

## 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

*Cats & Dogs* is a musical description of a chase. (It is for the performers to decide which instruments portray the cat and which instruments portray the dog.) The quiet opening pizzicato section, marked "creepily," should set a mood of anticipation. At measure 7, the major thematic material requires a broad legato stroke which depicts a lazy snooze in the sun. This "content" mood is interrupted with strong accented eighth notes as the "chase" begins at measure 23. The eighth note melody, played by the violins at measure 33, is echoed or "chased" two measures later by the violas, cellos and basses. The chase ends with the return to measure 7. This time the theme is described to be "triumphant" and should be played a bit louder and with more energy in each bow stroke. Who is triumphant? You decide whether the cat or dog won the chase.

This type of music which describes an event, emotion or other non-musical idea is called *program music*. Its popularity is based on the belief that music must express an idea or tell a story in order to be fully understood. Although program music dates to the 14th century, it was not until the 19th century that its use became widespread. To further illustrate how musical ideas or themes can represent actual personalities, play a recording of Prokofiev's *Peter and the Wolf* for your students.

## The Composer

**Richard A. Stephan** earned a bachelor's degree from State University College at Fredonia, New York and a master's degree from the Eastman School of Music in Music Education. Formerly, he was a music teacher in Buffalo City Schools and Coordinator of Music at New York Central Schools. Since 1968, Mr. Stephan has been Professor of Music at the Crane School of Music, State University College Pottsdam, New York teaching string education and conducting the Symphony Orchestra.

Mr. Stephan is a member of the American String Teachers Association and former Vice-President of the New York ASTA. In addition to winning the 1986 National School Orchestra Association Composition Contest, he has several works published for string orchestra, full orchestra and studio orchestra. Mr. Stephan has given clinics on "Bowing Techniques," and continues to serve as guest conductor at many state Music Educators Association conventions.

### INSTRUMENTATION 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 – CATS & DOGS

**Learning Concepts** outline the basic musical elements found in **Cats & Dogs**. 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 definitions of new musical terms which are found in **Cats & Dogs**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

New Ideas	
Dynamics :	<i>pp</i> = <i>pianissimo</i> = Very soft <i>ff</i> = <i>fortissimo</i> = Very loud
A tempo :	Play at the previous tempo
accel. :	Gradually increase the tempo.
D.S. al Coda $\oplus$ :	Go back to the $\mathcal{S}$ sign. When you come to the Coda sign, skip to the Coda.

Dynamics are essential to any musical performance. Incorporate different dynamics into each of the following studies. Explain to your students that the **A tempo** markings at measures 23 and 75 indicate that there has been a change in the tempo and **A tempo** directly indicates to return to the previous tempo marking. The *accel.* marking at measure 6 is a very slight tempo change and should be controlled by the conductor. Remind your students that during any tempo adjustments it is a good time to pay particularly close attention to the conductor.

### Scale and Arpeggio Study

The Scale and Arpeggio Study focuses on the key of the composition to develop the student's technic in various keys. The G Major scale is presented below and can be practiced in various ways:

- Have students use the whole bow for each note, concentrating on accurate intonation, and a broad legato bow stroke.
- Next, ask students to play in the lower half of the bow with a shorter accented bow stroke.
- Incorporate various dynamics ranging from *pp* to *ff* and include crescendos and diminuendos.

#### Arpeggios

Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercise 2 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 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 this exercise while listening for accurate intonation.

1. G Major Scale

2. Arpeggios I IV V7 I

The musical score is divided into two sections. Section 1, '1. G Major Scale', shows the scale for Violins, Viola, Cello, and String Bass in G major (one sharp) and 4/4 time. Section 2, '2. Arpeggios', shows arpeggios for chords I, IV, V7, and I. Fingerings are indicated with numbers 1-4 and Roman numerals II and I.

### Rhythm Study

The following exercises isolate rhythm and accent patterns found in *Cats & Dogs*. 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. Incorporate the G Major scale into the rhythm studies.

Remind your students that an accent above or below a note indicates that the note should be played with more emphasis. The accent is played by adding a little extra pressure with the index finger just before starting the bow stroke.

The Rhythm Study section consists of five measures, labeled a through e. Each measure is divided into two parts by a double bar line. The music is written for four string instruments: Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 2/4. The rhythm in each measure is a sequence of eighth notes: quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth. Accents (>) are placed above the first and third notes of each measure. The Viola part is written in alto clef (C4 on the second line), while the other parts are in their standard staves.

### Technic Study

Each Technic Study addresses a technical problem encountered in *Cats & Dogs*. Isolate any part of these studies to solve the technical problem of a particular passage.

