

STRING ALTERNATIVES SERIES

Dixie Highway

Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

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

A hint of New Age, a bit of traditional Irish fiddling, and some intense Bluegrass—those are the sounds of this creative work which musically depicts the history of the famous auto road that was built to connect Midwest America with the Deep South. Based on Chippewa, Irish, and Old-Time melodies, this exceptional composition contains individual and section solos, opportunities for improvisation, suggestions for traditional folk ornamentation, and “hip” bass lines. With its variety of musical moods, *Dixie Highway* offers a dynamic and motivating change of pace to any orchestra program, one that promises to shift both the audience and orchestra to overdrive!



Program Notes

Written for and premiered by the Kettering High School Orchestra in Waterford, Michigan (Merlyn Beard, Director), *Dixie Highway* musically depicts the historic development of the American auto road of the same name. The famous roadway passes through Waterford, and long has been central to its history—as well as to the history of many other towns in the Midwest. Based on its predecessor, the east-west “Lincoln Highway” that traverses the United States, the Dixie Highway was first conceived in the early years of the 20th century to be a network of interconnected paved roads, making possible continuous auto travel from the Deep South all the way into the Midwest, the heartland of the auto industry. The piece is in three sections: “The Saginaw Trail,” “The Immigration Road,” and “Cruisin’ the Dixie Highway.” In southeast Michigan, the Dixie Highway follows the ancient route of the Indian Saginaw Trail. To bring this important Native American trail to mind, a Chippewa melody (“Farewell to the Warriors”) opens the piece, heard first as a cello solo and then in a series of “New Age” style variations. The melody fades away with repeated “drumbeats” played by the basses, yielding to a solo violin setting of an Irish slip jig (a dance in 9/8 time) called “Biddy from Limerick.” This tune suggests the arrival and settlement of Europeans and the development of the trail into an immigrant road. A faint hint of the drumbeats returns momentarily, but quickly transforms into a driving bass line, indicating the progression of the old road into the modern, high-speed Dixie Highway. Appropriately, the melody heard at this point is the energetic Old-Time fiddle favorite, “Paddy on the Turnpike.” The piece concludes with a hard-driving bluegrass version of the tune, reminding us that the Dixie Highway continues to serve as a modern avenue of music and culture between the Southern and Midwestern states, as well as a means to share its cars, trucks, and travelers.

Notes to the Conductor

Dixie Highway musically depicts the historic development of the American auto road of the same name. The composition is in three sections: “The Saginaw Trail,” “The Immigration Road,” and “Cruisin’ the Dixie Highway.” The first is a setting of a Chippewa Indian melody, heard first by solo cello (mm. 2–11), followed by a series of free variations (mm. 11–19, 20–31, and 32–44), all with a distinctive “New Age” flavor. Care should be taken in this section to observe the subtle dynamic differences as marked, and to bring out the continuity of the interlocking musical lines (i.e., mm. 32–33: between 1st and 2nd violins; mm. 32–42: among viola, cello, and bass). The repeated Ds—representing the distant Chippewa drums—in the cello/bass (mm. 44–47) should remain steady and at a consistent tempo. The second section (mm. 47–81) is a setting of an Irish slip jig, “Biddy from Limerick,” heard first as a violin solo (mm. 47–50), and then as a section solo. Traditional Irish fiddling ornaments are suggested; players—especially the soloist—should be encouraged to use these as a departure point for their own tasteful ornamentation. The lilting melody is then heard in the cellos (mm. 59–74; note occasional optional divisi), with secondary countermelodies in the other voices. A suggestion of the Chippewa drum beat returns in the bass (mm. 82–91) and then merges with a syncopated cello line and off-beat accompaniment. The accompaniment should be played off the string. The third and final section is an energetic setting of the Scottish-based Old-Time American fiddle tune, “Paddy on the Turnpike.” The basic melody is presented initially in the first violins (mm. 96–116) and then in a series of increasingly complicated variations. Care should be taken to emphasize syncopated accompaniment lines (i.e., m. 116), as well as to observe all accent and staccato markings. The cellos take over the melody, suddenly and quietly, over a steady and continuously driving bass line and drones (mm. 125–134). The melody takes a decided turn toward a bluegrass feel with its statement in “triple-fiddling” harmony (mm. 135–144). A change of key (m. 145) follows, with a statement of the tune by second violins/violas with an off-the-string, “chugging” accompaniment (mm. 145–153). The final statement of “Paddy on the Turnpike” is a repeated 1st violin setting in a typical bluegrass solo-fiddle style (mm. 154–163). Care should be taken so that this melody soars above the rest of the group. A syncopated bluegrass figure closes the piece in an energetic coda (mm. 164–167), fortissimo in all parts. The final accented note is held; players should be encouraged to use many extra bows, with a “ripped” release.

