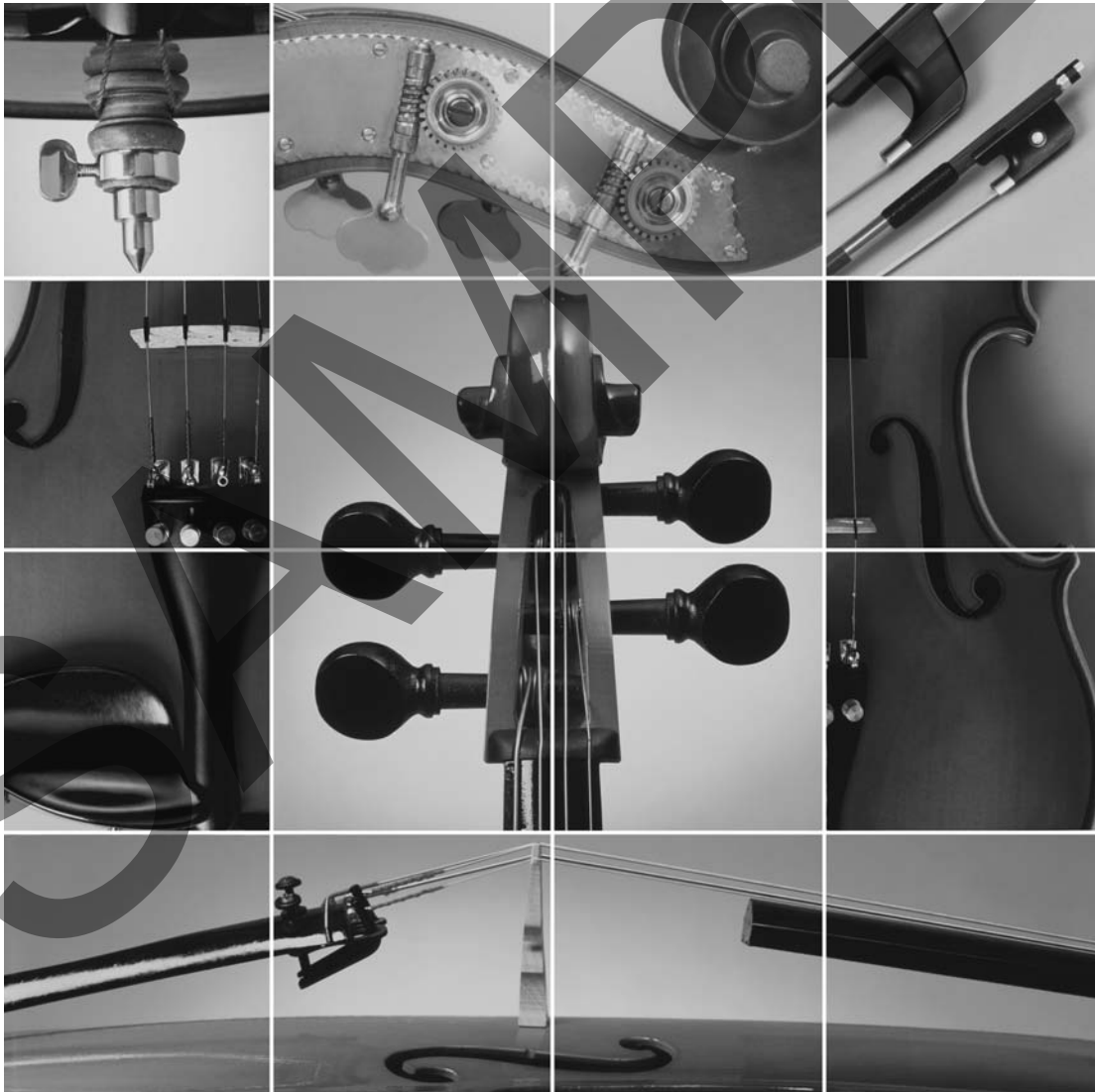


# APACHE

Correlated with ALL FOR STRINGS Book 1, Page 42

Carold Nunez

## ALL FOR STRINGS PERFORMANCE SELECTIONS



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*

### **APACHE** (Grade 1½) SO98

Carold Nunez — 2:15

*Correlated with ALL FOR STRINGS Book 1, Page 42*

### **BLUE MOOD** (Grade 2½) GSO24

Chuck Elledge — 2:50

*Correlated with ALL FOR STRINGS Book 2, Page 34*

### **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*

### **ENGLISH FOLKSONG, AN** (Grade 2) SO102

arr. Terry McQuilkin — 3:15

*Correlated with ALL FOR STRINGS Book 2, Page 32*

### **FIESTA MEXICANA** (Grade 1) SO104

arr. Robert S. Frost — 2:15

*Correlated with ALL FOR STRINGS Book 1, Page 33*

### **JOLLY OLD ST. NICK** (Grade 1) SO100

arr. Robert S. Frost — 1:55

*Correlated with ALL FOR STRINGS Book 1, Page 28*

### **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*

### **TRIBUTE TO THE THREE B'S, A** (Grade 1½) SO103

arr. Gerald E. Anderson — 3:25

*Correlated with ALL FOR STRINGS Book 1, Page 43*

### **TWO SEVENTEENTH CENTURY DANCES** (Grade 2) SO77

arr. Robert S. Frost — 3:05

*Correlated with ALL FOR STRINGS Book 2, Page 26*

### **VANGUARD OVERTURE** (Grade 2½) SO101

Richard A. Stephan — 4:05

*Correlated with ALL FOR STRINGS Book 2, Page 30*



## The Composer

**Carol Nunez**, a native of Texas, received his bachelor of music education from North Texas State University. After 29 years in the Texas Public Schools, Mr. Nunez retired as Director of the Denton High School Orchestra and Coordinator of Orchestras in the Denton Independent School District. In 1989, Mr. Nunez was presented with the Texas Orchestra Director of the Year Award.

In addition to being active in the Texas Music Educators Association and Texas Orchestra Directors Association, he has also been a member of the American String Teachers Association and Music Educators National Conference. Presently, Mr. Nunez resides in Denton, Texas where he is a professional composer, pianist, and continues his close association with music education as a clinician and adjudicator.

Other compositions by Carol Nunez, published by the Neil A. Kjos Music Company, include **Chapter One**, **Convergence**, **Suite for Strings** and **Festival**, a mass-string orchestra piece written for the students and directors of the Spring Branch, Texas Independent School District.

