STRING ALTERNATIVES SERIES

Blues Fiddle on the Fringe

Julie Lyonn Lieberman

INSTRUMENTATION

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

Program Notes

When immigrants first settled in America, they imported European classical and Celtic styles on the violin. As they established their lives on American soil, fiddlers evolved a new music, called old-time music. The second musical style created in America by fiddlers (and singers) was "the blues." Enslaved fiddlers—taught to play the fiddle to increase their value to the plantation owner—helped develop this vibrant style, which later influenced the evolution of rhythm and blues (R&B), bluegrass, rock, and jazz.

When today's string players learn to play the blues, they are learning about the building blocks of American music and the history of their own instrument.

Notes to the Conductor

Turn your orchestra into a finger-snapping, clapping, chopping, movin', groovin' party. Written in C, this upbeat musical romp with the blues offers simple melodic parts that have been layered to create a thick, festive texture. This piece will provide your students with the opportunity to explore the art of "jamming." Usually referred to as "improvisation," the word "jamming" is far more inviting, less intimidating, and describes the ability to get together with fellow musicians and "play" (pun intended) with musical ideas without relying on written music. Students can use a C pentatonic scale (C-E-F-G-B♭-C) to explore creating their own original ideas. For an in-depth experience, they can also learn the F and G pentatonic scales, and learn to play note-appropriate solos across those three chords as indicated in the soloing section of the tune by the chord changes. (You can refer to *Rockin' Out with Blues Fiddle* by Julie Lyonn Lieberman for support.)

You will have a few logistical issues to deal with: safely resting one's instrument in one's lap while snapping/clapping, spinning the larger instruments without dropping the bow or injuring either piece of equipment, and the chop technique (see the DVD *Techniques for the Contemporary String Player* for assistance). It's advisable to isolate and rehearse protocol for each of these maneuvers separate from rehearsing the piece. If your students aren't up to the task, you can always substitute simpler moves, like tapping the heel of the instrument rather than clapping, or rocking the instruments rather than spinning them.

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Blues Fiddle on the Fringe

CONDUCTOR SCORE
Duration - 4:00

Julie Lyonn Lieberman

Swing Eighths (♩ = 120) (♫ = ♩³♪)

Introduction

Violins I — *mf* snap clap clap *sim.*

Violins II — **Introduction** *mf* snap clap clap *sim.*

Viola — **Introduction** *mf* snap clap clap *sim.*

Cello — **arco** ***chop** *mf*
Stand up and spin your instrument on its end-pin two times.

String Bass — **arco** ***chop** *mf*
Spin your instrument on its end-pin two times.

Drumset

1 2 3 4

5

Vlns. I — Lo 1 *mf*

Vlns. II — *pp*

Vla. — *pp*

Cello

Str. Bass

Drumset — **Tom** **H.H.** ○ = open

B.D. *mf*

5 6 7 8 9

*Chop Techinique: Drape left-hand fingers across strings and drop bow vertically (at frog) onto two lowest strings to create percussive sound. Or, play a "C" note and drop bow percussively (at frog) in a vertical motion onto string. See DVD "Techniques for the Contemporary String Player" for details.

