

## 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 $\flat$ -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.



# Blues Fiddle on the Fringe

CONDUCTOR SCORE

Duration - 4:00

Julie Lyonn Lieberman

Swing Eighthths ( $\text{♩} = 120$ ) ( $\text{♩} = \text{♩}^3$ )

## Introduction

Violins

**I**

*mf* snap clap clap *sim.*

**II**

*mf* snap clap clap *sim.*

**Viola**

*mf* snap clap clap *sim.*

**Cello**

*\*chop* arco

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

*mf* arco

**String Bass**

*\*chop* arco

Spin your instrument on its end-pin two times.

*mf*

**Drumset**

1

2

3

4

Vlns.

**I**

*mf* Lo 1

**II**

*pp*

**Vla.**

*pp*

**Cello**

**Str. Bass**

**Drumset**

*H.H. ○ = open*

Tom

*B.D. mf*

5 6 7 8 9

\*Chop Technique: 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.

Vlns. I *Lo 4*  
 Vlns. II *mf* *Lo 1*  
 Vla. *mf* *Lo 1*  
 Cello *mf* *x1* *x4*  
 Str. Bass *mf*  
 Drumset *ff* Cr. Cym. S.D. *ff* Floor Tom H.H. Ped.

10 11 12 13 14

Vlns. I *f*  
 Vlns. II *f*  
 Vla. *f*  
 Cello *f* chop *pizz.*  
 Str. Bass *f* -4 -1 -1 4 4 -1  
 Drumset *f* T.T. 3

15 16 17 18 19

Score for measures 20-24, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Drumset.

Measures 20-24 show the Vlns. I and II parts, Vla., Cello, Str. Bass, and Drumset. The Vlns. I part includes a *V* (Vibrato) marking. The Vla. part includes a *Lo 1* (Lento 1) marking. The Cello part includes a *V* (Vibrato) marking. The Str. Bass part includes a *V* (Vibrato) marking. The Drumset part includes a *V* (Vibrato) marking.

Measures 20-24 show the Vlns. I and II parts, Vla., Cello, Str. Bass, and Drumset. The Vlns. I part includes a *V* (Vibrato) marking. The Vla. part includes a *Lo 1* (Lento 1) marking. The Cello part includes a *V* (Vibrato) marking. The Str. Bass part includes a *V* (Vibrato) marking. The Drumset part includes a *V* (Vibrato) marking.

Score for measures 25-29, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Drumset.

Measures 25-29 show the Vlns. I and II parts, Vla., Cello, Str. Bass, and Drumset. The Vlns. I part includes a *ff* (fortissimo) marking. The Vla. part includes a *ff* (fortissimo) marking. The Cello part includes a *ff* (fortissimo) marking. The Str. Bass part includes a *ff* (fortissimo) marking. The Drumset part includes a *ff* (fortissimo) marking.

Measures 25-29 show the Vlns. I and II parts, Vla., Cello, Str. Bass, and Drumset. The Vlns. I part includes a *ff* (fortissimo) marking. The Vla. part includes a *ff* (fortissimo) marking. The Cello part includes a *ff* (fortissimo) marking. The Str. Bass part includes a *ff* (fortissimo) marking. The Drumset part includes a *ff* (fortissimo) marking.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Drumset

30 31 32 33 34

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Drumset

35 36 37 38 39

39

\*chop

*fff*

*mp*

*fff*

*fff*

*mp* pizz.

*fff*

*mp*

Score for measures 40-44, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Drumset.

**Measures 40-44:**

- Vlns. I & II:** Vlns. I plays a series of eighth notes with accents. Vlns. II plays a series of eighth notes with accents, marked *pp* at measure 41 and *mf* at measure 44.
- Vla.:** Violoncello plays a series of eighth notes with accents, marked *pp* at measure 41 and *mf* at measure 44.
- Cello:** Cello plays a series of eighth notes with accents, marked *mf* at measure 44.
- Str. Bass:** String Bass plays a series of eighth notes with accents, marked *pp* at measure 41 and *mf* at measure 44.
- Drumset:** Drumset plays a series of eighth notes with accents, marked *pp* at measure 41 and *mf* at measure 44.

Measures 40, 41, 42, 43, 44 are indicated at the bottom of the score.

Score for measures 45-48, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Drumset.

**Measures 45-48:**

- Vlns. I & II:** Vlns. I plays a series of eighth notes with accents, marked *f* at measure 45 and *fff* at measure 48. Vlns. II plays a series of eighth notes with accents, marked *f* at measure 45 and *fff* at measure 48.
- Vla.:** Violoncello plays a series of eighth notes with accents, marked *f* at measure 45 and *fff* at measure 48.
- Cello:** Cello plays a series of eighth notes with accents, marked *f* at measure 45 and *fff* at measure 48.
- Str. Bass:** String Bass plays a series of eighth notes with accents, marked *f* at measure 45 and *fff* at measure 48.
- Drumset:** Drumset plays a series of eighth notes with accents, marked *f* at measure 45 and *fff* at measure 48.

Measures 45, 46, 47, 48 are indicated at the bottom of the score.

**Solos**  
C7

49

**Solo Vlns.**  
I  
II

**Solo Vla.**

**Solo Cello**

**f**  
C7

**Play as many times as there are soloists.**

49

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

**Drumset**

**mp**  
pizz.

**mp**  
pizz.

**mp**

49 50 51 52

8

F7 C7

Solo Vlns. I II

Solo Vla.

Solo Cello

Vlns. I II

Vla.

Cello

Str. Bass

Drumset

53 54 55 56

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**Violins I**  
tap tap tap *sim.* tap

**Violins II**  
tap tap tap *sim.* tap

**Viola**  
tap tap tap *sim.* tap

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

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

**Drumset**

65 66 67 68 69

70

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Drumset

*f*

*ff*

*sim.*

70 71 72 73

Score for measures 74-77, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Drumset.

Measures 74-77 show a complex rhythmic pattern with triplets and accents. The Vlns. I & II parts are marked *ff* (fortissimo). The Vla. part is marked *sim.* (sustained). The Cello and Str. Bass parts feature a steady eighth-note pulse. The Drumset part includes a triplet of eighth notes in measure 76.

Score for measures 78-82, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Drumset.

Measures 78-82 continue the complex rhythmic pattern. The Vlns. I & II parts are marked *f* (forte). The Vla. part features a triplet of eighth notes in measure 80. The Cello and Str. Bass parts feature a steady eighth-note pulse. The Drumset part includes a triplet of eighth notes in measure 80.

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