Dixie Highway

CONDUCTOR SCORE

Duration - 5:00

Andrew H. Dabczynski (ASCAP)

"The Chippewa Path"

Unhurried and freely (♩ = 76)

Violins I

Violins II

Viola

Cello

String Bass

pp 1 2 3 4 5

Solo arco *mf*

pizz. *p* Section

(V)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

6 7 8 9 10

pp

pp

mp

mp

mp

(♩)

(♩)

(♩)

(♩)

(♩)

11

Vlns. I *mp*

Vlns. II

Vla.

Cello *arco Tutti* *div.*

Str. Bass *mp*

11 12 13 14

20

Vlns. I *mf* *f* *mf*

Vlns. II *mf* *f* *fp*

Vla. *mf* *f* *fp*

Cello *mf* *f* *fp*

Str. Bass *mf* *f* *fp*

15 16 17 18 19 20

Score for measures 21-24, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 21-24 show a sequence of notes and rests, with dynamic markings *sf* (sforzando) and articulation marks (accents) above the notes. The Viola and Cello parts include a *-1* marking above the final measure (24).

Score for measures 25-29, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 25-29 show a sequence of notes and rests, with dynamic markings *cresc.* (crescendo) and articulation marks (accents) above the notes. The Viola and Cello parts include a *-2* marking above the final measure (29). The Viola part also includes markings *div.* (divisi) and *rit.* (ritardando) above the notes in measures 28 and 29.

A tempo

Vlns.
I *ff* *dim.* *p* *mp*
II *ff* *dim.* *mf*

Vla.
ff *dim.* *mf* pizz.

Cello
ff *dim.* *mf* pizz.

Str. Bass
ff *dim.* *mf* pizz.

30 31 32 33 34

Vlns.
I *ff* *dim.* *p* *mp*
II *ff* *dim.* *mf*

Vla.
ff *dim.* *mf* pizz.

Cello
ff *dim.* *mf* pizz.

Str. Bass
ff *dim.* *mf* pizz.

35 36 37 38

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

39 40 41 42 *dim.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

43 44 45 46 47

“The Immigration Road”
Gently and flowing (♩ = 76)

47

pizz. *p* *mp* *pp*

Solo

Score for measures 48, 49, and 50. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#).

Measure 48: Vlns. I plays a melodic line. Vlns. II, Vla., and Cello have whole rests. Str. Bass plays a rhythmic pattern of eighth notes.

Measure 49: Vlns. I continues the melodic line. Vlns. II, Vla., and Cello have whole rests. Str. Bass continues the rhythmic pattern.

Measure 50: Vlns. I plays a melodic line. Vlns. II, Vla., and Cello have whole rests. Str. Bass continues the rhythmic pattern. A large red watermark "Preview Only" is overlaid on the score.

Score for measures 51, 52, and 53. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#).

Measure 51: Vlns. I plays a melodic line. Vlns. II, Vla., and Cello have whole rests. Str. Bass plays a rhythmic pattern of eighth notes. A large red watermark "Preview Only" is overlaid on the score.

Measure 52: Vlns. I continues the melodic line. Vlns. II, Vla., and Cello have whole rests. Str. Bass continues the rhythmic pattern.

Measure 53: Vlns. I continues the melodic line. Vlns. II, Vla., and Cello have whole rests. Str. Bass continues the rhythmic pattern.

