

STRING EXPLORER

Andrew Dabczynski • Richard Meyer • Bob Phillips

See Inside for a Chart of the Sequential Introduction of Musical Concepts

Treat your students to an unforgettable journey through string playing with *String Explorer*, the exciting new string method from Highland/Etling by renowned string pedagogues and authors Andrew Dabczynski, Richard Meyer and Bob Phillips.

With a unique, full-color look and approach, *String Explorer* is sure to motivate both students and teachers in any group or individual setting! Join adventurers and tour guides Arco Dakota and Rosalyn Le Bow as they guide your students along the path to successful string playing.

String Explorer has been thoroughly field-tested and represents the best of contemporary and traditional teaching practices. Each lesson first addresses a new right-hand technique, then a new left-hand technique, and then culminates in a "Putting It Together" section that uses classics, folk songs and original pieces to combine and reinforce the newly learned skills. Along the way your students will enjoy learning and performing four concert-appropriate ensemble pieces representing the four major time periods of music. Five Activity Pages provide playing and written exercises that focus on composition, improvisation, music theory, ear training, and world music. A thoughtfully produced and comprehensive course of study, *String Explorer* meets and exceeds the USA National Standards for Music Education.

You're also sure to love the *String Explorer Orchestra Series*—an expertly written series of works for string orchestra that correlates with specific pages from *String Explorer*. Concert planning has never been so easy!



Instrumentation

Violin
Viola
Cello
Bass

Additional Materials

Piano Accompaniments
2-CD Set
Conductor's Score with CD
Teacher's Resource Kit

The Teacher's Resource kit includes special assessment materials for student testing, reproducible music theory and composer worksheets, sample letters to parents, rhythm flash cards and more. The Conductor's Score contains a wealth of helpful hints and suggestions, in an easy-to-use format.



Violin Book 1 (pages 16–17)

1

Right-hand bowing techniques are practiced alone first

3

Right- and left-hand concepts are combined in culminating exercises

4

Rosalyn Le Bow explains and defines various elements and regularly encourages students to perform a “Hot Shot Challenge”

UNIT 6



Ready, set, BOW!

Eighth Notes

Bouncing Notes on the Staff

Practice 1. Clap 2. Play 3. Bow

64
 1 2 3 4 4 4 1 2 3 4 4 4 1 2 3 4 4 4

Pony Run Back

65
 1 2 3 4 4 4 1 2 3 4 4 4 1 2 3 4 4 4

Two Endings

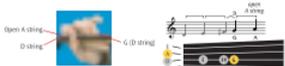
66
 1 2 3 4 4 4 1 2 3 4 4 4

Motocycles on the Elevator

67
 1 2 3 4 4 4 1 2 3 4 4 4

Finger “Tips”

G on the D String, Open A



Exploring G

Practice 1. Play 2. Bow

68
 1 2 3 4 4 4 1 2 3 4 4 4

Hiding the Ball

69
 1 2 3 4 4 4 1 2 3 4 4 4

The Tunnel

The bow after each finger number means to bow your finger on the D string while you play the G string.

70
 1 2 3 4 4 4 1 2 3 4 4 4

Lake Shore Lined

71
 1 2 3 4 4 4 1 2 3 4 4 4



Putting It Together

Climbing the Steps

Practice 1. Clap 2. Sing 3. Play

72
 1 2 3 4 4 4 1 2 3 4 4 4

Gats, Pans and Beans

American Folk Song

73
 1 2 3 4 4 4 1 2 3 4 4 4

74
 1 2 3 4 4 4 1 2 3 4 4 4

75
 1 2 3 4 4 4 1 2 3 4 4 4

Harro Suroot

76
 1 2 3 4 4 4 1 2 3 4 4 4

Theme and Variations on

Ode to Joy

77
 1 2 3 4 4 4 1 2 3 4 4 4

78
 1 2 3 4 4 4 1 2 3 4 4 4

79
 1 2 3 4 4 4 1 2 3 4 4 4

80
 1 2 3 4 4 4 1 2 3 4 4 4

81
 1 2 3 4 4 4 1 2 3 4 4 4

82
 1 2 3 4 4 4 1 2 3 4 4 4

83
 1 2 3 4 4 4 1 2 3 4 4 4

Check Yourself!
 ✓ Bow is parallel to the bridge
 ✓ Right thumb is relaxed and bent
 ✓ Violin is up and over

“That accompaniment really [enhances] the Haydn theme.”