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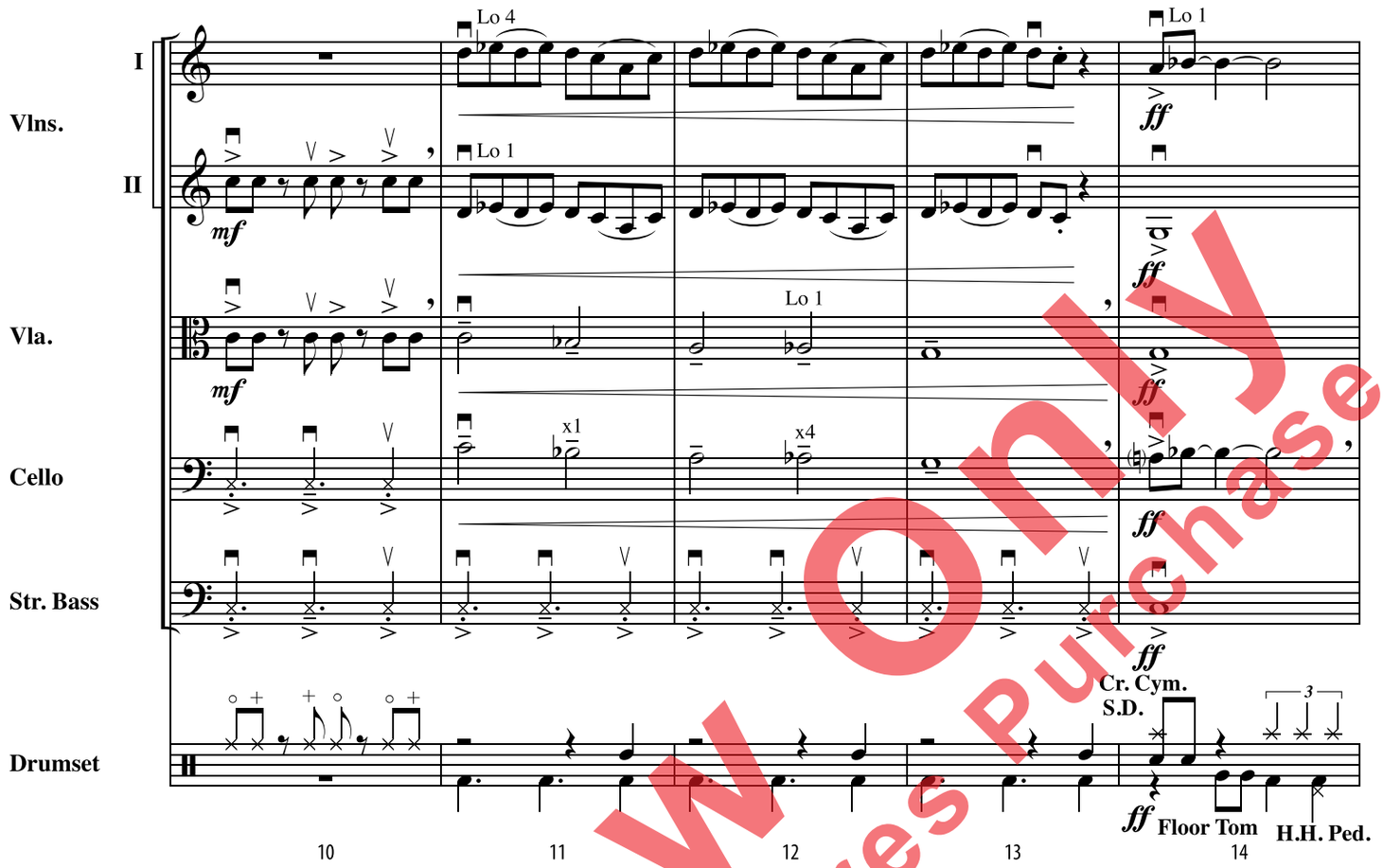