Technic Study 1 is designed to develop the technic of accurately playing broken third passages which are found in *Cats & Dogs*.

Technic Study 1 is a broken third exercise. It consists of four measures, labeled 1 through 4. The music is written for four string instruments: Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. The exercise focuses on playing broken thirds. The Violin part starts with a first finger (1) on the first measure and a fourth finger (4) on the second measure. The Viola part starts with a fourth finger (4) on the first measure and a first finger (1) on the second measure. The Cello and String Bass parts play a steady eighth-note accompaniment. The broken third pattern in the Violin and Viola parts is: quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth.

Technic Study 2 is a fingering pattern found in Cats & Dogs applied to the G Major scale. Practice this exercise using various dynamics.

2.

Violins

Viola

Cello

String Bass

Vlins.

Vla.

Cello

Str. Bass

Technic Study 3 is also a fingering pattern found in *Cats & Dogs* applied to the G Major scale. Practice this exercise using accent patterns from rhythm studies b. - e.

3.

Violins

Viola

Cello

String Bass

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

a.                      b.                      c.                      d.                      e.

Violins 1

Violins 2

Viola

Cello

String Bass



# CATS & DOGS

Correlated with ALL FOR STRINGS Book 2, Page 20

Full Conductor Score  
Approx. time—2:20

Richard A. Stephan

The score is divided into two main sections. The first section, 'Creepily' (♩ = 104), spans measures 1 to 5. It features a string quartet (Violins 1 & 2, Viola, Cello, and String Bass) and an optional Piano part. All instruments play a pizzicato (pizz.) texture at a pianissimo (pp) dynamic. The second section, 'Contentedly-Triumphantly' (♩ = 116), spans measures 6 to 10. The string quartet plays arco (arco) with an acceleration (accel.) leading to a mezzo-forte to forte (mf-f) dynamic. The Piano part also plays arco with acceleration. A section sign (§) and a 7-measure rest symbol are present at the beginning of the second section.

\*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.

11 12 13 14 15

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

arco

*f*

16 17 18 19 20

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

21 *to Coda* 22 3 4 23 **A tempo** (♩ = 116), **The Chase** 24 25 26

Vlns. 1 *poco rit.* *ff* arco

Vlns. 2 *poco rit.* *ff* arco

Vla. *poco rit.* *ff* arco

Cello *poco rit.* *ff* arco

Str. Bass *poco rit.* *ff* arco

Piano *poco rit.* *ff* arco

27 28 29 30 31 32 33

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

This musical score page contains two systems of music. The first system covers measures 34 through 39, and the second system covers measures 40 through 45. The instruments are arranged as follows:

- Vlns. 1 & 2:** Violins, both parts in treble clef with a key signature of one sharp (F#).
- Vla.:** Viola in alto clef with a key signature of one sharp (F#).
- Cello:** Cello in bass clef with a key signature of one sharp (F#).
- Str. Bass:** String Bass in bass clef with a key signature of one sharp (F#).
- Piano:** Piano in grand staff (treble and bass clefs) with a key signature of one sharp (F#).

Measure numbers 34, 35, 36, 37, 38, and 39 are indicated above the first system. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated above the second system. The dynamic marking *ff* (fortissimo) is present in the first system. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page.

This musical score page contains three systems of music for a string quartet and piano. The first system covers measures 46 to 52, the second system covers measures 53 to 59, and the third system covers measures 58 to 59. 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 musical notations such as accents (>), slurs, and dynamic markings (p for piano, f for forte). A large, semi-transparent watermark is visible across the page.

46 47 48 49 50 51 52

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

53 54 55 56 57 58 59

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

60 61 62 63 64 65 V 66

Vlns. 1 *p* *f* *p* *ff*

Vlns. 2 *p* *f* *p* *ff*

Vla. *p* *f* *p* *ff*

Cello *p* *f* *p* *ff*

Str. Bass *f* *p* *pizz.* *arco* *ff*

Piano *p* *f* *p* *ff*

67 68 69 V 70 71 72 73 V D.S. al Coda

Vlns. 1 *pp* *ff* *mf*

Vlns. 2 *pp* *ff* *mf*

Vla. *pp* *ff* *mf*

Cello *pp* *ff* *mf*

Str. Bass *pizz.* *arco* *pizz.* *mf*

Piano *pp* *ff* *mf*

D.S. al Coda

**Coda** *A tempo*

74 3 4 arco *p* 75 76 77 V

Vlns. 1 2

Vla.

Cello

Str. Bass

**Coda** *A tempo*

Piano

78 79 80 > 81 > 82 *non div.*

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

*ff* *non div.* *ff* *non div.* *ff* *non div.*