Kjos String Orchestra
Grade 1
Full Conductor Score
SO296F
$6.00

Jeremy Woolstenhulme

YEE HAW!

SAMPLE

KJOS Neil A. Kjos Music Company • *Publisher*

The Composer

Jeremy Woolstenhulme received his B.M.E. from Brigham Young University in 2000 and an M.A. in Cello Performance from the University of Nevada (Las Vegas) in 2005. Currently, Mr. Woolstenhulme serves as the orchestra director at Hyde Park Middle School in the Clark County School District. He has traveled with his orchestra to London, Washington, D.C., Boston, and New York. Mr. Woolstenhulme's orchestra was selected to play at the 2008 Midwest Clinic in Chicago. He is also a contract musician with the Las Vegas Philharmonic, cellist for the Seasons String Quartet, and a freelance musician performing at many venues located on the famed Las Vegas "Strip." He lives with his beautiful wife Taryn and their two children, Cadence Belle and Coda Blake.

The Composition

The difference between a fiddle and a violin is best summarized in the following adage: *the violin sings and the fiddle dances.* ***YEE HAW!*** aims to make the fiddle dance. It is a lively tune written for young players to experience the energetic style of folk music. Students can have fun with double stops, slap bass, and finger slides to make the piece sound more authentic. The faster your orchestra can play it, the more fun they'll have!

Rehearsal Suggestions:

Young students tend to use too much bow when playing in a fiddle style. Try explaining that the faster we go, the smaller bows we should use. Have students work on minimal movement: tell them that the best fiddlers look like they are playing effortlessly. As a fun homework assignment, students can search the Internet for video of folk fiddlers. For some good unison practice on the melody, it would be best to have everyone except basses start at m. 53. The tune is found in different places in all of the sections except the basses, who play the role of the rhythm section. When slapping the bass strings beginning in m. 5, young players tend to lift their hands too high, causing them to be late. Also, lifting the hand too far from the string can result in a harsh, over-balanced slap.

Double stops can be hard at first for the students to read. Explain that one of the notes is an open string and can be ignored while they concentrate on the fingered notes. I would practice some of the passages with just the fingered notes and later add the open strings. The last measure of the piece in the violins and viola is the only place that requires two fingered notes for the double stop, so some extra practice might be needed here. I tell the kids that "tunnel fingers" are essential for these double stops with open strings: if the fingers are not round enough, the open string will not vibrate well.

Mm. 29-45 might be difficult to balance: the focus here should be on the moving 8th notes. Sustained backgrounds and off beat 8th notes should be played softer than the other moving lines. The most important consideration for this fiddle song, however, is that your orchestra has fun with it — there should be smiles on students' faces when they're playing ***YEE HAW!***

Instrumentation List (Set C)

8 – 1st Violin
8 – 2nd Violin
5 – 3rd Violin (Viola T.C.)
5 – Viola
5 – Cello
5 – String Bass
1 – Rehearsal Piano
1 – Full Conductor Score

Additional scores and parts are available.