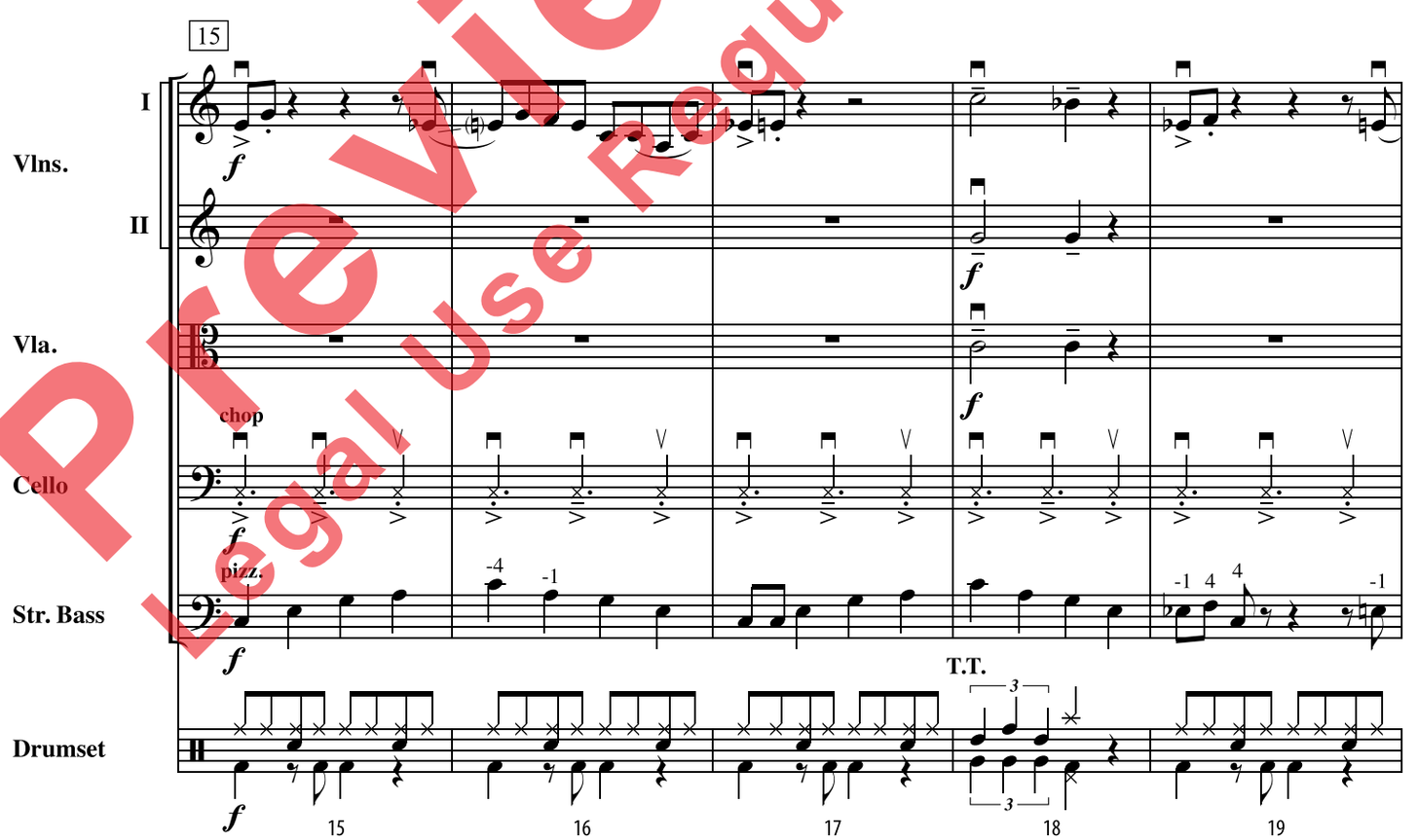

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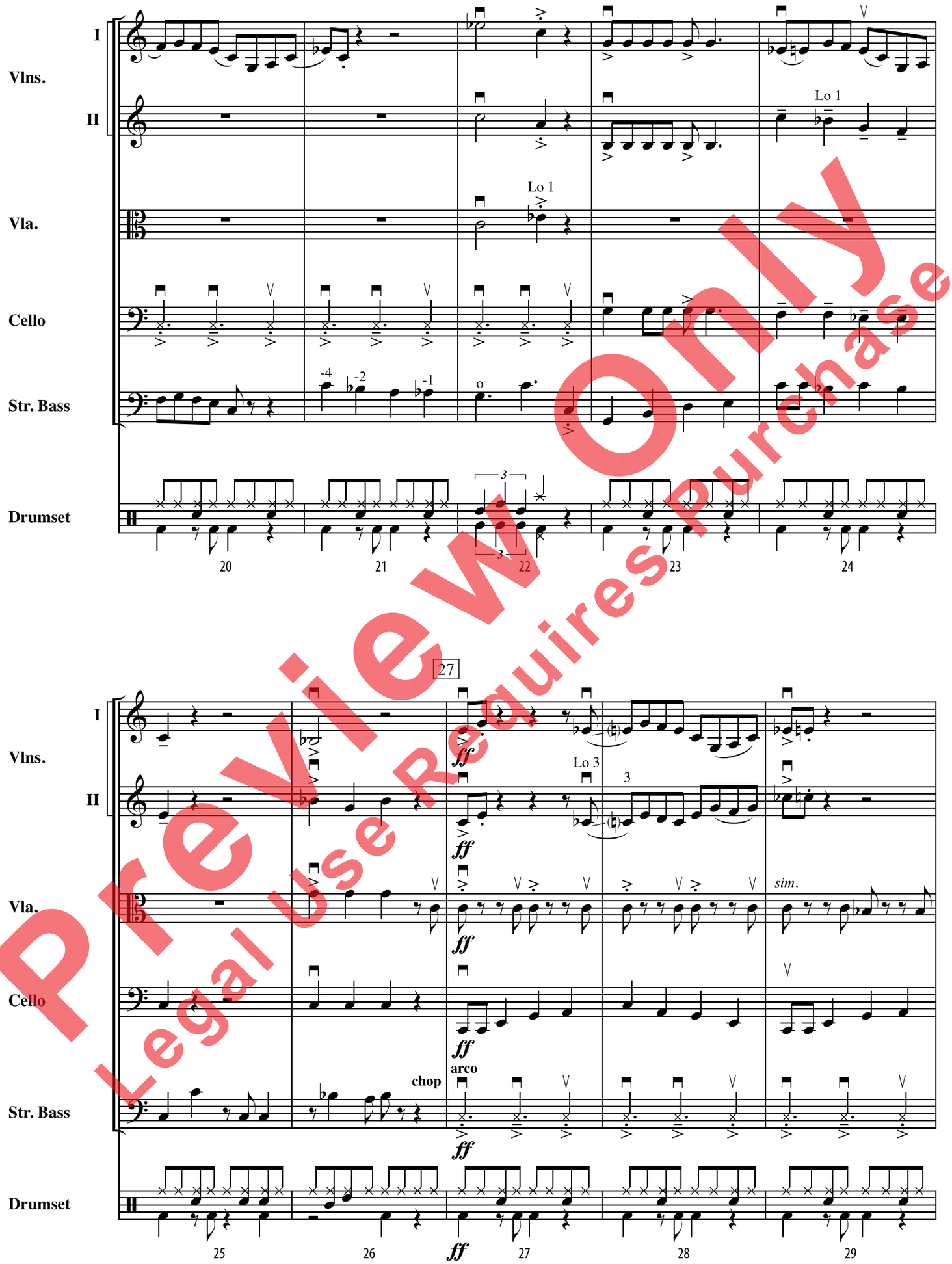

