

## Rehearsal Suggestions

Younger or less experienced string players have difficulty understanding the concept of key signatures and the relationship between various keys and finger patterns. Often, each string has a different whole step/half step pattern, which can create confusion and frustration. *Rollin' Along* allows you to discuss the differences between G major and D major using the same themes and rhythmic motifs. Students have an opportunity to learn about a tonal center and how it relates to a melody and harmony. They can also learn about transition and moving into a new key.

*Rollin' Along* is based on three main ideas:

- 1) a repeated rhythmic pattern - the "Rhythm Section"
- 2) "Theme One" - introduced by the 1<sup>st</sup> violins in meas. 5
- 3) "Theme Two" – introduced by the 2<sup>nd</sup> violins/violas in meas. 13 & cello section in meas. 21

Students will grasp concepts more easily if the three main ideas are singled out. The "Rhythm Section" can be easily rehearsed if the viola section plays their C string section at measure 21 as the cello/bass players start at the beginning of the piece. Similarly, "Theme Two" can be rehearsed by having the cello section play at measure 21 simultaneously with the 2<sup>nd</sup> violins/violas in measure 13. "Theme One," always belongs to the 1<sup>st</sup> violins, and, as students get comfortable with Themes One and Two, they can be played at the same time along with the rhythmic pattern which allows students a chance to try a different combination of themes than what is written on the page. This enhances rhythmic precision, listening skills, and can even bolster some basic improvisation skills.

After students have learned the three main ideas in G major, everyone should look for those same ideas in D major beginning at measure 33. Student discussion can begin with how the tonal center has changed, how the finger patterns are different, whether the new key has a different character with the range of notes widening. Cello and viola players who haven't yet played much on the C string will be initially hesitant about playing on it but will be proud to expand their range. The transition from G major to D major in measures 29-32 will be a challenge for the cello and bass players due to the shifting and extension position work. Students will need time and slow practice to learn the fingering.

The final four measures represent a battle of rhythms between the violin sections and the cello/bass sections with the viola section keeping the peace in the middle. Violin players should use the lower half of the bow in order to keep the bow lifts as an option. Bass players who enjoy a challenge should try measure 41 in 3<sup>rd</sup> position to eliminate the extra string crossing. The battle is resolved in measure 43 as the whole orchestra comes together in unison for a resounding finale.

The physical transition of switching from pizzicato to arco will need careful planning and rehearsing. The best idea is to stagger your players going from pizzicato to arco. Teachers may wish to assign certain students to stop plucking early and be ready to play with the bow on time. When a melody is introduced after a pizzicato section, it is far more important for the bow to be ready to play. The teacher should instruct most players to give themselves plenty of time to pick up the bow and assign only a couple of players to continue plucking through the end of the measure. The "+" symbol refers to plucking with the left hand to give the right hand more time to get ready. Many students will still need more time.

## Ideas for Warm-Up Exercises

Younger students are not accustomed to starting a theme on an "up" bow. Plan some rote style scale warm-ups for the whole orchestra using the rhythm and bowing in measures 6 and 8 of Theme One.

In addition, many beginning string players do not like to use the lower part of the bow. Practicing the bow lifts on scales or various rhythms will help. Create another rote exercise for everyone by using the rhythms and bowings found in the 1<sup>st</sup>/2<sup>nd</sup> violin parts at measure 41. Keeping a steady pulse underneath (simple clapping) will be helpful when the orchestra tries this idea.

For strengthening the left hand, cello and viola players need opportunities to practice the lower range of D major with the extended fingers on F $\sharp$  and C $\sharp$ . Cellists must become acquainted with extension position in preparation for measures 29-32. You may want to find short and familiar songs that can be played on the G and C strings so that students can become comfortable with extension fingerings.

# Rollin' Along

Full Conductor Score  
Approx time – 1:30

Margaret A. Fenske

1 With spirit ( $\text{♩} = 116 - 120$ ) LH

Violins

1 *pizz.* *mf*

2 *pizz.* *mf*

Viola\* *pizz.* *mf*

Cello *pizz. slap* *mf* *slap* *slap* *slap*

String Bass *pizz. slap* *mf* *slap* *slap* *slap*

5 *arco* *f*

6 *V*

7

8 *V*

Vlins.

Vla. *sim.*

Cello *sim.*

Str. Bass *sim.*

\*A 3rd Violin (Viola T.C.) part is included.

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9 10 11 12 13

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*mp*

LH + arco

*f* arco

*f*

14 15 16 17 18

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

19 20 21 22 23

Vlns. 1 *f*

Vlns. 2

Vla. *mf*  
arco

Cello *f*

Str. Bass

24 25 26 27 28

Vlns. 1 *V*

Vlns. 2

Vla.

Cello

Str. Bass

Detailed description: This is a page of a musical score for a string ensemble, covering measures 19 through 28. The score is arranged in five staves: Violins 1 and 2, Viola, Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 7/8. Measure 19 is marked with a box containing the number 21. Measure 22 features a 'V' marking above the staff. Measure 26 has a 'V' marking above the staff. Dynamics include *f* (forte) for Violins 1 and Cello, and *mf* (mezzo-forte) for the Viola. The Viola part includes the instruction 'arco' starting in measure 21. The Cello and Str. Bass parts show fingering numbers (4, 2, 4) in measures 24, 25, and 26. A large, semi-transparent watermark is visible across the center of the page.

29

30 31 32

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*  
arco  
1 x4 L1 1 x2 3 4

Str. Bass *p*  
1/2 pos. II

33

34 V 35 36 V

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

37 38 39 40

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

41 42 43 44

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass