KENDOR

CONCERT FAVORITES, VOLUME 2

10 Concert Pieces

for Grade 1+ String Orchestra

FOR

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PREVIEW

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ONLY

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REPRODUCTION

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PART BOOKS AVAILABLE SEPARATELY:

1st Violin (#7991, $6.50)
2nd Violin (#7992, $6.50)
3rd Violin (Viola T.C.) (#7993, $6.50)
Viola (#7994, $6.50)
Cello (#7995, $6.50)
Bass (#7996, $6.50)
Piano (opt.) (#7997, $8.50)
Full Score (#7998, $13.50)

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About The Music

African Blessing (Bwana Awabariki) - arr. Deborah Baker Monday

This folk hymn comes from East Africa where the Swahili language is spoken. The lyrics convey a message of good luck and peace.

The rhythmic theme of the piece matches the pronunciation of the words “bwana awabariki” (measure 1 in the cello and bass). This is used for the introduction and as transitional material. Students can think of these words every time they encounter this rhythmic figure instead of struggling to count the syncopated rhythm.

Before playing this piece, it may be helpful to play the melody together as follows: 1st Violin at measure 5; 2nd Violin and Viola at measure 17. Then have these instruments play together: Cello and Bass at measure 29 and 1st Violin at measure 33.

You can make this arrangement even more unique by including your own choice of percussion instruments. Get the audience’s attention with the addition of drums on beats 1, 2, and 3 along with students tapping on the “ands” of beats 1 and 2, adding the rhythmic figure on beat 3 and 4 (awabariki rhythm). This will inspire some creativity as well as fun with your group.

Be Thou My Vision (Irish Hymn) - arr. Robert S. Frost

Be Thou My Vision has a simple yet lyrical melody. In keeping with the hymn qualities, the melody is given a homophonic treatment three times. First with full resonant chords supporting the melody in the1st Violins. This is immediately followed with the melody featured in octaves between the violas and cellos. Following a brief transition and modulation, the melody returns to the 1st Violins where the treatment is a bit more dramatic through the use of arpeggios in the cellos with the 2nd Violins supporting harmonically in duet fashion. The composition closes with a brief coda.

The 3rd Violin part has been adjusted to accommodate a more appropriate range for the violin. The cello part divides into two parts at times, and can be used if few or no bass players are available. Because of the tempo and chordal style of the selection, students should concentrate on the sustained tones. Attention to bow placement, bow weight, and the amount of bow will aid in developing a rich, full sound.

For the most part, any balance issues will take care of themselves, except at measure 21 when the melody is in the lower instruments.

A slower tempo and full sound is essential for a strong conclusion.

Allegro From “Concerto For Two Trumpets” - arr. Joseph J. Phillips

Antonio Vivaldi (1678 - 1741) was a prolific Italian Baroque composer whose writing included a variety of musical forms including operas, oratorios, cantatas and trio sonatas, in addition to numerous concertos. This composition is an excerpt from the first movement of his frequently-performed concerto featuring two trumpets. It has been arranged so that the two solo parts have been incorporated into the string parts. The canonic melodies give all sections a chance to shine and develop an independent sense of rhythm, even at this easy level.

The metronome marking is a guideline that may be changed depending on the technical abilities of the performers. Therefore, this piece may be performed by elementary as well as more mature groups. No notes or finger patterns are required other than those learned by most string players in their first year of study.

Directors should strive for a detached Baroque style. Observing the dynamic markings is critical to creating an effective, characteristic performance of this work.

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Christmas Fiddlers In The Hall - arr. Frank J. Halferty

This arrangement contains motivating fiddle techniques in addition to some important fundamentals. As in all dance style music, focusing on steady tempo will produce strong performances. Young players may get “bogged down” on the pitch slides, however remind them that the final note of the slide needs to be right on the beat to keep the music energized and lively. The C#’s played by violins and violas on the G string, are marked as high 3rd finger to help with playing the note in tune. Practice matching pitches on the C# to strengthen these passages.

“Shuffle style” bow work, so common in fiddle music, is a highlight of this arrangement. Special care has been taken to use repeated eighth notes to aid young players as they become comfortable with this bowing. More experienced players can add an accent on the eighth notes to really add some fiddle style to their playing. Spend time with the slurred staccatos between measures 60 and 68 in the viola and cello parts. They’ll have fun with this, especially since there are some double stops added.

Be sure to remind the group of the dynamics. If they are ready for it, the last four measures can be played fortissimo to create a performance that will have an even bigger impact!

Clash Of The Triads! - arr. Deborah Baker Monday

The title of this piece comes from the movie *Clash Of The Titans* that was loosely based on the Greek myth of Perseus. In this musical take on that drama, the conflict occurs between popular classical themes, thus the term “triad.”

The familiar opening of Beethoven’s *5th Symphony*, Mozart’s *Eine Kleine Nachtmusic*, and *Ode To Joy* all take turns as the principal material. Sometimes one theme collides with another and gives way to it. Or the first theme refuses to give way to the new idea and retains dominance. At other times two themes might continue simultaneously! Students will enjoy the music more and more as they recognize the Beethoven motive recurring throughout.

The battle plays out in this clever arrangement while all instruments get the opportunity to play the themes. Tension mounts and momentum builds to a grand takeover by the popular theme from Offenbach’s *Can Can*.

The opening pickup notes should be played in the lower half (L.H.) of the bow even though starting with an upbow. This will give lots of power to these three notes. The long notes require a downbow followed by an upbow to sustain the sound; stop the bow with enough left in the lower half to play the next three pickup notes.

Teachers may choose to introduce a spiccato bowing style to students if they are using proper bowholds. Repeated eighth notes will have a more traditional sound when played “off the string.” In the final section, the ensemble should get a bigger sound playing “on the string” but with a good “martele” stroke.

Deep Sea Fandango - Deborah Baker Monday

This piece is very good for teaching F naturals on the D string and B flats on the A string. It is also a great introduction to the 2-note slur. For a warm-up drill, have the group slur D to E (1st finger) 4 times, E to F# 4 times, F# to G 4 times, etc. with half notes; then with quarter notes; then replacing F sharp in the exercise with F natural.

The glissando does not appear in all parts, but should be taught to all players. Students can practice sliding the 1st finger ascending on the D string until their hand reaches 4th position and then descend, maintaining good hand position. This shifting exercise is fun if all students begin together and slide up for 2 beats, then back for 2 beats.

Greensleeves - arr. John Caponegro

Although many historians disagree, this tune is attributed to King Henry VIII of England. The beloved Christmas tune, *What Child Is This* uses the same melody.

The rhythm at measure 10 in the violins appears frequently in the upper parts making this a great teaching opportunity. Keep the style legato throughout this arrangement. The tempo can be performed a little above or below the indicated marking.

This arrangement is perfect for Holiday performances or at any other time of year.

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Gypsy Moon - Frank J. Halferty

Images of a late night celebration in the European countryside come alive with *Gypsy Moon*.

To capture the energetic nature of this fiddle-style dance piece, players must start each bow right at the frog. In addition, the rustic dance quality of the music will be enhanced by maintaining a steady tempo throughout.

Attention to articulation will also help to give energy to the performance -- the accents, slurs and staccatos all work together to add that extra pulse and spice to the music.

This selection is based on the A Dorian mode. Sharing the same key signature with the G major scale makes it an easy tonality for young players. Time spent playing this scale will help players gain confidence and familiarity with its sound and tonality. Application of accent and slur patterns found in this piece, to the scale, will strengthen the confidence of the musicians as they learn this piece.

Time spent practicing the special effects will definitely pay off. Although the pitch slides are found throughout, the unison section at measure 34 allows the entire group to play the slides at the same time. Rehearsing this section at measure 34 will help players gain confidence and timing on the technique which can then be applied to the rest of the piece. There are a number of opportunities for your first violins to work on double stops; at first they may need to select the upper or lower note to play. Once they've practiced the technique, they'll be able to play the double stops in tempo.

Star-Crossed Warriors - Deborah Baker Monday

This exciting dramatic work depicts a galactic battle with moments of romance in outer space and beyond! Students will enjoy creating sound effects using their open string harmonics, and there is an element of chance involved which can allow each performance to be a new adventure.

At measure 44, the focus of the piece changes from strong rhythmic and thematic emphasis to one of musical color and tone painting. Even though a metronome marking is given, the conductor should feel free to interpret the section as it fits each group. The divided pitches in the sections create a rich sonority which could be merely sustained, or given dynamic interest:

1. with a huge crescendo and a cut off.
2. a huge crescendo followed by a diminuendo to silence.
3. a tremolo with crescendo cutoff or crescendo/diminuendo, etc..

The next section (measure 51) can be given some interpretation. Basically, there is a spatial background established with the fluttering fingers. The beauty of the sound is the different speeds which students are able to alternate between notes. The basses should place their fingers in 3rd position and should touch the string lightly with the 4th finger and pull the bow quickly as if to make a "ping" sound, letting it ring out, followed by the other instruments as shown in the score. The effect should sound like shooting stars (as one instrument note starts to fade the next one starts). This section can be repeated as many times as desired.

Measure 56 should sound like the voice of doom! Measures 57-58 can be as dramatic as desired. In measure 59, the pulse finally comes back softly, slowly, but rhythmically with a crescendo and accelerando back to tempo 1 at measure 67 through the end.

The Trout (Die Forelle, Movement IV) - arr. John Caponegro

The story upon which Schubert based his song *Die Forelle (The Trout)* is a tale about a large trout living in a pond and the efforts of a determined fisherman to catch it. The fisherman perseveres but the fish always manages to escape. Finally, one day the frustrated but persistent fisherman catches the fish.

Schubert later used this tune as the basis for the 4th movement of a string quintet, which became known as the *Trout Quintet*. Quarter note equals 100 should be comfortable for the young players.

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KENDOR PRESENTS

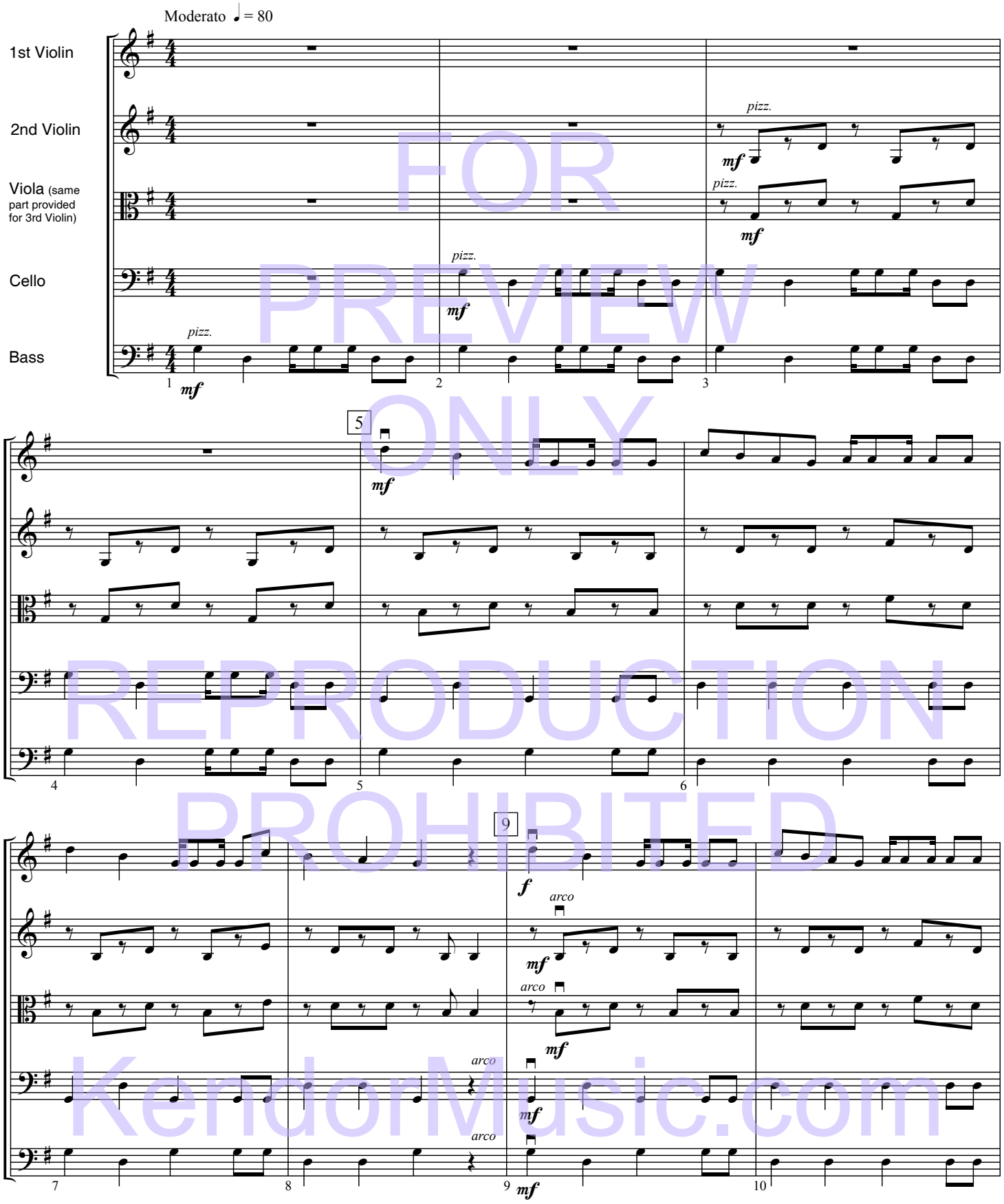
African Blessing

(Bwana Awabariki)

Grade 1+
duration 1:55

arranged by
Deborah Baker Monday

FULL SCORE



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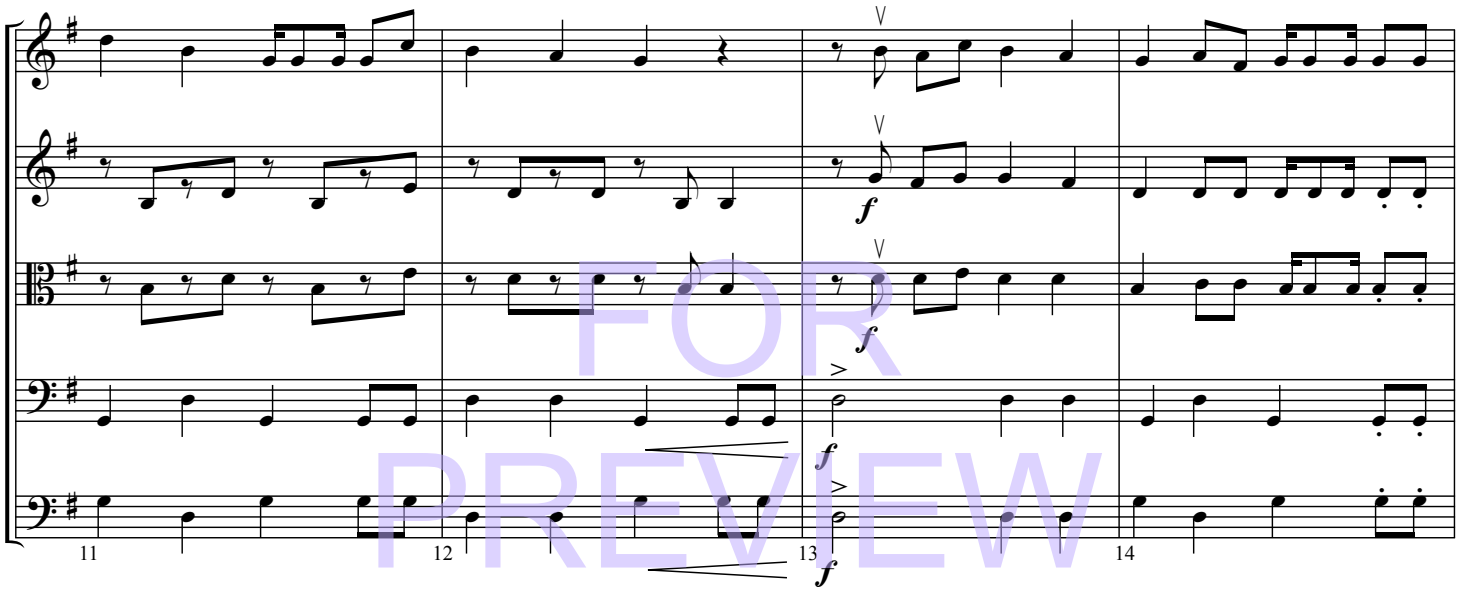

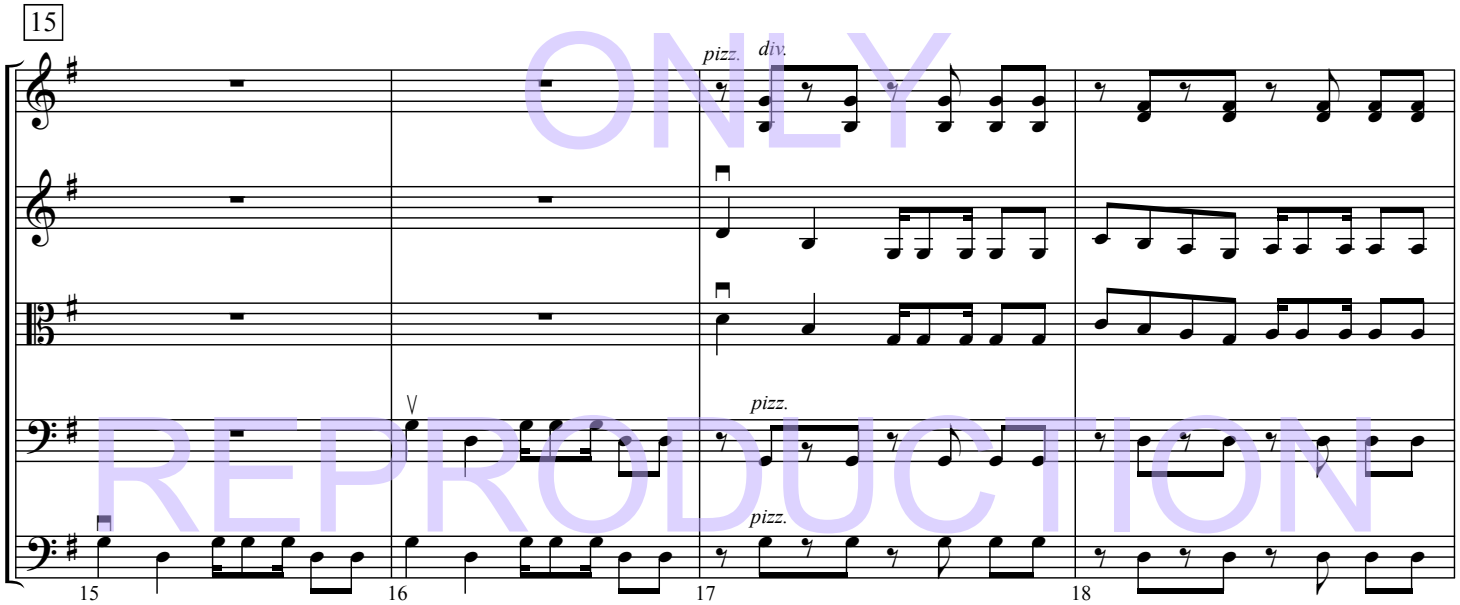

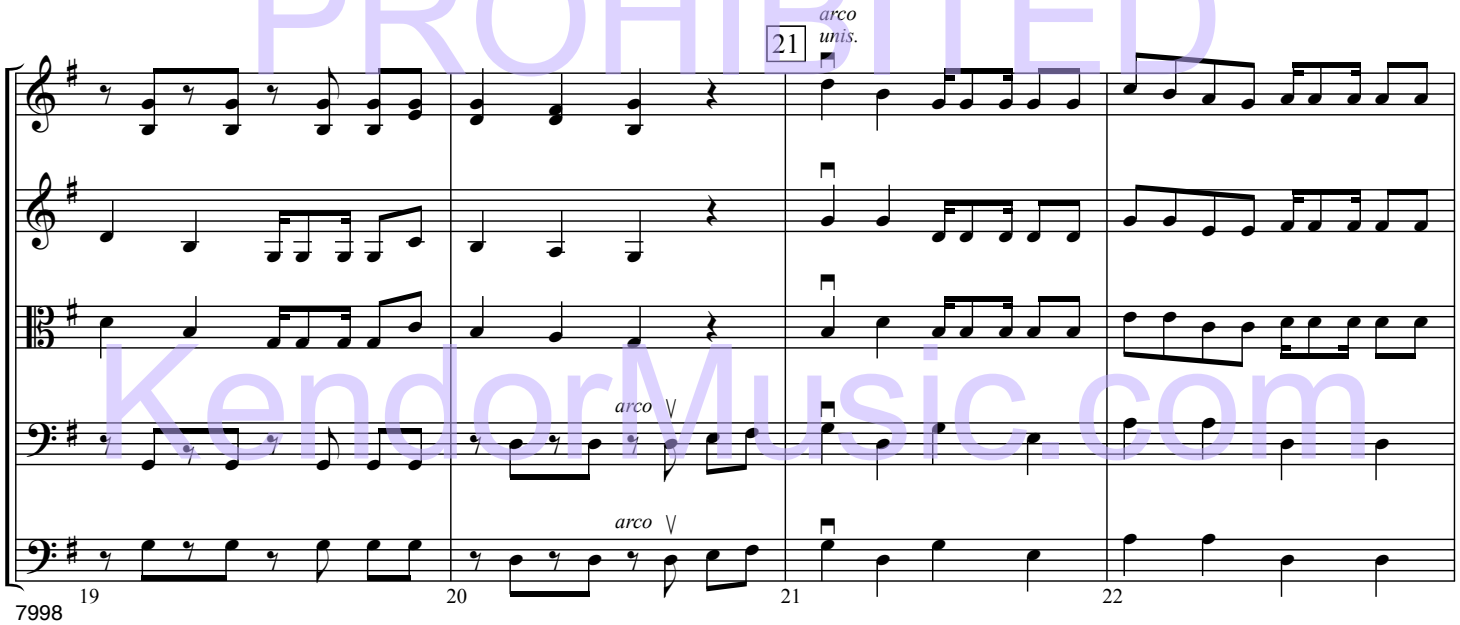

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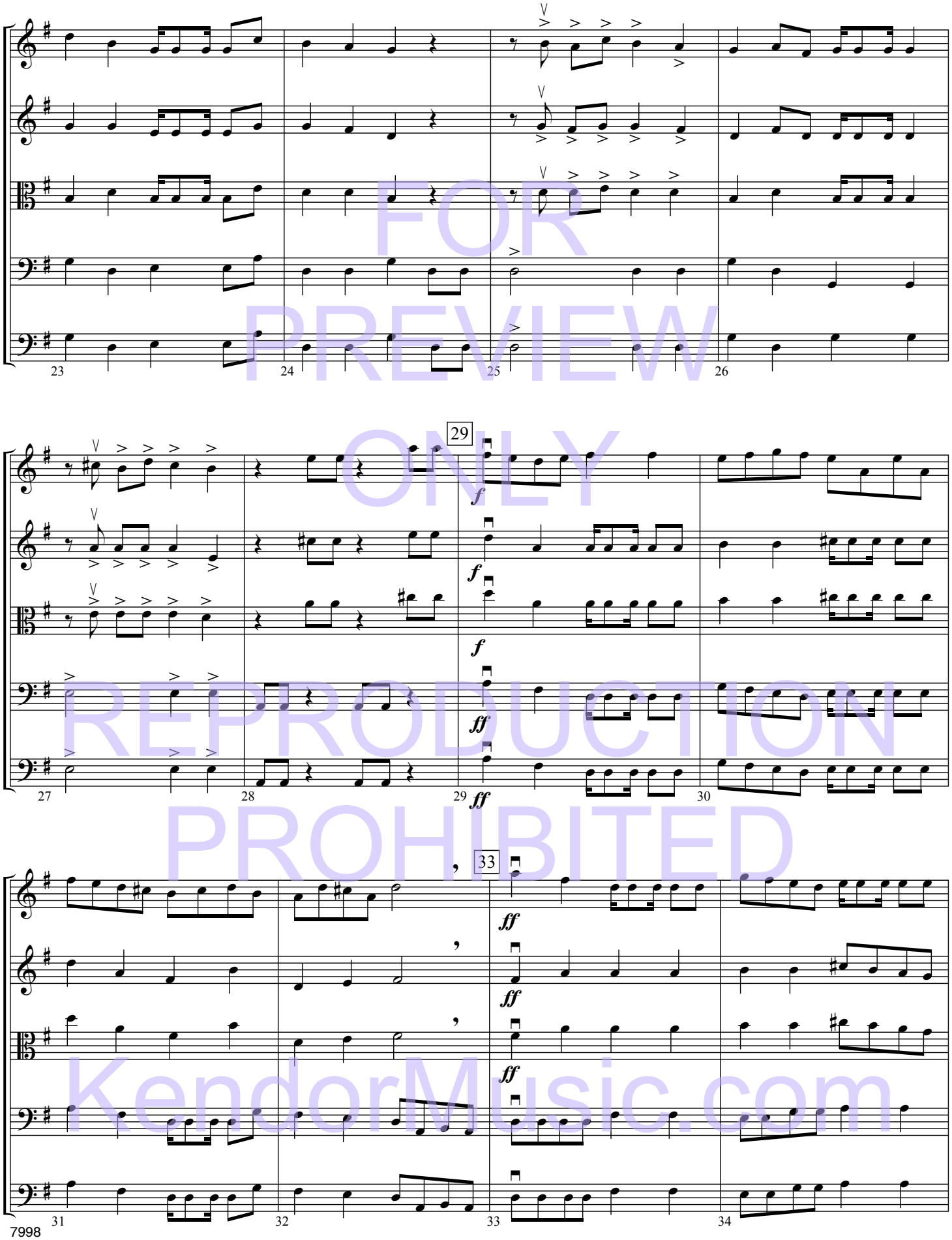

