

Terrific Tips and Rehearsal Strategies for Middle School Orchestra!

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Procedures and Routines

Entering
Rehearsing
Exiting

Posture and Position

Model

Incorrect / Correct

Body

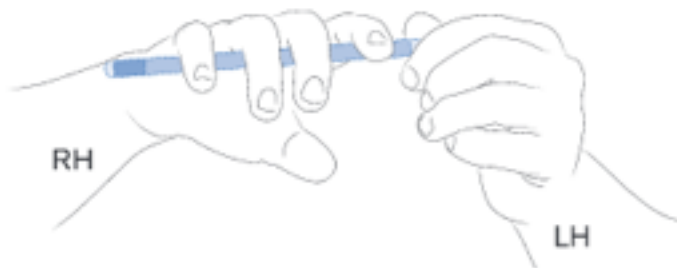
Pedagogical Games

Pencil Bowhold

Sound Innovations, Book 1

SETTING UP THE RIGHT HAND WITH A PENCIL

1. Hold a pencil in your left hand, with the pencil point facing toward the left. Let the fingers of your right hand hang over the pencil.



2. Let the tip of your 4th finger rest on top of the pencil by the eraser.



3. Curve or hook your right thumb and place the tip of the thumb on the pencil underneath your right-hand 2nd finger.



4. Let go with your left hand and rock the pencil back and forth by using your 1st finger and 4th finger.





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Notes and Intonation

**WHEN YOU PLAY C
SHARP**

**AND IT'S C
NATURAL**

Intonation

Sound Innovations, Book 3

Chorales

- 235 CHORALE NO. 1, CHRISTUS, DER IST MEIN LEBEN**—Listen to all parts and adjust your intonation to the other players.
Your teacher will tell you whether to play Part A, the melody or Part B, the accompaniment.

Johann Sebastian Bach

Andante
melody line

A

Andante
accompaniment line

B

It is out of tune -
now WHAT????

Manipulating the Pitch

Sound Innovations, Book 2

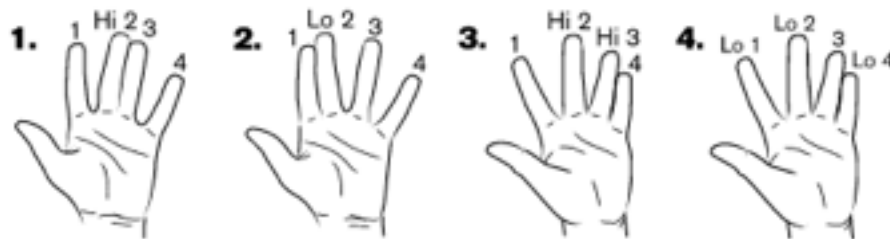
Flat Keys

25



FINGER PATTERNS

Violin, viola and cello use different **FINGER PATTERNS** when playing on different strings or in different keys. Bases use the same **FINGER PATTERN** but in different positions.



A **FLAT** lowers the pitch a half step and, like other accidentals, lasts until the end of the measure. Remember that a **NATURAL** cancels a **FLAT** or a **SHARP** and lasts until the end of the measure.

Lets Get Moving!

Shifting Notation

Sound Innovations, Book 3

Level 3: Sound Shifting

Playing in 3rd Position: Using Pattern 1

Check your fingering chart for the new finger placements.



View video at
alfred.com/SoundDevelopmentVideo

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FINDING 3rd POSITION ON THE D STRING USING PATTERN 1—Violins and violas find notes in 3rd position. Cellos find notes in 3rd and 4th positions. Basses find notes in 3rd, 4th and 5th positions.



90

PATTERN 1 ON THE D STRING IN 3rd POSITION—Use the fingerings as marked.



Scales in Octaves

Sound Innovations, Book 2

- 168 G MAJOR SCALE AND ARPEGGIO**—Violins play the lower octave and then the upper octave on the repeat, while violas, cellos and basses repeat the same octave.



- 170 A MAJOR SCALE AND ARPEGGIO**—Violins play the lower octave and then the upper octave on the repeat, while violas, cellos and basses repeat the same octave.



Scales in Octaves

Sound Innovations, Book 3

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Level 4: Sound Scales, Arpeggios, Chorales & Rhythms

C Major



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C MAJOR SCALE—Use the fingerings above the notes or the alternate fingerings below the notes and play as directed by your teacher.*

A. 1st octave going up.



B. 2nd octave going up. Bases repeat the 1st octave.



C. 2nd octave going down. Bases repeat the 1st octave.



D. 1st octave going down.



156

C MAJOR ARPEGGIO—Play as directed by your teacher.

