THE SCAMPERING SQUIRREL

For c[illegible] and [illegible]

GARTH WILLIAMS

Consultation seulement
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CMC
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centre de musique canadienne

76281

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The Scampering Scarecrow String Series

THE SCAMPERING SCARECROW







FOR

CELLO AND PIANO

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Composed and Arranged
by
Garth M. Williams

MEET THE COMPOSER



GARTH WILLIAMS

Garth Williams attained his B.Mus. and M. Ed. from the University of British Columbia, and is presently working on his Masters of Music Composition from the University of Montana.

For the past forty years, Mr. Williams has worked as a Music Educator, Private Teacher, and Professional Musician. He began his career in professional music with the Vancouver Symphony Orchestra. In addition, he has played with the Victoria Symphony, the CBC Chamber Orchestra, and the Vancouver Opera Orchestra. He is presently Founder and Musical Director of the Cowichan Camerata String Orchestra.

When he is not playing professionally, Mr. Williams is generally conducting or arranging music for youth orchestras, as well as solo performers. He has conducted the Vancouver Youth Symphony, the Delta Youth Orchestra and is Founder and Past Musical Director of the Summer Pops Youth Orchestra of Vancouver.

As a Music Educator, Mr. Williams has formed string programs in three separate school districts in British Columbia, as well as establishing string programs in three secondary schools in Vancouver and North Vancouver. He has operated his own studio, Kantata Studios, for over thirty years, wherein he teaches violin and viola. His website, kantatastudios.com hosts all of his solo, duet and string orchestra compositions. His "Scampering Scarecrow String Series" for violin, viola and cello is readily used by many teachers and music programs.

Guests to "Sheet Music Plus' Virtual Composer Centre" can not only find the score and parts for each composition, but also listen to the composition while following the score..

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THE SCAMPERING SCARECROW

INTRODUCTION:

Throughout my years of teaching privately, I have always looked for innovative pieces that would captivate my students' interest. Christopher Norton and Edward Huw-Jones have created music which my students have enjoyed studying and performing. On that thought, I decided to write a violin book which allowed students to experience the interesting technical challenges of the violin, as well as to play pieces which they enjoy musically. Following the violin book, I added one for both the viola and cello.

I want to explain a little about the titles and character of the pieces in the book. The book begins with the "Berceuse", a lovely lullaby, and then continues with a number of pieces about a variety of animals and characters of different shapes and sizes. When I cycle around my community on Vancouver Island in the fall, I frequently see scarecrows in gardens and fields along the way. In the piece, "The Scampering Scarecrow", children will notice that the scarecrow scampers in a number of different ways throughout the piece. Students will also notice that the Mischievous Mop" gets into a wee bit of mischief a number of times during the piece. "The Rino and The Chimp" is all about contrasts. The Rino is characterized by long sustained notes, while the Chimp bounces around with jazzy eighth and sixteenth notes.

Lastly, I have always wanted to compose pieces that celebrated the seasons of the year, but sadly, I was not able to find many seasonal compositions for beginning students. As a result, I composed "Peek-A-Boo Ghost", and "The Great Big Boo in 3" for Halloween, and "The Hesitant Hairy Rabbit" and "The Skipping Rabbit" for Easter. The book concludes with a beautiful Christmas composition entitled "Floating Snowflakes" that merges an original melody with the traditional "The First Nowell".

From a pedagogical standpoint, The Scampering Scarecrow is a cello book designed to give young musicians the opportunity to begin to experience foundational techniques such as right and left hand pizzicato, col legno, beginning double stopping, glissandi, staccato and legato bowing. For many, this will also be their first introduction to minor scales.

Each piece in this book is accompanied by a scale which is pertinent to the key of the piece. Along with the scale are a number of rhythm patterns which are taken directly from the piece, thus allowing the student to create a solid foundation of rhythms before actually studying the piece. I have used this approach throughout my teaching career and have found it extremely beneficial in assisting the student in the learning process.

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THE SCAMPERING SCARECROW

TEACHING STRATEGIES:

I have always been a staunch believer in the value of scales. For my own part, I have always warmed up with scales before a concert performance as it tends to solidify the tactile sense between my fingers and the fingerboard.

Because of my background as a performer, I also begin my students' lessons with scales, and with relative beginners, the scales of G Major, D Major and A Major are the first scales learned by most students. These scales provide a very sound basis for young players. I generally have my students begin playing their scales using simple rhythm patterns, first using quarter and half note patterns, branching out to combination of quarter and eighth notes. I have used this approach throughout my teaching career and have found it extremely beneficial in assisting the student in the learning process.

To date, I have now completed the Scampering Scarecrow for not only violin, but also viola and cello. In addition, I have written duets for the same instruments. In the near future, I will write duos for different combinations of strings. All of these pieces from the Scampering Scarecrow are also available for beginning string orchestras. All of these compositions may be found at either "Sheet Music Plus" or "The Canadian Music Centre".

I sincerely hope that your students enjoy playing these pieces as much as mine have in the past. Many thanks for reading this Introduction.

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BERCEUSE

Garth M. Williams (Socan)

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Andante

Violoncello

Andante

p

Piano

mp

p

con ped.

6

Vc.

mf

Pno.

11

Vc.
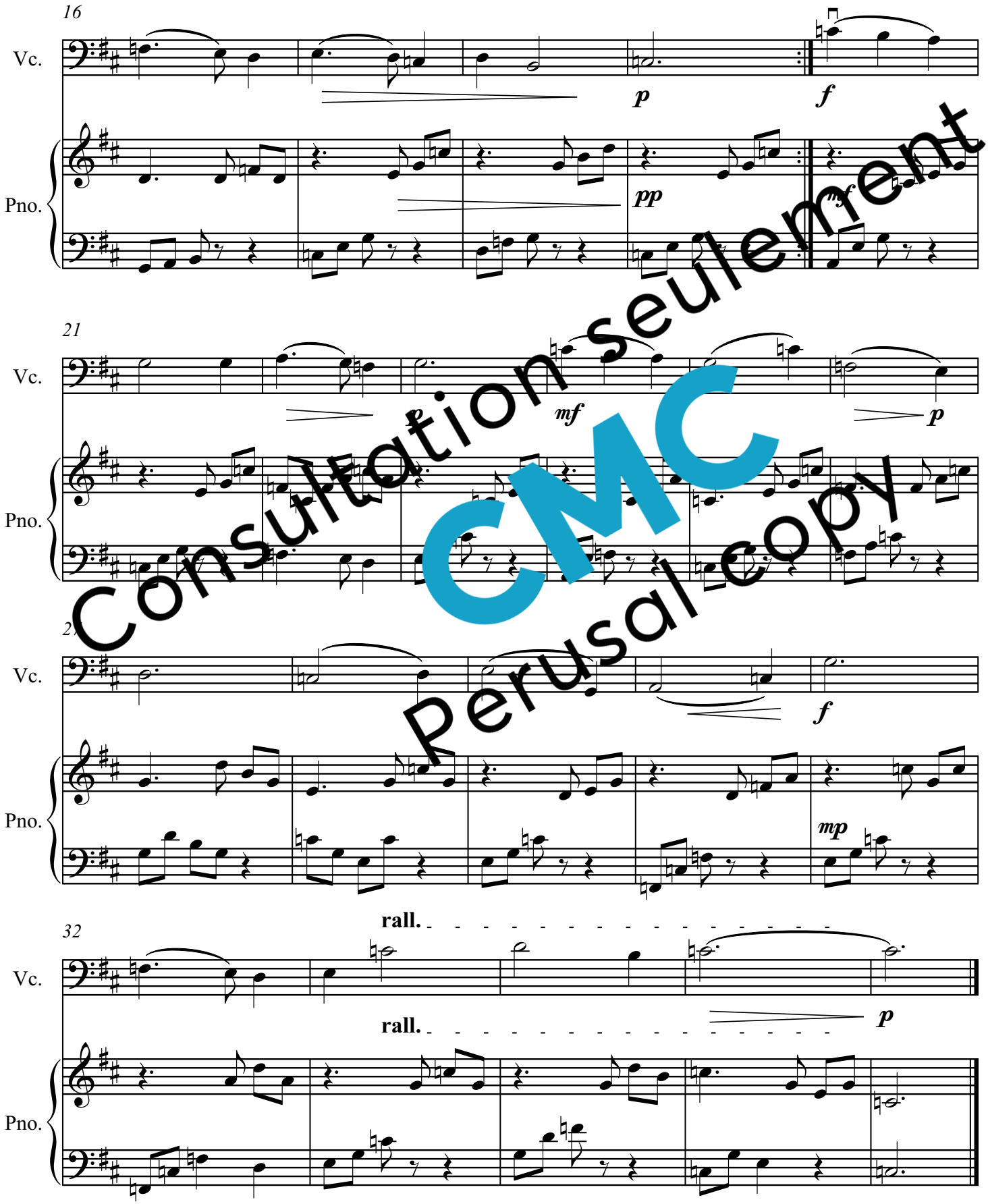
p

mf

Pno.
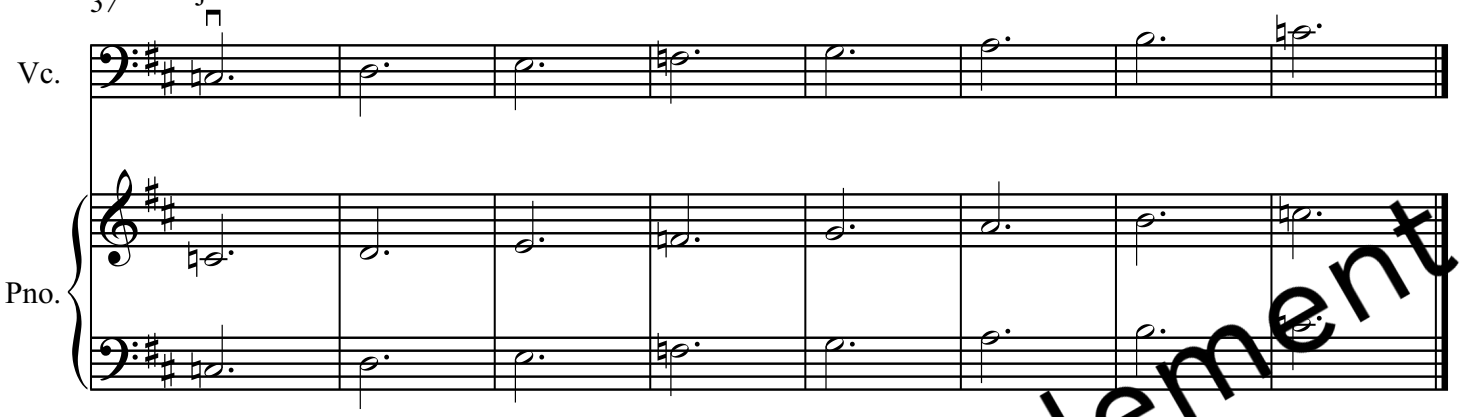
mp

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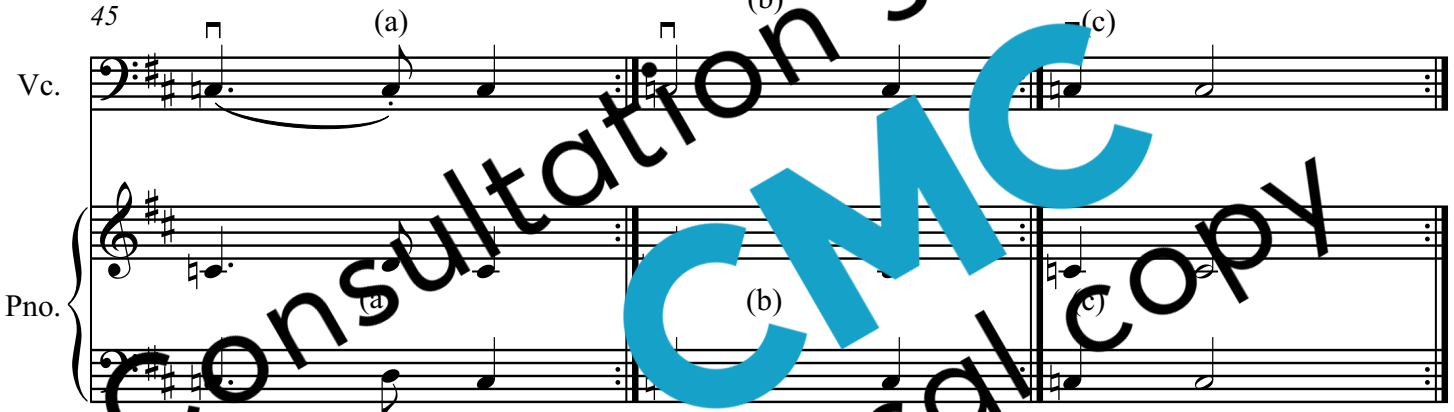
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37 D Major Scale



Rhythm Patterns

45



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THE SCAMPERING SCARY SCARECROW

Dedicated to Jonah Chua

Allegro

pizz.

Garth Williams

Violoncello

mf

Piano

mf

p

simile

7

Vc.

1.

2.

arco

f

Pno.

1.

2.

mf

13

Vc.

1.

Pno.

1.

simile
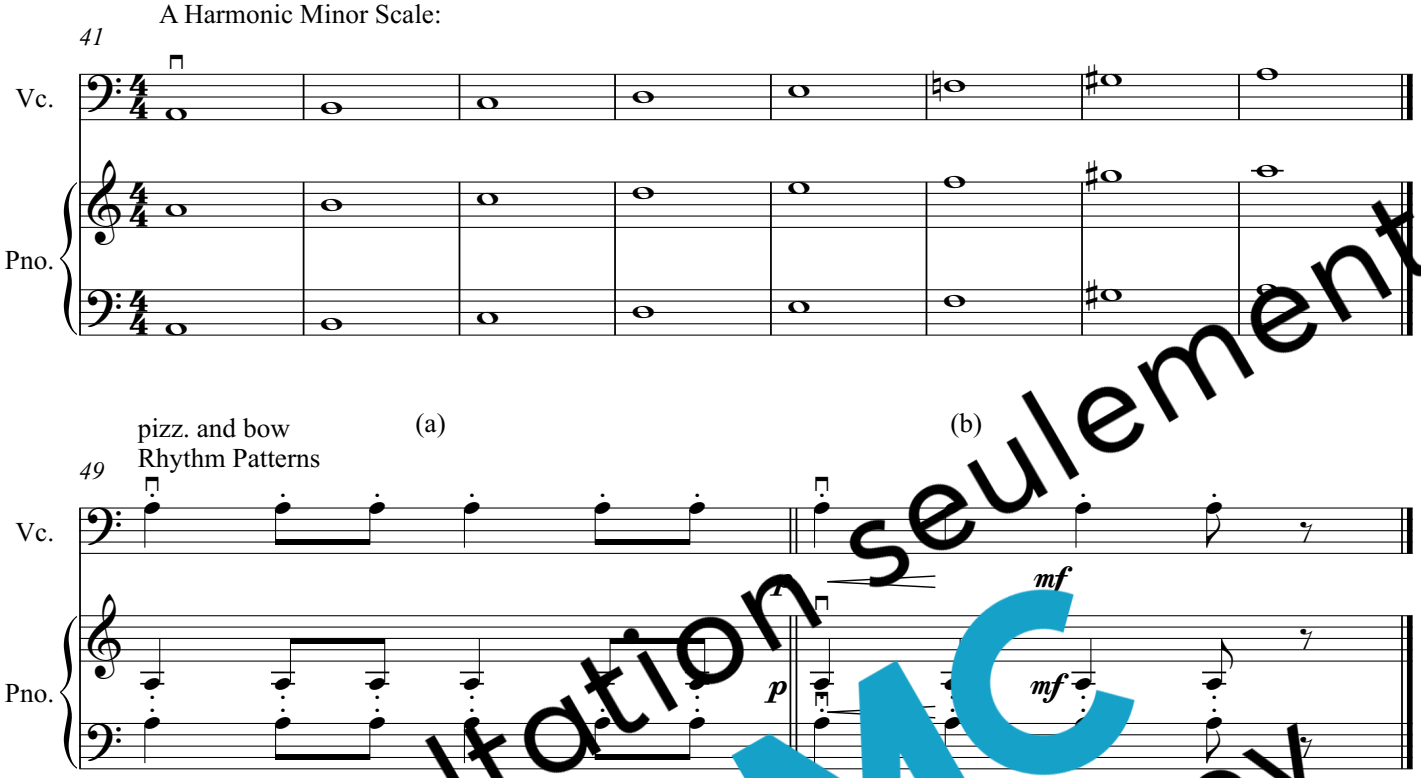
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A Harmonic Minor Scale:



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PEEK-A-BOO GHOST

Garth M. Williams

Moderato

Violoncello

mf

arco arco

lft pizz. lft pizz.

Moderato

Piano

p

p

5

Vc.

arco arco arco

lft pizz. lft pizz.

mf

Pno.

10

Vc.

p *f*
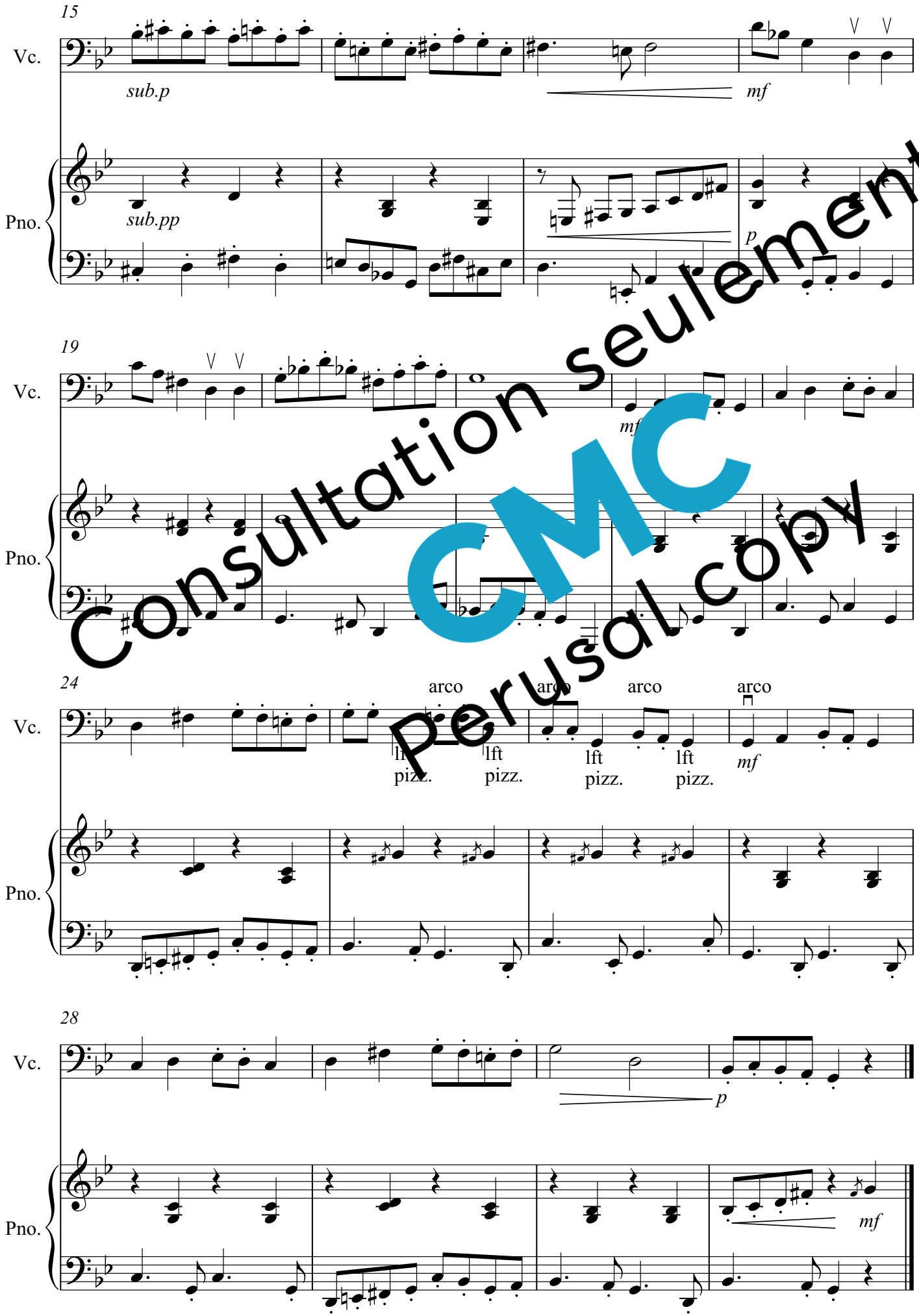
Pno.

pp *mf*

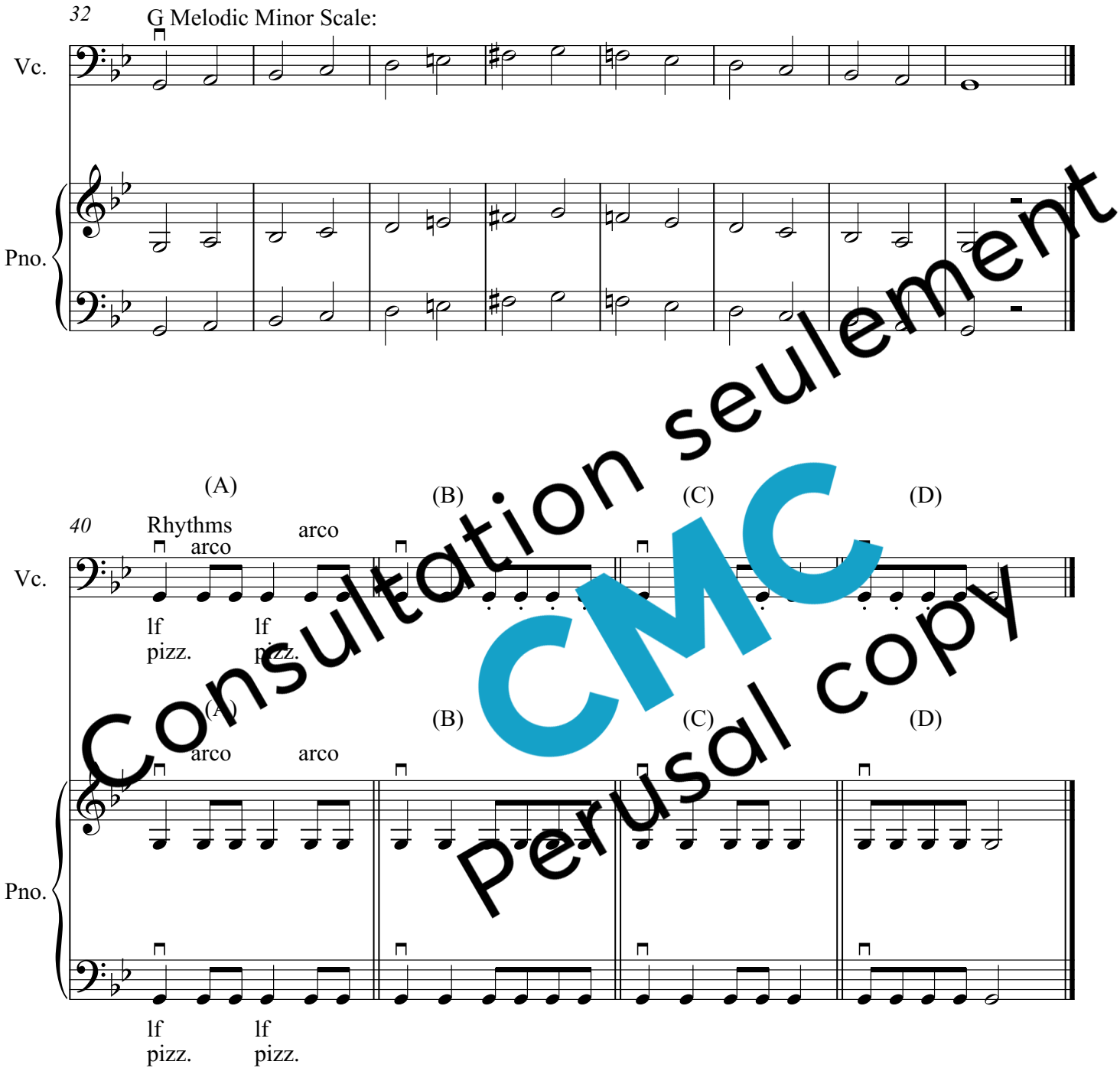
mf

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A GREAT BIG BOO IN 3

Garth M. Williams (SOCAN)