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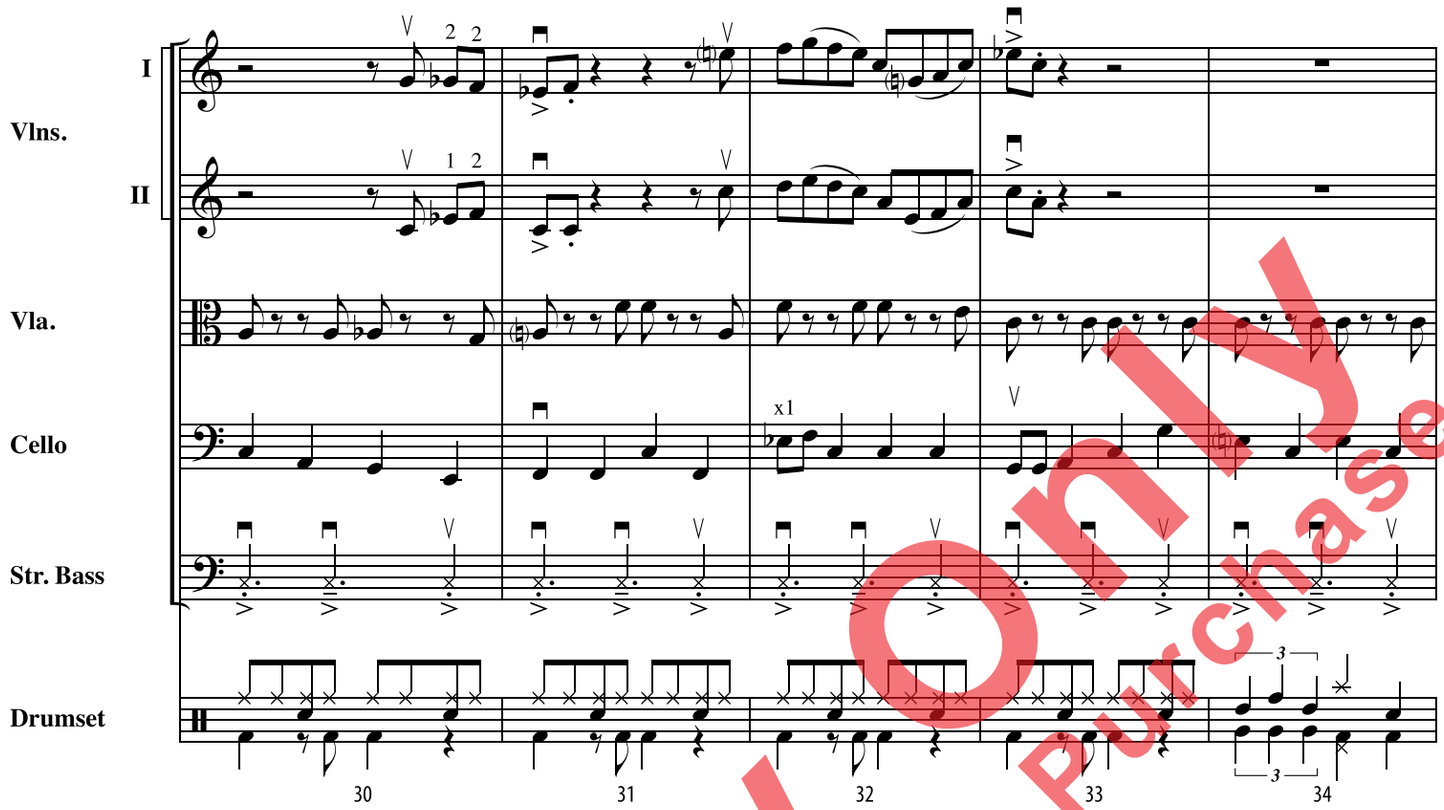

