

# 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.



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

# Level 1: Sound Tone

## Bow Speed

**BOW SPEED** is how fast or slow the bow moves across the string. Expressive playing employs a range of bow speeds from very fast to very slow.



View video at  
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**MAELZEL'S METRONOME**, abbreviated M.M., uses a number which indicates the number of beats per minute on the metronome. It is often shown with a note value in place of M.M. ( $\text{♩} = 80$ ). Use a metronome to keep a steady tempo and play each of the exercises below at ( $\text{♩} = 80$ ).

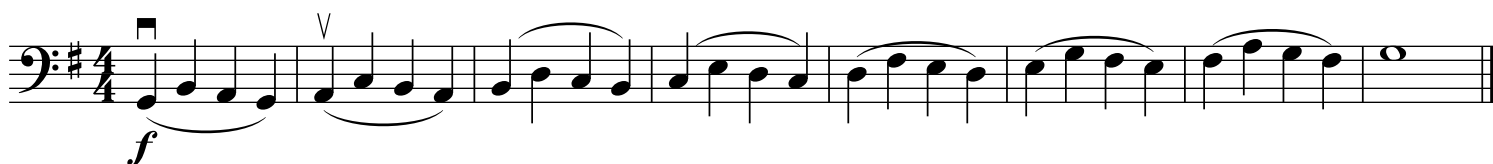
- 22 MEDIUM-FAST BOW SPEED**—Place your bow in the mezzo piano (*mp*) lane with a medium-light amount of hand weight and move the bow at a medium-fast bow speed.



- 23 MEDIUM-SLOW BOW SPEED**—Place your bow in the mezzo forte (*mf*) lane with a medium-heavy amount of arm weight and move the bow at a medium-slow bow speed.



- 24 SLOW BOW SPEED**—Place your bow in the forte (*f*) lane with a heavy amount of arm weight and move the bow at a slow bow speed.



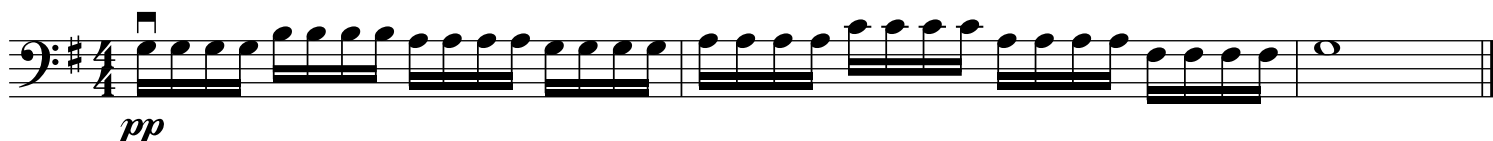
- 25 VERY-SLOW BOW SPEED**—Place your bow in the fortissimo (*ff*) lane with a very-heavy amount of arm weight and move the bow at a very-slow bow speed. Challenge: Play this piece slurring four measures in one bow.



- 26 FAST BOW SPEED**—Place your bow in the piano (*p*) lane and play with a light amount of hand weight and move the bow at a fast bow speed. Play in the middle of the bow.



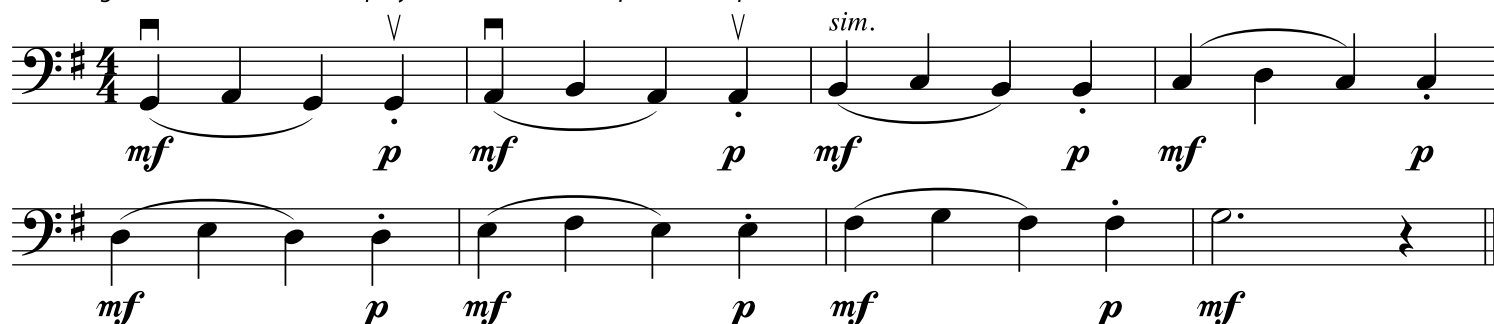
- 27 VERY-FAST BOW SPEED**—Place your bow in the pianissimo (*pp*) lane and play with a very-light amount of hand weight and move the bow at a very-fast bow speed. Play near the tip of the bow.