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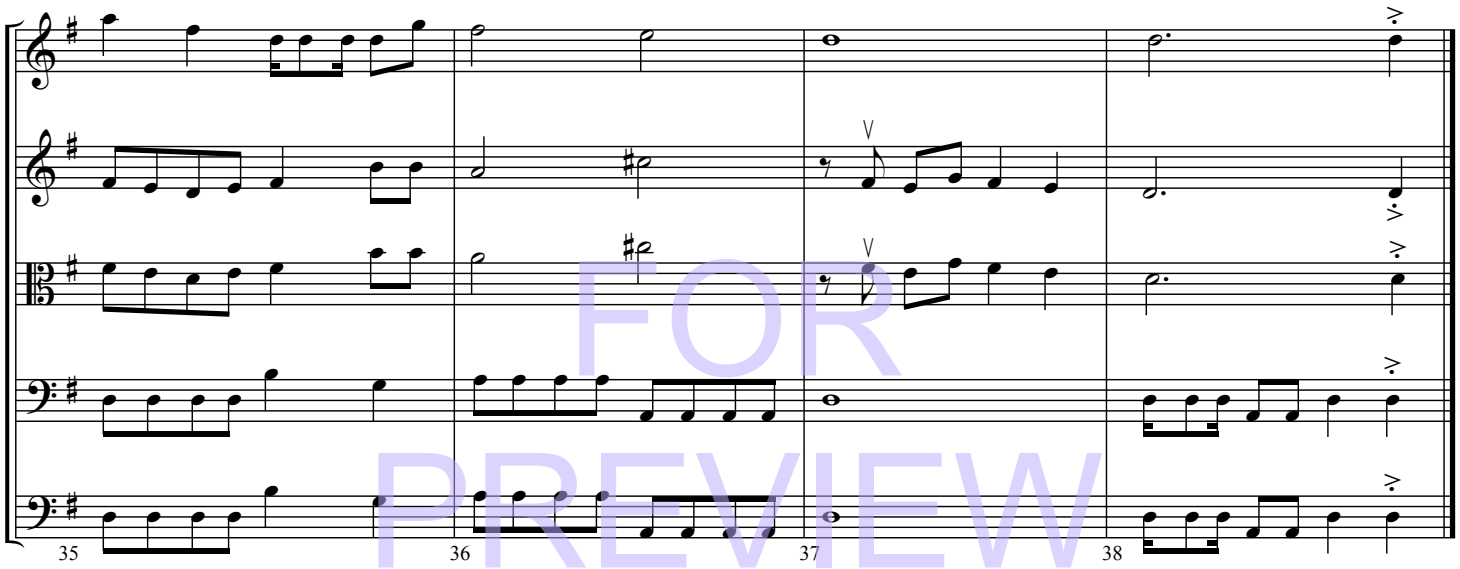

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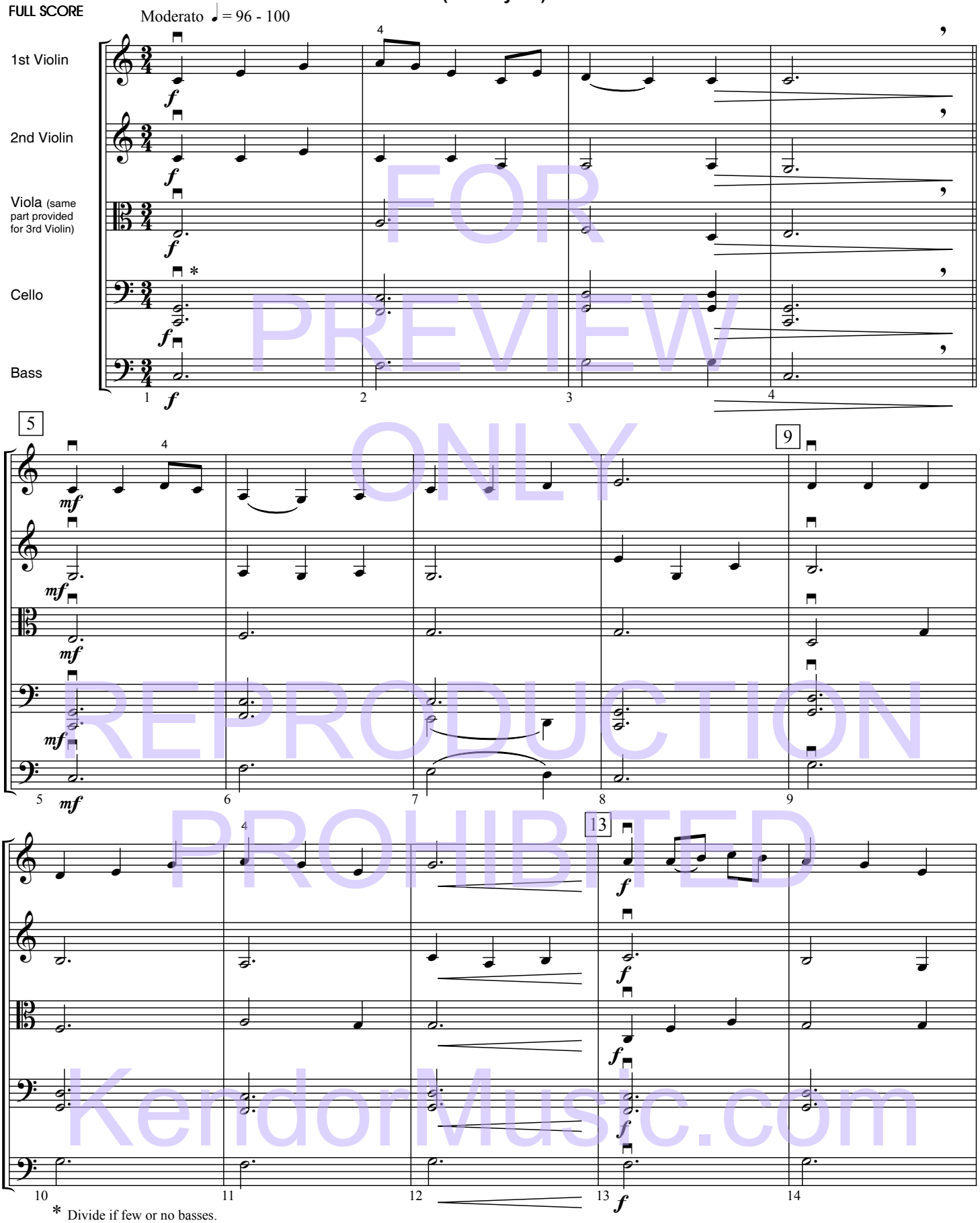
Grade 1+
duration ca. 1:55

Be Thou My Vision

(Irish Hymn)

arranged by Robert S. Frost

FULL SCORE



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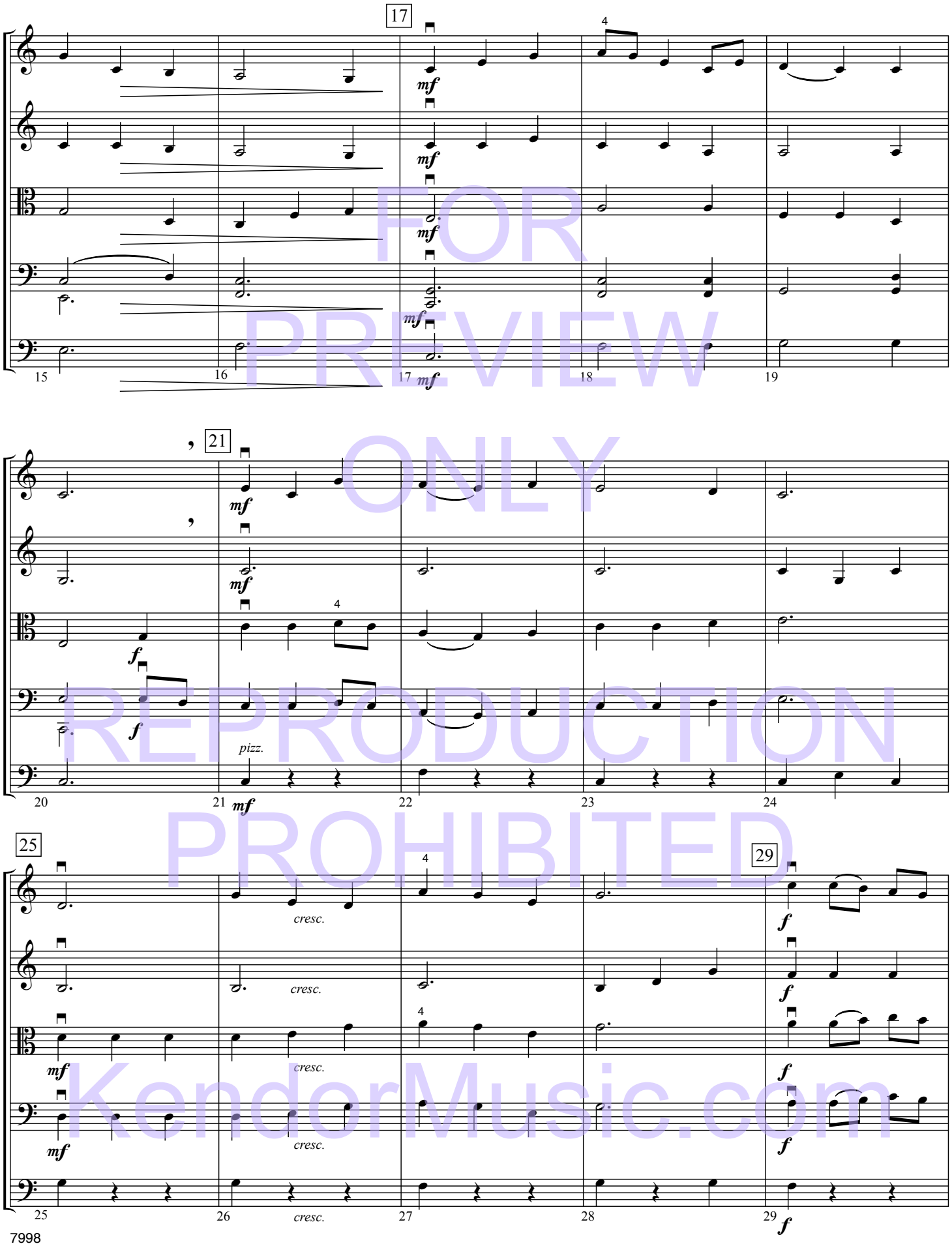

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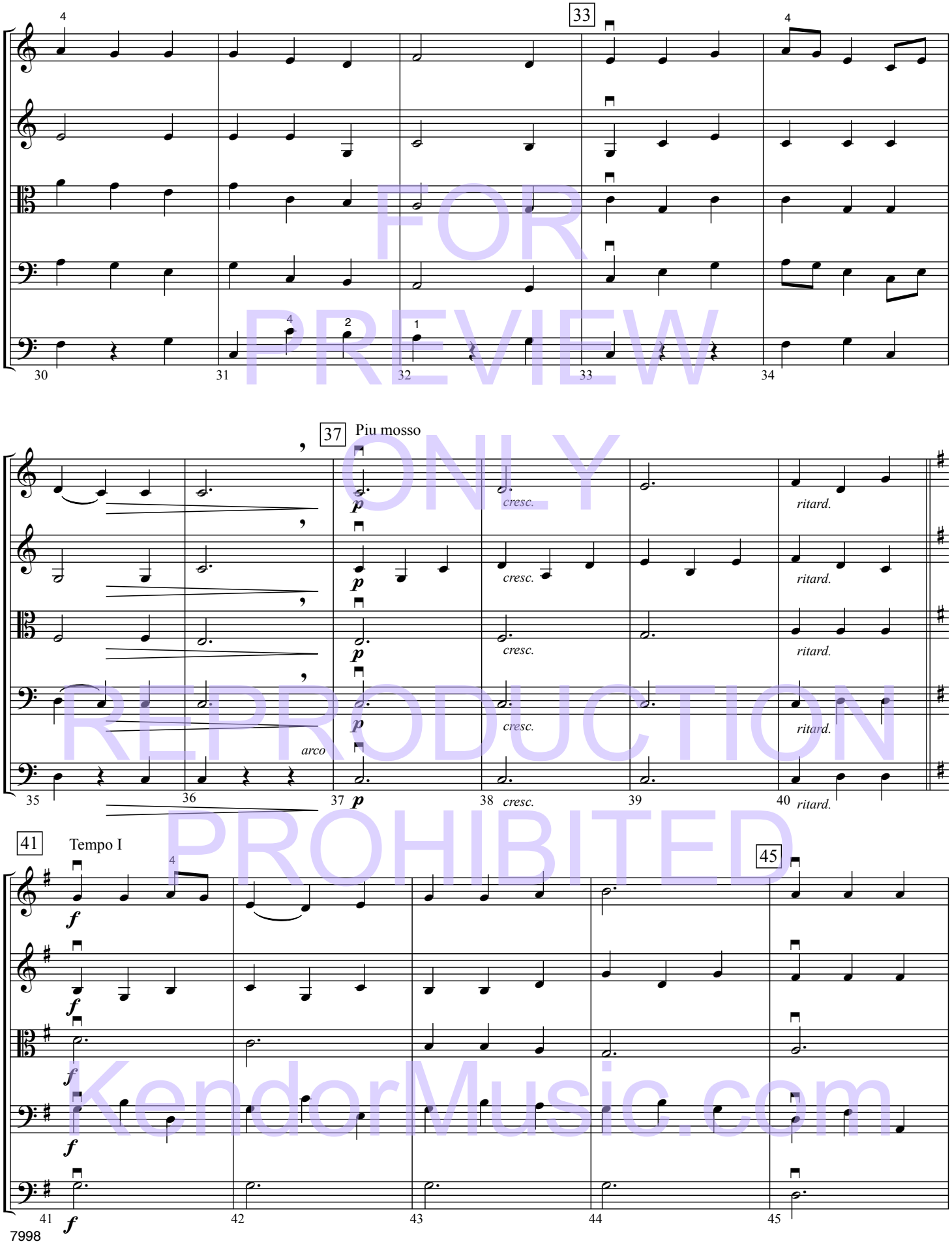

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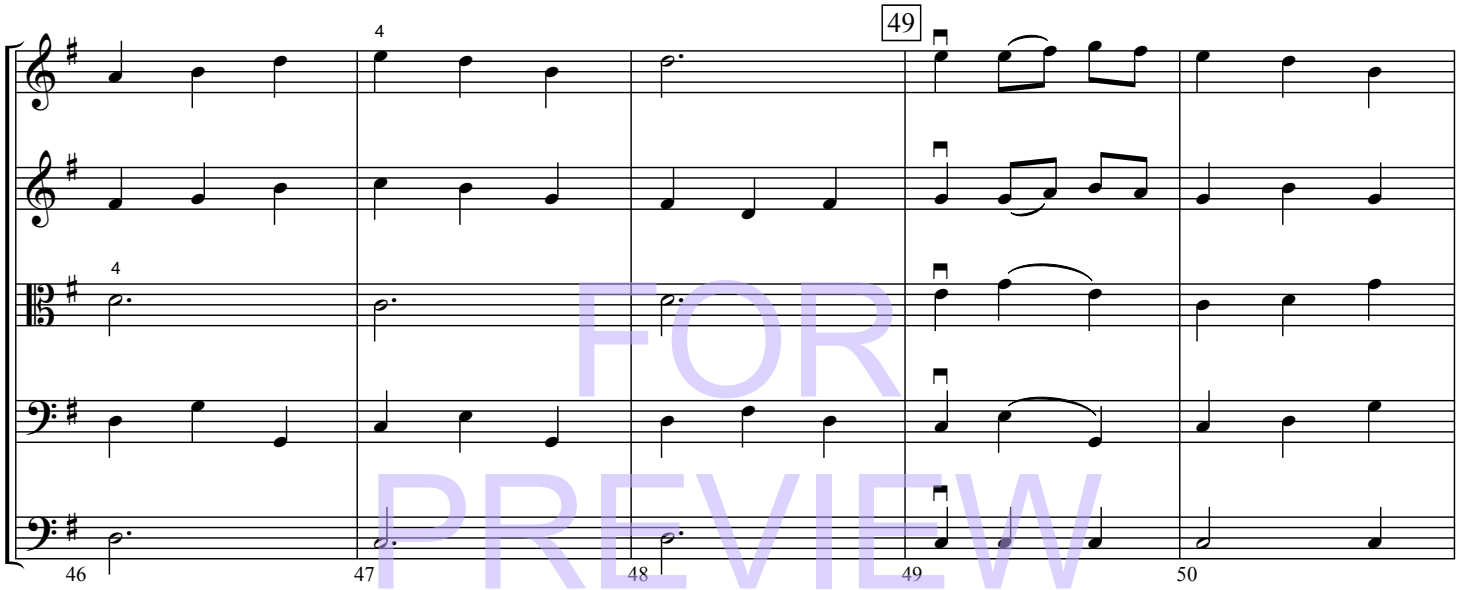

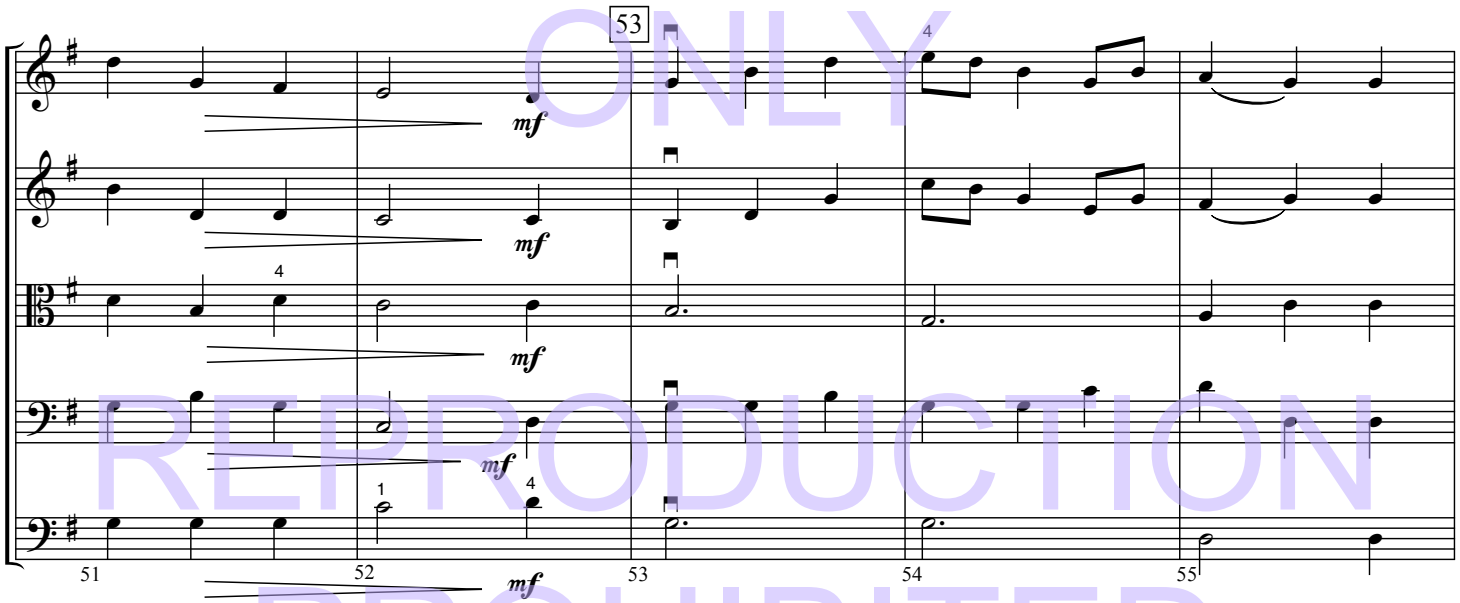

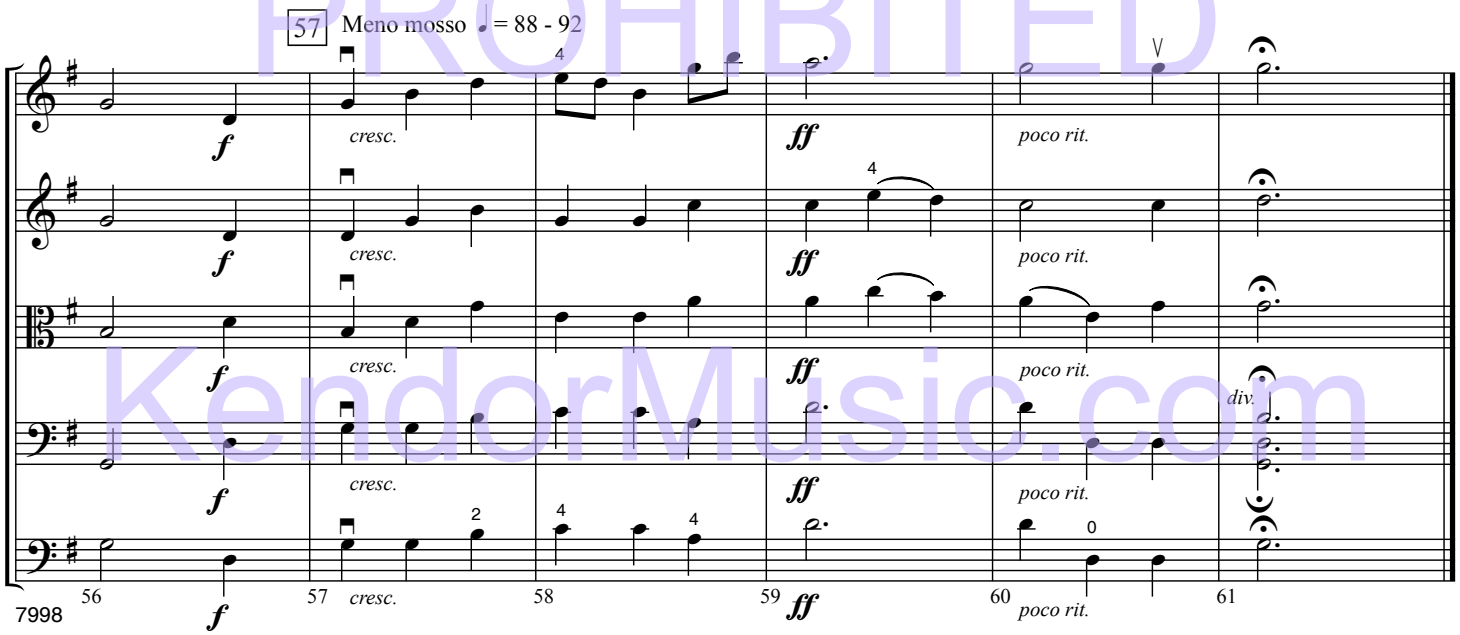

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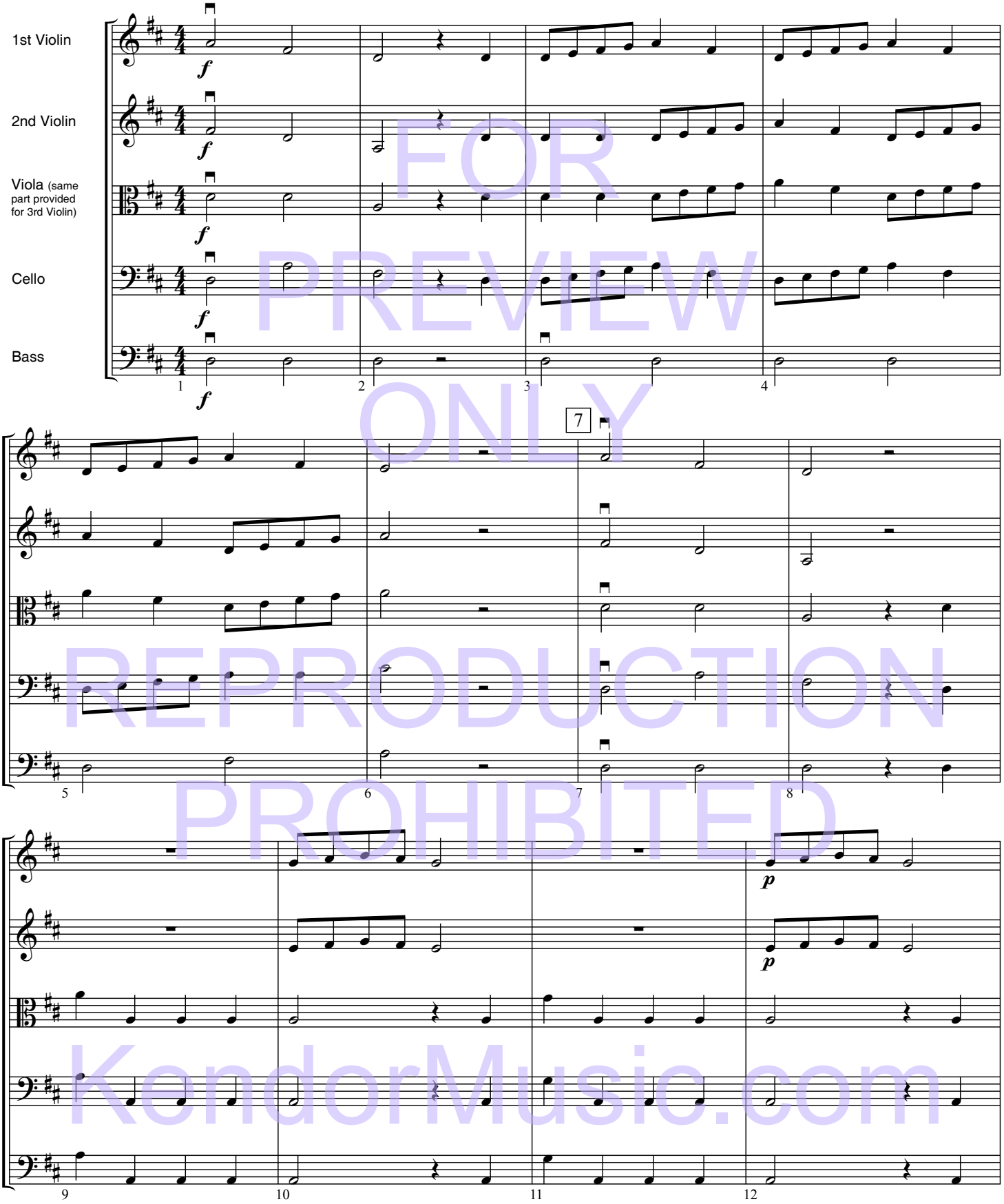
Allegro From "Concerto For Two Trumpets"

