

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 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 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 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 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 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 1/2) GSO35
Elliot Del Borge - 2:30 *Book 1, Page 43*

MEANDERING GANDER, THE (Grade 1 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 1/2) GSO28
Chuck Elledge - 2:50 *Book 1, Page 42*

PHANTOM DANCE (Grade 1 1/2) GSO13
Chuck Elledge - 3:10 *Book 1, Page 45*

PIZZICATO PIZAZZ (Grade 1 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 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 1/2) SO103
arr. Gerald E. Anderson - 3:25 *Book 1, Page 43*

TWO DIVERSIONS (Grade 1 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 1/2) SO101
Richard A. Stephan - 4:05 *Book 2, Page 30*

WOODEN SHOE DANCE (Grade 1 1/2) SO115
Ken Keuning - 2:30 *Book 1, Page 43*

LEARNING CONCEPTS - WOODEN SHOE DANCE

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

New Ideas:

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

Familiarize students with this new term. Discuss with students the definitions of *p*, *mp*, *mf* and *f*, and the importance of playing at different dynamic levels.

Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the keys of G Major and C Major to acquaint students with the notes they will play in **Wooden Shoe Dance**. 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.

Explain to students that arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Measures 5 - 8 of each exercise below 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. G Major Scale and Arpeggios

Musical score for G Major Scale and Arpeggios, featuring Violins, Viola, Cello, and String Bass. The score is in 4/4 time and G major. It consists of 8 measures. Measures 1-4 show the ascending scale, and measures 5-8 show the descending scale. Fingerings are indicated by numbers 1-4. The String Bass part includes fingering and bowing instructions: II 1 2 4, 2 1, II 2 4 0.

2. C Major Scale and Arpeggios

Musical score for C Major Scale and Arpeggios, featuring Vlns., Vla., Cello, and Str. Bass. The score is in 4/4 time and C major. It consists of 8 measures. Measures 1-4 show the ascending scale, and measures 5-8 show the descending scale. Fingerings are indicated by numbers 1-4. The Str. Bass part includes fingering and bowing instructions: II 1 2 4, 1, I II 4, 0 II 2, 4 0.

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Rhythm Study

The following exercises isolate rhythm patterns found in **Wooden Shoe Dance**. Have students clap and count aloud the rhythms to give them confidence in their ability to perform the rhythms accurately. Play the rhythm patterns separately at first. After students have mastered each individual line, have them perform the lines as duets. Also have students apply the rhythms to the exercises from the **Scale and Arpeggio Study**.

1. a. .

b.

Violins

Viola

Cello

String Bass

2. a.

b.

Violins

Viola

Cello

String Bass

Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **Wooden Shoe Dance**. Have students begin by playing these exercises slowly, listening for accurate intonation between all string sections. Then, gradually increase the tempo. Exercise 1 deals with the different finger placement when playing $C\sharp$ and $C\flat$. Have students play in the lower half of the bow with a slight separation between notes. Exercise 2 is a passage from **Wooden Shoe Dance** that utilizes arpeggios. Exercise 3 is a scale-like passage using both $F\flat$ and $F\sharp$. Have students play exercises 2 and 3 with a smooth, legato bow stroke. In addition, incorporate different dynamics into each exercise.

1. Allegro

Violins

Viola

Cello

String Bass

2. Allegro

Vlns.

Vla.

Cello

Str. Bass

3. Allegro

Vlns.

Vla.

Cello

Str. Bass

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 major chords must be slightly lowered.

Chords

a. b. c. d.

Violins 1

Violins 2

Viola

Cello

String Bass

ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - WOODEN SHOE DANCE

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. The notes of the melody coming before the first complete measure are called _____ notes.
3. The musical signs *p*, *mp*, *mf* and *f* are called _____.
4. A natural sign (♮) _____ a sharp (#) by a 1/2 step.

Counting and Rhythm

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 rest:



Form and Phrases

6. **Wooden Shoe Dance** has _____ main thematic sections.
7. The first musical phrase is _____ measures in length.
8. The musical form of Section I is _____.

Terms, Signs and Symbols

Match each term to the correct definition. Write the number of the term in the blank provided.

- | <u>Term</u> | <u>Definition</u> |
|-------------------|--|
| 9. Allegro | _____ notes that come before the first full measure of music |
| 10. Fine | _____ a curved line that connects two notes of the same pitch |
| 11. Pick-up notes | _____ a word that means the end |
| 12. Slur | _____ quick and lively |
| 13. Tie | _____ a curved line that connects two or more notes of different pitch |

WOODEN SHOE DANCE

Correlated with ALL FOR STRINGS Book 1, Page 43

Full Conductor Score
Approx. time - 2:30

Ken Keuning

Allegro (♩ = 126-132)

The score is for a 4/4 piece in G major. It features five staves: Violins (1 and 2), Viola*, Cello, String Bass, and Piano (Optional). The tempo is Allegro with a metronome marking of 126-132. The first system (measures 1-4) starts with a forte (f) dynamic for the Violins and mezzo-forte (mf) for the other strings. The second system (measures 5-8) starts with a mezzo-piano (mp) dynamic for the Violins. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

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9 10 11 12

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

13 14 15 16

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

Musical score for strings and piano, measures 17-24. The score is in G major (one sharp) and 4/4 time. It features five string parts (Violins 1 & 2, Viola, Cello, and String Bass) and a Piano part. Measures 17-20 are marked with a box containing the number 17. Measures 21-24 are marked with a box containing the number 21. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano), and articulation marks like accents and breath marks (V). A large watermark is visible across the score.

25

Vlns. 1 *mf*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Piano *mp*

26 27 28

25

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf* L2

Cello *mf*

Str. Bass *mf*

Piano *mf*

29 30 31 32 *Fine*

Fine

Detailed description: This is a page of a musical score for a string quartet and piano. The score is divided into two systems. The first system covers measures 25 to 28. The second system covers measures 29 to 32. The instruments are Violins 1 and 2, Viola, Cello, String Bass, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are 'V' markings above measures 26 and 27, and 'L2' above measure 30. The piece concludes with a double bar line and the word 'Fine' at the end of measure 32.

This musical score page contains two systems of music. The first system covers measures 33 to 36, and the second system covers measures 37 to 40. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and performance instructions like *L2* (second ending). The first system starts with a boxed measure number 33. The second system starts with a boxed measure number 37. The piano part is written in grand staff notation. A large watermark is visible across the page.

41 42 43 44

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Cello *mf*

Str. Bass *mf*

Piano *p* *mf*

45 46 47 48 *D. C. al Fine*

Vlns. 1 *f*

Vlns. 2 *f*


Vla. *f*

Cello *f*

Str. Bass *f*

Piano *f* *D. C. al Fine*

SAMPLE

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