

# Bud Woodruff

# Echoes

Correlated with String Basics™, Book 1, page 42



SAMPLE

**Steps to Successful Literature** presents exceptional performance literature – concert and festival pieces for beginning to intermediate string orchestras. Each piece is correlated with a specific location in **String Basics™ – Steps to Success for String Orchestra Comprehensive Method** by Terry Shade, Jeremy Woolstenhulme, and Wendy Barden. Literature reinforces musical skills, concepts, and terms introduced in the method. Sometimes, a few new concepts are included. They are officially introduced and described in the score.



## The Composer

**Bud Woodruff** is an accomplished educator, conductor, composer, and arranger. After a 16-year tenure teaching orchestra (grades 6-12), he retired from the Deer Park Independent School District (Deer Park, Texas). For 14 of those 16 years, he also served as head of the orchestra program.

Mr. Woodruff graduated from the University of Houston with a bachelor's and master's degree in music. While there, he studied composition with Michael Horvit, and conducting with A. Clyde Roller and James T. Matthews. After graduating, Bud performed with the Houston Grand Opera Orchestra for 22 years, and for 16 years, served as the music director and orchestra director of the Pasadena, Texas Philharmonic Society. In addition to his many achievements in Deer Park, he has also conducted All-Region Orchestras in Texas and Arkansas.

## Instrumentation List (Set C)

- |                |                              |
|----------------|------------------------------|
| 8 - 1st Violin | 5 - String Bass              |
| 8 - 2nd Violin | 1 - Harp or Piano (Optional) |
| 5 - Viola      | 1 - Full Conductor Score     |
| 5 - Cello      |                              |

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to [www.kjos.com](http://www.kjos.com).

## The Composition: Rehearsal Suggestions

**Echoes** is a three-part piece designed to spur the imaginations of young players while instilling the concept that bow placement and dynamics go hand in hand. It can also be useful in sight reading preparations for festival season, knowing that many sight reading pieces have 'traps' of sudden or unexpected changes in dynamics. It is better for your students to become aware and attuned to them here rather than being taken by surprise when being adjudicated.

For dynamics to be performed with the greatest success, the bowings have been set so that players can be in the correct part of the bow when the new dynamics appear in the music. When working with students on bow usage with respect to including dynamics, consider the following ideas:

- Have players match the bow length with the different note values used in this piece.
- Work with bow speed in relationship to note values.
- Work with bow weight and placement (between bridge and fingerboard) in relationship to dynamic indications.
- Notes occurring before a rest need to be sustained their full length until the rest begins.
- Bow lift marks are used to indicate lifting the bow and setting it near the frog for the next note to be played down bow. The first example of a bow lift marking is in the cello and bass parts in measure 1.
  - When an up bow is indicated with a piano (soft) dynamic, have players prepare their bow by placing it slightly past the halfway point in the upper third. The first example of this is in measure 2 for the upper strings.

When asking your orchestra to sight read for the first time, encourage students to look ahead and be ready for what is coming next. Reinforce this technique as early in their playing experience as possible. If your group is working in a method book, they will be sight reading new, short lines quite frequently. To have them begin visually tracking their music as they play will pay dividends when playing performance literature such as **Echoes**. This encourages good note reading, counting, and musicianship skills right out of the gate!

I hope that the concept of 'echoes' stirs your students' imaginations and provides a positive learning and performance experience for everyone!

**Bud Woodruff**

## Echoes

What is an echo? An echo can restate or repeat a particular sound by the reflection of sound waves from hard and flat surfaces. A few synonyms for echo include imitation and repetition. In music, it can be the quiet repetition of a musical phrase.

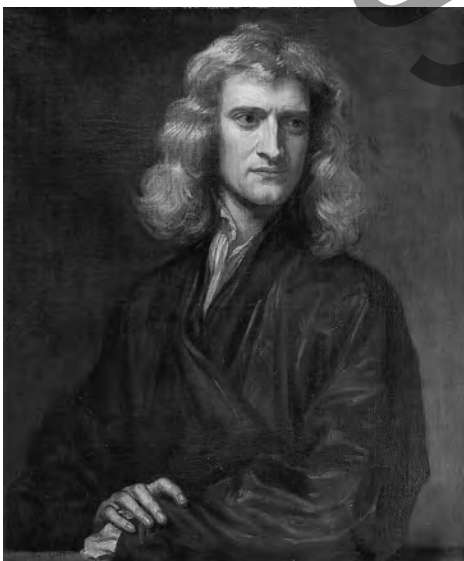
Where did the word echo come from? The word echo was likely first used in Greek mythology. Echo was the name of a mountain nymph who, according to several Greek myths, had a gentle heart and beautiful voice, but got herself into much trouble for being an endless chatterbox. She was ultimately punished by the goddess Hera by taking her voice away — all except the ability to only repeat the last couple of words spoken by others.

In science, an echo is described as a repeated sound created by sound waves reflected from hard and flat surfaces. English physicist and mathematician Sir Isaac Newton (1642-1726) experimented with echoes by creating them along a university corridor to measure the speed of sound. He stomped his foot on the ground to initiate the sound and then the sound waves bounced off the wall of the corridor and returned to him.

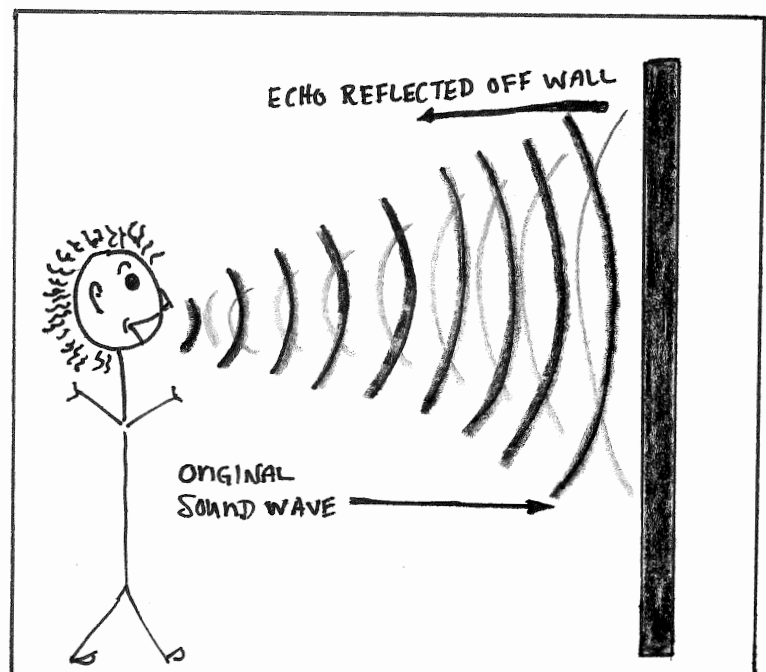
The science of echoes has greatly contributed to the development and use of radar, sound navigation, medicine, and much more. Animals, such as dolphins and bats use echoes (actually called echolocation) for communication, navigation, food sources, especially in dark locations.



Illustration by Arthur Rackham, 1922



Portrait of Isaac Newton  
by Godfrey Kneller, 1689



A simple student drawing of how an echo is created.

# Echoes

Correlated with String Basics Book 1, page 42

Full Conductor Score

Bud Woodruff

Approx. performance time—1:50

Moderato (♩ = 108)

Musical score for measures 1-6. The score is for Violins (1 and 2), Viola, Cello, String Bass, and Harp or Piano (opt.). The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is Moderato with a quarter note equal to 108 beats per minute. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the staves. Dynamics include *p*, *mf*, and *f*. There are also some markings like 'V' and '□' above notes.

Moderato (♩ = 108)

Musical score for measures 7-12. The score is for Violins (1 and 2), Viola, Cello, String Bass, and Harp (Pno.). The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is Moderato with a quarter note equal to 108 beats per minute. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated above the staves. Dynamics include *mf*, *f*, and *p*. There are also some markings like 'V' and '□' above notes.

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Musical score for Echoes - SO476F, measures 13-24. The score is arranged for a string quartet and harp. The instruments are: Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Harp (Piano). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 13-18, and the second system covers measures 19-24. A large 'SAMPLE' watermark is overlaid diagonally across the page. Measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are indicated above the staves. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The harp part includes a section starting at measure 21, marked with a box containing the number 21. The string parts feature various articulations, including accents and slurs, and some measures have a 'V' marking above them.

25 26 27 28 29 30 V

Vlns. 1 *mf* *p*

Vlns. 2 *mf* *p*

Vla. *mf* *p*

Cello *mf* *f*

Str. Bass *mf* *f*

Harp (Pno.) *mf* *f* *p*

31 32 33 34 V 35 4 36

Vlns. 1 *mf* *p* *mf*

Vlns. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Cello *mf* *p* *mf*

Str. Bass *mf* *p* *mf*

Harp (Pno.) *mf* *f* *p* *mf*

37 38 39 40 41 42

Vlns. 1 *f* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *p* *mf*

Harp (Pno.) *f* *p* *mf*

43 44 45 46 47 48 pizz.

Vlns. 1 *p* *f*

Vlns. 2 *p* *f*

Vla. *p* *f*

Cello *f* *p* *f*

Str. Bass *f* *p* *f*

Harp (Pno.) *f* *p* *f*

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