## The Composition

**Apache** is an original composition designed to reinforce the use of “low” 2nd finger in the violin and viola sections. It also gives students the opportunity to musically apply legato, staccato, and accented bowing styles.

**Apache** is written in D dorian mode. A mode is a succession of tones arranged in a scale that form the basic tonal center of the composition. The modes can be discovered by counting up diatonically from any note of a major scale, and using the key signature from that major scale. For example, since D is the second note of the C major scale, D dorian uses the key signature of the C major scale. The dorian mode can be simply represented on the white keys of the piano beginning at D.

## 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

SAMPLE

## LEARNING CONCEPTS — APACHE

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

### New Ideas

#### Articulations:

Legato = Play with a smooth, connected tone.

Staccato = Play note short so that it sounds half its indicated rhythmic value.

Accent = Begin note with a slight emphasis.

Demonstrate the various bowing styles for your students. Also, apply the bowings to the **Scale Study** exercises.

### Scale Study

**Apache** is written in D dorian mode. The **Scale Study** focuses on D dorian mode to develop the student's technique in this particular mode. The **Scale Study** begins with a G major tetrachord. In exercises 2. and 3., the D dorian mode is broken down into two minor tetrachords to reinforce the fingering pattern that is used in D dorian. Demonstrate for your students where the fingering patterns change for the major and minor tetrachords. Indicate the difference in sound between major and minor tetrachords. Exercise 4. combines four tetrachords and challenges students to apply the correct fingering pattern to each tetrachord. Practice these exercises slowly at first, and then gradually increase the tempo.

1. G Major Tetrachord                      2. D Minor Tetrachord

Violins

Viola

Cello

String Bass

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Scale Study, cont.

3. A Minor Tetrachord                      4. Tetrachord Combinations

Vlins.

Vla.

Cello

Str. Bass

II 1 4                      4 1                      II 2 4                      I 0                      (1 4)

## Rhythm Study

The following exercises isolate rhythm patterns found in **Apache**. Have the students clap and count aloud 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 exercises a. and b. simultaneously.

