

SAMPLE

# 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 ½) SO98  
Carold 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 ½) 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 ½) 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*

**FROLIC SOME FRIDAY** (Grade 2 ½) 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 ½) 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 ½) GSO28  
Chuck Elledge - 2:50 *Book 1, Page 42*

**PHANTOM DANCE** (Grade 1 ½) GSO13  
Chuck Elledge - 3:10 *Book 1, Page 45*

**PIZZICATO PIZAZZ** (Grade 1 ½) SO90  
Robert S. Frost - 2:20 *Book 1, Page 37*

**ROYAL PROCESSIONAL** (Grade 1 ½) 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 ½) 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 ½) SO101  
Richard A. Stephan - 4:05 *Book 2, Page 30*

## LEARNING CONCEPTS - CLASSICAL CONTOURS

**Learning Concepts** outline the basic musical elements found in **Classical Contours**. 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 eleven can be used to assess students' understanding of specific concepts associated with **Classical Contours**. 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 **Classical Contours** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **Classical Contours**, 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 **Classical Contours**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

### **New Ideas:**

Allegro moderato: Play at a moderately fast and lively tempo.

a tempo: Play at the previous tempo.

Long Rest: Rest the number of measures indicated.

Familiarize students with these terms. Discuss with students the difference in tempo between Allegro and Allegro moderato.

## Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the keys of C Major and G Major to acquaint students with the notes they will play in **Classical Contours**. 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, practice each exercise using the bowing variation shown above the C Major scale.

Explain to students that arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercises 2 and 4 present the three primary arpeggios: I, IV and V7. The tonic is the keynote (or first note) of the 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 subdominant chord, IV, consists of the fourth, sixth and eighth notes of a scale. Have students play these arpeggios while listening for accurate intonation.

### 1. C Major Scale

Bowing: 



### 2. C Major Arpeggios



Scale and Arpeggio Study , cont.

3. G Major Scale

Musical score for the G Major Scale in 3/4 time, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is written in G major (one sharp) and 3/4 time. The Violins part is in treble clef, while the other parts are in bass clef. The key signature is G major (one sharp). The time signature is 3/4. The score consists of four staves. The Violins part starts with a quarter rest followed by a quarter note G, then an eighth note G, a quarter note A, an eighth note A, a quarter note B, an eighth note B, a quarter note C, an eighth note C, a quarter note D, an eighth note D, a quarter note E, an eighth note E, a quarter note F#, an eighth note F#, a quarter note G, and a half note G. The Viola, Cello, and String Bass parts follow a similar pattern, with the String Bass part including fingering numbers: 1, 2, 4, 2, 1.

4. G Major Arpeggios

Musical score for G Major Arpeggios in 3/4 time, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is written in G major (one sharp) and 3/4 time. The Violins part is in treble clef, while the other parts are in bass clef. The key signature is G major (one sharp). The time signature is 3/4. The score consists of four staves. The Violins part starts with a quarter rest followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F#, an eighth note G, a quarter rest, an eighth note G, a quarter note F#, an eighth note E, a quarter note D, an eighth note C, a quarter note B, an eighth note A, a quarter note G, and a half note G. The Viola, Cello, and String Bass parts follow a similar pattern. The Violins part includes Roman numerals: I, IV, V7, I.

## Rhythm Study

The following exercises isolate rhythm patterns found in **Classical Contours**. 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 and Arpeggio Study**.

The musical score is for a Rhythm Study exercise in 3/4 time, featuring four staves: Violins, Viola, Cello, and String Bass. The score is divided into two sections, 'a.' and 'b.', each with a repeat sign. The music consists of rhythmic patterns of eighth and sixteenth notes.

**Section a.** (Measures 1-4):

- Violins:** Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Viola:** Quarter note G3, quarter note A3, quarter note B3, quarter note C4.
- Cello:** Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- String Bass:** Quarter note G1, quarter note A1, quarter note B1, quarter note C2.

**Section b.** (Measures 5-8):

- Violins:** Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Viola:** Quarter note G3, quarter note A3, quarter note B3, quarter note C4.
- Cello:** Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- String Bass:** Quarter note G1, quarter note A1, quarter note B1, quarter note C2.

The score includes a large 'SAMPLE' watermark across the page.

**Technic Study**

The **Technic Study** addresses technical challenges that students will encounter in **Classical Contours**. Have students begin by playing these exercises slowly, listening for accurate intonation between all string sections. Then, gradually increase the tempo. In exercise 1, have students play in the lower half of the bow with a slight separation between notes. In exercise 2, have students play with a smooth, legato bow stroke. In addition, incorporate different dynamics into each exercise.

