

STRING ALTERNATIVES SERIES

Steel City Strut

By Danny Seidenberg

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Originally composed for the Turtle Island String Quartet and inspired by the R&B bands of the composer's hometown of Pittsburgh, PA, this piece will help young players become firmly grounded in the use of the blues scale. Using a basic shuffle rhythm and an unrelenting, rock-steady beat, the string orchestra will get in the groove, strut their stuff and have fun with this piece!



Program Notes

Originally composed for the Turtle Island String Quartet, *Steel City Strut* is a tribute to the blue-collar traditions of the composer's home city, Pittsburgh, PA. It is meant to emulate the hard driving R&B horn-based bands that the composer grew up hearing—for example, the Iron City House Rockers. Music heard more often than not in bars. The great Tower Of Power (Oakland, CA having a lot in common with Pittsburgh) is also a good model. The composer's dream for this piece was to become, however improbably, the theme song of the Pittsburgh Steelers football team—one might say the Steelers are the true religion of Pittsburgh. Imagine a 300 lb. lineman humming music written for string instruments as the ball is snapped, or strings blasting in the locker room during another championship drive. Maybe it would be heard drifting in the icy winter air of the pre-game tailgate rituals. It could happen...

Notes to the Conductor

This piece can help players get firmly grounded in the use of the blues scale, without the pressure of having to improvise. Even the fugue section is comprised of blues riffs taken from the main theme. It's also good for a sense of time—playing in a rock-steady, unrelenting groove, without drums to hang on to. Also, the basic shuffle rhythm (12/8) and its cross-rhythms are thoroughly explored. The biggest challenge is, of course, staying inside this fat groove and making sure it ticks like a clock. It helps to be aware of the backbeat. Beyond that, the watchword is 'hornlike'—emulating trumpet and saxophone, brassy and direct. Vibrato should be minimal; explore shakes, bends and fall-offs instead. Generally speaking, bow strokes are on the string, in the middle of the stick, and 'crunchy'. The exception would be the loud rhythmic parts and bass lines where the lower half of the bow needs to be used. As to the issue of bow direction: when in doubt, simply play as it comes. Uniform bowing is actually not always preferable in this music—it always sounds better when there is a certain amount of mixing, provided everyone is going for the same feel or gesture. Leopold Stokowski had the same idea.

Steel City Strut

CONDUCTOR SCORE
Duration - 5:45

Danny Seidenberg

Rhythm and Blues Groove (♩ = 100)

Violins I

Violins II

Viola

Cello

String Bass

1 2 3 4

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

5 6 2 2 7

Vlns.
I
II

Vla.

Cello

Str. Bass

div. *div.* *div.*

V 2

8 9 10

Vlns.
I
II

Vla.

Cello

Str. Bass

V 13

div. *pizz.*

11 12 13

Vlns. I

Vlns. II

Vla. *mf*

Cello

Str. Bass

14 15 16

Vlns. I

Vlns. II

Vla. *fp*

Cello

Str. Bass

17 18 19

I Vlns. *mf* *f*

II Vlns. *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass

20 21 22

I Vlns. *mf* *f*

II Vlns. *mf*

Vla. *mf* *f* *mf*

Cello *mf* *f* *mf*

Str. Bass

23 24 25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

26 27 28

mf

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29 30 31

mp

f

div.

arco

(♩. = ♩)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

33 (♩ = ♩.)

32 33 34

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

35 36 37

p

mp

mp

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

38 39 40

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41 42 43

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

44 45

f *div.* *f* *div.* *f* *arco* *f*

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

46 47 48

(♩ = ♩)
(car horns)

(car horns)

(car horns)

(car horns)

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

49 50 51

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

52 53 54

div.

I

Vlns.

II

Vla.

Cello

Str. Bass

55 56 57

This block contains the musical notation for measures 55, 56, and 57. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 55 includes a *div.* marking above the first violin staff. Measure 56 includes *div.* markings above the second violin and viola staves, and a *V* marking above the first violin staff. Measure 57 includes a *div.* marking above the second violin staff and *V* markings above the first violin and viola staves.

div.

I

Vlns.

II

Vla.

Cello

Str. Bass

58 59 60

This block contains the musical notation for measures 58, 59, and 60. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 58 includes *div.* markings above the first violin and second violin staves. Measure 59 includes *div.* markings above the first violin, second violin, and viola staves, and a *V* marking above the first violin staff. Measure 60 includes *div.* markings above the second violin and viola staves, and *V* markings above the first violin and viola staves. The Cello staff in measure 60 has a double bar line with a '2' above it, indicating a double measure.

63

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

61 62 63

p

mp

p

p

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

64 65 66

mp

mp

mp

mp

pizz.

I

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

p

67 68 69

I

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

div.

f

mf

arco

70 71 72 73

74 like a leslie organ

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

like a leslie organ

div.

mf

sim.

chop

74 75 76 77

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

div.

div.

div.

chop

mf

78 79 80 81

82

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

div.

chop

sim.

pizz.

82 83 84 85

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

div.

86 87 88

90

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

89 90 91

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

92 93 94

97

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

95 96 97 98

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

99 100 101

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

102 103 104

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

105 106 107

110

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

108 109 110

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

111 112 113 114

115

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mp

mp

mp

pizz.

115 116 117

118

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

ff

mf

f

mf

ff

mf

mf

ff

mf

mf

ff

mf

mf

ff

mf

mf

ff

mf

118 119 120

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *mf*

121 122 123

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

124 125

(♩. = ♩)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp
arco

ff
div.

f
div.

f

*f*³

126 127 128

one finger *8va* -----

(♩. = ♩)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

mf

p

p

p

div.

130

129 130 131

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

132 133 134

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

135 136

mp

138

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

ff

div.

ff

137

ff

138

(♩ = ♩.)

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

pizz.

139

140

141

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

142 2 143 144

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

145 146 147 2 2

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

148 149 150

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

151 152 153

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