



As performed by The Cars

Moving in Stereo

Words and Music by RIC OCASEK and GREG HAWKES

Arranged by ERIC GORFAIN

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 Viola
 - 5 Cello
 - 5 String Bass
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PROGRAM NOTES

The Cars were a seminal 80s band out of Boston, though the project was born in the 70s. New wave synth-based pop, when injected with the power pop guitar of Eliot Easton, made for a unique and iconic sound that endures to this day. The instrumental orchestrations of The Cars' songs are impressive and incredibly musical, so it's no wonder that 25 years later their songs are being discovered by a new generation of music fans. "Moving in Stereo," with its infamous appearance in the quintessential 80s movie *Fast Times at Ridgemont High*, took advantage of the analog synthesizers and studio trickery of the day to create an indelible mark on the music scene.

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

NOTES TO THE CONDUCTOR

This arrangement opens with the cello and contrabass sections recreating the “blowing wind” effect produced by an analog synthesizer on the original version. Instruct the musicians to lightly slide their fingers up and down the neck on their highest string, moving in time, but not in unison, and without pitch. Give a listen to The Cars’ version to quickly grasp the desired effect. This sonic texture continues for the first 11 bars of the song, even while the violas begin the guitar riff in m. 4. The 16th note upbeats in this riff pattern should be de-emphasized, much as a guitarist lightly continues to strum in between accented notes. (Again, listening to the original will make the desired articulation easy to understand.) This riff is played often throughout the piece, even when another instrument is playing the melody. This first happens at m. 7, so it’s important that the melody, in this case the 1st violins, are not drowned out by the viola riff.

At m. 12, the rhythm kicks in for the first time, with the celli and contrabass joining with the 2nd violins to create the “drum beat,” while the violas continue the guitar riff. The 1st violins are back to “textural” mode as they slide up the neck before the synth lick on beat 4 in m. 13. As always, rock-solid rhythm is important as all these linear parts need to lock into one groove. Due to the slow tempo, this shouldn’t be difficult, but make sure to keep the orchestra steady and moving as a unit throughout. Also, because of the linear nature of all the individual parts, dynamics are important so that countermelodies don’t bury lead melodies and rhythmic parts don’t stick out too much.

Watch mm. 27–28 in the 1st violins—the tricky rhythms could trip up the musicians, but the articulation and bowings should help make it playable with a little practice. Measure 34 in the viola part looks tricky, but at this slow tempo is not difficult to learn. The cello melody at m. 34 also looks difficult, so the inclination might be to play it loud and aggressive; however, it should be played light but still on the string. Be mindful of the dynamics in this passage.

Measure 58 has syncopated interplay between the 1st and 2nd violin sections. Make sure the 2nd violin section locks in and doesn’t rush or drag! At m. 65, the viola and celli play a unison synth line that acts as a “turnaround” back to the main groove. This should be played off the string and solidly, almost with a slightly menacing attitude, but not aggressively. From there on out the song vamps towards the big finish and the 2nd violins’ portamento slide during the final held chord.

“Moving in Stereo,” though a blast from the past, grabs the attention of today’s young musicians. The challenging rhythms, dynamics, and sonic textures of this arrangement will pique the interest of the musicians and listeners alike.

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Moving in Stereo

3

CONDUCTOR SCORE
Duration - 4:40

Words and Music by RIC OCASEK and GREG HAWKES
Arranged by Eric Gorfain

Slow (♩ = 60)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

pp

p

mf

1 2 3 4

5 6 7

35923S

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Score for measures 8 and 9, 2/4 time signature.

Vlns. (Violins I and II): Violin I has a melodic line with accents (V) and slurs. Violin II has a sustained note.

Vla. (Viola): Melodic line with accents (V) and slurs.

Cello: Sustained note.

Str. Bass: Sustained note.

Measures 8 and 9 are indicated below the staves.

Score for measures 10, 11, and 12, 2/4 time signature.

Vlns. (Violins I and II): Violin I has a melodic line with accents (V) and slurs. Violin II has a sustained note.

Vla. (Viola): Melodic line with accents (V) and slurs. Measure 12 is marked with a box containing the number 12.

Cello: Sustained note. Measure 12 is marked with a box containing the number 12.

Str. Bass: Sustained note. Measure 12 is marked with a box containing the number 12.

Measures 10, 11, and 12 are indicated below the staves.

Dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *pizz.* (pizzicato).

Other markings: *div.* (divisi).

Vlns.

Vla.

Cello

Str. Bass

sim.

f

sub. p

13 14

Vlns.

Vla.

Cello

Str. Bass

div.

f

mf

p

at tip

f

div.

f

(f) arco

pizz.

15 16 17

Vlns. I

Vlns. II

Vla.

Cello *sim.*

Str. Bass

18 19 20

Vlns. I *div.*

Vlns. II *f*

Vla. *f*

Cello *arco*

Str. Bass *pizz.*

mf *sim.*

21 22 23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

24 25 26

arco

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

27 28

div.

29

Vlns. I *ff* *mf*

Vlns. II *ff* *mf*

Vla. *ff* *sim.*

Cello *ff* *div.* *sim.*

Str. Bass *ff* *pizz.*

29 30

Vlns. I *div.*

Vlns. II *div.*

Vla. *div.*

Cello *div.*

Str. Bass *arco*

31 32 33

Score for measures 34 and 35, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Vlns. I & II: Measure 34: Vln I plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Vln II is silent. Measure 35: Vln I plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Vln II plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Vla.: Measure 34: Tremolo eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 35: Tremolo eighth notes G3, A3, B3, C4, D4, E4, F4, G4.

Cello: Measure 34: Half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 35: Half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

Str. Bass: Measure 34: Half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 35: Half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

Measure numbers 34 and 35 are indicated below the Str. Bass staff.

Score for measures 36 and 37, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Vlns. I & II: Measure 36: Vln I plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Vln II is silent. Measure 37: Vln I plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Vln II plays a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Vla.: Measure 36: Tremolo eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 37: Tremolo eighth notes G3, A3, B3, C4, D4, E4, F4, G4.

Cello: Measure 36: Half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 37: Half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

Str. Bass: Measure 36: Half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 37: Half note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

Measure numbers 36 and 37 are indicated below the Str. Bass staff.

39

Vlns. I *f* *mp*

Vlns. II *f* *mp*

Vla. *mf* *f* *sim.*

Cello *f* *pizz.*

Str. Bass *mf* *f*

38 39 40

Vlns. I

Vlns. II

Vla. *mf* *arco*

Cello

Str. Bass

41 42 43

44

Vlns. I *f*

Vlns. II *f*

Vla. *mf*

Cello *f* pizz. *sim.*

Str. Bass *f*

44 45 46

Vlns. I

Vlns. II

Vla. *div.*

Cello *arco*

Str. Bass *pizz.*

47 48 49

Vlns. I

Vlns. II

Vla.

Cello *sim.*

Str. Bass

50 51 52

Vlns. I

Vlns. II *div.*

Vla.

Cello *mf*

Str. Bass *arco* *pizz.* *sim.*

53 54 55

59

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

mf

f

f

f

pizz.

sim.

60

61

div.

I

Vlns.

II

Vla.

Cello

Str. Bass

arco

62 63 64

I

Vlns.

II

Vla.

Cello

Str. Bass

p

div.

sub. p

sub. f

f

65 66

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

pizz.

sim.

67

68

69

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

div.

70

71

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

72 73 74

arco

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

75 76 77

ff