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Violoncello

Allegro

mp pizz. arco pizz. arco

Piano

Allegro

p

p

7

Vc.

p *mf* pizz. arco pizz. arco

Pno.

pp

p

pp

14

Vc.
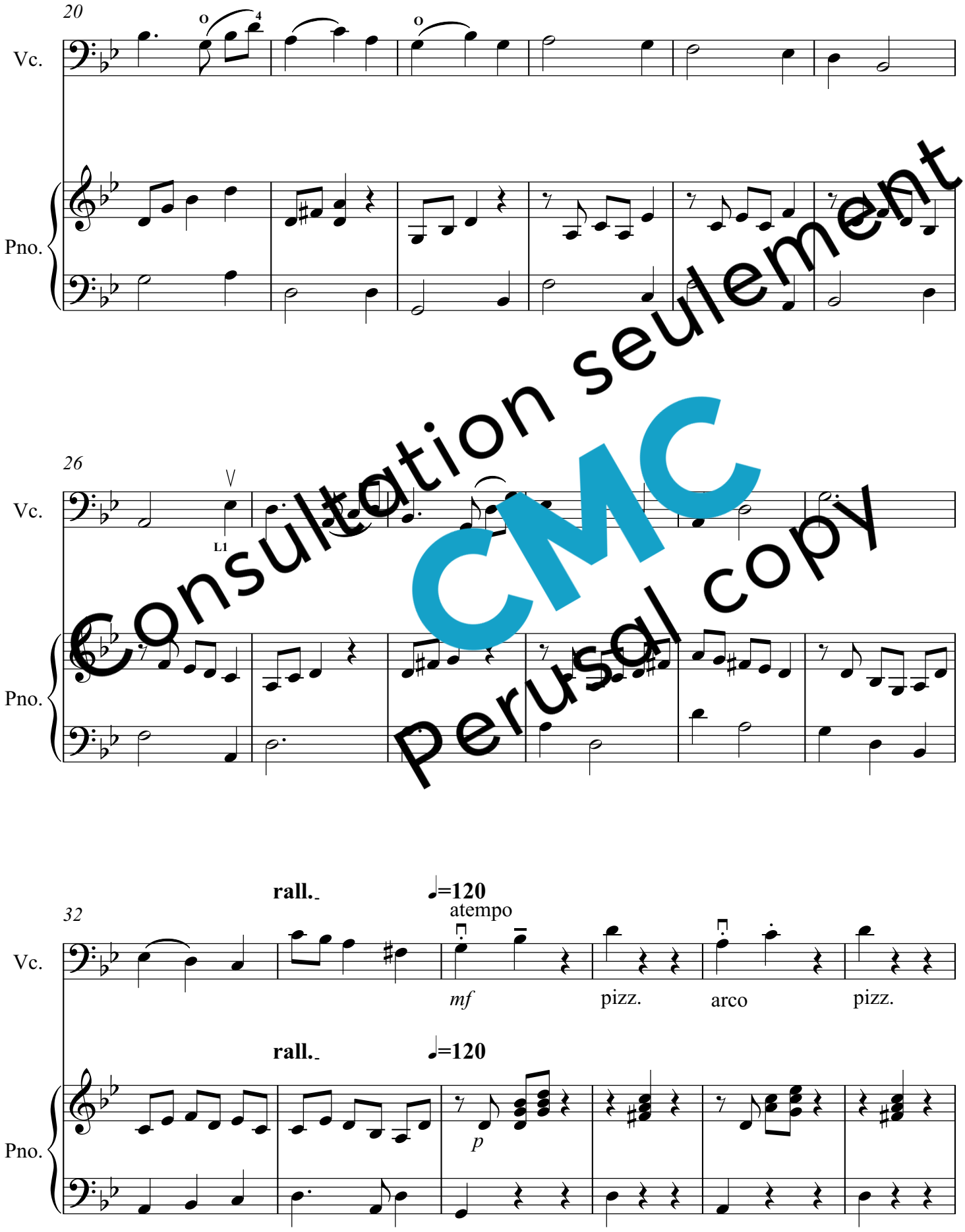
H2 L1

p
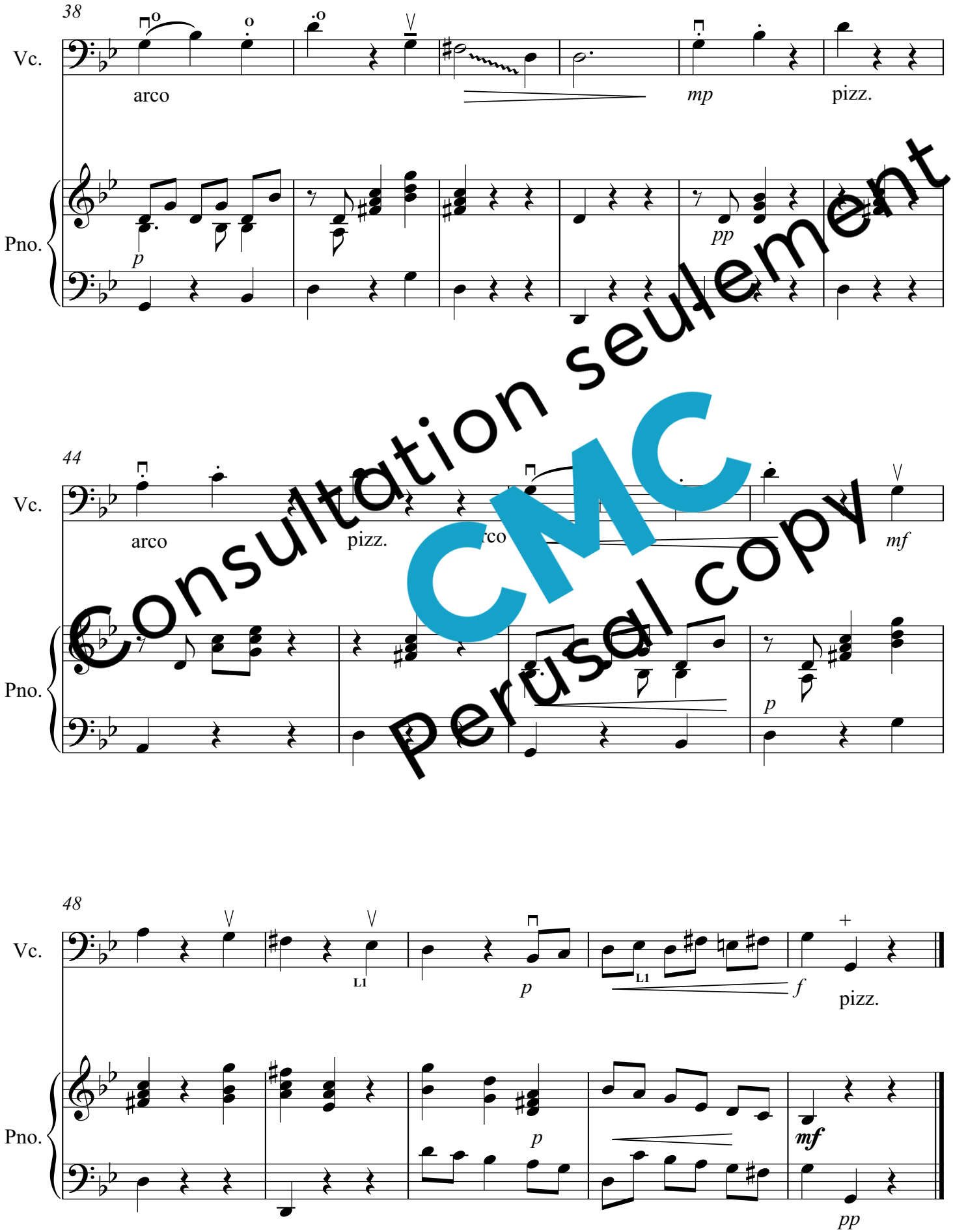
Pno.

pp

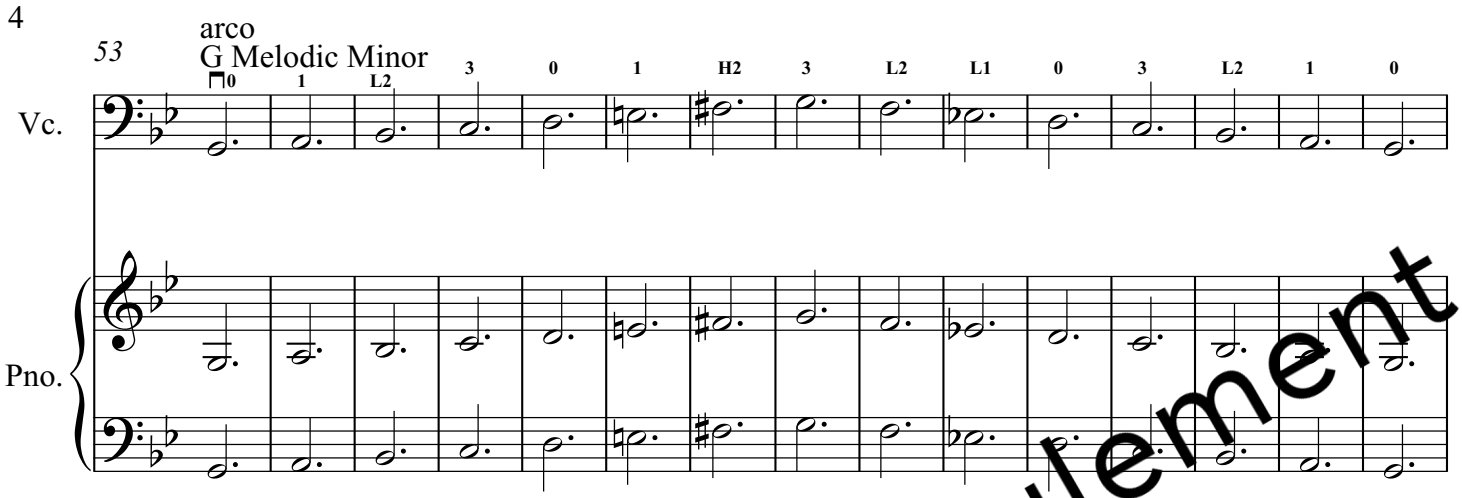
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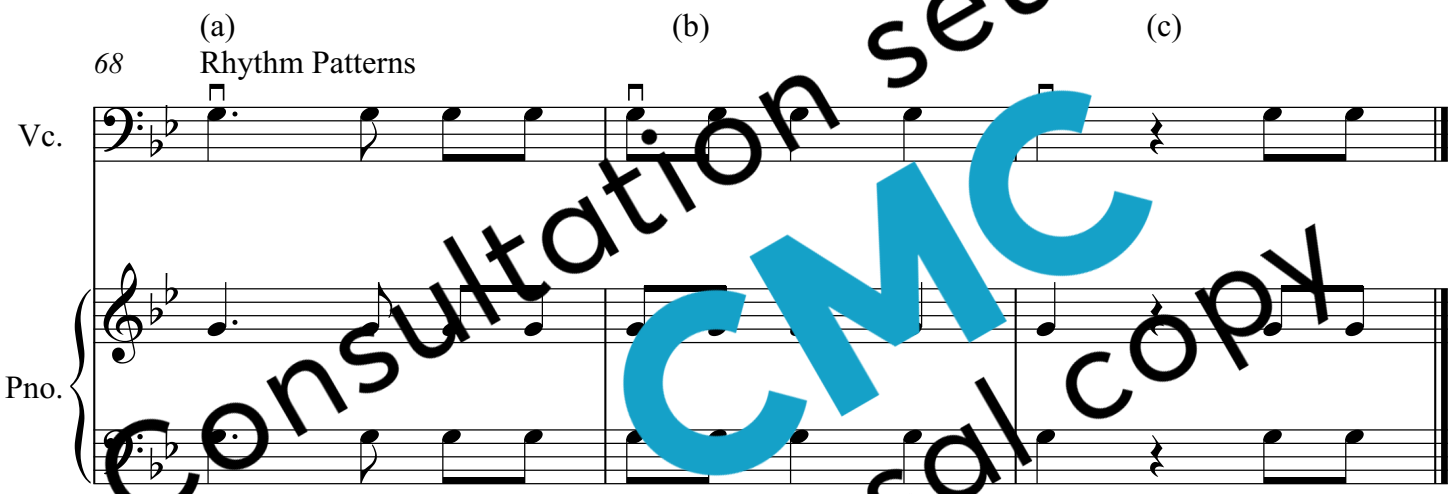


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THE MISCHIEVIOUS MOP

Dedicated to Hugh Rimmer

Garth M. Williams (Sorcan)

Violoncello

Andante ♩=80

mf

Piano

Andante ♩=80

pp

mp

Vc.

