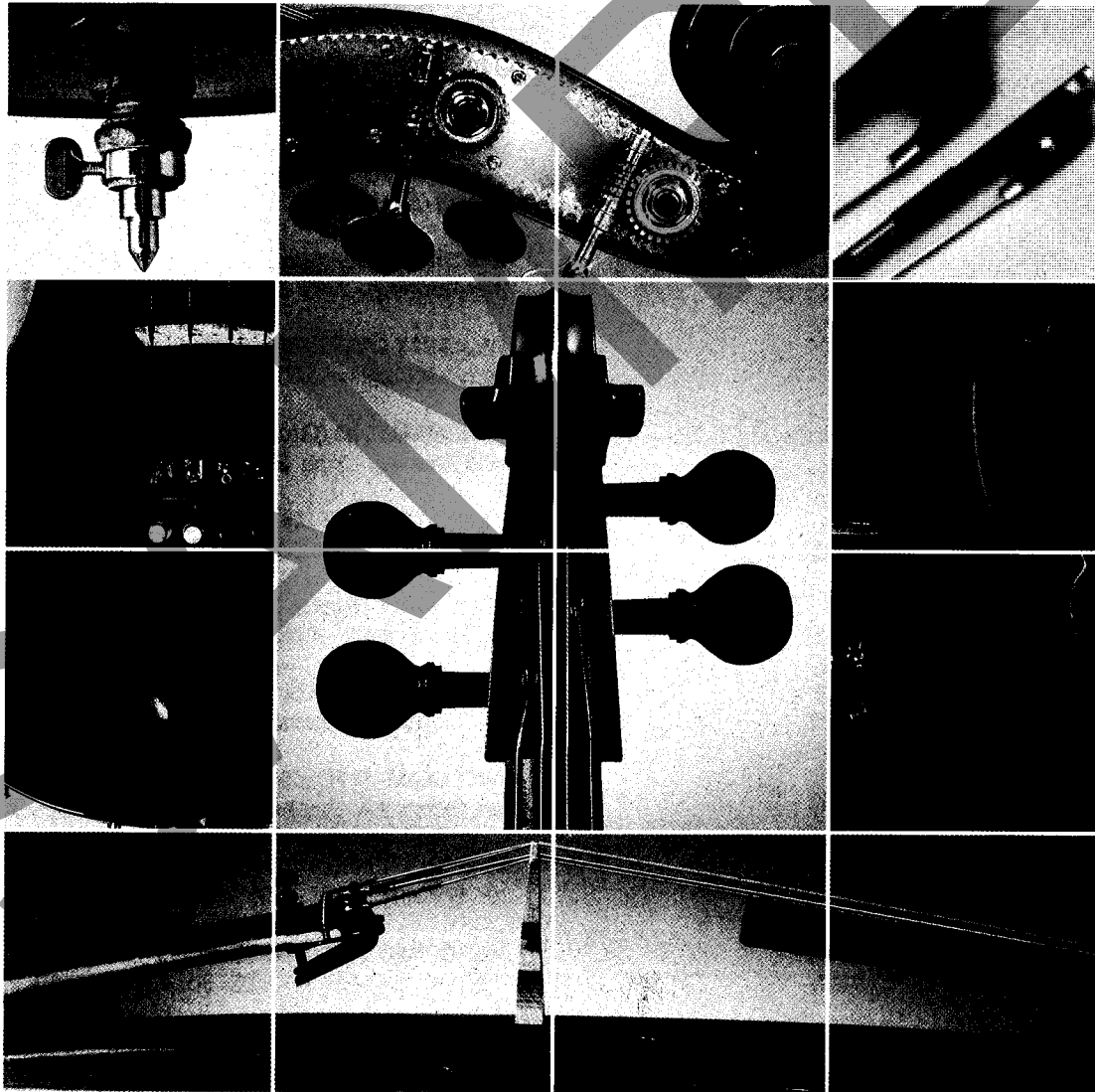


MONUMENT VALLEY

Correlated with ALL FOR STRINGS Book 1, Page 42

Chuck Elledge

ALL FOR STRINGS PERFORMANCE SELECTIONS



ALL FOR STRINGS PERFORMANCE SELECTIONS

ALL FOR STRINGS PERFORMANCE SELECTIONS are elementary pieces designed to reinforce the concepts found in the ALL FOR STRINGS Comprehensive String Method by Gerald E. Anderson and Robert S. Frost. Each of these compositions is correlated with a specific page in the method book. They can be used as a complement to the ALL FOR STRINGS curriculum or as concert pieces for young string orchestras. In addition, each piece contains several warm-up exercises, or **Learning Concepts**, which isolate for more intense study many of the composition's musical elements.

ADIRONDACK SLEIGHRIDE (Grade 2) SO94
Richard A. Stephan - 2:45 *Book 2, Page 36*

APACHE (Grade 1 1/2) SO98
Carol Nunez - 2:15 *Book 1, Page 42*

AT THE GRASSHOPPER BALL (Grade 1) SO112
Richard Meyer - 3:00 *Book 1, Page 27*

BLUE MOOD (Grade 2 1/2) GSO24
Chuck Elledge - 2:50 *Book 2, Page 34*

CAPER CAPRICCIOSO (Grade 2) SO84
Robert S. Frost - 1:45 *Book 2, Page 16*

CATS & DOGS (Grade 2) SO74
Richard A. Stephan - 2:20 *Book 2, Page 20*

CHRISTMAS REFLECTIONS (Grade 1) SO76
arr. Robert S. Frost - 2:20 *Book 1, Page 38*

CLASSICAL CONTOURS (Grade 1 1/2) SO109
Robert S. Frost - 2:45 *Book 1, Page 47*

COPY-CAT WALTZ, POTPOURRI POLKA (Grade 1) GSO22
Chuck Elledge - 4:15 *Book 1, Page 28*

