

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 Borgo - 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 - DIVERSITY

Learning Concepts outline the basic musical elements found in **Diversity**. 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 **Diversity**. 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 **Diversity** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **Diversity**, 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 **Diversity**. 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.

rallentando = Gradually slow the tempo.

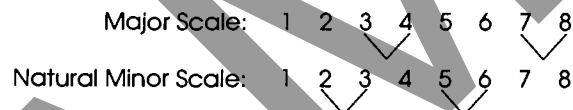
Tempo I : Resume the opening tempo.

Familiarize students with these new terms.

Scale Study

The **Scale Study** focuses on the keys of D Minor and F Major to acquaint students with the notes they will play in **Diversity**. 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 natural minor scales. (Refer to the chart below.)

Major Scale: 1 2 3 4 5 6 7 8
 Natural Minor Scale: 1 2 3 4 5 6 7 8



Practice each 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 each scale in the lower half, upper half and middle of the bow.

Scale Study, cont.

1. D Natural Minor Scale

Musical score for the D Natural Minor Scale, featuring Violins, Viola, Cello, and String Bass. The score is in 4/4 time and consists of five measures. Fingerings are indicated by numbers 1-5. The String Bass part includes fingering such as 1, II, 0, 1/2, 1, I, III, I, 1, 2, 0, 1/2, 0, 4, II, I.

2. F Major Scale

Musical score for the F Major Scale, featuring Vlns., Vla., Cello, and Str. Bass. The score is in 4/4 time and consists of five measures. Fingerings are indicated by numbers 1-5. The Cello part includes fingering such as III, 1, x1, 2, 1, III, 1, 2, x1. The Str. Bass part includes fingering such as 1/2, 1, 0, 1, III, V, 2, 1, 4, 2, 4, III, 1, 2, 0, 1/2, 0, 4, II, I.

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Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **Diversity**. The following exercises all deal with different types of shifting. When first learning each shift, it is helpful for students to play the shift with a glissando so they hear the notes when going from one position to another. Also, slurring the notes during the shift may help students develop a smooth shift. After the left hand and arm have learned how far they must move to a new position, the shift can be refined and played without the glissando.

Have students release the weight of their left hand fingers before making the shift. The shifting finger should remain in contact with the string and the thumb should remain in contact with the neck of the instrument. Make sure students shift the entire hand, including the thumb, as a unit.

The image displays a musical score for a Technic Study exercise, divided into five parts (a-e) for Violins, Viola, Cello, and String Bass. The score is written in 4/4 time and includes fingering numbers (I-IV) and alternative fingerings (alt.).

Part a: Violins (I 1 3, III 1), Viola (I 1 3, III 1), Cello (I 1 4, III 1), String Bass (I 1, III 1).

Part b: Violins (I 2 4, III 2), Viola (I 2 4, III 2), Cello (I 2 0, IV 1), String Bass (I 2, IV 1).

Part c: Violins (I 4, III 1), Viola (I 4, III 1), Cello (I 1 0, IV 1), String Bass (I 1, III 1).

Part d: Violins (I 1 3, III 1), Viola (I 1 3, III 1), Cello (I 1 4, III 1), String Bass (I 2, III 4).

Part e: Violins (I 1 2, III 1), Viola (I 1 2, III 1), Cello (I 1 3, III 1), String Bass (I 2, IV 1).

Alternative fingerings (alt.) are provided for parts b and c:

- Part b: alt.: 4 II (Cello), alt.: 4 III (String Bass)
- Part c: alt.: 1 IV (Cello), alt.: 1 IV (String Bass)

The score includes a large watermark reading "SAMPLE" diagonally across the page.

Technic Study, cont.

In exercise h., the new position markings are placed over the open string to indicate that the shift should occur during the playing of the open string. Be sure students keep their fingers curved over the string.

Exercise f. and g. musical score for Violins, Viola, Cello, and Str. Bass.

f. **g.**

Exercise h. musical score for Violins, Viola, Cello, and Str. Bass.

h.