BROUGHT MY INSTRUMENT HOME



AND ACTUALLY PRACTICED

Rhythm and Tempo

Rhythm Notation

Sound Innovations, Book 2

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A **DOTTED QUARTER NOTE** receives $1\frac{1}{2}$ beats. Dotted quarter notes can be subdivided into three eighth notes.

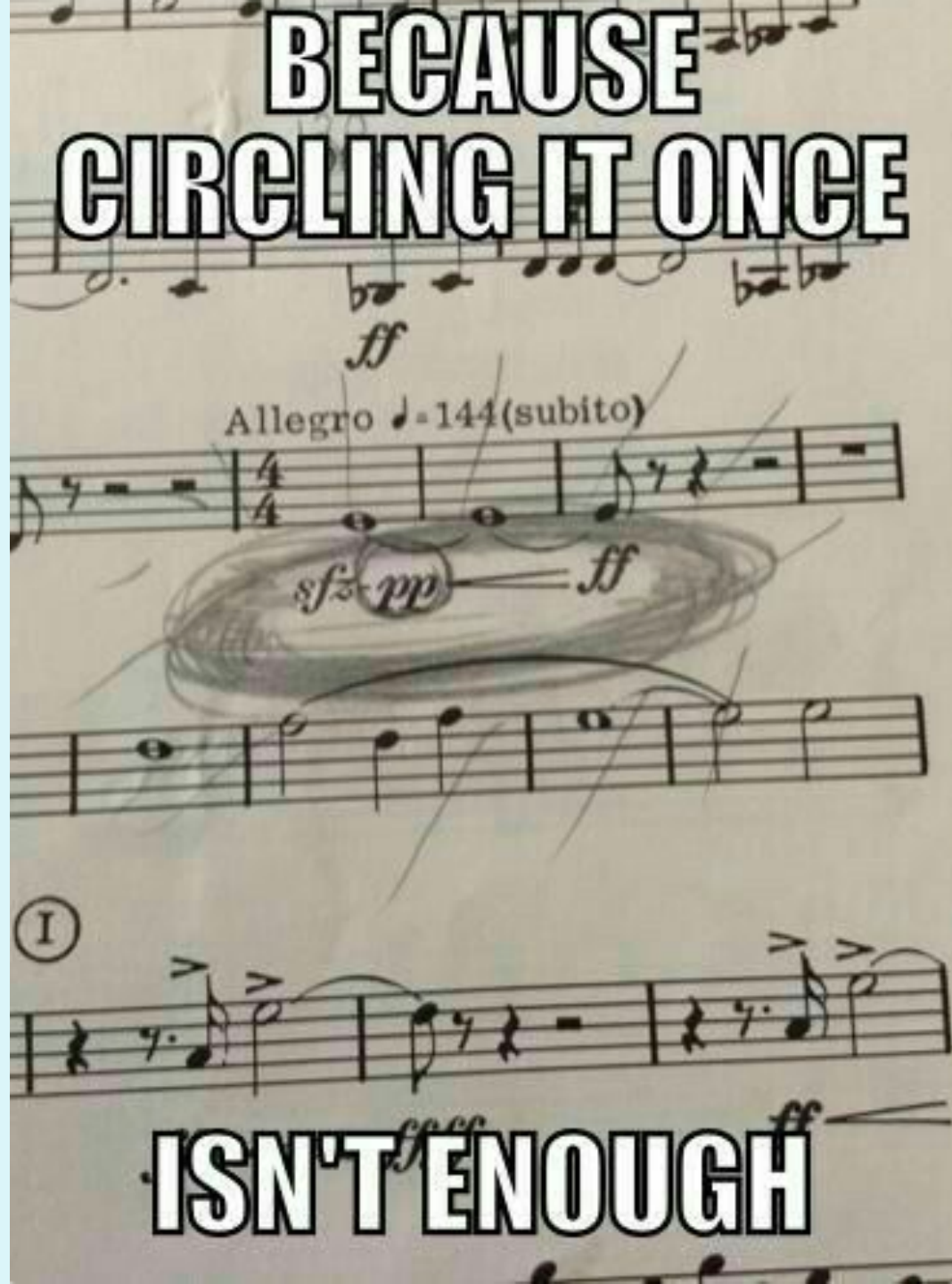


- 38 **COUNTING DOTTED QUARTER NOTES**—Clap while counting aloud. Next, sing and then play the piece.



Sound and Tone

**BECAUSE
CIRCLING IT ONCE**



ISN'T ENOUGH

Mechanics

Mechanics: Arm level

Sound Innovations, Book 1, pg. 15

LEVELS OF THE BOW



Set the bow on top of the bridge on the wood. Gently raise and lower your entire arm to find the different levels that will allow the bow to touch only one string at a time.