Pno.

Vc.

Pno.

accel.

♩=100

Vc.

accel.

♩=100
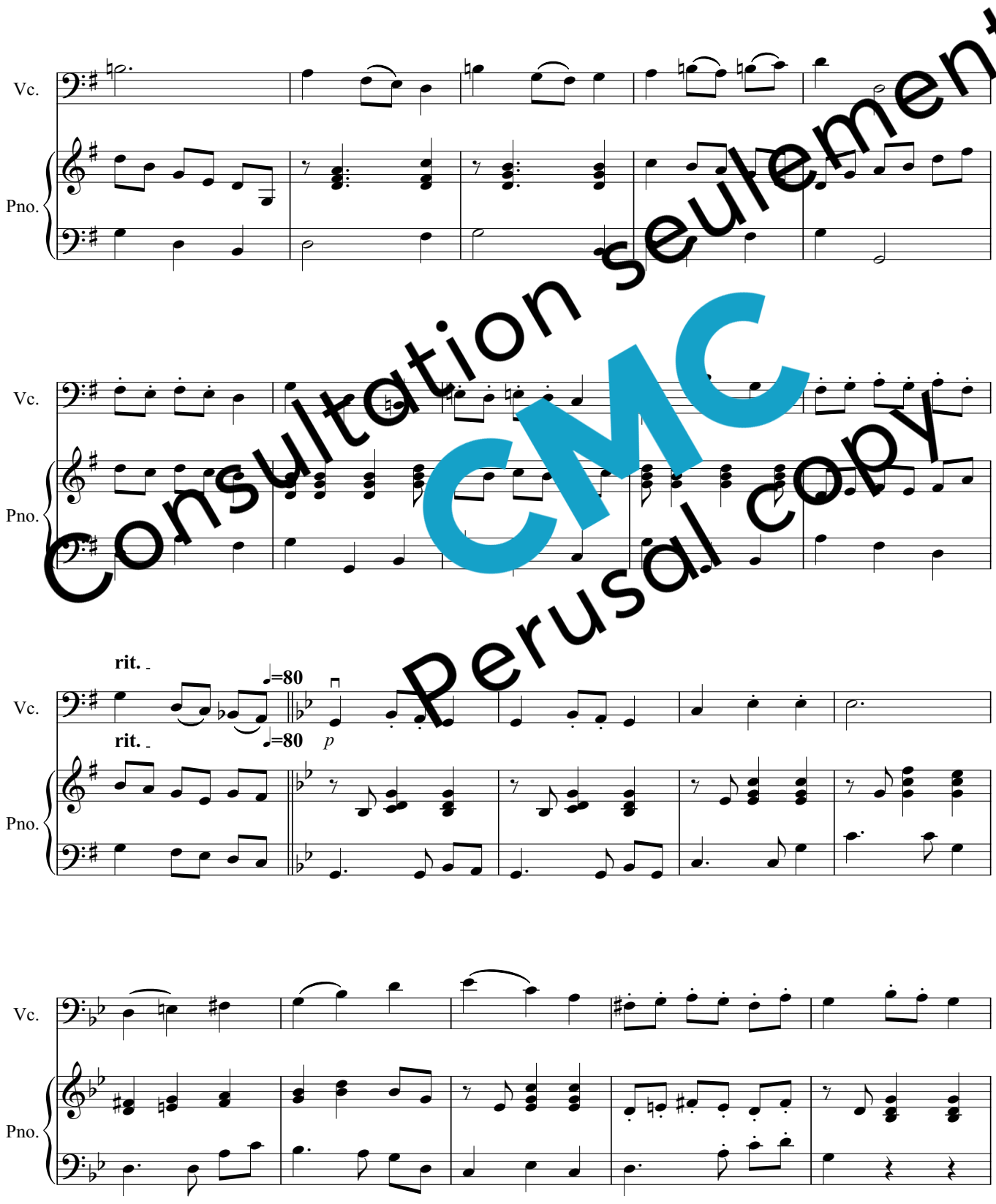
Pno.

Vc.

Pno.

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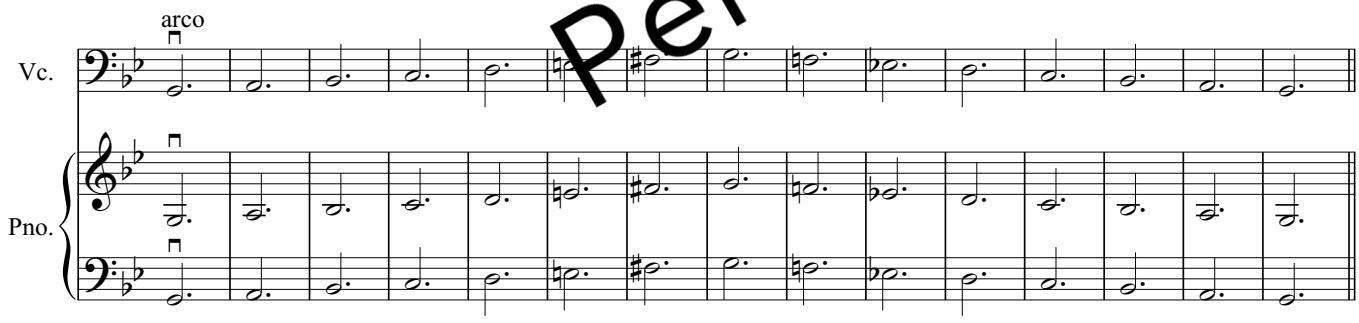
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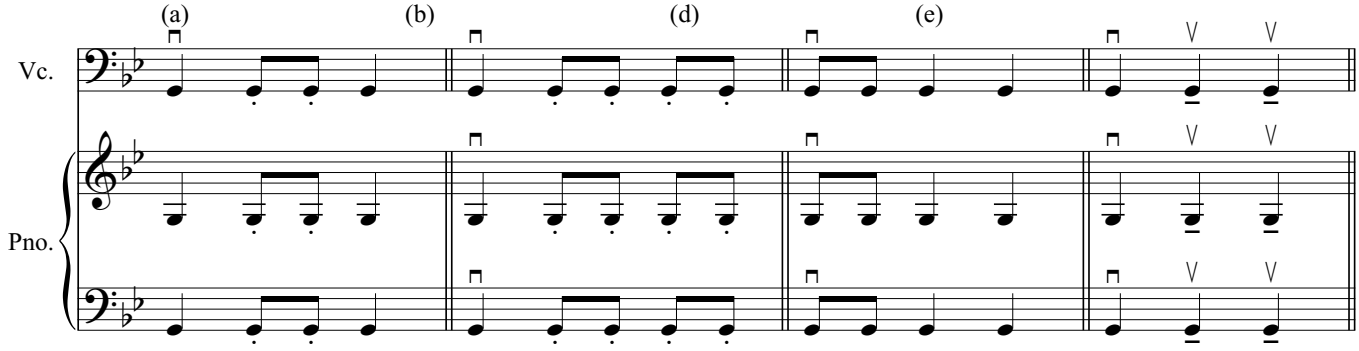
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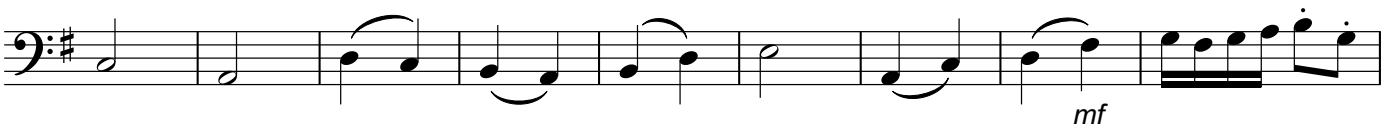


G Melodic Minor
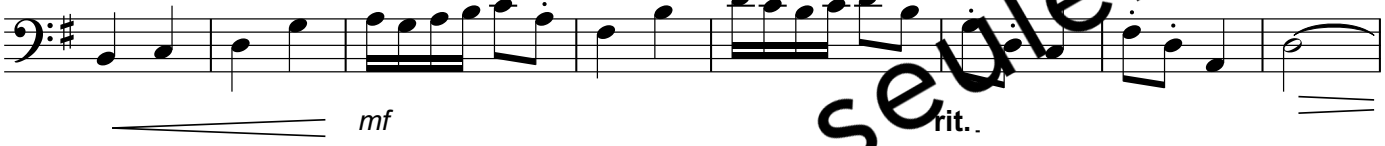


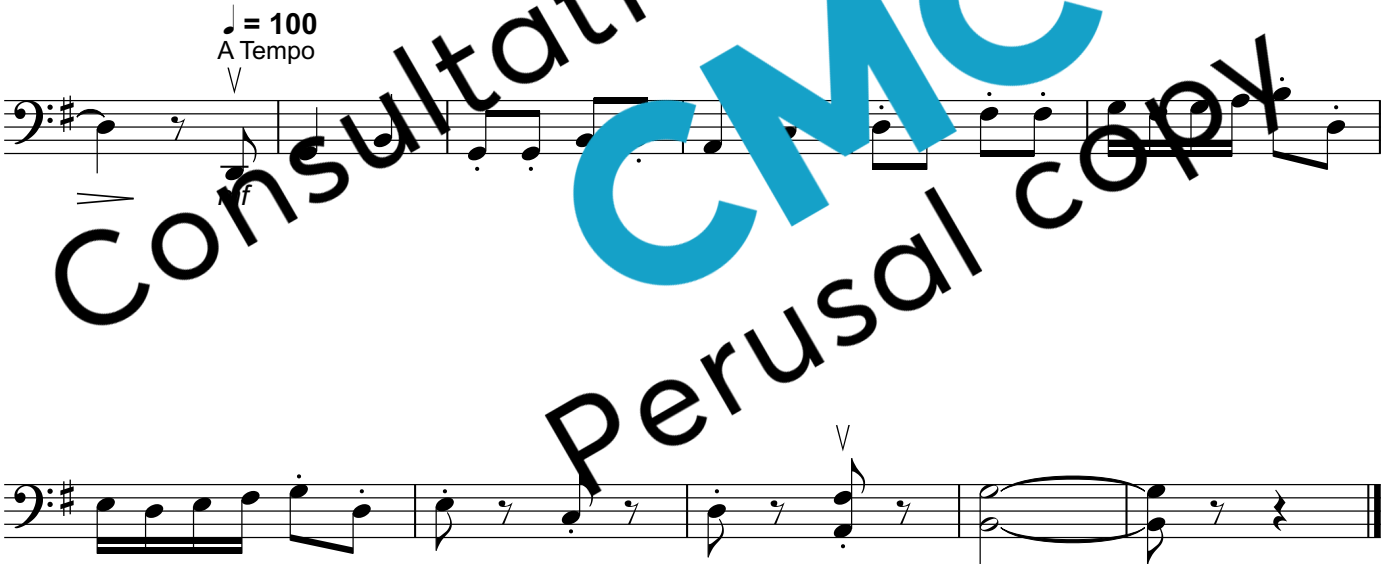
Rhythm Patterns



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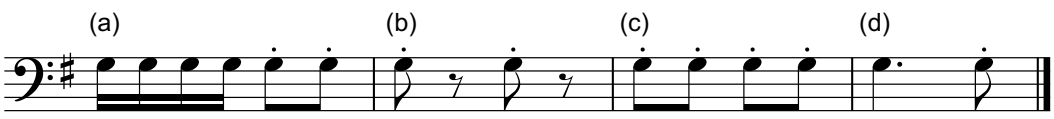






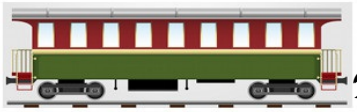
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G Major Scale



Rhythm Patterns:





THE LITTLE BUD CAR THAT COULD

Dedicated To My Granddaughter Kaitlyn Arrowsmith

Garth M. Williams

Moderato

Violoncello

mid bow

p

Moderato

Piano

pp

5

Vc.

p

1.

mf

2.

f

Pno.

