

Strictly Strings

ORCHESTRA COMPANION
JAMES KJELLAND • JACQUELYN DILLON

Instrumentation

Violin • Viola • Cello • Double Bass

Teacher's Manual & Score

Strictly Strings Orchestra Companion is designed to help students develop more advanced technique and musicianship. Unlike the page-by-page sequence of Books 1 and 2, Book 3 can be used as a reference much like an encyclopedia, that is, specific key signatures and technical objectives can be worked on at any time according to the needs at hand. Book 3 is subtitled *Orchestra Companion* because it can be used as a complementary technique and musicianship reference in the orchestra rehearsal. It can also be used independently as a supplemental resource for private and small group instruction as well as by students working on their own.



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How the Teacher's Manual and Score is Organized

The basic organization of the book is by key signature with the same four-page format for each key, as follows:

1st page: **Scales and Arpeggios**

- fingerboard diagram indicating all notes and positions in the key signature
- 3-octave major scale usable in 1, 2 or 3-octave segments
- 2-octave major scale in thirds
- corresponding I, IV and V7 chord arpeggios
- 2-octave relative minor scale
- corresponding i, iv and V7 chord arpeggios

2nd page: **Bowing, Fingering and Shifting Studies**

- bowing theme based on well-known melodies
- rhythm, meter, and bowing variations for the bowing theme
- familiar folk songs with variations for fingering and position work
- shifting studies on all four strings through 3rd (violin-violin), 4th (cello) and 5th (double bass) positions
- rhythm and bowing variations to go with the shifting patterns
- "Composition Corner" which develops improvising and composing skills

3rd page: **Etude, Duet and Chorale**

- unison etude from the standard etude literature
- a duet for developing rhythm and style ensemble skills
- a 4-part chorale from standard symphonic literature for the development of tone quality and intonation

4th page: **Orchestral Excerpts**

- 2 and 3-part excerpts (usually one in each mode) from the standard repertoire for musical development and motivation
- selections from all major historical periods and composers usually written in the original key, rhythm and style

In addition to the technical and musical material, there are opportunities for learning music theory throughout the book through the marking of half steps and the coloring of scale notes, etc. Throughout the Teacher's Manual and Score, you will find teaching suggestions and additional options for expanding on the given exercises. For your convenience, this material is repeated in each key section. This format should allow you to use your own unique teaching approach to implement the basic material assembled in these pages.

It is also hoped that you will use exemplary recordings of the standard repertoire in this book to enhance the motivation and interest of your students, helping them to achieve ever higher levels of skill and musicianship.

It is highly recommended that these excerpts be used to further develop the styles and the facility in each given key signature. They are not necessarily intended to prepare students to play the complete works, many of which, in their entirety, contain material beyond the scope of this book.






Upon completing Book 3 we believe your students will have the technical and musical skills needed to play solo, chamber and orchestra music through at least grade four or five difficulty. Your students will naturally develop a mature awareness of style and expression through playing a variety of high-quality repertoire.





We sincerely hope you will enjoy the music of Book 3 as well as watching and listening to your students' growth to the next level.



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Introduction

ABOUT BOOK THREE

Difficulty Level

Regardless of age, it is assumed that the level of technique that students bring to *Strictly Strings Book 3* is at or near that which is developed in Book 2 or any other comparable material. If students have not been exposed to such bowings as spiccato, martelè/staccato, and double stops, we would recommend starting this book at a later time. If they have only recently begun to venture out of first position, or first finger pattern, etc., it would also be premature to begin this book.

However, it should be acknowledged that a wide range of student backgrounds can be accommodated in Book 3. There is enough material at different levels of challenge to use with late middle school through high school players and ensembles. In other words, some of the exercises and excerpts are designed for more advanced students and you may choose not to use them until a later time.

