Kjos String Orchestra
Grade ½
Full Conductor Score
SO282F
$7.00

Robert S. Frost and Mary Elledge

Ready, Set, Swing!

SAMPLE

Neil A. Kjos Music Company • *Publisher*

The Composers

Robert S. Frost earned his B.M. and M.M. in Music Education from Utah State University and a Ph.D. in Music Education from the University of Northern Colorado. Formerly, he has held the positions of Secretary and Orchestra Vice President of the Utah Music Educators Association, President of the National School Orchestra Association (NSOA), and President of Utah ASTA. He is active as a lecturer and clinician and has conducted honor and clinic orchestras at many state, national, and international Music Education Association conferences. He is widely known for his compositions and arrangements for school orchestras, many of which are found on state and national recommended lists.

Dr. Frost retired from the Cache County School District in 1994 after 30 years as a string specialist, having taught strings and orchestra at the elementary, middle school, and high school levels. Currently, in addition to his work as a composer, author, and clinician, he maintains a private studio and conducts the Cache Chamber Orchestra. He remains active in string education and holds membership in the Utah Education Association, National Education Association, American String Teachers Association, European String Teachers Association, Music Educators National Conference, and ASCAP. Dr. Frost is also a member of Pi Kappa Lambda and Kappa Delta Pi national honor societies. His published works include ***Sacred Settings***, ***Especially for Strings***, ***Christmas Kaleidoscope*** 1 and 2, ***Primo Performance***, ***Solos & Etudes*** 1 and 2, ***Viva Vibrato***, ***All for Strings***, and the highly innovative string method and curriculum, ***Artistry In Strings***, co-authored with Dr. Gerald Fischbach and Dr. Wendy Barden. His most recent book, ***String Techniques for Superior Musical Performance***, has received positive reviews and is gaining wide acceptance with directors of orchestras at the intermediate level. Dr. Frost has over 200 published works to his credit.

Mary Elledge was born in northern Minnesota and began studying piano at an early age. She earned her B.S. from Moorhead State University and her M.A. from the University of Iowa, where she studied with John Simms and was the staff pianist for the opera, chorus, orchestra, and teachers studio. Mrs. Elledge has been on the faculty of the University of Minnesota and the MacPhail College of Music (today's MacPhail Center for Music) in Minneapolis. She has also taught public school music in Fargo, North Dakota; Rockford, Iowa; and Minneapolis. Presently Mrs. Elledge has a private piano studio in San Diego, California. She is a strong advocate of incorporating all styles of music into students' studies.

Mrs. Elledge has authored ***Dixieland Duos*** and ***More Dixieland Duos*** with James "Red" McLeod and ***Festival Solos*** Books 1 and 2 with Bruce Pearson. She is a member of Sigma Alpha Iota, Kappa Delta Pi, and the Music Teachers' Association of California.

Instrumentation List (Set C)

16 – Violin
5 – Viola
5 – Cello
5 – String Bass
1 – Piano
2 – Percussion (optional):
Tambourine
Triangle
Bongos
1 – Full Conductor Score

Additional scores and parts are available.

SAMPLE

The Composition

Ready, Set, Swing! is a suite of original and traditional compositions for piano and beginning strings. Designed for students in their very earliest months of instruction, this innovative collection aims to provide young players with a positive and rewarding experience performing as an orchestra. In their role as accompanists to the piano, students will get to take part in a real music-making experience while being introduced to the fun and contemporary styles of jazz and rock. The selections found in this suite will enable your students to step onstage for the first time and give a performance that is full of energy and panache!

All string parts are written in rhythmic unison. The first five selections only use open strings and rhythms typically introduced to beginning students. The sixth selection includes "E" on the D string and the final piece includes "E" and "F♯" on the D string. Left hand and right hand *pizzicatos* are used to add variety to some of the selections. Because of the technical proficiency of young players, some may find the transitions from *arco* to *pizzicato* challenging at the performance tempos suggested. If this situation is evident, the tempo can be slowed, or the orchestra can be divided into groups with one group of students resting one measure early to prepare for the *pizzicato* while others begin their *pizzicato* one measure late to keep the music moving properly. Since all instruments are in unison there should be no significant loss of sound using this approach. However, with a little extra time and special attention given to the transitions in "Tiger Rag" and "Jazz Waltz," many students will become adept at performing their parts as written.

In addition to *arco* and *pizzicato*, students will benefit from working on the following musical and technical elements:

- basic rhythms in $\frac{4}{4}$ and $\frac{3}{4}$
- string crossings
- *legato* and *staccato*
- limited fingerings
- lively tempos
- contemporary styles and harmonies

Rhythms in the string parts include ample rests, thus allowing students to focus on bowing skills in order to develop a resonant tone. Shorter bow strokes played at the middle of the bow will produce optimal results for many of the pieces. No dynamics have been indicated but are somewhat implied by the style of the piece, the melodic movement in the piano part, and the rhythmic complexity of the string parts. Beginning students are capable of playing a limited range of dynamics using *forte* and *piano* and it is suggested that teachers feel free to add dynamics of their choice to various passages depending on the progress and circumstances surrounding each class and performance.

Performance Suggestions

While the strings will play "straight" eighth notes throughout, the piano part includes movements written in the "swing" style. This rhythmic approach might not be familiar to the pianist, but it is easy to learn. In the swing style, imagine eighth notes as triplets; then, tie the first two notes in the triplet together. The result is rhythmically uneven, with the first eighth note being longer than the second (see example below). A natural swing feel will contribute to an authentic performance; however, playing eighth notes in the traditional straight manner will also produce acceptable results.

Swing Rhythm: ♫ =

Because the piano is essential to the performance of these selections, teachers may find it valuable to feature a student, parent, colleague, or other community member as guest pianist. The part requires a pianist with moderate skills. Also, depending on the size of the ensemble, the confidence of the students, and the size of the performance venue, directors with the appropriate piano skills may desire to accompany their own ensembles. In addition, optional percussion parts have been added to enrich the texture of some of the selections. Performers selected for the percussion part may be students from the band class, the orchestra, colleagues, or other qualified individuals. Keep in mind, however, that although the parts look simple and are generally repetitious, they are challenging musically, requiring the player to keep a very steady pulse.

Title	Score Page #	String Pitches	Time Signature	Rhythms	Approx. Time
McDonald, The Younger	p.4	D, A	$\frac{4}{4}$	♩ 𝅗𝅥	0:40
Carnival Time	p.6	G, D, A	$\frac{3}{4}$	♩ 𝅗𝅥.	0:55
Tiger Rag	p.8	G, D, A, (E-Vln.)	$\frac{4}{4}$	♩	1:40
Rock Those Strings	p.14	G, D, A, (E-Vln.)	$\frac{4}{4}$	♫ ♩ 𝅗𝅥	1:25
Jazz Waltz	p.18	G, D, A, (C-Vla./Cello)	$\frac{3}{4}$	♫ ♩ 𝅗𝅥.	1:05
That Cat's Got Class	p.22	G, D, E (D), A	$\frac{3}{4}$	♩ 𝅗𝅥.	1:00
From the Top	p.25	D, E (D), F#, A, (E-Vln./Str. Bass)	$\frac{4}{4}$	♫ ♩ 𝅗𝅥 𝅝	1:20

SAMPLE

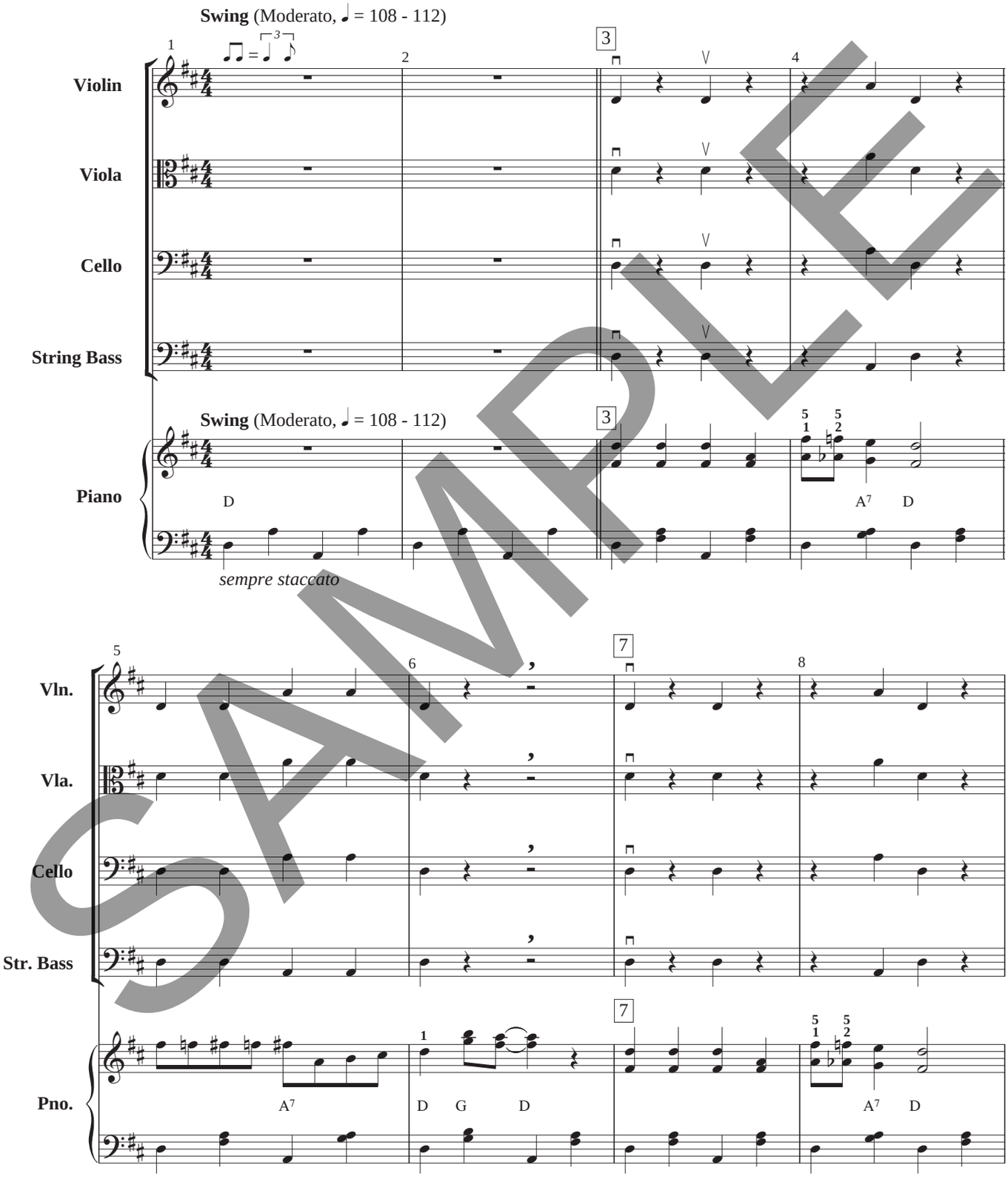
Ready, Set, Swing!

