



Belwin

STRING ORCHESTRA BEGINNING LEVEL

WOOD THAT SINGS**(“TSII’EDO’A’TL”)**

KEVIN MIXON

INSTRUMENTATION

1	Conductor
8	1st Violin
8	2nd Violin
5	3rd Violin (Viola T.C.)
5	Viola
5	Cello
5	String Bass
1	Piano Accompaniment
1	Percussion (Small Concert Tom or Hand Drum)

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



NOTES FROM THE COMPOSER

The Apache violin is often constructed from the dried and hollowed flower stalk of an agave, or century plant, and decorated with carvings and paintings. A small solo instrument between 40 and 70 cm in length, it is played by securing one end against the chest, stopping the strings with fingers in the left hand, and drawing a wood bow with horsehair across the strings. In addition to pitches such as those included in this piece, microtones are often used when performing ceremonial songs, social dance songs, love songs, or free improvisations. It is the only surviving Native American string instrument. Many playing techniques, like slurring, are uncharacteristic, but I did take the liberty of intermittently adding other western European conventions such as harmony, phrase length, dynamics and accents.

To preserve cultural authenticity, it would be ideal for the director to “conduct” by playing the percussion part on a drum, such as a small concert tom or hand drum, with a resonant sound and struck with a single hard felt mallet. I lead my groups this way when it is stylistically appropriate, and the drum, together with eye contact and some occasional nods as cues, is sufficient to replace European conducting gestures. Of course, posting a player beside the director is also acceptable. In any case, the roll indicated should be played one-handed using rapid beater strokes, as is typical of the style.

There is a 6/8 section beginning in m. 24 that calls for singing, which is an ideal activity for introducing this meter to students before they play the harmonized melody later at m. 39. Note that there is an optional note (D) in the first measure of the melody if the F# is too high for young voices. I prefer singing as an initial presentation of the melody, as I first heard the song sung with drum accompaniment and also played on an indigenous flute. Please note that if the passage is sung, all performers should sing the entire passage together to help student confidence as well as maintain an ample volume of voices. Also note that out of respect to the Apache culture, the vocables, though characteristic, have no religious or other meaning. Students may also play this section. If playing on instruments, note that the passage can be easily divided into two sections of seven measures each (mm. 24-30 and mm. 31-37) to allow for the feature of different string sections, or soloists varying the tutti melody.

At m. 60, there is also an optional improvisational section of four bars with open repeats. The four notes comprising the first melody are given, and because there will be no dissonance created with the accompaniment, it is an ideal beginning improvisation activity. Though some of the other parts of the piece use different phrase lengths, this section employs the more common four-bar form with a familiar harmonic structure that will help students when improvising. You can also aid successful initial improvisations and remain consistent with the style of the piece by using quarter- and eighth-note rhythms. Besides rehearsals, students can also practice soloing in lessons with you or students playing accompaniment on strings or piano. This is especially helpful for timid students. My experience has been that, after a few tries, improvising becomes one of my students’ favorite activities! To address another curricular goal, students may also compose solos beforehand. Of course, the section can also be played as written without improvising or composing, and in this case, do not take the repeat.

This piece was written in honor of Native American cultures, and it is my hope that it will serve as a meaningful introduction to instrumental and vocal styles of the Apaches.

Wood That Sings

("Tsii'edo'a'tl")

CONDUCTOR SCORE

Duration - 2:20

Solemnly, but rythmically (♩ = 110)

by Kevin Mixon (ASCAP)

Violins
I
II

Viola
(Violin III)

Cello

String Bass

Optional Piano Accompaniment

Percussion
(Small Concert Tom or Hand Drum with one felt beater)

Vlins.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

6 With vigor

Piano Accomp.

Perc.

6 With vigor

Cue: Violins

Roll = Rapid single strokes with one hand only

Solo

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I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.

I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.

18 Brightly (♩ = ♩.)

Sing (or opt. play)
[() = optional lower singing note]

19 pizz. 20 (arco) 21 V 22

Vlns. I *mp* *f* Hey— Ya Hey Yo Hey— Ya Hey Yo
Sing (or opt. play) (arco)

Vlns. II *mp* *f* Hey— Ya Hey Yo Hey— Ya Hey Yo
Sing at comfortable octave (or opt. play) (arco)

Vla. (Vln. III) *mp* *f* Hey— Ya Hey Yo Hey— Ya Hey Yo
Sing at comfortable octave (or opt. play) (arco)

Cello *mp* *f* Hey— Ya Hey Yo Hey— Ya Hey Yo
Sing at comfortable octave (or opt. play) (arco)

Str. Bass *mp* *f* Hey— Ya Hey Yo Hey— Ya Hey Yo

18 Brightly (♩ = ♩.)

[() = optional lower singing note]
Sing at comfortable octave (or opt. play)

Piano Accomp. *f* Hey— Ya Hey Yo Hey— Ya Hey Yo

Perc. *mf* *sub. p*

23 24 25 26

Vlns. I Hey— Ya Hey Yo Yo— Hey— Ya Hey Ya
Vlns. II Hey— Ya Hey Yo Yo— Hey— Ya Hey Ya
Vla. (Vln. III) Hey— Ya Hey Yo Yo— Hey— Ya Hey Ya
Cello Hey— Ya Hey Yo Yo— Hey— Ya Hey Ya
Str. Bass Hey— Ya Hey Yo Yo— Hey— Ya Hey Ya
Piano Accomp. Hey— Ya Hey Yo Yo— Hey— Ya Hey Ya
Perc.

27 28 29 30 31

Vlns. I
Hey — Ya Hey Yo Hey — Ya Hey Yo Hey — Ya Hey Yo Yo —

Vlns. II
Hey — Ya Hey Yo Hey — Ya Hey Yo Hey — Ya Hey Yo Yo —

Vla. (Vln. III)
Hey — Ya Hey Yo Hey — Ya Hey Yo Hey — Ya Hey Yo Yo —

Cello
Hey — Ya Hey Yo Hey — Ya Hey Yo Hey — Ya Hey Yo Yo —

Str. Bass
Hey — Ya Hey Yo Hey — Ya Hey Yo Hey — Ya Hey Yo Yo —

Piano Accomp.
Hey — Ya Hey Yo Hey — Ya Hey Yo Hey — Ya Hey Yo Yo —

Perc.
.

32 33 34 35 36 2

Vlns. I
Hey — Ya Hey Ya *mf* Play

Vlns. II
Hey — Ya Hey Ya *mf*

Vla. (Vln. III)
Hey — Ya Hey Ya *mf*

Cello
Hey — Ya Hey Ya *mf*

Str. Bass
Hey — Ya Hey Ya *mf*

Piano Accomp.
Hey — Ya Hey Ya *mf*

Perc.
Solo > *mf*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

49 (♩ = ♩)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

47 48 50 51

Lo 2

p

Solo

49 (♩ = ♩)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

52 53 54 55

p

Open repeat for improvised solos. Use ossia pitches when improvising solos and omit optional part written for Violin 1 and 2.⁹ Cello or Bass parts should be omitted when players in those sections are improvising solos. If played as written without solos, omit repeat.

56 57 58 59

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Piano Accomp. *mf*

Perc.

Cue: Violins

60 With growing intensity

61 62 63 64

Vlns. I *p* *mp*

Vlns. II *p* *mp*

Vla. (Vln. III) *p* *mp*

Cello *p* *mp*

Str. Bass *p* *mp*

Piano Accomp. *p* *mp*

Perc.

Play

65 Boldly

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

Piano Accomp.
Perc.

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

Piano Accomp.
Perc.

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