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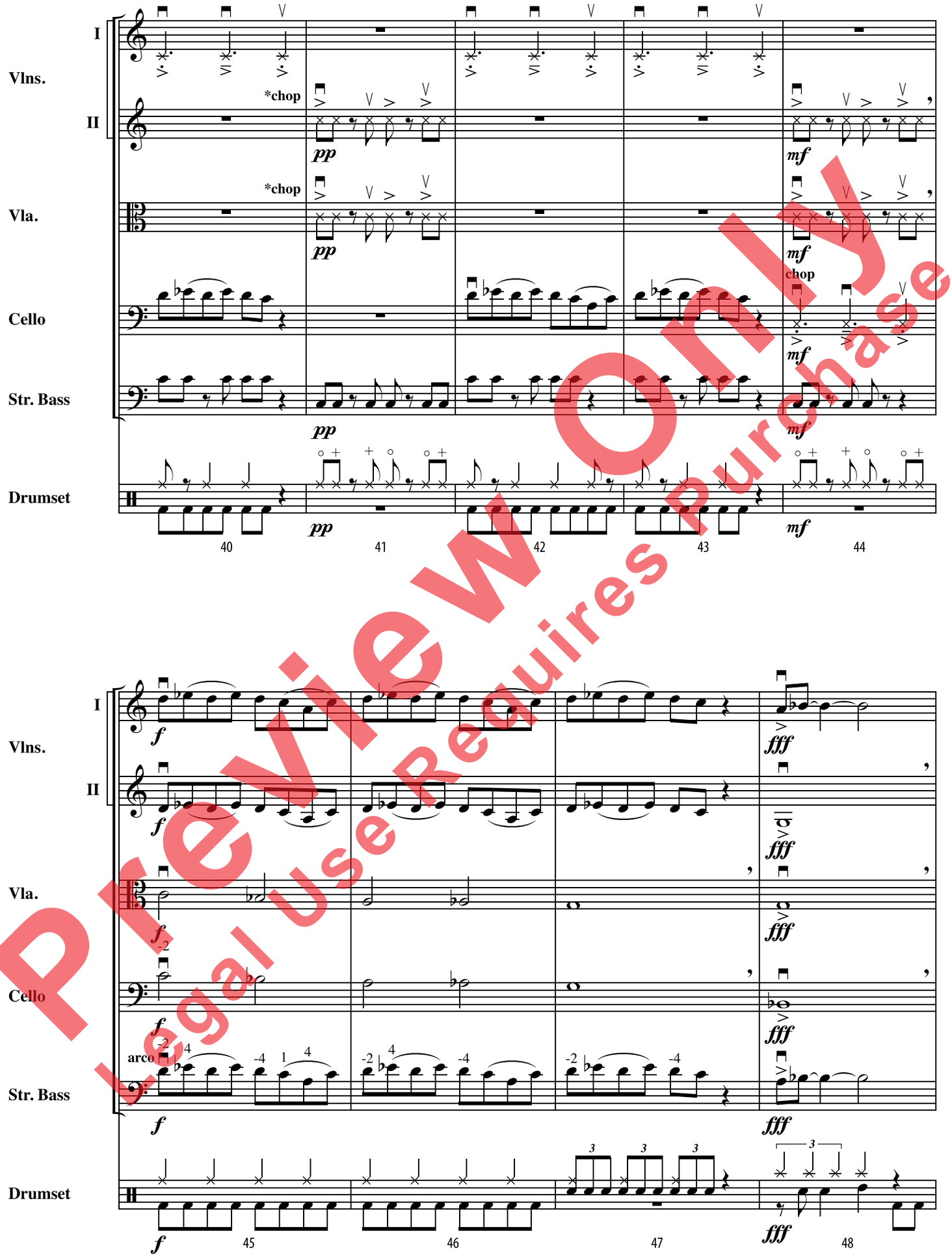

