

SWING ON A STRING

Martin Norgaard

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1/Violin Solo Sheet
- 8 - Violin 2/Violin Solo Sheet
- 5 - Optional Violin 3
(Viola)/Violin Solo Sheet
- 5 - Viola/Viola Solo Sheet
- 5 - Violoncello/Violoncello Solo Sheet
- 5 - Double Bass/Double Bass Solo Sheet
- 1 - Rehearsal Piano
- 1 - Optional Drum Set

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424



The Composer

Martin Norgaard is the author of the groundbreaking methods *Jazz Fiddle Wizard*, *Jazz Fiddle Wizard Junior*, *Jazz Viola Wizard Junior*, and *Jazz Cello Wizard Junior*. He is currently a doctoral fellow in music education with a jazz emphasis at The University of Texas at Austin.

Norgaard taught jazz and commercial strings at Belmont University and Vanderbilt University for six years, and was director of the Belmont Jazz String Quartet and Jazz String Septet, which were featured at IAJE 2001, MENC 2002, and ASTA 2003.

Norgaard is a frequent clinician at state and national conventions for ASTA, TMEA, OMEA, IMEA, MENC, and IAJE, and has taught at summer workshops such as the IAJE Teacher Training Institute, South Carolina Suzuki Institute, Augusta Heritage Festival, and Vanderbilt's International Fiddle School.

About the Music

Swing on a String is a medium-slow swing piece. Following standard jazz writing practices, the triplet feel is not notated but implied. Although eighth notes are played in a triplet feel, make sure they are not overly swung. Eighth-note lines should be played smoothly, without spaces between notes unless otherwise indicated. Take care that all rhythms reflect the swing subdivision. Listen to recordings of Count Basie's orchestra for examples of various rhythms played with a swing feel. As an example, the second note in measure 6 is played later than normal. It occurs on the last triplet of beat 2, though written as occurring on the second eighth note of beat 2. Longer notes should have a very light attack and should be played slightly separated.

In jazz, normally only one bassist plays the walking bass line. This arrangement was written so that both cellos and basses play the walking bass lines. This may be a bit heavy during the solo section, so some students may rest.

The solo section should feature individual students. An informational sheet is included for each instrument. The section is designed specifically for ease of improvisation. As long as the student stays in the key of G and plays with good rhythm and tone, the solo will sound good. In performance, have students come to the front of the stage for solos. Microphones will allow them to be heard over the orchestra and optional rhythm section. Set them up to accommodate the different heights for violins and cellos.

Martin Norgaard

String Editing: Dr. Robert McCashin

SWING ON A STRING

MARTIN NORGAARD

Swing (♩ = 118) (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$ $\overset{\sim}{\underset{\sim}{\text{J}}}$)

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

Viol. 1
Viol. 2
Opt. Viol. 3 (Vla.)
Viola
Vcl.
D.B.
Reh. Piano
Opt. Drum Set

Copyright © 2004 The FJH Music Company Inc.
International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

A-7 D7 GΔ7 E-7 A-7 D7 D-7 G7

mf

pizz.