DANCE IN D (Grade 1) SO93
Richard A. Stephan - 2:00 *Book 1, Page 31*

DORIAN DESIGN (Grade 1) SO110
Gerald E. Anderson - 1:35 *Book 1, Page 33*

ENGLISH FOLKSONG, AN (Grade 2) SO102
arr. Terry McQuilkin - 3:15 *Book 2, Page 32*

FIESTA MEXICANA (Grade 1) SO104
arr. Robert S. Frost - 2:15 *Book 1, Page 33*

FROLICSOME FRIDAY (Grade 2 1/2) SO108
Robert S. Frost - 2:50 *Book 2, Page 29*

JOLLY OLD ST. NICK (Grade 1) SO100
arr. Robert S. Frost - 1:55 *Book 1, Page 28*

MAIN STREET MARCH (Grade 1) SO75
Robert S. Frost - 2:30 *Book 1, Page 35*

MEANDERING GANDER, THE (Grade 1 1/2) SO91
Ken Keuning - 8:40 *Book 1, Page 46*

MERRY GO RONDO (Grade 2) SO73
Gerald E. Anderson - 1:10 *Book 2, Page 37*

MONUMENT VALLEY (Grade 1 1/2) GSO28
Chuck Elledge - 2:50 *Book 1, Page 42*

PHANTOM DANCE (Grade 1 1/2) GSO13
Chuck Elledge - 3:10 *Book 1, Page 45*

PIZZICATO PIZZAZZ (Grade 1 1/2) SO90
Robert S. Frost - 2:20 *Book 1, Page 37*

ROYAL PROCESSIONAL (Grade 1 1/2) SO71
Ken Keuning - 2:25 *Book 1, Page 43*

SAILOR'S SONG (Grade 2) SO72
Ken Keuning - 2:45 *Book 2, Page 28*

SALISBURY OVERTURE (Grade 2) SO113
Terry McQuilkin - 3:50 *Book 2, Page 33*

STAR WARRIORS (Grade 2) SO116
Ken Keuning - 3:50 *Book 2, Page 32*

SUNWARD OVERTURE (Grade 3) SO114
William Hofeldt - 5:00 *Book 3, Page 28*

TOCCATINA (Grade 2) SO95
William Hofeldt - 4:45 *Book 2, Page 32*

TRIBUTE TO THE THREE B'S, A (Grade 1 1/2) SO103
arr. Gerald E. Anderson - 3:25 *Book 1, Page 43*

TWO GERMAN FOLKSONGS (Grade 2) SO118
arr. Richard A. Stephan - 3:00 *Book 2, Page 7*

TWO SEVENTEENTH CENTURY DANCES (Grade 2) SO77
arr. Robert S. Frost - 3:05 *Book 2, Page 26*

VANGUARD OVERTURE (Grade 2 1/2) SO101
Richard A. Stephan - 4:05 *Book 2, Page 30*



The Composer

Chuck Elledge began his professional career at age eleven as the drummer and leader of the Easy Rider Dixieland Band. By his early teens, he was composing and arranging for band. He continued to compose and arrange throughout high school, establishing himself as a professional writer and percussionist. In 1984, Mr. Elledge received his Bachelor of Music degree in Theory and Composition from the University of Minnesota where his primary teachers were Frank Bencriscutto, Alex Lubet, David Damschroder and Dominick Argento.

Currently, Mr. Elledge holds the position of instrumental editor at the Neil A. Kjos Music Company. He collaborated with Bruce Pearson on the *Best in Class Performance Selections*, *A Best in Class Christmas* and *A Best in Class Showcase* for concert band, and was a contributing editor to *Encore!* Mr. Elledge is a contributing editor and composer to the *Standard of Excellence* band method and is also a co-author of the *Standard of Excellence Music Theory & History Workbook*. He is also a contributing composer to the *All for Strings Performance Selections*, by Robert Frost and Gerald Anderson and has collaborated with James "Red" McLeod in developing a library of strolling strings music. Mr. Elledge's compositions for string orchestra and full orchestra published by the Neil A. Kjos Music Company include the following:

String Orchestra

Adelante! Adelante! (GSO29)
An American Portrait (GSO23)
Blue Mood (GSO24)
Blue Mountain Pass (GSO20)
Copy-Cat Waltz, Potpourri Polka (GSO22)
God Rest Ye Merry Gentlemen (SO60)
Meditation (GSO11)
Phantom Dance (GSO13)

Full Orchestra

Summer's Rain (GO103)

The Composition

Monument Valley is located on the Utah - Arizona border of the United States. It is a picturesque setting with solitary buttes and towers rising from the desert floor. Particularly striking are the monoliths in the half-light of evening as the sun sets the red sandstone aglow. Mr. Elledge captures the spirit of the valley and its people through the use of modal melodies and harmonies. Contemporary and traditional rhythmic elements are closely intertwined to give the composition a unique flavor. Pizzicato melodic sections should be played firmly to balance the dynamics of the arco sections. A detached bow stroke will add to the proper style. Keep the second and fourth beats of the accompaniment strong. A moderate Allegro tempo will retain a strong rhythmic and melodic performance.

Instrumentation List (Set C)

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

LEARNING CONCEPTS - MONUMENT VALLEY

Learning Concepts outline the basic musical elements found in **Monument Valley**. They are designed to develop the technical skills and enhance the musical understanding needed for students to effectively prepare and perform each selection. **Learning Concepts**, which isolate the scales, rhythms, and technics found in each composition, may be used as warm-up activities as you work toward your ensemble's technical and musical goals. Individual lines of music are included on each instrument part, and a full score with step-by-step instructions appears here.