55

Vlns. I *mf*

Vlns. II *mf*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

54 55 56

Vlns. I

Vlns. II *p*

Vla. *p*

Cello *mf* *div.*

Str. Bass *p* *arco*

57 58 59 60

63

Vlns. I *mf*

Vlns. II *sub. mf*

Vla. *sub. mp*

Cello *div.* *sub. mp*

Str. Bass *sub. mp*

61 62 63

Vlns. I *p*

Vlns. II *p*

Vla. *p*

Cello *div.* *p*

Str. Bass *p*

64 65 66 67

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

68 69 70 71

p

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

72 73 74 75

pp

sub. p

pp

pp

pp

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

mp
p
mp
pizz.
p
pizz.
p

76 77 78 79

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

82
 "Dixie Highway"
 (♩ = ♩) Fast and rhythmic (♩ = 76)

ppp
ppp
ppp
ppp
mp

80 81 82 83 84

Vlns.

Vla.

Cello

Str. Bass

(pizz.)
mf

85 86 87 88 89

Vlns.

Vla.

Cello

Str. Bass

90 91 92 93

Violins I and II, Viola, Cello, and String Bass, measures 94-97. The score includes dynamic markings (f, mf, f, sempre), articulation (V), and performance instructions (off string, arco). A large red watermark 'Copyrighted Material' is overlaid diagonally across the page.

Vlns.
II
sempre
Vla.
Cello
Str. Bass
 1/2
 -1
 mf
 98
 99
 100
 I
 -2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

101 102 103 104

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

105 106 107 108

fp *ff* *sub. f*

I

Vlns.

II

Vla.

Cello

Str. Bass

mf

109 110 111

I

Vlns.

II

Vla.

Cello

Str. Bass

ff

112 113 114 115

116

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff arco

116 117 118

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

119 120 121 122

1. 2. 125

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sub. *p*

sub. *p*

sub. *p*

sub. *mp*

pizz.

123 124 sub. *mp* 125 126

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

127 128 129 130

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

131

132

133

134

cresc.

cresc.

cresc.

cresc.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

135

136

137

138

f

f

f

mf

mf

I
Vlns.
II
Vla.
Cello
Str. Bass

139 140 141 142

I
Vlns.
II
Vla.
Cello
Str. Bass

143 144 145 146

musical score for measures 147-150, featuring Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#). The score includes dynamic markings: *sempre*, *div.*, and *cresc.*. Measure numbers 147, 148, 149, and 150 are indicated below the staves.

musical score for measures 151-154, featuring Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#). The score includes dynamic markings: *ff* and *pizz.*. Measure 154 is boxed. Measure numbers 151, 152, 153, and 154 are indicated below the staves.

I

Vlns.

II

Vla.

Cello

Str. Bass

155 156 157

This block contains the musical notation for measures 155, 156, and 157. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is three sharps (F#, C#, G#). The Violin I staff has a treble clef and contains eighth and sixteenth notes with various articulations. The Violin II staff also has a treble clef and contains similar rhythmic patterns. The Viola staff has an alto clef and contains eighth notes. The Cello staff has a bass clef and contains a steady eighth-note accompaniment. The String Bass staff has a bass clef and contains a simple eighth-note line. A large red watermark is overlaid diagonally across the page.

I

Vlns.

II

Vla.

Cello

Str. Bass

158 159 160

This block contains the musical notation for measures 158, 159, and 160. It features the same five staves as the previous block: Violins I, Violins II, Viola, Cello, and String Bass. The key signature remains three sharps. The Violin I staff continues with more complex rhythmic patterns. The Violin II staff has a treble clef and contains eighth notes. The Viola staff has an alto clef and contains eighth notes. The Cello staff has a bass clef and continues with its eighth-note accompaniment. The String Bass staff has a bass clef and contains a simple eighth-note line. A large red watermark is overlaid diagonally across the page.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

1. -1

2.

161 162 163

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

ff

ff

arco

ff

164 165 166 167

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