A Suite for Piano and Beginning Strings

Full Conductor Score
Approx. time – 8:10

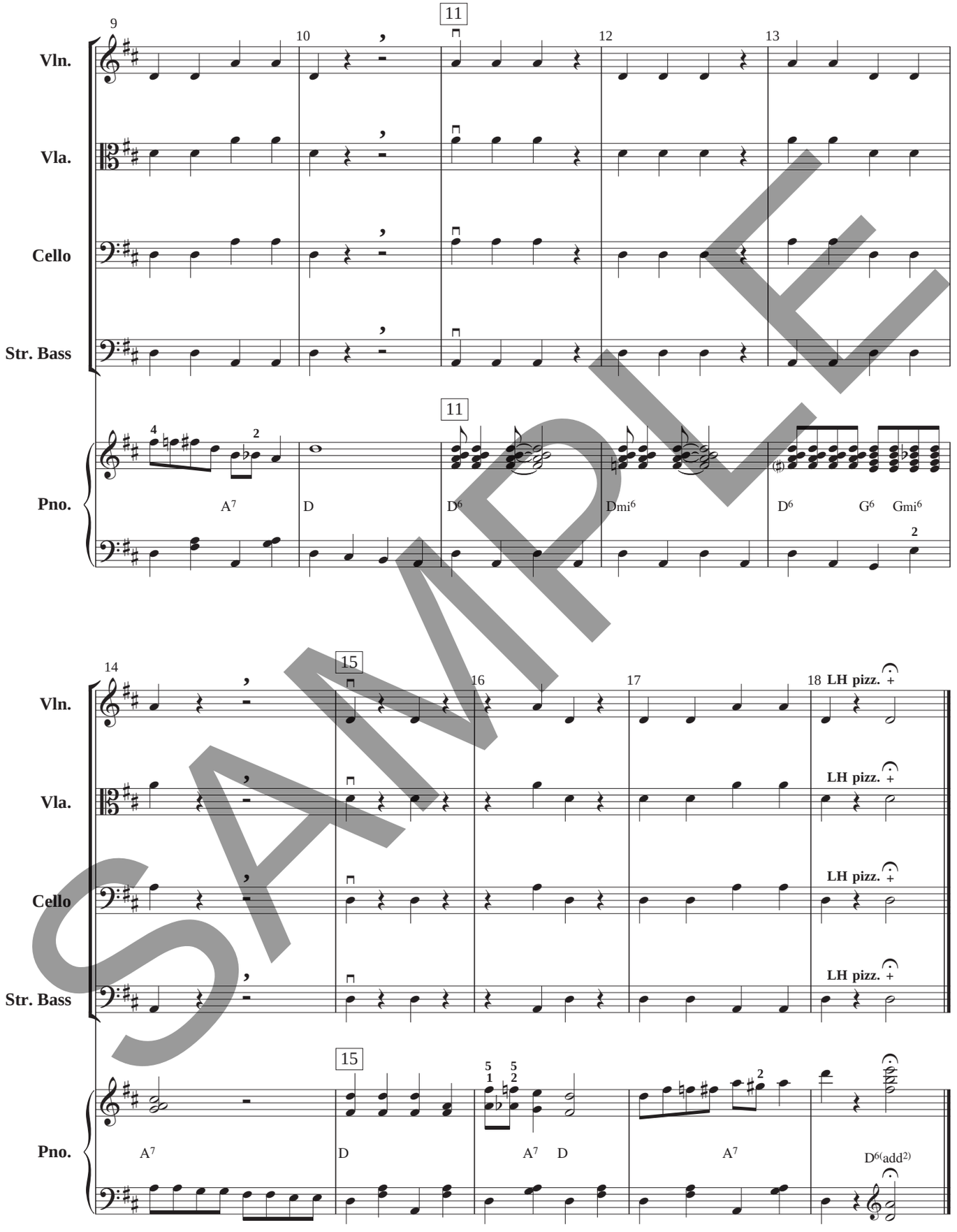
Robert S. Frost and Mary Elledge

I. McDonald, The Younger



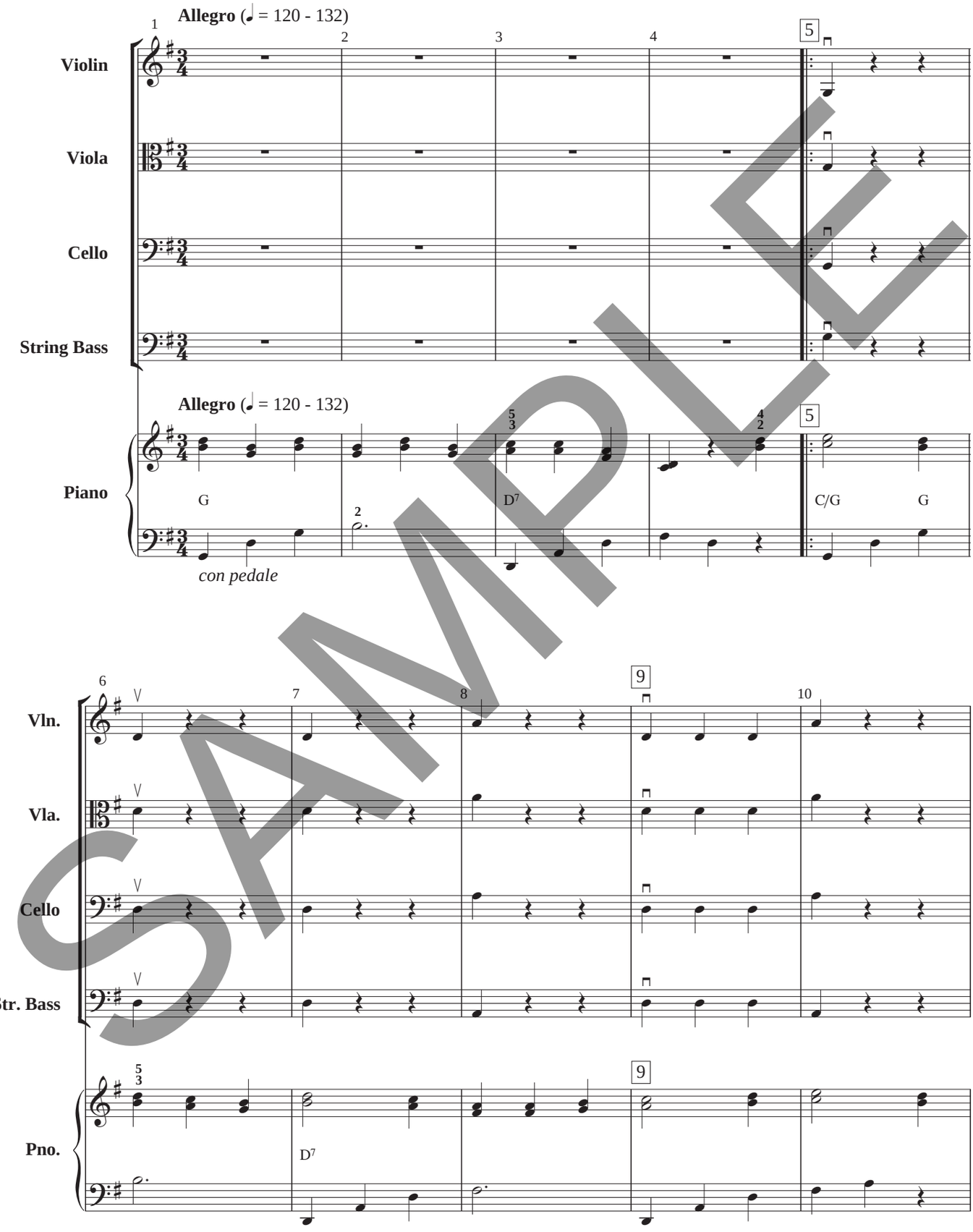
SAMPLE

© **2009 Neil A. Kjos Music Company**, 4382 Jutland Drive, San Diego, California 92117.
International copyright secured. All rights reserved. Printed in U.S.A.
WARNING! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

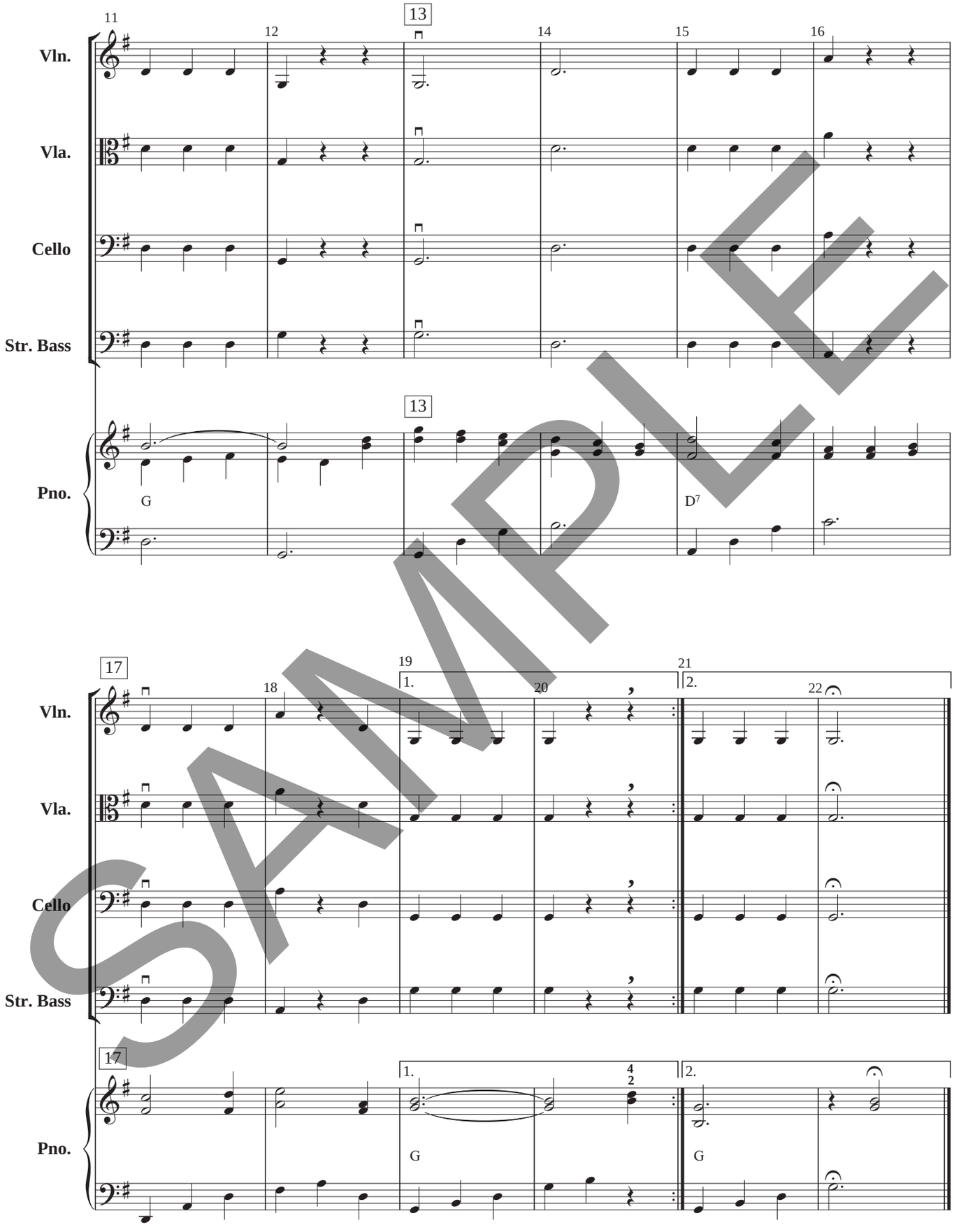

9
10
11
12
13
Vln.
Vla.
Cello
Str. Bass
Pno.
A7
D
D6
Dmi6
D6
G6
Gmi6
14
15
16
17
18
LH pizz.
A7
D
A7
D
A7
D6(add2)

SAMPLE

II. Carnival Time

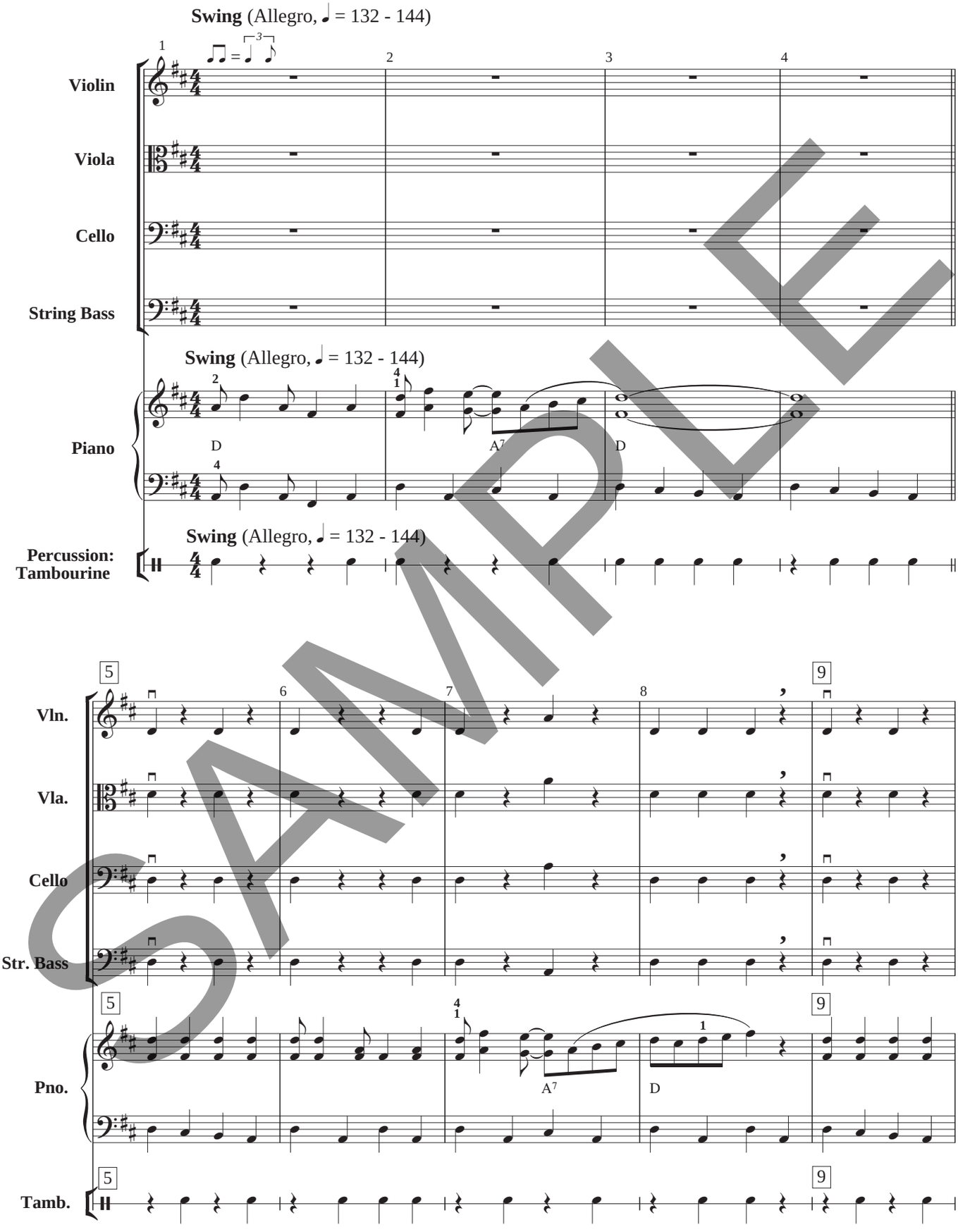


SAMPLE

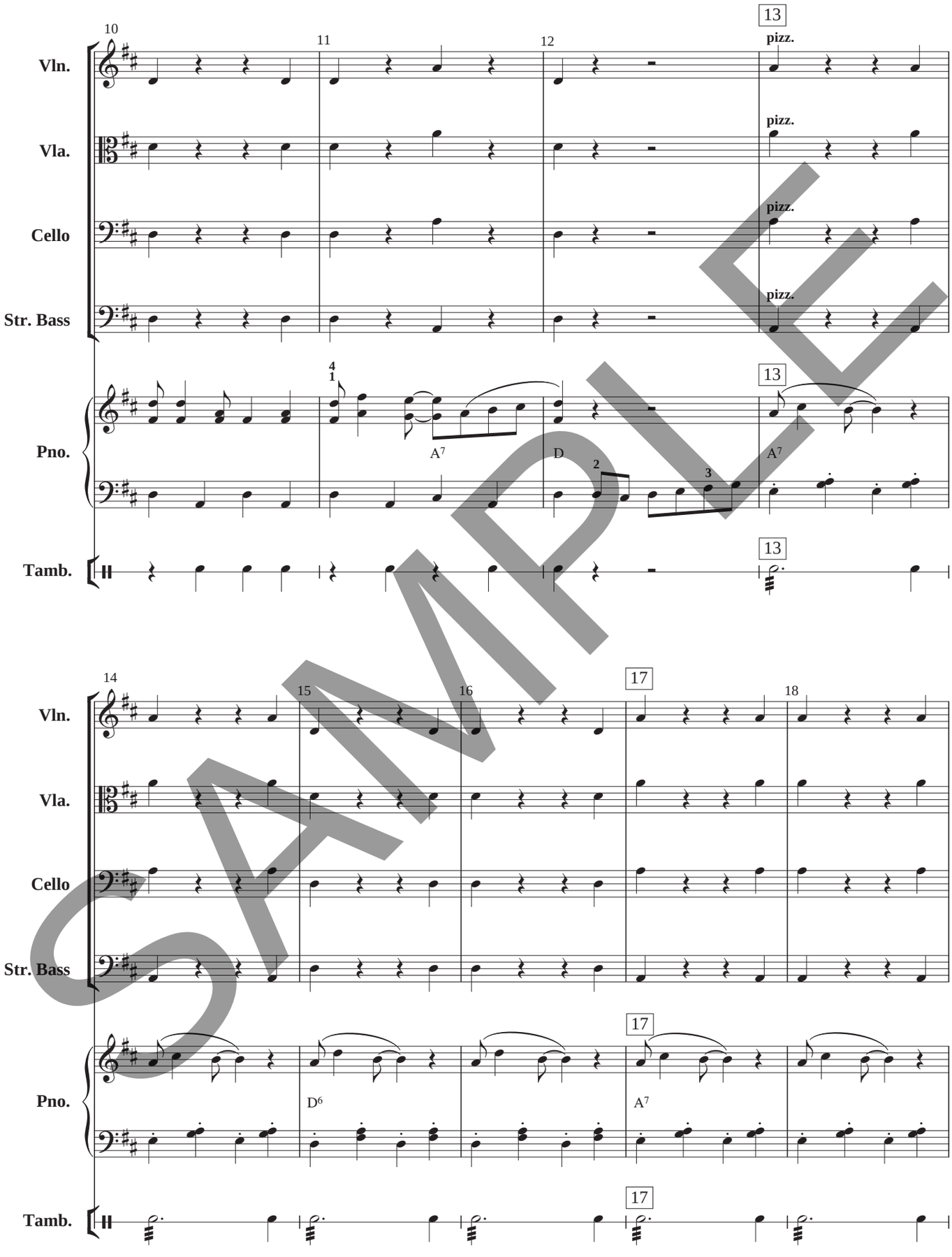

11
12
13
14
15
16
Vln.
Vla.
Cello
Str. Bass
13
Pno.
G
D7
17
18
19
1.
20
21
2.
22
Vln.
Vla.
Cello
Str. Bass
17
1.
2.
4
2
Pno.
G
G

