

"The Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions. The Art of playing the Violin consists in giving that Instrument a Tone that shall in a Manner rival the most perfect human Voice; and in executing, every Piece with Exactness, Propriety, and Delicacy of expression according to the true Intention of Musick."

*Francesco Geminiani, 1751*¹

We Are the Music Makers. . . Who Stole Our Dreams and Our Musicianship?

Presented at the 2003 Midwest Clinic by:

Doris Gazda

With music performance and demonstration by The A. E. Stevenson High School Orchestra from Lincolnshire, IL under the direction of Clark Chaffee

The Dreamers of Dreams

The Music Makers and Teachers of the Violin: writers of music for teaching

Today's Treatises on developing the Art of String Musicianship

The Dreams of the Dreamers

What the Music Makers are really doing today

The Student Dreamers

The Dreamers become Movers and Shakers!

Publications by Doris Gazda are the sources of music for this performance. *High Tech for Strings* (Carl Fischer, 2000); *String Town Tunes: Concert Pieces for Teaching Beginning String Orchestras* (Carl Fischer, 2003); *Columbia River Suite* (Carl Fischer, 2003); and, *Las Posadas* (Carl Fischer, 2003).

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¹Francesco Geminiani, from *The Art of Playing on the Violin*, Edited, with Introduction by David D. Boyden, Oxford University Press 1952.

Rigadoon

Teaching Tip: A rigadoon is a lively French dance dating from the end of the seventeenth century. Listening to recordings of other dances of that time period written by Handel, Bach and Purcell will help students understand that this is true "folk music" that people danced to. It should be played with whole bows and a full tone wherever possible. Allegro is an Italian word that means cheerful and lively.

HENRY PURCELL
 Arranged by Doris Gazda

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from *String Town Tunes*
 Score pg. 59

*We are the music-makers
 And we are the dreamers of dreams,
 Wandering by lone sea-breakers,
 And sitting by desolate streams...*

From *Columbia River Suite*,
 Mvt. III, *Paddling to the Sea*
 by Doris Gazda

*...Yet we are the movers and shakers
 Of the world forever, it seems;
 For each age is a dream that is dying,
 Or one that is coming to birth.*

From *Ode* by Arthur O'Shaughnessy

III. Paddling to the Sea

I. The Dreamers of Dreams

- a. The Music Makers who created our teaching heritage
- b. The technical treatises
 - 1. Geminiani (1687-1762) *The Art of Playing on the Violin* (1751)
 - 2. Leopold Mozart (1719-1787) *A Treatise on the Fundamental Principles of Violin Playing* (1756)
- c. The endowment of high quality and massive quantity of music for strings

II. The Music Makers and Teachers of the Violin: writers of music for teaching

- a. Corelli (1653-1713); LeClair, Vivaldi (d. 1743), Geminiani (1687-1762), Veracini (1685-1750), Locatelli (1693-1764)
- b. Purcell (1659-1695)
- c. Tartini (1692-1770), Pugnani (1727-1803), Viotti (1753-1824), Rode (1774-1830), Kreutzer (1766- 1831), Baillot (1771-1842)
- d. Eck (1774-1804), Spohr (1784-1859), Mazas (1782-1849)
- e. Paganini (1784-1840)
- f. Gaviniès (1728-1800); DeBeriot (1802-1870), Vieuxtemps (1820-1881)
- g. Schradieck (1846-1918), Sauret (1850-1920), Ysaye (1858-1931), Dolmetsch (1858-1942)
- h. Alard (1815-1888), Sarasate (1844-1908), Wilhelmj (1845-1908)
- i. Boehm (1795-1876); Ernst (1814-1865); Joachim (1831-1907)
- j. Dont (1815 –1888); Auer (1845-1930)
- k. Sevcik (1852-1934); Kubelik (1880-1940)
- l. Elman (1891-1967); Menuhin (1917-1999)

III. Today's Treatises on developing the Art of String Musicianship

- a. Carl Flesch: *The Art of Violin Playing*
- b. Paul Rolland and Marla Mutschler: *The Teaching of Action in String Playing*
- c. Shinichi Suzuki: Tonalization; Suzuki Violin School (Vol. I –X); *Nurtured By Love*
- d. Kato Havas and Jerome Landsman: *Freedom To Play*

IV. The Dreams of the Dreamers

- a. Excellence and musicianship in rehearsal and performance
- b. Beautiful Tone and intonation
- c. Beautiful Music played expressively
- d. Scales and technical studies played with musicianship
- e. Etudes played as though they are performance pieces
- f. Practice that is meaningful

V. What the Music Makers are really doing today

- a. Recruiting Students
- b. Writing lesson plans and reports
- c. Raising money for instruments, music, trips
- d. Being political
- e. Interacting with administration, community and parents
- f. Worrying about assessment
- g. Selecting music
- h. Attending conferences and meetings
- i. Finding a few minutes to conduct rehearsals and actually teach music
- j. Getting ready for Festival or Orchestra Day or State adjudication

VI. The Student Dreamers

- a. The everyday reliable players
- b. The talented players who play with great feeling but lack discipline.
- c. The intellectual students who get every note exactly in place.
- d. The students who pour energy and expressiveness into every note and ability to project that energy to others.
- e. Students who realize that preparation and practice give them the means to play fluently and with ease.
- f. Students who understand rhythm, form, phrasing and the intent of the composer's music
- g. Students who have a burning desire to play emotionally

VII. The Dreamers become Movers and Shakers!

- a. Musicianship is our Passion
- b. Beauty, phrasing and musical meaning come first! Finding the melody in the music.
- c. Expressiveness is our reason for existence
- d. The curriculum is built around the music and the technique that supports it
- e. Every scale is played as though it is a work of art
- f. Rehearsals are not just for the notes . . . they go way beyond the notes
- g. Concerts are a joy to the performers and the audience
- h. Music Making is an artistic experience

From *High Tech for Strings*
Violin pg. 16
(Harmonics and Shifting)

3. Harmonic Étude No. 3

Play on each string. Whenever possible, allow a finger to glide lightly on the string when shifting.



5. Yodeling

Play on each string.



From *High Tech for Strings*
Violin pg. 17
(Harmonics and Shifting)

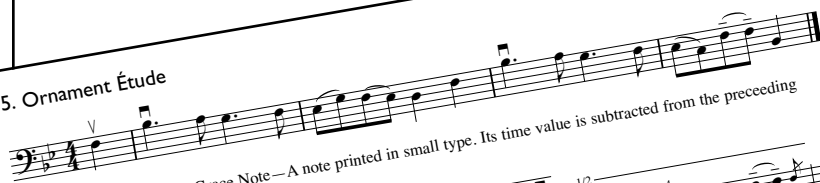
From *High Tech for Strings*
Bass pg. 52
(Rhythm)

Part 4. Music Speed Writing

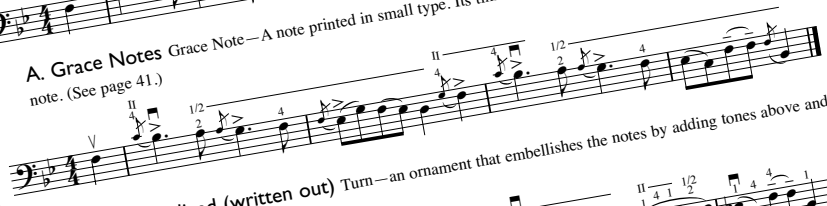
Music notation may be abbreviated to save time in writing the manuscript and to save room on the page. It is used for both measured and unmeasured tremolos. Speedwriting symbols and their equivalents for **measured tremolo**.



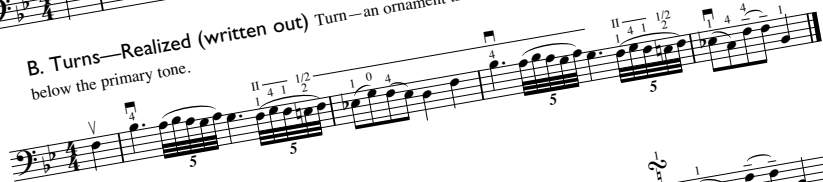
5. Ornament Étude



A. Grace Notes Grace Note—A note printed in small type. Its time value is subtracted from the preceding note. (See page 41.)

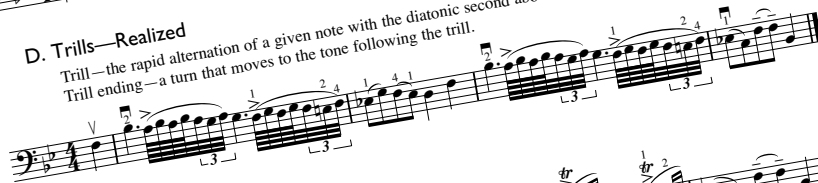


B. Turns—Realized (written out) Turn—an ornament that embellishes the notes by adding tones above and below the primary tone.



C. Turns—written as symbols

D. Trills—Realized
Trill—the rapid alternation of a given note with the diatonic second above it.
Trill ending—a turn that moves to the tone following the trill.

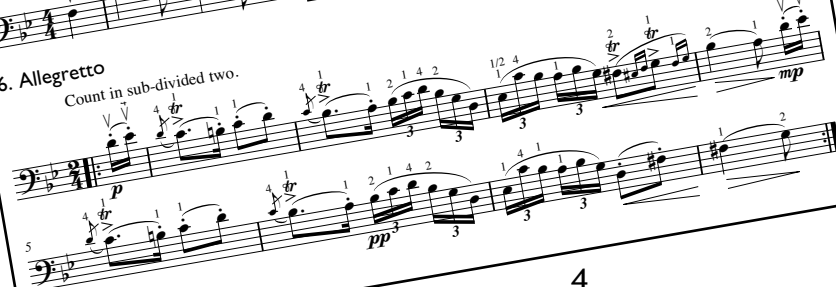


E. Trills



6. Allegretto

Count in sub-divided two.



From *High Tech for Strings*
Bass pg. 58
(Chromatics and Ornaments)

From *String Town Tunes*
Score pg. 8

Stomp!

Violin
Pizzicato (pizz.): Pluck the String
With the bow placed on the music stand, practice the pizzicato and STOMP!
Once you have learned the piece you can play the pizzicato with the bow in your hand.

Arco: Play with the Bow
Keep the bow on the string during the rests until you see the COMMA SIGN (9).
The Comma Sign (9) means that you lift and reset the bow at the frog.

Playing pizzicato with the bow in your hand
1. Grasp the bow between your second, third and fourth fingers and the palm of your hand.
2. Violin and Viola: place your thumb at the corner of the fingerboard. Cello and Bass: place your thumb on the side of the fingerboard.
3. Pluck with the first finger of your right hand over the fingerboard (not where you draw the bow).

DORIS GAZDA

Slow and Steady ♩ = 92

* Introduction: Piano play the last two measures.

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ASB2

From *String Town Tunes* :

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Tune It Up! Tune It Down!	Doris Gazda
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Rigadoon	Henry Purcell
Christmas Songs	
O Come, Little Children	German Carol
We Wish You a Merry Christmas	English Carol
Pat-A-Pan	French Carol

From *String Town Tunes*
Violin pg. 8

Violin
Use as much bow as possible. Change bow arm levels when you change strings.

Moonlight on the Lake

Smoothly ♩ = 104

DORIS GAZDA

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ASB2

From *String Town Tunes* :

Stop! Look! Think! Play! Listen!

- Find a quiet place to play your instrument.
- Rosin your bow and set your music on a stand.
- Get your instrument in tune before you start to play.
- Check your position. Think about how you are standing or sitting.
- Keep your hands "soft" and relaxed. Curve your thumb on the bow.
- Relax your shoulders and take a deep breath.
- Look at your music and think about the counting (time signature).
- Try to hear the music in your head before you start to play.
- Listen to the tones that you play and correct your finger placement.
- Draw your bow straight and smoothly to make a beautiful tone.
- Play the melodies for your family and for friends.
- Make up your own melodies. This is called improvising.
- Write your melodies on staff paper. This is called composing.
- Have a good time making music!

From *High tech for Strings*, Violin pg. 15 (Intervals)

13. Major 7th: Melody

The intervals between the shaded notes are major 7ths.

