

# 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”

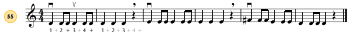
### UNIT 6

#### Ready, set, BOW!

Eighth Notes

Running Poses on the Staff

Practice 1: Clip 2, Plot 3, Note



Pony Run Back



Two Endings



Motorcycles on the Elevator



#### Finger “Tips”

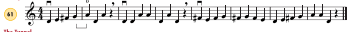
G on the D String, Open A

Exploring G

Practice 1: Plot 3, Note

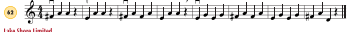


Hiding the Ball

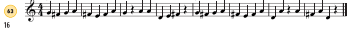


The Tunnel

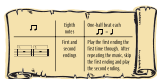
The last after each finger number means to leave your finger on the D string while you play the A string.



Lake Shore Limited



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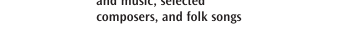
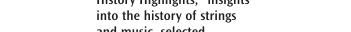
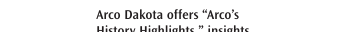
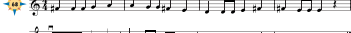
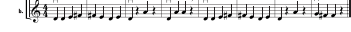
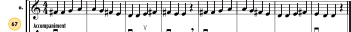
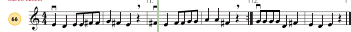
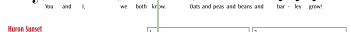
### Putting It Together

Climbing the Steps

Practice 1: Clip 2, Step 3, Plot



Quits, Pans and Beans



Check Yourself:

- ✓ Bow is parallel to the bridge
- ✓ Right thumb is relaxed and bent
- ✓ Violin is up and over

American Folk Song

Quits, Pans and Beans

You and I, we both know, quits and pans and beans and tar - ky grow!

Harmon Sunset

That accompaniment is that theme

Theme and Variations on Ode to Joy

Theme

Accompaniment

Variation (can be played with five 4/7)

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

Beethoven used his “Ode to Joy” as the main melody in the final movement of his ninth symphony. This movement piece uses a very large orchestra, a full chorus and vocal soloists. Amazingly, Beethoven wrote the piece after he had become deaf.

17

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

- 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
- A marker shows where the piece fits in on a music history timeline
- All pieces are arranged by renowned composer, Richard Meyer
- 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

- These activities reinforce previously learned concepts and tie in with curriculum from other classes
- A brief introduction to vibrato follows a section exploring the blues
- A solo with piano accompaniment is provided for each instrument
- 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 1575 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.




BAROQUE 1575-1750 CLASSICAL 1750-1825 ROMANTIC 1825-1900 CONTEMPORARY 1900-Present

**Brandenburg Concerto No. 5** (Johann Sebastian Bach (1685-1750) No. 5, No. 1)


**Allegro**

**Melody**




**Accompaniment**

**Allegro**

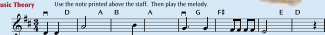


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**ARCO DAKOTA'S ACTIVITY PAGE 3**

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

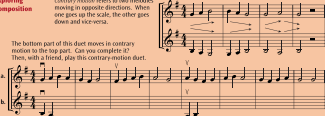


**Exploring Ear Training** Try playing "Slide to Joy" using only your first finger. Now fun sliding up and down the D string.




**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 duet 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 **pentatonic scale**.




- Write the pitch names under the notes.
- Using pitches from the pentatonic scale, improvise a melody using the rhythm provided.
- 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 & BASS BOOKS



## 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; Dayenu  
Korean—Ariang  
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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