

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

Dance in D is a lively promenade by Richard Stephan. The opening theme should be performed in the marcato style, with a slight separation between the notes. The contrasting second theme requires a legato bow stroke. The basic chordal approach reinforces introductory work in the key of D Major by utilizing simple scale passages and broken thirds. Tied notes, pick-up notes, and contrasting loud and soft passages also appear in each section of the orchestra. By incorporating all of these ideas, this composition provides a successful performing experience for players who are in the very beginning stages of their technical development.

The Composer

Richard A. Stephan taught instrumental music and was a coordinator of music in the public schools of New York state for many years. In 1980, he conducted the opening ceremonies of the Winter Olympics and as a Fulbright Senior Scholar, in 1984, he lectured and conducted throughout Australia.

The winner of the 1986 National School Orchestra Association Composition Competition, Mr. Stephan has over twenty published compositions and arrangements. He has guest conducted and presented clinics throughout the eastern United States and Canada, Washington D.C., Utah and Hawaii.

Since 1968, he has been Professor of Music at the Crane School of Music, Potsdam College, State University of New York where he teaches strings and conducts the Symphony Orchestra.

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

LEARNING CONCEPTS — DANCE IN D

Learning Concepts outline the basic musical elements found in **Dance In D**. 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 D Major scale is presented below in exercise 1. Practice these scales in various ways:

- Have students use the whole bow, concentrating on accurate intonation and a broad legato bow stroke.
- Next, slur two notes per bow and continue to play legato.
- Practice the scale in the marcato style, playing one note per bow. The term marcato is a general musical term meaning "marked" or "accentuated." The actual bow stroke used is called *martelé*. Each note must be sharply attacked by applying extra bow pressure before the stroke. Pull the bow rapidly across the string, releasing the bow pressure. Stop the bow abruptly to create a momentary break between notes. Demonstrate the martelé bow stroke for your students.

1. D Major Scale

The musical score consists of four staves, each representing a different instrument: Violins, Viola, Cello, and String Bass. All staves are in the key of D major (one sharp, F#) and 2/4 time. The Violins part is in the treble clef, while the Viola, Cello, and String Bass parts are in the bass clef. Each staff contains a single line of the D major scale, starting on D4 and ascending to D5. The notes are: D, E, F#, G, A, B, C#, D. The scale is written in a single line for each instrument, with a repeat sign at the end of each line.

Exercise 2 features the D Major scale in broken thirds. This exercise is particularly helpful because there are several passages in Dance in D that utilize broken thirds. Incorporate the various practice suggestions as indicated for exercise 1.

2. D Major Broken Thirds

Arpeggios

Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercise 3 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 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. D Major Arpeggios

Rhythm Study

The following exercises isolate rhythm patterns found in **Dance In D**. 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. Use the duet format to develop part independence by dividing the students into groups and playing the upper staff and the lower staff simultaneously. Incorporate the D Major scale into the rhythm studies by selecting a particular exercise and applying it to each note of the scale.

Violins

Viola

Cello

String Bass

Violins

Viola

Cello

String Bass

Technic Study

The Technic Study addresses technical problems encountered in *Dance In D*. Isolate any part of these studies to solve the technical problem of a particular passage. Rehearse both of these exercises slowly at first, and then gradually increase the tempo.

The image shows a musical score for four string instruments: Violins, Viola, Cello, and String Bass. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of two first endings and a second ending. Each staff begins with a 'V' marking. The first ending is marked '1.' and the second ending is marked '2.'. The music is a technical exercise consisting of a sequence of eighth and sixteenth notes. A large 'SAMPLE' watermark is overlaid diagonally across the score.

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.

1. Unisons
a. b.

2. Chords
c. d. e.

Violins
1
2

Viola

Cello

String Bass

DANCE IN D

Correlated with ALL FOR STRINGS Book 1, Page 31

Full Conductor Score
Approx. time - 2:00

Richard A. Stephan

The musical score is divided into two systems. The first system (measures 1-6) includes staves for Violins 1 and 2, Viola*, Cello, String Bass, and Piano (Optional). The second system (measures 7-12) includes staves for Vlns. 1 and 2, Vla., Cello, Str. Bass, and Piano. The score is in D major (two sharps) and 2/4 time. The tempo is marked 'Fast' with a quarter note equal to 126. The dynamic is 'loud'. A large 'SAMPLE' watermark is overlaid on the score. Measure numbers 1 through 12 are indicated above the staves. A box containing the number '5' appears above measures 5 and 11.

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

13 14 15 16 17 18

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

19 20 21 22 23 24

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

soft

loud

soft

loud

soft

loud

soft

loud

soft

loud

25 26 27 28 29 30

Vlns. 1 *soft*

Vlns. 2 *soft*

Vla. *soft*

Cello *soft*

Str. Bass *soft*

Piano *soft*

31 32 33 34 35 36

Vlns. 1

Vlns. 2 *loud*

Vla. *loud*

Cello *loud*

Str. Bass *loud*

Piano *loud*

37

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

loud

38

39

40

41

42

Piano

37

43

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

44

45

46

47

48

Piano

45

49 50 51 52 53 54

Vlns. 1 *soft*

Vlns. 2 *soft*

Vla. *soft*

Cello *soft*

Str. Bass *soft*

Piano *soft*

55 56 57 58 59 60

Vlns. 1 *loud* *soft*

Vlns. 2 *loud* *soft*

Vla. *loud* *soft*

Cello *loud* *soft*

Str. Bass *loud* *soft*

Piano *loud* *soft*

61 62 63 64 65 66

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

loud

67 68 69 70 71 72

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

soft

73 74 75 76 77 78

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

79 80 81 82 83 84

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

Musical score for measures 85-96. The score is divided into two systems. The first system covers measures 85-90, and the second system covers measures 91-96. 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. A large 'SAMPLE' watermark is overlaid on the score.

System 1 (Measures 85-90):

- Measures 85-90:** Violins (1 and 2), Viola, Cello, and Str. Bass play a melodic line with eighth notes. The Piano provides harmonic support with chords and single notes.

System 2 (Measures 91-96):

- Measures 91-96:** Violins (1 and 2), Viola, Cello, and Str. Bass play a melodic line with eighth notes. The Piano provides harmonic support with chords and single notes. The word "loud" is written below the strings in measures 92, 93, and 94. A fermata is present over the final note of the Str. Bass in measure 96.

97 98 99 100 101 102

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

103 104 105 106 107 108

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

109 110 111 112 113 114

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

115 116 117 118^V 119

Vlns. 1

Vlns. 2

Vla.


Cello

Str. Bass

Piano

SAMPLE

SAMPLE

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