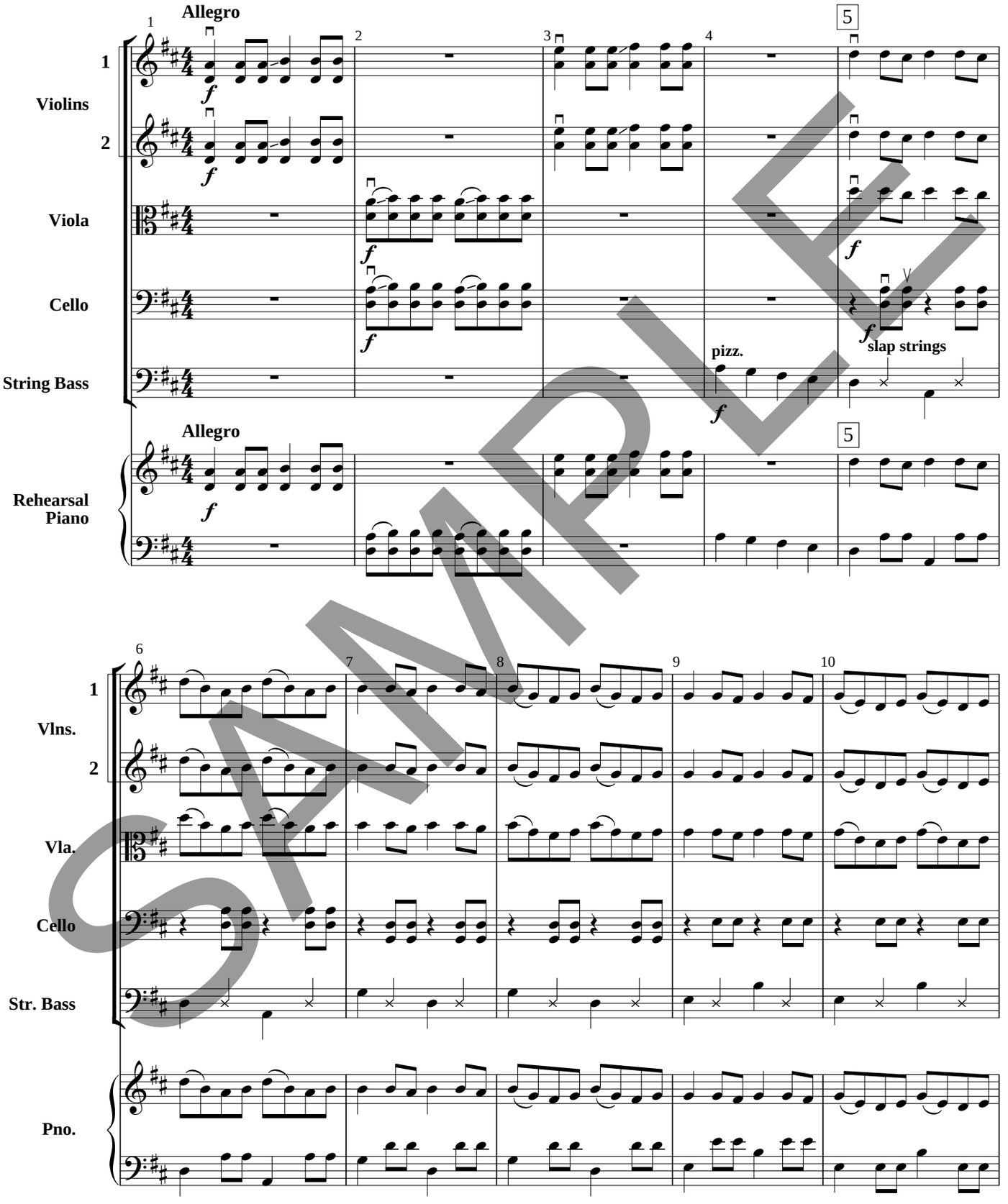
To hear a recording of this piece or any other Kjos publication, please visit **www.kjos.com.**

SAMPLE

YEE HAW!

