

# G STREET ROCK

KATIE O'HARA LABRIE

## INSTRUMENTATION

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- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Piano (opt.)
- 1 Drum Set (opt.)



**Please note:** Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



## THE COMPOSER

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Katie O'Hara LaBrie is a composer, conductor, clinician, and cellist from Northern Virginia. An educator at heart, Mrs. LaBrie spent the first 15 years of her career teaching orchestra in Fairfax County, Virginia. She holds a Bachelor of Music in Music Education from St. Olaf College, where she studied under Steven Amundson, and a Master of Music in Instrumental Conducting from George Mason University, where she studied with Anthony Maiello.

As a composer, Mrs. LaBrie's inspiration grows from many sources such as family and nature, but primarily draws from her experiences as a music educator. Her compositions have received many accolades including frequent selection as J.W. Pepper Editors' Choice, as well as performances at the Midwest Clinic and

American String Teachers Association Conference. In 2022, she was honored as one of Yamaha's "40 Under 40," for her action, courage, creativity, and commitment to growth in the music education field.

Mrs. LaBrie is the founding conductor of the Fairfax Chamber Players, and co-creator of "the Big IDEA" practice method. She lives in Fairfax, VA with her husband Joe, who is a middle school band director, and their budding musician, Liam.

## ABOUT THE MUSIC

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I wrote *G Street Rock* with the intention of solidifying G string note reading skills while infusing some creativity into the process. All students have a "Solos and Improvisation Guide" on the back of their music (and conductors will find these at the back of the score).

During the vamp section, let your students shine as soloists, either playing the pre-constructed solo options listed on the back of each page or by creating individual improvised melodies. Each part has two written-out solos. Solo 1 is the same in all parts. Solo 2 is a slightly more advanced option and is unique to each instrument. The cello and first violin parts for Solo 2 include C-natural on the A string.

Teach students to improvise using three simple steps that are outlined on the Guide Sheet.

First, start out with Rhythm Improvisation. This can be done on just one note or using the pitches listed. Enhance the experience by having the class play measures 41-44 on repeat while students take turns creating different improvised rhythms. For added difficulty, they can even experiment with different octaves at this point.

Next, explore the Guide Notes. You can keep things simple by staying just within the lower octave, or teach low/second finger to everyone by introducing the accessible notes in the upper octave. Note that this will be a shift to first finger in 3rd position for bass on the G string.

Then, students can start to create their own solos, perhaps just two bars at a time if four seems daunting. Start simple with only 2 or 3 guide notes (A and C for example). They can create a cool pattern with just quarter notes, and then add in some eighth notes and more advanced skills. Encourage them to think about all aspects of playing: from notes and rhythms to dynamics, articulation, bowing, etc... These are the building blocks for improvising a melody.

You can experiment with the orchestral accompaniment during the vamp as well. Perhaps you start with just the lower strings and drums, and add the upper strings after a few repetitions. Or maybe you highlight a single drummer along with your soloist for an iteration of the vamp. Do you have access to electric instruments? This would be a great piece to electrify your orchestra! Perhaps the soloists take turns on an electric instrument while the accompaniment stays acoustic.

The drum part really adds a lot to the performance of the piece. If you don't have a drummer available in your day to day rehearsals, I encourage you to search for a "rock drum beat at quarter = 116" (or your practice tempo) and play along to a backing track, which will help keep the kids engaged in the piece and the style. When you do add a real drummer, they are welcome to fill the ends of phrases ad-lib throughout the piece.

I hope you enjoy working on this piece and experimenting with improvisation with your students!

—Katie O'Hara LaBrie

# G STREET ROCK

KATIE O'HARA LABRIE  
(ASCAP)

Steady Rock (♩ = 116)

Violin 1  
Violin 2  
Viola (Violin 3)  
Violoncello  
Double Bass  
Piano (opt.)  
Drum Set (opt.)

9

6 7 8 9 10

Crash  
Hi-hat



Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

D.S.

(opt. ad lib fills throughout)

11 12 13 14 15

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

D.S.

17

16 17 18 19 20

25

Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 D.B.  
 Pno.  
 D.S.

21 22 23 24 *mf*

Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 D.B.  
 Pno.  
 D.S.

26 27 28 29 30

33

4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

D.S.

31 32 33 34 35

*mp*

*f*

*mp*

*f*

*mp*

*f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

D.S.

36 37 38 39 40

*mf*

*mf*

*mf*

*mf*

L2

**41 Vamp with Solos (see Solo/Improvisation Guide at end of score)**  
(example of written solo; students have solo sheets on the back of their music with multiple solo options)

**45 On Cue**

Solo *f*  
play on cue

Vln. 1 *p*  
play on cue

Vln. 2 *p*  
play on cue

Vla. *p*

Vcl. *p*

D.B. *p*

Pno. *p*

D.S. *p* *f*

41 42 43 44

Vln. 1 *V* *L2*

Vln. 2 *V*

Vla. *V*

Vcl. *V*

D.B. *V*

Pno. *V*

D.S. *V*

46 47 48 49 50

53

Musical score for measures 51-56. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno., and D.S. A box containing the number '53' is positioned above the first staff. A red watermark 'Preview Requires Purchase' is overlaid on the score.

Musical score for measures 57-62. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno., and D.S. A red watermark 'Preview Requires Purchase' is overlaid on the score.