Grade 1+
duration 2:05

by Antonio Vivaldi
arranged by Joseph J. Phillips

FULL SCORE

Allegro ♩=140



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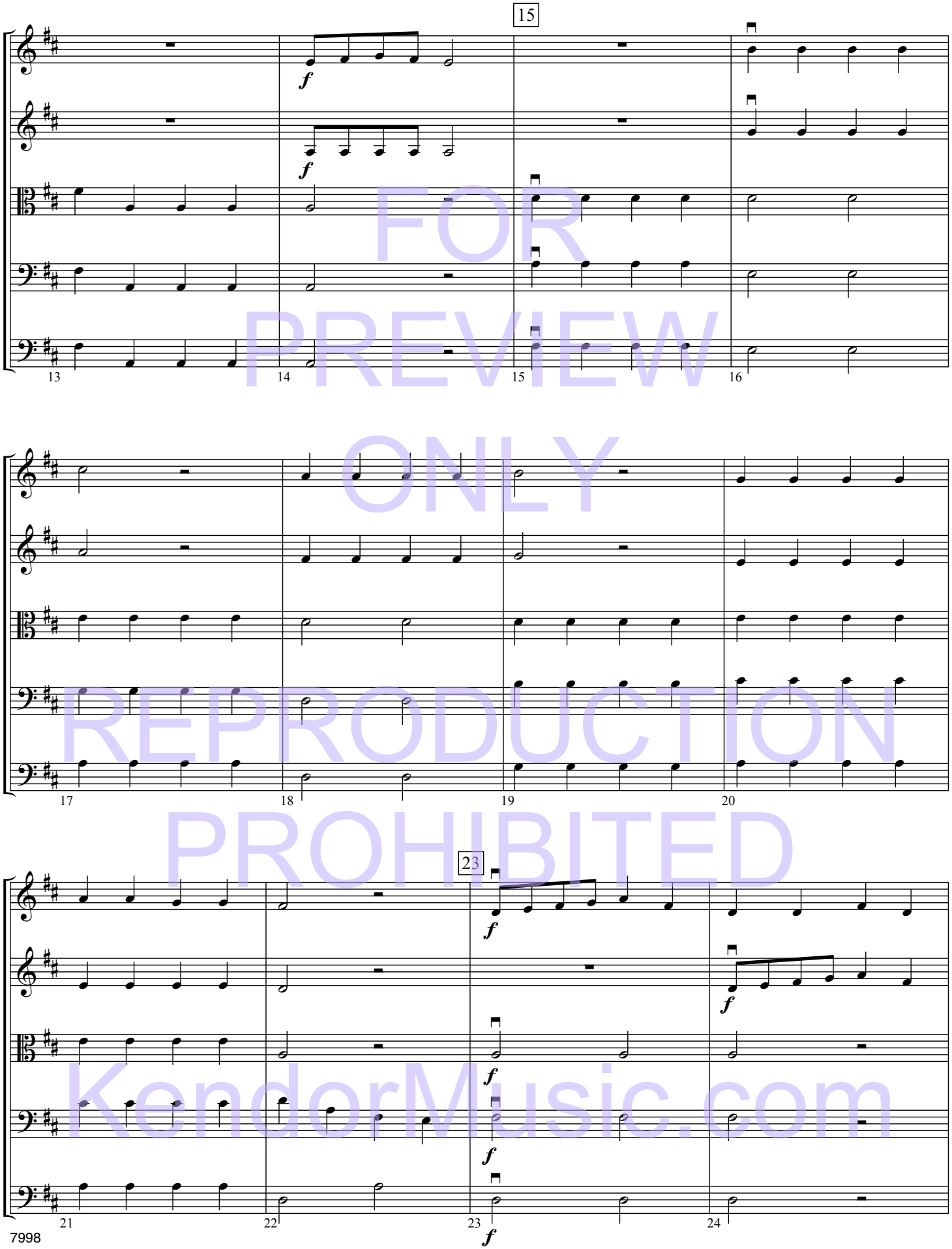

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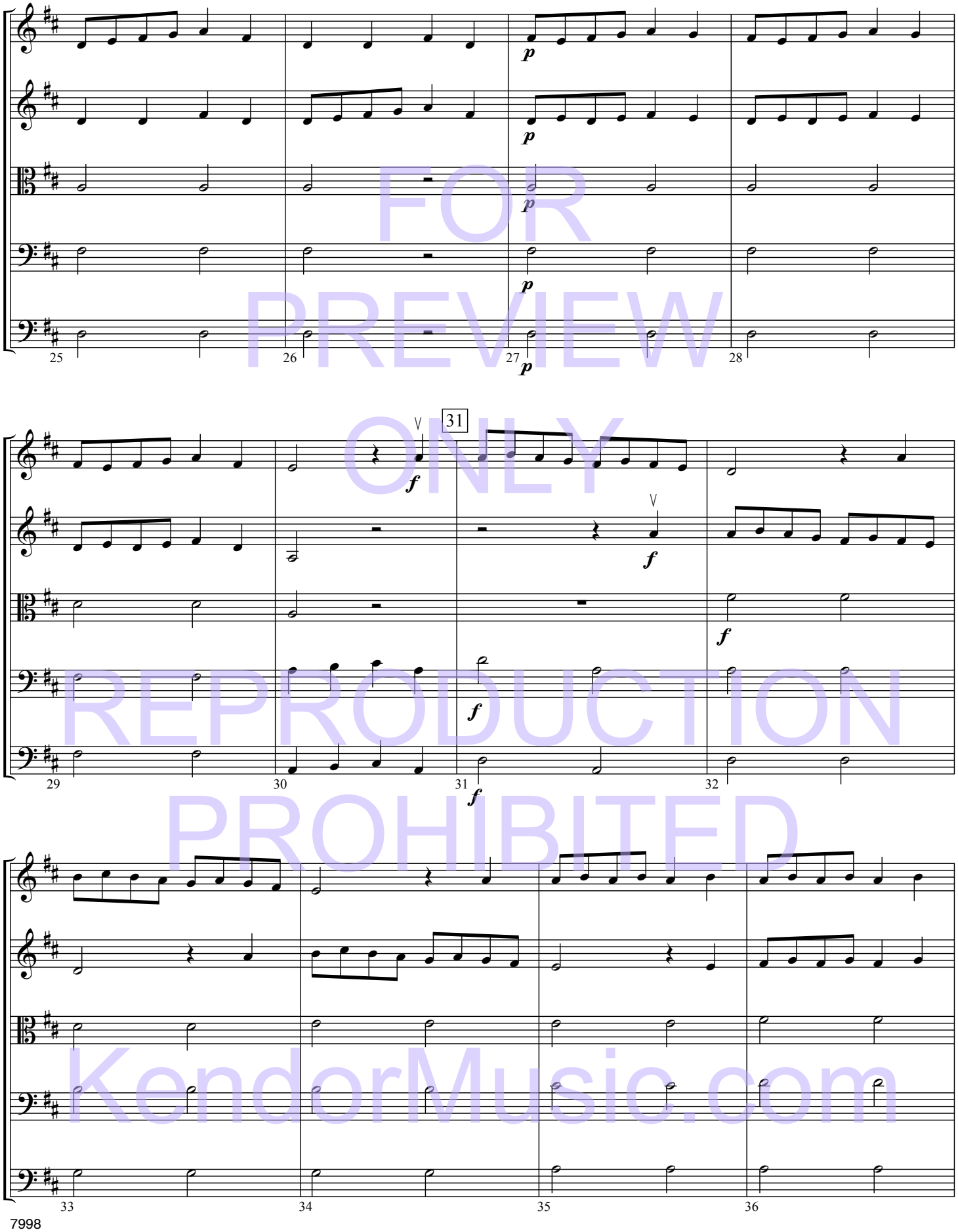

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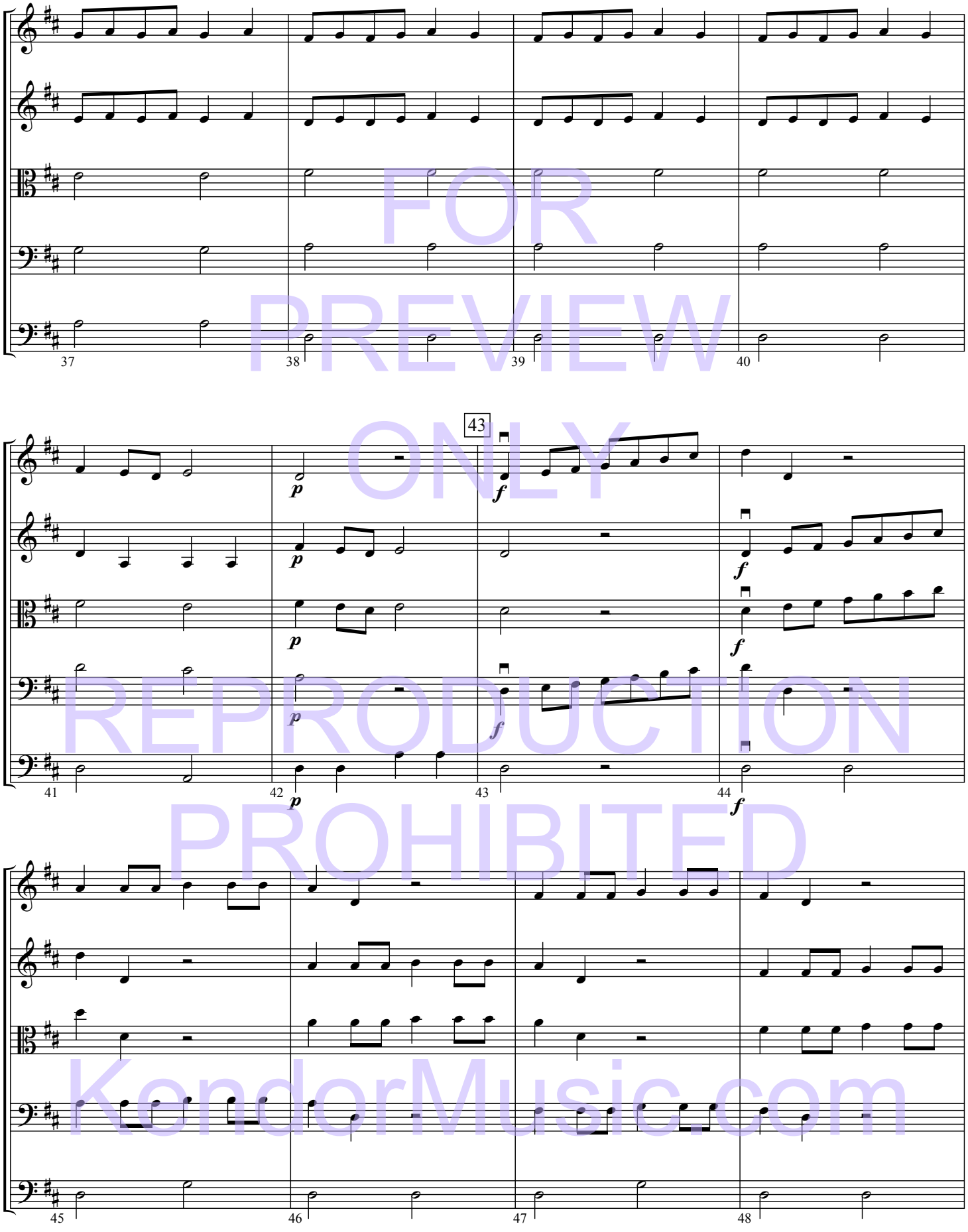

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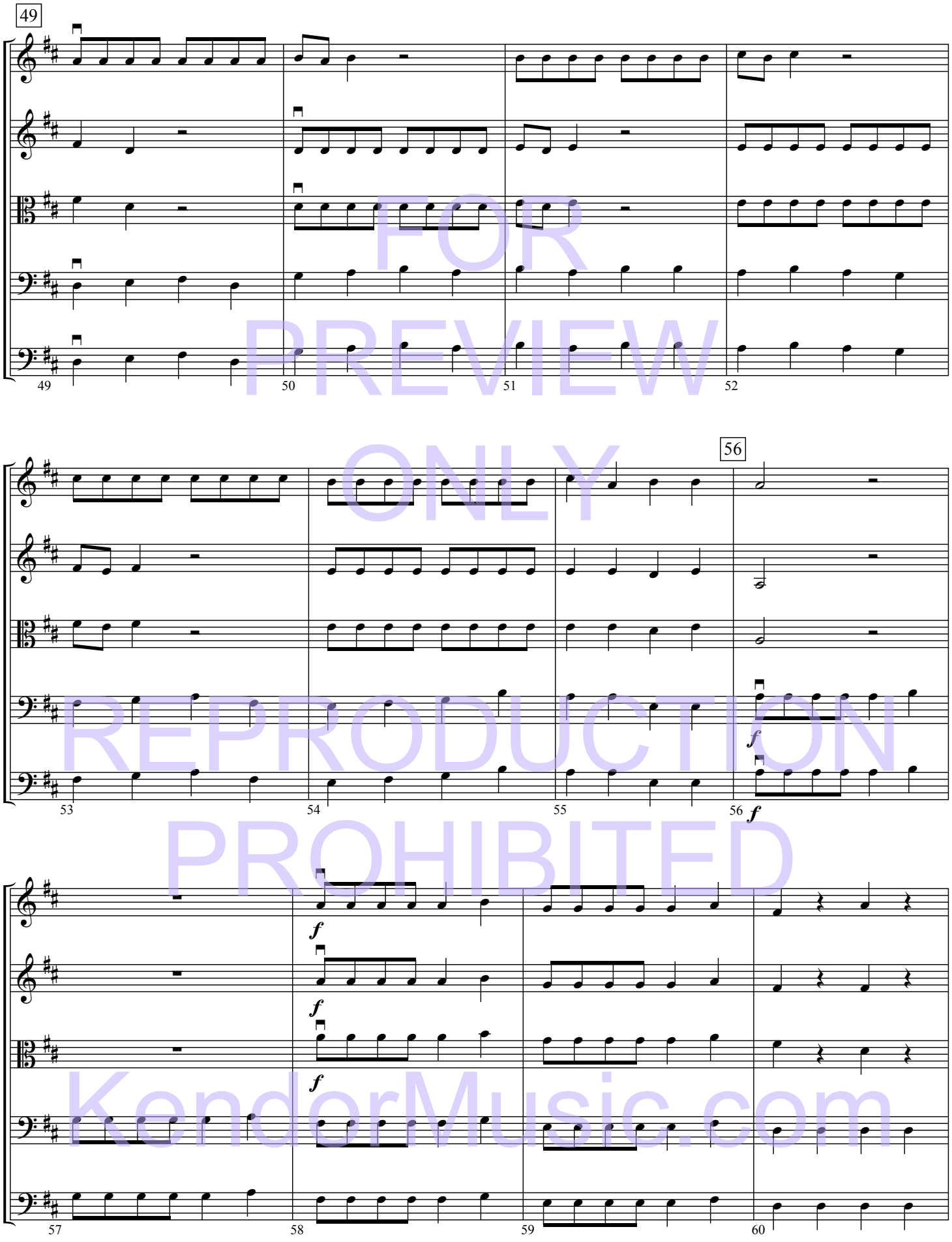

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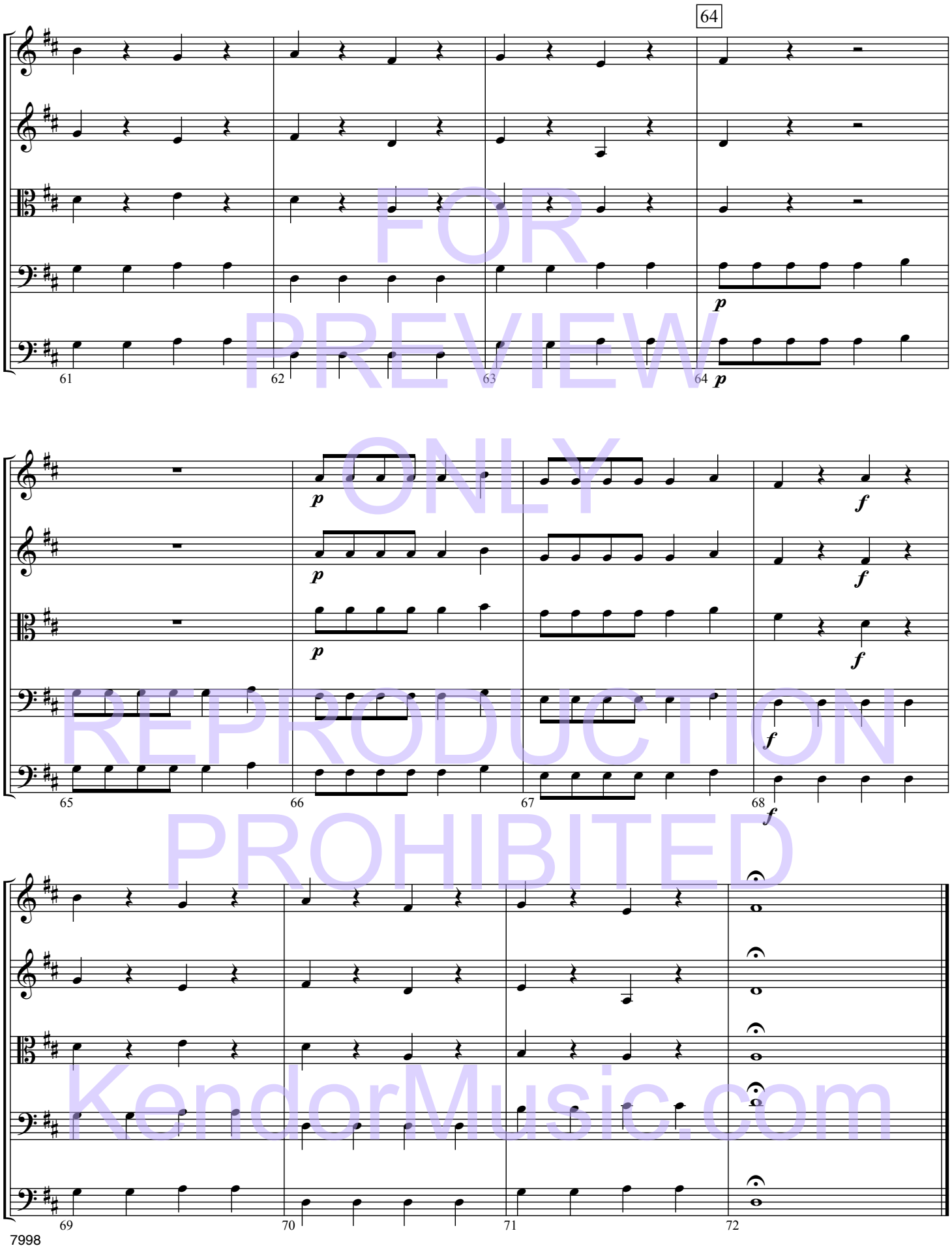

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Grade 1+
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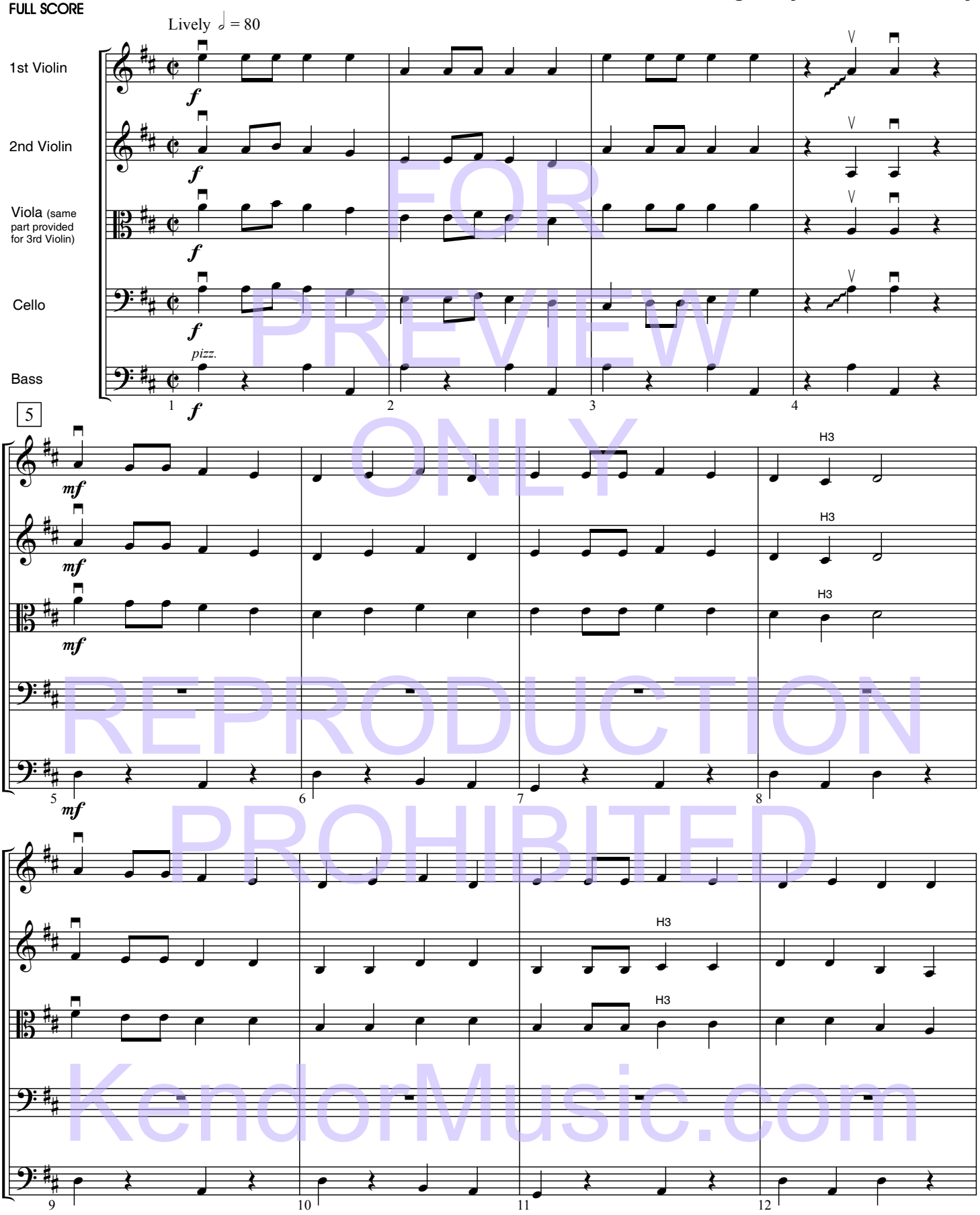
Christmas Fiddlers In The Hall

arranged by Frank J. Halferty

FULL SCORE



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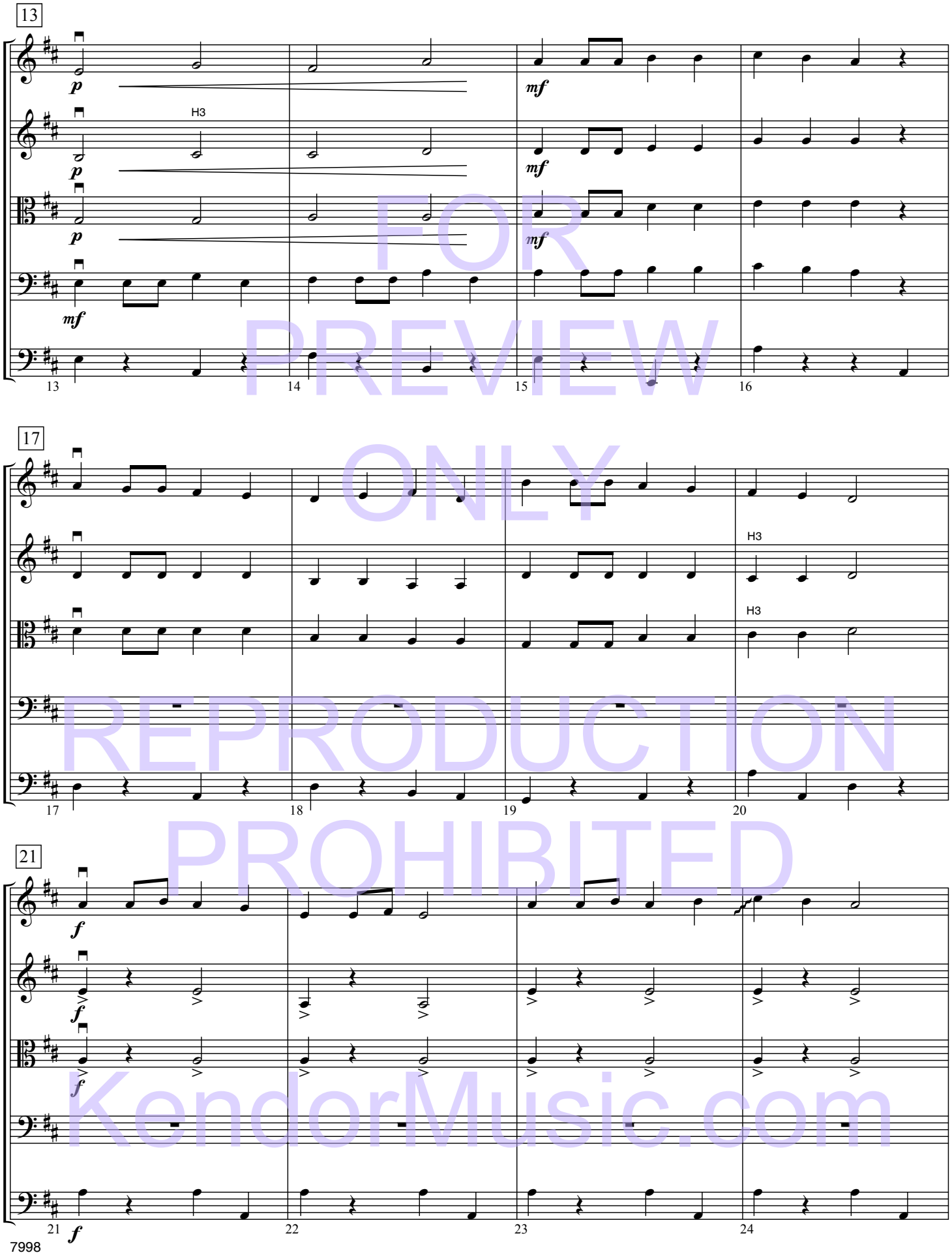