The **ALL FOR STRINGS PERFORMANCE SELECTION QUIZ** found on score page nine can be used to assess students' understanding of specific concepts associated with **Monument Valley**. Questions are categorized into four areas: General Knowledge, Counting and Rhythm, Form and Phrases and Terms, Signs and Symbols. Review the quiz material and study the score of **Monument Valley** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **Monument Valley**, duplicate and distribute the quiz to them. Evaluation and grading of the quiz is left to the discretion of the teacher. It is hoped that by continued review and attention to the basic elements found in musical composition, students will come to understand and enjoy music more completely.

The **New Ideas** box contains definitions of new musical terms which are found in **Monument Valley**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

New Ideas:

Dynamics: *mp* = mezzo piano = Medium soft

 = crescendo = Gradually play louder.  = decrescendo = Gradually play softer.

Modes: Aeolian Mode: A scale built on the sixth degree of a major scale ascending to the thirteenth degree.

Dorian Mode: A scale built on the second degree of a major scale ascending to the ninth degree.

Compare the arrangement of half steps:

Major Scale: 1 2 3 4 5 6 7 8 Aeolian Mode: 1 2 3 4 5 6 7 8 Dorian Mode: 1 2 3 4 5 6 7 8

Modes


Modal scales dominated European music until the early 17th century. A mode is a succession of tones arranged in a scale that form the basic tonal center of a composition. The seven basic modes are all found within the major scale. The modes can be discovered by counting up diatonically from any note of a major scale, and using the key signature from that major scale. For example, since A is the sixth note of the C Major scale, the A Aeolian mode uses the notes A to A within the key signature of the C Major scale.

The major and minor scales that we regularly use today are also known as the Ionian and Aeolian modes. The Dorian mode is also commonly used today in jazz and other forms of popular music.

Scale Study

The **Scale Study** focuses on the key of C Major, the A Aeolian Mode and the A Dorian Mode to acquaint students with the notes they will play in **Monument Valley**. Practice each exercise slowly at first using whole bow strokes. Students should concentrate on producing an even tone with accurate intonation. Then, gradually increase the tempo and play each scale in the lower half, upper half and middle of the bow. Also, play each scale pizzicato.

1. C Major Scale



Violins

Viola

Cello

String Bass

1 2 3 4 5 6 7 8

Scale Study , cont.

2. A Aeolian Mode

Musical score for the A Aeolian Mode scale study. It features four staves: Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The key signature is one flat (B-flat) and the time signature is 4/4. The scale is written in a single line across all staves, starting on A2. The notes are: A2, B-flat2, C3, D3, E3, F3, G3, A3. The score includes fingerings: 1 for A, 2 for B-flat, 3 for C, 4 for D, 5 for E, 6 for F, 7 for G, and 8 for A. A large 'SAMPLE' watermark is overlaid on the score.

3. A Dorian Mode

Musical score for the A Dorian Mode scale study. It features four staves: Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The scale is written in a single line across all staves, starting on A2. The notes are: A2, B-flat2, C3, D3, E-flat3, F3, G3, A3. The score includes fingerings: 1 for A, 2 for B-flat, 3 for C, 4 for D, 5 for E-flat, 6 for F, 7 for G, and 8 for A. A large 'SAMPLE' watermark is overlaid on the score.

Rhythm Study

The following exercises isolate rhythm patterns found in **Monument Valley**. Have students clap and count aloud the rhythms to give them confidence in their ability to perform the rhythms accurately. After students can perform the rhythms on a single note, apply the rhythms to the exercises from the **Scale Study**.

1.

Violins

Viola

Cello

String Bass

Detailed description: This musical score is for exercise 1, set in 4/4 time. It consists of four staves: Violins (treble clef), Viola (alto clef), Cello (bass clef), and String Bass (bass clef). Each staff contains a rhythmic exercise consisting of four measures. The first three measures of each staff feature a continuous eighth-note pattern. The fourth measure of each staff contains a quarter rest followed by a quarter note, with a repeat sign at the end of the staff. A large, diagonal watermark reading 'SAMPLE' is overlaid across the score.