2.

mf

Vc.

col legno*

Pno.

13

Vc.

p

naturalle

mf
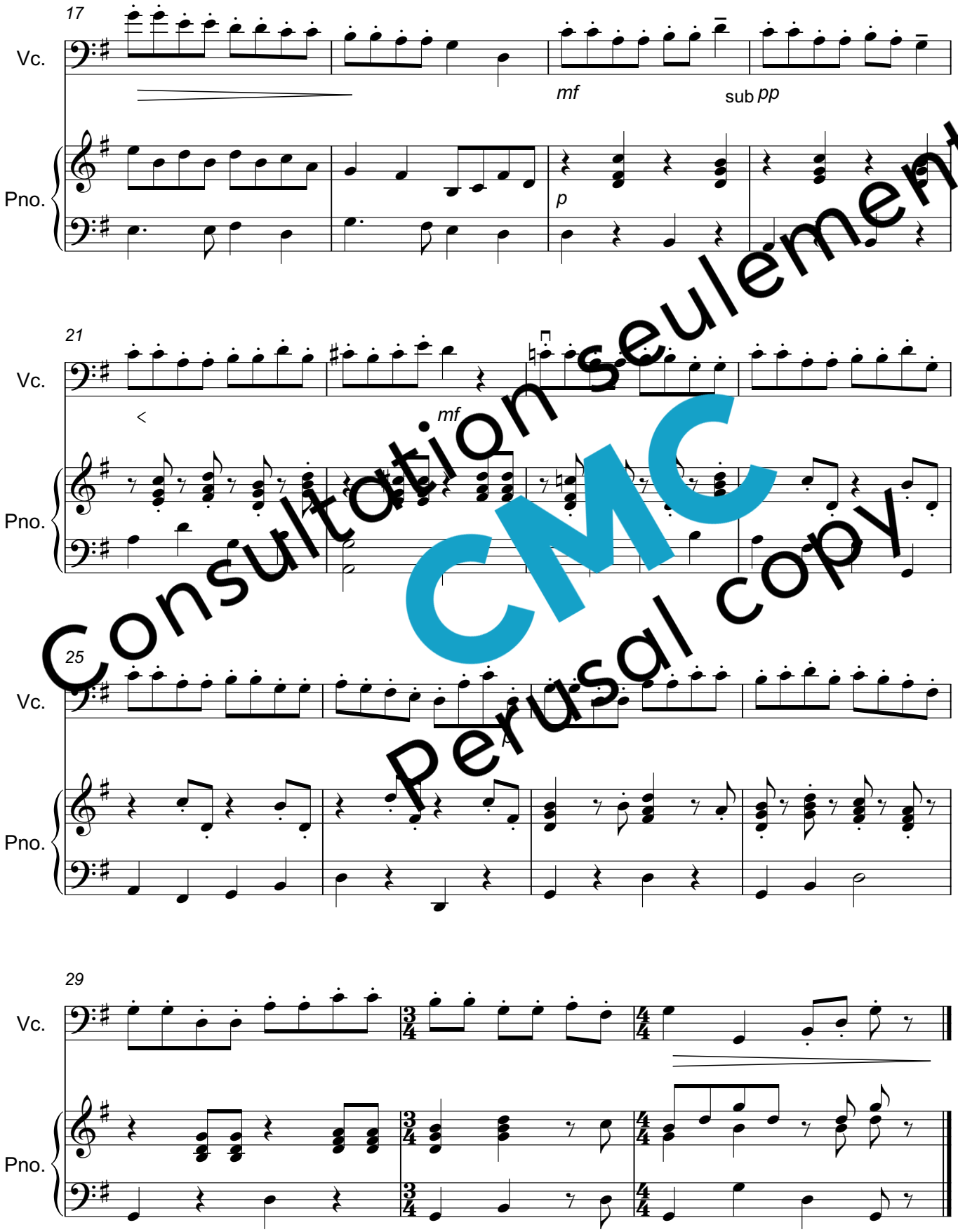
p

Pno.

f
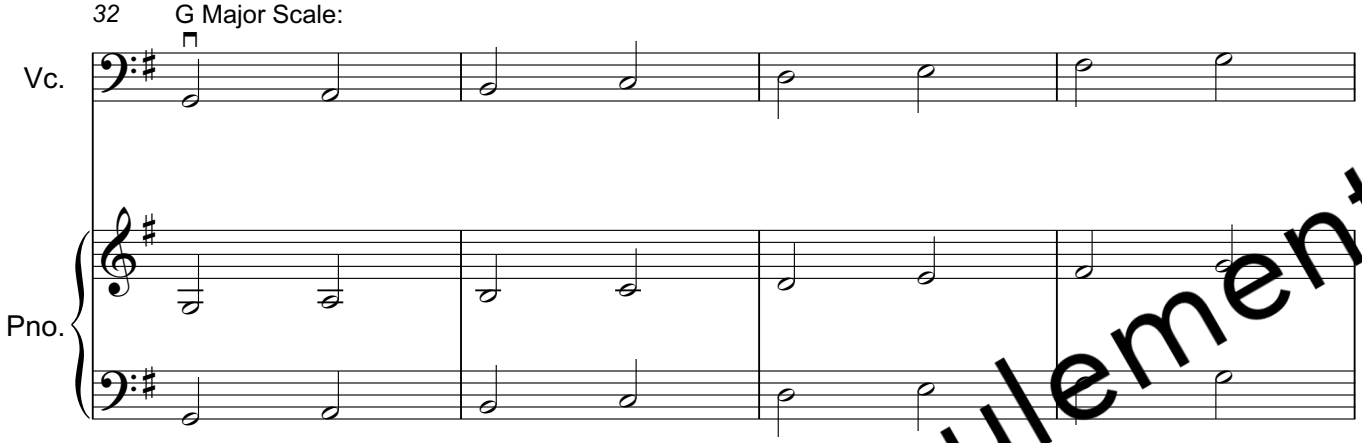
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32 G Major Scale:



36
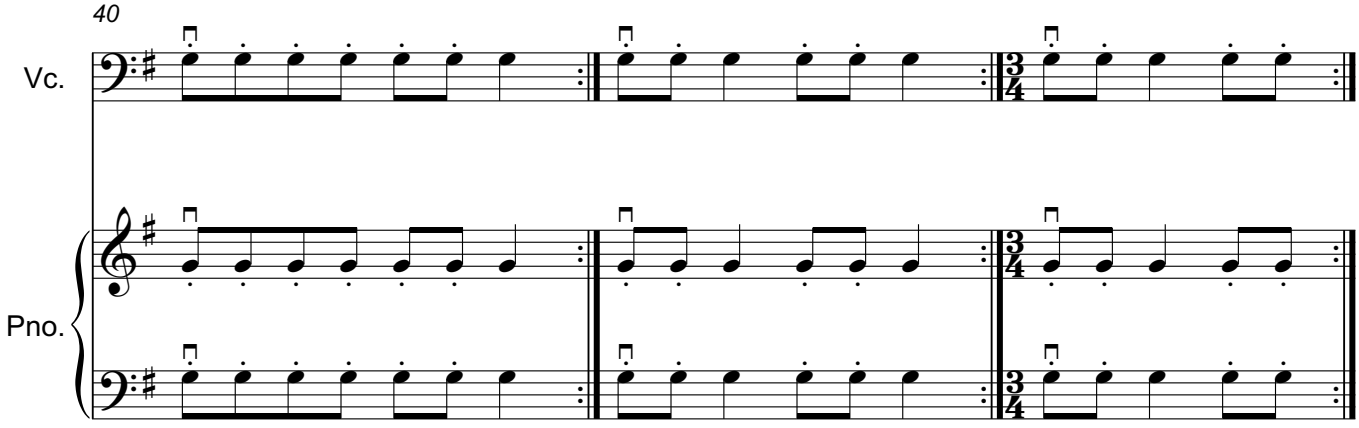


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Rhythms:

(a) (b) (c)

40





HESITANT HAIRY RABBIT

Dedicated to Hannah Chua

Garth M. Williams

Moderato

Violoncello

Piano

mf

p

p

6

Vc.

p

Pno.