SAMPLE

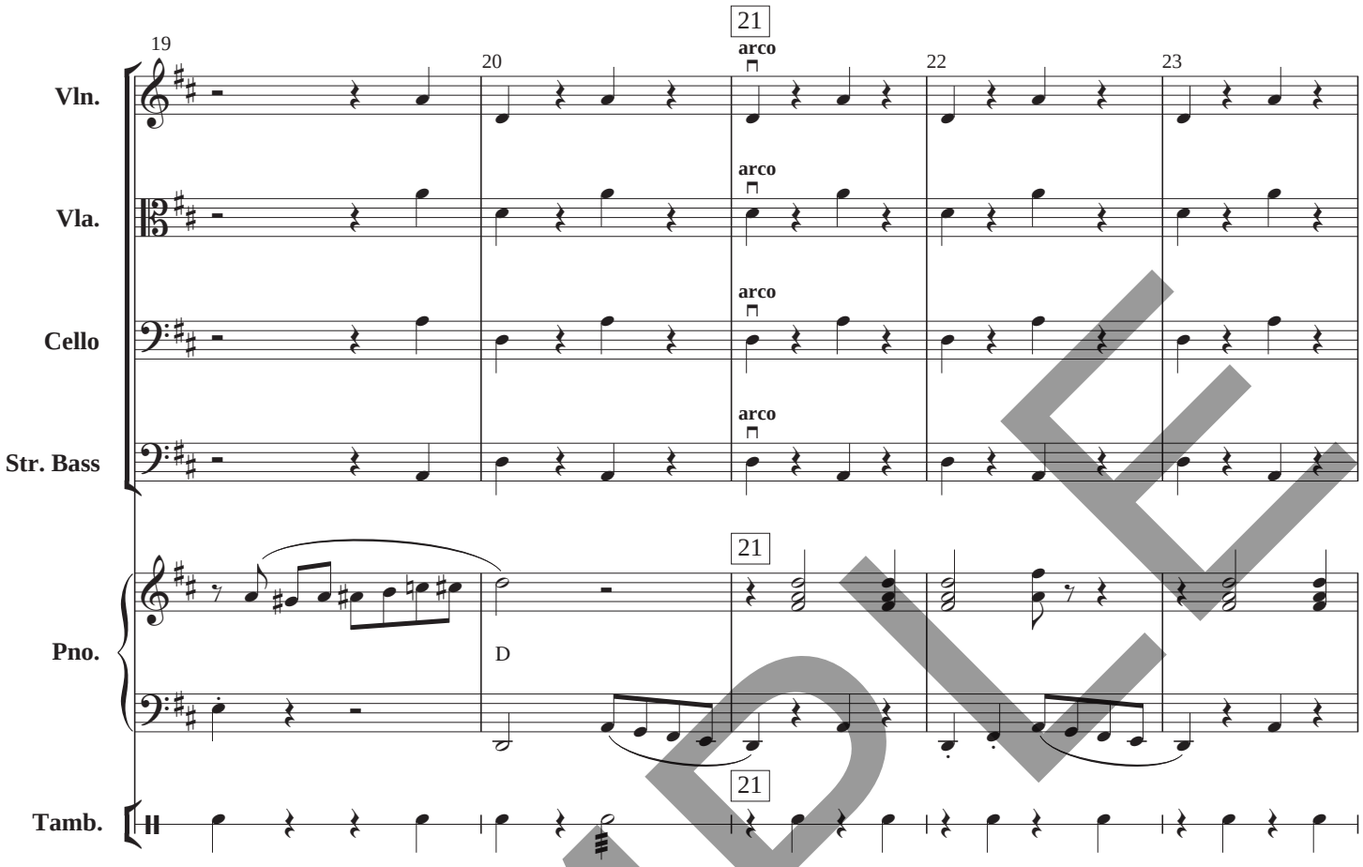
III. Tiger Rag

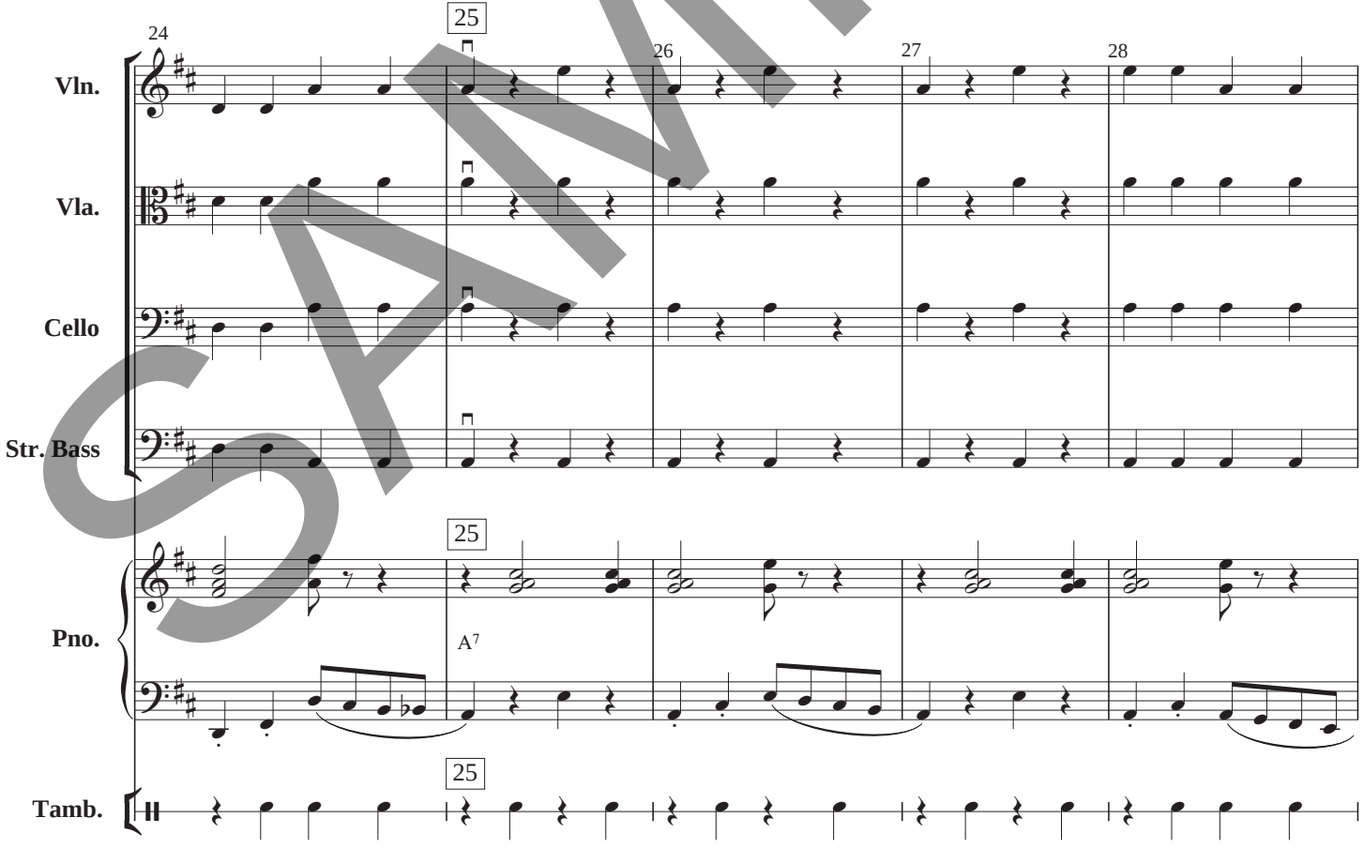


SAMPLE

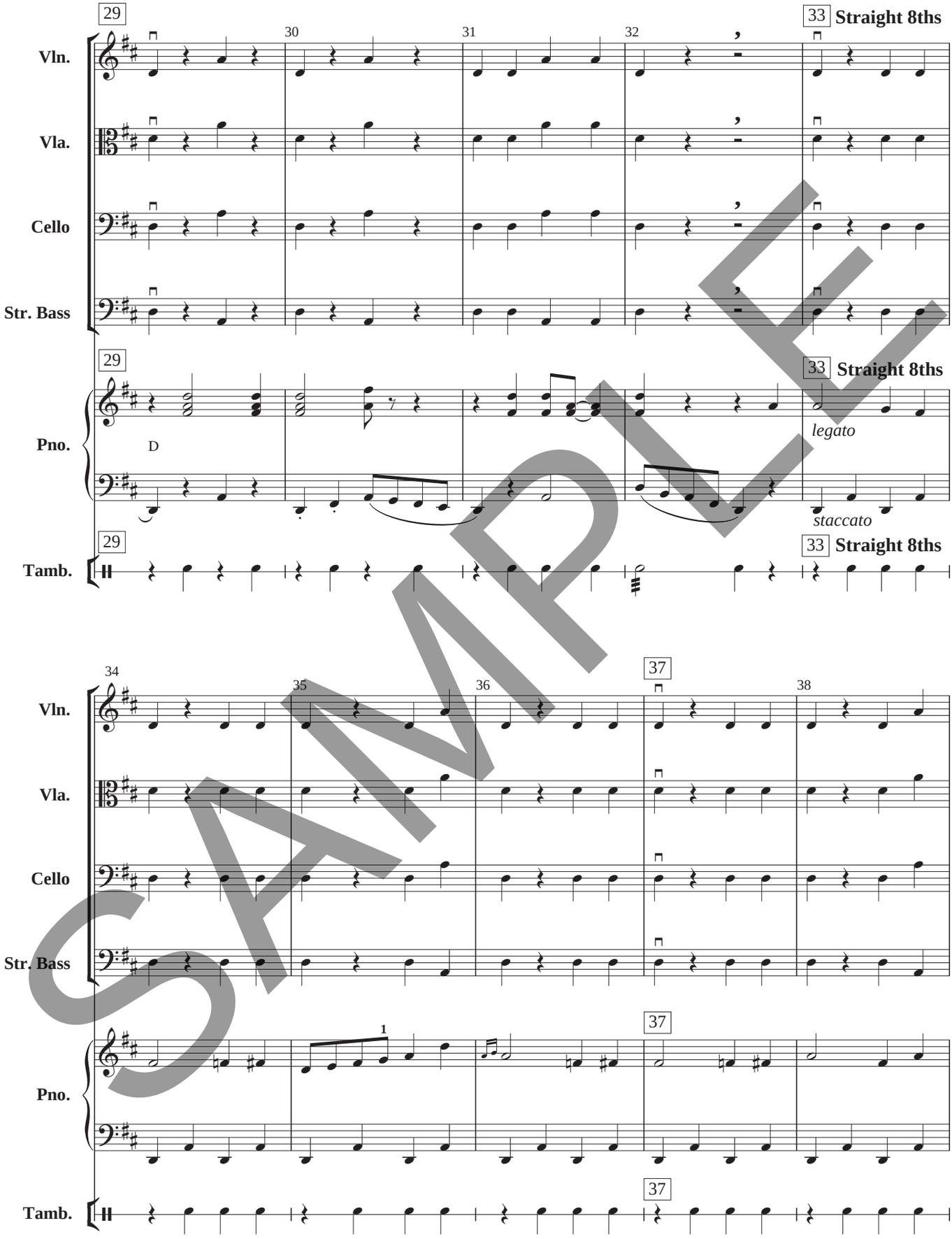

10
11
12
13
pizz.
Vln.
Vla.
Cello
Str. Bass
Pno.
Tamb.
A7
D
A7
14
15
16
17
18
D6
A7

SAMPLE

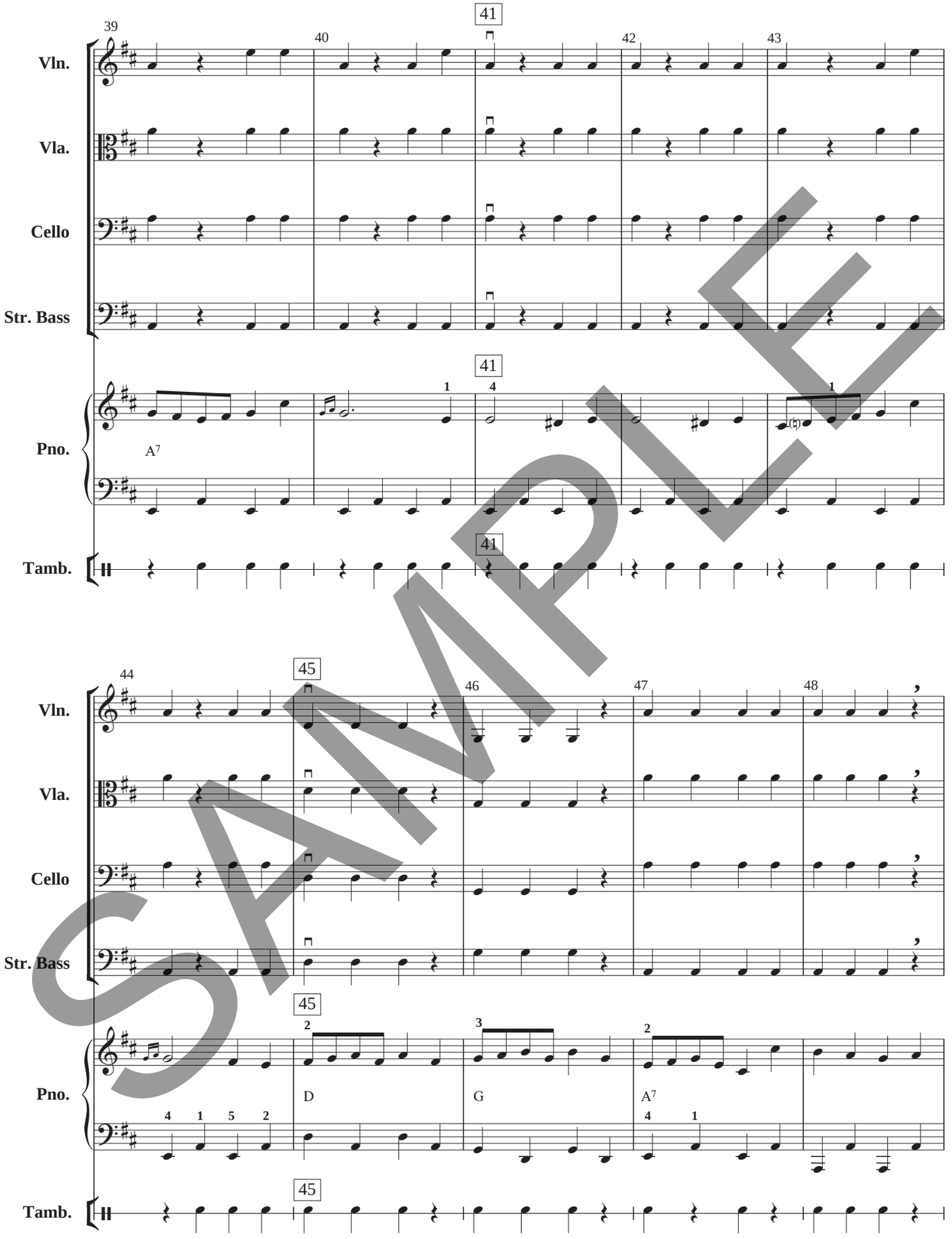

19
20
21
22
23
arco
Vln.
Vla.
Cello
Str. Bass
Pno.
Tamb.
D


24
25
26
27
28
Vln.
Vla.
Cello
Str. Bass
Pno.
Tamb.
A7

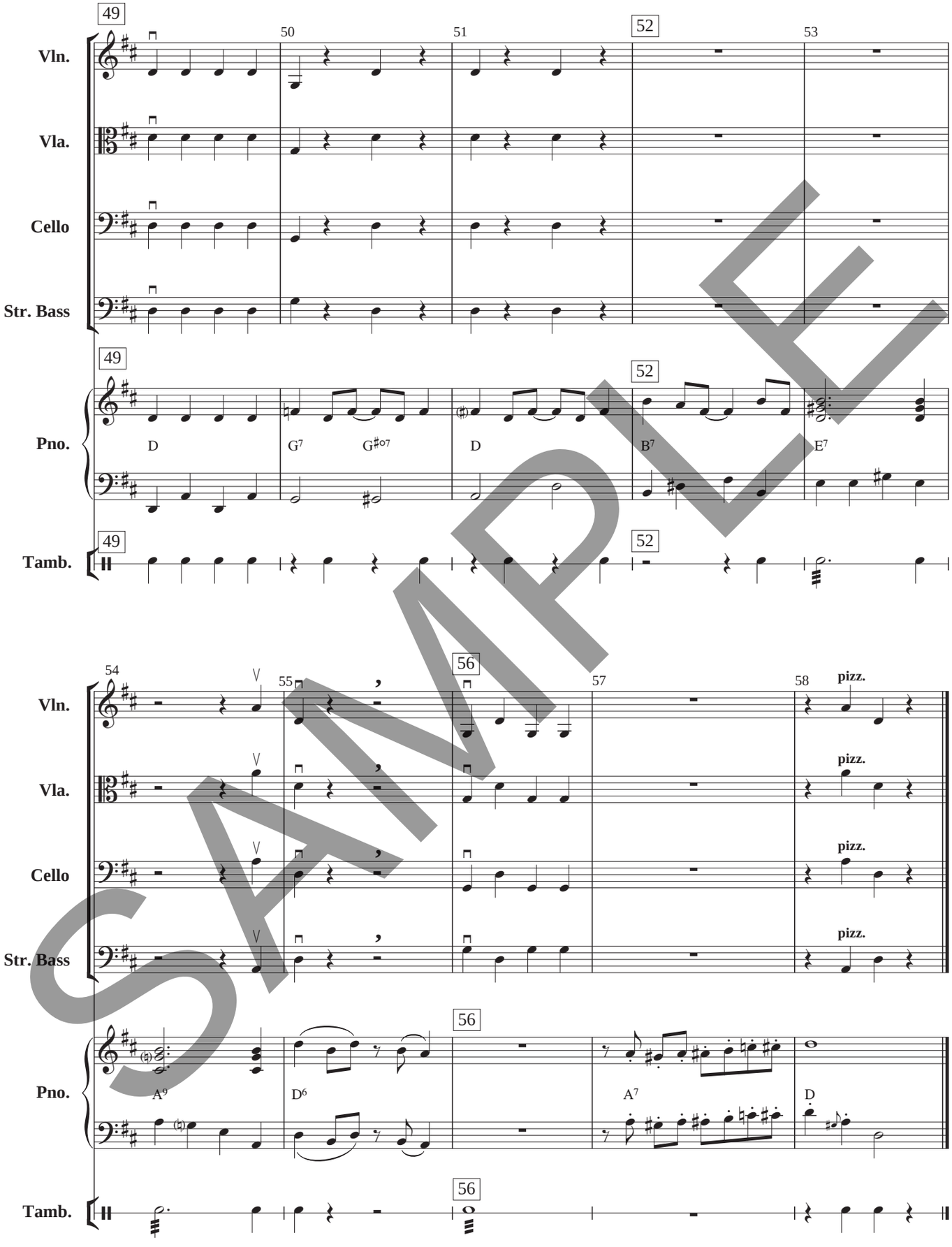
SAMPLE


29
30
31
32
33 Straight 8ths
Vln.
Vla.
Cello
Str. Bass
29
33 Straight 8ths
Pno.
D
legato
staccato
29
33 Straight 8ths
Tamb.
34
35
36
37
38
Vln.
Vla.
Cello
Str. Bass
1
37
Pno.
37
Tamb.

