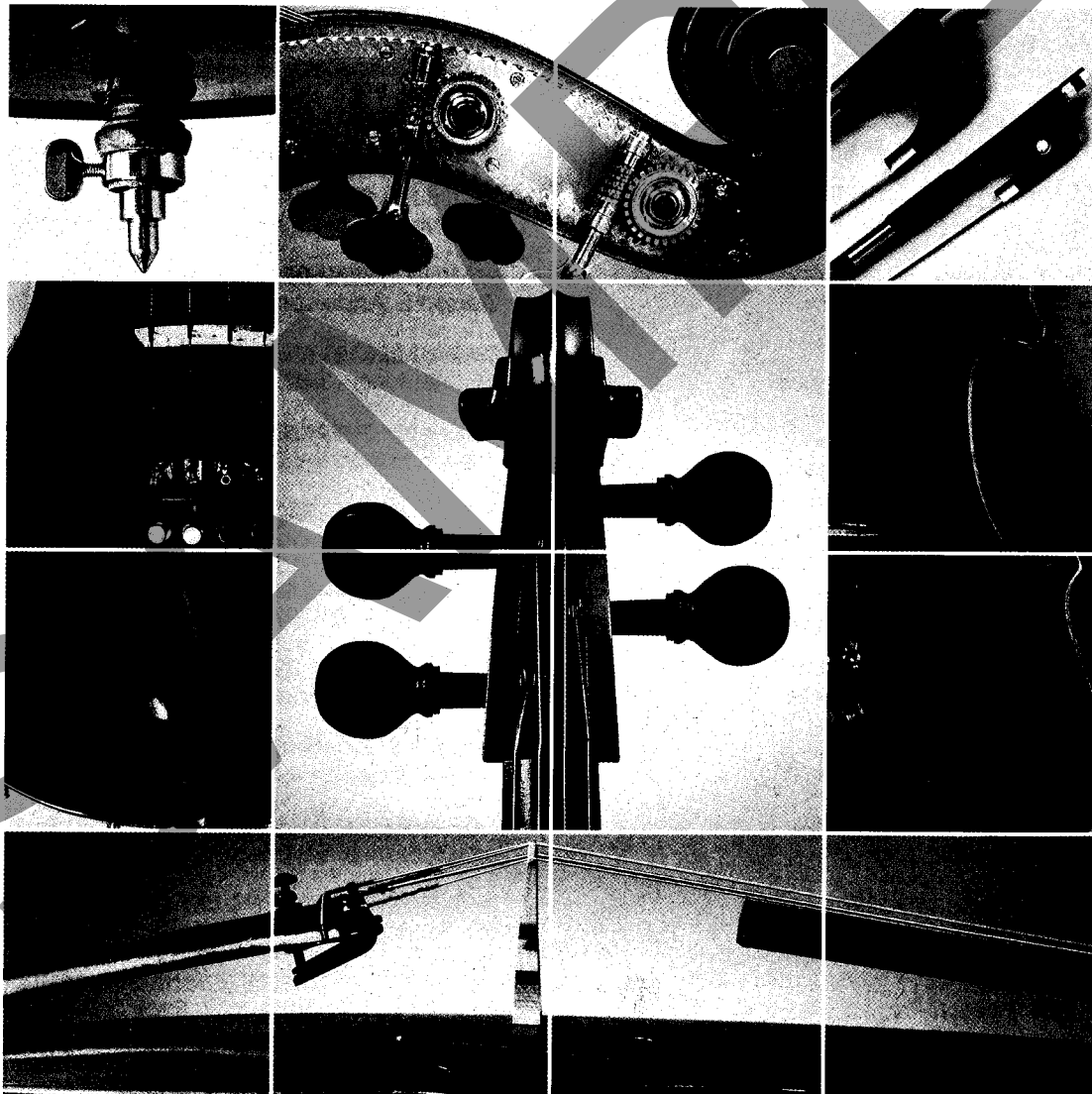


SPANISH SERENADE

Correlated with ALL FOR STRINGS Book 2, Page 24

Gerald E. Anderson

ALL FOR STRINGS PERFORMANCE SELECTIONS



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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 $\frac{1}{2}$) 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 $\frac{1}{2}$) 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 $\frac{1}{2}$) 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*

DIVERSITY (Grade 3) SO139
Carol Nunez - 2:30 *Book 3, Page 38*

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

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

FESTIVAL OF LIGHTS (Grade 2) SO134
arr. Robert S. Frost - 3:00 *Book 2, Page 23*

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

FROLIC SOME FRIDAY (Grade 2 $\frac{1}{2}$) 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*

MARCH HEROIC (Grade 1 $\frac{1}{2}$) GSO35
Elliot Del Borgo - 2:30 *Book 1, Page 43*

MEANDERING GANDER, THE (Grade 1 $\frac{1}{2}$) 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 $\frac{1}{2}$) GSO28
Chuck Elledge - 2:50 *Book 1, Page 42*

PHANTOM DANCE (Grade 1 $\frac{1}{2}$) GSO13
Chuck Elledge - 3:10 *Book 1, Page 45*

PIZZICATO PIAZZ (Grade 1 $\frac{1}{2}$) SO90
Robert S. Frost - 2:20 *Book 1, Page 37*

ROUNDELAY IN D (Grade 1) SO117
Richard A. Stephan - 2:00 *Book 1, Page 33*

ROYAL PROCESSIONAL (Grade 1 $\frac{1}{2}$) 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 McQuillkin - 3:50 *Book 2, Page 33*

SPANISH SERENADE (Grade 2) SO111
Gerald E. Anderson - 4:15 *Book 2, Page 24*

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*

THREE FRENCH BERGERETTES (Grade 2) SO133
arr. Gerald E. Anderson - 3:25 *Book 2, Page 35*

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

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

TWO DIVERSIONS (Grade 1 $\frac{1}{2}$) SO135
William Hofeldt - 4:45 *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 $\frac{1}{2}$) SO101
Richard A. Stephan - 4:05 *Book 2, Page 30*

WOODEN SHOE DANCE (Grade 1 $\frac{1}{2}$) SO115
Ken Keuning - 2:30 *Book 1, Page 43*

The Composer

Gerald E. Anderson has recently retired from the University of California at Los Angeles, where he served as Chairman of Music Education/Supervisor of student teachers and taught courses in instrumental techniques, instrumental curriculum/literature and conducting.

Prior to his arrival at UCLA in 1979, Mr. Anderson taught instrumental music for nineteen years at all levels of music education. During eleven years at Santa Monica High School, Santa Monica, California, he developed their symphony orchestra program into one recognized for its artistry through invitational performances at Music Educators' National Conferences in Arizona, California and Utah.

Mr. Anderson earned both a bachelor's and master's degree in Music Education from the University of Illinois, where he was elected to membership in both Phi Mu Alpha-Sinfonia and Pi Kappa Lambda. His professional affiliations include the Music Educators National Conference, National School Orchestra Association, American String Teachers Association, California Music Educators Association, Southern California School Band and Orchestra Association and Suzuki Association of the Americas. Mr. Anderson has conducted numerous honor groups and has served as adjudicator, clinician and guest conductor across the United States as well as Australia, Singapore and Taiwan. In addition, he has authored or co-authored highly acclaimed publications including Essentials for Strings, All for Strings Comprehensive String Method and curriculum, Harmonized Rhythms for String Orchestra, Best in Class Comprehensive Band Method, and Encore! for concert band.

The Composition

Spanish Serenade is an original composition that gives interesting parts to all the different sections of the orchestra. The form of the serenade is designed in three parts with the first and second sections in D Minor and the third section in the relative key, F Major. The first part in D minor is then repeated at the Da Capo. The usage of the key relationships of minor and relative major is commonly found in Spanish music.

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 - SPANISH SERENADE

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

New Ideas:

Dynamics: *mp* = mezzo piano = Medium soft.

Long Rest: $\overbrace{\hspace{2cm}}^2$ Rest the number of measures indicated.

div. = divisi: Part of the section plays the top notes and part of the section plays the bottom notes.

unis. = unison: Everyone plays the same notes.

Familiarize students with these new terms. Discuss with students the important role dynamics play in music.

Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the keys of F Major and D Minor to acquaint students with the notes they will play in **Spanish Serenade**. Remind students that each major key has a related minor key that shares the same key signature. Using the chalkboard or an overhead projector, show students the different whole and half step patterns of the major and melodic minor (ascending and descending) scales. (Refer to the chart below.)

Major Scale:	1	2	3	4	5	6	7	8
Melodic Minor Scale (ascending):	1	2	3	4	5	6	7	8
Melodic Minor Scale (descending):	1	2	3	4	5	6	7	8

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 apply the additional rhythm patterns (shown on score page five and below 3. D Minor Arpeggios on the student parts) to all three exercises.