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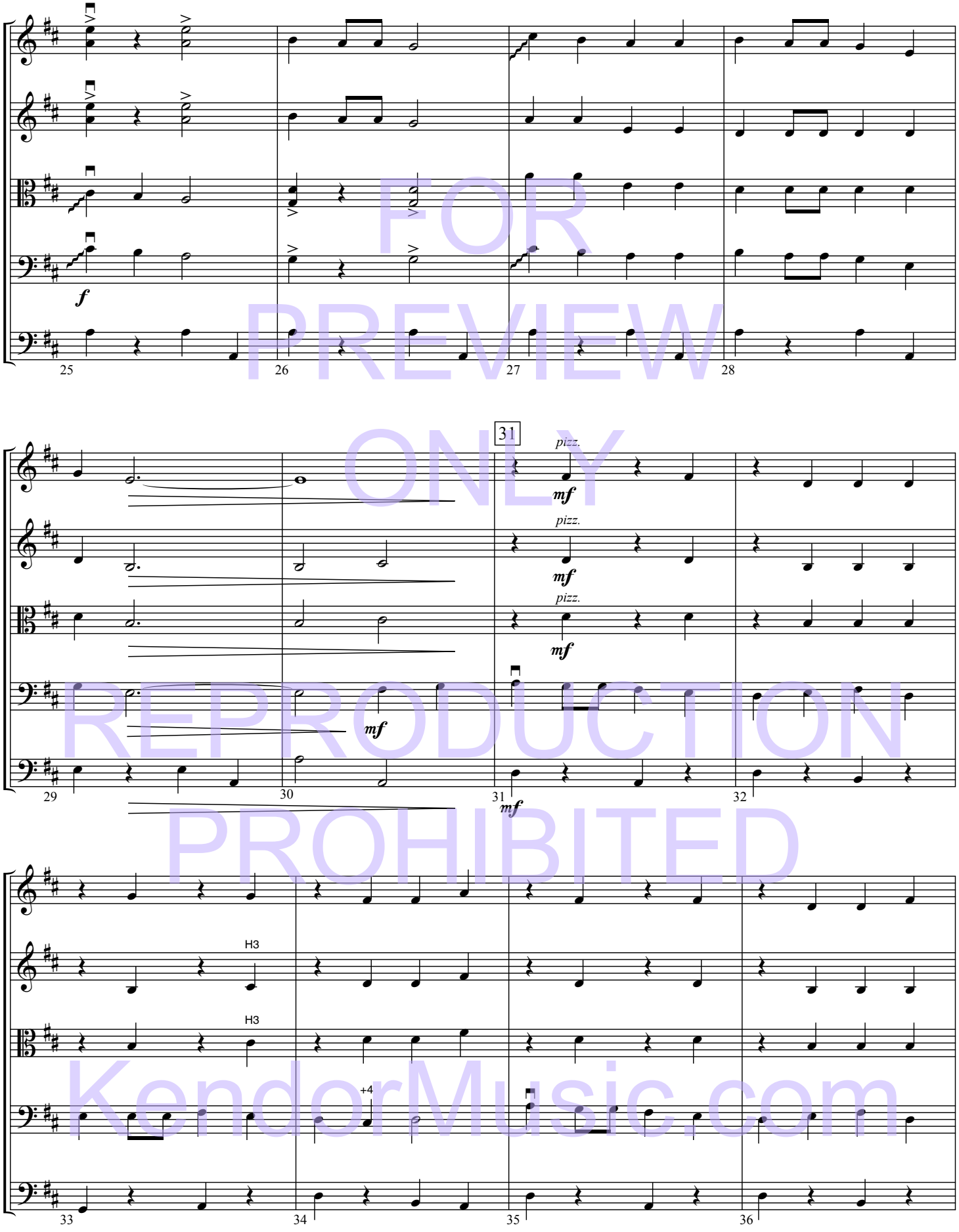

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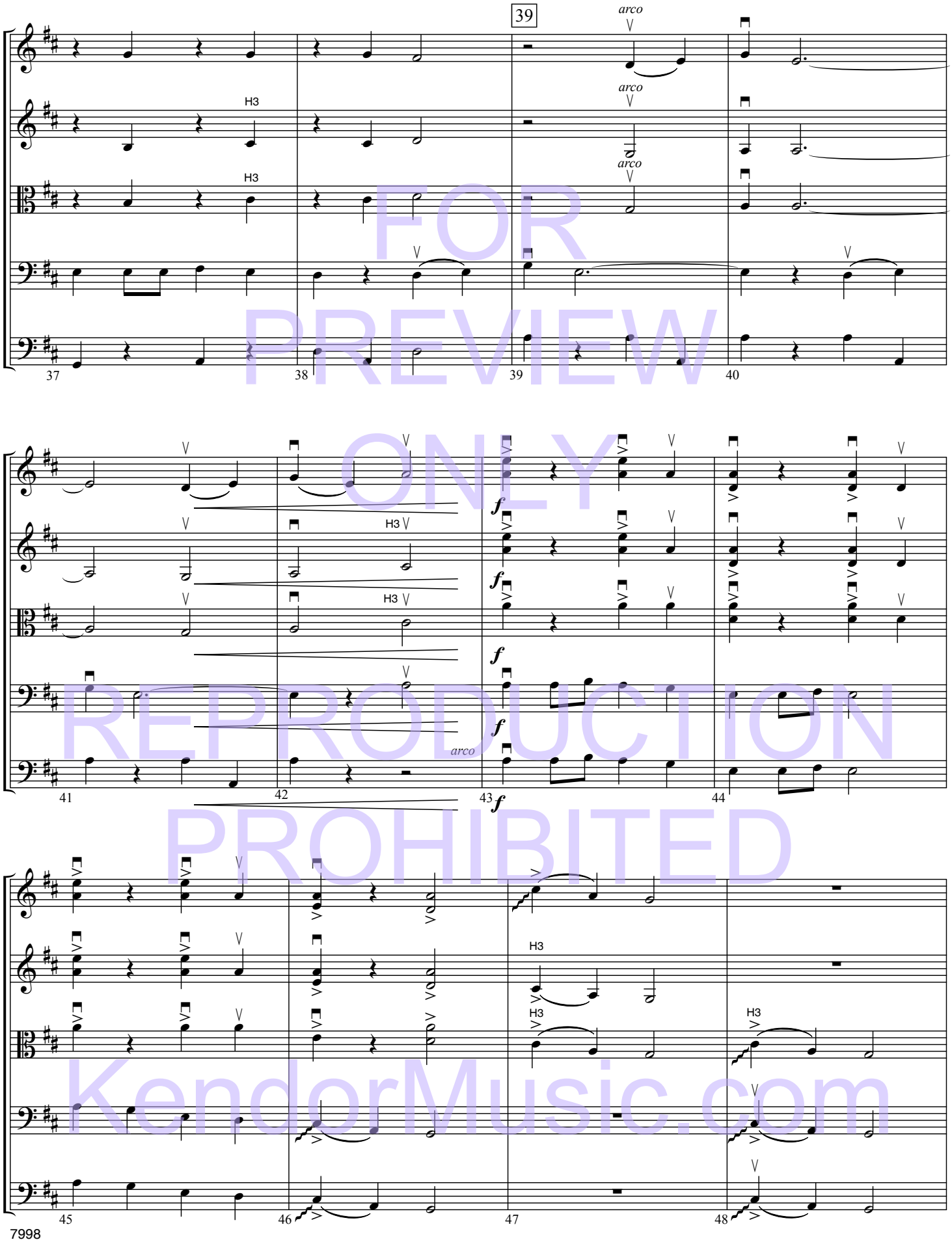

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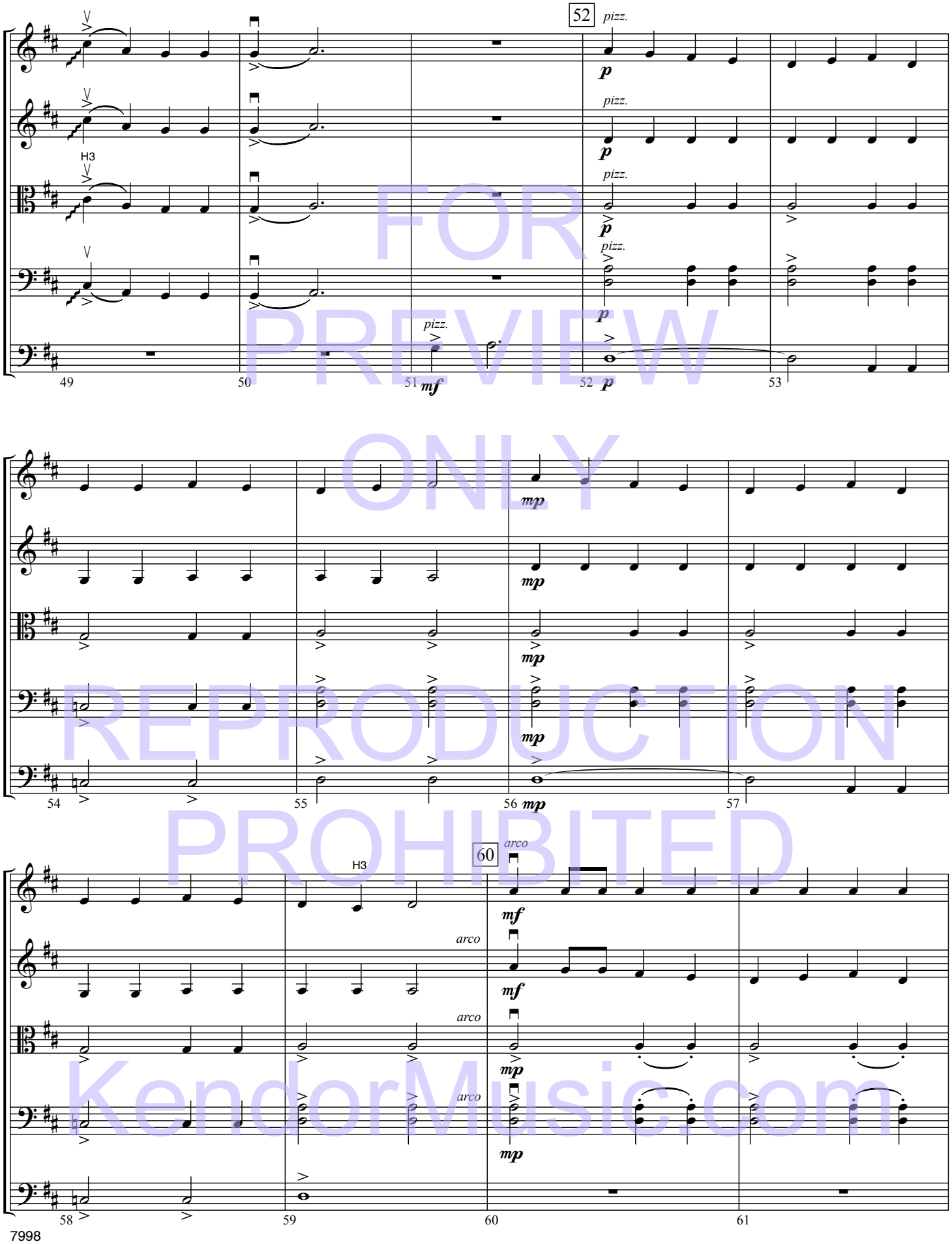

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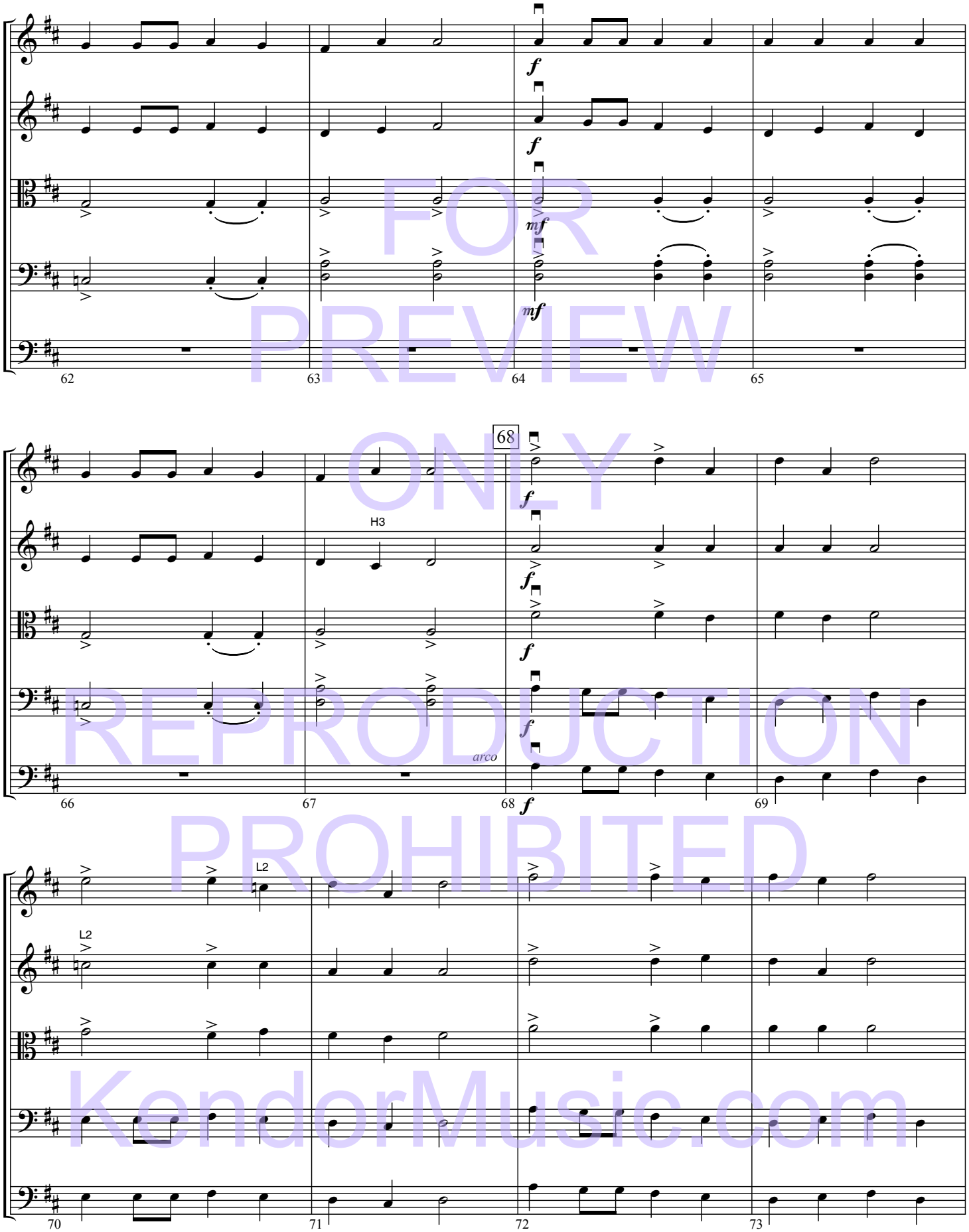

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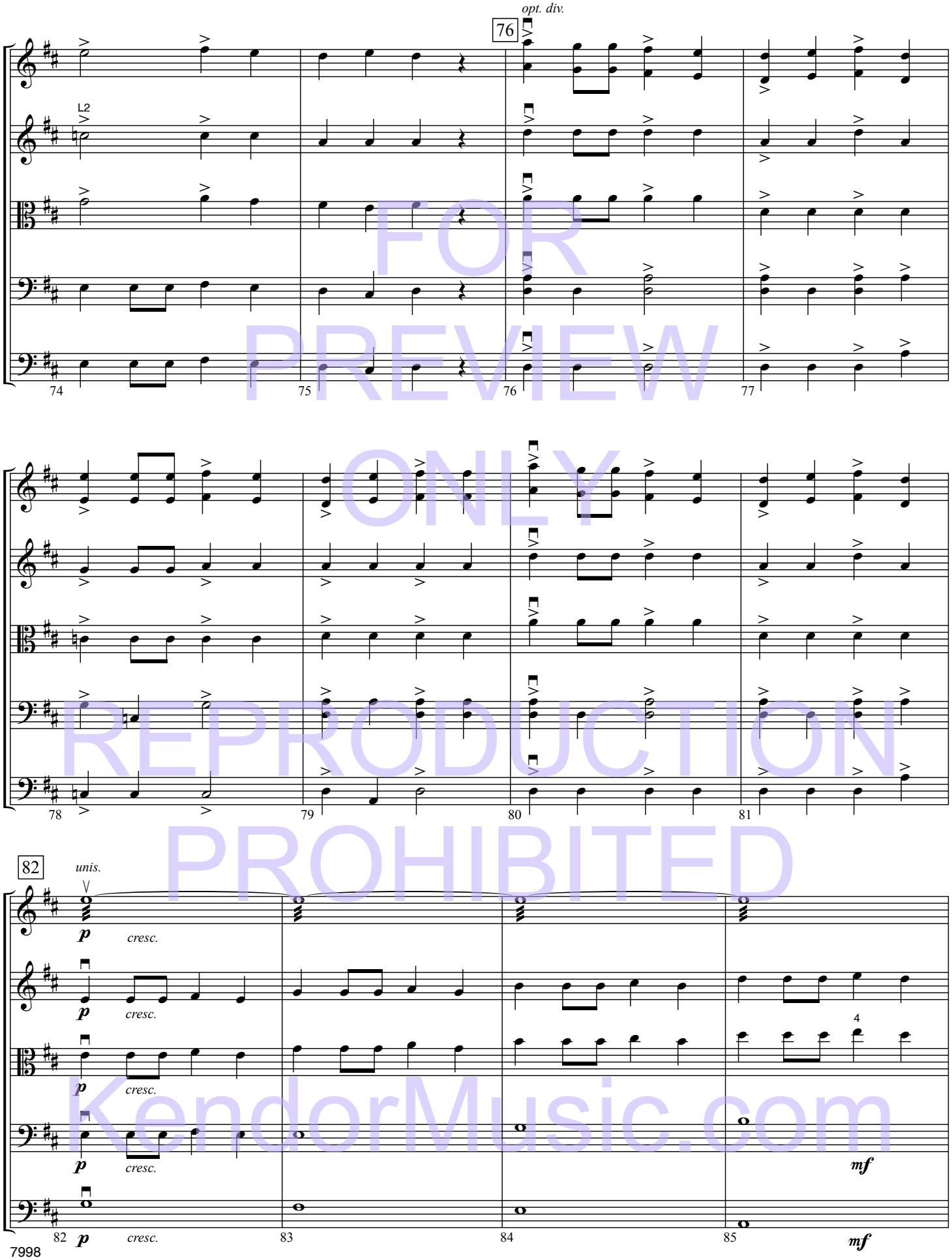

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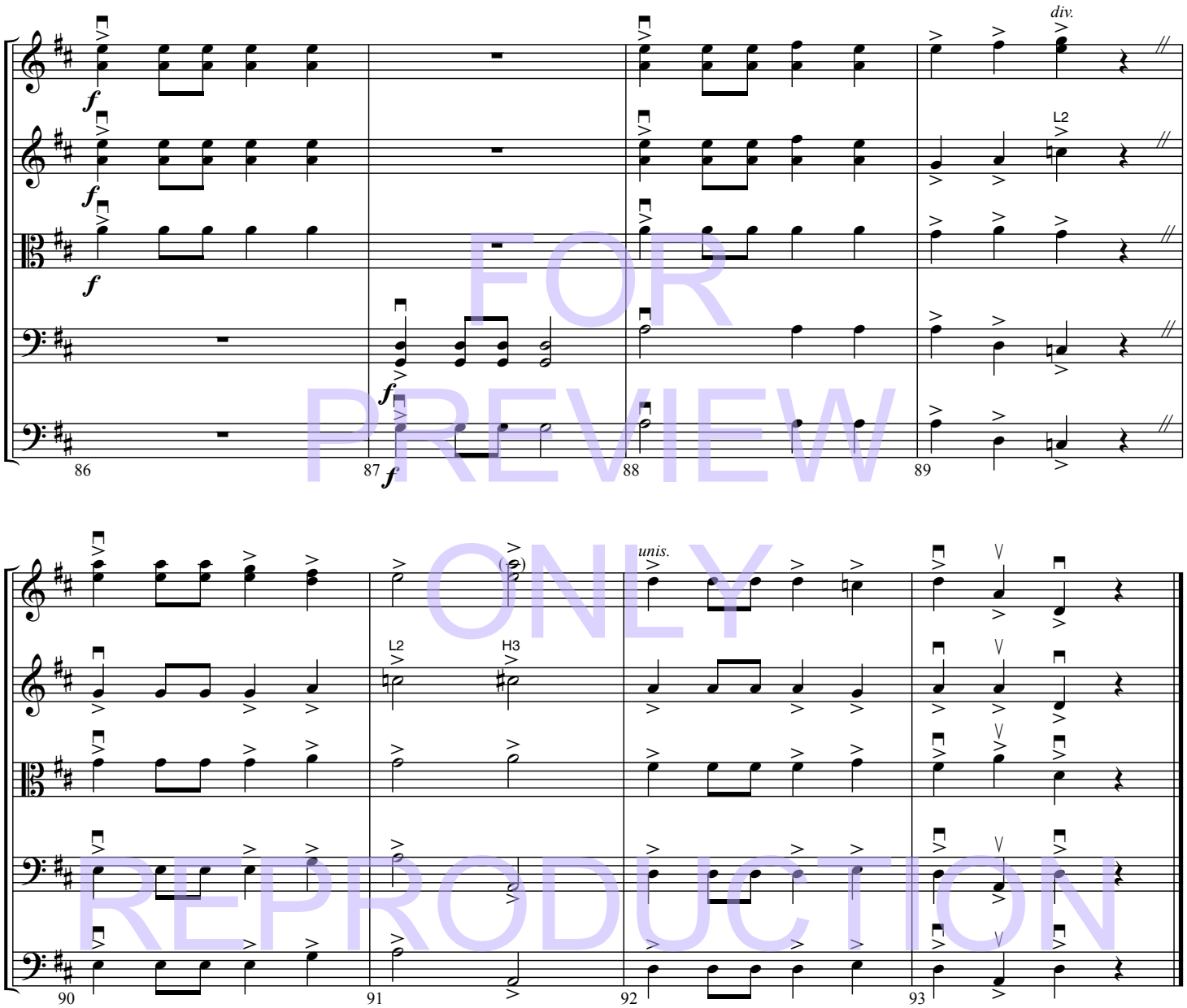

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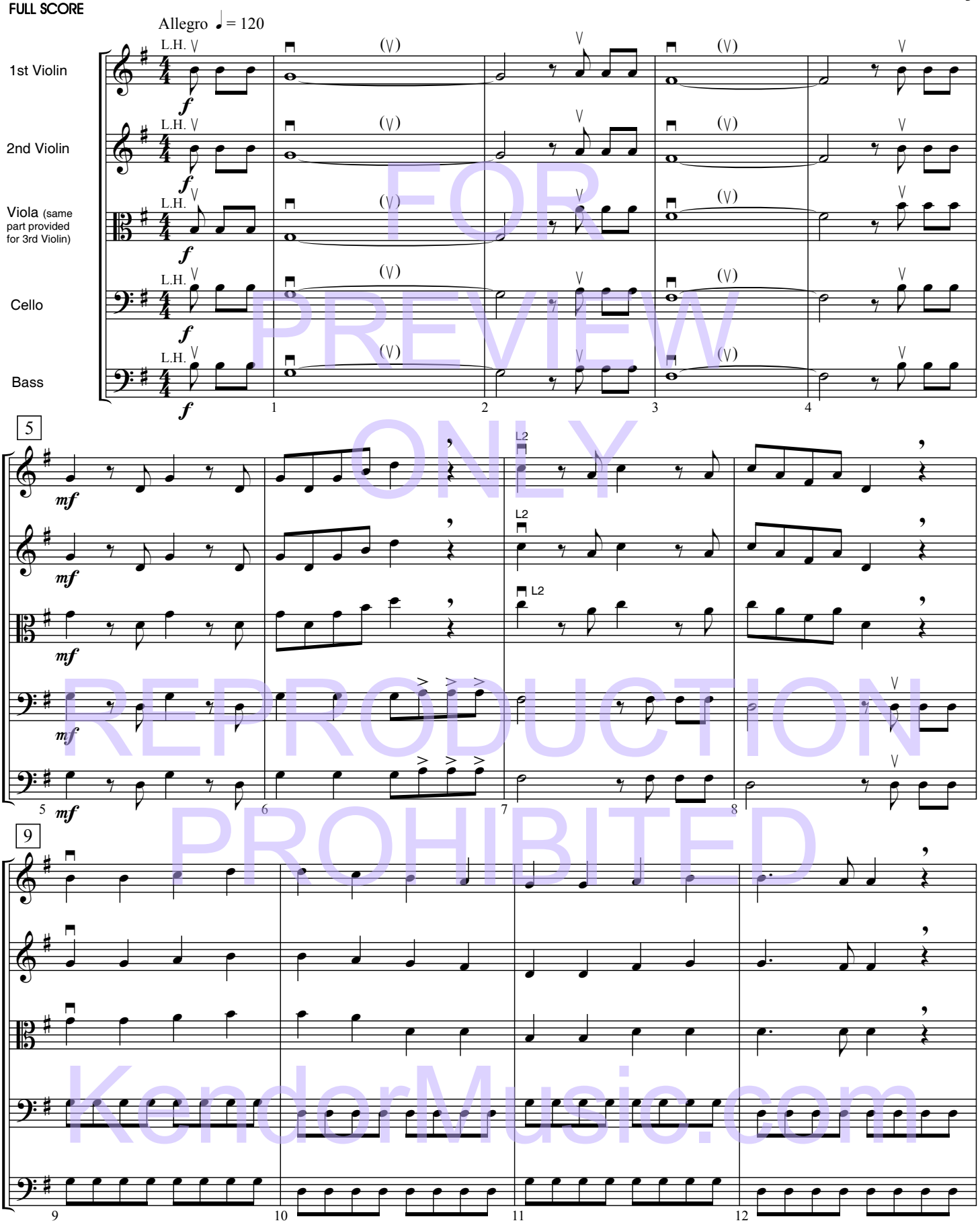
Grade 1+
duration 2:45

Clash Of The Triads!