Bowings and Fingerings

Beyond the most basic principles, the choice of bowings and fingerings is rooted in individual interpretation, personal habit or custom, performance practice, etc. Therefore, the bowings and fingerings given here are offered as guidelines rather than definitive requirements—hence the gray type for all fingerings. Teachers and students alike are welcome to make changes wherever desired. Nevertheless, more advanced music does require more advanced technique, and should therefore not be hampered by the choice of the most elementary fingerings and bowings. By the same token, we have not always used the most virtuosic fingerings and bowings because we felt this could be too big of a leap from Book 2.

Fingerings are perhaps more controversial than any other single element of string playing. We acknowledge that there is no such thing as a definitive fingering once a certain level of musical

complexity has been reached. Indeed, it may have been preferable for us to leave fingerings out entirely, leaving it up to each individual to decide how he/she likes it. However, the realities are that not all teachers have both the time and expertise on all the instruments to derive their own fingerings without some help. We also know that many students will be using the book without the direct assistance of a teacher.

We therefore have offered one set of fingerings for each instrument which represents what could reasonably be considered “mainstream” practice. To arrive at these fingerings, we have sought input from many outside sources and have drawn from our combined teaching and playing experience. Furthermore, we have attempted to strike a balance between helping too much versus not enough by indicating only where shifts occur (by use of the dash “–” before the finger number) or where positions need clarification. Suffice it to say, if we had included all the different schools of fingering, along with other musically viable alternatives, the pages would be virtually smothered in finger numbers!

You will also notice the absence of position numbering (Roman numerals) in the music itself. The fingerboard diagrams at the top of each new key section provide an instant visual reference not only for positions but for all spatial-tonal relationships as well. We have chosen to emphasize the locations of the actual notes on the fingerboard and the spatial-tonal relationships between them. Nevertheless, students can look up the position numbers and add them to the music if so desired. Considering the fact that there are also several different position systems in use today (e.g., the Simandl, Karr, and Rabbath systems in double bass playing), our choice was in favor of greater simplicity and compatibility between instruments.

The fingerboard diagram shows the positions in Roman numerals within brackets. If you wish to emphasize position theory, you may want to have students indicate them directly in their music, for example, in the 3-octave scales, arpeggios, etc. You can also have them color in the notes needed in the major scales as well as add the altered notes from the minor scales.

In all scales, students are encouraged to mark in the half steps to better understand spatial-tonal relationships as well as improve consistency of intonation. Due to space limitations, each key section features only one form of the minor scale alternating between melodic and harmonic forms. Please feel free to teach the other form along with the one given.

Rhythms and tempos are not specified in the scales to allow for maximum individualization and flexibility. We strongly recommend starting with the development of secure intonation at slower tempos and then more rapid technique at faster tempos. Intonation problems should be resolved by having students listen and adjust fingers on any problematic notes. When the pitch is centered, back up to the previous note(s) and play into the note again until no adjustment is necessary. Intonation problems will never fix themselves. Notes that are out of tune are simply wrong notes!

Once intonation is secure, you can incorporate different tempos, rhythms and bowing styles. Additional ideas for this can be found on the second page of this key section (Bowing & Rhythm Variations, No. 2 & 7). In addition, ideas can be taken from the excerpts found on the fourth page of this key section.

