

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 Arrangement

The baroque era, dating from 1600 to 1750, brought about many developments in music. 17th century music led to clearly defined musical forms such as the suite, sonata, aria, concerto, opera, and oratorio. Modern tonality was also established allowing for larger structures which modulated from key to key. Other characteristics of baroque music include: terraced dynamics, improvisation and embellishment.

Henry Purcell (1659–1695) was an English composer and church organist who was prolific in choral and instrumental music. The two movements, **Rondeau** and **Air**, are excerpts from his opera, *The Fairy Queen*. Adapted from Shakespeare's *A Midsummer Night's Dream*, it was first produced at Dorset Garden in 1692. It was an elaborate production that was very popular with the audiences. After only its second season, the full score was lost, illustrating the casualness of the theatre towards its music. In 1701, six years after Purcell's death, the London Gazette advertised a reward of 20 guineas for the recovery of the score. Some of the score was located in 1703, but it was not until 1901 that the complete score was found in the library of the Royal Academy of Music. The music was in a large volume with several names inside the front cover, showing that it had been given to the library with some other original manuscripts by the estate of R. J. S. Stevens. The **Rondeau** is from the "Second Musick" before the Overture to Act I. The **Air** is the opening to the "Second Musick" of Act I.

The Arranger

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 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 – TWO 17th CENTURY DANCES

Learning Concepts outline the basic musical elements found in *Two 17th Century Dances*. 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.

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 B \flat Major scale is presented below. Practice this scale at various tempos. For example, start at a slow tempo, concentrating on a legato sound, using whole bows with smooth bow changes. Then, quicken the tempo, use only half of the bow, but keep the legato sound. Next, practice the scale using a staccato style bow stroke. This involves a separation between notes produced by a momentary stopping of the bow. You may need to remind your students that staccato notes are not the same as accented notes. Practice the staccato style at various tempos.

1. B \flat Major Scale

The musical score is written for four string instruments: Violins, Viola, Cello, and String Bass. It is in the key of B-flat major (two flats) and 4/4 time. The scale is presented in four parts, each with a separate staff. The Violin part uses a treble clef, while the Viola, Cello, and String Bass parts use bass clefs. The scale begins with a quarter rest followed by a quarter note on B-flat, then proceeds stepwise through the major scale. The Viola part starts on the second line (B-flat), the Cello on the second space (B-flat), and the String Bass on the second space (B-flat). The scale is played for 16 measures, with the first 8 measures ascending and the last 8 measures descending. The piece concludes with a whole note chord consisting of B-flat, D-flat, F, and B-flat.

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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.

2. B \flat Arpeggios

Vlns.

Vla.

Cello

Str. Bass

I IV V7 I

$\frac{1}{2}$ pos.

Rhythm Study

The following studies isolate rhythm patterns found in **Two 17th Century Dances**. Have the students clap and count aloud the rhythms in exercises a. and b. 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. Use the duet format to develop part independence by dividing students into groups and playing exercises a. and b. simultaneously. Incorporate the B \flat 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.

a.

Violins

Viola

Cello

String Bass

b.

Violins

Viola

Cello

String Bass

Technic Study

Each Technic Study addresses a technical problem encountered in *Two 17th Century Dances*. Play Technic Studies 1 and 2 using separate bows as well as slurred. Isolate any part of these studies to solve the technical problem of a particular passage.

1.

Violins

Viola

Cello

String Bass $\frac{1}{2}$ pos.

2.

Violins

Viola

Cello

String Bass $\frac{1}{2}$ pos.

Phrasing Study

The Phrasing Study is the opening eight measures of the *Rondeau*. The phrase is written in unison allowing the orchestra to develop a uniform sound. Begin the phrase with a rounded attack and a full sound. Keep the overall legato style while slightly separating the notes of the first and third measures. The effect of the *mf-p* should be heard clearly as *loud-soft*. This type of dynamic phrasing is known as *terraced dynamics* and is characteristic of music of the 17th century. To further shape the phrase, incorporate (without exaggerating) crescendos and diminuendos into the contour of the melody.

The musical score consists of four staves, all in unison. The key signature is one flat (B-flat major), and the time signature is 3/4. The dynamic marking *mf-p* is indicated at the beginning of each staff. The melody is written in a legato style with slurs over the notes. The first and third measures are slightly separated. The score ends with a repeat sign and a fermata over the final note.

Tuning Study

Developing the techniques 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.

The musical score is for a string quartet, consisting of two Violin staves (labeled 1 and 2), Viola, Cello, and String Bass. The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into two main sections: '1. Unisons' and '2. Chords'.

- Section 1: Unisons** (measures 1-4)
 - a.** (measure 1): All instruments play a single half note G3 (two ledger lines below the staff).
 - b.** (measure 2): All instruments play a single half note G4 (first line).
 - c.** (measure 3): All instruments play a single half note G5 (first space).
 - d.** (measure 4): All instruments play a single half note G6 (first space).
- Section 2: Chords** (measures 5-8)
 - e.** (measures 5-6): A D major triad (D4, F#4, A4) is played. The notes are distributed across the staves: String Bass (D4), Cello (F#4), Viola (A4), and Violins (D5).
 - f.** (measures 7-8): A D minor triad (D4, F4, A4) is played. The notes are distributed across the staves: String Bass (D4), Cello (F4), Viola (A4), and Violins (D5).

TWO 17th CENTURY DANCES

Correlated with ALL FOR STRINGS Book 2, Page 26

Full Conductor Score
Approx. total time—3:05

Rondeau

Henry Purcell
arr. Robert S. Frost

Andante (♩ = 96)

1
Violins
mf - p

2
Viola*
mf - p

Cello
mf - p

String Bass
mf - p
½ pos. 1

Piano (Optional)
mf - p

Andante (♩ = 96)

6
Vlns.
p

Vla.
p

Cello
p

Str. Bass
p

Piano
p

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

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11 12 13 14 15

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

f

II 4 I 0 2 ½ pos.

16 17 18 19 20

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

poco rit. *mf*

17 *A tempo*

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 2

Vla.

Cello

Str. Bass

Piano

poco rit. *mf* **A tempo**

poco rit. *mf*

poco rit. *mf*

poco rit. *mf*

poco rit. *mf*

poco rit. *mf* **A tempo**

36 37 38 39 40

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

rit. *p*

rit. *p*

rit. *p*

rit. *p*

rit. *p*

rit. *p*

Air

Allegro moderato (♩ = 112)

Musical score for measures 1-5. The score includes parts for Violins (1 and 2), Viola, Cello, String Bass, and Piano (Optional). The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamics are marked 'f' (forte). Fingerings are indicated with numbers 1-4 and 0. A box with the number '5' is present at the end of measure 5. A large watermark 'SAMPLE' is overlaid on the score.

Musical score for measures 6-10. The score includes parts for Violins (1 and 2), Viola, Cello, String Bass, and Piano. The tempo remains 'Allegro moderato'. The dynamics are marked 'f'. Fingerings are indicated with numbers 6-9 and 10. A box with the number '10' is present at the end of measure 10. A large watermark 'SAMPLE' is overlaid on the score.

11 12 13 14 15 16

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

17 18 19 20 21 22

Vlns. 1 2

Vla.

Cello


Str. Bass

Piano

rit. 2nd time . . .

1. 2.

SAMPLE

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