SAMPLE

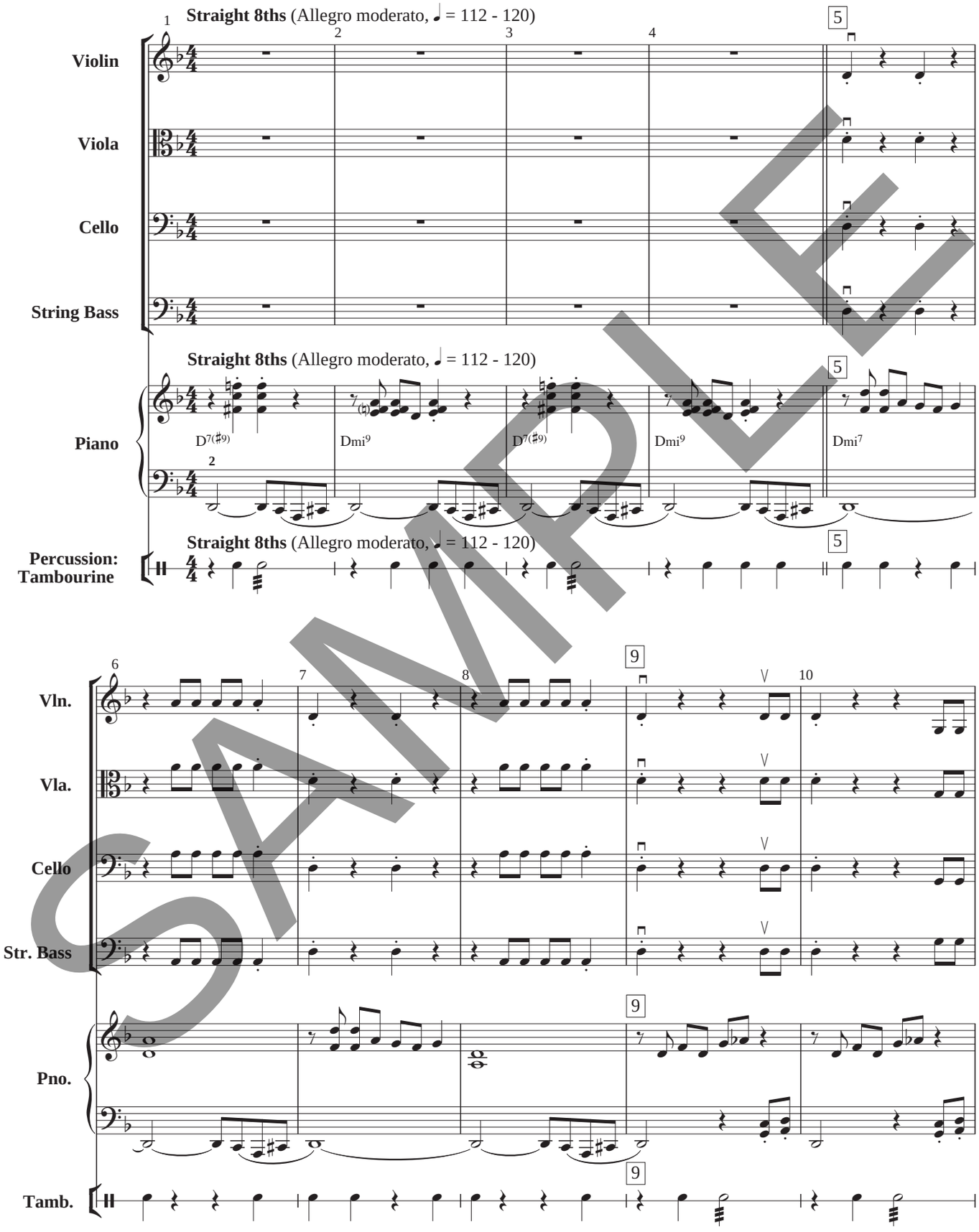

39
40
41
42
43
Vln.
Vla.
Cello
Str. Bass
Pno.
A7
Tamb.
44
45
46
47
48
D
G
A7

SAMPLE

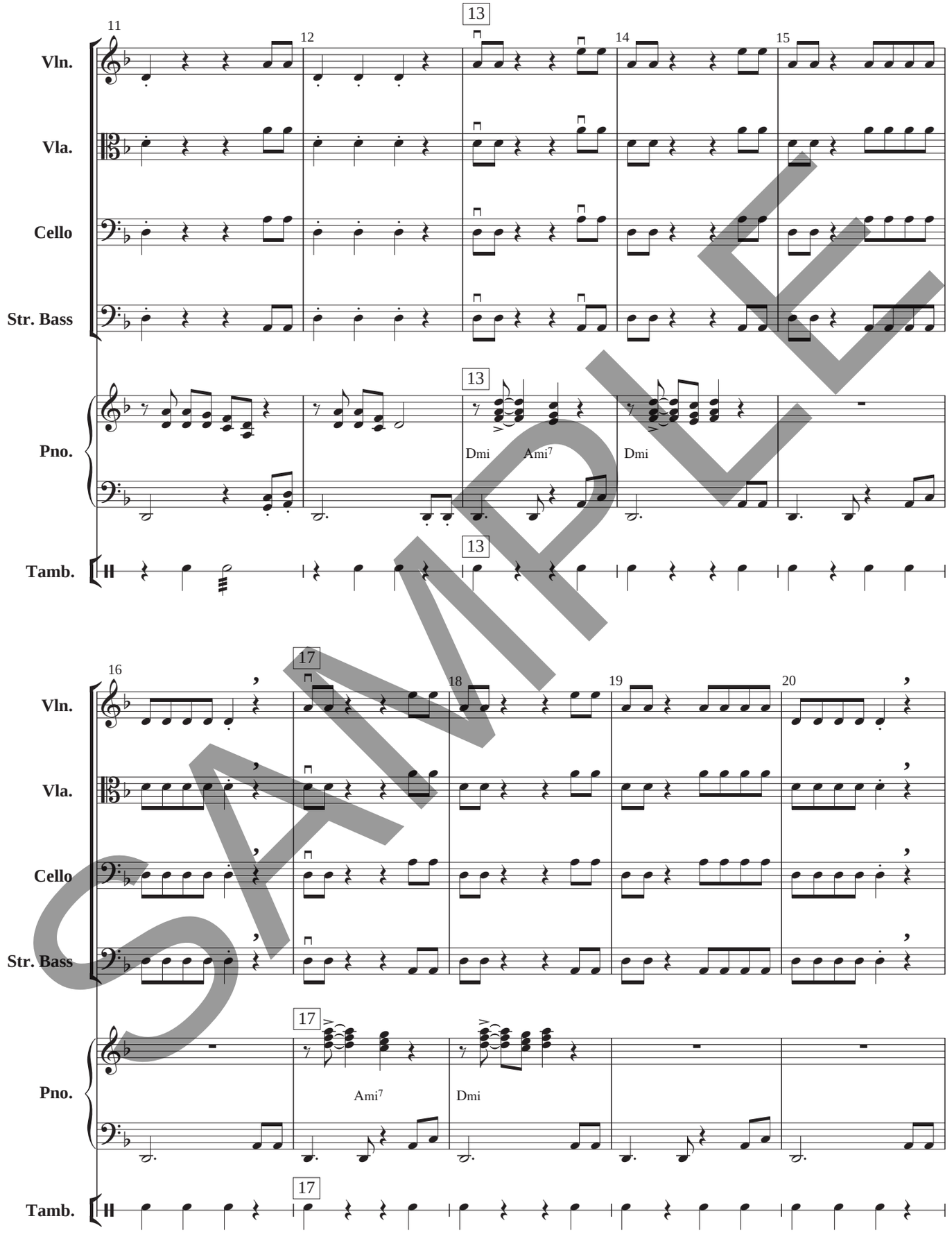

49
50
51
52
53
Vln.
Vla.
Cello
Str. Bass
Pno.
Tamb.
D
G7
G♯o7
D
B7
E7
54
55
56
57
58
pizz.
A9
D6
A7
D

SAMPLE

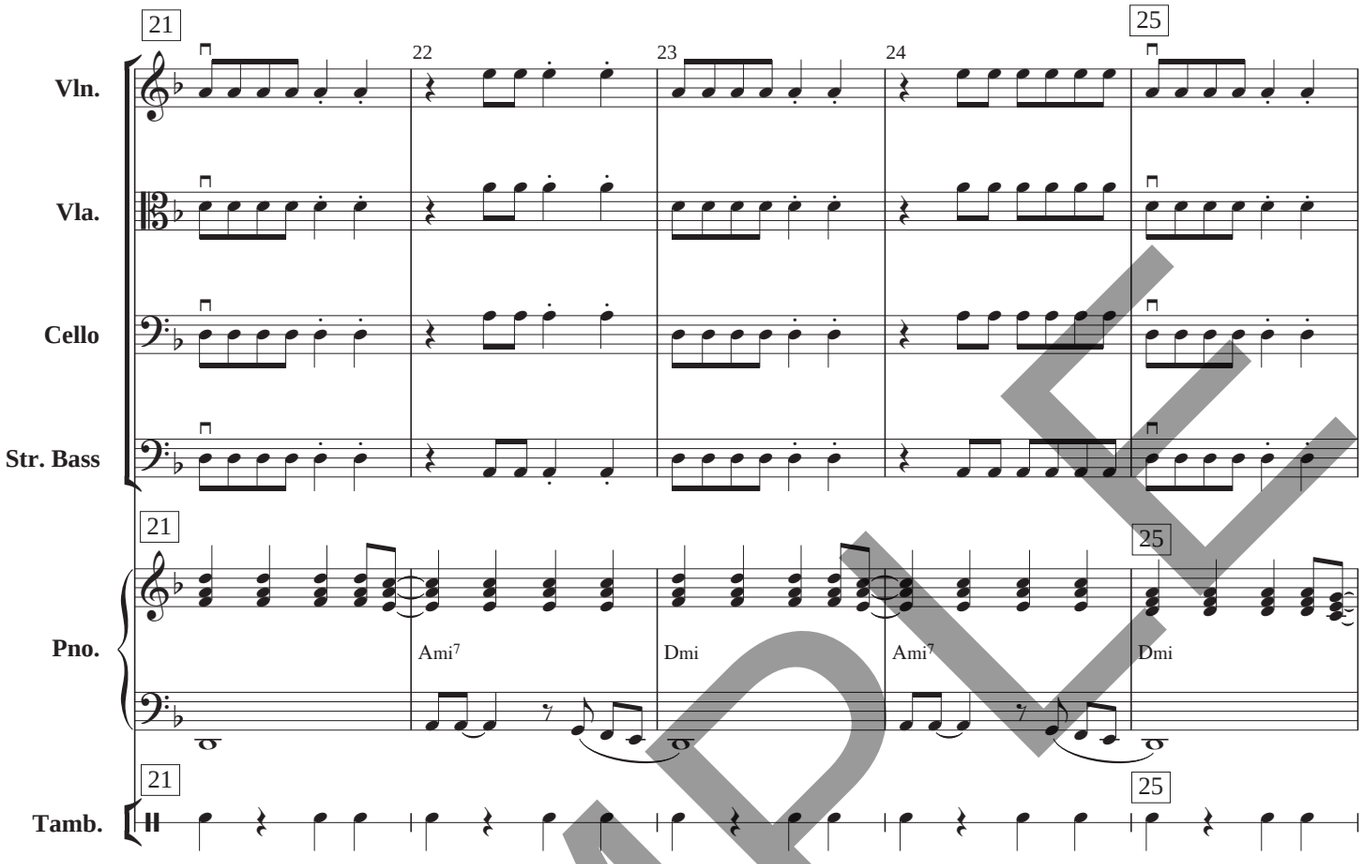
IV. Rock Those Strings

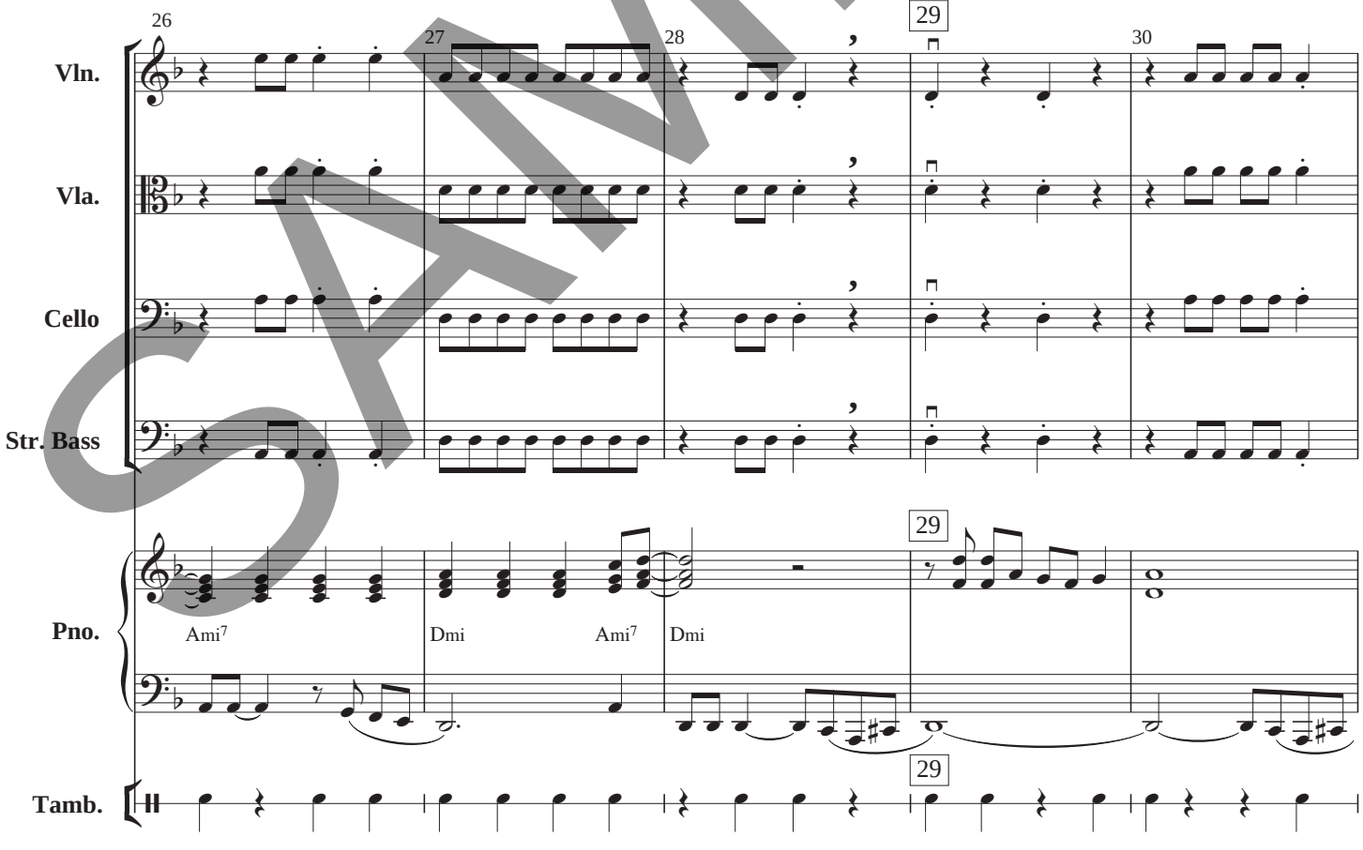


SAMPLE

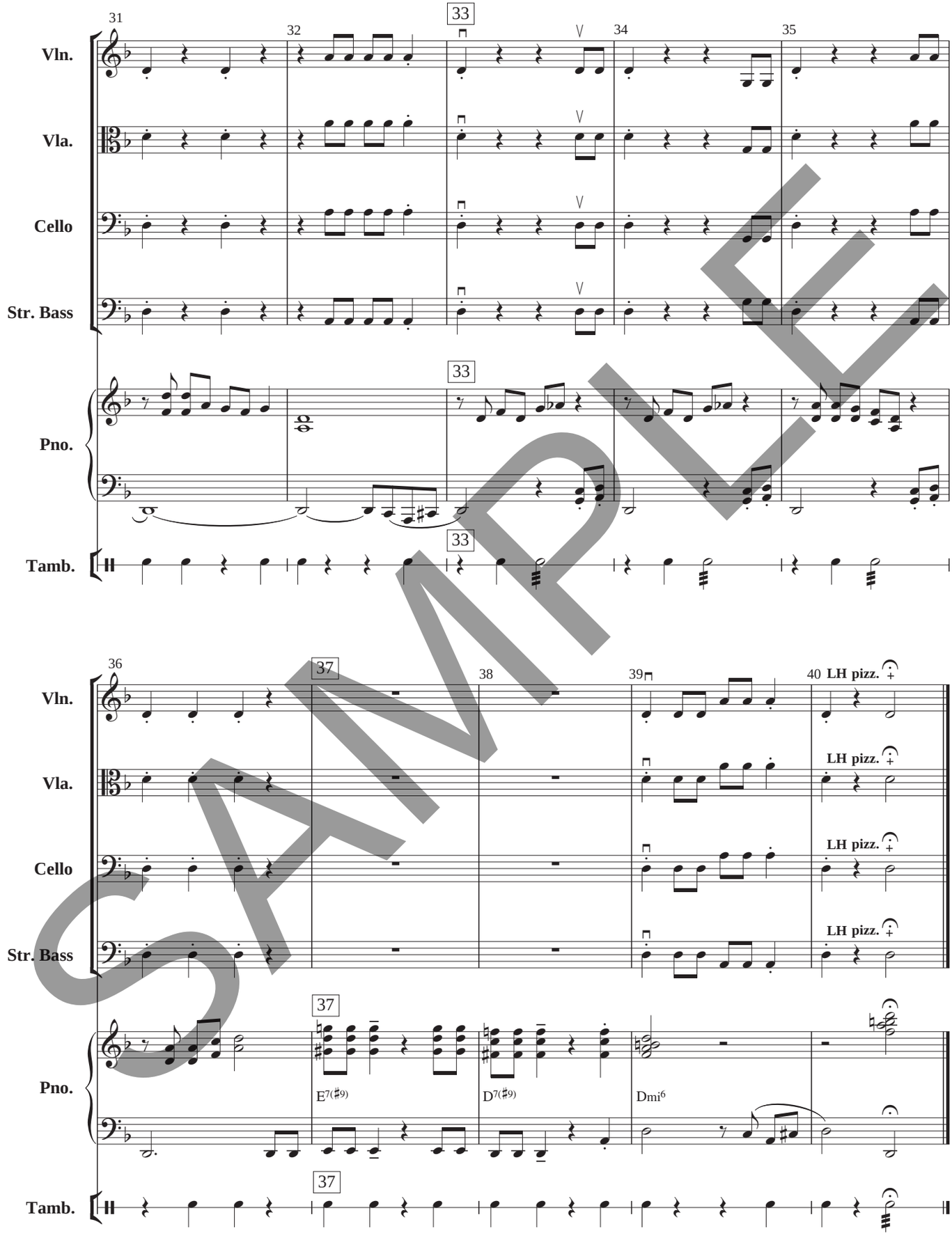

11
12
13
14
15
Vln.
Vla.
Cello
Str. Bass
Pno.
Dmi
Ami7
Dmi
Tamb.
16
17
18
19
20
Vln.
Vla.
Cello
Str. Bass
Pno.
Ami7
Dmi
Tamb.

SAMPLE


21
22
23
24
25
Vln.
Vla.
Cello
Str. Bass
Pno.
Ami7
Dmi
Ami7
Dmi
Tamb.

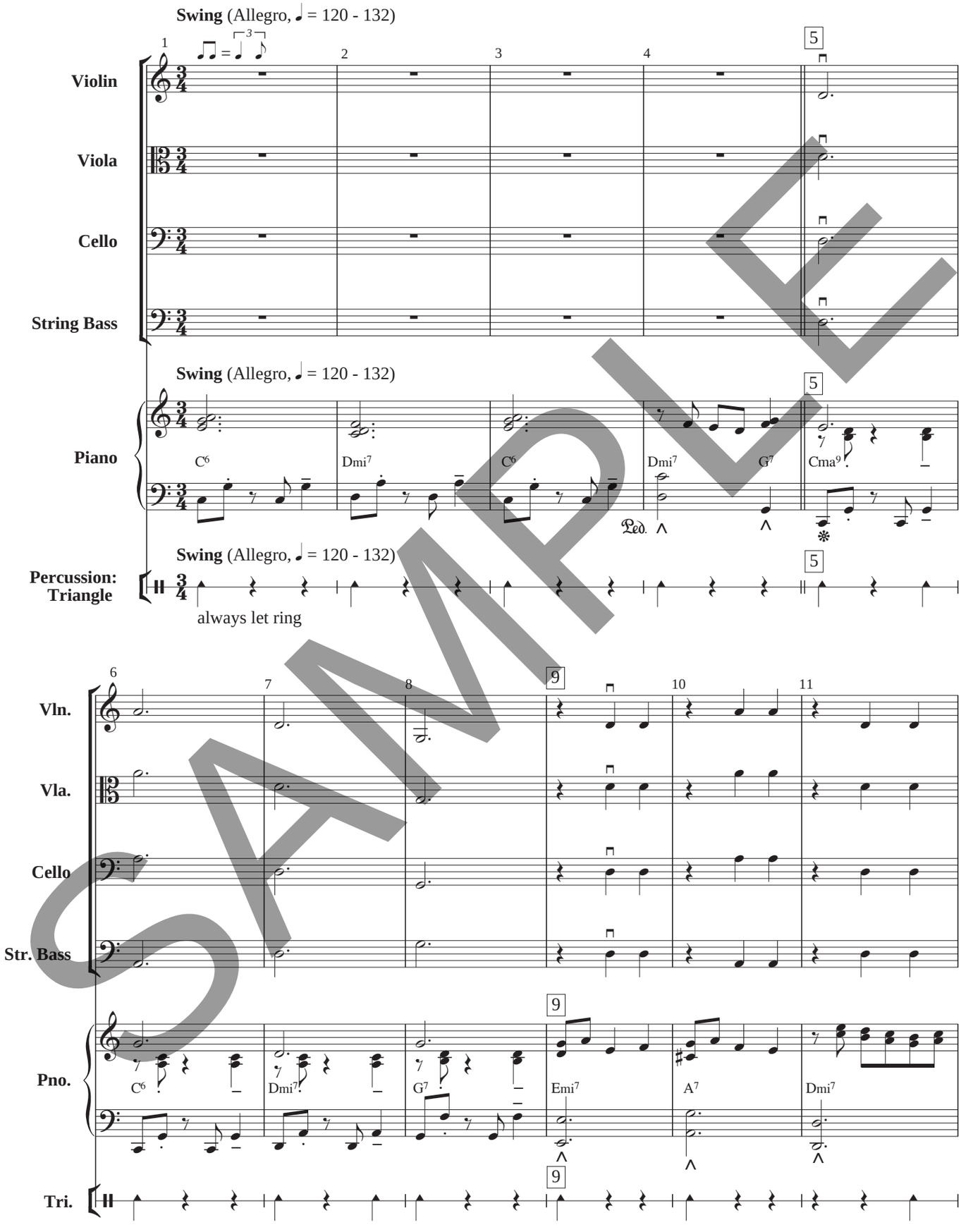

26
27
28
29
30
Vln.
Vla.
Cello
Str. Bass
Pno.
Ami7
Dmi
Ami7
Dmi
Tamb.

SAMPLE

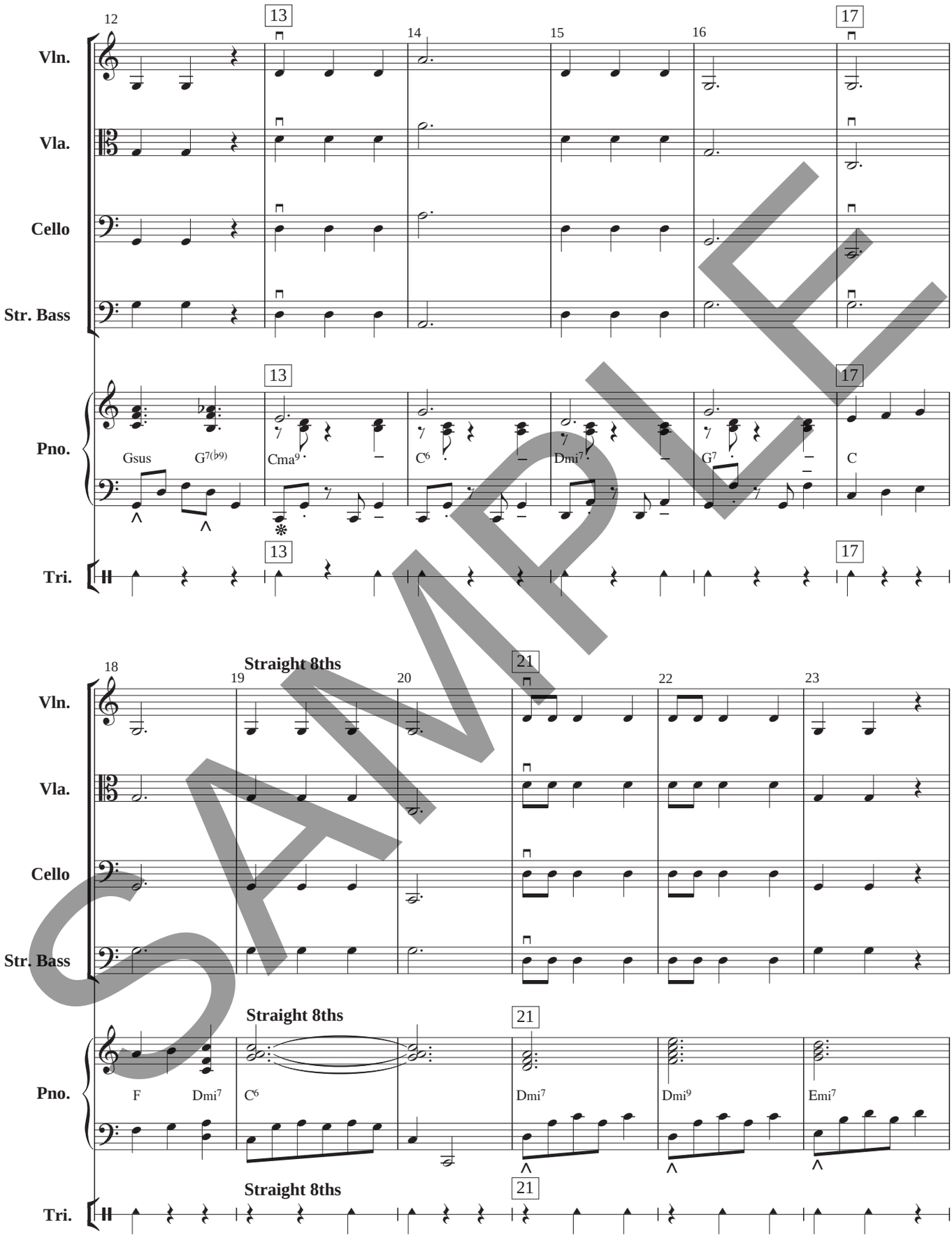

31
32
33
34
35
Vln.
Vla.
Cello
Str. Bass
Pno.
Tamb.
36
37
38
39
40
LH pizz.
E7(♯9)
D7(♯9)
Dmi6

