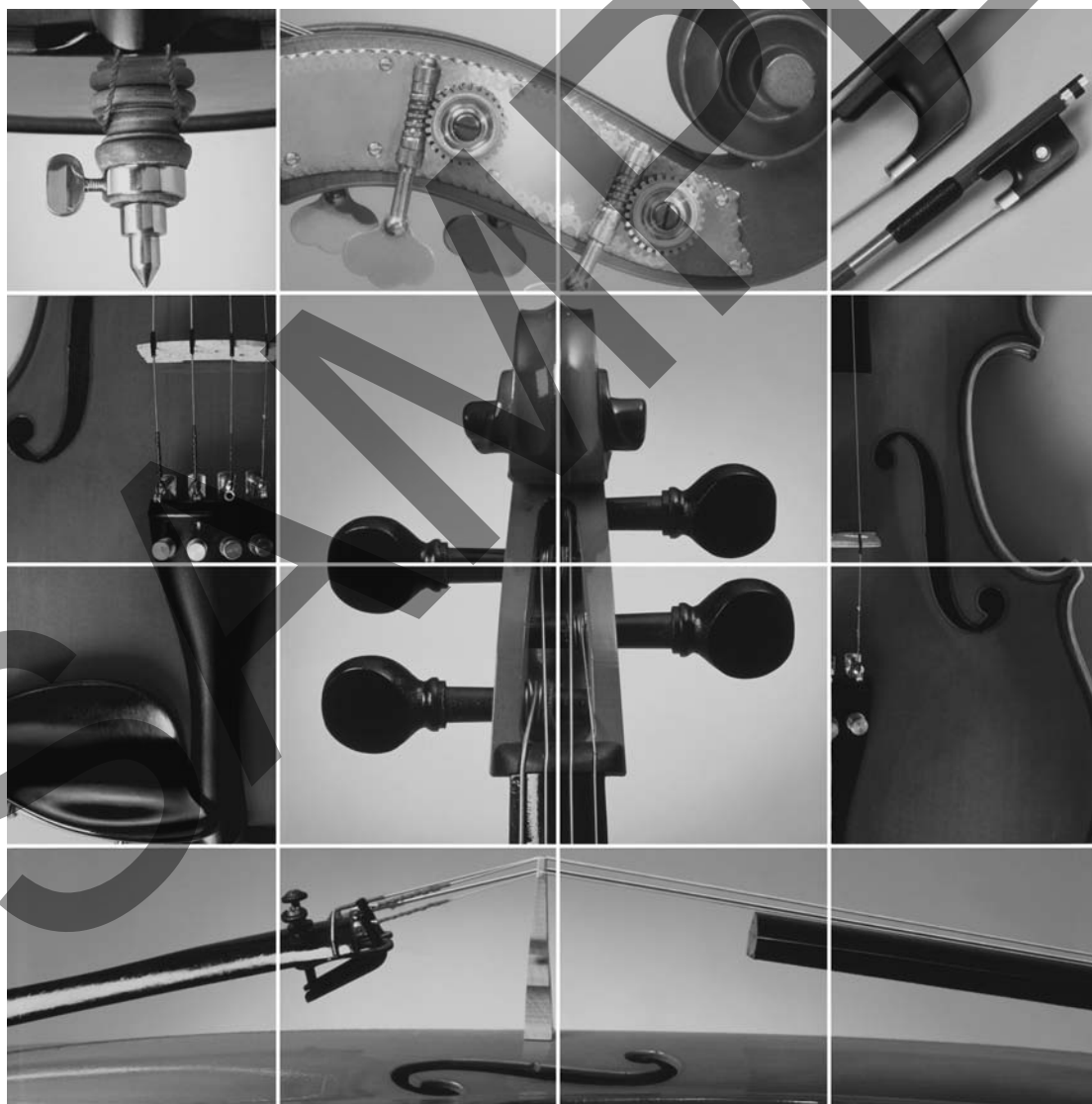


MAIN STREET MARCH

Correlated with ALL FOR STRINGS Book 1, Page 35

Robert S. Frost

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
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 $\frac{1}{2}$) 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
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*

FROLICSOME 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 Composition

Main Street March is a short, march-like piece. The first theme should be played in the marcato style with a slight separation between notes. The second theme is legato and requires smooth bow changes. Simple dynamics are introduced for a more musical performance. Encourage your students to play the dynamics as indicated, keeping the forte passages loud and the piano passages soft.

The Composer

Robert S. Frost earned both a bachelor's and master's degree in Music Education from Utah State University. Formerly, he has held the positions of Secretary and Vice-President of Orchestra for the Utah Music Educators and President of the National School Orchestra Association (1986-1988). Mr. Frost has been guest lecturer and clinician and has conducted honor and clinic orchestras at many state Music Educators Association conventions.

Currently, Mr. Frost is string specialist with the Cache County School District where he teaches orchestra at the middle school and high school levels. He holds membership in Cache Education Association, Utah Education Association, National Education Association, American String Teacher Association and Music Educators National Conference. In addition to co-authoring the ALL FOR STRINGS Comprehensive String Method, Mr. Frost has over 125 published works to his credit.

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

LEARNING CONCEPTS – MAIN STREET MARCH

Learning Concepts outline the basic musical elements found in **Main Street March**. 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 techniques 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 **Main Street March**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

New Ideas			
Dynamics:	<i>p</i> = <i>piano</i> = Soft	<i>mf</i> = <i>mezzo forte</i> = Medium loud	<i>f</i> = <i>forte</i> = Loud

Dynamics are essential to any musical performance. Incorporate different dynamics into each of the following studies.

Scale and Arpeggio Study

The Scale and Arpeggio Study focuses on the key of the composition to develop the student's technique in various keys. The D Major scale is presented in three different ways in separate exercises.

Exercise 1—Half notes

Have students use the whole bow for each note, concentrating on accurate intonation, an even tone and smooth bow changes.

D Major Scale

1.

Violins

Viola

Cello

String Bass

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Exercise 2—Quarter notes, separate bows

Have students play this line twice; first, using the lower half of the bow and then using the upper half.

Exercise 3—Quarter notes, slurred

Students should play this line by using whole bows and distributing the notes evenly on the bow.

The image shows a musical score for four string instruments: Violins (Vlns.), Viola (Vla.), Cello, and Str. Bass. The score is divided into two exercises. Exercise 2, labeled '2.', consists of two measures of quarter notes, each with a separate bow stroke. Exercise 3, labeled '3.', consists of two measures of quarter notes, each with a slur over the notes, indicating they should be played with a whole bow. The key signature is one sharp (F#) and the time signature is 4/4. A large 'SAMPLE' watermark is overlaid on the score.

Exercise 4—Arpeggios

Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercise 4 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.

The image shows a musical score for four string instruments: Violins (Vlns.), Viola (Vla.), Cello, and Str. Bass. The score is for Exercise 4, which consists of four measures of arpeggios. The measures are labeled 'a. I', 'b. IV', 'c. V7', and 'd. I'. Each measure shows the notes of the respective chord arpeggiated. The key signature is one sharp (F#) and the time signature is 4/4. A large 'SAMPLE' watermark is overlaid on the score.

Rhythm Study

The following exercises isolate rhythm patterns found in **Main Street March**. Have the 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 gives the students a particular problem. Incorporate the D Major scale into the rhythm studies by beginning the first measure with the first note of the scale and continuing upward; or choose just one measure of a rhythm study and apply it to the entire scale.

In exercise 1, pay close attention to distribute the notes evenly on the bow. When playing the quarter notes, students should only use half of the bow. When playing half, dotted half and whole notes, students should use the whole bow. In exercise 2, be sure the students place their bow carefully after each bow lift.

1.

Violins

Viola

Cello

String Bass

2.

Vlins.

Vla.

Cello

Str. Bass

Technic Study

Each Technic Study addresses a technical problem encountered in **Main Street March**. Isolate any part of these studies to solve the technical problem of a particular passage.

Technic Studies 1 and 2 are designed to develop the technic of accurately playing a skip on one string. Guide notes are provided to help students' intonation and shaping of the left hand.

1. 2.

Violins

Viola

Cello

String Bass

The image shows two measures of music for four string instruments: Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 is marked with a '1.' and measure 2 with a '2.'. Each instrument part consists of a series of eighth and quarter notes, with a double bar line and repeat dots at the end of each measure. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the score.

Technic Study 3 is designed to develop the violin and viola students' technic of playing from F# (2nd finger) on the D string to D (3rd finger) on the A string. Students should hold their 2nd finger down as indicated and place their 3rd finger a half step above it on the A string.

Technic Study 4 is an application of the technic learned in Technic Study 3 to specific measures found in **Main Street March**.

3. 4.

Vlins.

Vla.

Cello

Str. Bass

The image shows two measures of music for four string instruments: Violins (Vlins.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. Measure 3 is marked with a '3.' and measure 4 with a '4.'. The Violin and Viola parts include fingerings: '2' for the second finger and '3' for the third finger. The Cello part has a '3' below it. The String Bass part has a '3' below it. Each instrument part consists of a series of eighth and quarter notes, with a double bar line and repeat dots at the end of each measure. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the score.

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
a. b.

2. Chords
c. d. e.

Violins
1
2

Viola

Cello

String Bass

MAIN STREET MARCH

Correlated with ALL FOR STRINGS Book 1, Page 35

Full Conductor Score
Approx. time—2:30

Robert S. Frost

March speed (♩ = 132)

Violins 1
Violins 2
Viola *
Cello
String Bass
Piano (Optional)
Vlns.
Vla.
Cello
Str. Bass
Piano

1 2 3 4 5
6 7 8 9 10

March speed (♩ = 132)

March speed (♩ = 132)

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

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Musical score for strings and piano, measures 11-20. The score is arranged in two systems. The first system contains measures 11-15, and the second system contains measures 16-20. 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. A large 'SAMPLE' watermark is overlaid on the score. Measure 17 includes a dynamic marking of *f* (forte).

11 12 13 14 15

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

16 17 18 19 20

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

21 22 23 24 25

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

26 27 28 29 30

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

31 32 33 34 35

Vlns. 1 *f-p*

Vlns. 2 *f-p*

Vla. *f-p*

Cello *f-p*

Str. Bass *f-p*

Piano *f-p*

36 37 38 39 40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano 1.

41 42 43 44 45

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mf

46 47 48 49 50

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

f

51

52 53 54 55

Vlns. 1 *mf* *f*

Vlns. 2 *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

Piano *mf* *f*

56 57 58 59 60

Vlns. 1 *p-f*

Vlns. 2 *p-f*

Vla. *p-f*

Cello *p-f*

Str. Bass *p-f*

Piano *p-f*

61 62 63 1. 64 65

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

66 67 2. 68 69 70

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

slower

slower

slower


slower

slower

slower

slower

SAMPLE

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