Violin

Positions: $\frac{1}{2}$ | I | II | III | IV | V | VI | VII | VIII | IX | X

E	F	G	A	B	C	D	E	F	G	A	B	C
A	B	C	D	E	F	G	A					
D	E	F	G	A	B	C	D					
G	A	B	C	D	E	F	G					

Color in the notes needed in your scales. ↑
Octave Harmonic

Viola

Positions: $\frac{1}{2}$ | I | II | III | IV | V | VI | VII | VIII | IX | X

A	B	C	D	E	F	G	A	B	C	D	E	F
D	E	F	G	A	B	C	D					
G	A	B	C	D	E	F	G					
C	D	E	F	G	A	B	C					

Color in the notes needed in your scales. ↑
Octave Harmonic

Cello

Positions: $\frac{1}{2}$ | I | II | III | IV | V | VI | VII | VIII | IX | X

A	B	C	D	E	F	G	A	B	C	D	E	F
D	E	F	G	A	B	C	D					
G	A	B	C	D	E	F	G					
C	D	E	F	G	A	B	C					

Color in the notes needed in your scales. ↑
Octave Harmonic

Double Bass

Positions: $\frac{1}{2}$ | I | II | III | IV | V | VI | VII | VIII | IX | X

G	A	B	C	D	E	F	G	A	B	C	D
D	E	F	G	A	B	C	D				
A	B	C	D	E	F	G	A				
E	F	G	A	B	C	D	E				

Color in the notes needed in your scales. ↑
Octave Harmonic

Theme from *Brandenburg Concerto No. 5*

(First Movement)

Johann Sebastian Bach (1685–1750)

About the Composer

Bach was born in Eisenach, Germany and died in Leipzig. He was a master composer of prolific output, a mentor of young students, a choirmaster and organist, a violinist, and a father of 20 children. Several of his children became famous composers after him. He composed, arranged, copied and performed his own works for use in his immediate surroundings. Many of today's rules of composition and music theory were formulated as a result of analysis of his work. Felix Mendelssohn is credited with reviving his most enduring works, such as the *St. Matthew Passion*. Some of Bach's most famous pieces include the *B Minor Mass*, the *St. John Passion*, several violin and harpsichord concertos, the unaccompanied suites for violin and cello, the *Magnificat* and *The Well-Tempered Clavier*. Bach did not fully enjoy the fame that was due to him during his lifetime, although several prominent musicians of the time recognized and appreciated his genius. He was the very embodiment of the Baroque era in its most robust expression.

About the Work

The six *Brandenburg* Concertos were written in 1721 for the Duke of Brandenburg, and were orchestrated for the players Bach had available at the time. Each of them is a unique variation on the concerto grosso form (solo group versus accompaniment group) and instrumentation. No. 5 is credited as being the first piano/harpsichord concerto due to its structure and scope. The first movement is characterized by lively running patterns of 16th notes over a bass line of driving eighth notes.

About the Times (ca. 1730)

- Other musicians and events:
 - George Frideric Handel, German-born English composer
 - Georg Philipp Telemann, German composer
 - Antonio Vivaldi, Italian composer
 - Handel's *Messiah* was first performed (1742)
 - Franz Joseph Haydn was born (1732)
 - Antonio Stradivarius, Italian, greatest violin maker of all time
- Visual artists and events:
 - Grinling Gibbons, English sculptor, was born (1721)
 - James Gibbs, English architect, built St.-Martin-in-the-Fields school (1722)
 - The Spanish Steps in Rome were completed (1725)
 - Thomas Gainsborough, English painter, was born (1727)
 - Benjamin West, American painter, was born (1738)
 - The Palace of Versailles was built and decorated by Giovanni Tiepolo
 - Landscape architecture and formal gardens became prominent
- Authors, poets and philosophers:
 - François Voltaire, writer and philosopher, published *Histoire de Charles XII* (1731)
 - Alexander Pope, English poet, wrote "Essay on Man" (1733)
 - David Hume, Scottish philosopher, wrote *A Treatise of Human Nature*
 - Benjamin Franklin, American statesman, inventor and writer: *Poor Richard's Almanac* (1732), "Plain Truth" (1747)
 - Johann H. Pestalozzi, Swiss educator philosopher, was born (1746)
- Science and technology events and people:
 - Isaac Newton, English scientist, died (1727)
 - Benjamin Franklin invented the lightning conductor (1752)
 - The first female medical doctor graduated from University of Halle, Germany (1754)
- Other events and people:
 - John and Charles Wesley founded the Methodist church (1730)
 - The Behring Strait, Alaska, and Aleutian Islands were discovered by Dutch explorer Vitus Behring
 - Spain occupied Texas territory (1720)
 - Paul Revere, American revolutionary, was born (1735)