

## ALL FOR STRINGS PERFORMANCE SELECTIONS

**ALL FOR STRINGS PERFORMANCE SELECTIONS** are elementary string orchestra 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

*Correlated with ALL FOR STRINGS Book 2, Page 36*

### **APACHE** (Grade 1½) SO98

Carol Nunez — 2:15

*Correlated with ALL FOR STRINGS Book 1, Page 42*

### **BLUE MOOD** (Grade 2½) GSO24

Chuck Elledge — 2:50

*Correlated with ALL FOR STRINGS Book 2, Page 34*

### **CAPER CAPRICCIOSO** (Grade 2) SO84

Robert S. Frost — 1:45

*Correlated with ALL FOR STRINGS Book 2, Page 16*

### **CATS & DOGS** (Grade 2) SO74

Richard A. Stephan — 2:20

*Correlated with ALL FOR STRINGS Book 2, Page 20*

### **CHRISTMAS REFLECTIONS** (Grade 1) SO76

arr. Robert S. Frost — 2:20

*Correlated with ALL FOR STRINGS Book 1, Page 38*

### **COPY-CAT WALTZ, POTPOURRI POLKA** (Grade 1) GSO22

Chuck Elledge — 4:15

*Correlated with ALL FOR STRINGS Book 1, Page 28*

### **DANCE IN D** (Grade 1) SO93

Richard A. Stephan — 2:00

*Correlated with ALL FOR STRINGS Book 1, Page 31*

### **ENGLISH FOLKSONG, AN** (Grade 2) SO102

arr. Terry McQuilkin — 3:15

*Correlated with ALL FOR STRINGS Book 2, Page 32*

### **FIESTA MEXICANA** (Grade 1) SO104

arr. Robert S. Frost — 2:15

*Correlated with ALL FOR STRINGS Book 1, Page 33*

### **JOLLY OLD ST. NICK** (Grade 1) SO100

arr. Robert S. Frost — 1:55

*Correlated with ALL FOR STRINGS Book 1, Page 28*

### **MAIN STREET MARCH** (Grade 1) SO75

Robert S. Frost — 2:30

*Correlated with ALL FOR STRINGS Book 1, Page 35*

### **MEANDERING GANDER, THE** (Grade 1½) SO91

Ken Keuning — 8:40

*Correlated with ALL FOR STRINGS Book 1, Page 46*

### **MERRY GO RONDO** (Grade 2) SO73

Gerald E. Anderson — 1:10

*Correlated with ALL FOR STRINGS Book 2, Page 37*

### **PHANTOM DANCE** (Grade 1½) GSO13

Chuck Elledge — 3:10

*Correlated with ALL FOR STRINGS Book 1, Page 45*

### **PIZZICATO PIZAZZ** (Grade 1½) SO90

Robert S. Frost — 2:20

*Correlated with ALL FOR STRINGS Book 1, Page 37*

### **ROYAL PROCESSIONAL** (Grade 1½) SO71

Ken Keuning — 2:25

*Correlated with ALL FOR STRINGS Book 1, Page 43*

### **SAILOR'S SONG** (Grade 2) SO72

Ken Keuning — 2:45

*Correlated with ALL FOR STRINGS Book 2, Page 28*

### **TOCCATINA** (Grade 2) SO95

William Hofeldt — 4:45

*Correlated with ALL FOR STRINGS Book 2, Page 32*

### **TRIBUTE TO THE THREE B'S, A** (Grade 1½) SO103

arr. Gerald E. Anderson — 3:25

*Correlated with ALL FOR STRINGS Book 1, Page 43*

### **TWO SEVENTEENTH CENTURY DANCES** (Grade 2) SO77

arr. Robert S. Frost — 3:05


*Correlated with ALL FOR STRINGS Book 2, Page 26*

### **VANGUARD OVERTURE** (Grade 2½) SO101

Richard A. Stephan — 4:05

*Correlated with ALL FOR STRINGS Book 2, Page 30*

## The Arrangement

**Fiesta Mexicana** begins with an original theme and segues into one of the national dances of Mexico known as the "Mexican Hat Dance." Isolate the opening theme to achieve a precise ensemble sound. Proper bow control is essential to perform the following rhythmic figure:  At the end of the tied notes, students will be at the tip of their bow. For the quarter note that follows, it will be necessary to lift the bow, place the middle of the bow on the string and continue with an up bow stroke. Ideally, this should be executed in one smooth movement. The beginning of the "Fast and Lively" section changes both the tempo and mood for the "Mexican Hat Dance." The melody of the "Mexican Hat Dance" should flow from one string section to the next without any audible gaps. Each section should imitate each other's tone quality and style. For an added flair, students could also shout "O-lé" with the last two foot stomps of the piece.

