

## 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*

## LEARNING CONCEPTS - MARCH HEROIC

**Learning Concepts** outline the basic musical elements found in **March Heroic**. 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 **ALL FOR STRINGS PERFORMANCE SELECTION QUIZ** found on score page nine can be used to assess students' understanding of specific concepts associated with **March Heroic**. Questions are categorized into four areas: General Knowledge, Counting and Rhythm, Form and Phrases, and Terms, Signs and Symbols. Review the quiz material and study the score of **March Heroic** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **March Heroic**, duplicate and distribute the quiz to them. Evaluation and grading of the quiz is left to the discretion of the teacher. It is hoped that by continued review and attention to the basic elements found in musical composition, students will come to understand and enjoy music more completely.

The **New Ideas** box contains the definition of new musical terms which are found in **March Heroic**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

### New Ideas:

Dynamics: *mp* = mezzo piano = Medium soft      *ff* = fortissimo = Very loud

Long Rest:  Rest the number of measures indicated.

Double Stop: Playing double stops is the technique of playing two strings at the same time.

Familiarize students with these new terms. Discuss with students the importance of playing at different dynamic levels. (Double stops are introduced in Technic Study 3 found on score page seven to all students except string bass students.)

### Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the keys of D Major and G Major to acquaint students with the notes they will play in **March Heroic**. Practice each exercise slowly at first using whole bow strokes. Students should concentrate on producing an even tone with accurate intonation. Then, gradually increase the tempo and play each scale in the lower half, upper half and middle of the bow.

Explain to students that arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Measures 6 and 7 of each exercise below present the tonic arpeggio: I. 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 a scale. Have students play these arpeggios while listening for accurate intonation.

#### 1. D Major Scale and Arpeggio

Musical score for D Major Scale and Arpeggio, featuring Violins, Viola, Cello, and String Bass. The score is in 4/4 time and D major. It consists of 8 measures. Measures 1-5 show the scale ascending and descending. Measures 6-7 show the tonic arpeggio (D-F-A) ascending and descending. Measure 8 is a final whole note D. A large 'SAMPLE' watermark is overlaid on the score.

#### 2. G Major Scale and Arpeggio

Musical score for G Major Scale and Arpeggio, featuring Vlns., Vla., Cello, and Str. Bass. The score is in 4/4 time and G major. It consists of 8 measures. Measures 1-5 show the scale ascending and descending. Measures 6-7 show the tonic arpeggio (G-B-D) ascending and descending. Measure 8 is a final whole note G. A large 'SAMPLE' watermark is overlaid on the score.

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### Rhythm and Technic Study

The following exercise isolates rhythm patterns found in **March Heroic**. The exercise also incorporates the technic of playing consecutive down bows. Generally, when students play consecutive down bows, they have the tendency to crash into the string for each down bow stroke. Encourage students to place their bows on the string and then draw the sound from the string. Have students clap and count aloud the rhythms to give them confidence in their ability to perform the rhythms accurately. Have students apply the rhythms to the exercises from the **Scale and Arpeggio Study**. Also have violin, viola and cello students play the same rhythm pattern on double stops using open A and D strings.

Violins

Viola

Cello

String Bass

### Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **March Heroic**. Have students begin by playing these exercises slowly, listening for accurate intonation between all string sections. Then, gradually increase the tempo. Exercise 1 is an interval study. Have students play in the lower half of the bow with a slight separation between notes. Exercise 2 focuses on legato playing. Have students strive for a majestic sound. Exercise 3 introduces students to the technic of playing double stops. Make sure students distribute equal bow weight on both strings when playing double stops. Encourage students to draw the bow with even weight across the strings without pressing the bow down into the strings.

1. Moderato

Violins

Viola

Cello

String Bass

**Technic Study**, cont.

2. **Moderato**

Violins (Vlns.), Violas (Vla.), Cellos (Cello), and Str. Basses (Str. Bass) are shown in a 4/4 time signature with a key signature of one sharp (F#). The exercise consists of 8 measures. The Violins part features a melodic line with eighth-note patterns and slurs. The Viola, Cello, and Str. Bass parts provide harmonic support with similar rhythmic patterns and slurs. Measure numbers 1 through 8 are indicated above the Violin staff.