Musical notation for exercise 13, Major 7th: Melody. The score is in G major (one sharp) and 4/4 time. It features a single melodic line with several major 7th intervals highlighted by shaded notes. The dynamics are marked as *f*, *p*, and *f*. The exercise ends with a double bar line.

From *Columbia River Suite, Mvt. II, Starlight on the Water*
by Doris Gazda

18

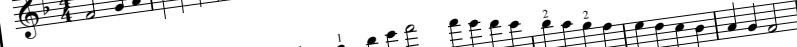
Musical score for *Starlight on the Water*, measures 6-10. The score is for Violin I and II, Viola I and II, Cello, Bass, and Piano. It includes performance instructions like "place bow near tip" and "unis." and dynamic markings like *mf*. Measure numbers 6, 7, 8, 9, and 10 are indicated at the bottom of the score.

F Major / f minor

The scales and arpeggios are written without any specific bowing directions. They should be practiced starting both down-bow and up-bow in the following ways: 1. Whole Bow; 2. Lower Half; 3. Upper Half; 4. Slur two

notes or four notes on scales; 5. Slur three notes on arpeggios; and, 6. Make combinations of slurs and separate bows. Also, try the various bowings with détaché, martelé, and spiccato strokes.

F-Major Scale



F-Major Scale



F-Major Scale Study



Broken Thirds



F-Minor Scale (natural minor)

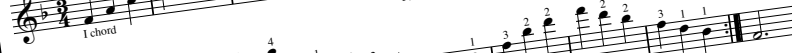


F-Minor Scale (melodic minor)

F-Minor Scale (melodic minor)



Major Arpeggios



Minor Arpeggios



Dominant 7th Arpeggio (in the key of Bb)



From *High tech for Strings*
Violin pg. 40

From *High tech for Strings*
Cello pg. 47
(Bowing Styles and
Techniques)

22. Louré Bowing Étude, Opus 45, No. 34

FRANZ WOHLFAHRT



10. Aria No. 2

GIUSEPPE VERDI



From *High tech for Strings*
Cello pg. 41
(Positions)

From *String Town Tunes*
Score pg. 63

Christmas Songs
O Come, Little Children

Both *O Come, Little Children* and *We Wish You a Merry Christmas* start with a pick-up note. A pick-up note is a note that comes before the first full measure.
Teaching Tip: In measures 4, 8 and 12 stop the bow on the rest and continue playing up bow on the next note.

German Carol
Arranged by Doris Gazda

Violin 1
Violin 2
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Bass 1
Bass 2
Piano

Slowly $\text{♩} = 60$

ASB1

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From the 2003 Carl Fischer Performance Series for Strings:

- **Columbia River Suite** Gazda - CAS12 by Doris Gazda
- **Las Posadas** arr. Gazda - CAS11 Arranged by Doris Gazda

From the Carl Fischer String Catalog:

High Tech for Strings

by Doris Gazda
Score - O5472
Violin - O5473
Viola - O5474
Cello - O5475
Bass - O5476
Piano - O5477

String Town Tunes

by Doris Gazda
Book w/ play-along CD
Score - ASB1
Violin - ASB2
Viola - ASB3
Cello - ASB4
Bass - ASB5
Piano - ASB6

From *Las Posadas, The Search for an Inn*
by Doris Gazda

Full Score

Las Posadas
The Search for an Inn

TRADITIONAL MEXICAN CAROL
Arranged by Doris Gazda

Violin I
Violin II
Viola
Cello
Bass
Harp or Piano

$\text{♩} = 108$

$\text{♩} = 108$

mp

5

6

7

8

CAS11F

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About the Clinician:

Doris Gazda was a string specialist in the Maryland Public Schools and most recently a Faculty Associate at Arizona State University. She has held national offices with ASTA and with NSOA.

A proponent of new music for student musicians, Ms. Gazda composes for young string orchestras. She is author of the newly published *String Town Tunes: Concert Pieces for Beginning String Orchestra* (Carl Fischer), *High Tech for String: Technique for Middle and High School Orchestras* (Carl Fischer) and co-author of the string method, *Spotlight on Strings* (Neil A. Kjos).

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