arranged by
Deborah Baker Monday

FULL SCORE



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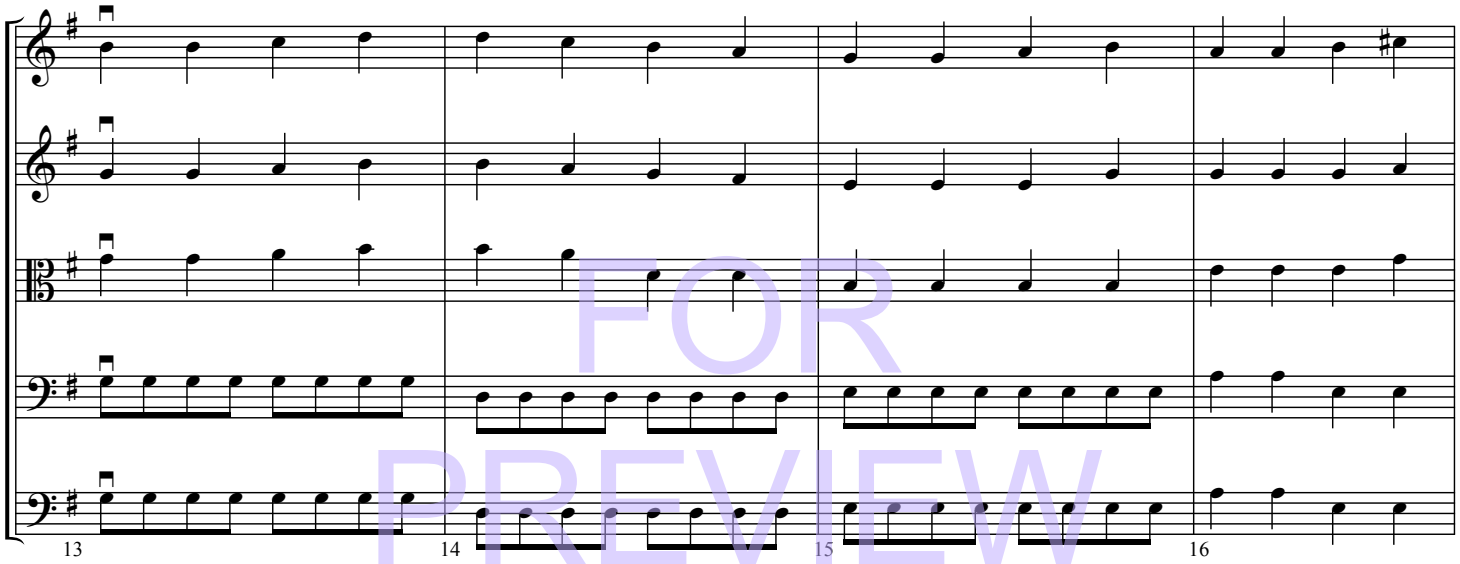

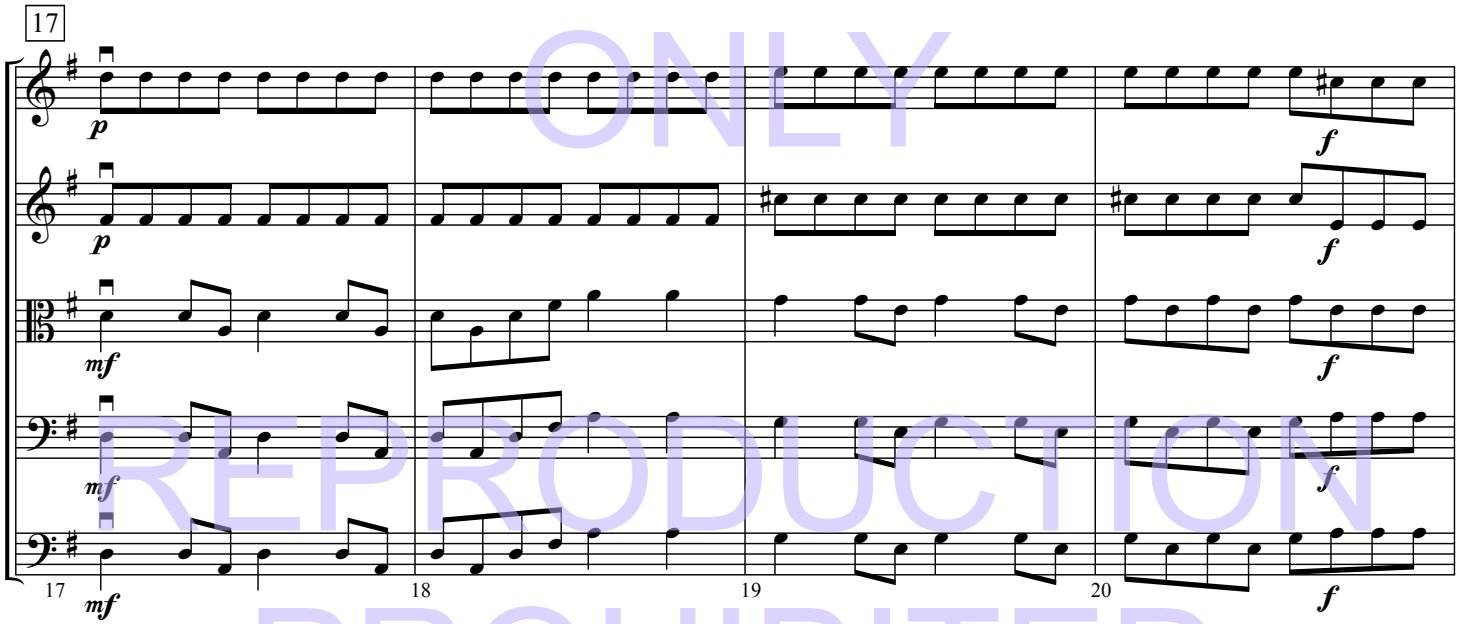

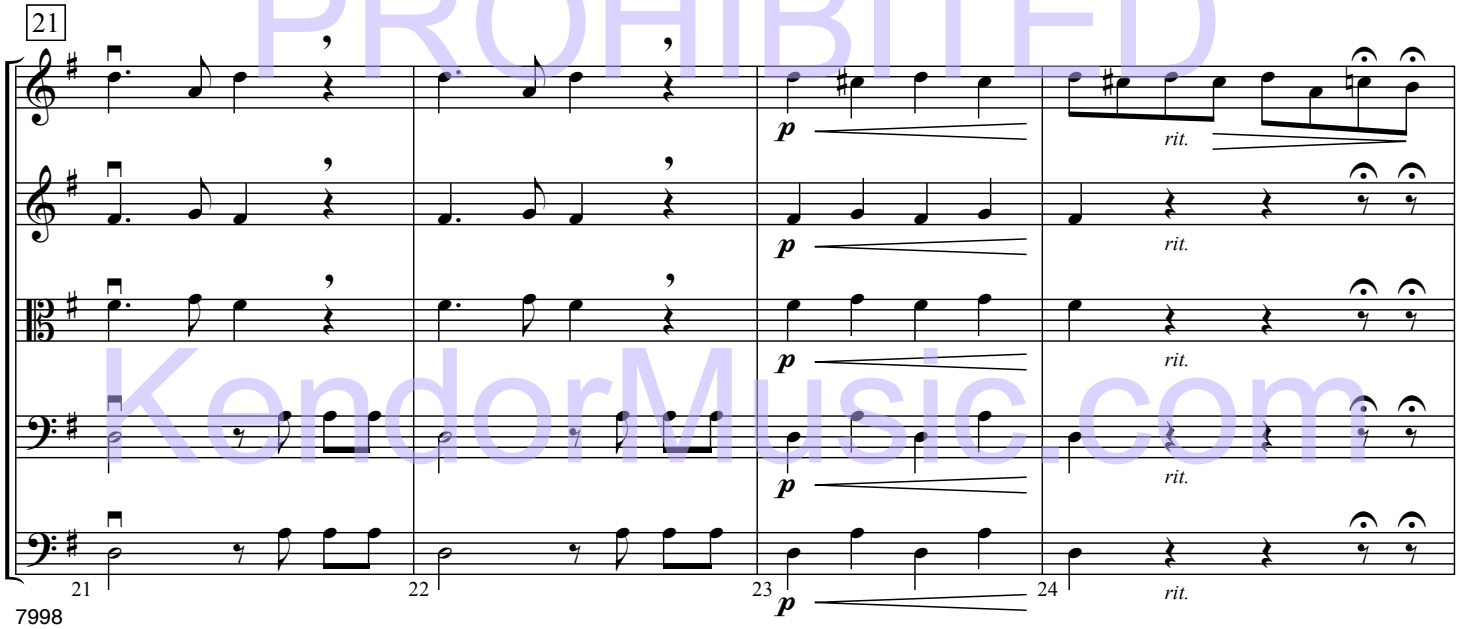

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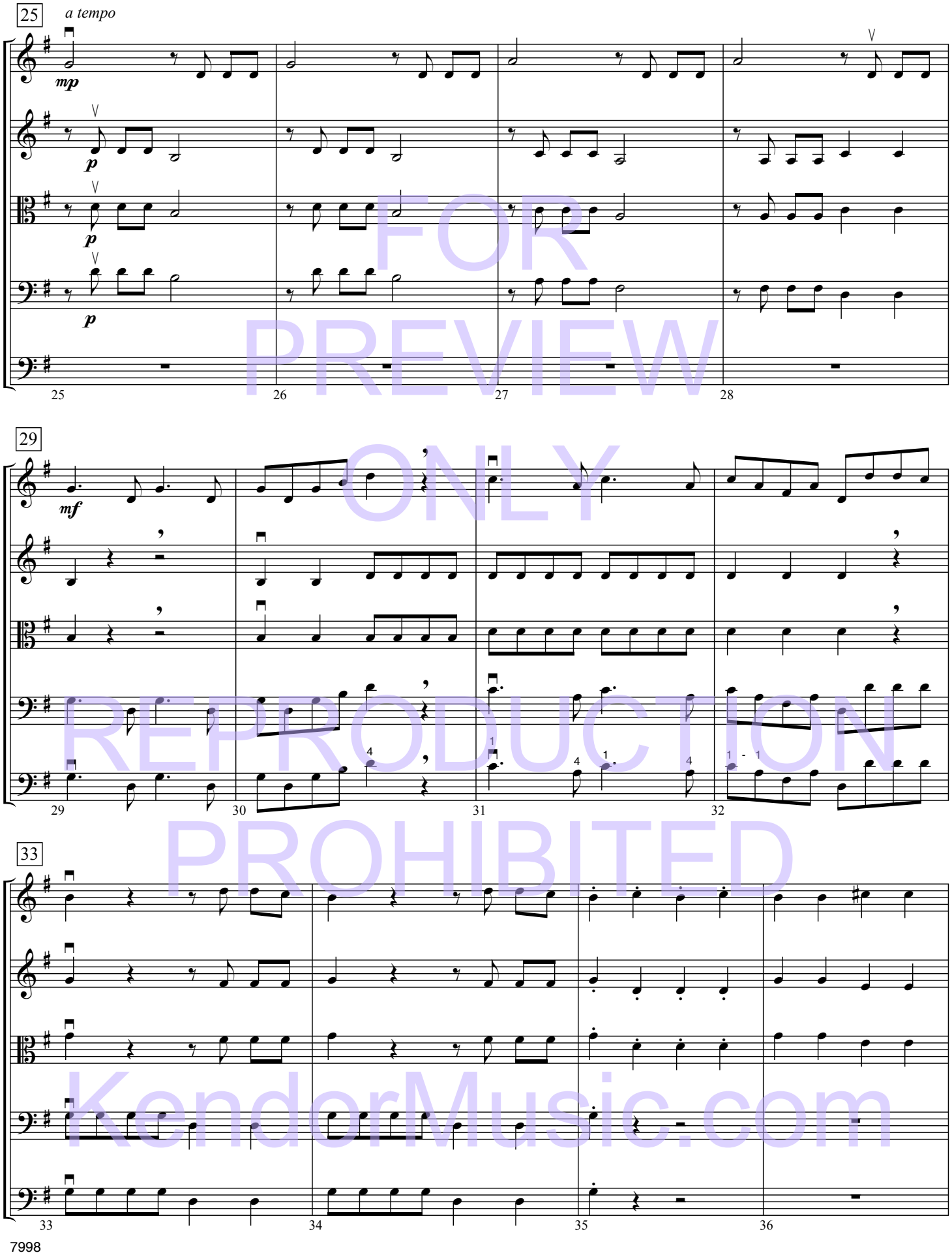

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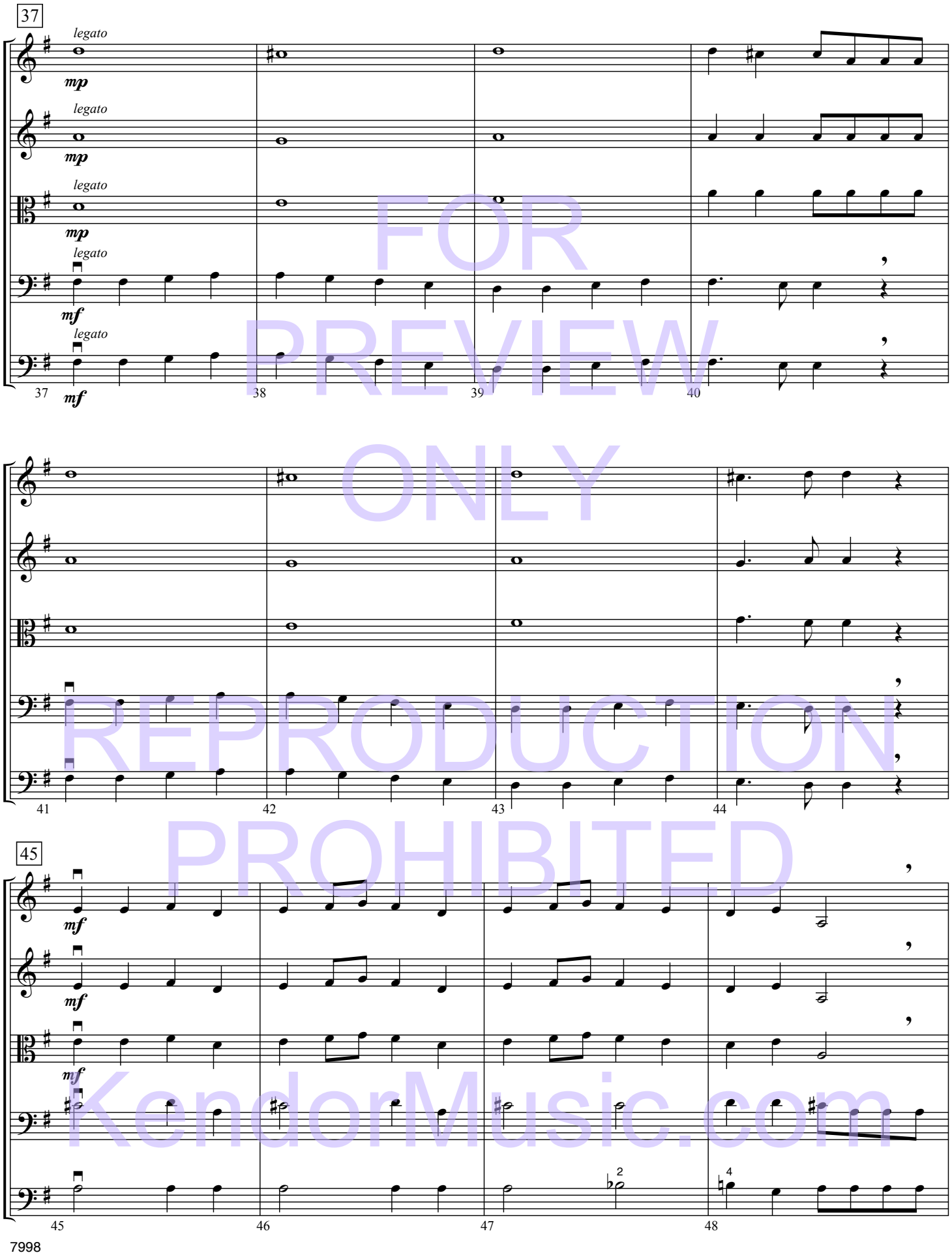

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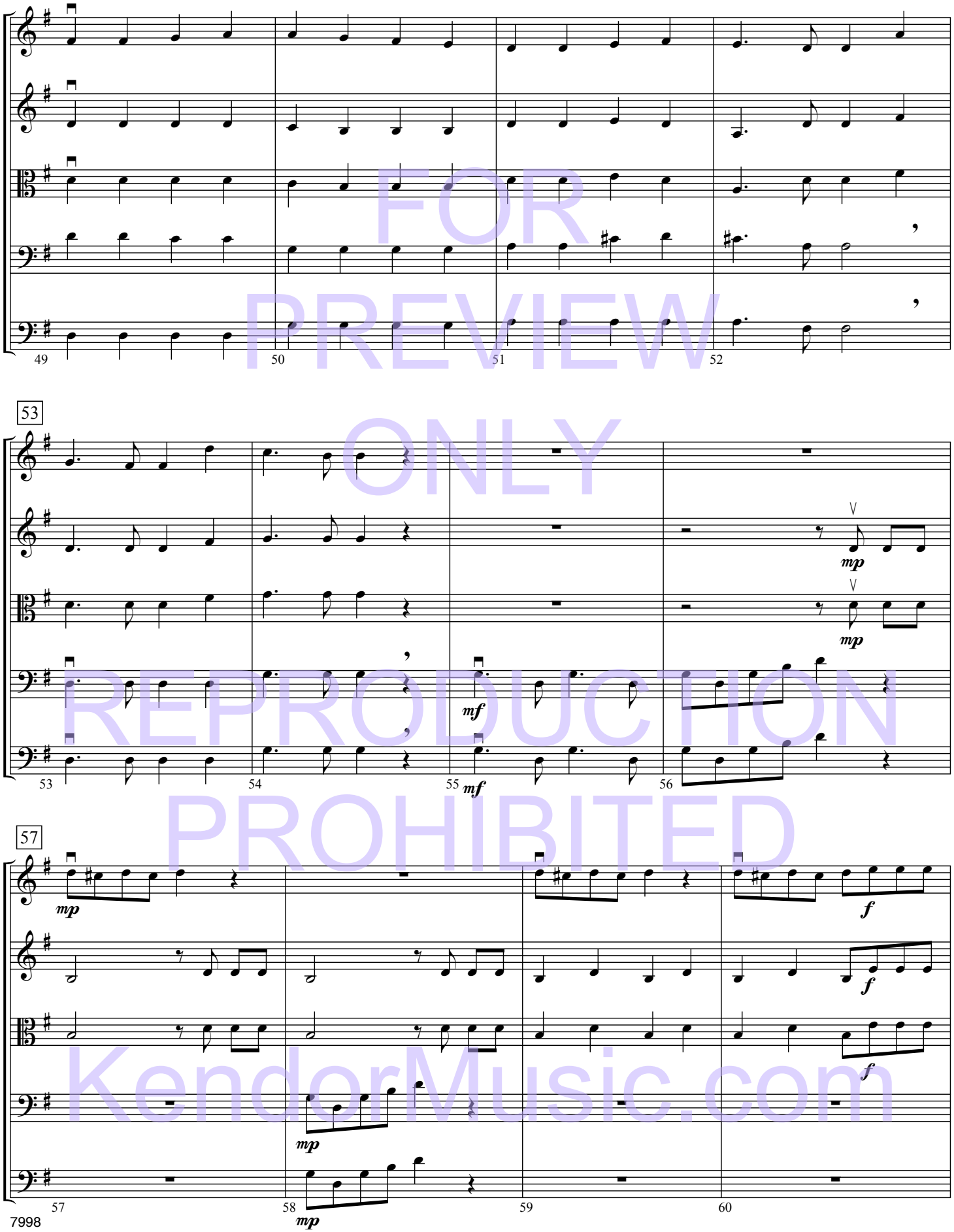

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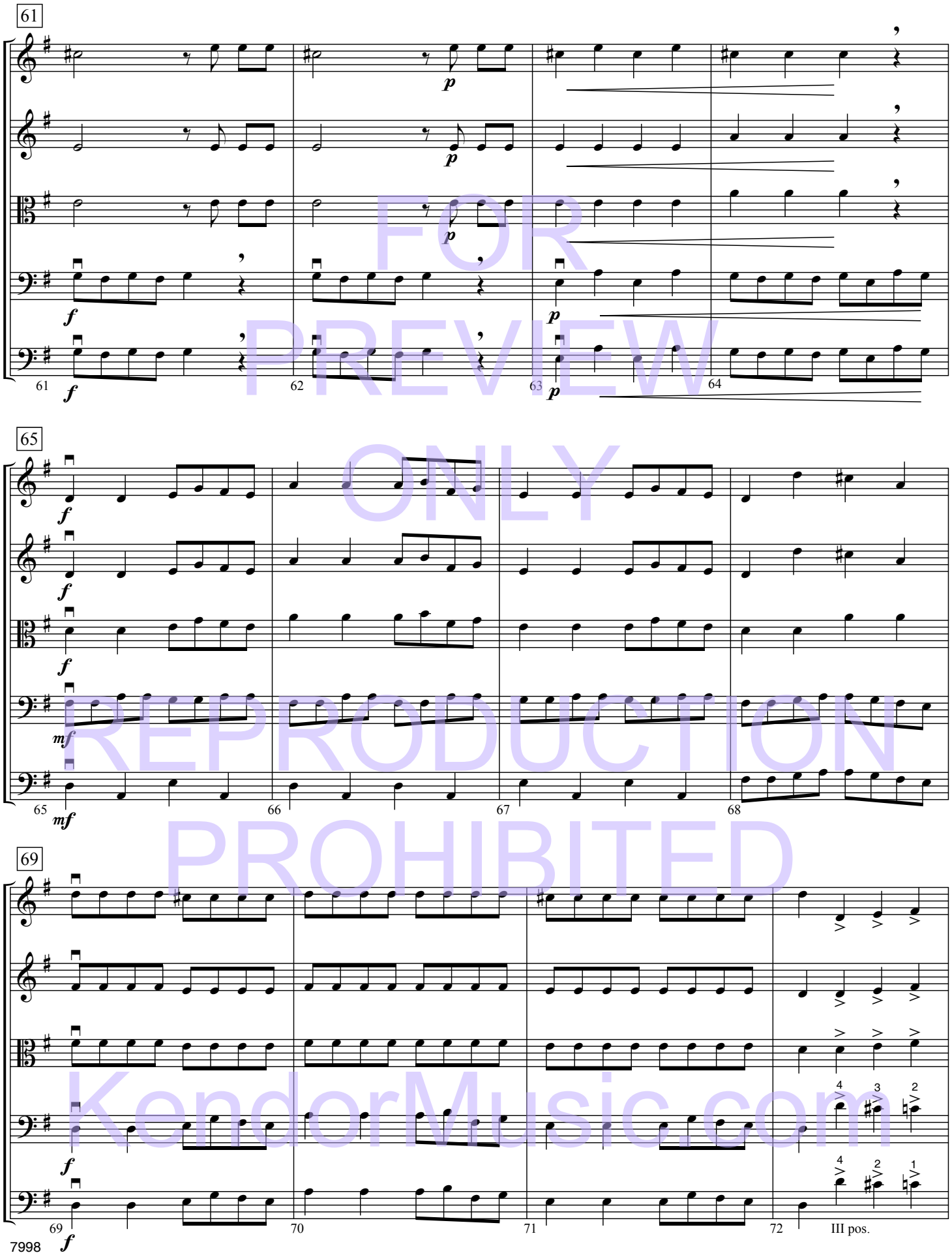

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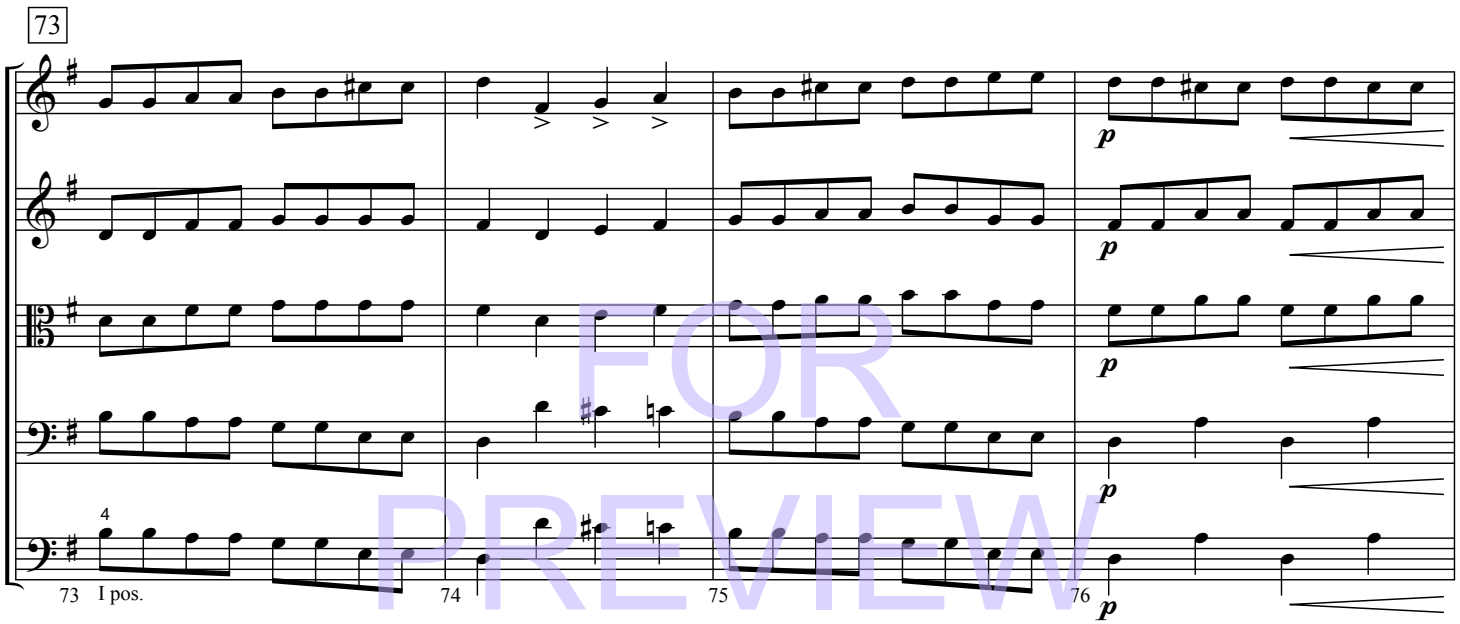