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.

Chords

a. b. c. d. e.

Violins 1

Violins 2

Viola

Cello

String Bass

ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - DIVERSITY

Name _____

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

General Knowledge

1. A return to the opening tempo is indicated by the words _____.
2. List two important benefits associated with playing in upper positions.
 - a. _____
 - b. _____
3. When music moves from one key to another within a single composition, it is called _____.
4. Which musical time period best describes this composition? _____

Counting and Rhythm

5. Fill in the measures using various combinations of the following rhythms: 



Form and Phrases


6. Describe the phrases and phrase length in **Diversity**.

7. Describe how the solo viola part and the ensemble viola parts differ in the Andante section.

8. Describe how the solo viola part and the ensemble viola parts differ in the Moderato section.

Terms, Signs and Symbols

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

9. $\frac{III}{2}$ _____
10. **Tempo I** _____
11.  _____
12. *rallentando et diminuendo* _____

DIVERSITY

Correlated with ALL FOR STRINGS Book 3, Page 38

Full Conductor Score
Approx. time - 2:30

Carol Nunez

Andante (♩ = 80)

***Solo Viola**

Violins 1, 2

****Viola**

Cello

String Bass

Piano (Optional)

Solo Vla.

Vlns. 1, 2

Vla.

Cello

Str. Bass

Piano

*If a viola soloist is unavailable, an Optional Solo Cello part is included in this set.

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

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9 10 11 12

Solo Vla.

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

13 14 15 16

Solo Vla.

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

17 18 19 20

Solo Via.

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

17

Rallentando

21 22 23 24

Solo Via.

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

Rallentando et Diminuendo

Moderato (♩. = 112)

Solo Vla. *mf* *f* *mf* *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. 12 (optional) (optional)

Cello *f*

Str. Bass *f*

Piano *f*

Solo Vla. 29 30 31 32 33 3

Vlns. 1 div. III 4

Vlns. 2 2 III 2 1 3 3

Vla. 1 4 3

Cello *mf*

Str. Bass *mf* V V

Piano *mf*

Solo Vla. *mf* 34 35 36 37 38

Vlns. 1 *mf* unis. 4

Vlns. 2 *mf* 4

Vla. *mf* 4

Cello *f* 3 4

Str. Bass *f* 4

Piano *f* 37

Solo Vla. 39 40 41 42 43

Vlns. 1 2

Vlns. 2 2

Vla. 4 3 3 4 2

Cello *x1* IV 2 3 4 2

Str. Bass III 4 1 2 III 1

Piano

44

Solo Vla. *f*

Vlins. 1 *mp*

Vlins. 2 *mp*

Vla. *f*

Cello *f*

Str. Bass *f* *pizz.* *mp*

Piano

49

Solo Vla. *f*

Vlins. 1 *mp*

Vlins. 2 *mp*

Vla. *f*

Cello *f*

Str. Bass *f*

Piano

50

51

52

53

Solo Vla. 54 55 2 56 2 57

Vlns. 1 2

Vla. 2 III 3 II

Cello 3 IV 3 II

Str. Bass 1 4 arco mf

Piano

Solo Vla. 58 V 59 V 60 61 62

Vlns. 1 2

Vla. V V f

Cello V V f b x1 IV2

Str. Bass V V f 1 4 4 4 3 1

Piano 60 f

63 64 65 66 67

Solo Vla.

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

68 69 70 71 72

Solo Vla.

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

Rallentando

Tempo I

Solo Vla. 73 *f* 74 75 *V* *V* *V* 76 *III* 4

Vlins. 1 *mf* *f* *p* 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Cello *mf* *f* *p*

Str. Bass *mf* *f* *p*

Piano *mf* *f* *p*

Molto rall. et dim.

Solo Vla. 77 78 79 80

Vlins. 1 *f* 2 *f*

Vla. *mf* *f* *div. b.* *unis.*


Cello *f*

Str. Bass *f*

Piano *f* **Molto rall. et dim.**

SAMPLE

SAMPLE

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