Musical score for Exercise 1, featuring Violins, Viola, Cello, and String Bass. The score is in 3/4 time and consists of 16 measures. The Violins part starts with a first ending bracket over measures 1-15, followed by a repeat sign and a fermata. The Viola, Cello, and String Bass parts follow a similar structure. A second ending bracket is present in the String Bass part at the end of the exercise, marked with a Roman numeral II and a 4/4 time signature.

Musical score for Exercise 2, featuring Violins, Viola, Cello, and String Bass. The score is in 3/4 time and consists of 16 measures. The Violins part starts with a second ending bracket over measures 1-15, followed by a repeat sign and a fermata. The Viola, Cello, and String Bass parts follow a similar structure. A second ending bracket is present in the String Bass part at the end of the exercise, marked with a Roman numeral II and a 4/4 time signature.

**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 chords - thirds slightly raised.

Chords

a.                      b.                      c.                      d.

1

Violins

2

Viola

Cello

String Bass



# ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - CLASSICAL CONTOURS

Name \_\_\_\_\_

Instructions: Fill in the blanks with the correct word or number to complete each of the following statements.

## General Knowledge

1. The key signatures of \_\_\_\_\_ and \_\_\_\_\_ Major are used in this composition.
2. "Hold" is another name for the Italian word \_\_\_\_\_.
3. **Classical Contours** should be played in a \_\_\_\_\_ style.

## Counting and Rhythm

4. In  $\frac{3}{4}$  time, a quarter note equals \_\_\_\_\_ beat(s), an eighth note equals \_\_\_\_\_ beat(s),  
a half note equals \_\_\_\_\_ beat(s) and a dotted half note equals \_\_\_\_\_ beat(s).

## 5. Complete the Measure

Draw in your own clef. Then, complete each measure by drawing in one or more of the following notes and/or rests:



## Form and Phrases

6. There are \_\_\_\_\_ main thematic sections in **Classical Contours**.
7. The musical phrases in Sections I and II are \_\_\_\_\_ measures long.
8. The musical form of Section I is \_\_\_\_\_.
9. Section II is to be played at a tempo that is \_\_\_\_\_ than the tempo of Section I.

## Terms, Signs and Symbols

Define and state what the following word, sign or symbol wants you to do.

10. Allegro moderato \_\_\_\_\_
11. rit. \_\_\_\_\_
12. D. C. al Coda \_\_\_\_\_
13. a tempo \_\_\_\_\_
14. *mp* \_\_\_\_\_

# CLASSICAL CONTOURS

Correlated with ALL FOR STRINGS Book 1, Page 47

Full Conductor Score  
Approx. time - 2:45

Robert S. Frost

**Allegro moderato** (♩ = 120)

Violins 1, 2  
Viola \*  
Cello  
String Bass  
Piano (Optional)

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

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

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13 14 15 16 17 18

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

*mf*

*pizz.*

*mf*

19 20 21 22 23 24 to Coda ⊕

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

*p*

*mf*

*f*

*mf*

*f*

*f*

*arco*

*f*

*f*

*f*

*p*

*mf*

*f*

*f*

Allegro (♩ = 144)

25 26 27 28 29 30

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf*

Allegro (♩ = 144)

Piano

*mf*

31 32 33 34 35 36

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf*

*f*

*pizz.*

*f*

*f*

*f*

*f*

31

Piano

*mf*

*f*

37 1. 38 39 40 41 42

Vlins. 1 2

Vla.

Cello

Str. Bass

Piano

arco

43 44 45 46 47 48 49

Vlins. 1 2

Vla.

Cello

Str. Bass

Piano

*p*

*f*

*pizz.*

*mf*

50 51 52 53 54 55 56 *D. C. al Coda*

Vlns. 1 *f* *rit.*

Vlns. 2 *f* *rit.*

Vla. *f* *rit.*

Cello *f* *rit.*

Str. Bass *f* *rit.* arco II 4 0 2

Piano *f* *rit.* *D. C. al Coda*

*Coda* *a tempo* 57 58 59 60 61 62

Vlns. 1 *rit.*

Vlns. 2 *rit.*

Vla. *rit.*

Cello *rit.*

Str. Bass *rit.* V II 2 4 1 4 1

Piano *rit.* *a tempo*