2.

Vlns.

Vla.

Cello

Str. Bass

Detailed description: This musical score is for exercise 2, set in 4/4 time. It consists of four staves: Vlns. (treble clef), Vla. (alto clef), Cello (bass clef), and Str. Bass (bass clef). Each staff contains a rhythmic exercise consisting of four measures. The first three measures of each staff feature a continuous eighth-note pattern. The fourth measure of each staff contains a quarter rest followed by a quarter note, with a 'V' marking above the note. A repeat sign is at the end of each staff. A large, diagonal watermark reading 'SAMPLE' is overlaid across the score.

Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **Monument Valley**. Have students begin by playing these exercises slowly, listening for accurate intonation between all string sections. Then, gradually increase the tempo. Have students play the exercises with a slight separation between bow strokes.

1.

Violins

Viola

Cello

String Bass

This musical score is for the first exercise, labeled '1.'. It consists of four staves: Violins (treble clef), Viola (alto clef), Cello (bass clef), and String Bass (bass clef). The music is in 4/4 time and features a melodic line with eighth-note patterns across all parts. A first ending bracket is present at the end of the piece.

2.

Vlins.

Vla.

Cello

Str. Bass

This musical score is for the second exercise, labeled '2.'. It consists of four staves: Vlins. (treble clef), Vla. (alto clef), Cello (bass clef), and Str. Bass (bass clef). The music is in 4/4 time and features a melodic line with eighth-note patterns across all parts. A first ending bracket is present at the end of the piece.

Technic Study, cont.

3.

Vlns.

Vla.

Cello

Str. Bass

Tuning Study

Developing the ability to hear and play chords is essential for accurate vertical intonation. This exercise is designed to train students to listen and adjust their intonation to the tonic or root of each chord. After the tonic note of the chord has been tuned, each section should tune their note to this established pitch. The exercise allows students to tune these chords starting with the perfect intervals (octaves, then fifths) before adding the "color" notes (thirds, sevenths, etc.). For perfect intonation, the thirds of the chords must be adjusted as follows: major chords - thirds slightly lowered, minor thirds - thirds slightly raised.

Chords

a. b. c. d.

1

Violins

2

Viola

Cello

String Bass

MONUMENT VALLEY

Correlated with ALL FOR STRINGS Book 1, Page 42

Full Conductor Score
Approx. time - 2:50

Chuck Elledge

1 **Allegro** (♩ = 92 - 104)

2 3 *pizz.* 4

Violins 1 2

Viola*

Cello

String Bass

Allegro (♩ = 92 - 104)

Piano (Optional)

5 *arco* L2 6 7 *pizz.* 8

Vlins. 1 2

Vla.

Cello

Str. Bass

Piano

*A part for 3rd Violin (Viola T.C.) is included in this set.

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9 arco 10 11 12

Vlns. 1 arco

Vlns. 2 arco

Vla. arco

Cello arco

Str. Bass arco

Piano

13 (1st Vlns. 2nd time only) 14 15 16

Vlns. 1 mp

Vlns. 2 mp

Vla. mp

Cello mp

Str. Bass mp

II 4 2 0 I 1

13 R. H. 1st time

R. H. 2nd time

Piano mp

25 [2.] 26 27 28

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

f

f

f

f

f

f

II 2 4

pizz.

v

[2.] [27]

29 30 31 32

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

33 34 35 36

Vlns. 1 *p* *f*

Vlns. 2 *p* *f*

Vla. *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

Piano *p* *f*

37 38 39 40

Vlns. 1

Vlns. 2

Vla. L2

Cello

Str. Bass

Piano

41 42 43 44

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mf

mf

mf

mf

mf

mf

43

45 46 47 48 L2 49

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

L2

50 51 52 53 54

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

L2

f

55 56 57 58 59

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mf *f*

mp *f*

p *f*

p *mp* *f*

II 4 2 I 1