 4: Sound Scales and Arpeggios

Three-octave scales, arpeggios, and broken thirds are presented in all keys. The innovative format is flexible, allowing each section or player to play one, two, or three octaves while the ensemble plays the same or different octaves. Fingerings are idiomatic and carefully marked for each instrument.



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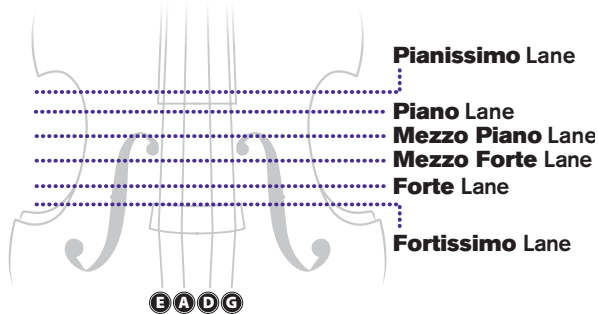
Instrument photos courtesy of Yamaha Corporation of America Band & Orchestral Division

# Level 1: Sound Tone

## Bowing Lanes

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

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



**1 CHANGING BOWING LANES**—Move your bow to the new bowing lane during each dynamic change.

**2 CHANGING BOWING LANES IN ONE BOW**—Move your bow through all six bowing lanes in one bow. Challenge: Go back and play this exercise starting down bow.

**3 THE DEATH OF ÅSE**—Practice playing in all six bowing lanes. Challenge: Have a friend watch your bow to check all of the lane changes.

Andante doloroso Edvard Grieg

**4 SUL TASTO: SYMPHONY NO. 8**—Sul tasto indicates to play over the fingerboard. Place your bow over the end of the fingerboard and use a very-light bow weight with a very-fast bow speed in the upper third of the bow. Listen for an airy, flute-like, sound.

Allegro moderato Franz Schubert  
sul tasto

**5 SUL PONTICELLO: SYMPHONY NO. 97**—Sul ponticello indicates to play as close to the bridge as possible. Place your bow near the bridge and listen for a bright, metallic sound.

Adagio ma non troppo Joseph Haydn  
sul ponticello

# Level 3: Sound Shifting

## Tenor Clef, Treble Clef, 8va and Thumb Position

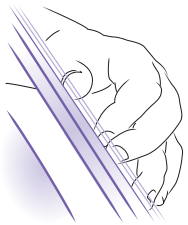
Check your fingering chart for the new finger placements.

**TENOR** and **TREBLE** clefs are often used as pitches get higher to reduce the number of ledger lines needed. **TENOR CLEF** is used for intermediate pitches while **TREBLE CLEF** is used for higher pitches. The same F Major scale is notated in each clef.

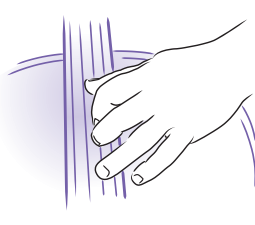
F G A B<sup>b</sup> C D E F      F G A B<sup>b</sup> C D E F      F G A B<sup>b</sup> C D E F

**THUMB POSITION** (☉) indicates to place the side of the left-hand thumb on the string. The left-hand thumb is released and moves from behind the neck to the fingerboard as the left elbow is raised. The string should contact the thumb between the base of the left-hand thumbnail and the joint. The left-hand first, second, and third fingertips are used to push down the string.

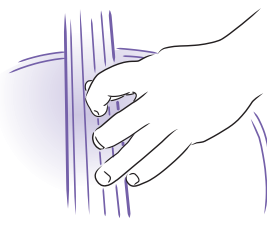
### Bass Left-Hand Patterns



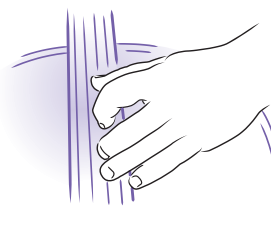
**Thumb Position**  
(Side View)



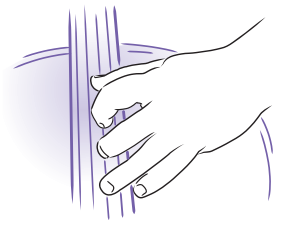
**Exercise No. 1**



**Exercise No. 2**



**Exercise No. 3**



**Exercise No. 4**

**55 THUMB POSITION**—Cellos and basses practice placing the thumb to play in thumb position. Violins practice playing 8va while violas practice playing in treble clef.

3rd Pos.      5th Pos.      6th Pos.

**56 THUMB POSITION EXERCISE NO. 1**—Cellos and basses play in thumb position. Violins practice playing 8va while violas practice playing in treble clef.

Sul D

**57 THUMB POSITION EXERCISE NO. 2**—Cellos and basses play in thumb position. Violins practice playing 8va while violas practice playing in treble clef.

Sul D

**58 THUMB POSITION EXERCISE NO. 3**—Cellos and basses play in thumb position. Violins practice playing 8va while violas practice playing in treble clef.

Sul D

**59 THUMB POSITION EXERCISE NO. 4**—Cellos and basses play in thumb position. Violins practice playing 8va while violas practice playing in treble clef.

Sul D

# Level 4: Sound Scales and Arpeggios

## C Major

(This is often required as an all-state audition scale.)

Check your fingering chart for finger placements. Mark in the half steps as directed by your teacher.

### 104 C MAJOR SCALE—Learn the third octave of the C major scale.

**A.**

**B.**

**C.**

**D.**

**E.**

**F.**

### 105 C MAJOR SCALE SLURRED TWO PER BOW—Play the C major scale with two notes slurred per bow at $\text{♩} = 60$ .

### 106 C MAJOR SCALE SLURRED FOUR PER BOW—Play the C major scale in a traditional pattern with four notes slurred per bow at $\text{♩} = 60$ .