Ludwig van Beethoven (1770-1827)

Variation (can be played with five 4/4)

84
 1 2 3 4 4 4 1 2 3 4 4 4

85
 1 2 3 4 4 4 1 2 3 4 4 4

86
 1 2 3 4 4 4 1 2 3 4 4 4

87
 1 2 3 4 4 4 1 2 3 4 4 4

88
 1 2 3 4 4 4 1 2 3 4 4 4

89
 1 2 3 4 4 4 1 2 3 4 4 4

90
 1 2 3 4 4 4 1 2 3 4 4 4

91
 1 2 3 4 4 4 1 2 3 4 4 4

92
 1 2 3 4 4 4 1 2 3 4 4 4

93
 1 2 3 4 4 4 1 2 3 4 4 4

94
 1 2 3 4 4 4 1 2 3 4 4 4

2

Left-hand fingering techniques are focused on second

5

Arco Dakota offers “Arco’s History Highlights,” insights into the history of strings and music, selected composers, and folk songs

Violin Book (page 22)

Four full-performance pieces represent the Baroque, Classical, Romantic and Contemporary eras

- 1 Each performance piece begins with a synopsis of the period and how it relates to world history, and the most popular composers of the time
- 2 A marker shows where the piece fits in on a music history timeline
- 3 All pieces are arranged by renowned composer, Richard Meyer
- 4 A Melody part and an Accompaniment part are provided for each performance piece

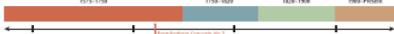
Violin Book (page 29)

Five Activity Pages of playing and written exercises focus on music theory, ear training, composition, improvisation, and world music

- 1 These activities reinforce previously learned concepts and tie in with curriculum from other classes
- 2 A brief introduction to vibrato follows a section exploring the blues
- 3 A solo with piano accompaniment is provided for each instrument
- 4 *String Explorer* meets and exceeds the USA National Standards for Music Education and most State Standards



EXPLORING THE BAROQUE ERA
The term Baroque is used to describe music written from approximately 1550 to 1750. The word originally applied to richly ornamented architecture of that time, and Baroque music may be said to be similarly fancy and elaborate. Bach, Handel, Vivaldi and Corelli are known for the string music they composed during the Baroque era.



Brandenburg Concerto No. 5 (Johann Sebastian Bach (1685-1750) BWV 1056)

Violin
Allegro



Accompaniment
Allegro



ARIZONA DAKOTA'S ACTIVITY PAGE 3



Exploring Music Theory Complete the melody below. You may add only one note to each measure. Use the note printed above the staff. Then play the melody.



Exploring Ear Training Try playing "Dile to Joy" using only your first finger. Now run sliding up and down the D string.



Exploring Composition Contemporary music refers to two melodies moving in opposite directions. When one goes up the scale, the other goes down and vice-versa.



The bottom part of this staff moves in contrary motion to the top part. Can you complete it? Then, with a friend, play this contrary-motion duet.



Exploring Improvisation This is a **pentaton tub**.



1. Write the pitch names under the notes.
2. Using pitches from the pentatonic scale, improvise a melody using the rhythm provided.
3. Try changing the order of pitches when you repeat.

Exploring World Music The *erhu* is a two-string Chinese fiddle with a long and rich heritage. The hair of the bow actually passes between the two strings, so it is always attached to the fiddle. The following tune is a piece based on a poem written by the renowned poet Li Bai of the Tang Dynasty.

Reminiscence of Lady Quin Er

Andante



Learn to play "Reminiscence of Lady Quin Er" on your violin. Try to play it while holding your violin vertically on your lap, as an erhu performer would.

Cello Book (page 36)

A series of clearly presented color photographs illustrate proper bow hold and initial instrument set-up.

- 1 Sequential instruction separately addresses right and left hand challenges unique to cello
- 2 Special emphasis on lower string issues
- 3 Basic introduction to fourth-finger extensions included as a "Future Frontiers" subject near the end of Book 1
- 4 Culminating "grand solo" specifically for cellists

Bass Book (page 18)

Clearly presented color photographs illustrate proper position for both French and German bow, as well as for both standing and sitting posture

- 1 Sequential instruction that separately addresses right and left hand challenges unique to bass
- 2 Early, non-intimidating presentation of shifting process eliminates unnecessary octave displacements and other awkward musical issues
- 3 Special emphasis on upper-string tone production before introduction of lower strings
- 4 Culminating "grand solo" and jazz "walking bass" solo specifically for bassists

Featured Composers

Bach—Brandenburg Concerto No. 5;
Minuet; March in C
Beethoven—Ode to Joy
Billings—Chester
Dvořák—New World Symphony
Elbel—The Victors
Foster—Oh! Susannah
Handel—Judas Maccabaeus; Hornpipe;
La Rejouissance
Haydn—St. Anthony Chorale
Mozart—Minuet from Symphony No. 36
Offenbach—Can Can; Barcarolle
Pierpont—Jingle Bells
Purcell—Rigaudon
Rossini—William Tell Overture
Tchaikovsky—Swan Lake; Russian Folk Song
Wagner—March of the Meistersingers