SAMPLE

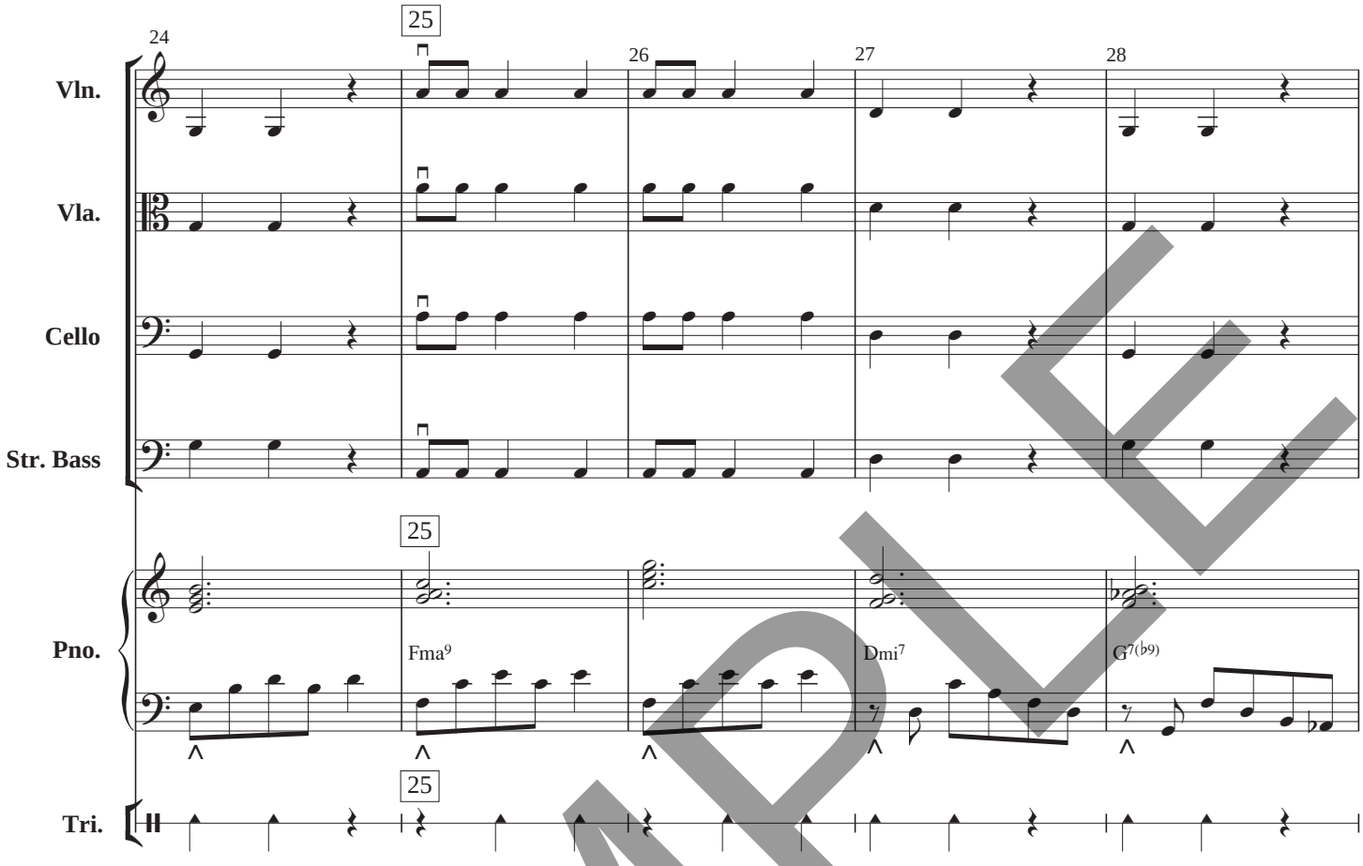
V. Jazz Waltz

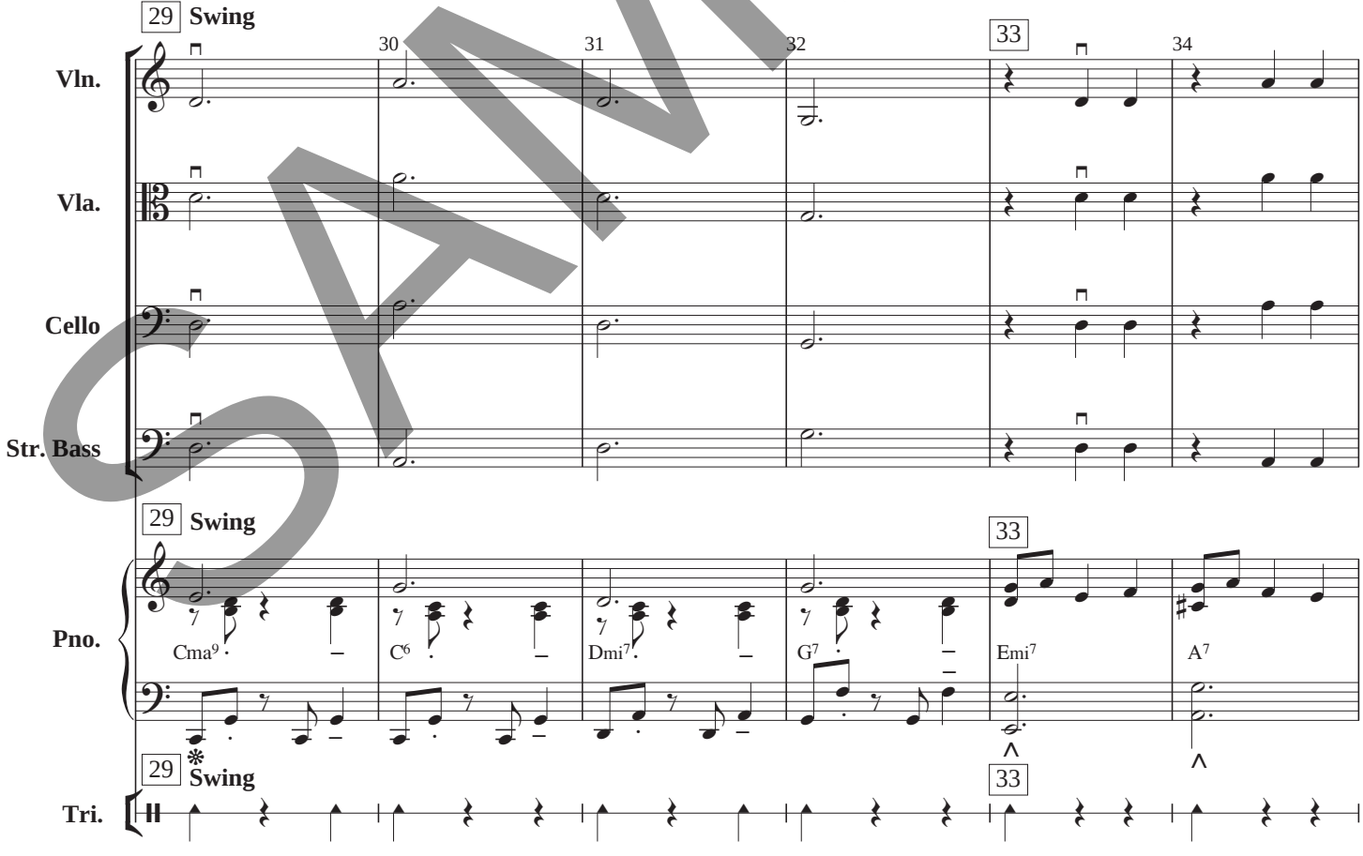


SAMPLE

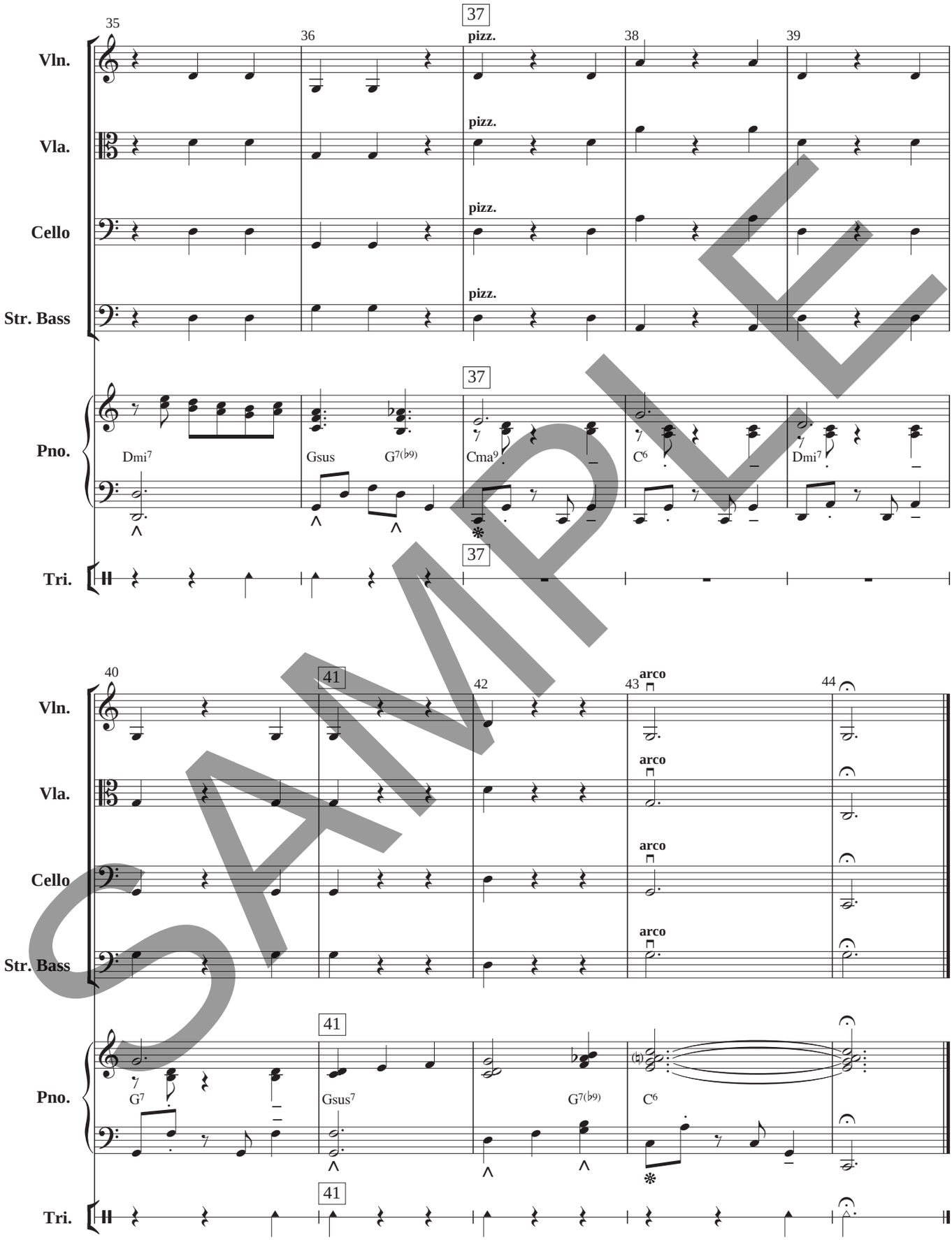

12
13
14
15
16
17
Vln.
Vla.
Cello
Str. Bass
Pno.
Gsus
G7(b9)
Cma9
C6
Dmi7
G7
C
Tri.
18
19
20
21
22
23
Straight 8ths
F
Dmi7
C6
Dmi7
Dmi9
Emi7

SAMPLE


24
25
26
27
28
Vln.
Vla.
Cello
Str. Bass
Pno.
Fma9
Dmi7
G7(♭9)
Tri.

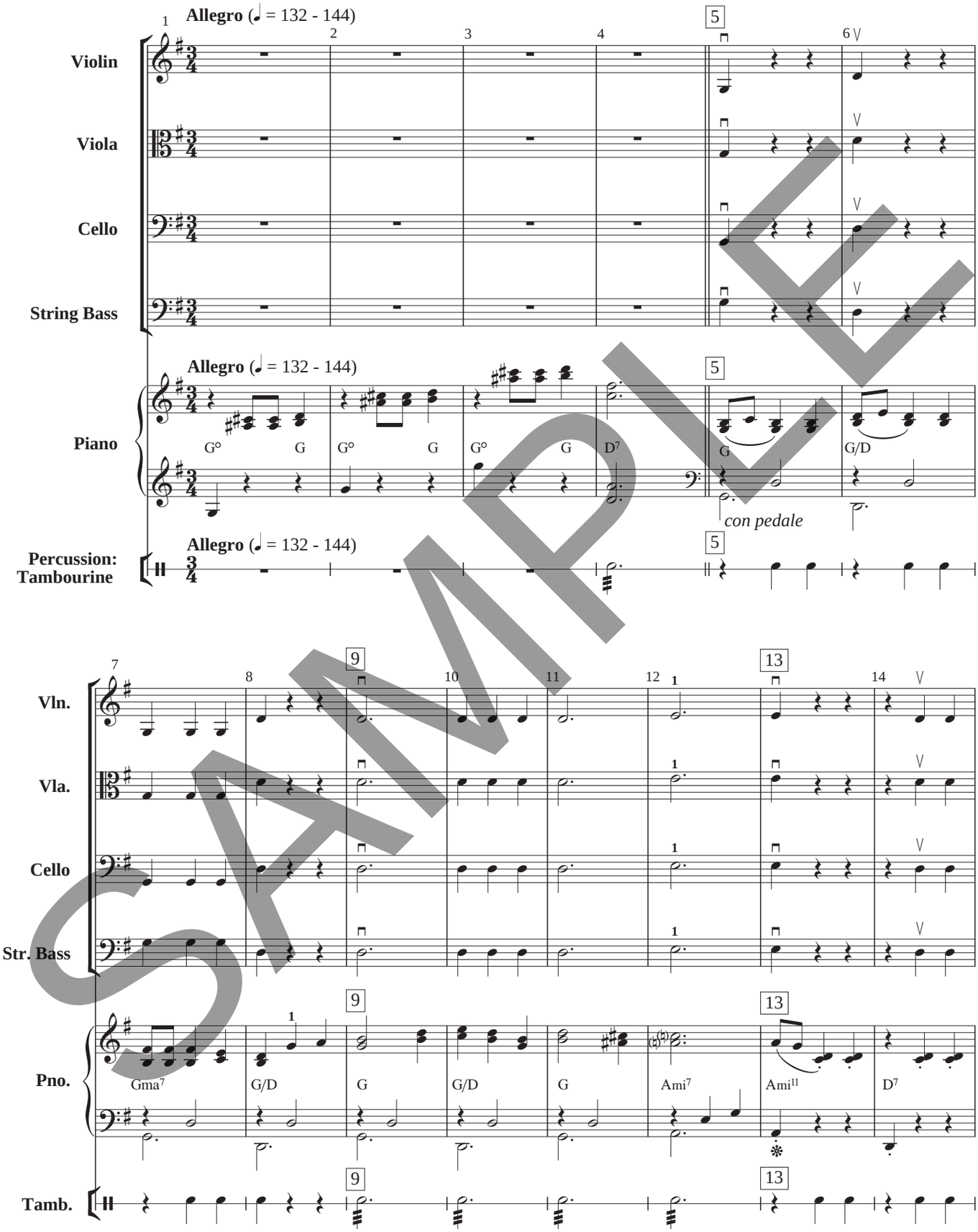

29 Swing
30
31
32
33
34
Vln.
Vla.
Cello
Str. Bass
Cma9
C6
Dmi7
G7
Emi7
A7
Pno.
Tri.

SAMPLE

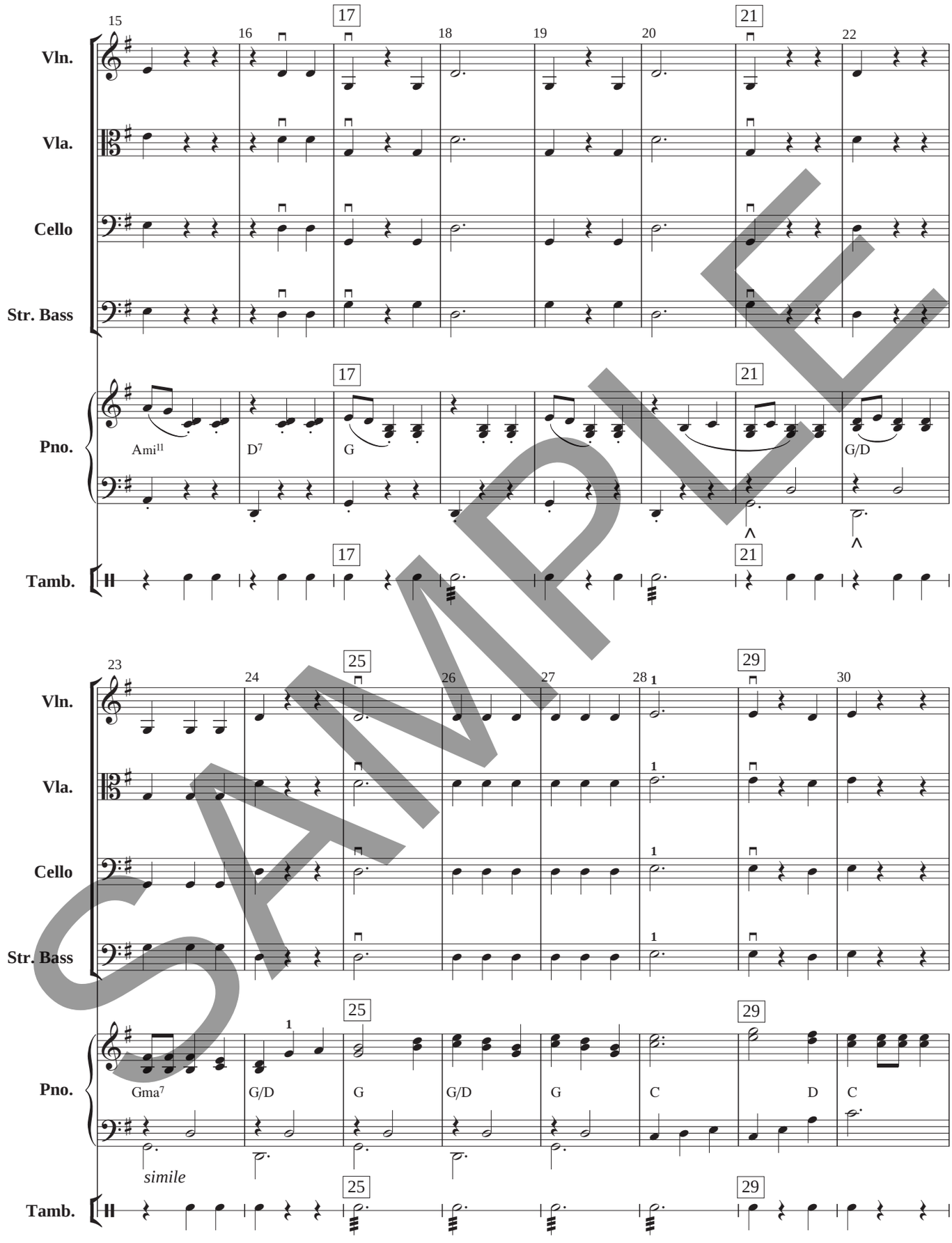

35
36
37
38
39
pizz.
Vln.
Vla.
Cello
Str. Bass
Pno.
Tri.
Dmi7
Gsus
G7(♭9)
Cma9
C6
Dmi7
40
41
42
43
44
arco
G7
Gsus7
G7(♭9)
C6