## The Arranger

**Robert S. Frost** earned both a bachelor's and a master's degree in music education from Utah State University. Formerly, he has held the positions of Secretary and Vice-President of Orchestra for the Utah Music Educators and President of the National School Orchestra Association (1986–1988). Mr. Frost has been guest lecturer and clinician and has conducted honor and clinic orchestras at many state, national and International Music Educators Association conferences.

Currently, Mr. Frost is string specialist with the Cache County School District where he is involved with orchestra at the middle school and high school levels. In addition, he is pursuing a doctorate in music education from the University of Northern Colorado. He holds membership in Cache Education Association, Utah Education Association, National Education Association, National School Orchestra Association, American String Teachers Association, European String Teachers Association, Music Educators National Conference, ASCAP and national music honor societies Kappa Delta Pi and Pi Kappa Lambda. In addition to co-authoring the ALL FOR STRINGS Comprehensive String Method, Mr. Frost has over 150 published works to his credit.

## 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 — FIESTA MEXICANA

**Learning Concepts** outline the basic musical elements found in **Fiesta Mexicana**. 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.

### Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the keys of **Fiesta Mexicana** to develop the student's technic in various keys. The D and G major scales are presented below along with the primary arpeggios of D and G major. Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. There are three primary arpeggios consisting of the I, IV and V7. The tonic is the keynote (or first note) of a scale, indicated by I. The tonic chord consists of the first, third and fifth notes of a scale. The dominant is the fifth note of a scale (a fifth above the tonic). The dominant seventh chord, V7, consists of the fifth, seventh, ninth (second) and eleventh (fourth) notes of a scale. The subdominant is the fourth note of a scale. It is called the subdominant because it is a fifth below the tonic. The IV chord consists of the fourth, sixth and eighth notes of a scale.

Practice the scales and arpeggios slowly at first using whole bow strokes. Concentrate on producing an even tone, and accurate intonation. Then, gradually increase the tempo and use either the lower half or the upper half of the bow.

1 a. D Major Scale

b. D Major Arpeggios

Violins

Viola

Cello

String Bass

2 a. G Major Scale

b. G Major Arpeggios

Vlins.

Vla.

Cello

Str. Bass

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## Rhythm Study

The following exercises isolate rhythm patterns found in *Fiesta Mexicana*. Have students clap and count aloud the exercises below. Counting aloud will give the students confidence in their ability to perform rhythms accurately. After counting and clapping the rhythms, play each exercise arco and pizzicato. Isolate any measure that gives the students a particular problem. Use the duet format to develop part independence by dividing the students into groups and playing exercises a. and b. simultaneously.

The image displays a musical score for a Rhythm Study section, divided into four exercises: 1 a., 2 a., 1 b., and 2 b. Each exercise is written for four string instruments: Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Exercises 1 a. and 1 b. are in 4/4 time, while exercises 2 a. and 2 b. are in 3/4 time. The score includes rhythmic notation (quarter notes, eighth notes, and rests) and performance markings such as accents (v) and dynamic markings (p). A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page.

## Technic Study

The **Technic Study** addresses several technical problems encountered in **Fiesta Mexicana**. Isolate any part of these studies to solve the technical problem of a particular passage. Begin studying each exercise slowly at first, and then gradually increase the tempo.

1 a. b.

Violins

Viola

Cello

String Bass

2a.

Vlns.

Vla.

Cello

Str. Bass

# Tuning Study

Developing the techniques of both hearing and playing chords is essential for accurate vertical intonation. This exercise is designed to tune chords starting with the perfect intervals (octaves, then fifths) before adding the "color notes" (thirds, then sevenths). For perfect intonation the thirds of the chords must be adjusted as follows: major chords — thirds slightly lowered, minor chords — thirds slightly raised. (Only major chords are presented below.)

Chords

Violins 1

Violins 2

Viola

Cello

String Bass

a. b. c. d.