Easy Swing

8 9 10 11

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

15

mp

arco

C C-7 B7 E7(69) A-7 D7 GΔ7 E-7

12 13 14 15 mp

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

16 17 18 19

A-7 D7 GΔ7 E-7 A-7 D7 D-7 G7

f *pizz.* *f* *pizz.* *f* *f*

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

20 21 22 23

C C-7 B-7 E7(9) A-7 D7 G F#o7 B7 E-7

p *p* *p* *p* *arco* *mf* *arco* *mf*

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

A7 D-7 G7 CΔ7 FΔ7

24 25 26 27 *mf*

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

B-7 E7 A-7 D7 GΔ7 E-7

28 29 30 31 *pp* *cresc.*

31

Vln. 1 *mf* *ff*

Vln. 2 *mp* *cresc.* *ff*

Opt. Vln. 3 (Vla.) *ff*

Viola *ff*

Vcl. *pizz.* *ff*

D.B. *ff* *pizz.*

Reh. Piano *ff*

Opt. Drum Set 32 33 34 35 *ff*

A-7 D7 GΔ7 E-7 A-7 D7 D-7 G7

Vln. 1 *pp*

Vln. 2 *pp*

Opt. Vln. 3 (Vla.) *pp*

Viola *pp*

Vcl. *arco* *pp*

D.B. *pp*

Reh. Piano *pp*

Opt. Drum Set 36 37 38 39 *pp*

C C-7 B-7 E7(9) A-7 D7 Eb9 F9

Musical score for measures 40-43. The score includes parts for Solo, Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Viola, Vcl., D.B., Reh. Piano, and Opt. Drum Set. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid across the score. Measure 40 starts with a Solo part. Measures 41 and 42 feature a dynamic shift to *ff* for the strings and piano. Chord changes are indicated above the piano part: E \flat 9, F9, B-7, E7^(b9), A-7, D7, and G.

Musical score for measures 44-47. The score includes parts for Solo, Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Viola, Vcl., D.B., Reh. Piano, and Opt. Drum Set. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid across the score. Measure 44 is marked with a box containing the number 44 and the instruction 'opt. repeat for more solos'. The Solo part has a dynamic of *mp*. Chord changes are indicated above the piano part: G Δ 7, E-7, A-7, D7, G Δ 7, E-7, A-7, and D7.

Solo

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

48 49 50 51 52

Chords: GΔ7, E-7, A-7, D7, A-7, D7, GΔ7, GΔ7, B7

53

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

53 54 55 56

Chords: E-7, A7, D-7, G7

Vln. 1 *mf*

Vln. 2 *mf*

Opt. Vln. 3 (Vla.) *mf*

Viola *mf*

Vcl. *mf*

D.B. *mf*

Reh. Piano *mf*

Opt. Drum Set *mf*

57 *mf* 58 59 60 61 *mp*

CΔ7 FΔ7 B-7 E7 A-7 D7 GΔ7 E-7

Vln. 1 *f*

Vln. 2 *f*

Opt. Vln. 3 (Vla.) *f*

Viola *f*

Vcl. *f*

D.B. *f*

Reh. Piano *f*

Opt. Drum Set *f*

62 63 64 65 *f*

A-7 D7 GΔ7 E-7 A-7 D7 D-7 G7

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

66 67 68 69

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

arco

C C-7 B-7 E7⁽⁹⁾ A-7 D7 E^b9 F9

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Reh. Piano

Opt. Drum Set

70 71 72 73

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

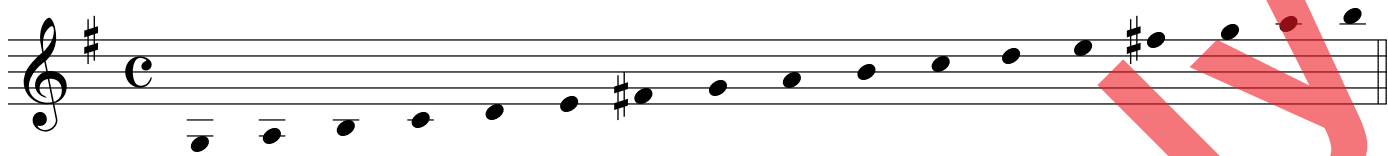
pizz.

E^b9 F9 B-7 E7⁽⁹⁾ A-7 D7 G^b7

Techniques for Developing Improvised Solos

for measures 44–52

The basic scale for the entire solo is G major:



EASY:

Play questions and answers using rhythmic and melodic figures (disregard chords):

ADVANCED:

Improvise around an inner melody line. Inner melodies are target notes made up of chord tones. Here is an example using the first two measures of the solo. Use the same technique on the entire solo:

Ex. 1: All chord notes in first position.

Ex. 2: Sample inner melody.

Ex. 3: Simple figure built on Ex. 2 inner melody.

Ex. 4: Eighth-note line built on Ex. 2 inner melody.