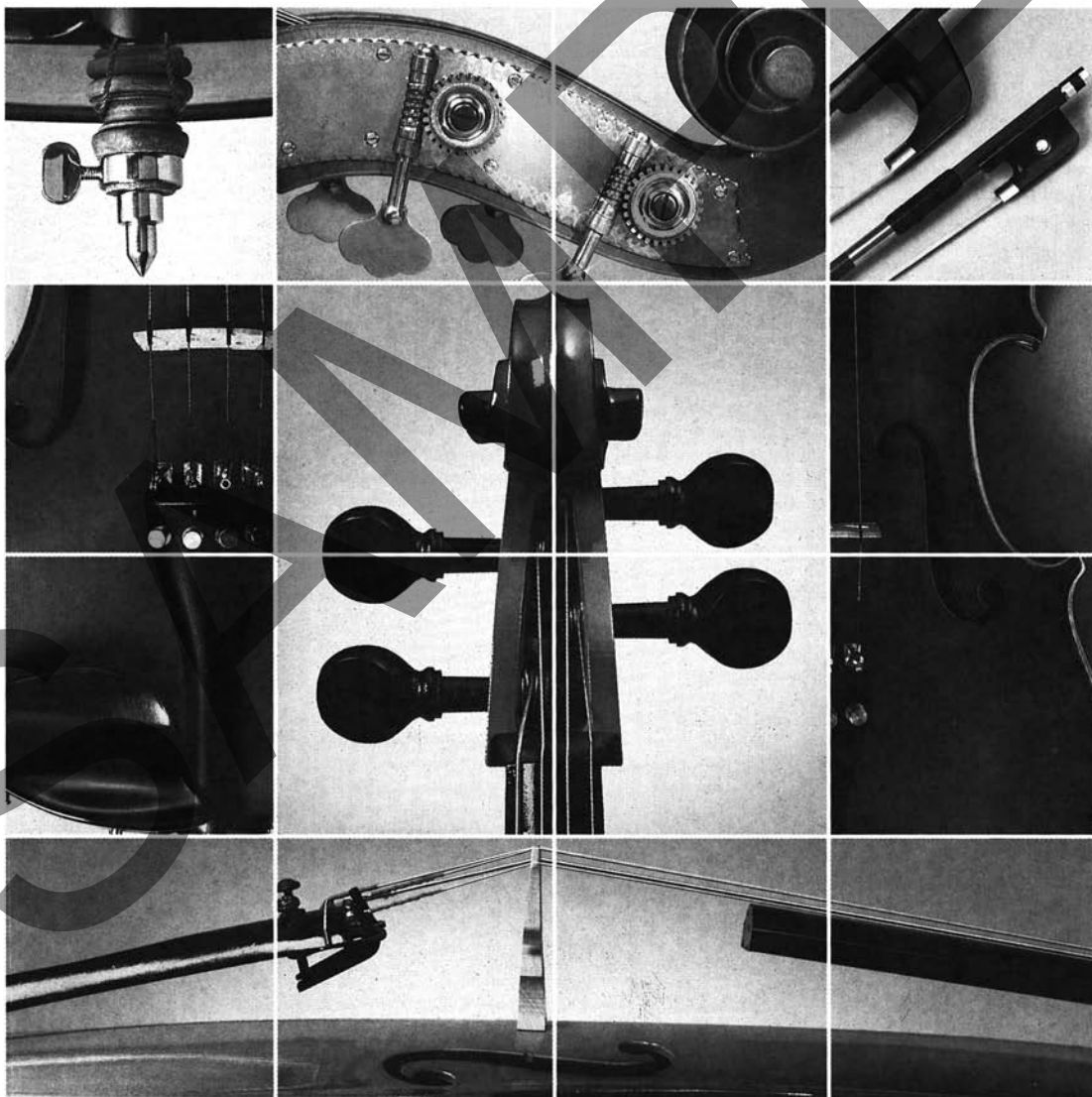


# AT THE GRASSHOPPER BALL

Correlated with ALL FOR STRINGS Book 1, Page 27

Richard Meyer

## 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 $\frac{1}{2}$ ) 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 $\frac{1}{2}$ ) 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  
Carold 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 McQuilkin - 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 PIZAZZ** (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 McQuilkin - 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

**Richard Meyer** has been involved with Music Education for over fourteen years. He received his bachelor's degree and Teaching Credential from California State University, Los Angeles and has taught instrumental music at both the middle and high school levels in the Pasadena Unified School District. Mr. Meyer is in his eighth year as conductor of the Pasadena Youth Symphony Orchestra, a ninety piece honor orchestra which he has led in concerts throughout California, in Carnegie Hall, New York and at the Youth and Music Festival in Vienna, Austria.

Mr. Meyer has been an adjudicator, clinician and guest conductor in the Southern California area on many occasions and he is co-founder of the Opus Chamber Music Camp, now in its twelfth year of operation. He has had a variety of band and orchestra works published. In 1989, Mr. Meyer was the winner of the National School Orchestra Association Composition Contest.

## The Composition

The large intervals throughout **At the Grasshopper Ball** musically describe dancing grasshoppers. The quarter notes in the arco sections, should be performed in the marcato style, with a slight separation between the notes. Strive for a ringing tone quality in the pizzicato sections. Encourage students to firmly press their left hand fingers on the string and pluck the string with the "fleshy" part of their right hand index finger. The triangle part in measures 38 through 50, adds an interesting contrast to the tone color of the string orchestra. Although the triangle part is written in the 1st violin part, it can be played by any student.

## 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 - AT THE GRASSHOPPER BALL

**Learning Concepts** outline the basic musical elements found in **At the Grasshopper Ball**. 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 **At the Grasshopper Ball**. 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 **At the Grasshopper Ball** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **At the Grasshopper Ball**, 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 definition of a new musical term which is found in **At the Grasshopper Ball**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

### New Ideas:

Long Rest: Rest the number of measures indicated.

### Scale Study

The **Scale Study** focuses on the key of D Major to acquaint students with the notes they will play in **At the Grasshopper Ball**. Practice the scale 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 the scale in the lower half, upper half and middle of the bow.

D Major Scale

**Rhythm Study**

The following exercises isolate rhythm patterns found in **At the Grasshopper Ball**. Have students clap and count aloud the rhythms in exercises 1 and 2 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 is a particular problem for students.

1.

Violins

Viola

Cello

String Bass

Detailed description: This musical score for exercise 1 is written for four string instruments: Violins, Viola, Cello, and String Bass. It is in the key of D major (one sharp) and 4/4 time. The score consists of eight measures. The Violins part starts with a quarter rest, followed by quarter notes D4, E4, F#4, G4, and a quarter rest. The Viola part starts with a quarter note D3, followed by quarter notes E3, F#3, G3, and a quarter rest. The Cello part starts with a quarter note D2, followed by quarter notes E2, F#2, G2, and a quarter rest. The String Bass part starts with a quarter note D1, followed by quarter notes E1, F#1, G1, and a quarter rest. Accents are placed above the notes in measures 3, 4, 6, and 7. Vertical lines with 'v' indicate accents on the notes in measures 3, 4, 6, and 7.

2.

Vlns.

Vla.

Cello

Str. Bass

Detailed description: This musical score for exercise 2 is written for four string instruments: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). It is in the key of D major (one sharp) and 4/4 time. The score consists of eight measures. The Violins part starts with a quarter note D4, followed by quarter notes E4, F#4, G4, and a quarter rest. The Viola part starts with a quarter note D3, followed by quarter notes E3, F#3, G3, and a quarter rest. The Cello part starts with a quarter note D2, followed by quarter notes E2, F#2, G2, and a quarter rest. The String Bass part starts with a quarter note D1, followed by quarter notes E1, F#1, G1, and a quarter rest. Accents are placed above the notes in measures 3, 4, 6, and 7. Vertical lines with 'v' indicate accents on the notes in measures 3, 4, 6, and 7.

**Technic Study**

The **Technic Study** addresses several technical challenges that students will encounter in **At the Grasshopper Ball**. Be sure students understand the finger distances between all notes on a single string and across strings for correct intonation. Isolate any measure of these studies to solve a particular problem. Practice these exercises 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.

1.

Violins

Viola

Cello

String Bass

Technic Study , cont.

2.

Vlns.  
Vla.  
Cello  
Str. Bass

This musical system contains measures 2 through 11. It is written for four parts: Violins (Vlns.), Violas (Vla.), Cellos (Cello), and Str. Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Violin part features a melodic line with eighth-note patterns. The Viola, Cello, and Str. Bass parts provide harmonic support with similar rhythmic patterns.

3.

Vlns.  
Vla.  
Cello  
Str. Bass

This musical system contains measures 12 through 21. It continues the four-part arrangement for Violins (Vlns.), Violas (Vla.), Cellos (Cello), and Str. Bass. The key signature remains one sharp (F#) and the time signature is 4/4. The melodic and harmonic patterns established in the previous system continue through these measures.





# ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - AT THE GRASSHOPPER BALL

Name \_\_\_\_\_

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

## General Knowledge

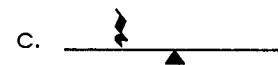
1. The key signature with F# and C# is \_\_\_\_\_ Major.
2. **At the Grasshopper Ball** is played at a \_\_\_\_\_ speed.

## Counting and Rhythm

3. In  $\frac{4}{4}$  time, a quarter rest equals \_\_\_\_\_ beat(s), a half rest equals \_\_\_\_\_ beat(s) and a whole rest equals \_\_\_\_\_ beat(s).

## 4. Balance the Scales

Write one or more notes or rests to balance each scale. Be sure that the notes or rests on one side of the scale balance the notes or rests you have written.



## Form and Phrases

5. The first four measures of **At the Grasshopper Ball** are called the \_\_\_\_\_.
6. The  $\text{tr}$  sign is located at measure \_\_\_\_\_.
7. The end of the composition is at measure \_\_\_\_\_.
8. The musical phrases in **At the Grasshopper Ball** are \_\_\_\_\_ measures in length.
9. The melody is mainly written in \_\_\_\_\_ note values.

## Terms, Signs and Symbols

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

10.  $\text{tr}$  \_\_\_\_\_
11. arco \_\_\_\_\_
12. Fine \_\_\_\_\_
13. D. S. al Fine \_\_\_\_\_
14. ' \_\_\_\_\_

# AT THE GRASSHOPPER BALL

Correlated with ALL FOR STRINGS Book 1, Page 27

Full Conductor Score  
Approx. time - 3:00

Richard Meyer

The musical score is presented in two systems. The first system includes staves for Violins (1 and 2), Viola, Cello, String Bass, and Piano (Optional). The second system includes staves for Violins (1 and 2), Viola, Cello, String Bass, and Piano. The score is in 4/4 time with a key signature of one sharp (F#). A large 'SAMPLE' watermark is overlaid on the score.

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

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9 10 11 12

1 Vlns. 2

Vla.

Cello

Str. Bass

Piano

13 14 15 16

1 Vlns. 2

Vla.

Cello

Str. Bass

pizz.

13

Piano

17 18 19 20 21

Vlns. 1 arco

Vlns. 2 arco

Vla. arco

Cello arco

Str. Bass arco

Piano

22 23 24 25 26

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

27 28 29 30 31

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

32 33 34 35 36

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

37 *Fine* 38 Triangle 39V 40 41

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

42 43 44 45 46

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

47 48 49 50 51

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

52 53 54 55 56 *D. S. al Fine*

Vlns. 1 2

Vla.


Cello

Str. Bass

52 *D. S. al Fine*

Piano

SAMPLE

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