# FIESTA MEXICANA

Correlated with ALL FOR STRINGS Book 1, Page 33

Full Conductor Score  
Approx. time — 2:15

arr. Robert S. Frost

**Moderate speed** (♩=108)

1 2 3 4

Violins 1 Loud Loud Loud pizz. Soft

Violins 2 Loud Loud Loud pizz. Soft

Viola\* Loud Loud Loud pizz. Soft

Cello Loud Loud Loud pizz. Soft

String Bass Loud Loud Loud Soft

Piano (Optional) Loud Loud Loud Soft

5 arco 6 7 8

Vlns. 1 Loud Loud Loud pizz. Soft

Vlns. 2 Loud Loud Loud pizz. Soft

Vla. Loud Loud Loud pizz. Soft

Cello Loud Loud Loud pizz. Soft

Str. Bass Loud Loud Loud Soft

Piano Loud Loud Loud Soft

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

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9 arco Moderately loud

10 , 11 , 12 ,

Vins. 1 arco Moderately loud

2 arco Moderately loud

Vla. arco Moderately loud

Cello arco Moderately loud

Str. Bass Moderately loud

Piano 9 Moderately loud

13 14 , 15 16

Vins. 1

2

Vla.

Cello

Str. Bass

Piano



17 18 19 20

Vlns. 1 Loud

Vlns. 2 Loud

Vla. Loud

Cello Loud

Str. Bass Loud

Piano Loud

21 22 23 24

Vlns. 1 Softer and Slower

Vlns. 2 Softer and Slower

Vla. Softer and Slower

Cello Softer and Slower

Str. Bass Softer and Slower

Piano Softer and Slower

25 **Fast and lively** (♩=144)

1 Vlns. *Loud* *Gradually softer*

2 Vlns. *Loud* *Gradually softer*

Vla. *Loud* *Gradually softer*

Cello *Loud* *Gradually softer*

Str. Bass *Loud* *Gradually softer*

Piano *Loud* *Gradually softer*

29 (arco) *Moderately loud* (arco) *Moderately loud*

1 Vlns. *Moderately loud* *Moderately loud*

2 Vlns. *Moderately loud* *Moderately loud*

Vla. *Moderately loud* (Knock on instrument with knuckles) *Loud*

Cello *Moderately loud* (Foot Stomps) *Loud* (Foot Stomps)

Str. Bass *Moderately loud* *Loud*

Piano *Moderately loud*

33 pizz. 34 35 36

Vlns. 1 pizz. *Soft*

Vlns. 2 *Soft* arco *Moderately loud*

Vla. *Moderately loud* arco *Moderately loud*

Cello arco *Moderately loud*

Str. Bass arco *Moderately loud*

Piano *Soft* *Moderately loud*

37 38 39 40

Vlns. 1 1. arco *Moderately loud* pizz. *Soft* (arco)

Vlns. 2 *Soft* pizz. *Soft*

Vla. (Knock on instrument with knuckles) *Loud* *Moderately loud* (arco)

Cello (Foot Stomps) *Loud* (Foot Stomps) (arco)

Str. Bass *Loud* (arco)

Piano 1. *Soft*

41 2. arco *Loud* 42 43 44

Vlns. 1 *Loud*

Vlns. 2 *Loud*

Vla. (Knock on instrument with knuckles) *Loud*

Cello *Loud*

Str. Bass *Loud*

Piano 2. *Loud* 43 *Loud-Soft*

45 46 47 48 49

Vlns. 1 *Loud-Soft*

Vlns. 2 *Loud-Soft*

Vla.

Cello *Loud-Soft*

Str. Bass *Loud-Soft*

Piano 47 *Loud-Soft*

50 51 52 53 54

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Piano

55 56 57 58

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Piano

59 2. 60 61 62

Vlns. 1 *Gradually louder*

Vlns. 2 *Gradually louder*

Vla. *Gradually louder*

Cello *Gradually louder*

Str. Bass

Piano 2. *Gradually louder*

63 64 65 66

Vlns. 1 *Loud*

Vlns. 2 *Loud*


Vla. (Knock on instrument with knuckles) *Loud*

Cello *Loud* (Foot Stomps)

Str. Bass (Foot Stomps)

Piano *Loud*

SAMPLE

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