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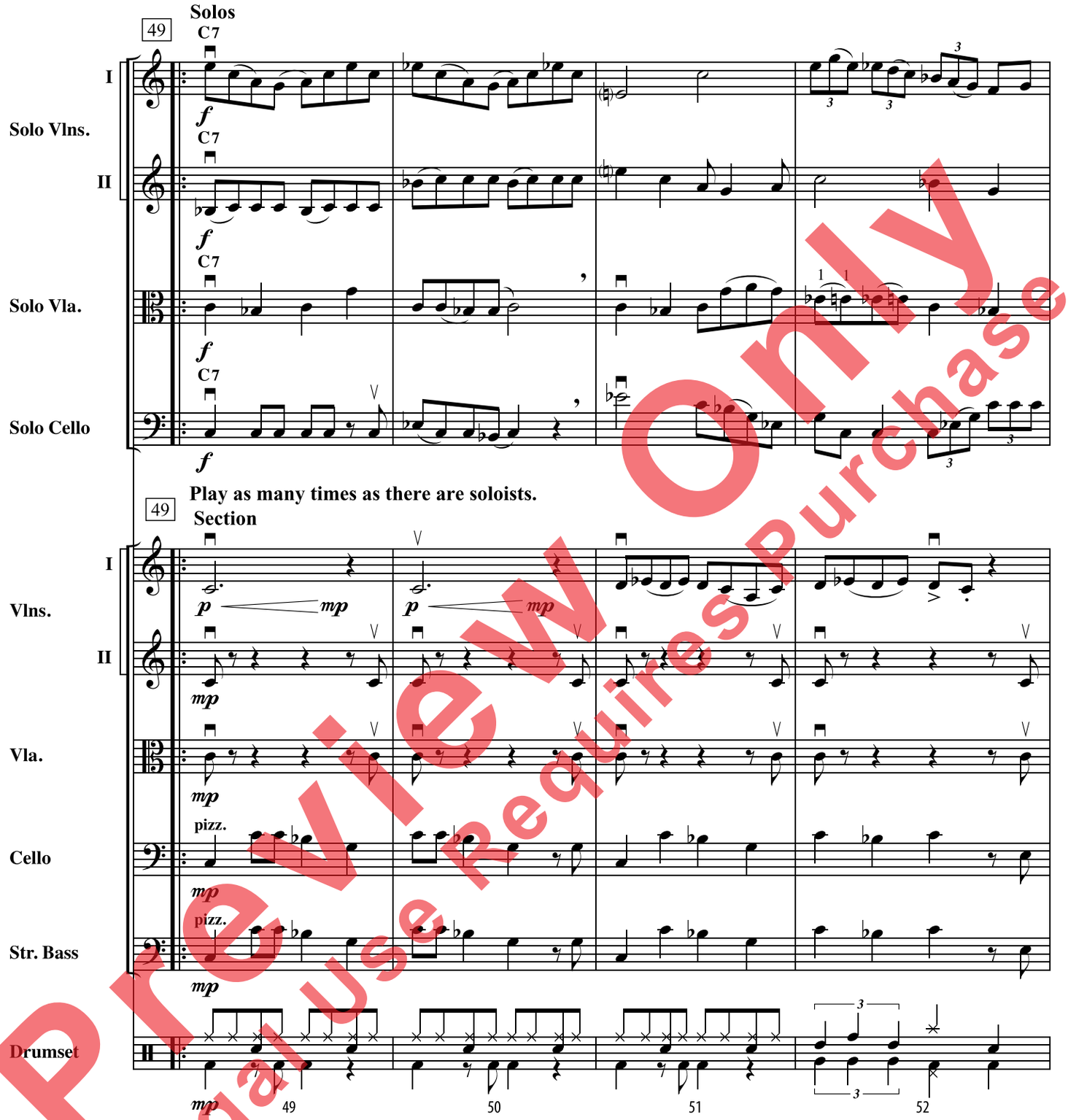