p

p

pp

11

Vc.
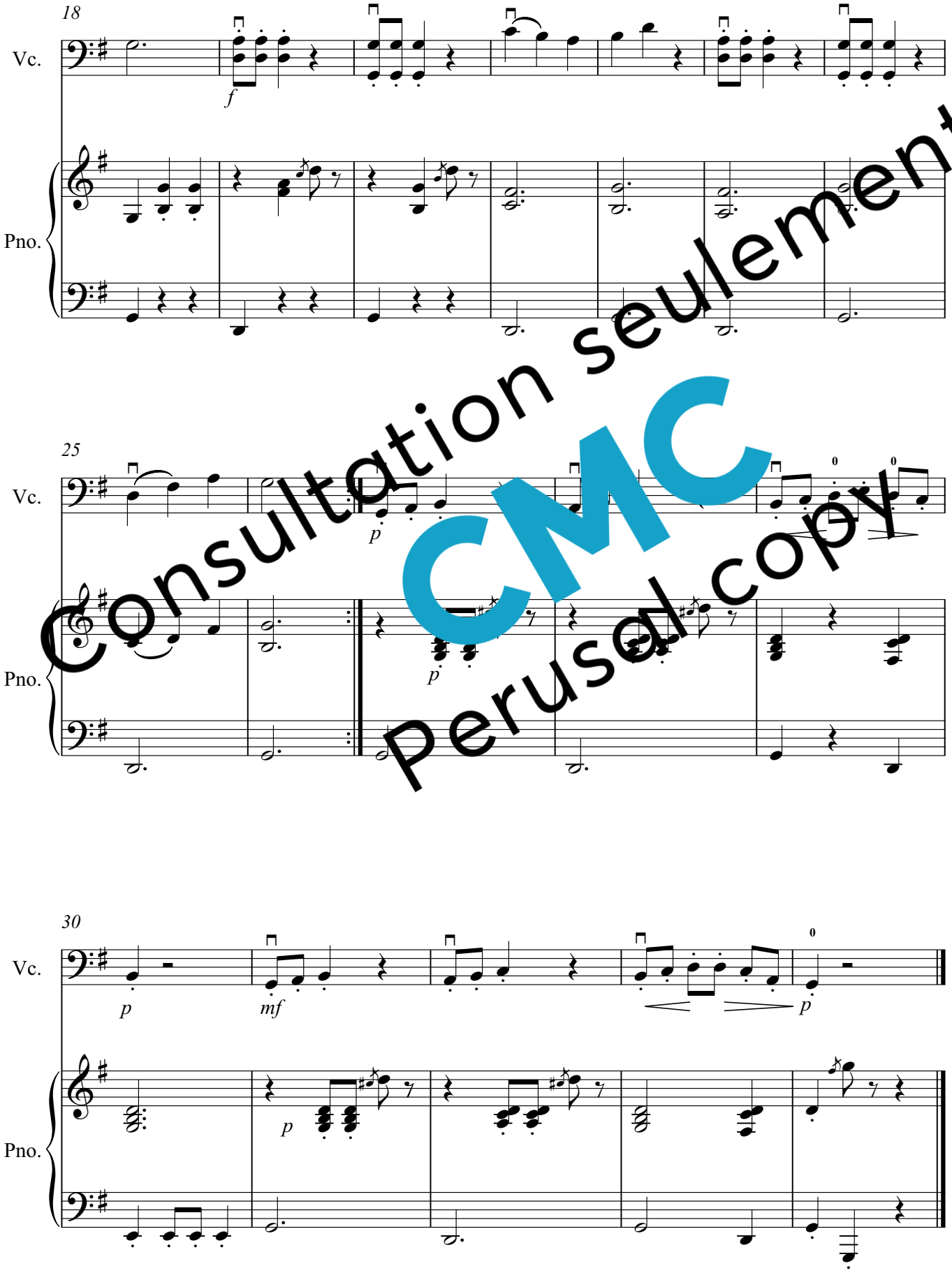
mf

Pno.
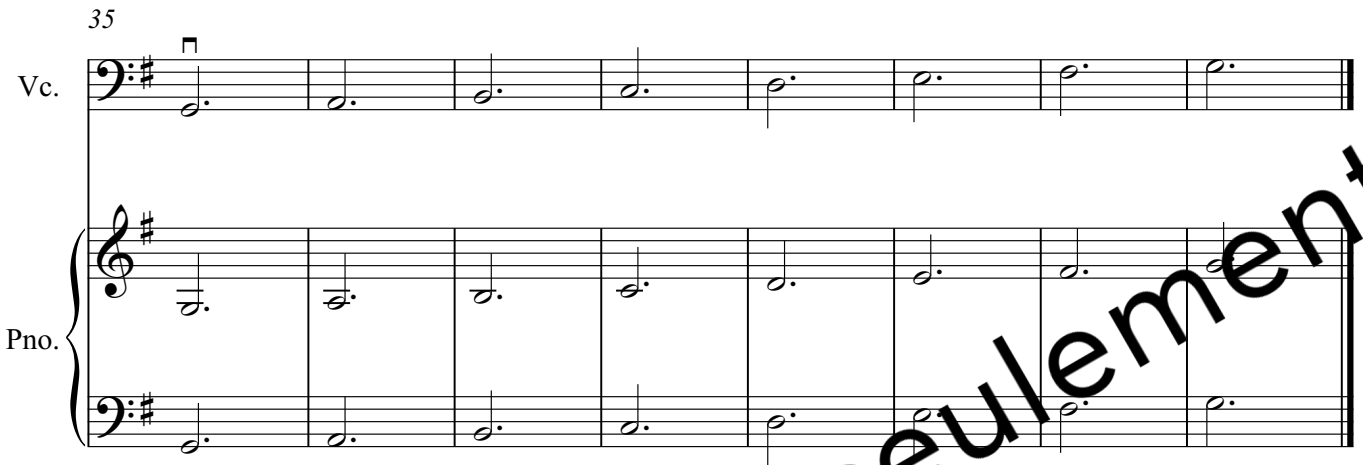
mp

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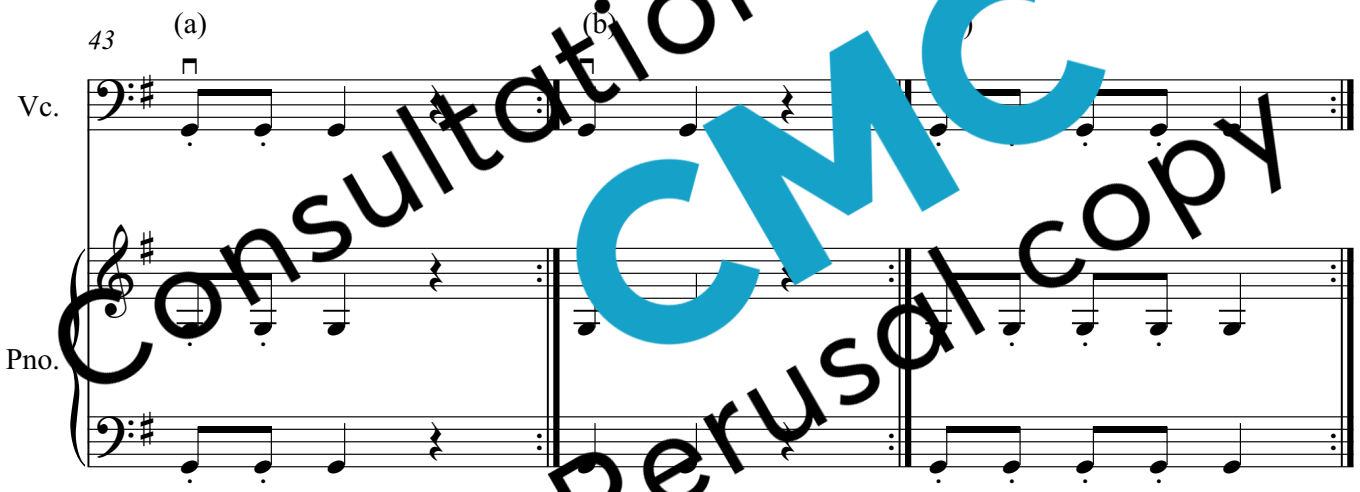
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Rhythm Patterns



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THE SKIPPING RABBIT

Andante ♩ = 80

Garth M. Williams

1

Violoncello

mf *mp*

Andante ♩ = 80

Piano

mp

Vc.

mf *f*

Pno.

mp *mf*
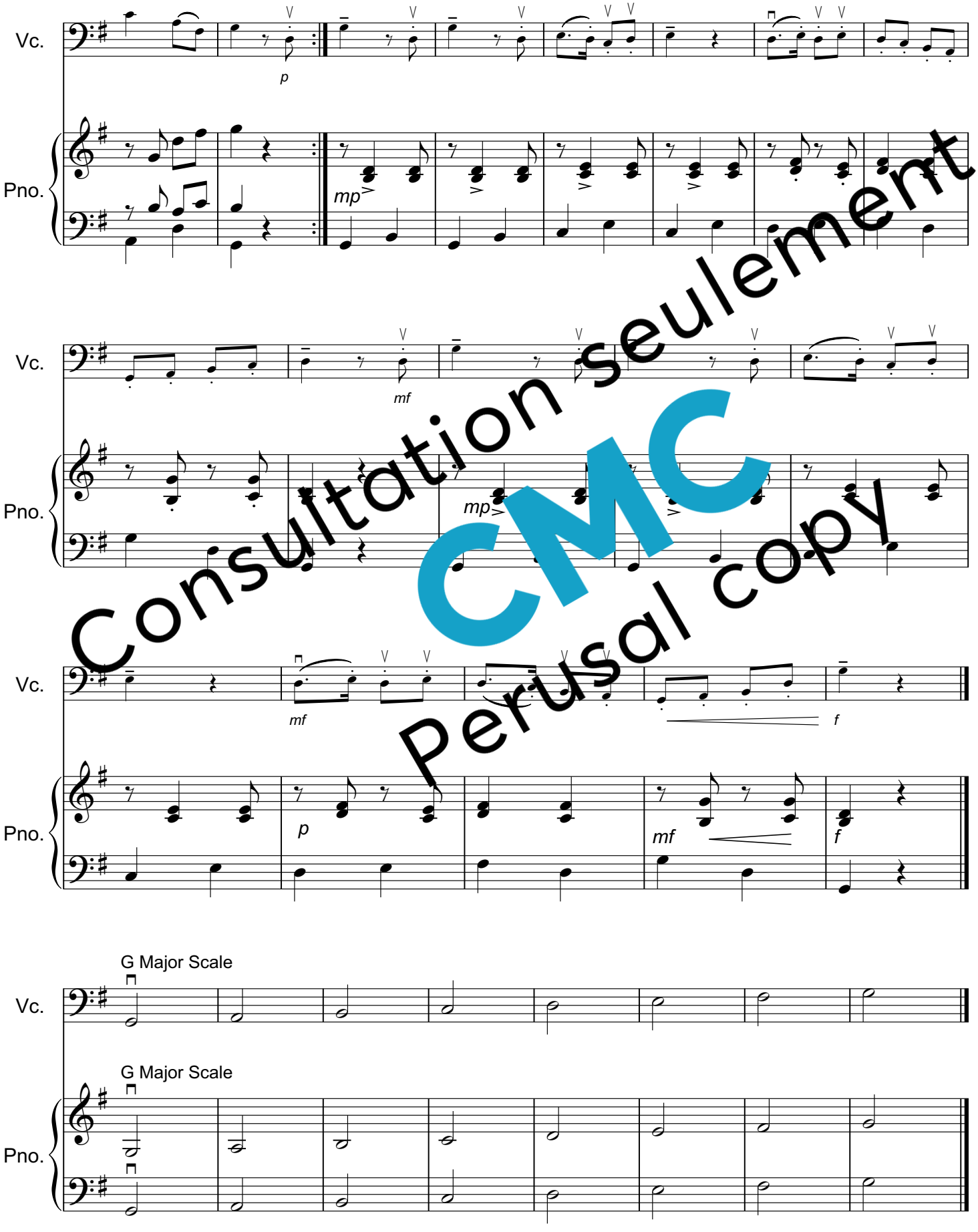
Vc.

Pno.