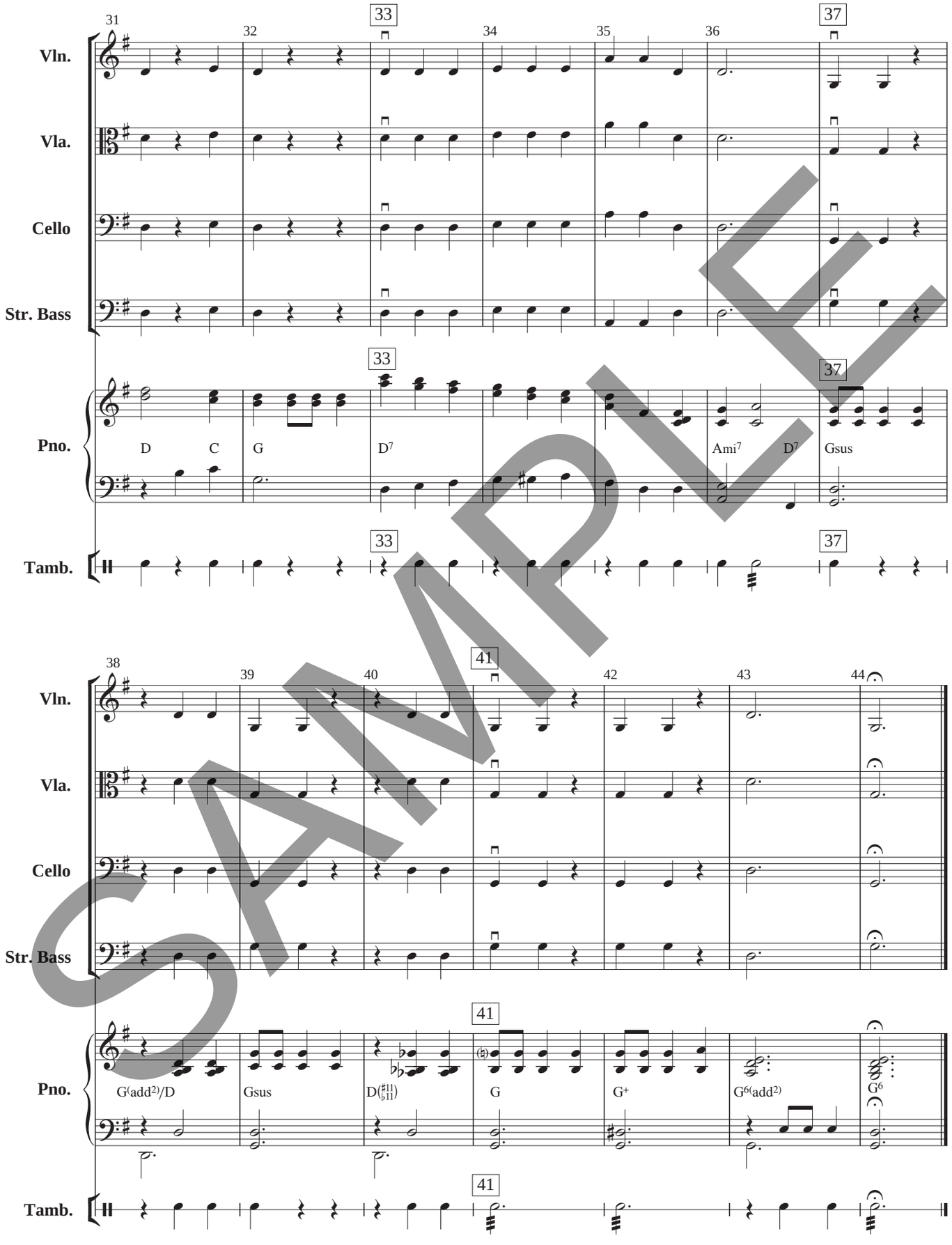
SAMPLE

VI. That Cat's Got Class



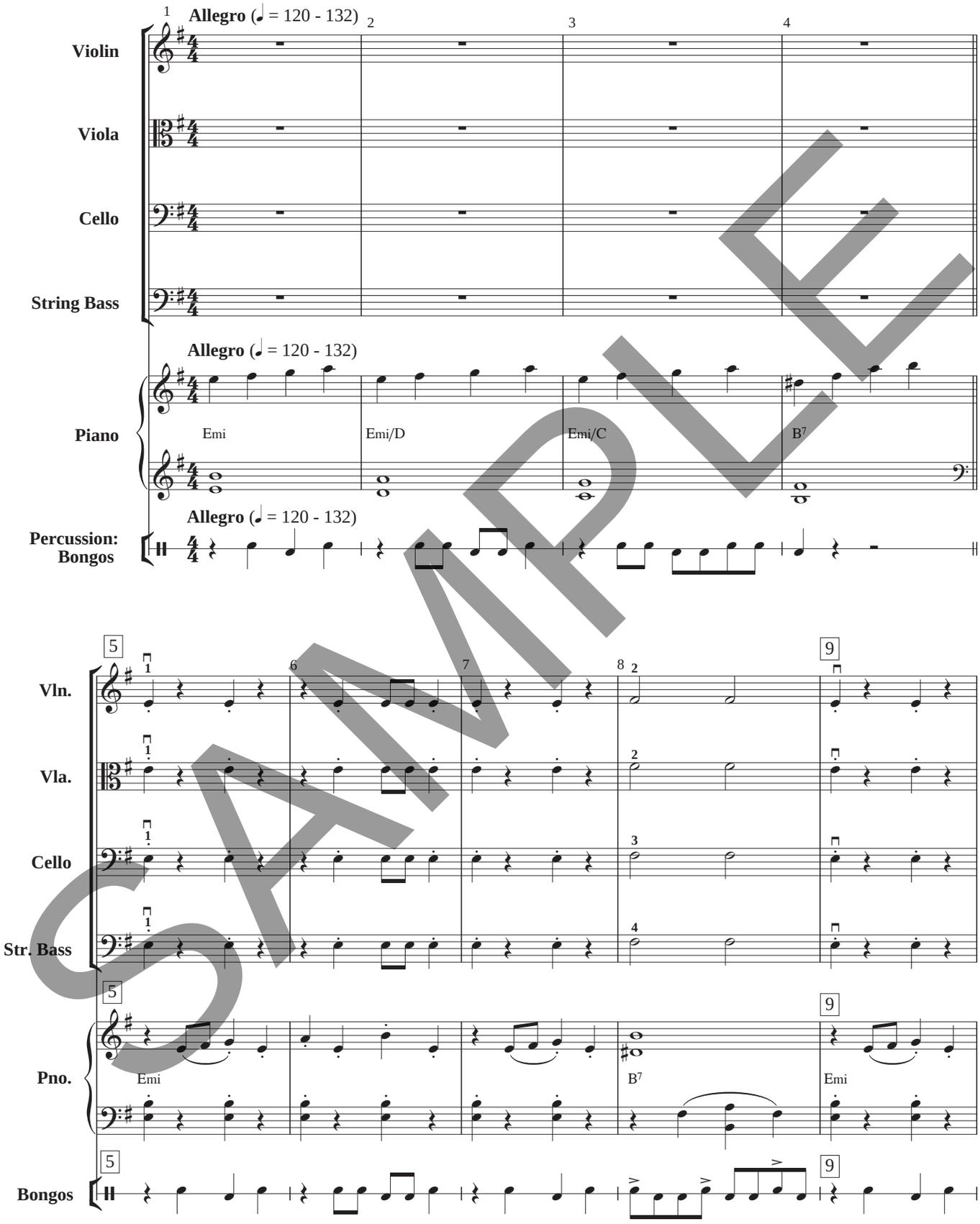
SAMPLE


Vln.
Vla.
Cello
Str. Bass
Pno.
Tamb.
Ami11
D7
G
G/D
Gma7
C
D
simile
SAMPLE

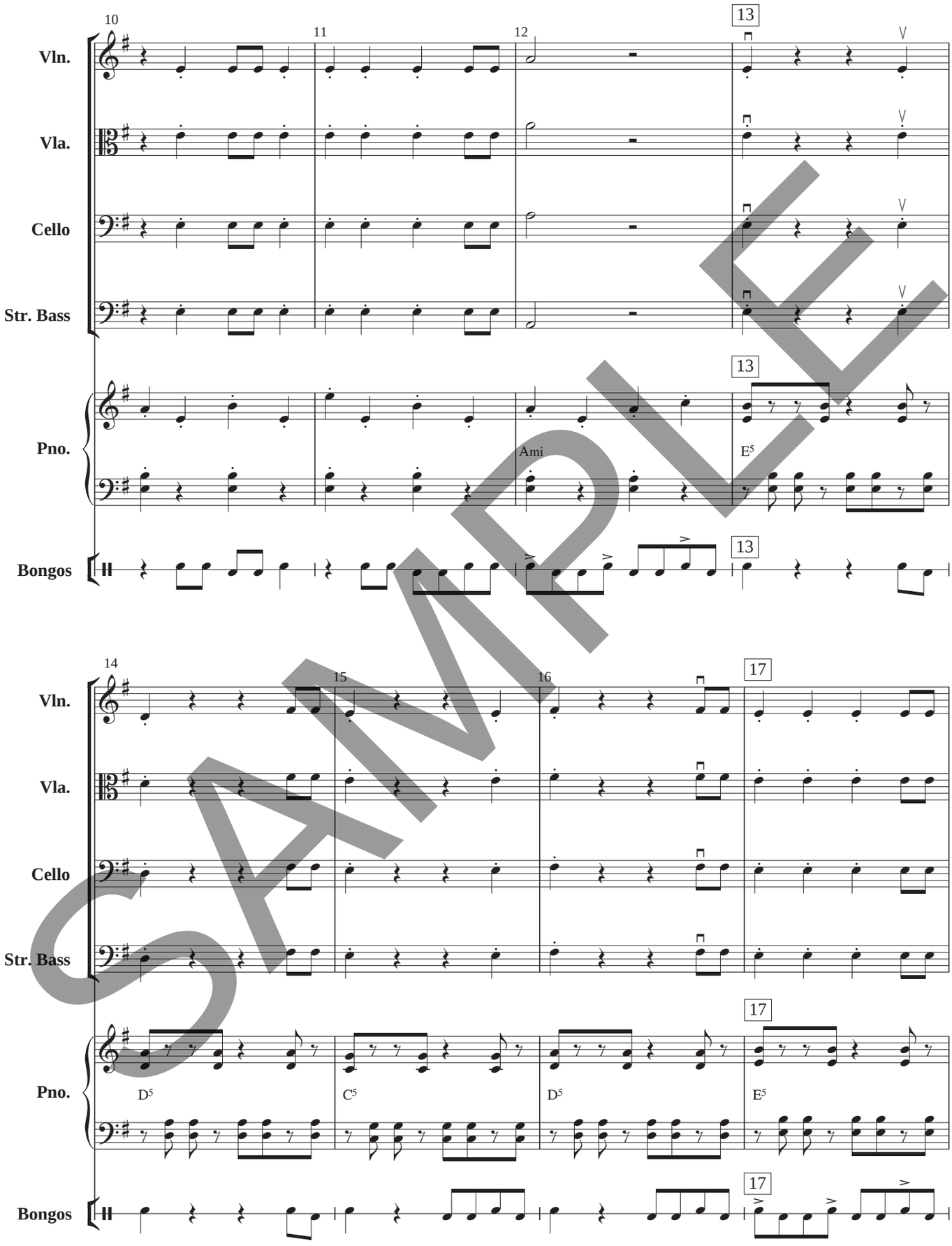

31
32
33
34
35
36
37
Vln.
Vla.
Cello
Str. Bass
Pno.
Tamb.
D
C
G
D7
Ami7
D7
Gsus
38
39
40
41
42
43
44
G(add2)/D
Gsus
D(♯11/♭11)
G
G+
G6(add2)
G6