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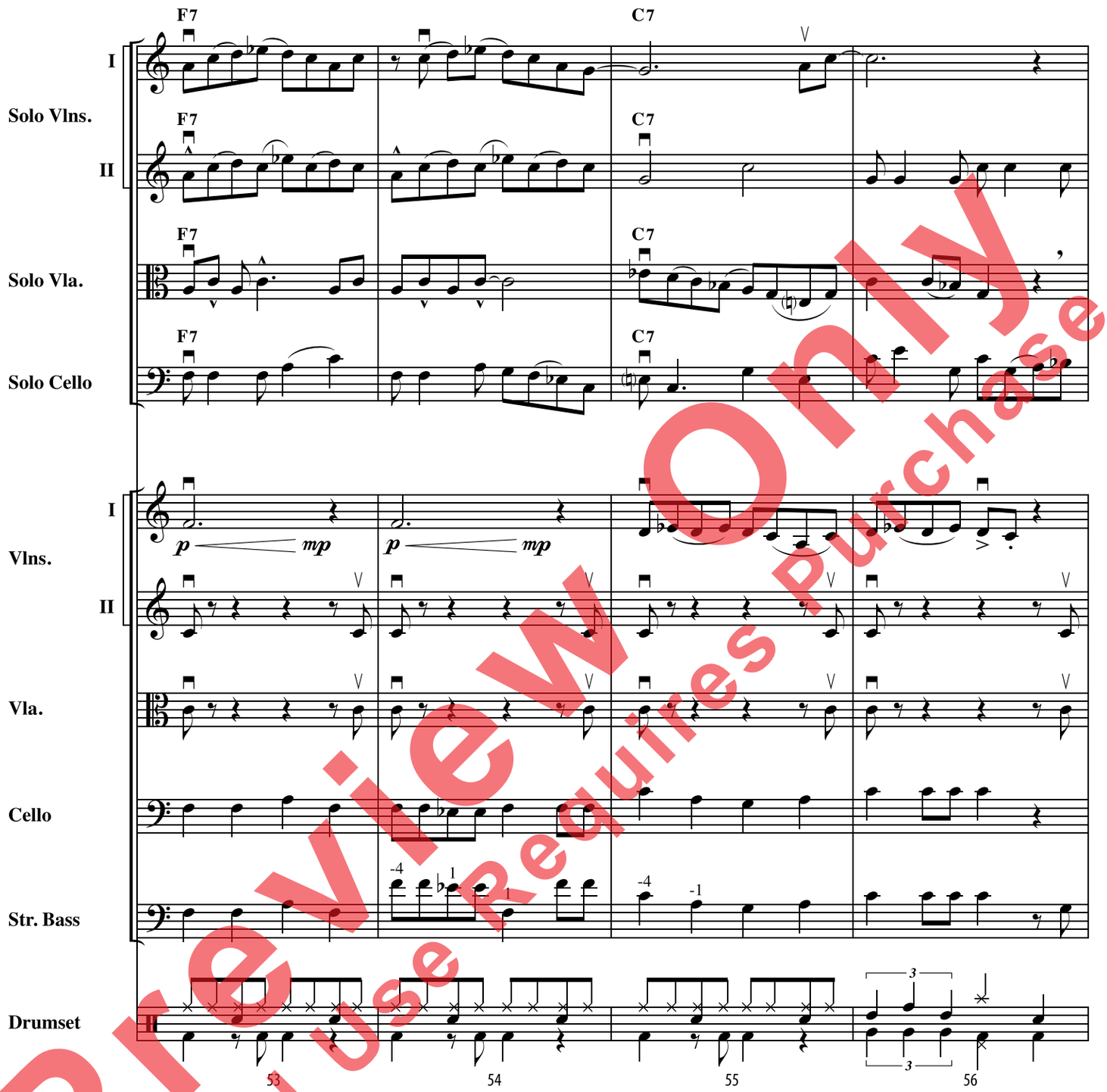

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Solo Vlns. I
Solo Vlns. II
Solo Vla.
Solo Cello
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Drumset

G7 F7 C7

p mp

Lo 1

57 58 59 60

61

Lo 4 Lo 4 Lo 1

(mp) ff fff

arco arco

(mp) ff fff

61 62 63 64

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Vlns. I

tap tap tap sim. tap

Vlns. II

tap tap tap sim. tap

Vla.

tap tap tap sim. tap

mf

Cello

arco

chop

mf

Stand up and spin your instrument on its end-pin two times.

