Bubble Gum Blues

For String Orchestra, Grade 1 by Caryn Wiegand Neidhold (ASCAP)

Instrumentation

- 1 Full Score
- 8 Violin 1
- 8 Violin 2 (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 Bass
- 1 Optional Piano
- 2 Drum Set*

Note from the Editor:

This grade 1 piece provides a great introduction to swing style and improvisation. All parts start with a rhythm guide and include "rhythm guide words" in the piece as a tool for mastering the swing rhythms. A vamped solo section provides every instrument the option to play a solo, improvised or pre-written in the parts. * Visit randallstandridge.com for a free downloadable drum track to use for rehearsal, performance, or student practice.

- Katie O'Hara LaBrie

Full Set - \$55.00

Extra Conductor Score - \$10.00

Extra Part - \$4.00



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Bubble Gum Blues

By Caryn Wiegand Neidhold, Grade 1

Program Notes:

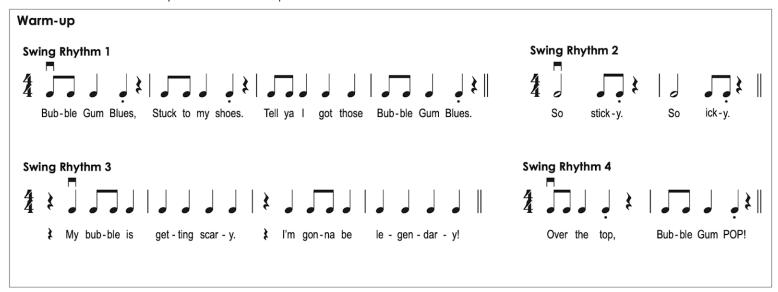
Remember stepping on a piece of gooey bubble gum or getting some stuck in your hair? Oh no! You've got the Bubble Gum Blues! This fun, bluesy tune says it all, with catchy rhythms, a swinging groove, and rehearsal lyrics to help tell the story. Listen for the walking bass line and even a few improvised solos in this jazzy musical lament for those sticky, icky Bubble Gum Blues!

Teacher's Note:

Bubble Gum Blues is an excellent introduction to the jazz style for young string students. Included lyrics help students hear how the printed page translates into sound.

Here are some helpful teaching points.

- Listen to the recording with your class multiple times to encourage students to internalize the swing style. In addition, consider expanding students' listening to accessible jazz standards like "Take the A Train" and "C Jam Blues"
- Have students sing or say the rehearsal lyrics in the swing style. These are meant to help teach the rhythms, but are not necessarily intended to be performed.



- When playing in the swing style, students should place their bow in the middle to the upper half.
- For an added challenge, any note before a rest should be dampened. This technique will sound best if the students dampen the string with their left hand rather than the bow. It takes lots of practice for students to do this automatically.
- The quarter note section (walking bass line) starts in m. 1 for cello/bass and m. 17 for violin/viola. Instruct students to accent beats 2 and 4 throughout. The markings were left out of the music to avoid visual clutter.
- Visit randallstandridge.com to access a free downloadable backtrack. Use this in class or for the students to practice improvising at home.
- In the solo section, encourage students to improvise in addition to learning the written solo. Here is one method of approaching improv the 4R's
 - 1. **R**hythm Try creating a solo on the note E, just focusing on rhythm
 - 2. **R**ests Next, have the students include rests in their rhythms
 - 3. Repeats once they find a rhythm they like, practice repeating it
 - 4. Relax and have fun!
- Once students are comfortable doing this all on E, start adding in new notes, one at a time: G, then A, then B, and then D. (As many or as few notes as they are comfortable with.)
- At first, students will often feel less self-conscious if everyone is practicing improvisation at the same time.

Have so much fun playing Bubble Gum Blues with your orchestra!

- Caryn Wiegand Neidhold



About the Composer

Caryn Wiegand Neidhold is a composer and arranger for student level through professional ensembles. Her focus includes arranging classical "gems" and composing music for eclectic styles, including fiddle, rock, and jazz. With an emphasis on learning technique through literature, Caryn's music always distributes musical challenges to all string sections.

Caryn's background includes extensive work as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. In addition, she has years of performance experience as a violist and violinist with orchestras including the Fairbanks Symphony, New World Symphony, Chautauqua Symphony Orchestra, and the Reno Phil. Beyond classical performances, she also plays bass with the Sapphire Jazz Ensemble. Caryn enjoys writing articles for music education publications and presenting seminars for string educators.

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