The image displays two musical exercises, labeled 'a.' and 'b.', for a string quartet. Each exercise is written for Violins, Viola, Cello, and String Bass. The music is in 4/4 time and consists of four measures. Exercise 'a.' features a steady eighth-note pattern in the Violins and Cello, and a steady quarter-note pattern in the Viola and String Bass. Exercise 'b.' features a steady eighth-note pattern in the Violins and Cello, and a steady quarter-note pattern in the Viola and String Bass. The Viola and String Bass parts in exercise 'b.' include a 'V' marking above the notes in the third measure, indicating a change in articulation (likely from arco to pizzicato). A large 'SAMPLE' watermark is overlaid diagonally across the page.

**Exercise a.**

**Violins:** Treble clef, 4/4 time. Measure 1: quarter rest, quarter note, quarter note, quarter note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, quarter note, quarter note, quarter note.

**Viola:** Alto clef, 4/4 time. Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, quarter note, quarter note, quarter note.

**Cello:** Bass clef, 4/4 time. Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, quarter note, quarter note, quarter note.

**String Bass:** Bass clef, 4/4 time. Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, quarter note, quarter note, quarter note.

**Exercise b.**

**Violins:** Treble clef, 4/4 time. Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note, quarter note. Measure 4: quarter note, quarter note, quarter note, quarter note.

**Viola:** Alto clef, 4/4 time. Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note, quarter note. Measure 4: quarter note, quarter note, quarter note, quarter note.

**Cello:** Bass clef, 4/4 time. Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note, quarter note. Measure 4: quarter note, quarter note, quarter note, quarter note.

**String Bass:** Bass clef, 4/4 time. Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note, quarter note. Measure 4: quarter note, quarter note, quarter note, quarter note.



## Technic Study

The **Technic Study** addresses technical problems encountered in **Apache**. Isolate any part of these studies to solve the technical problem of a particular passage. Exercise a. features a major tetrachord, while exercise b. features a minor tetrachord. Violin and viola students will use a "high" second finger in exercise a. In exercise b., they will use a "low" second finger.

The image shows a musical score for a Technic Study, divided into two exercises, a and b. The score is written for Violins, Viola, Cello, and String Bass. The time signature is 4/4. Exercise a features a major tetrachord, and exercise b features a minor tetrachord. The score includes a large 'SAMPLE' watermark.

**Violins**

**Viola**

**Cello**

**String Bass**

**a.**

**b.**

**Style Study**

The following exercises address various bowing style combinations found in *Apache*. For further reinforcement, apply these bowing styles to the *Scale Study*. Demonstrate each exercise for your students.

a. Legato/Staccato      b. Legato/Staccato      c. Legato/Accent

The image shows a musical score for a string quartet, divided into three exercises labeled a, b, and c. The score is in 4/4 time and features four parts: Violins, Viola, Cello, and String Bass. Exercise a, titled 'a. Legato/Staccato', consists of two measures of music. Exercise b, titled 'b. Legato/Staccato', also consists of two measures. Exercise c, titled 'c. Legato/Accent', consists of two measures and includes accent marks (>) over the notes. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire score.

# APACHE

Correlated with ALL FOR STRINGS Book 1, Page 42

Full Conductor Score

Approx. time — 2:15

Carol Nunez

1 Moderato (♩=104)

Violins 1  
Violins 2  
Viola\*  
Cello  
String Bass  
Piano (Optional)

5  
6  
7  
8

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*f legato*  
*f legato*  
*f legato*  
*f legato*  
*f legato*  
*f legato*

pizz.  
arco

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

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9 10 11 12

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello

Str. Bass *mf*

Piano *mf*

13 14 15 16

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Piano *f*

17 18 19 20

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Piano

21 22 23 24

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Piano

25 26 27 28

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Piano

29 30 31 32

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Piano

31

31

Detailed description: This page contains a musical score for measures 25 through 32. The score is arranged in two systems. The first system covers measures 25-28, and the second system covers measures 29-32. The instruments are Violins (1 and 2), Viola, Cello, Str. Bass, and Piano. The Violins and Viola parts are in treble clef, while the Cello and Str. Bass parts are in bass clef. The Piano part is in grand staff. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., 'v' for *forte*). A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page. Measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 are indicated above the staves. There are also small boxes containing the number '31' in the second system.

33 34 35 36

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Piano

37 38 39 40

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Piano

41 42 43 44

1 Vlns. *legato*

2 Vlns. *legato*

Vla. *legato*

Cello *legato*

Str. Bass *legato*

Piano *legato*

45 46 47 48 49

1 Vlns. *mf*

2 Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Piano *mf*