Str. Bass

arco

chop

mf

Spin your instrument on its end-pin two times.

Drumset

mf

65 66 67 68 69

70

Vlns. I

f *ff* *f*

Vlns. II

f *ff* *f*

Vla.

f sim.

Cello

f

Str. Bass

f

Drumset

f

70 71 72 73

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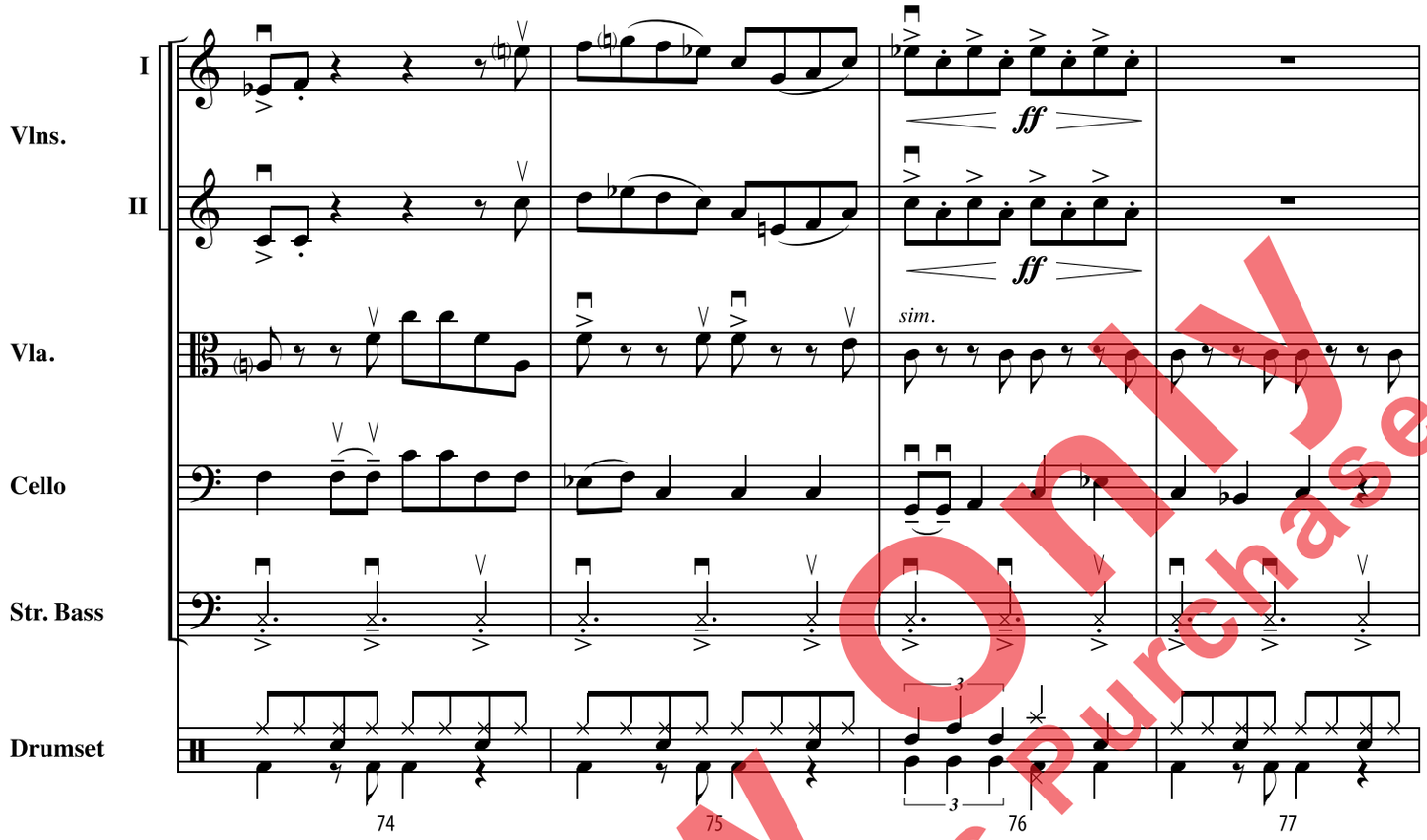

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