

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
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 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 PIAZZ (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 37*

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 - DORIAN DESIGN

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

New Ideas:

| | |
|--------------|--|
| Tempo: | Moderato = Moderate speed |
| Long Rest: | Rest the number of measures indicated. |
| 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 v v |
| | Dorian Mode: 1 2 3 4 5 6 7 8 v v |

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 E is the second note of the D Major scale, the E Dorian mode uses the notes E to E within the key signature of the D 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.

Have students number the degrees of the major scale and the Dorian mode. By comparing the arrangement of whole and half steps, discuss how the Dorian mode is built on the second degree of the major scale and ascends to the ninth degree of the major scale.

Scale and Arpeggio Study

The **Scale and Arpeggio Study** acquaints students with the notes of the key in which the composition is built. Since E Dorian is derived from the D Major scale, both scales are presented in exercises 1 and 2 on score page five. Practice each exercise arco and pizzicato. Check to make sure students are using correct right hand position while playing pizzicato: 1. The thumb should be placed on the corner of the fingerboard nearest the bridge. (The thumb remains stationary.) 2. The index finger should be placed on the string to be plucked. 3. The remaining fingers of the right hand should be relaxed. By firmly pulling the string to the side and releasing, a ringing sound will be produced. Be sure students pluck the string with the "fleshy" part of their index finger to develop good tone production. Students should avoid letting the fingernail hit the string, as this will interfere with producing a good sound.

Explain to students that arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. In exercises 1 and 2, the tonic arpeggio appears at the end of each scale. The tonic is the keynote (or first note) of a scale, indicated by 1. The tonic chord consists of the first, third and fifth notes of a scale.

Scale and Arpeggio Study ,cont.

1. D Major Scale and Arpeggio

Musical score for D Major Scale and Arpeggio, featuring Violins, Viola, Cello, and String Bass. The score is in 4/4 time and D major. The D Major scale is played in both directions (ascending and descending) across the four staves. The arpeggio is played in both directions. Fingerings are indicated by numbers 1-4 under the first four notes of the scale. A large 'SAMPLE' watermark is overlaid on the score.

2. E Dorian Mode and Arpeggio

Musical score for E Dorian Mode and Arpeggio, featuring Violins (Vlins.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is in 4/4 time and E Dorian mode. The E Dorian mode is played in both directions (ascending and descending) across the four staves. The arpeggio is played in both directions. Fingerings are indicated by numbers 1-4 under the first four notes of the scale. A large 'SAMPLE' watermark is overlaid on the score.

Rhythm Study

The following exercises isolate rhythm patterns from **Dorian Design**. Explain to students that the changing meters found in **Dorian Design** are also commonly found in contemporary music. Have students clap and count aloud the rhythms to give them confidence in their ability to perform rhythms in changing meters. Isolate any measure that is a particular problem for students. Also, have students count aloud as they practice these exercises pizzicato. After students can perform the rhythms on a single note, begin the first measure with the first note of the E Dorian mode and continue upward using each note of the mode for each measure.

1.

Violins

Viola

Cello

String Bass

2.

Vlins.

Vla.

Cello

Str. Bass

Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **Dorian Design**. The first exercise addresses the bowing distribution problem of the half note and quarter note combination as well as the two slurred quarter notes followed by a single quarter note. Have students use a lighter, faster bow stroke for the single quarter note. Strive to make the down bow and up bow strokes sound equal.

Exercise 2 incorporates different notes utilizing the bowing pattern of exercise 1. It also gives students the opportunity to practice string crossings. Students should strive for smooth string crossings using the same bow weight and speed learned in exercise 1. Additionally, violinists, violists and cellists should keep left hand fingers in place during string crossings as indicated in measures 5 and 6.

1.

Violins

Viola

Cello

String Bass

2.

Vlns.

Vla.

Cello

Str. Bass

Tuning Study

Developing the ability to hear and play unisons (octaves) and chords is essential for accurate vertical intonation. The unison section trains students to listen and adjust their intonation to the lowest note being played. After the string basses have tuned their unison pitch, each section should tune their note to this lower established pitch. The chord section is designed to tune chords starting with the perfect intervals (octaves, then fifths) before adding the "color" notes (thirds, sevenths, etc.). For perfect intonation, the thirds of minor chords must be slightly raised.

1. Unisons

a. b. c.

2. Chords

d. e.

Violins

Viola

Cello

String Bass

(e minor triad) (b minor triad)

ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - DORIAN DESIGN

Name _____

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

General Knowledge

- The E Dorian mode uses the same key signature as the key of _____ Major.
- In the Dorian scale, the half steps are between the _____ and _____ notes and the _____ and _____ notes.

Counting and Rhythm

- There are two time signatures used in **Dorian Design**. They are _____ time and _____ time.
- When changing from $\frac{3}{4}$ time to $\frac{4}{4}$ time, the speed of the _____ note remains the same.

5. Musical Math

Fill in each blank with the number that solves each musical math problem.


- a. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$ b. $\text{♩} + \text{♩} - \text{♩} = \underline{\hspace{2cm}}$ c. $\text{♩} - \text{♩} + \text{♩} = \underline{\hspace{2cm}}$
- d. $\text{♩} - \text{♩} + \text{♩} = \underline{\hspace{2cm}}$ e. $\text{♩} + \text{♩} - \text{♩} = \underline{\hspace{2cm}}$ f. $\text{♩} + \text{♩} - \text{♩} = \underline{\hspace{2cm}}$

Form and Phrases

- Dorian Design** has two thematic sections. Section I is played _____ and Section II is played _____.
- The first four measures of **Dorian Design** are called the _____.

Terms, Signs and Symbols

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

- Moderato _____
- $\boxed{5}$ $\boxed{13}$ $\boxed{21}$ $\boxed{29}$ _____
-  _____
- pizz. _____

DORIAN DESIGN

Correlated with ALL FOR STRINGS Book 1, Page 33

Full Conductor Score
Approx. time - 1:35

Gerald E. Anderson

Moderato (♩ = 112)

1 2 3 4 5

Violins 1
Violins 2
Viola *
Cello
String Bass

Moderato (♩ = 112)

5

Piano (Optional)
staccato

6 7 8 9 10

Vlins. 1
Vlins. 2
Vla.
Cello
Str. Bass

Piano

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

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11 12 13 14 15

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Piano

16 17 18 19 20

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Piano

21 22 23 24 25

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

26 27 28 29 30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

31 arco V 32 33 V 34 35

Vlns. 1 arco V

Vlns. 2 arco V

Vla. arco V

Cello arco V

Str. Bass arco V

Piano 33

36 37 38 39 40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

41 42 43 44 45

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Piano

46 47 48 49 50

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Piano

51 52 53V 54 55

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

56 57 58 59 60

Vlns. 1 2

Vla.


Cello

Str. Bass

Piano

pizz.

SAMPLE

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