3. **a. Moderato**

Violins (Vlns.), Violas (Vla.), Cellos (Cello), and Str. Basses (Str. Bass) are shown in a 4/4 time signature with a key signature of one sharp (F#). The exercise is divided into two parts, 'a' and 'b'. Part 'a' consists of 8 measures, and part 'b' consists of 4 measures. The Violins part features a melodic line with eighth-note patterns and slurs. The Viola, Cello, and Str. Bass parts provide harmonic support with similar rhythmic patterns and slurs. A double bar line separates part 'a' from part 'b'.



# ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - MARCH HEROIC

Name \_\_\_\_\_

Instructions: Fill in the blanks with the correct word or number to complete each of the following statements.

## General Knowledge

1. The sharps in the key of D Major are \_\_\_\_\_ sharp and \_\_\_\_\_ sharp.
2. A natural sign (♮) \_\_\_\_\_ a sharp (♯) note by a \_\_\_\_\_ step.
3. A \_\_\_\_\_ connects two or more notes of different pitch together.
4. In musical notation, notes indicate sound and rests indicate \_\_\_\_\_.

## Counting and Rhythm

5. In  $\frac{4}{4}$  time, the top 4 means \_\_\_\_\_ and the bottom 4 means \_\_\_\_\_.
6. The two main note values used in **March Heroic** are \_\_\_\_\_ notes and \_\_\_\_\_ notes.

## Form and Phrases

7. There are \_\_\_\_\_ different melodic sections in **March Heroic**.
8. The melodic phrases in **March Heroic** are \_\_\_\_\_ measures in length.
9. The \_\_\_\_\_ and \_\_\_\_\_ sections of the orchestra introduce the 2nd theme.
10. There are \_\_\_\_\_ before the beginning of each of the themes.

## Terms, Signs and Symbols

Define and state what the following word, sign or symbol wants you to do.

11. Double stops \_\_\_\_\_
12.  $\square$  \_\_\_\_\_
13.  $\{$  \_\_\_\_\_
14. *ff* \_\_\_\_\_

# MARCH HEROIC

Correlated with ALL FOR STRINGS Book 1, Page 43

Full Conductor Score  
Approx. time - 2:30

Elliot Del Borgo

Moderato (♩ = 120)

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

Measures 1-5 are shown. The score includes dynamics markings of *ff* and *f*. A box containing the number 5 is located at the end of measure 5.

Measures 6-11 are shown. The score includes dynamics markings of *ff* and *f*. A box containing the number 5 is located at the end of measure 11.

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

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12 13 14 15 16 17

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

18 19 20 21 22 23

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

*mp*

*mp*

*mp*

*mp*

*pizz.*

21

24 25 26 27 28 29

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

30 31 32 33 34 35

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

36 37 38 39 40 41

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

42 43 44 45 46 47

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

arco

Musical score for measures 48-53. The score is for a string quartet (Violins 1 & 2, Viola, Cello, Str. Bass) and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 48, 49, 50, 51, 52, and 53 are indicated above the staves. A box containing the number 49 is placed above the first measure of the second system. The Piano part features a steady accompaniment of chords and moving lines in both hands.

Musical score for measures 54-58. The score is for a string quartet (Violins 1 & 2, Viola, Cello, Str. Bass) and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 54, 55, 56, 57, and 58 are indicated above the staves. A box containing the number 49 is placed above the first measure of the second system, and a box containing the number 57 is placed above the first measure of the third system. The Piano part continues with its accompaniment. The string parts show some rhythmic changes and dynamics.

59 60 61 62 63

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Piano *ff*

64 65 66 67 68

Vlns. 1

Vlns. 2


Vla.

Cello

Str. Bass

Piano

SAMPLE

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