World Music

African-American—Shoo Fly
Argentinian—Tango
Chinese—Reminiscence of Lady Quin Er
Dutch—We Gather Together
English—Hot Cross Buns; Mary Had a Little Lamb; London Bridge;
Drink to Me Only
English-Australian—Shepherd's Hey
French—Twinkle, Twinkle, Little Star; Are You Sleeping;
Au Claire de la Lune;
Irish—Antrim Hills; Syncopated Piper
Israeli—Chanukah, Chanukah; Davenu
Korean—Ari-rang
Mexican—Carmela; Un Elefante
Mexican-American—Paso Doble
Native American—Apache Melody
Norwegian—Bridal March from Valders
Polish—Tatra Song; Click Your Heels
U.S. American—Oats, Peas and Beans; Bile Them Cabbage Down;
Old Joe Clark; Simple Gifts (Shaker); America; Erie Canal
Note: Original tunes and exercises not catalogued

About the Authors



Andrew H. Dabczynski is Professor of Music Education at Brigham Young University in Provo, Utah. He formerly served as Associate Professor of Music Education and Director of the Community Education Division at the Eastman School of Music in Rochester, New York. Dr. Dabczynski has also held teaching and administrative positions in the public schools of Penfield and Mamaroneck, New York and was the Supervisor of Fine Arts Education in the Waterford School District of Michigan. Dr. Dabczynski received a Bachelor of Music degree in Applied Viola from the Eastman School and a Master of Arts degree from the University of Connecticut, where he served as violist in the graduate string quartet. He also holds a Ph.D. in Music Education from the University of Michigan. As a performer, Dr. Dabczynski has played viola in the Rochester Philharmonic, the Hartford Symphony, the Portland (Maine) Symphony, the Kalamazoo Symphony, and the Greenwich (Connecticut) Symphony orchestras. For six years, he was a member of the Golden

String Quartet, the ensemble-in-residence at Western Michigan University, and he also has been an adjunct faculty member at numerous other colleges and at national string workshops. A strong interest in folk music has led Dr. Dabczynski to focus his research efforts on fiddling and the transmission of traditional music. In addition to his doctoral dissertation, he has written many articles on the subject of teaching and learning fiddling in contemporary America, and is co-author of the Fiddlers Philharmonic series, published by Alfred. Dr. Dabczynski frequently appears as a guest conductor and clinician for student ensembles in the United States and Canada, and has arranged and published numerous pieces for string orchestra. He and his wife, Diane (a commercial vocalist) live in the Provo area with two musical daughters.



Richard Meyer received his Bachelor of Arts degree from California State University, Los Angeles and has taught middle school and high school instrumental music for over 16 years. He currently conducts the Pasadena Youth Symphony Orchestra. Mr. Meyer has had many works published for band and orchestra including *Celebration*, winner of the National School Orchestra Association composition contest, and *Geometric Dances*, winner of the Texas Orchestra Directors composition contest. He received the Outstanding Music Educator Award from the Pasadena Area Youth Music Council in 1994, and has also received the Pasadena Arts Council Gold Crown Award for Performing Arts.



Bob Phillips has taught in the Saline Area Schools of Michigan since 1976, building a string program with over 700 students. In the year 2000, he and his wife Pam were recognized by the city of Saline as "Citizens of the Year." Mr. Phillips has been recognized as "Teacher of the Year" nine times by regional, state and national music organizations. In addition to serving on numerous district and state committees for the Michigan School Band and Orchestra Association and ASTA, he has been invited to present clinics in 29 states and 6 foreign countries, as well as at national conferences including the Ohio State University String Teachers Conference, the National String Teachers Training Workshop, the American String Workshop, the International String Workshop and the International Society of Bassists.

Mr. Phillips has conducted the All-State Orchestra at Interlochen; the University of Michigan Junior Youth Symphony; Blue Lake Fine Arts; Jackson Youth Symphony; Music Youth International Orchestra; Oakland (Michigan) Youth Orchestra (founder); American String Workshop Orchestra; and the MASTA Junior High Camp. During his tenure as Artistic Director as well as founder of the Saline Fiddlers Philharmonic, the group has gained an international reputation, annually performing more than 100 shows. The Fiddle Club and Improvisation programs he began include over 150 students each year.

An expert in the use of folk fiddling and jazz in the string orchestra, Bob is also co-author of three successful series of books—*Fiddlers Philharmonic*, *Fiddlers Philharmonic Encore!*, and *Jazz Philharmonic*—all published by Alfred. These arrangements of traditional American fiddle repertoire grew from a need for material in his own string classrooms and performing groups. Mr. Phillips received his bachelor's and master's degrees in music education from the University of Michigan, where he was a student of Lawrence Hurst, Elizabeth Green and Bob Culver.



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