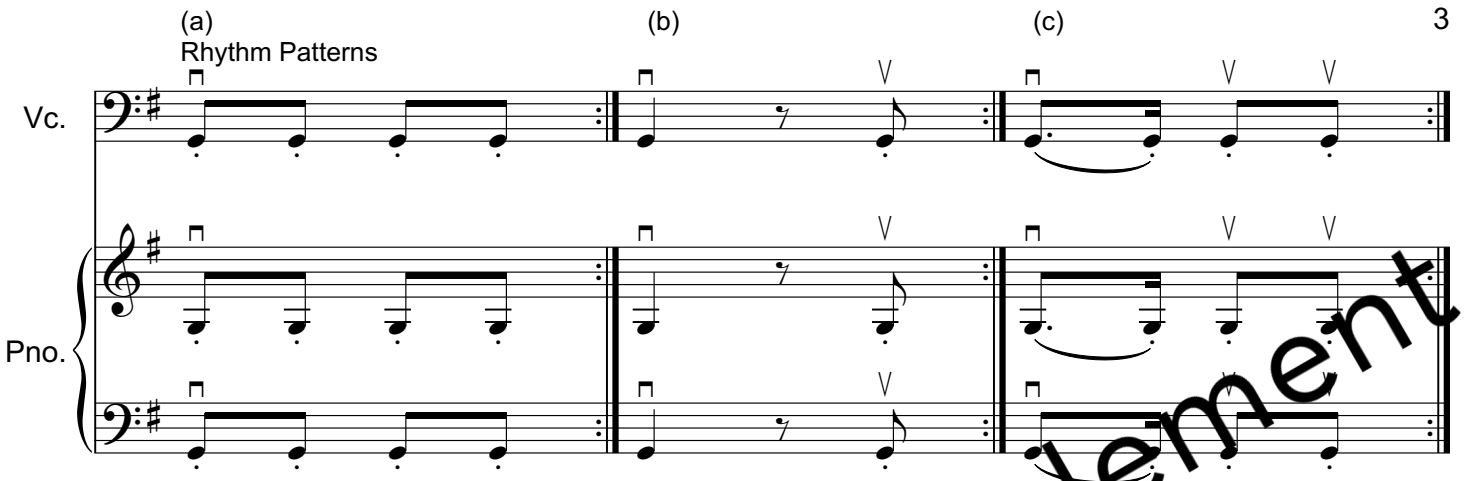
pp

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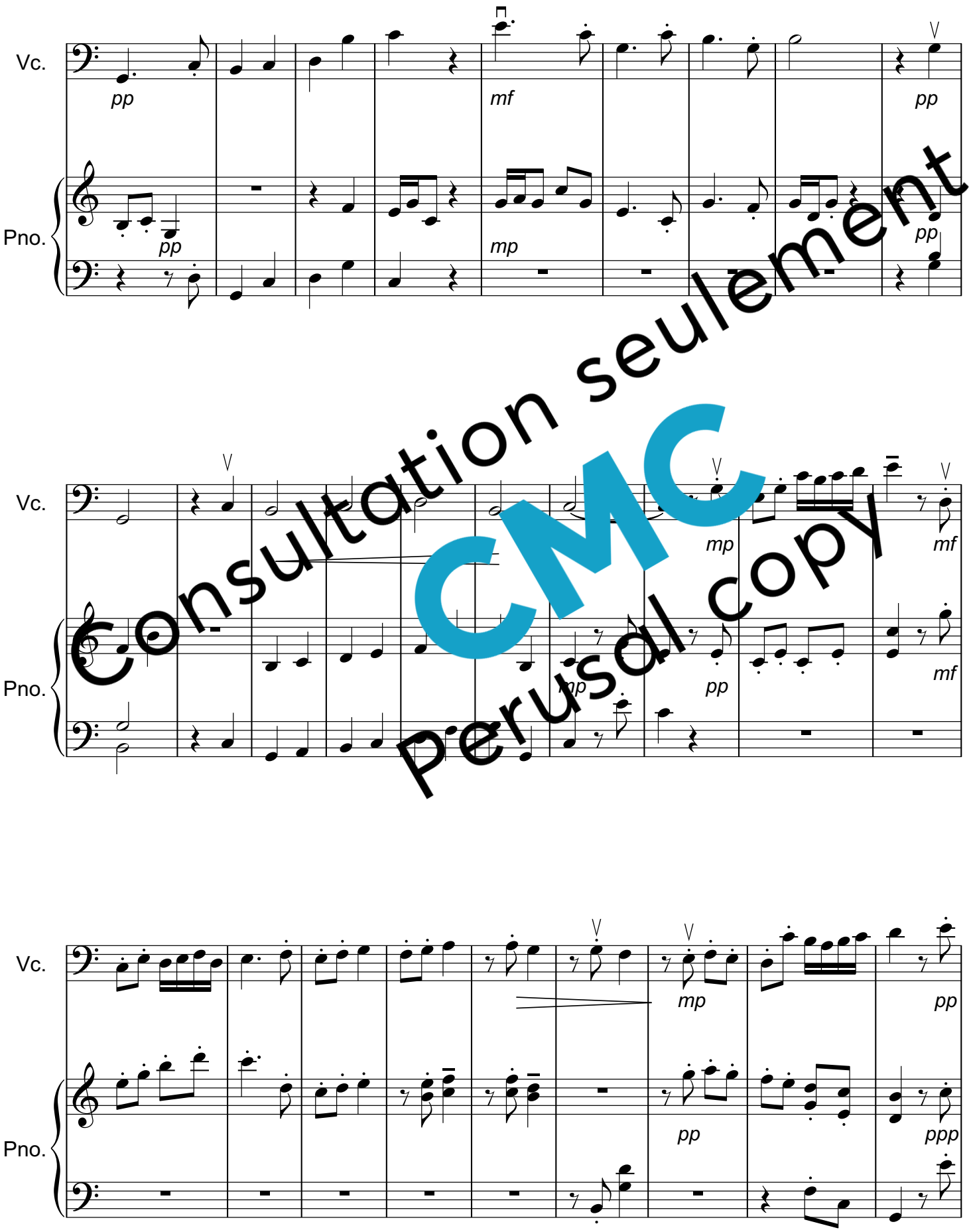
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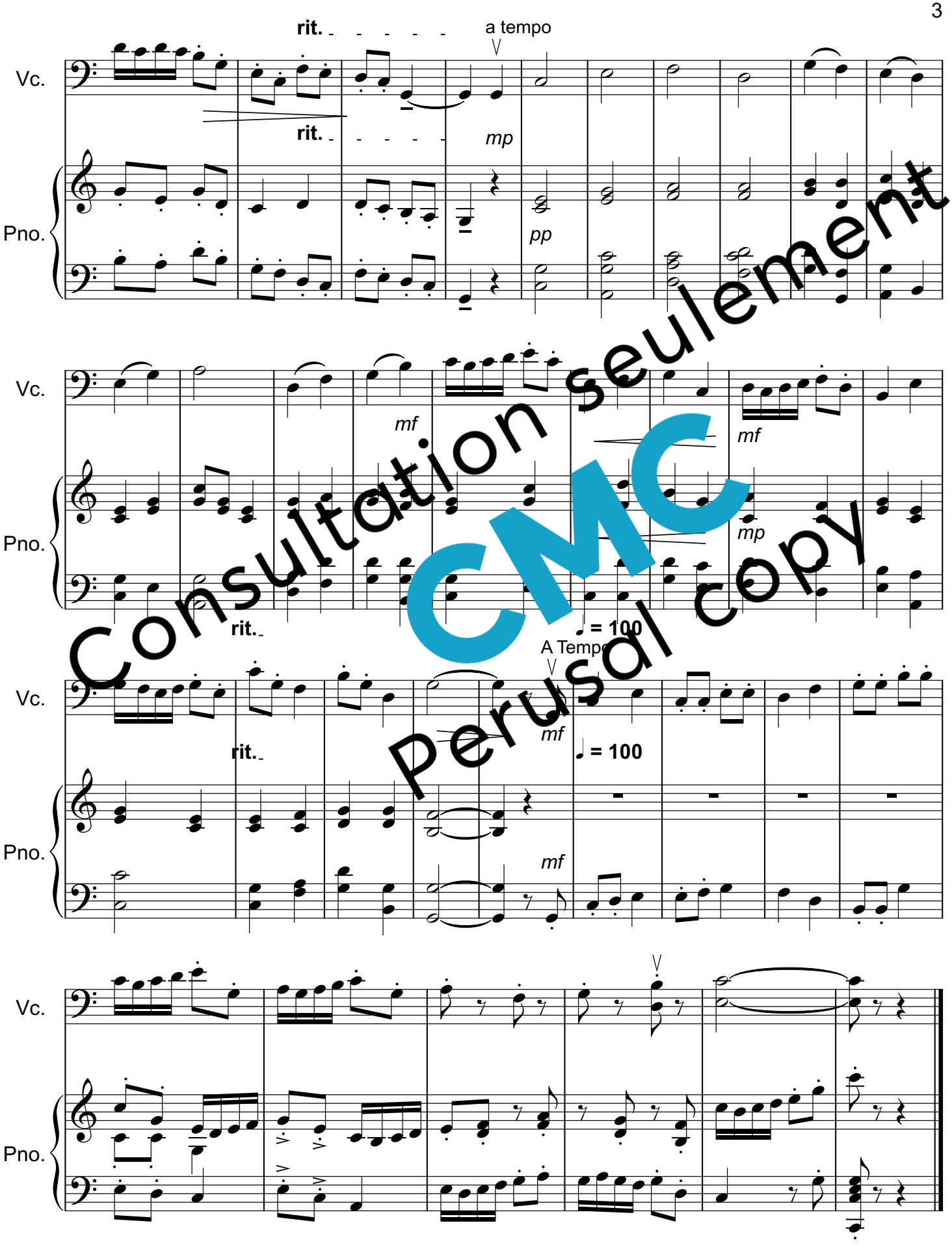


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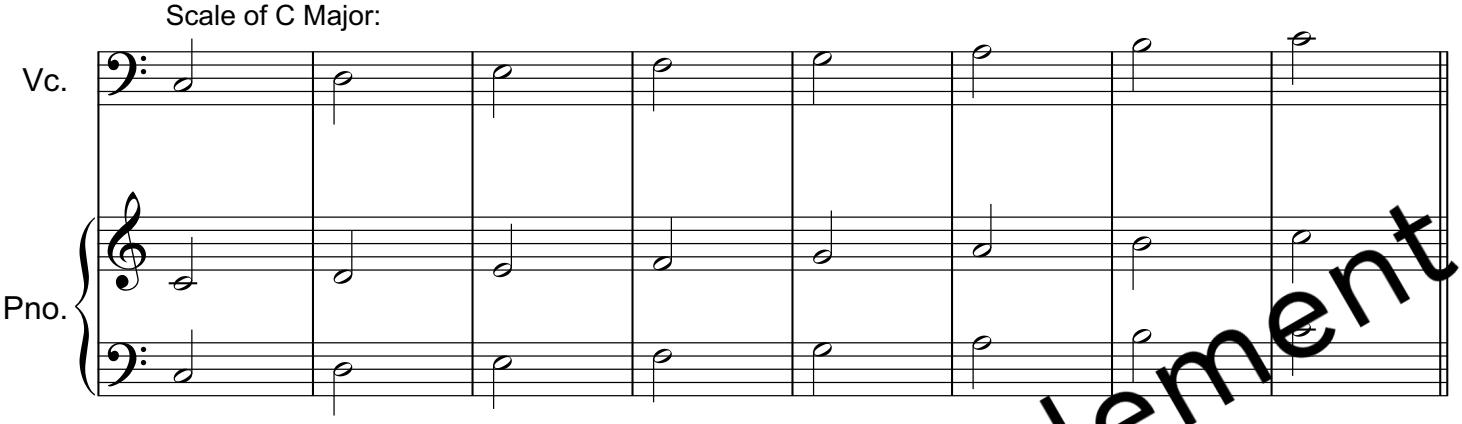


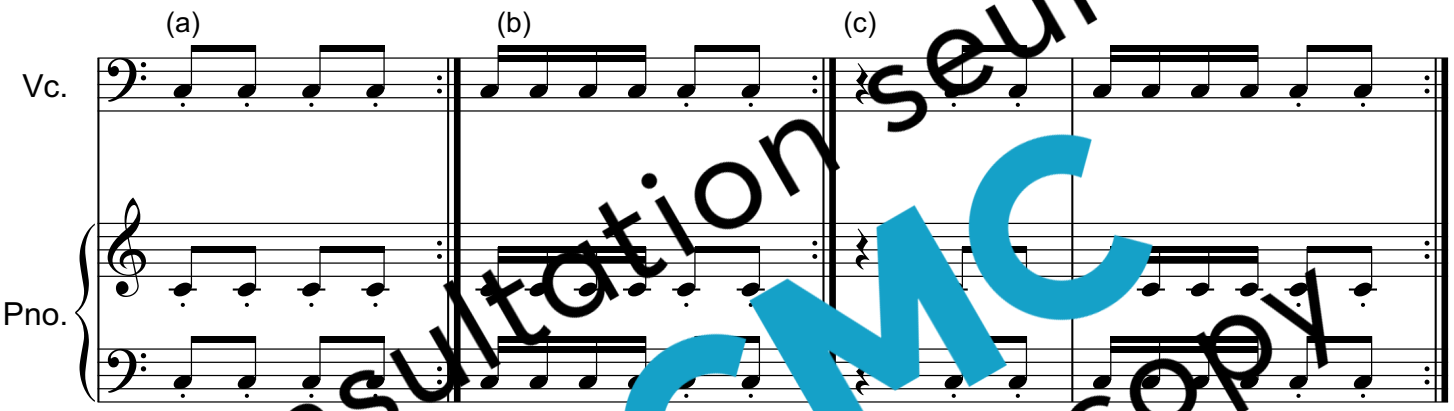
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Scale of C Major:

