

SI
ONLINE

FREE PIANO
ACCOMPANIMENT
PDFS AND
RECORDINGS

SOUND INNOVATIONS

Soloist

for INTERMEDIATE MUSICIANS

A Collection of Solo Repertoire for Concert and Contest

Congratulations on purchasing *Sound Innovations Soloist*! This fantastic collection features a variety of intermediate-level solos by a diverse group of composers, spanning a range of musical styles. These beautiful and melodic compositions will help you grow your technical and musical skills and will be a welcome addition to any concert or recital. Each solo includes “Sound Advice”—tips and insights from the composers themselves. This unique feature offers invaluable first-hand coaching and makes this collection truly special.

Download free piano accompaniment sheet music and recordings by visiting **SI Online**. For an even more immersive experience, explore these solos (and more!) in **MakeMusic Cloud**. There, you’ll also find exclusive content, including preparatory exercises designed to set you up for success.

Toucan Tango	Bob Phillips.....	2
Jazz Fingers.....	Katie O’Hara LaBrie.....	4
Lullaby for Carolina.....	Lauren Bernofsky.....	6
Serenata.....	Lauren Bernofsky.....	7
Moving Meters	Richard Bell	10
Effervescence	Denzel Washington/Kirk Moss	13
Quick Fire Fingers.....	Loreta Fin.....	16
A Jig for Reel	Jim Palmer	18
Waltz in Phrygian	Denzel Washington/Kirk Moss	20
Toronado	Michael Hopkins	22
Oberon	Doug Spata	25
More Revelry.....	Deborah Baker Monday	28
Foliage	Yukiko Nishimura	30
Some Strings Attached	Chris M. Bernotas.....	32
Dialogue	Richard Bell	34
Go with the Flow	Loreta Fin.....	36
Reflections	David Pope.....	38
Weaver’s Waltz	Doug Spata	40
When the Rain Falls	Michael Hopkins	42
Tango Adagietto.....	Deborah Baker Monday	44
Time Twist	Loreta Fin.....	46

Visit SI Online to access PDFs & audio: **SIOnline.alfred.com**
Enter the code:



alfred.com

Copyright © 2025 by Alfred Music | All rights reserved. Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 1-4706-7566-8 | ISBN-13: 978-1-4706-7566-0

Toucan Tango

By Bob Phillips

SOUND ADVICE:

- ▶ *Toucan Tango* is written in the popular dance style of the Argentinian Tango. The string orchestra version of this tune is available from Alfred Music (item number 22302).
- ▶ The piece should be played with both very smooth and connected bow strokes along with staccato bowings.
- ▶ The contrast between legato and staccato articulations are a key part of the style.
- ▶ In the D minor sections, great care should be taken to play the staccato notes with separation and then immediately play the following notes legato.
- ▶ The D major sections should be played with great joy and exuberance. Make sure the left-hand fingers are placed firmly on the fingerboard when playing pizzicato.

Moderato ♩ = 116

1. 2.

3. 1.

4. 4.

8. 0.

12. *f-p*

16. 1.

19. 2.

22. *mf*

Quick Fire Fingers

By Loreta Fin

SOUND ADVICE:

- ▶ Practice the left-hand pizzicati before you try this piece—use a combination of 3rd and 4th fingers, to help build strength in the left-hand fingers. Left-hand pizzicato is marked with a +. When you see a bowing, it means to play arco.
- ▶ As the piece suggests, your fingers need to be quick and light, so that eventually you will be able to increase the tempo. Try to release any tension in your hand and fingers.
- ▶ Aim to use the middle of the bow, as this is the ideal placement for string crossing.
- ▶ Take care with extensions in the E minor middle section.
- ▶ Anticipate the arm height when doing the string crossings—make sure your elbow moves up or down in time to change strings cleanly and neatly.
- ▶ Always be aware of the finger patterns in the hand—where is the half step?

Energetically ♩ = 140

4 or 3 *sim.*

1 *p* *mf* *mp* *f*

5 *p* *f*

9 *mf*

13

17 *mp*

21 *cresc.* *f*

25

Some Strings Attached

By Chris M. Bernotas (ASCAP)

SOUND ADVICE:

- ▶ *Some Strings Attached* should be approached with strong rhythms and a heavy sound. Be sure to bring out the accents throughout in order to help this style come across with clarity.
- ▶ The grace-note slurs that happen throughout the piece will really add to the style! Experiment with how you perform this ornament and use your musical judgement to decide what sounds best to you. Music is expression and your interpretation matters!
- ▶ Pay special attention to the sixteenth notes that happen at the ends of measures. For example, in measure 15 you will need to be very accurate in where you place that last note of the measure. Listen to the piano accompaniment and make sure you line that rhythm up.

Heavy rock ♩ = 80

1

5

8

11

14

17

19

20

23