SAMPLE

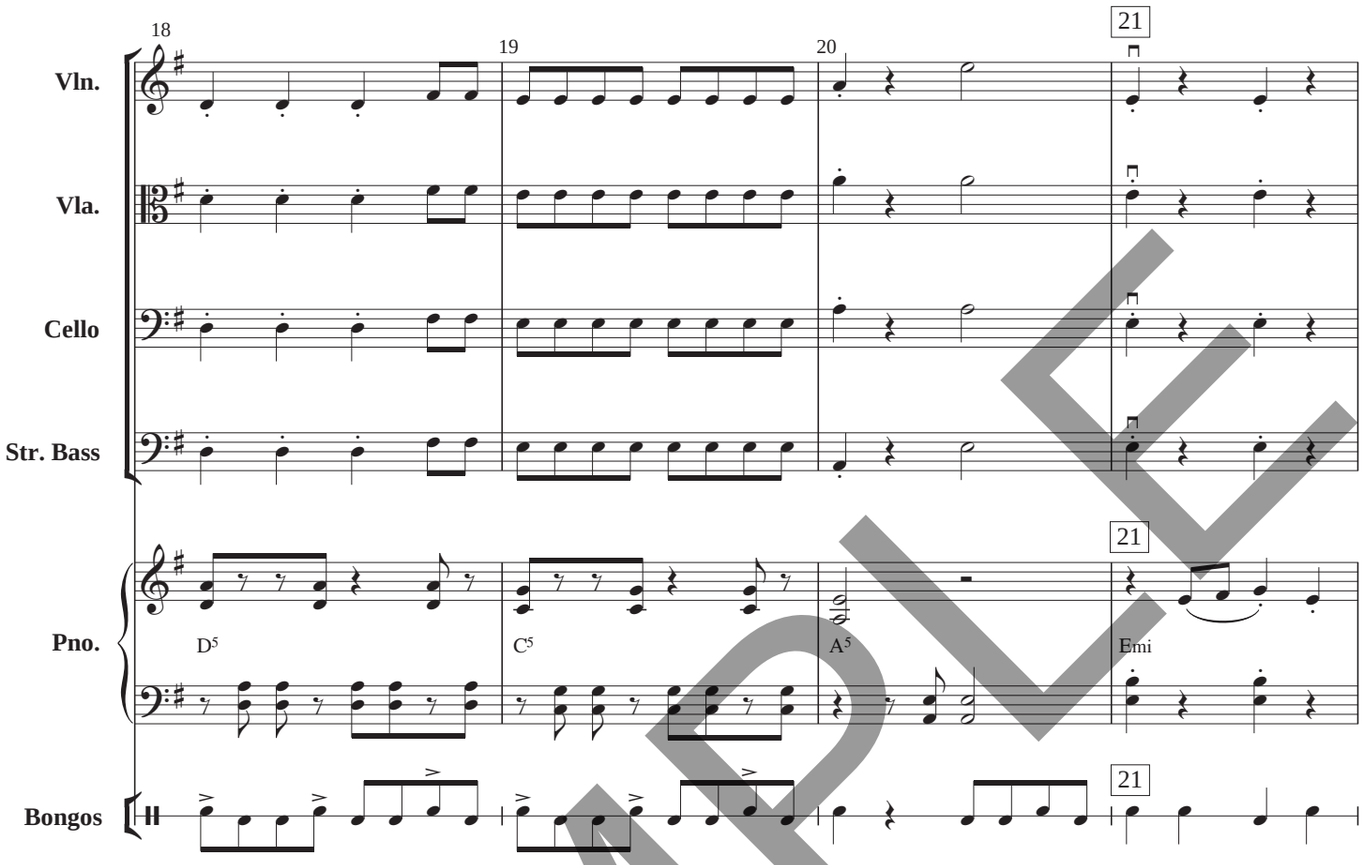
VII. From the Top

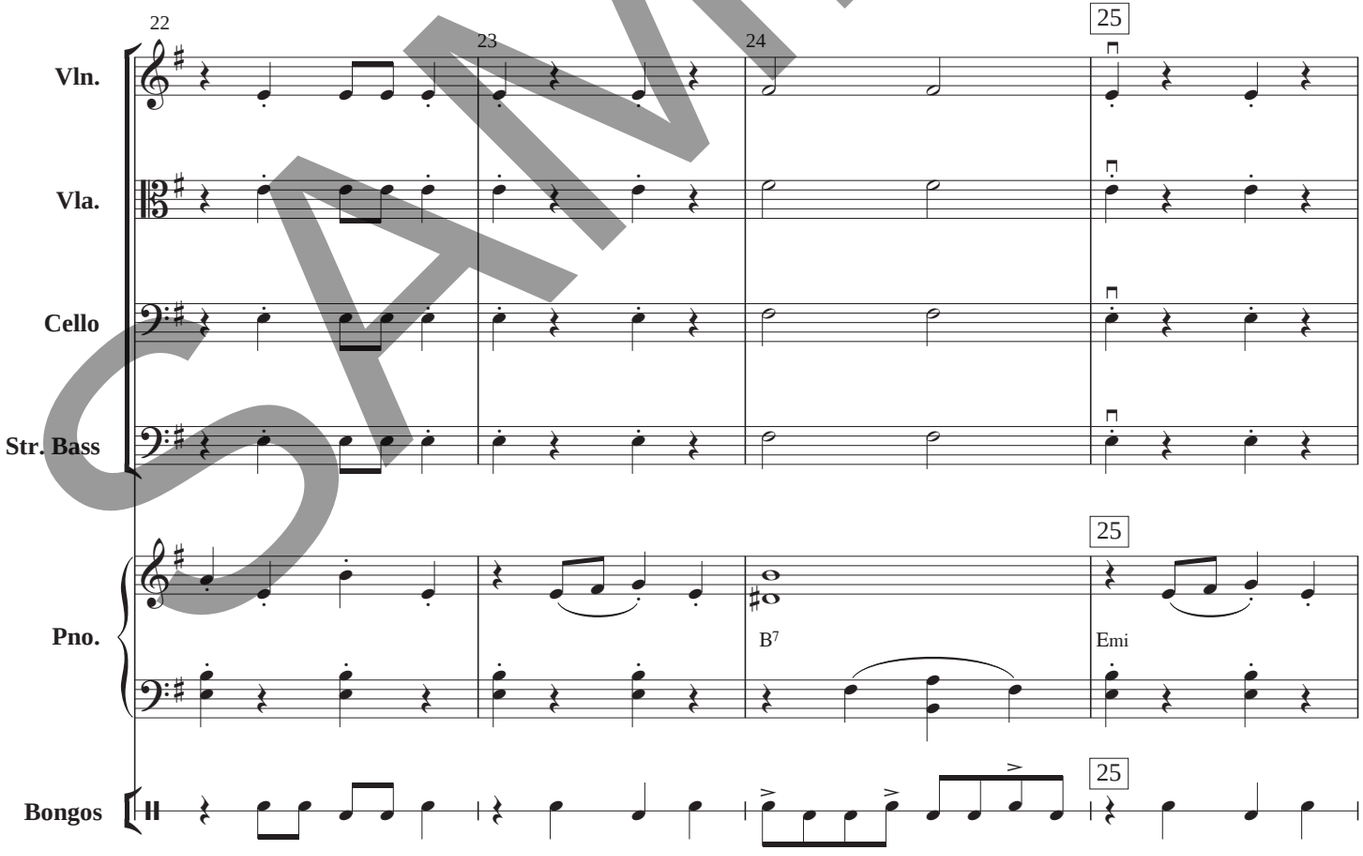


SAMPLE

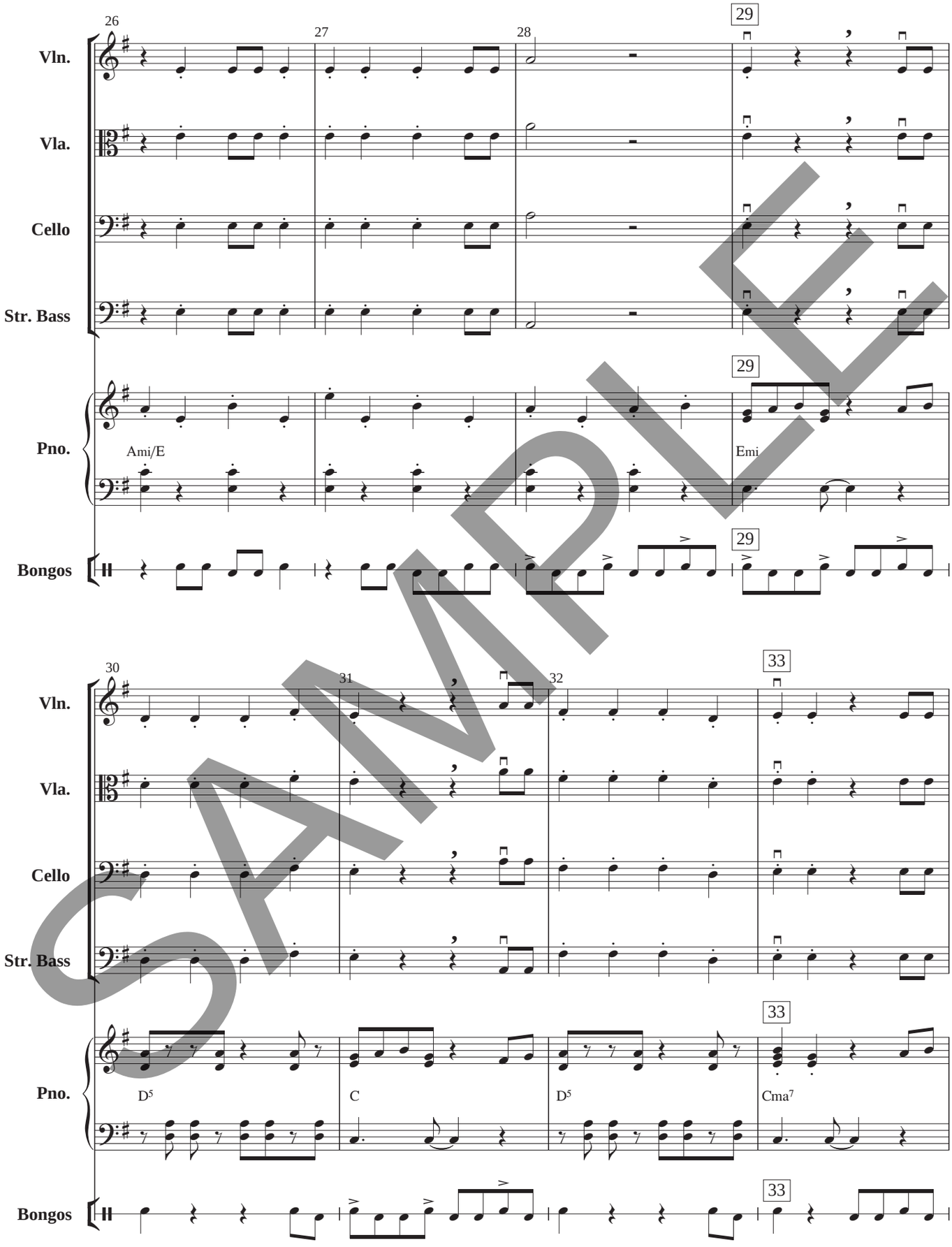

10
11
12
13
Vln.
Vla.
Cello
Str. Bass
Pno.
Ami
E5
Bongos
14
15
16
17
D5
C5
D5
E5

SAMPLE

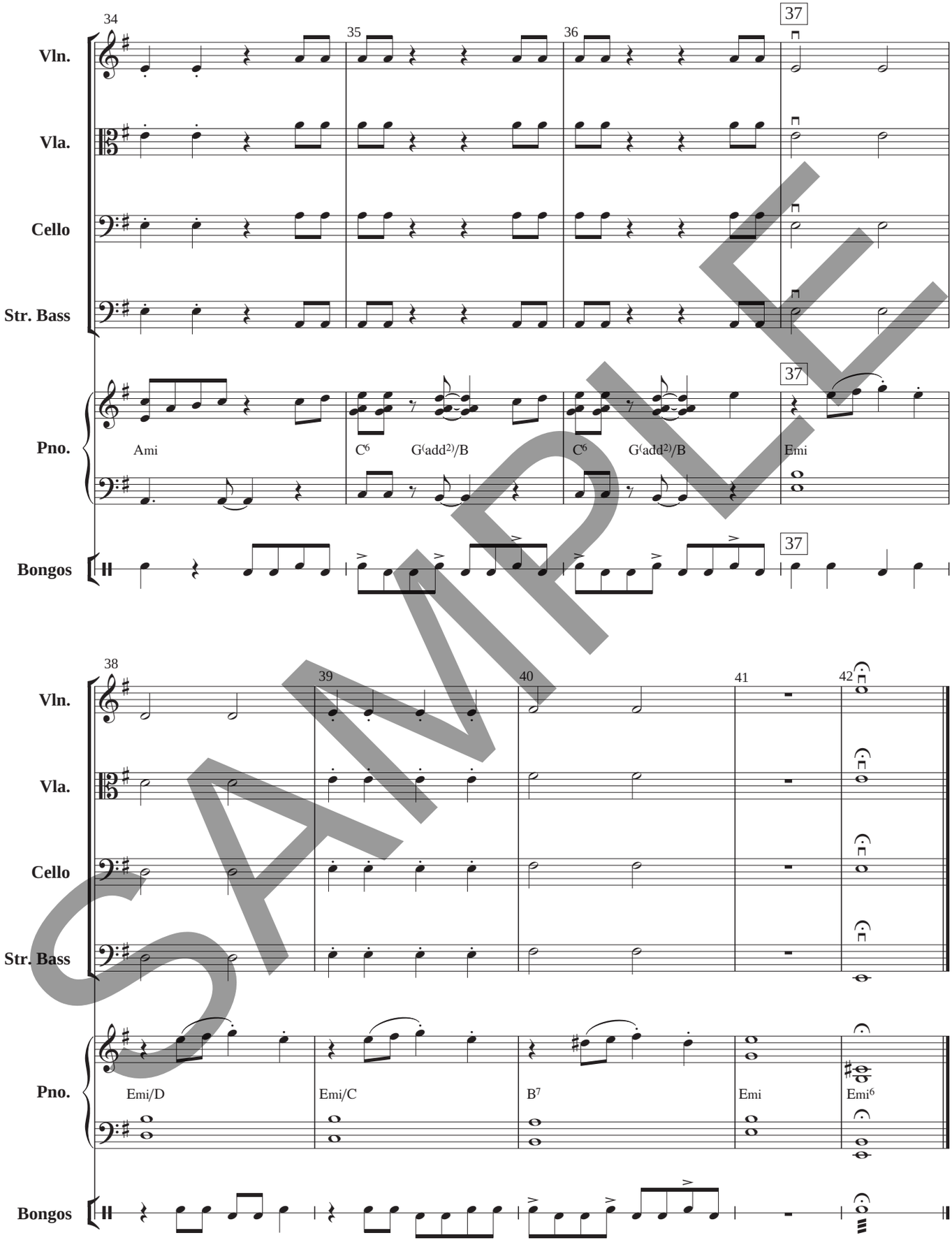

18
19
20
21
Vln.
Vla.
Cello
Str. Bass
Pno.
D5
C5
A5
Emi
Bongos


22
23
24
25
Vln.
Vla.
Cello
Str. Bass
Pno.
B7
Emi
Bongos

SAMPLE


26
27
28
29
Vln.
Vla.
Cello
Str. Bass
Pno.
Ami/E
Emi
Bongos
30
31
32
33
D5
C
D5
Cma7

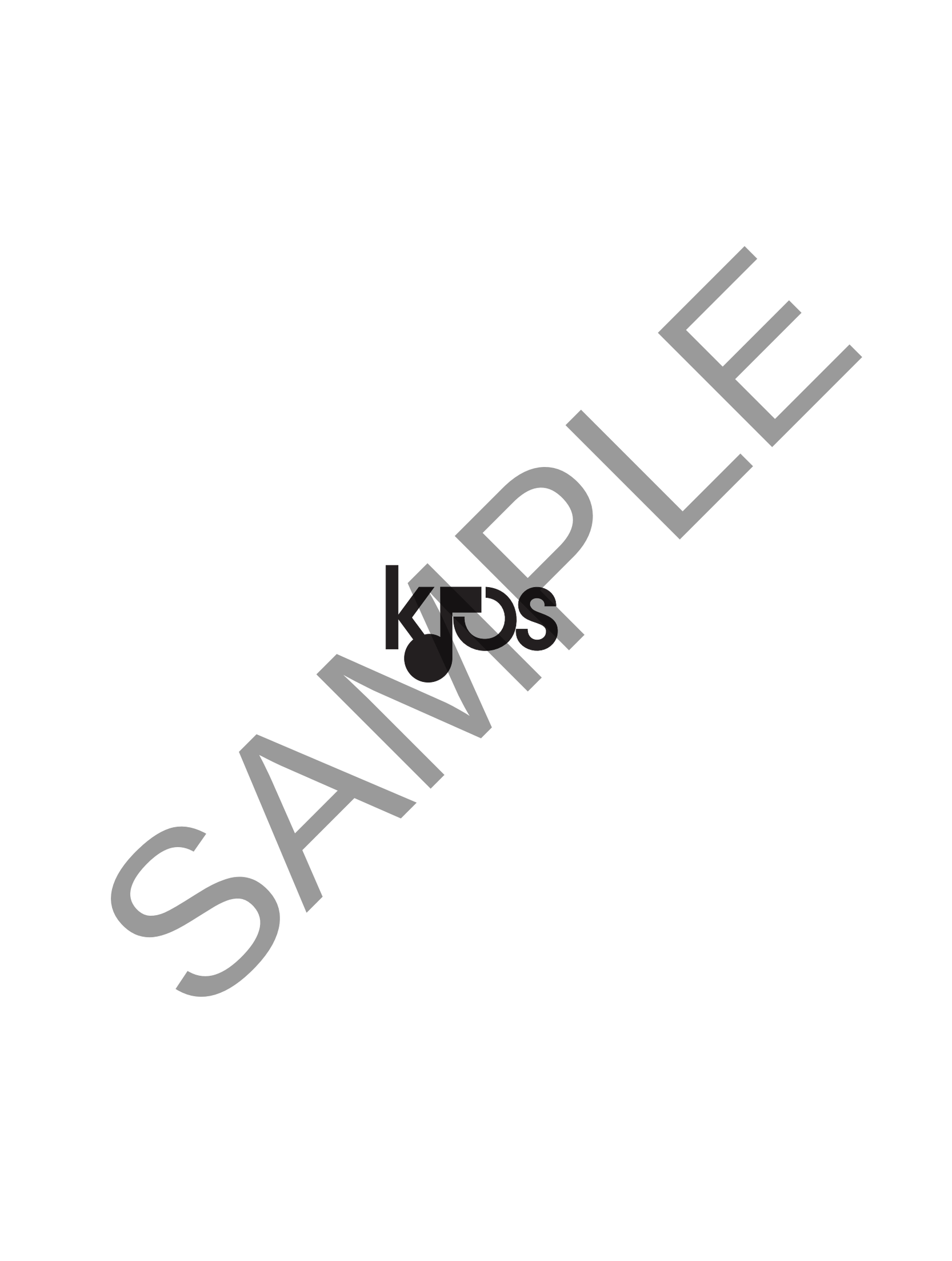
SAMPLE


34
35
36
37
Vln.
Vla.
Cello
Str. Bass
Pno.
Ami
C6
G(add2)/B
C6
G(add2)/B
Emi
Bongos
38
39
40
41
42
Emi/D
Emi/C
B7
Emi
Emi6

SAMPLE

SAMPLE

SAMPLE


SAMPLE