String Crossing

Set the bow on top of the bridge at the D-string level. Gently lower your entire arm until the bow crosses over to the A-string level. Now raise your arm until the bow crosses back to the D-string level.



G-string level

Place your bow on the G string.



D-string level

Place your bow on the D string.



A-string level

Place your bow on the A string.



E-string level

Place your bow on the E string.

Bow Speed

Bow Speed

Sound Innovations, Book 3

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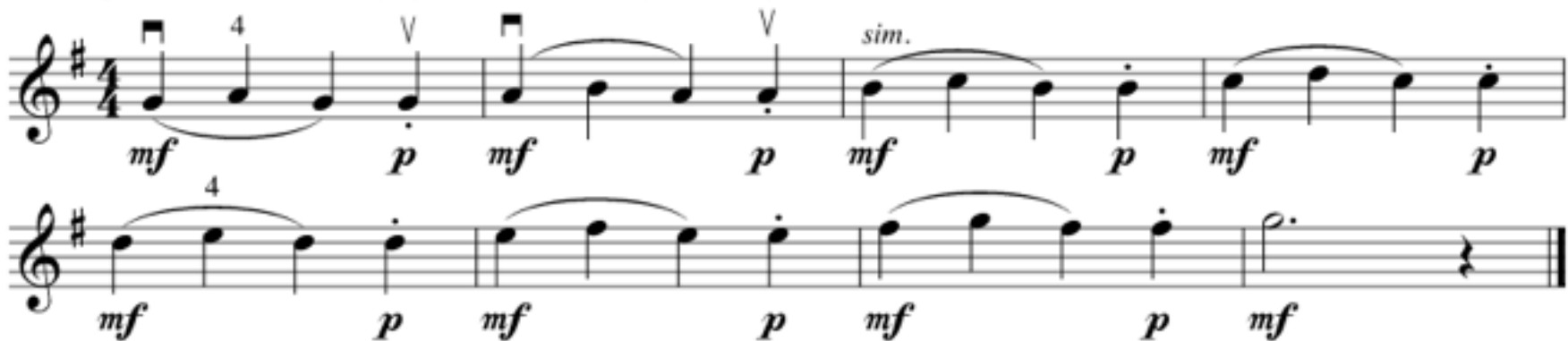
MEDIUM-SLOW BOW SPEED—Place your bow in the mezzo forte (*mf*) lane with a medium-heavy amount of arm weight and move the bow at a medium-slow bow speed.



Bow Speed

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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 4th 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.



Bow Weight

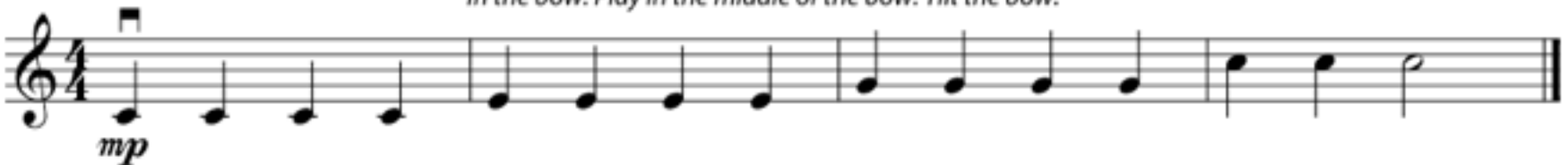
Bow Weight

Sound Innovations, Book 3

- 14 VERY-HEAVY BOW WEIGHT**—Place your bow in the fortissimo (*ff*) lane and play with a very heavy amount of arm weight in the bow. Play with flat bow hair. Be sure to move the bow slowly (save bow) in the last two bars.



- 15 MEDIUM-LIGHT BOW WEIGHT**—Place your bow in the mezzo piano (*mp*) lane and play with a medium-light amount of hand weight in the bow. Play in the middle of the bow. Tilt the bow.



Bow Lanes

Bowing Lanes - Basic

Sound Innovations, Book 2

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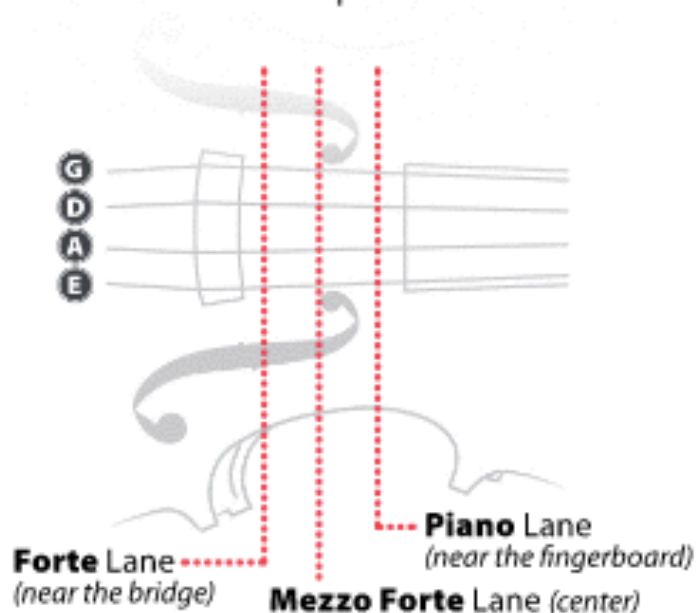
DYNAMICS are changes in volume. We use symbols to indicate how loud or soft to play.