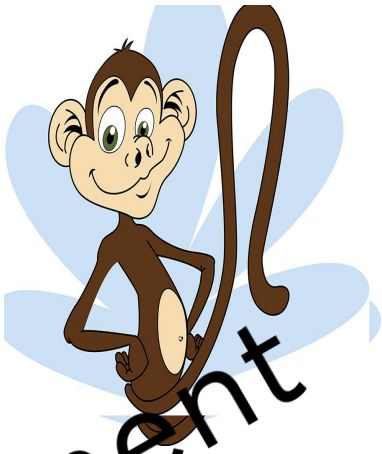




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THE RHINO AND THE CHIMP



Garth M. Williams

Andante ♩ = 100

Violoncello

Piano
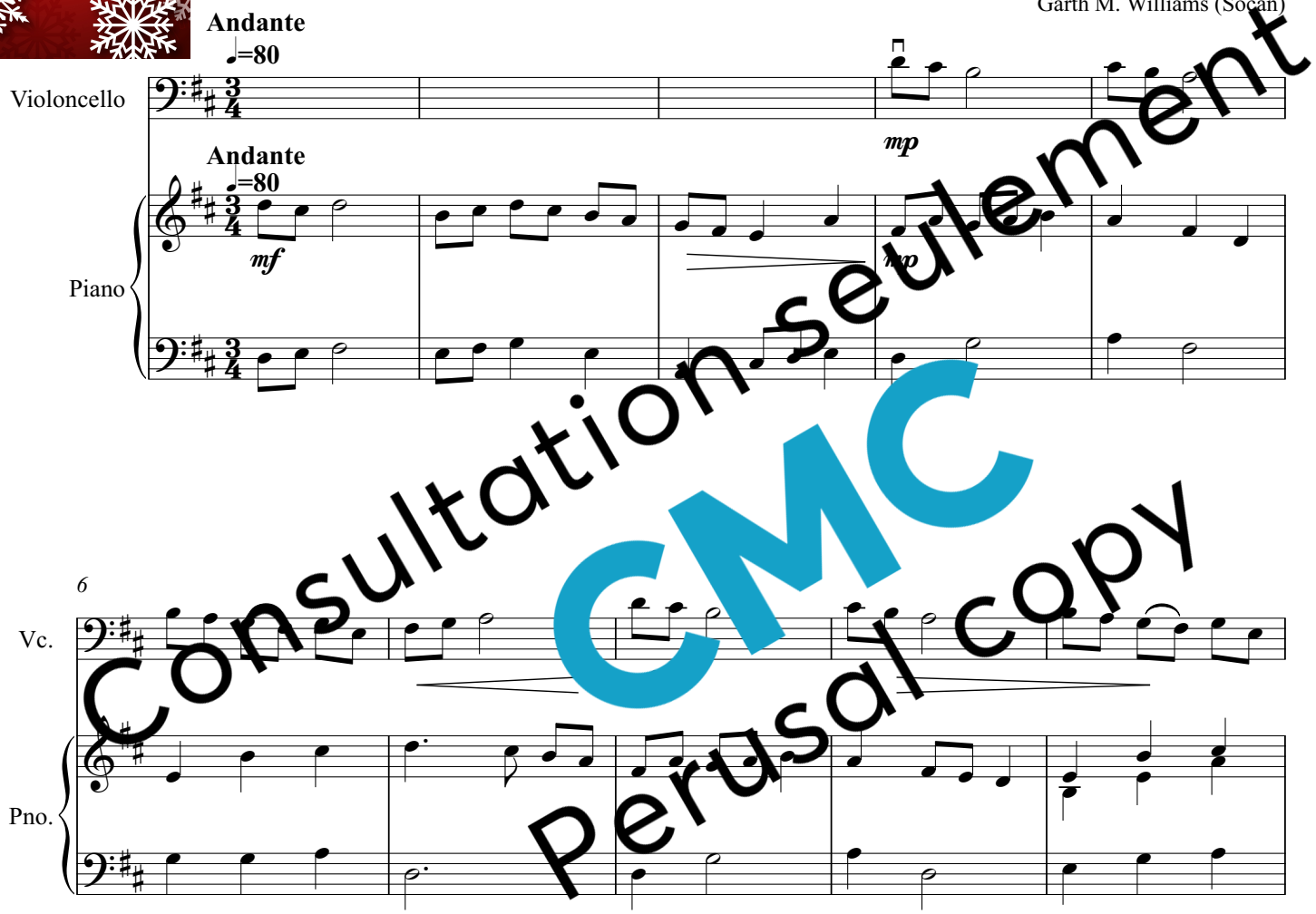
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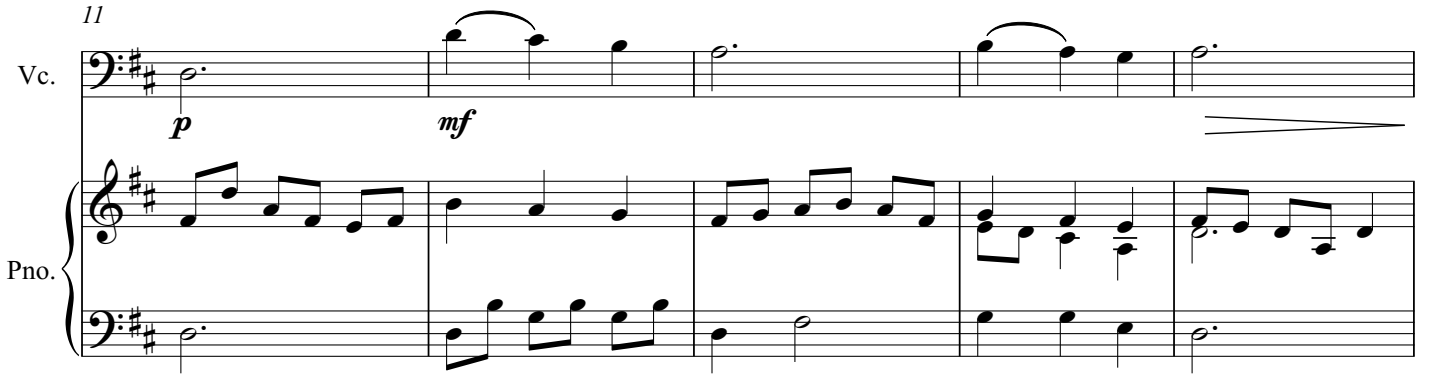
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FLOATING SNOWFLAKES
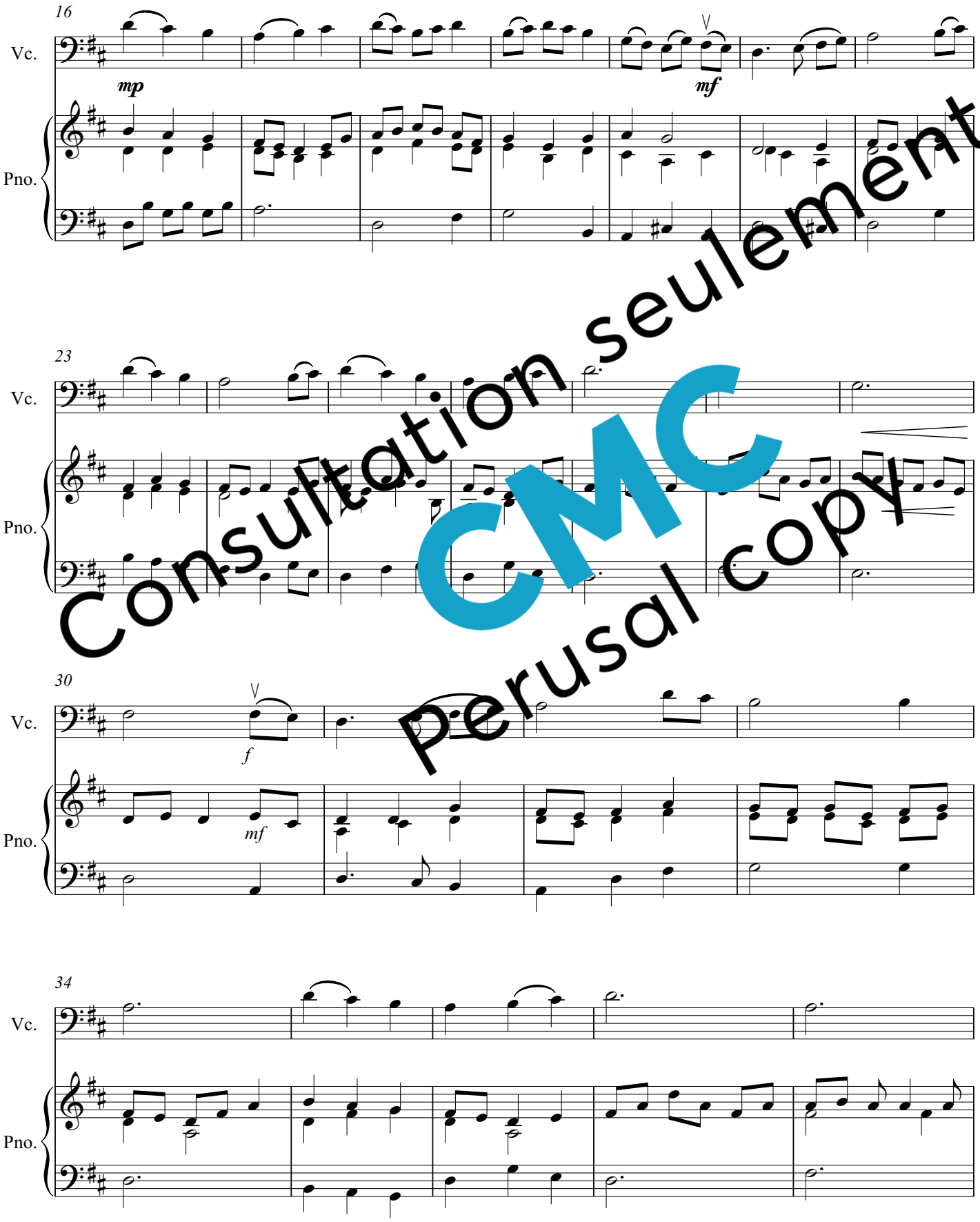
Garth M. Williams (Socan)





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canadian music centre
centre de musique canadienne

MISSION: The Canadian Music Centre is the catalyst that connects you to the ever-evolving world of Canadian musical creation through performance, education and promotion.

PURPOSE: The CMC provides unique resources for exploring, discovering, and performing Canadian music. We are passionate about nurturing a musical community that honours our legacy and supports the professional development of Canadian musicians and composers.

VISION: The CMC inspires fresh perspectives, celebrates inventive composers, and provides transformative experiences. We champion artistic diversity and embrace Canada's rich cultural heritage in creative centres across the country and internationally.

HISTORY: During the early half of the 20th century, Canadian composers recognized the need to create a central repository for information on their music as well as the need to promote and facilitate it performance. After much lobbying, the Canadian Music Centre (CMC) was created in Toronto in 1959. Since them the CMC has grown considerably and today regional centres located in Montréal, Vancouver, and Calgary offer works of its Associate Composers.

MISSION: Le Centre de musique canadienne vous relie au monde toujours en mouvement de la musique de création, par le biais de concerts et d'activités éducatives et promotionnelles.

OBJECTIFS: Le Centre de musique canadienne est un portail unique en son genre vous permettant d'explorer, de découvrir et d'interpréter des œuvres canadiennes. Nous nous engageons à soutenir une communauté musicale qui honore notre héritage en accompagnant compositeurs et interprètes dans leur cheminement professionnel.

VISION: Le Centre de musique canadienne inspire de nouvelles perspectives, favorise la créativité et propose des expériences marquantes. Partisan de la diversité artistique, le Centre présente le riche patrimoine culturel du Canada dans divers lieux de création au pays et à l'étranger.

HISTOIRE: Au cours de la première moitié du 20e siècle, les compositeurs canadiens ont reconnu le besoin de créer un lieu où serait centralisée l'information sur leur musique, de même que la nécessité de promouvoir et de favoriser l'exécution de ce répertoire. À la suite de nombreuses démarches, le Centre de musique canadienne (CMC) vit enfin le jour à Toronto en 1959. Le CMC a pris beaucoup d'expansion depuis cette époque, et aujourd'hui plusieurs centres de promotion localisés à Montréal, Vancouver et Calgary offrent la collection complète de la musique de ses compositeurs agrées

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