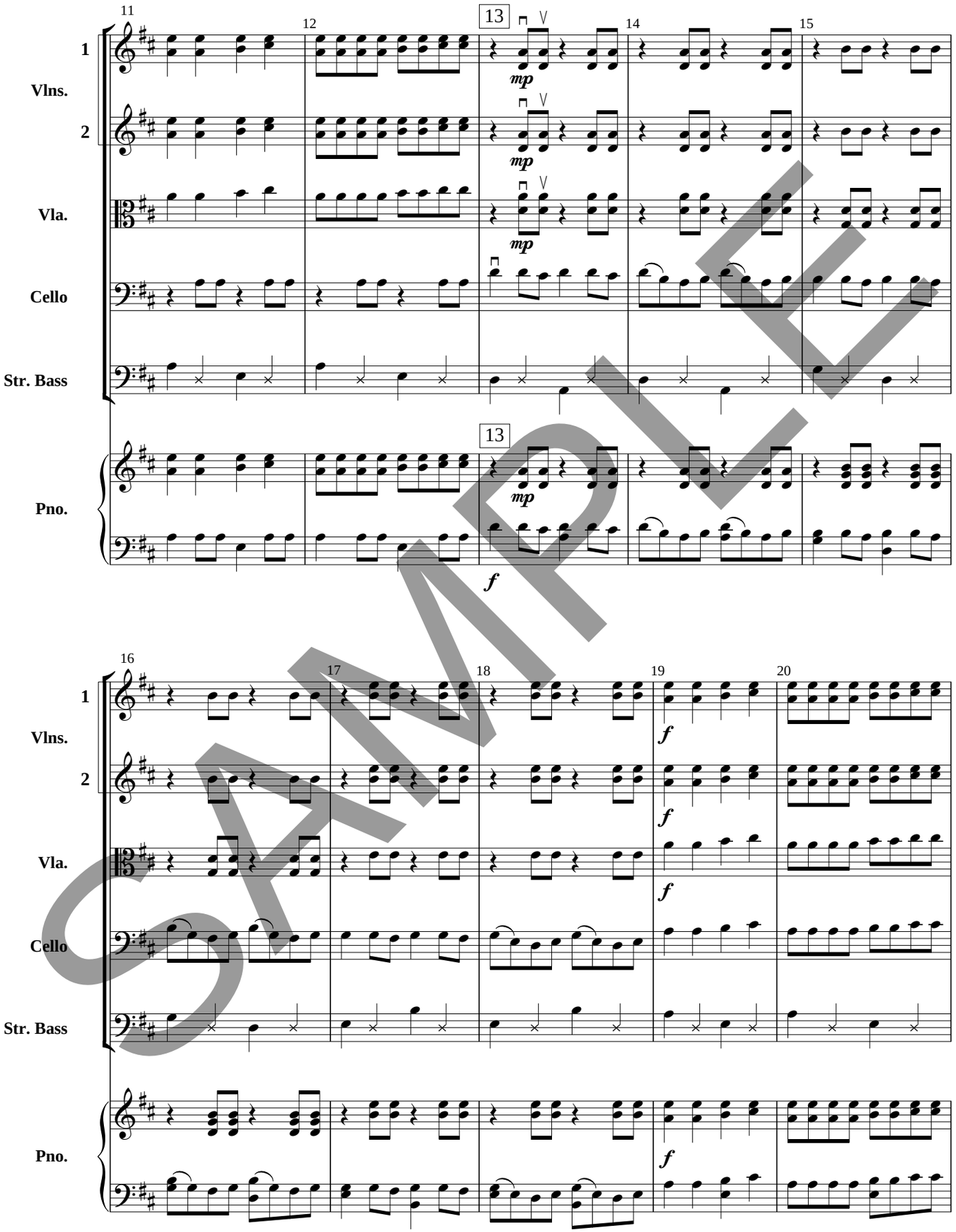
Full Conductor Score
Approx. time – 2:00

