

About The Music:

NAME THOSE TUNES is a medley that challenges the listener to identify the thirteen tunes presented, in most cases, as brief phrases. The tunes are not identified by title in the music, so the same challenge applies to the performers. Here is the key to the musical puzzle.

Measures:	Title:
1 – 4	Some Folks Do
5 – 12	Mary Had A Little Lamb / Merrily We Roll Along
13 – 16	A Tisket, A Tasket
17 – 20	Frere Jacques / Are You Sleeping
21 – 28	Go Tell Aunt Rhody
repeat	London Bridge
repeat	both tunes together
30 – 33	This Old Man
34 – 37	Skip To My Lou
38 – 42	Twinkle, Twinkle Little Star (in canon)
43 – 46	Good Night Ladies
47 – 50	Yankee Doodle
51 – 54	Shoo Fly, Don't Bother Me
55 – 58	Old MacDonald

Music trivia experts may also recognize the tag on the ending as Shave And A Haircut, Two Bits. Young string players tend to grow up on a steady diet of the classics. They need to also experience music which is just plain fun.

SHIRLEY STROHM MULLINS' career as an educator and advocate for school music programs has been her passion. She is known internationally through her writings, lectures and workshops, as she continues crusading for quality arts programs.

THE EDITOR'S BOWINGS, FINGERINGS AND TERMINOLOGY

The following bowings, fingerings and other markings used in the Queenwood String Orchestra Series are intended to serve the musical intent of the composer/arranger. Some, such as L2, are gentle reminders about finger patterns while others, the X in particular, are vital to correct intonation, which must be taught from the very beginning.

Young string players are quite capable of playing in tune, with a pleasing tone and with musical understanding when their teachers help them achieve these goals. If the bowings prove too difficult for some young string players, teachers should use their imagination and creativity to alter them.

On the string:

Détaché – Separate bows, legato, not detached.

Martelé – Separate bows, jerky, short.

Detached slur – Bow continues in one direction but stops between notes (*staccato* dots under a slur).

Louré (portato) – Bow continues in one direction with smooth stops (*tenuto* lines under a slur).

Slur – Two or more different pitches connected smoothly.

Off the string:

Spiccato – Bow bounces. Brushed stroke in arc motion near the frog. Used by advanced students.

Other terms:

Pizzicato (pizz.) means to pluck the string, usually with the index finger of the right hand, although other fingers and even the thumb may be used. The bow may be held in the hand while plucking or placed on the lap or hung on the music stand during longer passages. *Arco* means to bow the string and is used after a *pizzicato* passage.

X – Extension/stretch position. The students must learn to open the left hand, thereby changing the finger pattern. The cellist must stretch to place a whole step between the first and second fingers. Upper strings are marked H3 or X to form a whole step between fingers 2 and 3. This accommodates the F# and C# on the lower strings of the cello and viola, and the G# and C# on the violin.

H.P. – Half position. Bass players use this position earlier than other string players. They should move the arm one half step back.

The comma or breath mark – The use of the comma often indicates phrase endings rather than instructing the student to lift and reset the bow. The same marking is used interchangeably but one is clearly intended as a breath mark. Common sense will show which meaning is intended. String players need to be reminded to let the music breathe. When a phrase ends on a down bow and the next one begins on a down bow, the player simply lifts the bow in the air and starts down.

Freeze – This reminds young musicians to remain in playing position until the conductor indicates rest position. It is very effective at the close of a quiet piece.

NAME THOSE TUNES

Full Score
Duration – 2:00

Arranged by JOHN EDMONDSON
Edited by SHIRLEY STROHM MULLINS

Moderato (♩ = 120)

Musical score for measures 1-4. The score includes parts for Violin I, Violin II, Viola (opt. Violin III), Cello, String Bass, and Piano (Optional). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Moderato (♩ = 120). The dynamic marking is *mf*. A first ending bracket labeled '1' spans measures 1-4. A second ending bracket labeled '2' spans measures 2-4. A large 'SAMPLE' watermark is overlaid on the score.

Musical score for measures 5-9. The score includes parts for Violin I, Violin II, Viola (opt. Violin III), Cello, String Bass, and Piano (Optional). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *p*. Measure 5 begins with a first ending bracket labeled '5'. Measure 6 includes the instruction *div. pizz.* for Violin I and *pizz.* for Viola, Cello, and String Bass. Measure 7 includes the instruction *H 3* for Viola. A large 'SAMPLE' watermark is overlaid on the score.

Vln. I *arco* V *mf*

Vln. II

Vla. (Vln. III) *arco* H 3 V *mf*

Cello *arco* 1 0

Str. Bass *arco* IV V

Piano (Opt.) *mf*

10 11 12 13 14

Vln. I *p*

Vln. II *p*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Piano (Opt.) *p*

15 16 17 18 *mf* 19

21

Play 1st and 3rd times only
div.

mf

Play 2nd and 3rd times only

mf

Play 2nd and 3rd times only

mf

pizz.

mf

pizz.

4

1

4

mf

mf

20

21

22

23

24

Vln. I

Vln. II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
(Opt.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
(Opt.)

25

26

27

28

29

Name Those Tunes



30

Vln. I *pizz.* *arco*
p

Vln. II *pizz.* *arco*
p

Vla. (Vln. III)
mf
arco

Cello *p*
arco *pizz.* *mf*

Str. Bass *p*
arco *mf*

Piano (Opt.) *p* *mf*

30 31 32 33 34

L₂ 38

Vln. I *p* *mf*

Vln. II *mf*

Vla. (Vln. III) *arco*

Cello *arco*

Str. Bass *arco*

Piano (Opt.)

35 36 37 38 39

51 *Lift*

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

pizz. *mf*

p *pizz.* *mf*

p *mf*

mf

50 51 52 53 54 55

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

f *arco* *f* *arco* *f*

pizz. *Stomp* *pizz.* *Stomp* *pizz.* *Stomp* *pizz.* *Stomp* *pizz.* *Stomp*

56 57 58 59 60