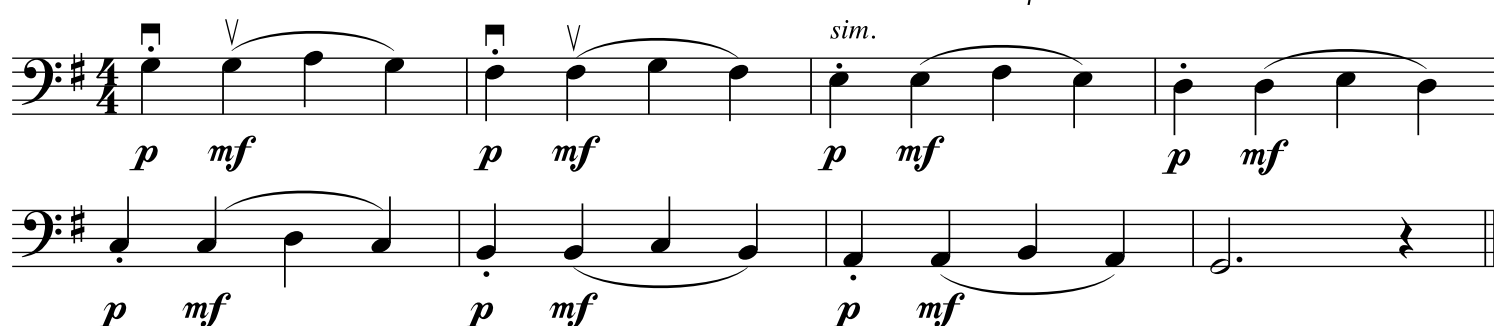
# Level 1: Sound Tone

## Bow Speed

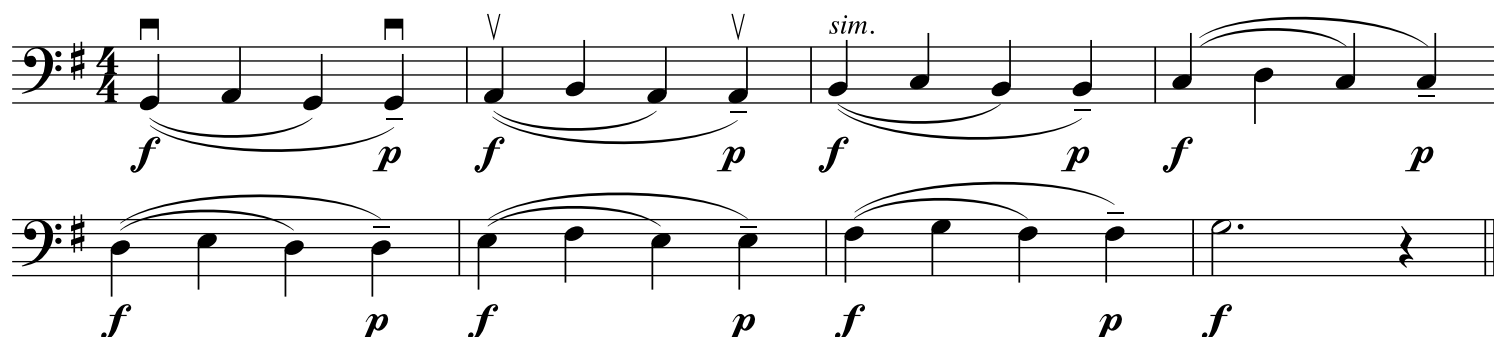
- 28 CHANGING FROM SLOW TO FAST BOW SPEED**—Move the bow slowly on the first three beats of each measure with a medium bow weight. Each 4<sup>th</sup> beat will be played with a fast bow speed. The up bow will travel in one beat as far as the down bow travels in three beats.