Jeremy Woolstenhulme

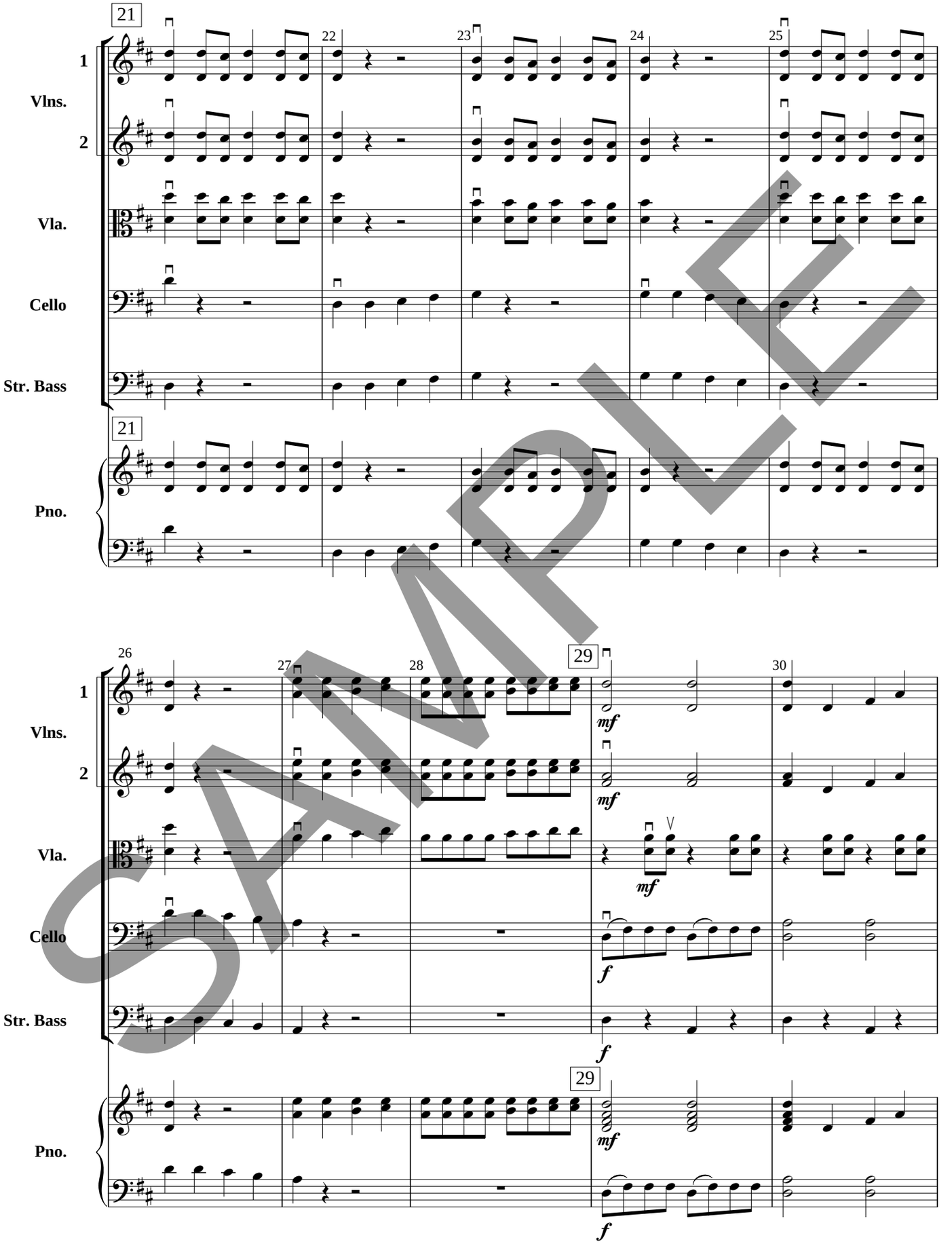


SAMPLE

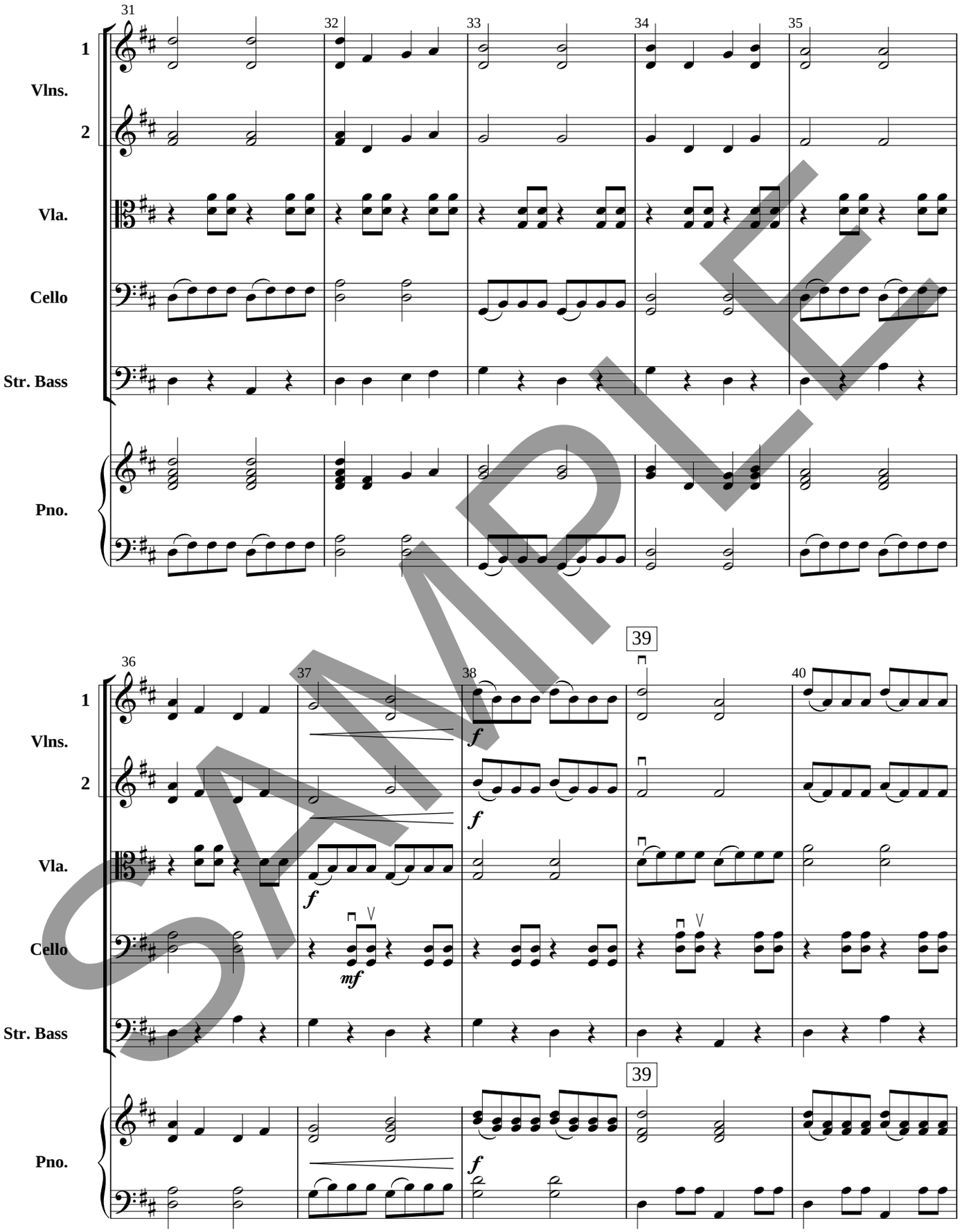
© **2010 Neil A. Kjos Music Company**, 4382 Jutland Drive, San Diego, California 92117.
International copyright secured. All rights reserved. Printed in U.S.A.
WARNING! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.


11
12
13
14
15
1
Vlns.
2
Vla.
Cello
Str. Bass
13
Pno.
mp
mp
mp
mp
f
16
17
18
19
20
1
Vlns.
2
Vla.
Cello
Str. Bass
Pno.
f
f
f
f