Explain to students that arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercise 3 presents 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.

Scale and Arpeggio Study, cont.

1. F Major Scale

Musical score for F Major Scale in 3/4 time. The score is written for Violins, Viola, Cello, and String Bass. The key signature has one flat (Bb) and the time signature is 3/4. The scale is shown ascending and then descending. Fingerings are indicated above the notes: 1, 2, 3, 4, 4, 5, 4, 6, 7.

2. D Melodic Minor Scale

Musical score for D Melodic Minor Scale in 3/4 time. The score is written for Vlns., Vla., Cello, and Str. Bass. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The scale is shown ascending and then descending. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7.

3. D Minor Arpeggios

Musical score for D Minor Arpeggios in 3/4 time. The score is written for Vlns., Vla., Cello, and Str. Bass. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The score shows arpeggiated chords for the D minor scale. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9.

Rhythms: a. b. c. d.

Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **Spanish Serenade**. Have students begin by playing these exercises slowly, listening for accurate intonation between all string sections. Then, gradually increase the tempo. Exercises 1 and 2 address some of the more difficult rhythms found in **Spanish Serenade**. In exercise 3, encourage students to play the first beat of each measure using a light, fast bow stroke. Students must then conserve their bow usage when playing the half note on beats 2 and 3. Practice exercise 3 with smooth, legato bow strokes. In addition, incorporate different dynamics into all the exercises.

1. **Moderato**

Violins

Viola

Cello

String Bass

2. **Moderato**

Vlns.

Vla.

Cello

Str. Bass

Technic Study, cont.

3. **Moderato**

The score is for a string quartet in 3/4 time, marked Moderato. It consists of 8 measures. The instruments are Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). Fingerings and bowings are indicated throughout the score.

Tuning Study

Developing the ability to hear and play unisons and 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.

1. Unisons 2. Chords

a. b. c. d. e. f. g.

The score is for a string quartet in 3/4 time. It is divided into two sections: 1. Unisons and 2. Chords. Section 1 includes measures a, b, and c. Section 2 includes measures d, e, f, and g. The instruments are Violins (1 and 2), Viola, Cello, and String Bass.

ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - SPANISH SERENADE

Name _____

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

General Knowledge

1. The key signature for **Spanish Serenade** is _____ Major, but the beginning section is written in _____ minor.
2. The movement of music from one key to another key within a single composition is called _____.
3. The musical signs *p*, *mp*, *mf* and *f* are called _____.
4. When two instruments play together it is called a _____.

Counting and Rhythm

5. Write in the counting for the following rhythms:

Form and Phrases

6. The music which comes at the beginning and precedes the first melodic theme is called the _____.
7. **Spanish Serenade** has _____ main thematic sections.
8. The phrases in each of the sections are _____ measures in length.
9. The musical form of Section I is _____.

Terms, Signs and Symbols

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

10. **div.** _____
11. _____
12. _____
13. _____
14. **unis.** _____

SPANISH SERENADE

Correlated with ALL FOR STRINGS Book 2, Page 24

Full Conductor Score
Approx. time - 4:15

Gerald E. Anderson

Moderato (♩ = 92-100)

Violins

Viola*

Cello

String Bass

Piano (Optional)

Vlns.

Vla.

Cello

Str. Bass

Piano

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

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12 13 14 15 16⁴ 17 18

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

19 20 21 22 23 24 25

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

26 27 28 *to Coda* 29 30 31 32

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

p *f* *p* *f*

33 34 35 36 37 38 39

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mp *pizz.* *f* *mp* *f*

40 41 42 43 44 45 46

Vlins. 1 *mp*

Vlins. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Piano *mp*

47 48 49 50 51 52

Vlins. 1 *mp*

Vlins. 2 *mp*

Vla. *mp*

Cello *f*

Str. Bass *f*

Piano *f*

53 54 55 56 57 58 arco

Vlns. 1 *f* *p* arco

Vlns. 2 *f* *p* arco

Vla. *p*

Cello *p*

Str. Bass *p*

Piano *p*

59 60 61 62 63 64

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f*

Vla. *mp* *f*

Cello *mp* *f*

Str. Bass *mp* *f*

Piano *mp* *f*

65 66 67^V 68 69 70

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Piano *mp*

71 72 73 74 75 76

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Piano *mp*

77 78 79 80 81 82

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Piano *f*

83 84 85 86 87 88

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*


Piano *p*

D. C. al Coda

Coda

pizz.

SAMPLE

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