- 29 CHANGING FROM FAST TO SLOW BOW SPEED**—Move the bow quickly on beat 1 of each measure with a light bow weight. Each down bow will last one beat while the up bow will travel the same distance in three beats.

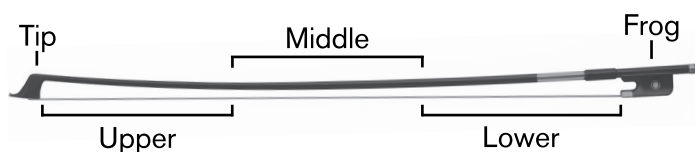


- 30 SAVE AND SPEND THE BOW**—Play the first three beats using only  $\frac{1}{3}$  of the bow and beat 4 using the remaining  $\frac{2}{3}$ .



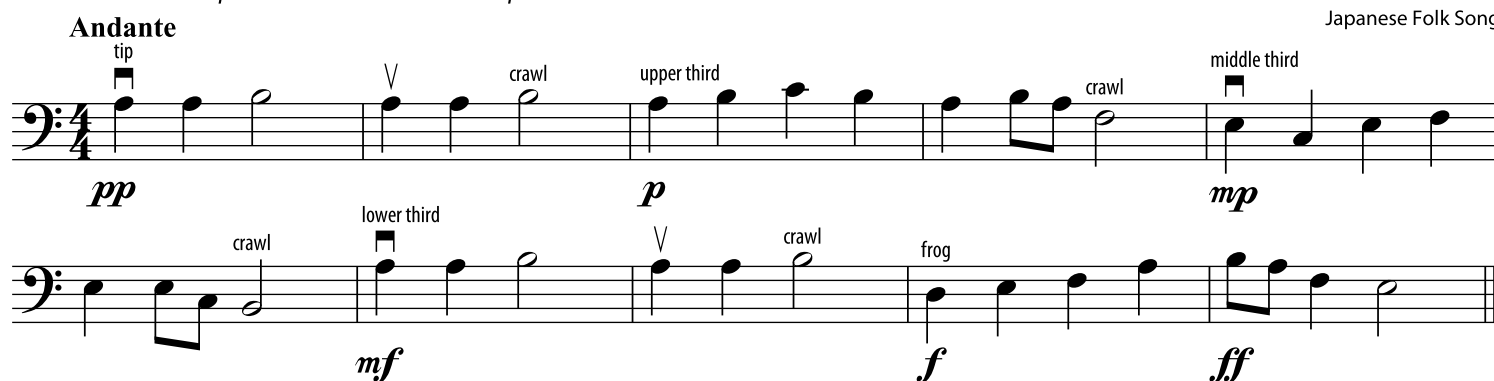
### USING DIFFERENT PARTS OF THE BOW

The whole bow can be divided into three parts: the *lower* third, the *middle* third and the *upper* third.



- 31 SAKURA**—Practice playing at the tip, upper third, middle third, lower third and frog of the bow. On the measures marked *crawl*, use a faster bow speed to move to a different part of the bow.

Japanese Folk Song



# Level 1: Sound Tone

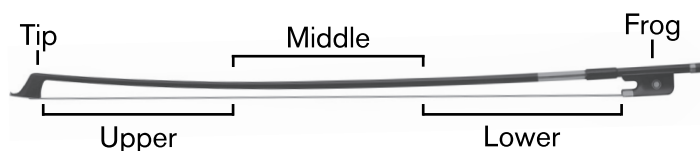
## Bow Division

### USING DIFFERENT PARTS OF THE BOW

The whole bow can be divided into three parts: the *lower* third, the *middle* third and the *upper* third.



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### 32 PLAYING IN THE UPPER THIRD—Play the entire line in the upper third of the bow.

Rodolphe Kreutzer



### 33 PLAYING IN THE MIDDLE THIRD—Play the entire line in the middle third of the bow.



### 34 PLAYING IN THE LOWER THIRD—Play the entire line in the lower third of the bow.



### 35 MOVING FROM FROG TO TIP—Start in the lower third of the bow and gradually crawl to the upper third of the bow.



### 36 MOVING FROM TIP TO FROG—Start in the upper third of the bow and gradually crawl to the lower third of the bow.



### 37 PLAYING WITH A WHOLE BOW—Use a whole bow on each note. Be sure to move the bow slowly (save bow) in the last measure. Challenge: Go back and play the entire page as one piece.

