

JASON TAURINS

PIZZICATO PICNIC

STRING ORCHESTRA

INSTRUMENTATION:

- 12 Violin I
- 5 Violin II (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 Contrabass
- 1 Piano (optional)



**TUX PEOPLE'S
MUSIC.**

ABOUT:

Are you hungry for a pizzicato picnic? No bows are necessary for this piece, but a very accessible introduction to improvised or pre-written solos and an optional piano part for fuller chord support will have everyone excited to share the spotlight. A delightful addition to your students' first concert!

FROM THE COMPOSER:

The goal of this piece is to provide a first-concert work for orchestra students. They only play pizzicato, and there is a solo section encouraging creativity and classroom collaboration using rhythmic solmization - developing rhythms they use in improvisation based on picnic-themed foods.

DURATION: 1'45"

PERFORMANCE NOTES:

Customize your approach to teaching improvisation as needed for your students. For a class exercise, have your students create a list of food-themed rhythms. I recommend focusing on quarter notes, eighth notes, and their corresponding rests. Challenge the class to come up with as many unique rhythms as possible. **Here are a few examples to get started:**



There are many ways students can improvise over the provided chord changes.

1. Play one of the pre-written solos suggested by the composer.
2. Pre-write a solo using composition and improvisation techniques covered in class.
3. Use the food rhythms on open strings for their solo.
4. Stay on one string, and improvise using stepwise motion on one or more of the food rhythms.
5. Create a musical sequence on a simple motive.
6. Take the chord-scale approach listed below.



**TUX PEOPLE'S
MUSIC.**

1. Open string solo



Ap-ple pie, ap-ple pie, pep-per - o - ni piz - za, wa-ter-mel-on wa-ter-mel-on chips and gua-ca-mo-le

2. Melody in a simple sequence



Hot dog, ap-ple pie, hot dog, ap-ple pie, hot dog, ap-ple pie, hot dog, ap-ple pie

After the above activities, have all of your students improvise in class. You might draw names at random, or cycle through students over the course of the week's rehearsals. You can also consider going down the line in each section.

For the performance, I suggest having everyone improvise (or play their written solos) for four or eight bars. I'm sure the audience will appreciate seeing their students stand for their solo and be acknowledged.

Theoretical considerations: For your students to understand the chord changes, consider teaching a form of chord-scale theory.

For the D major chord (measures 23-24), the chord tones are D, F#, A, and the passing diatonic notes (E and G) can be used as passing tones or chord extensions. E would be the major 9th, which is ubiquitous in modern music. The G would be the major 11th, which clashes against the harmony (use this sparingly as a passing tone). This may be a good time to stick to the D string.

The chord tones of E minor are E, G, B. The diatonic passing tones are F# and A. F# is a major 9th, and A is again a clashing 11th (although less so than the 11th over D major). This again can be played on the D string. The final bar of the solo section is A dominant-seventh.

The chord tones are A, C#, E, and G; B and D are passing tones. D is again a dissonant 11th; B a relatively consonant major 9th. Stick to the A string, and omit the G.

D major tetrachord (D chord)

Root 9th 3rd 11th

A major tetrachord (A7 chord)

Root 9th minor 3rd 11th (avoid)

A major tetrachord (A7 chord)

Root 9th 3rd 11th

You may also consider limiting the pitch material used. For example, the lower major tetrachord in D major, the upper major tetrachord on the A string, or the D pentatonic scale.

D pentatonic
D string

A string

Keep the backgrounds dynamically under the solos. And finally, have fun with it!



Scan to let the composer know that you are playing their piece!



Scan to learn more about this composer!

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Additional parts are available for purchase from the publisher online.

PIZZICATO PICNIC

for String Orchestra & Optional Piano

Score
Difficulty: Beginner
Duration: 1'45"

Jason A. Taurins (ASCAP)
2022

Moderato ♩ = 104

Violin I *pizz. sempre*
mf

Violin II *pizz. sempre*
mf

Viola *pizz. sempre*
mf

Cello *pizz. sempre*
mf

Contrabass *pizz. sempre*
mf

Piano (optional) *sempre stacc. quasi pizz.*
mf

comp ad lib.
D Bm7/F#

1 2 3 4 5

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno. E7 A7 D Em A7

6 7 8 9 10

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

D Em A7 D

11 12 13 14 15 16

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Em A7 D A7 D

17 18 19 20 21 22

23

Solos with written accompaniment (repeat ad lib.)

27

Sheet music for measures 23-28. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The key signature is one sharp (F#). The tempo/mood is marked *p* (piano) for measures 23-26 and *mf* (mezzo-forte) for measures 27-28. The piano part includes chord markings: D, Em, A7, and D. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated below the piano staff.

Sheet music for measures 29-34. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The key signature is one sharp (F#). The piano part includes chord markings: Em, A7, D, Em, and A7. Measure numbers 29, 30, 31, 32, 33, and 34 are indicated below the piano staff.

PIZZICATO PICNIC

35

Score for measures 35-41. Instruments: Vln. I, Vln. II, Vla., Vc., Cb., Pno. Dynamics: *f*. Chords: D, Em, A7, D, A7.

35 36 37 38 39 40 41

43

Score for measures 42-48. Instruments: Vln. I, Vln. II, Vla., Vc., Cb., Pno. Dynamics: *mf*. Chords: D, Bm7/F#, Em7 A7, D.

42 43 44 45 46 47 48