MEZZO FORTE (*mf*) indicates to play medium loud. Do this by placing your bow in the *mezzo forte* (center) lane. Use a medium amount of arm weight and a medium-fast bow speed.

FORTE (*f*) indicates to play loudly. Do this by placing your bow in the *forte* lane. Use more arm weight and a slower bow speed.

PIANO (*p*) indicates to play softly. Do this by placing your bow in the *piano* lane. Use less arm weight and a faster bow speed.

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



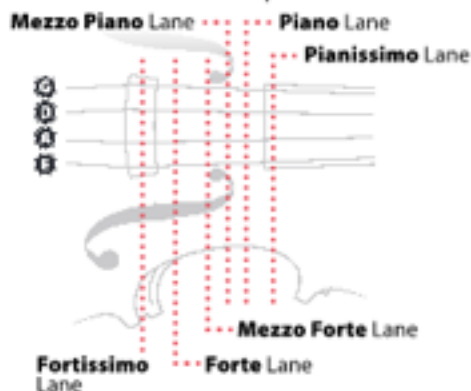
Bowing Lanes - Advanced

Sound Innovations, Book 2

Level 3: Sound Techniques Tone-Placement and Weight

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



PIANISSIMO (*pp*)—indicates to play very softly. Do this by placing your bow in the *pianissimo* lane. Use very little arm weight and a faster bow speed.

PIANO (*p*)—indicates to play softly. Do this by placing your bow in the *piano* lane. Use less arm weight and a faster bow speed.

MEZZO PIANO (*mp*)—indicates to play medium soft. Do this by placing your bow in the *mezzo piano* lane. Use less than a medium amount of arm weight and bow speed.

MEZZO FORTE (*mf*)—indicates to play medium loud. Do this by placing your bow in the *mezzo forte* lane. Use a medium amount of arm weight and a medium-fast bow speed.

FORTE (*f*)—indicates to play loudly. Do this by placing your bow in the *forte* lane. Use more arm weight and a slower bow speed.

FORTISSIMO (*ff*)—indicates to play very loud. Do this by placing your bow in the *fortissimo* lane. Use a lot of arm weight and a slower bow speed.

Place the bow in the *mf* lane and use a medium amount of arm weight.



Place the bow in the *mp* lane and use less than a medium amount of arm weight.



Place the bow in the *f* lane and add more arm weight.



Place the bow in the *p* lane and use less arm weight.



Place the bow in the *ff* lane and add a lot of arm weight.



Place the bow in the *pp* lane and use very little arm weight.



Bow Placement

Bow Placement

Sound Innovations, Book 3

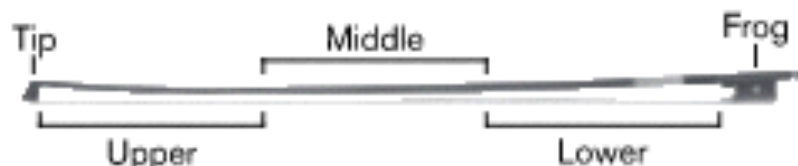
Bow Division

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.



View video at
alfred.com/SoundDevelopmentVideo



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

Rodolphe Kreutzer



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



Bow Strokes

Sound Innovations, Book 3

Spiccato

SPICCATO—Separate bow strokes that bounce off the string, sometimes called a brush stroke. *Sound Advice:* Start on the string and gradually lift weight out of the bow allowing it to bounce in an arc-like motion (↷) over the string.



View video at
alfred.com/SoundDevelopmentVideo

- 71 **TAKING OFF**—Gradually lift weight out of the bow and shorten the stroke until the hair leaves the string and begins to bounce.



- 72 **LANDING**—Gradually lengthen the stroke and add weight to the bow until the hair stays on the string.



- 73 **ALTERNATING ON AND OFF THE STRING**—Practice letting the hair stay on and leave the string.



SPICCATO BOW PLACEMENTS



Musical and Artistic Aspects

Ensemble Playing

Rehearsal Atmosphere

