

SAMPLE

## ALL FOR STRINGS PERFORMANCE SELECTIONS

**ALL FOR STRINGS PERFORMANCE SELECTIONS** are elementary string orchestra 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.

**CATS & DOGS** (Grade 2) SO74

Richard A. Stephan - 2:20

*Correlated with ALL FOR STRINGS Book 2, Page 20*

**CHRISTMAS REFLECTIONS** (Grade 1) SO76

arr. Robert S. Frost - 2:20

*Correlated with ALL FOR STRINGS Book 1, Page 38*

**MAIN STREET MARCH** (Grade 1) SO75

Robert S. Frost - 2:30

*Correlated with ALL FOR STRINGS Book 1, Page 35*

**MERRY GO RONDO** (Grade 2) SO73

Gerald E. Anderson - 1:10

*Correlated with ALL FOR STRINGS Book 2, Page 37*

**PHANTOM DANCE** (Grade 1½) GSO13

Chuck Elledge - 3:10

*Correlated with ALL FOR STRINGS Book 1, Page 45*

**ROYAL PROCESSIONAL** (GRADE 1½) SO71

Ken Keuning - 2:25

*Correlated with ALL FOR STRINGS Book 1, Page 43*

**SAILOR'S SONG** (Grade 2) SO72

Ken Keuning - 2:45

*Correlated with ALL FOR STRINGS Book 2, Page 28*

**TWO 17th CENTURY DANCES** (Grade 2) SO77

arr. Robert S. Frost - 3:05

*Correlated with ALL FOR STRINGS Book 2, Page 26*

## The Composition

The rondo is a particular form of composition where one main recurring theme alternates with other themes. **Merry Go Rondo** is a short, lively piece composed in the five-part rondo form: A B A C A. The piece should be played in the marcato style with a slight separation between notes. Be sure to maintain good tone quality while playing the pizzicato passages.

## 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

Additional Score & Parts Available

## The Composer

**Gerald E. Anderson** is a faculty member at the University of California, Los Angeles where he teaches instrumental music techniques, instrumental music methods, music fundamentals, and serves as supervisor of students in instrumental music. He also has taught classes in conducting and has conducted the UCLA Symphony Orchestra, Concert Band, and Marching/ Varsity Bands.

Prior to his arrival at UCLA in 1979, Mr. Anderson taught instrumental music for nineteen years at all levels of public 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 bachelor's and master's degrees in Music Education from the University of Illinois, and was elected membership in Phi Mu Alpha-Sinfonia and Pi Kappa Lambda. His professional affiliations include membership in MENC, NSOA, ASTA, SCSBOA and SAA. Mr. Anderson has conducted numerous honor groups and often serves as an adjudicator and clinician. In addition, he has authored or co-authored the following publications: ALL FOR STRINGS, ESSENTIALS FOR STRINGS, ENCORE! and BEST IN CLASS.

SAMPLE

## LEARNING CONCEPTS - MERRY GO RONDO

**Learning Concepts** outline the basic musical elements found in **Merry Go Rondo**. 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 **New Ideas** box contains a definition of a new musical concept which is introduced in **Merry Go Rondo**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

### New Ideas

Rondo: A form in music with recurrent themes. The form of this piece can be diagrammed by assigning a letter to each of the different themes: A B A C A

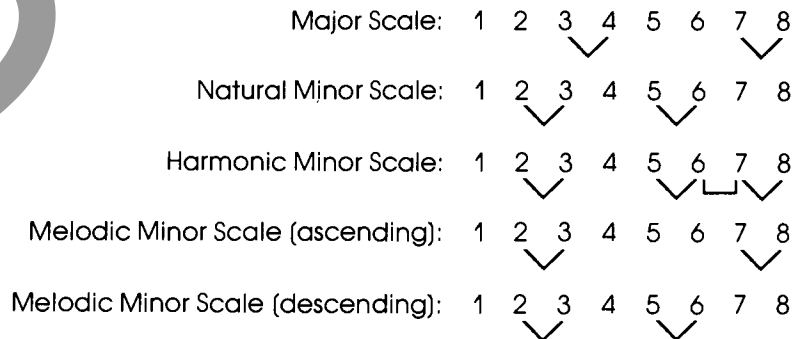
Explain to your students that music is constructed of musical ideas arranged in an orderly manner. This orderly manner is considered the form of music. **Merry Go Rondo** is composed in the *rondo* form:

- A - first theme - measures 1-8 key of G Major
- B - second theme - measures 9-16 key of e minor
- A - first theme - measures 17-24 key of G Major
- C - third theme - measures 25-32 key of e minor
- A - first theme - measures 33-42 key of G Major

Have your students identify each theme and diagram the selection. To further illustrate the rondo, play recordings of music that use the rondo form.

### Scale and Arpeggio Study

The Scale and Arpeggio Study focuses on the keys of the composition to develop the student's technic in various keys. Each Major key has a related minor key that shares the same key signature, and three related minor scales: natural, harmonic and melodic. Each of these minor scales uses a different pattern of whole and half steps, but all begin on the 6th tone of the related major scale. The harmonic minor scale is unique in that it is the only scale that contains an interval of 1½ steps. The melodic minor scale is unique in that the whole and half step pattern is different ascending and descending. The diagram below illustrates the pattern of whole and half steps of the major and minor scales. Have your students number each degree of the scale and compare the whole and half steps found in the major and minor scales.



© 1989 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California.  
International copyright secured. All rights reserved. Printed in U.S.A.

**WARNING!** This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

### Arpeggios

Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercises 2 and 6 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 the 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 the scale. The subdominant is the fourth note of a scale. It is called the subdominant because it is a fifth below the tonic. The IV chord consists of the fourth, sixth and eighth notes of the scale.

Have students play these exercises while listening for accurate intonation. To develop the ability to quickly change between arco and pizzicato, players must play with their bow hold intact, extending their 1st finger to pluck the string. Play each scale and arpeggio exercise alternating each measure arco and pizzicato.

1. G Major Scale

2. Arpeggios

I IV V7 I

Violins

Viola

Cello

String Bass

The musical score is written for four string instruments: Violins, Viola, Cello, and String Bass. It is in G major (one sharp) and 4/4 time. The first section, '1. G Major Scale', consists of two measures of ascending and two measures of descending scale for each instrument. The second section, '2. Arpeggios', consists of four measures of arpeggiated chords: I, IV, V7, and I. The arpeggios are played in an ascending direction. Fingerings and bowing directions are indicated for the lower strings: Cello and String Bass use II (finger 2) and I (finger 1) for the first two measures, and II (finger 2) and I (finger 1) for the last two measures. The Viola and Violins parts do not have specific fingering or bowing directions indicated in this section.

3. E Natural Minor Scale

4. E Harmonic Minor Scale

Musical score for E Natural and Harmonic Minor Scales. The score is written for four staves: Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The key signature is one sharp (F#) and the time signature is common time (C). The first two measures (measures 1-2) are for the E Natural Minor Scale, and the last two measures (measures 3-4) are for the E Harmonic Minor Scale. Fingerings are indicated by numbers 1-4. Hand positions are indicated by Roman numerals I, II, III. A large 'SAMPLE' watermark is overlaid on the score.

5. E Melodic Minor Scale

6. Arpeggios

Musical score for E Melodic Minor Scale and Arpeggios. The score is written for four staves: Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The key signature is one sharp (F#) and the time signature is common time (C). The first two measures (measures 1-2) are for the E Melodic Minor Scale, and the last two measures (measures 3-4) are for Arpeggios. Fingerings are indicated by numbers 1-4. Hand positions are indicated by Roman numerals I, II, III. Chord symbols (i, iv, V7, H2, H3) are present above the notes. A large 'SAMPLE' watermark is overlaid on the score.

### Rhythm Study

The following exercises isolate rhythm patterns found in *Merry Go Rondo*. Have the students clap and count aloud the rhythms 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 gives the students a particular problem. Apply each rhythm pattern to the G Major and e minor scales by playing the whole pattern (2 beats) on each scale or arpeggio pitch, or by playing half of the pattern (1 beat) on each scale or arpeggio pitch.

### Technic Study

Each Technic Study addresses a technical problem encountered in *Merry Go Rondo*. Isolate any part of these studies to solve the technical problem of a particular passage.

Technic Study 1 strengthens the 4th fingers of the violin and viola players.

Technic Study 2 strengthens the alternation of low (regular) 3rd finger placement and high 3rd finger placement on adjacent strings.



Technic Study 3 is a shifting study for the cellos and basses. Several suggestions for shifting are listed below:

1. Shifts should be smooth and unhurried.
2. The entire left hand must shift (slide) as a unit.
3. The finger weight must remain lightly on the string during a shift, never lifting or jumping off the fingerboard.
4. The sound of the new note should be heard mentally before shifting.

Technic Study 4 is designed to improve the fingering of the 1/2 step interval from D# to F#.

3. 4. 4. 4. 4. 4. 1 - 1 2

Vlins.

Vla.

Cello

Str. Bass

Technic Study 5 strengthens the alternation of high 2nd finger placement and low 2nd finger placement on adjacent strings.

5a. 2 - 2 b. H2 L2 c. H2 L2 4 H2 L2

Vlins.

Vla.

Cello

Str. Bass

## Tuning Study

Developing the technics of both hearing and playing unisons (octaves) and chords is essential for accurate vertical intonation. The unison section trains the students to listen and adjust their intonation. After the string basses have tuned their unison pitch, each section should blend their note with 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, then sevenths). 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

Violins 1

Violins 2

Viola

Cello

String Bass

a.      b.      c.      d.      e.

# MERRY GO RONDO

Correlated with ALL FOR STRINGS Book 2, Page 37

Full Conductor Score  
Approx. time-1:10

Gerald E. Anderson

Allegro (♩ = 80)

Violins 1, 2  
Viola\*  
Cello  
String Bass  
Piano (Optional)

Allegro (♩ = 80)

6, 7, 8, 9, 10

pizz., mp, f, p, Soli

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

© 1989 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California.  
International copyright secured. All rights reserved. Printed in U.S.A.

**WARNING!** This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

This musical score page contains two systems of music, measures 11 through 21. The instruments are Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various performance instructions such as *arco*, *f*, and fingering numbers (I, II, III, 0, 1, 2, 3). Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, and 21 are clearly marked above the staves. A large, semi-transparent watermark is visible across the center of the page.

22 23 24 25 26

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

27 28 29 30 31

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

*f* *Soli*

*f* *pizz.*

*mp* *pizz.*

*mp* *pizz.*

*mp*

*mp*

*mp*

*mp*

H2 L2

L1


11 2

1

Detailed description: This is a page of a musical score for a string quartet and piano. The score is divided into two systems, measures 22-26 and 27-31. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. In the first system, measures 22-24 show the strings playing a rhythmic pattern of eighth notes. At measure 25, the Violins and Viola have a 'Soli' section starting with a forte (*f*) dynamic. The Cello and String Bass play a pizzicato (*pizz.*) pattern with a mezzo-piano (*mp*) dynamic. The Piano part provides harmonic support with chords and a walking bass line. The second system continues the patterns, with some specific fingering and bowing techniques indicated, such as 'H2 L2' for the Violins and 'L1' for the Viola. The dynamics remain consistent with the first system.

This musical score page contains two systems of music for a string quartet and piano. The first system covers measures 32 to 36, and the second system covers measures 37 to 42. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various performance instructions such as *f* (forte), *arco*, and fingering numbers (0, 1, 2, 3, 4). A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page. The piano part features a steady accompaniment with some chordal textures.

SAMPLE

NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA