

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.

ADIRONDACK SLEIGHRIDE (Grade 2) SO94

Richard A. Stephan — 2:45

Correlated with ALL FOR STRINGS Book 2, Page 36

CAPER CAPRICCIOSO (Grade 2) SO84

Robert S. Frost — 1:45

Correlated with ALL FOR STRINGS Book 2, Page 16

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

COPY-CAT WALTZ, POTPOURRI POLKA (Grade 1) GSO22

Chuck Elledge — 4:15

Correlated with ALL FOR STRINGS Book 1, Page 28

DANCE IN D (Grade 1) SO93

Richard A. Stephan — 2:00

Correlated with ALL FOR STRINGS Book 1, Page 31

MAIN STREET MARCH (Grade 1) SO75

Robert S. Frost — 2:30

Correlated with ALL FOR STRINGS Book 1, Page 35

MEANDERING GANDER, THE (Grade 1½) SO91

Ken Keuning — 8:40

Correlated with ALL FOR STRINGS Book 1, Page 46

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

PIZZICATO PIZAZZ (Grade 1½) SO90

Robert S. Frost — 2:20

Correlated with ALL FOR STRINGS Book 1, Page 37

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

TOCCATINA (Grade 2) SO95

William Hofeldt — 4:45

Correlated with ALL FOR STRINGS Book 2, Page 32

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 Meandering Gander is a theme and variations composition based on the American folk song, *Go Tell Aunt Rhody*. **The Meandering Gander** parodies the folk song and sends the poem's "old gray goose" on a trip around the world.

The introduction and theme should be played with a smooth legato bow stroke. Students should also be encouraged to play with a well-rounded tone. In the first variation, a musical device known as *atem pause*, can help create a lilting waltz style. The rhythm of a true Viennese waltz slightly anticipates the second beat of each measure and places the third beat in time. The second variation features the somber Russian *Volga Boatman* song. Emphasis should be placed on the wide range of contrasting dynamics. The soft passages should have a breathy quality, while the loud passages require a heavier tone. The Latin-American beat of the third variation can be made more prominent by adding a few percussion instruments, such as maracas, castanets, claves or cabasa. Percussionists should emphasize the weak beats (2 and 4) to create an authentic Latin-American beat. In addition, the pizzicato passages should possess a ringing tone. Check to see that students are plucking the string with the "fleshy" part of their index finger and not allowing their fingernails to hit the string. The fourth variation should be performed in a pronounced march style. The *Grandioso* section is the finale and should be played grandly, as the title of this section suggests.

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The Composer

Ken Keuning earned a Bachelor of Arts degree from Central College, Pella, Iowa and a Master of Arts degree from Sacramento State University, California. Mr. Keuning has taught elementary band, orchestra and chorus in Stockton, California since 1961. He was the winner of the 1983 Composer in Residence Competition, sponsored by the California Arts Commission and the Stockton chapter of the American String Teachers Association. In addition, he has had several works published for string orchestra including **Royal Processional** and **Sailor's Song** published by the Neil A. Kjos Music Company.

Instrumentation List (Set C)

8–1st Violin
8–2nd Violin
5–3rd Violin (Viola T.C.)
5–Viola
5–Cello
5–String Bass
2–Narrator
1–Full Conductor Score

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LEARNING CONCEPTS — THE MEANDERING GANDER

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

New Ideas

Dynamics: **pp** = *pianissimo* = Very soft

Tempos: *Larghetto* = Medium slow speed.

Grandioso = Grandiose. Play in a stately manner.

molto rit. = Gradually slow the tempo.

D. S. al Coda = Go back to the X 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. Discuss the new tempos that are introduced to the students. Explain to your students that "Larghetto" is the diminutive of "Largo." This translates to meaning the tempo, "Larghetto," is not quite as slow as "Largo." The term, "Grandioso" refers to the stately tempo and style of the music.

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. The C and G Major scales are presented in exercises 1 and 2 below. Practice these scales in various ways:

- Have students use the whole bow, concentrating on accurate intonation and a broad legato bow stroke.
- Next, practice these scales using pizzicato. A ringing tone will be produced by firmly pulling the string to the side, using the "fleshy" part of the index finger, and releasing.
- Incorporate dynamics ranging from *pp* to *f*.

1. C Major Scale

2. G Major Scale

The image displays a musical score for a string ensemble, divided into two sections: 1. C Major Scale and 2. G Major Scale. The score is written for four parts: Violins, Viola, Cello, and String Bass. The time signature for both sections is 4/4. The C Major scale is written in C major (no sharps or flats), and the G Major scale is written in G major (one sharp, F#). The Viola part includes fingering numbers: II, 2, 4, 1, 1. The String Bass part includes fingering numbers: II, 2, 4, 1, 1.

Arpeggios

Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercises 3 and 4 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 a 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.

3. C Major Arpeggios

3. C Major Arpeggios

a. I b. IV c. V7 d. I

Vlns.

Vla.

Cello

Str. Bass

4. G Major Arpeggios

4. G Major Arpeggios

a. I b. IV c. V d. I

Vlns.

Vla.

Cello

Str. Bass

Rhythm Study

The following exercises isolate rhythm patterns found in *The Meandering Gander*. Have the students clap and count aloud the rhythms in the exercises 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 C and G Major scales by selecting a particular exercise and applying each note of the scale to the exercise.

1. 2.

Violins

Viola

Cello

String Bass

3. 4.

Vlns.

Vla.

Cello

Str. Bass

Technic Study

The Technic Study addresses technical problems encountered in **The Meandering Gander**. Isolate any part of this study to solve the technical problem of a particular measure or passage. Rehearse the exercise slowly at first, and then gradually increase the tempo. Also, play the exercise using pizzicato.

Violins

Viola

Cello

String Bass

The first system of the Technic Study consists of four staves: Violins, Viola, Cello, and String Bass. The music is in 4/4 time with a key signature of one sharp (F#). Each staff contains a continuous eighth-note pattern. The Violins part starts on G4 and moves up stepwise. The Viola part starts on D4 and moves up stepwise. The Cello part starts on G3 and moves up stepwise. The String Bass part starts on D3 and moves up stepwise. A large 'SAMPLE' watermark is overlaid on the score.

Vlins.

Vla.

Cello

Str. Bass

The second system of the Technic Study consists of four staves: Violins, Viola, Cello, and String Bass. The music is in 4/4 time with a key signature of one sharp (F#). Each staff contains a continuous eighth-note pattern. The Violins part starts on G4 and moves up stepwise. The Viola part starts on D4 and moves up stepwise. The Cello part starts on G3 and moves up stepwise. The String Bass part starts on D3 and moves up stepwise. A large 'SAMPLE' watermark is overlaid on the score.

Tuning Study

Developing the technics of both hearing and playing unisons (octaves) and chords is essential for accurate vertical intonation. Students must learn to listen and adjust their intonation. The Tuning Study 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.

Chords

Violins 1

Violins 2

Viola

Cello

String Bass

a. b. c. d. e. f.

4/4

4/4

4/4

4/4

4/4

THE MEANDERING GANDER

Correlated with ALL FOR STRINGS Book 1, Page 46

Full Conductor Score
Approx. total time—8:40

Ken Keuning

Introduction
Moderato (♩ = 108-112)

Violins 1
Violins 2
Viola
Cello
String Bass

Narration no. 1
Theme (♩ = 112)

Vlins.
Vla.
Cello
Str. Bass

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13 14 15 16 *Fine* 17 18

Vlns. 1 2

Vla.

Cello

Str. Bass

19 20 21 22 23 24 *D.S. al Fine*

Vlns. 1 2

Vla.

Cello

Str. Bass

Narration no. 2

Var. I- Vienna
Tempo di valse (♩ = 120-126)

25 26 27 28 29 30

Vlns. 1 2

Vla.

Cello

Str. Bass

mf

arco

31 32 33 34 35 36

Vlns. 1 2

Vla.

Cello

Str. Bass

Musical score for measures 37-43. The score is for five parts: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The Violin parts are in treble clef, and the other parts are in bass clef. The key signature has one flat (B-flat). Measure 37 has a square box above it. Measures 38-39 have notes with slurs. Measure 40 has a first ending bracket labeled '1.' leading to measure 41, which then leads to a second ending bracket labeled '2.' starting at measure 42. Measure 42 has a square box above it. Measure 43 has a square box above it. Dynamics include *p* (piano) and *f* (forte). The word 'Fine' is written at the end of measure 43. A large 'SAMPLE' watermark is overlaid on the score.

Musical score for measures 44-49. The score is for five parts: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The Violin parts are in treble clef, and the other parts are in bass clef. The key signature has one flat (B-flat). Measure 44 has a square box above it. Measures 45-49 have notes with slurs. Dynamics include *mf* (mezzo-forte) and *pizz.* (pizzicato). A large 'SAMPLE' watermark is overlaid on the score.

50 51 V 52 53 54 55 56 V

Vlns. 1 2

Vla.

Cello

Str. Bass

Narration no. 3
Var. II - Russia
Larghetto (♩ = 96)

57 58 59 V D.S. al Fine 60 61

Vlns. 1 2

Vla.

Cello

Str. Bass

mf

p

arco

62 63 64 65 66

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

67 68 69 70 71 72

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

73 74 75 76 77 78

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

79 80 81 82 83 84V

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

f

f

f

f

V

V

Musical score for measures 85-90. The score is for five instruments: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The measures are numbered 85, 86, 87, 88, 89, and 90. The dynamics are marked as *mf* for measures 85-88, *p rit.* for measures 89, and *pp* for measure 90. The notation includes various note values and rests. A large watermark is visible across the score.

Narration no. 4

Var. III - Latin America
Allegro (♩ = 108)

Musical score for measures 91-94. The score is for five instruments: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The measures are numbered 91, 92, 93, and 94. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked as *p* and *pizz.* (pizzicato). The notation includes various note values and rests. A large watermark is visible across the score.

95 96 97 98 99

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

100 101 102 103 104

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

to Coda ⊕

arco □

mf

105 106 107 108 109 110

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

111 112 113 114 115 116

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

pizz. D.S. al Coda

p

pp

Coda

Narration no. 5

Var. IV - U. S. A.
March tempo (♩ = 126-132)

Musical score for measures 117-122. The score is for five instruments: Violins (1 and 2), Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 117 starts with a forte (*f*) dynamic and an *arco* instruction. Measure 118 has a *f* dynamic. Measure 119 has a *f* dynamic. Measure 120 has a *f* dynamic. Measure 121 is boxed and has a piano (*p*) dynamic. Measure 122 has a *p* dynamic. The Viola part has a mezzo-forte (*mf*) dynamic in measure 121. The String Bass part has a *f* dynamic in measure 119 and a *p* dynamic in measure 121. There are various articulation marks such as accents and slurs throughout the score.

Musical score for measures 123-128. The score is for five instruments: Violins (1 and 2), Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 123 has a *f* dynamic. Measure 124 has a *f* dynamic. Measure 125 has a *f* dynamic. Measure 126 has a *f* dynamic. Measure 127 has a *f* dynamic. Measure 128 has a *f* dynamic. The score includes various articulation marks such as accents and slurs.

129 130 131 132 133 134

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

135 136 137 138 139 140

Vlns. 1 *f* *molto rit.*

Vlns. 2 *f* *molto rit.*

Vla. *f* *molto rit.*

Cello *f* *molto rit.*

Str. Bass *f* *molto rit.*

141 **Grandioso** (♩ = 108)

142 143 144 145 146

Vlns. 1 *f* 2nd time, play top notes

Vlns. 2 *f* 1st time, play bottom notes

Vla. *f*

Cello *f*

Str. Bass *f*

147 148 149 150 151

Vlns. 1 1. 2.


Vlns. 2

Vla.

Cello

Str. Bass

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