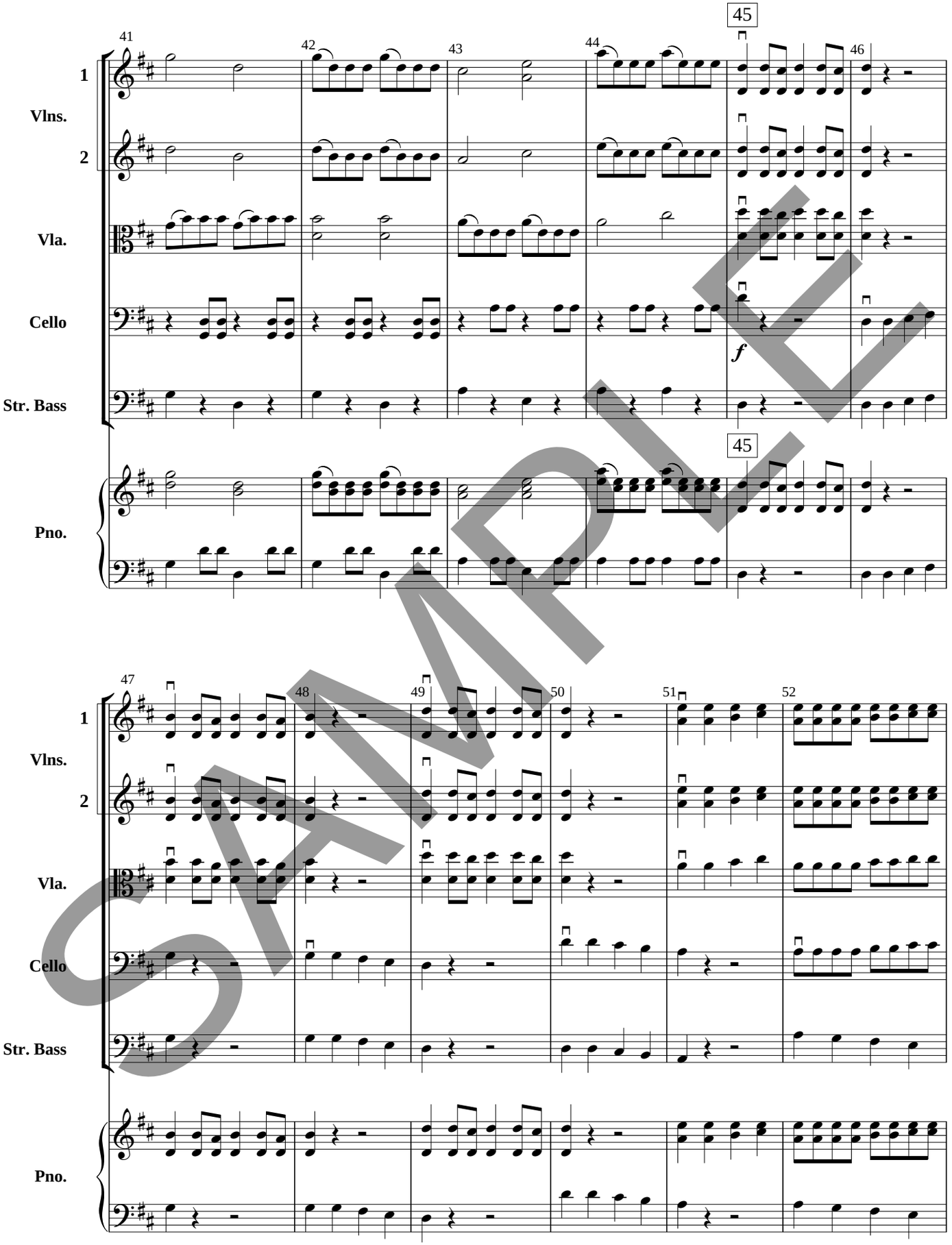
SAMPLE


21
22
23
24
25
1
Vlns.
2
Vla.
Cello
Str. Bass
21
Pno.
26
27
28
29
30
mf
mf
mf
f
f
29
mf
f

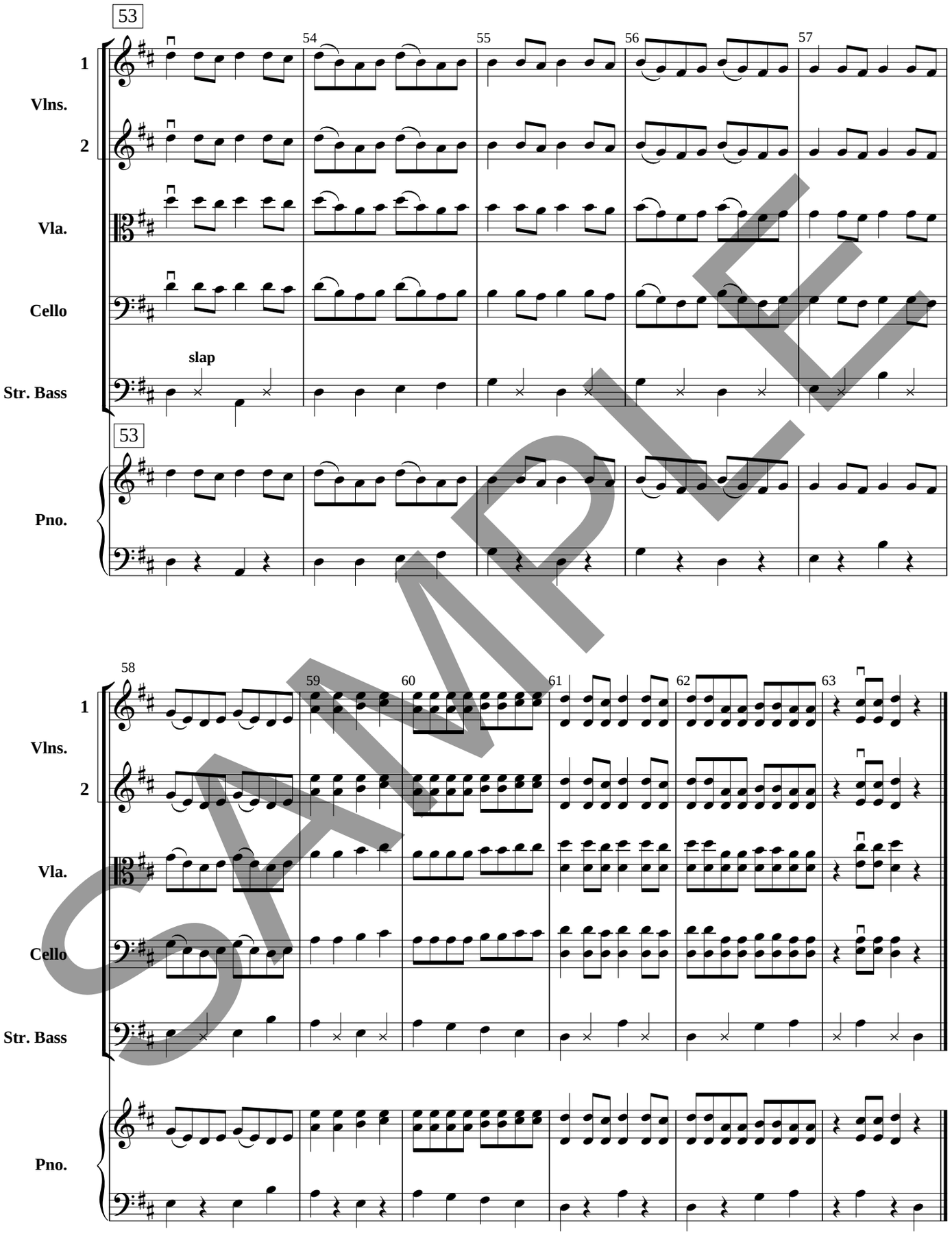
SAMPLE



SAMPLE


41
42
43
44
45
46
1
Vlns.
2
Vla.
Cello
Str. Bass
Pno.
f
45
47
48
49
50
51
52
1
Vlns.
2
Vla.
Cello
Str. Bass
Pno.

SAMPLE


53
54
55
56
57
1
Vlns.
2
Vla.
Cello
slap
Str. Bass
53
Pno.
58
59
60
61
62
63
1
Vlns.
2
Vla.
Cello
Str. Bass
Pno.

SAMPLE