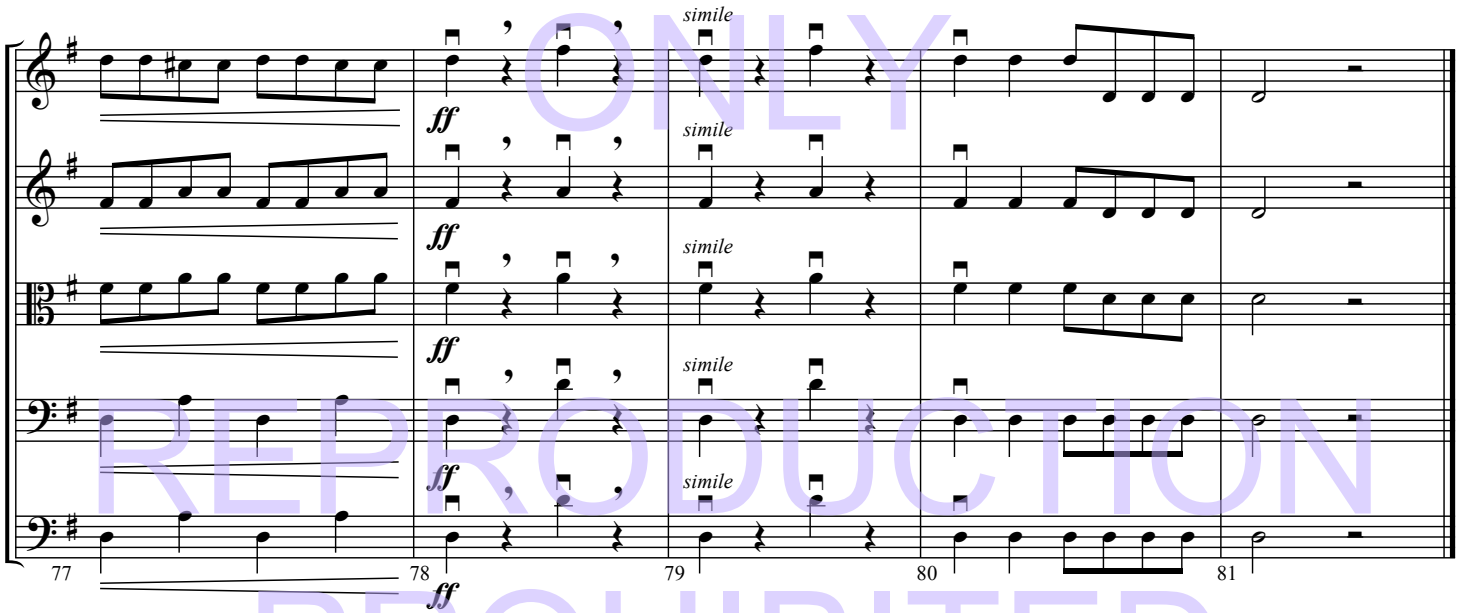

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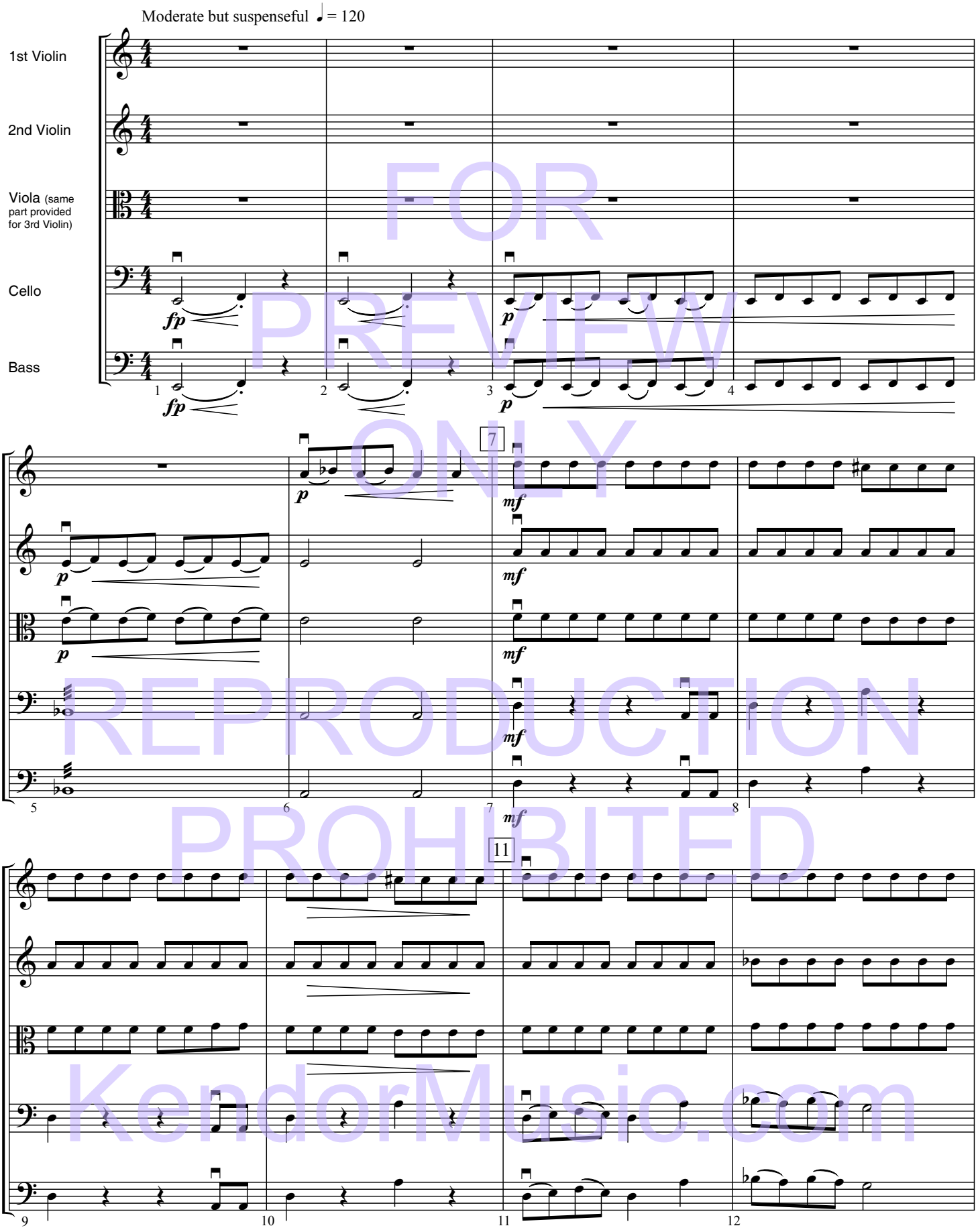
Grade 1+
duration 2:40

Deep Sea Fandango

by Deborah Baker Monday



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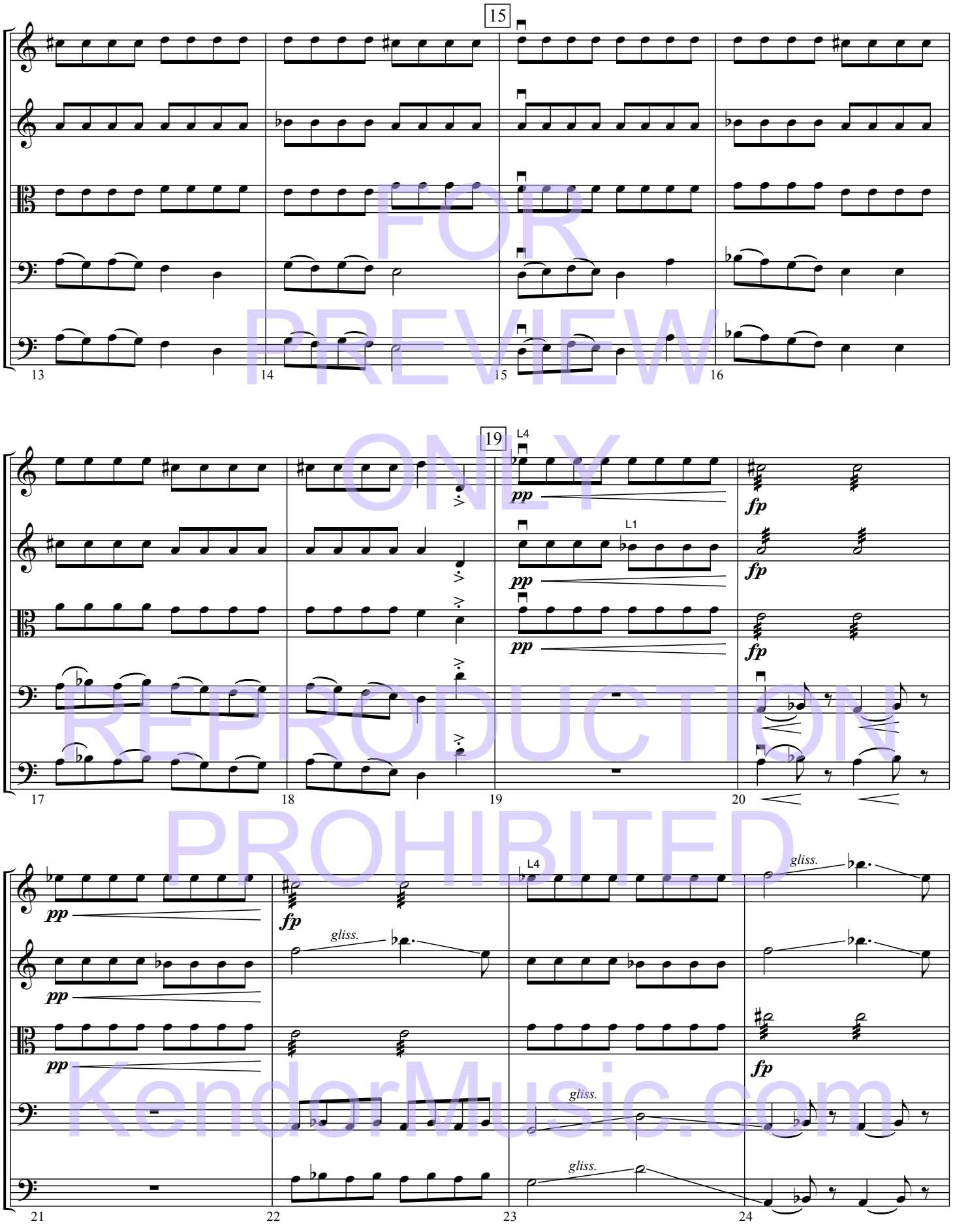

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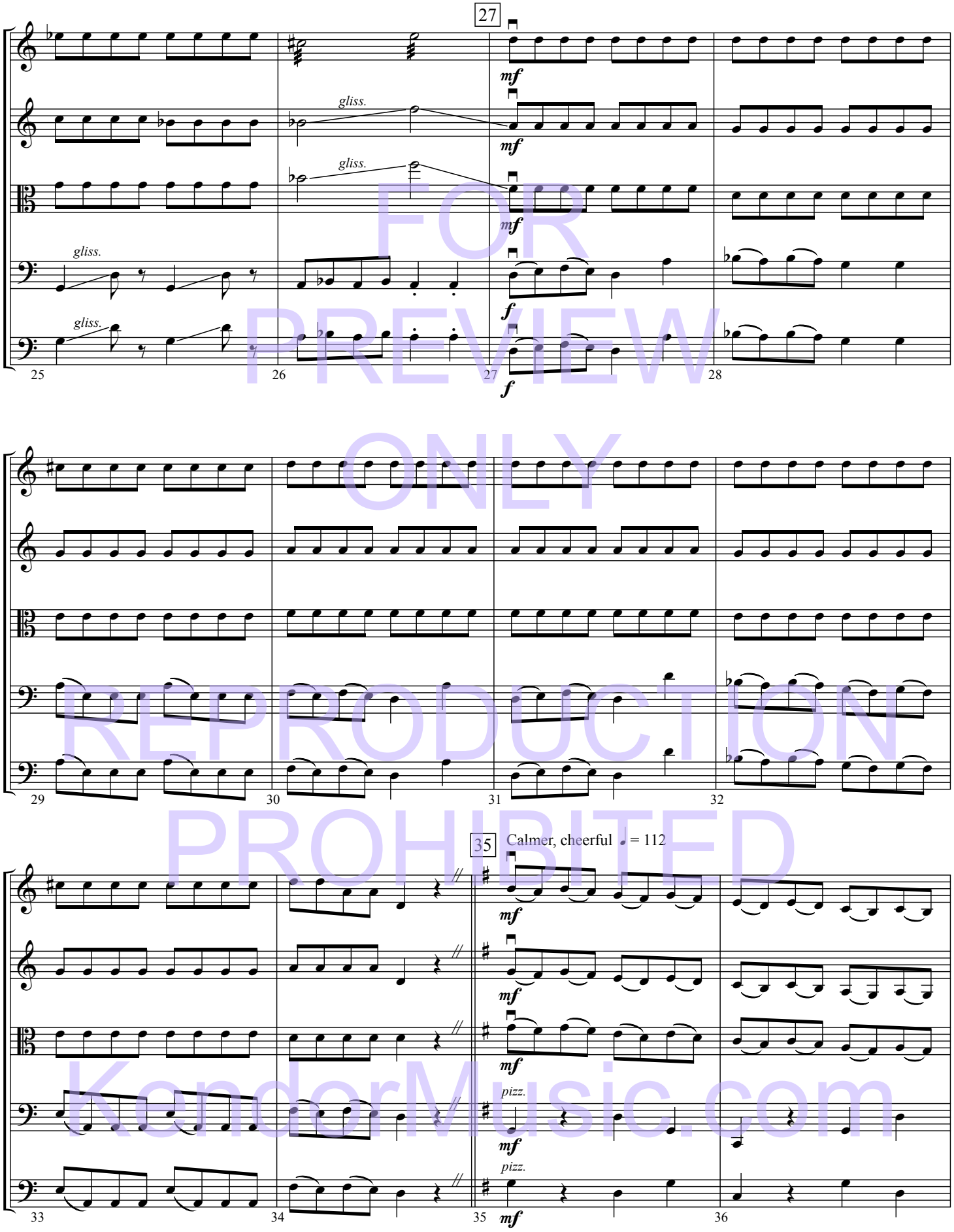

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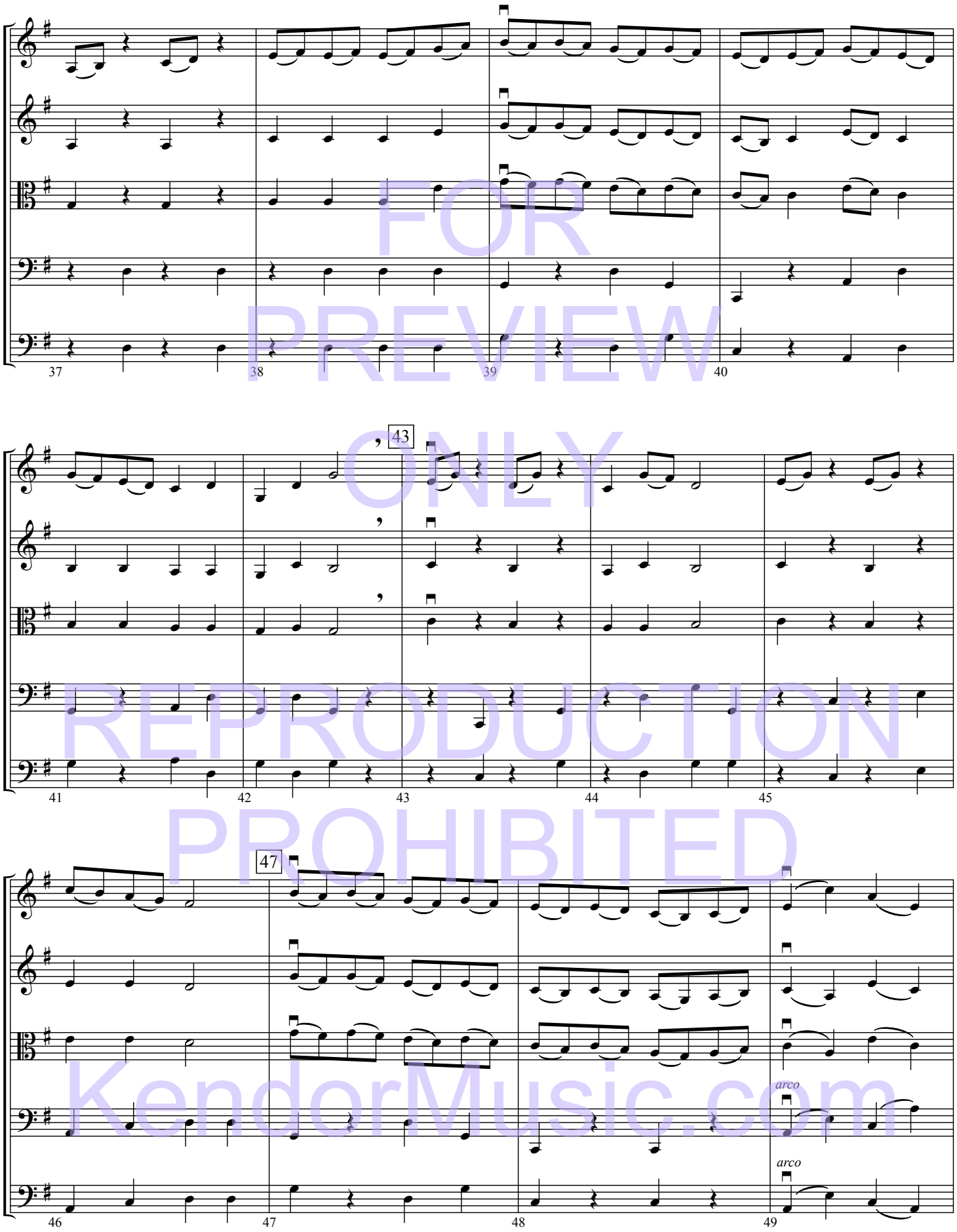

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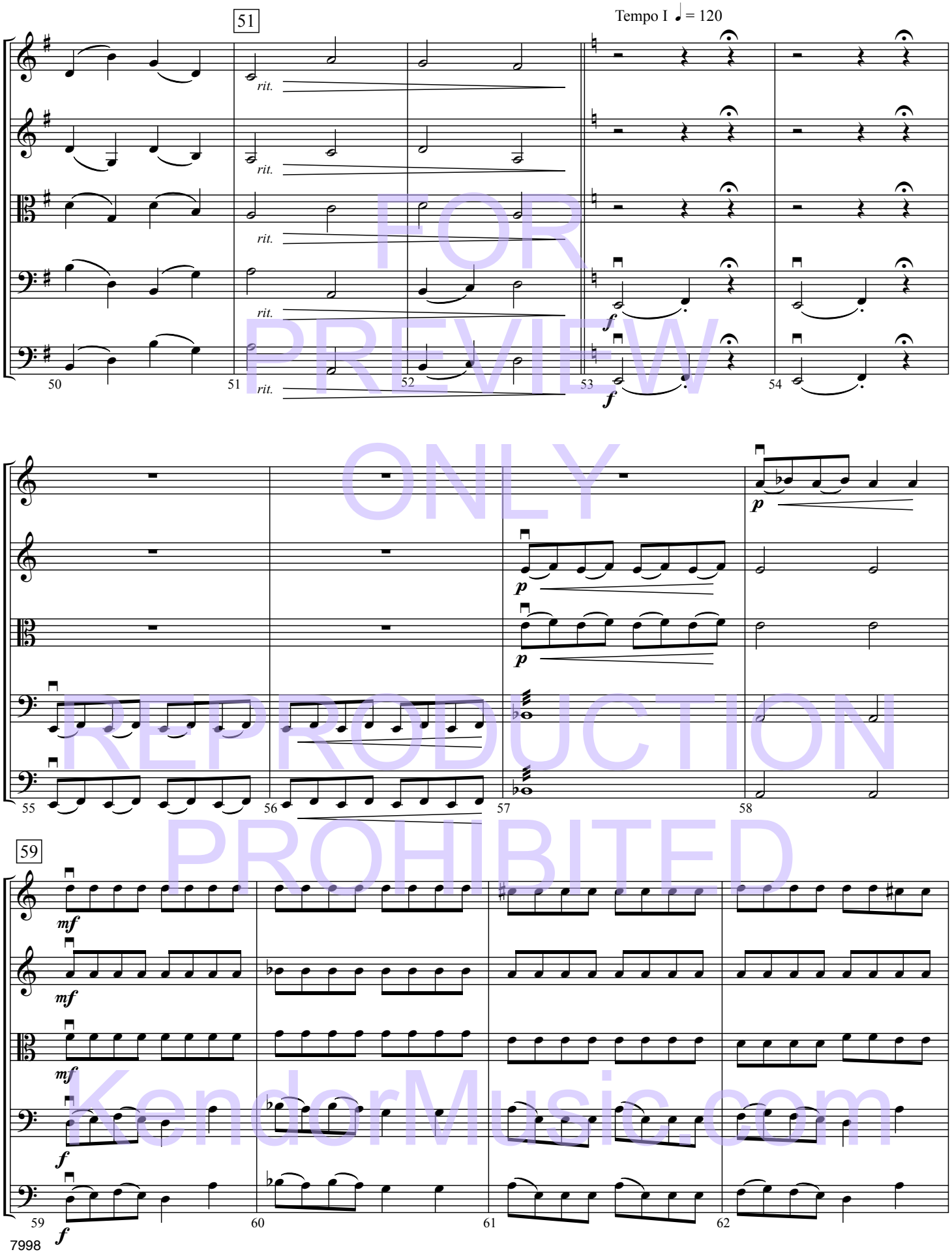

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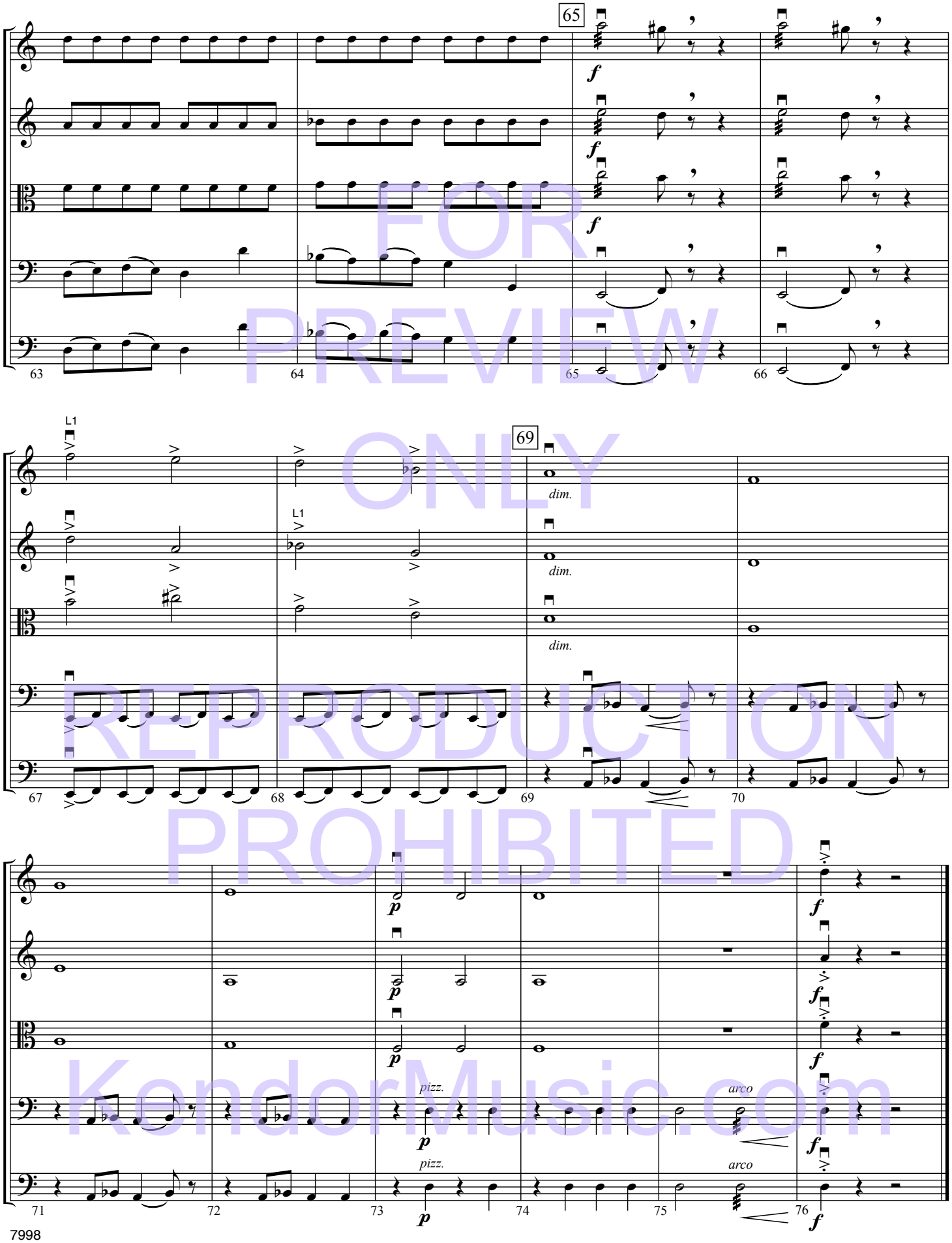

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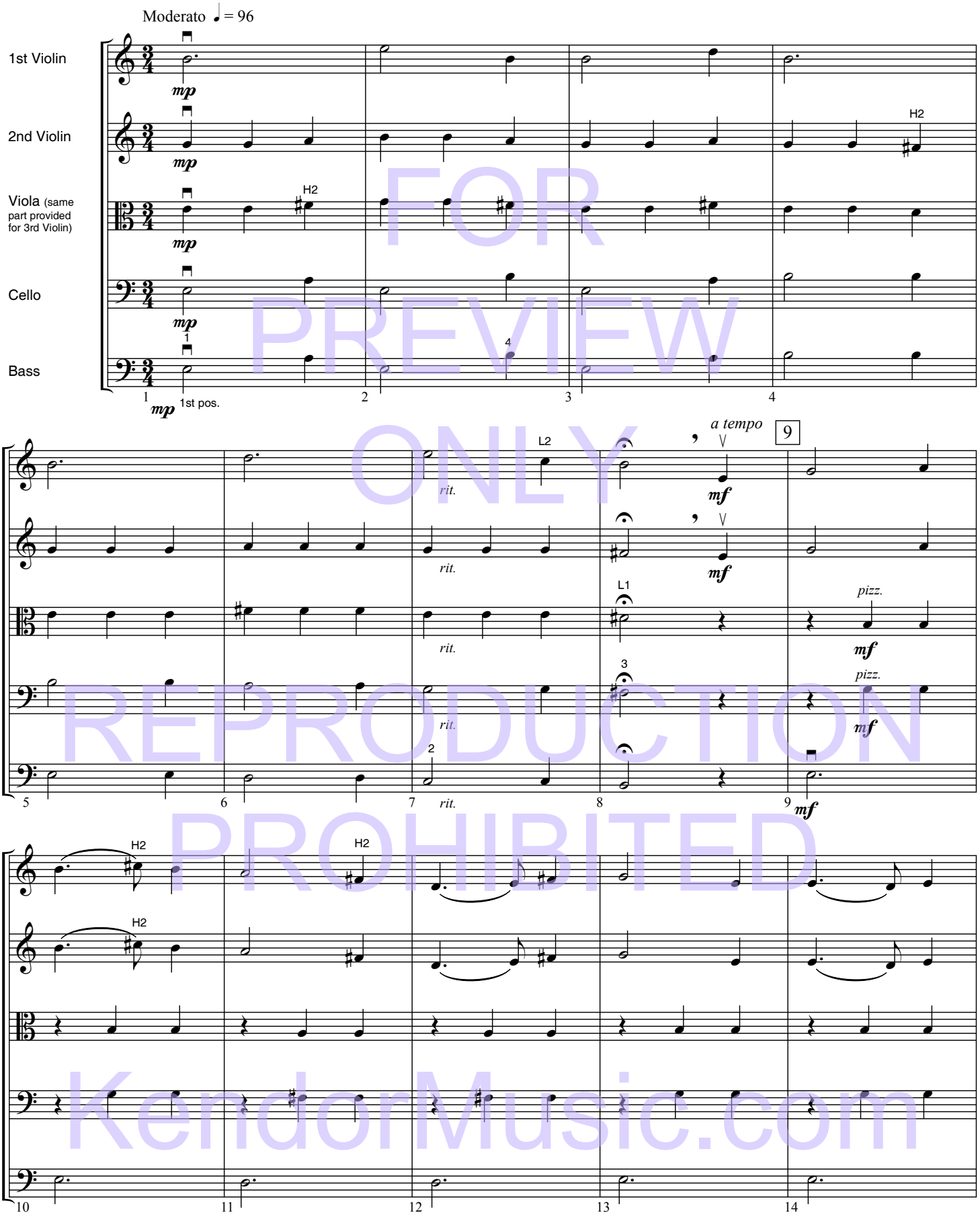
Grade 1+
duration 2:35

Greensleeves

arranged by John Caponegro



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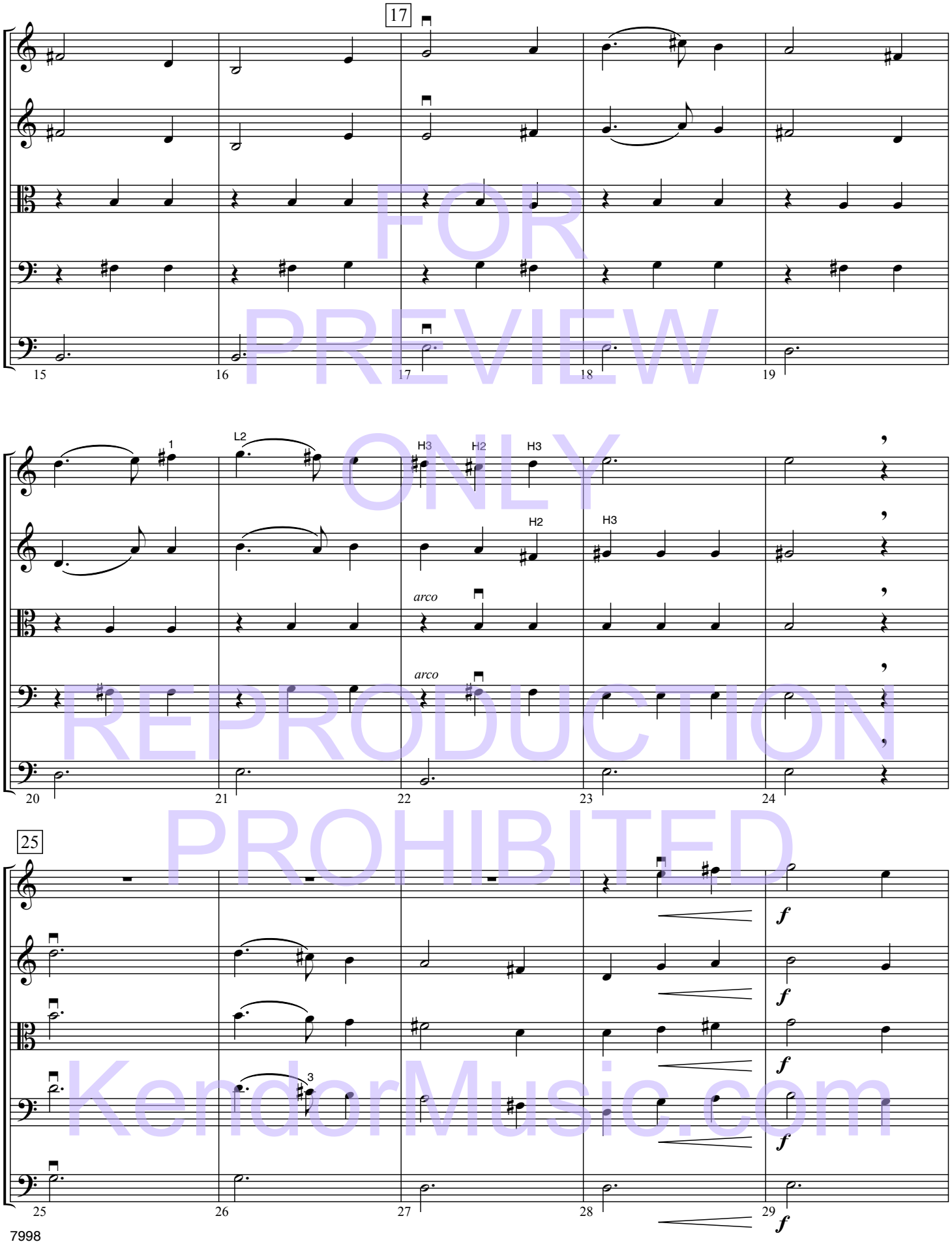

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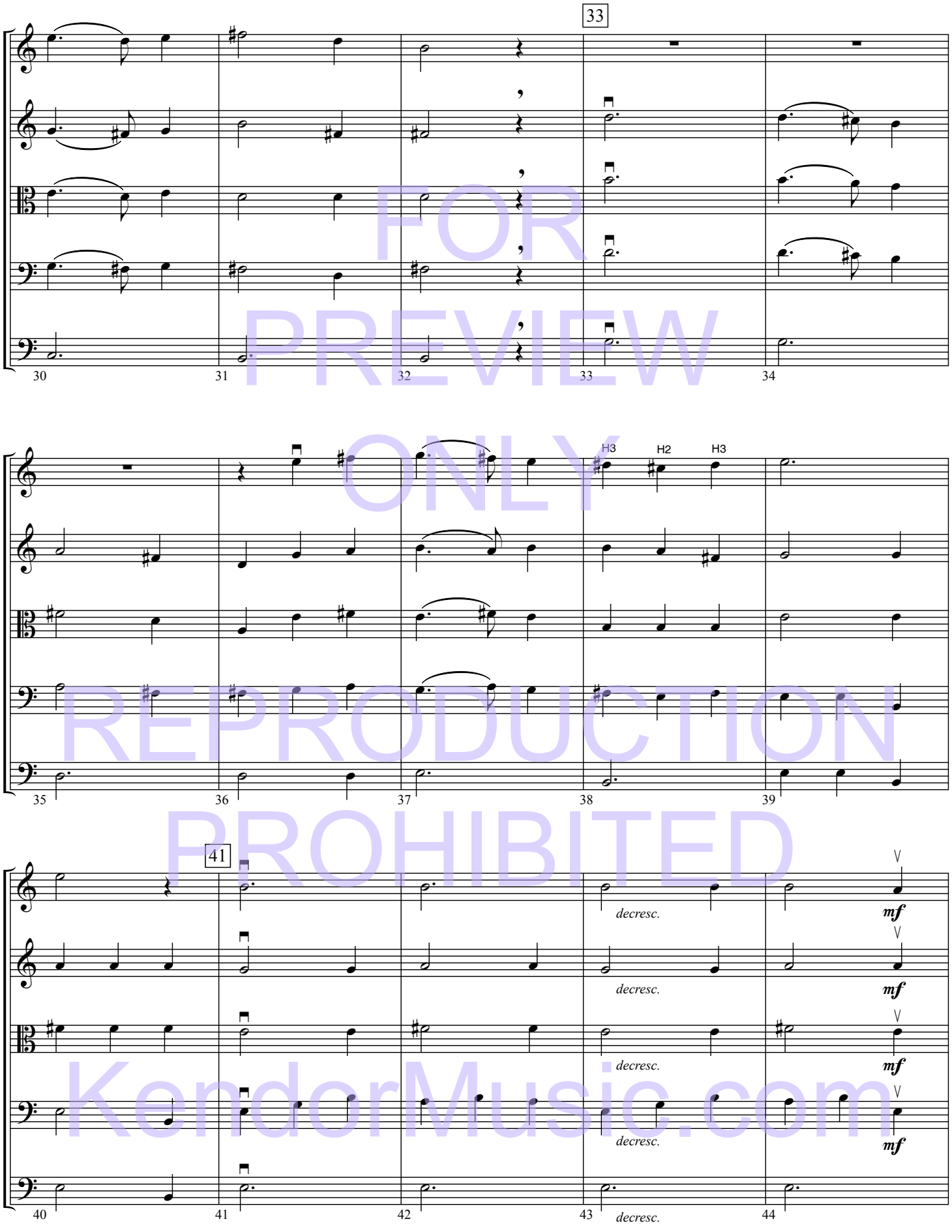

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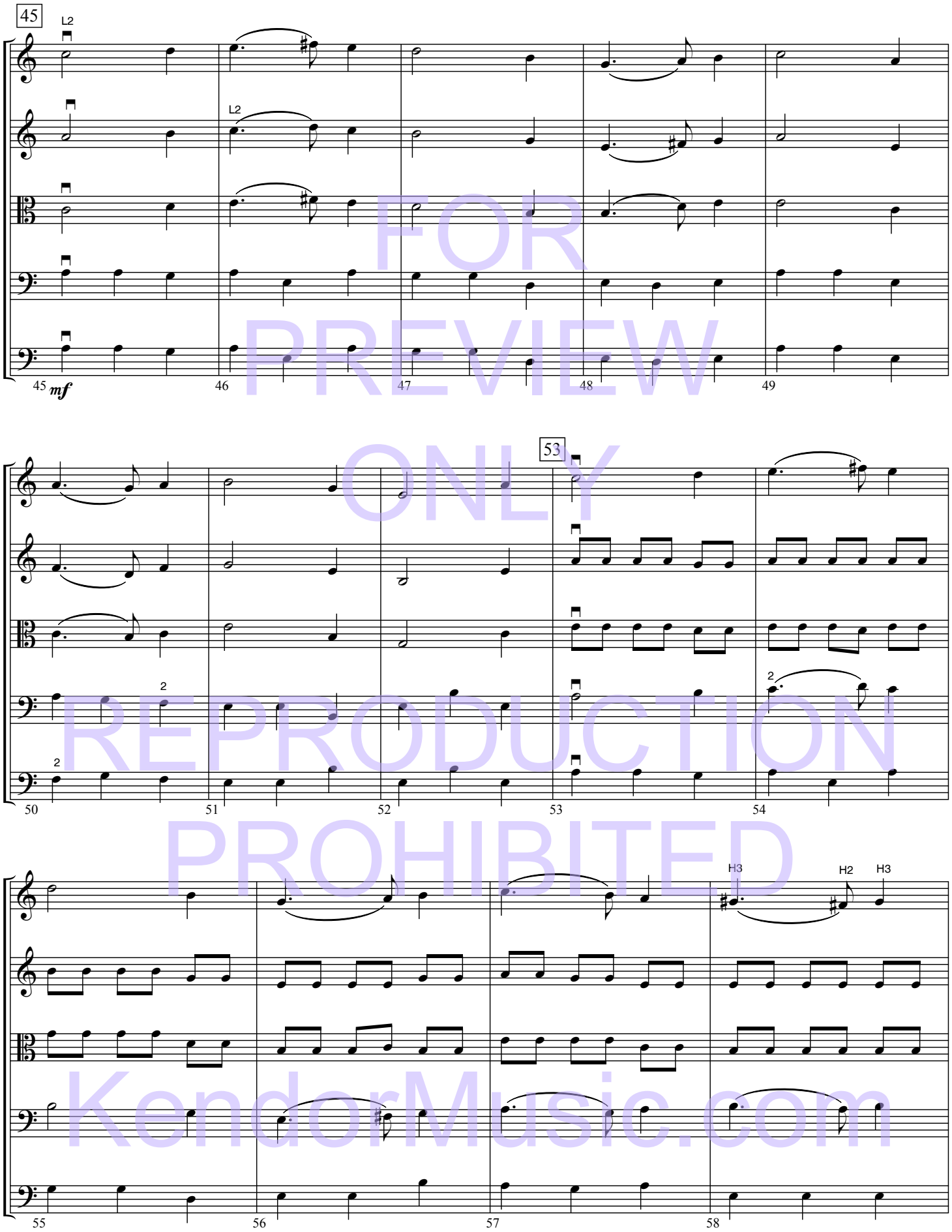

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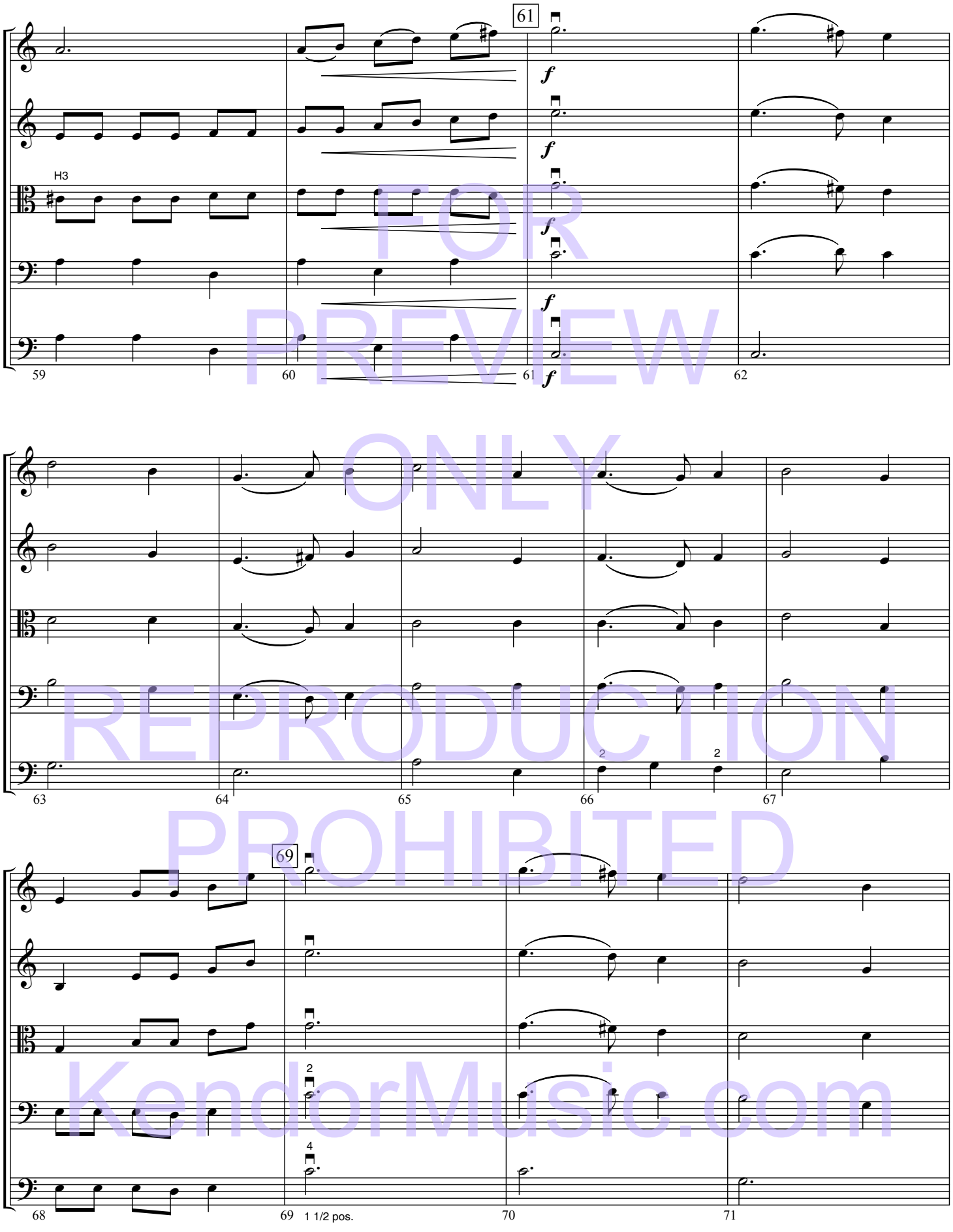

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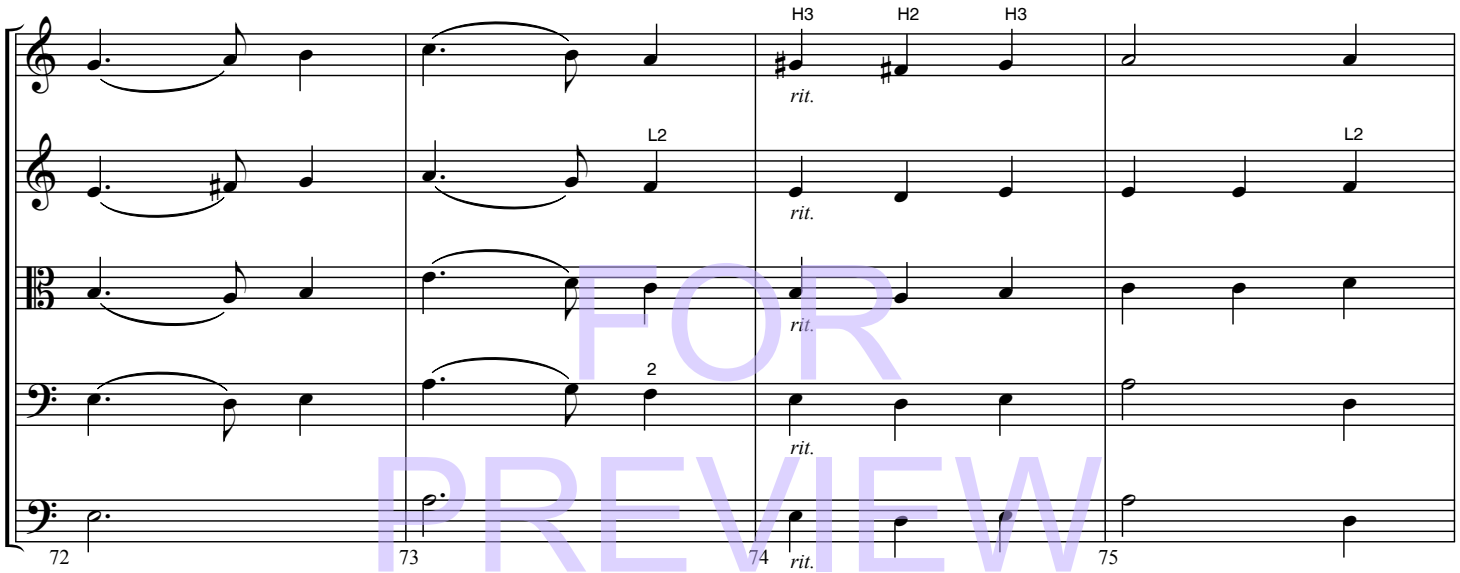

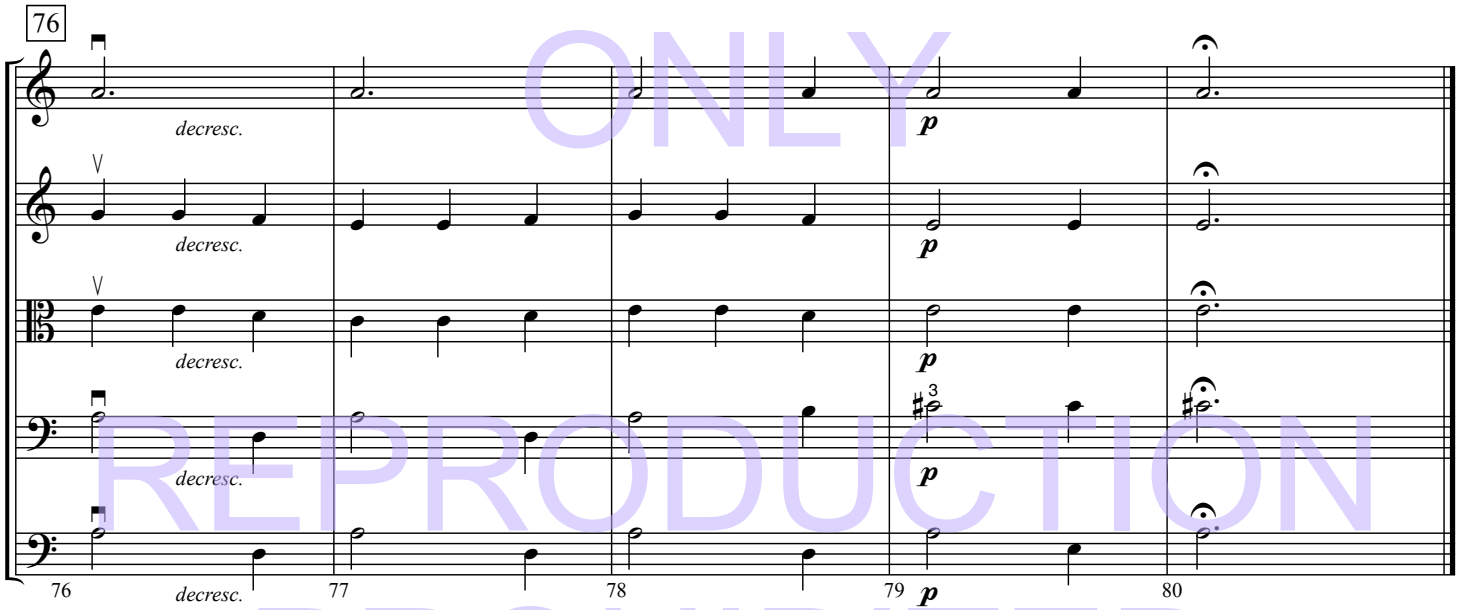

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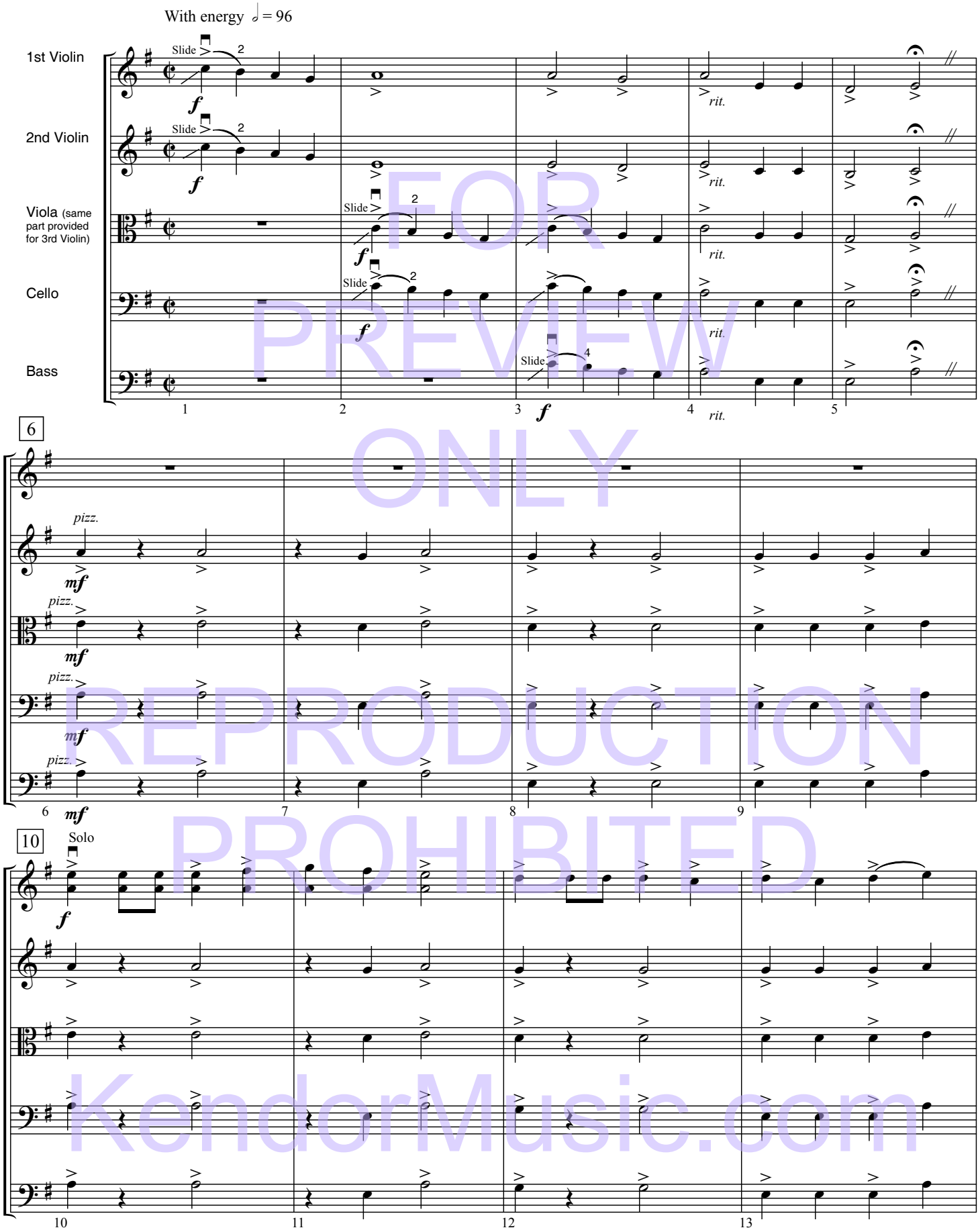
Grade 1+
duration 2:05

Gypsy Moon

by Frank J. Halferty



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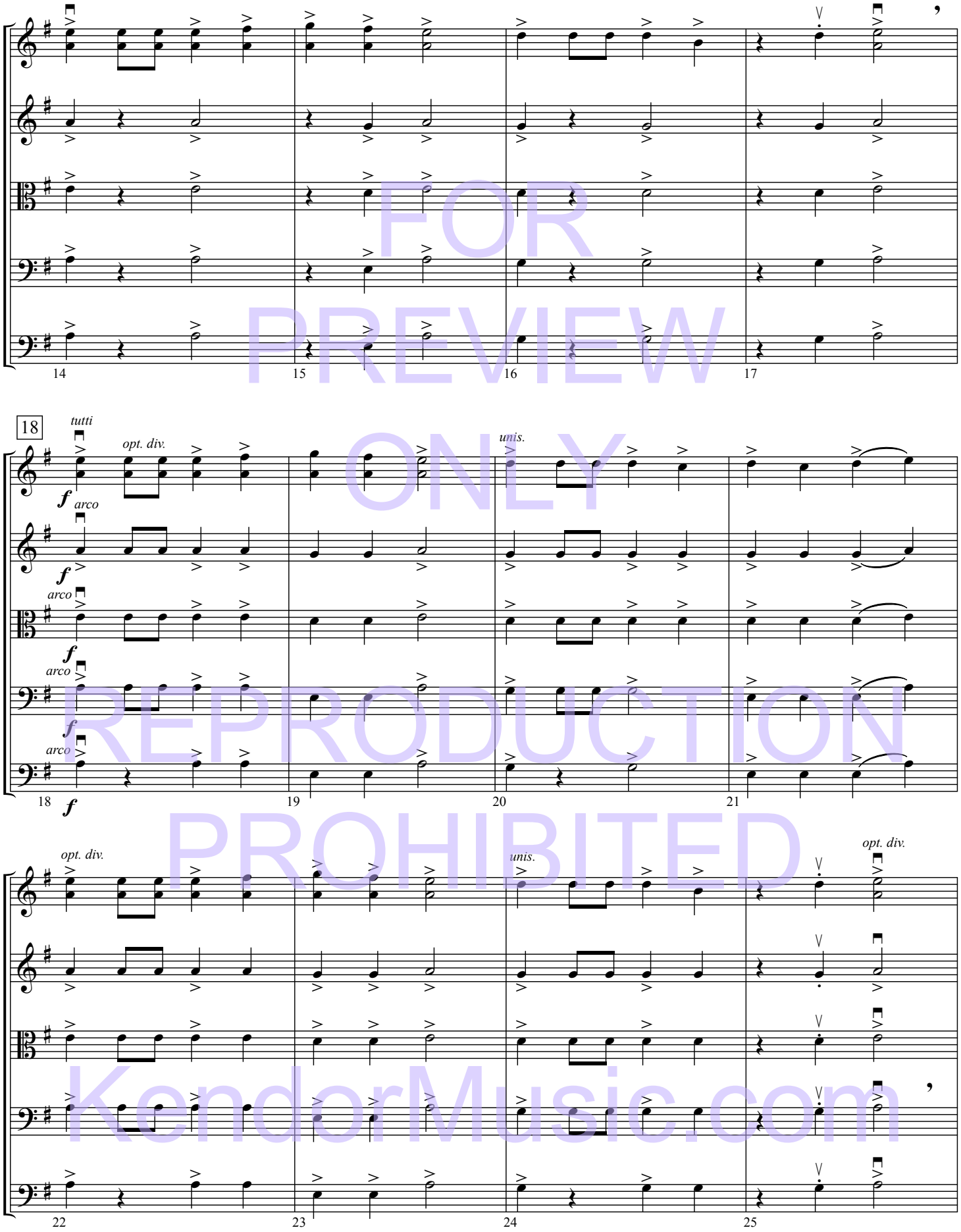

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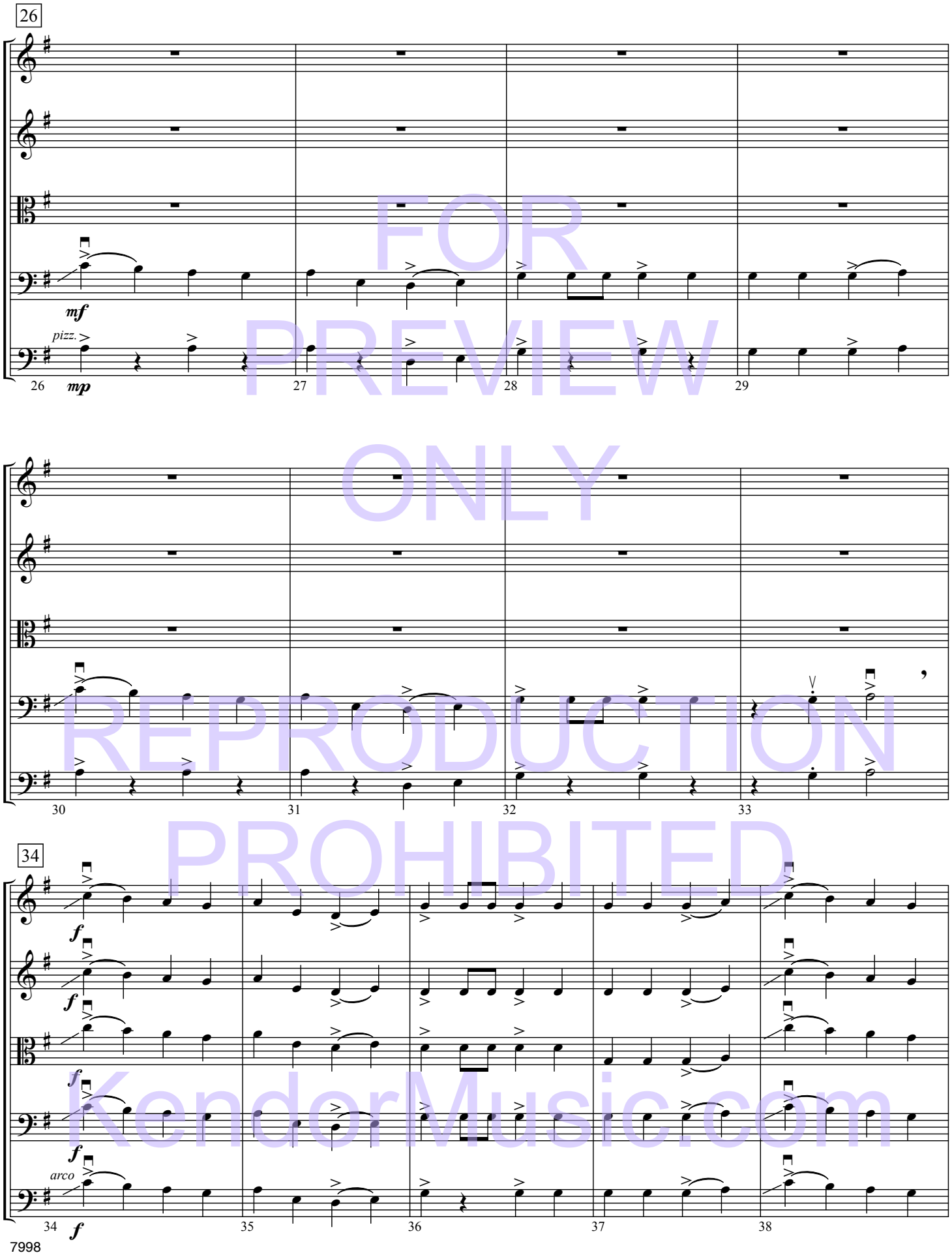

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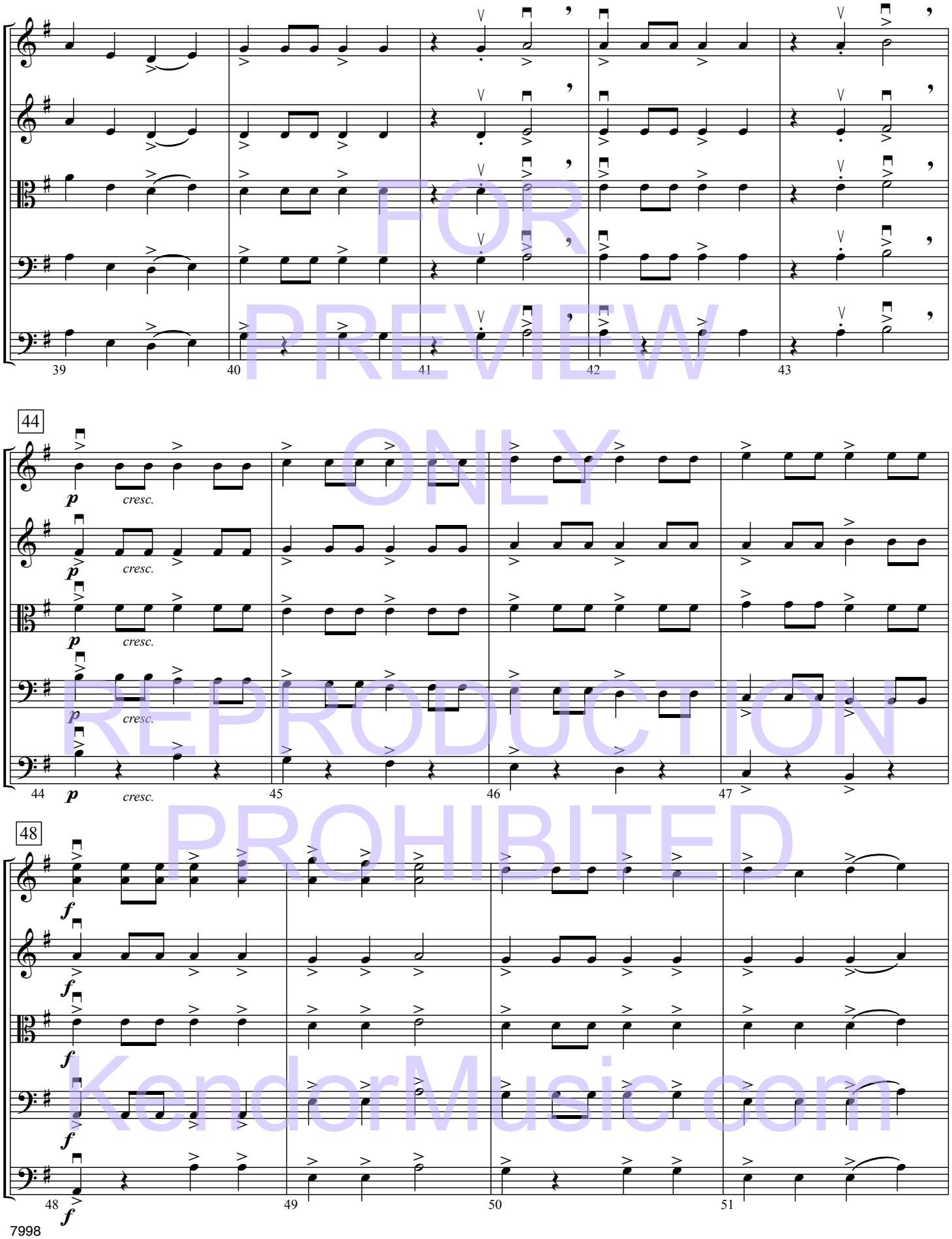

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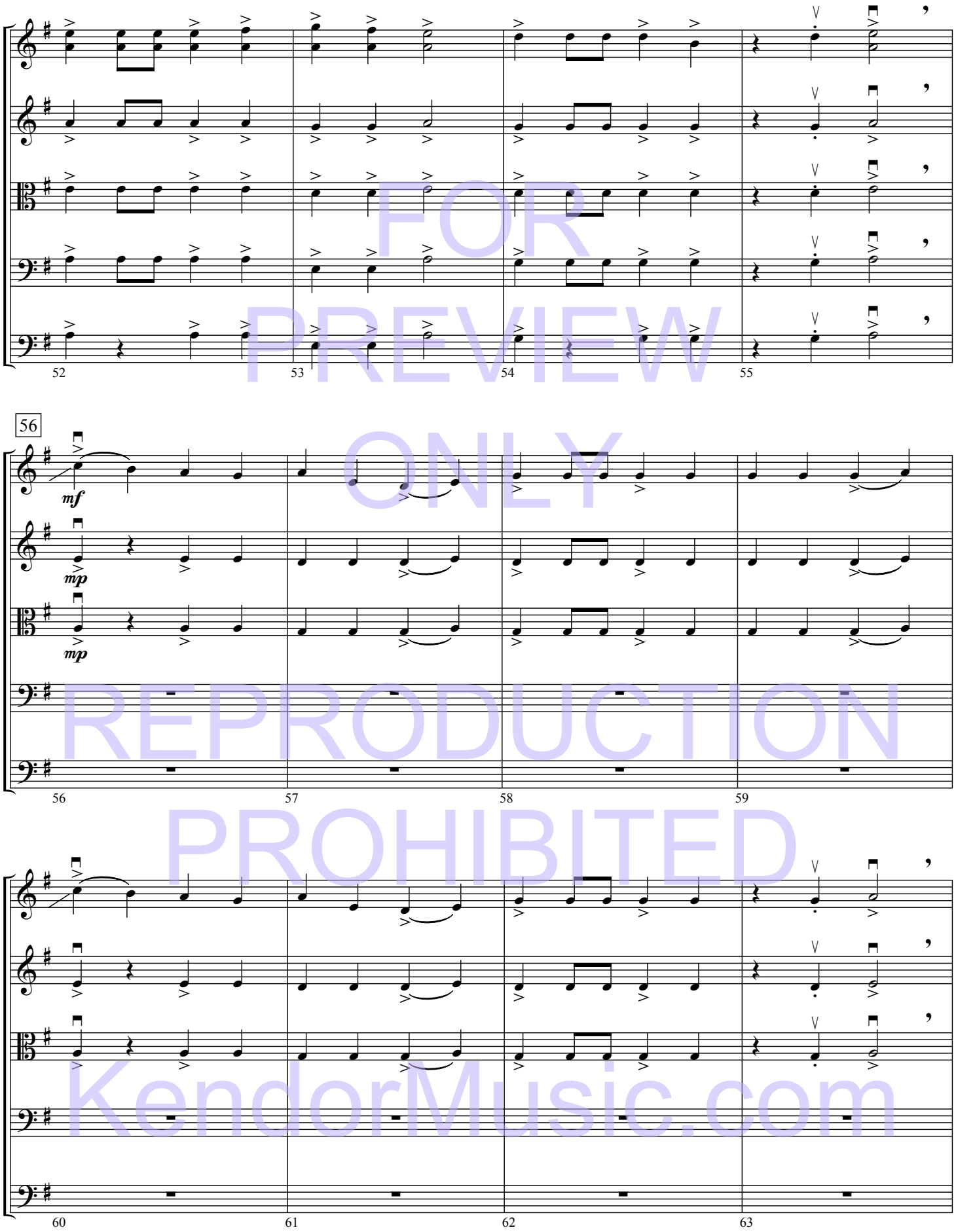

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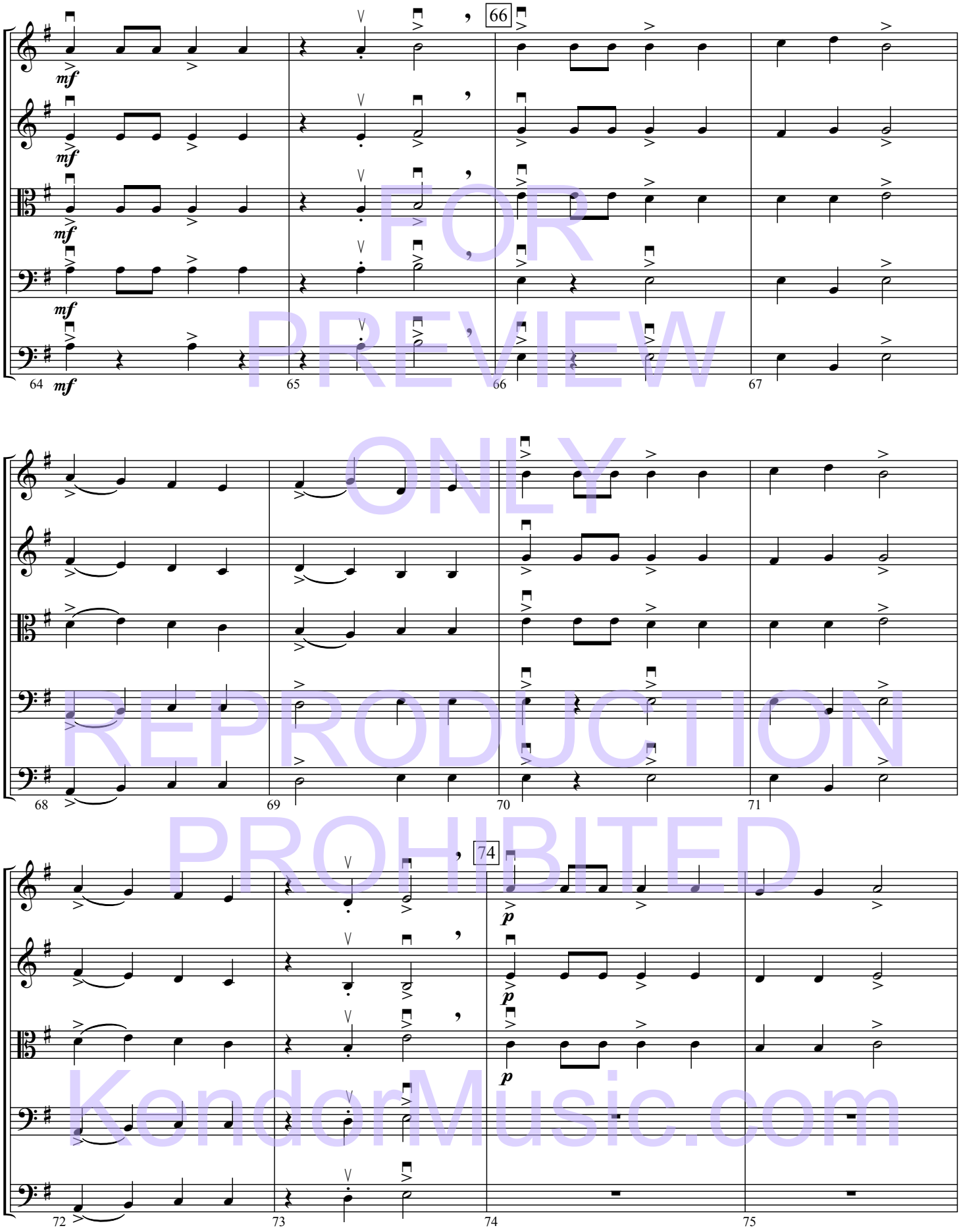

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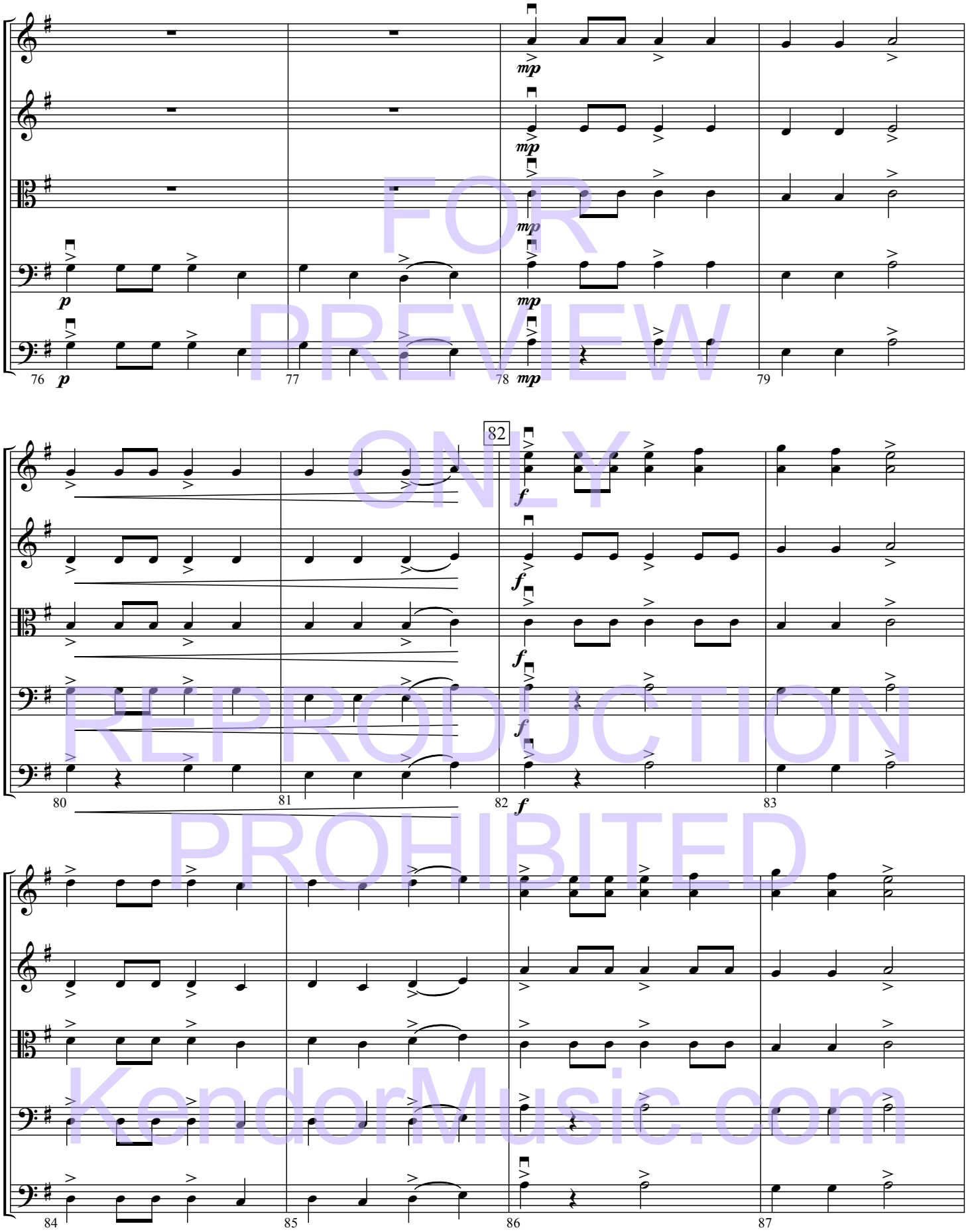

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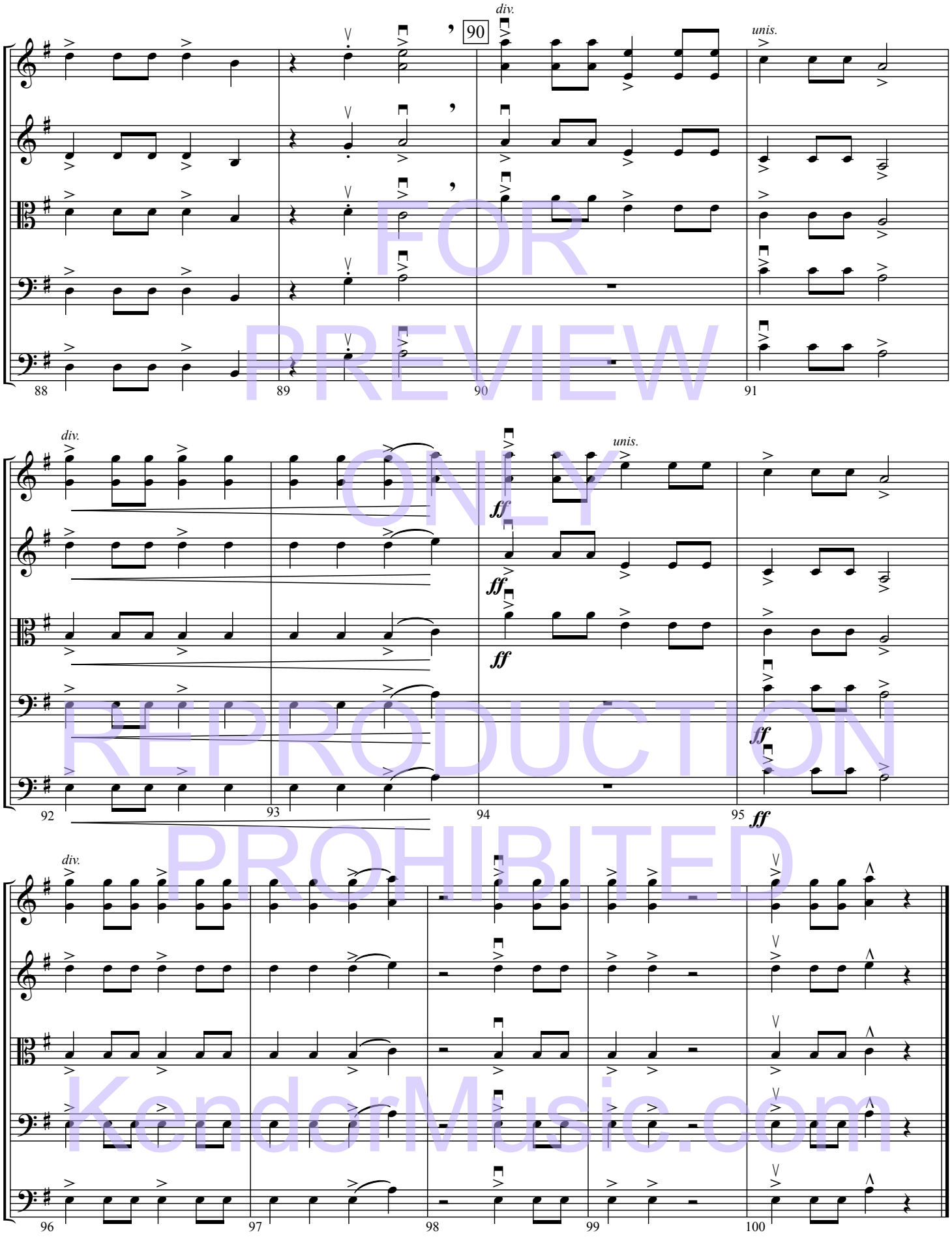

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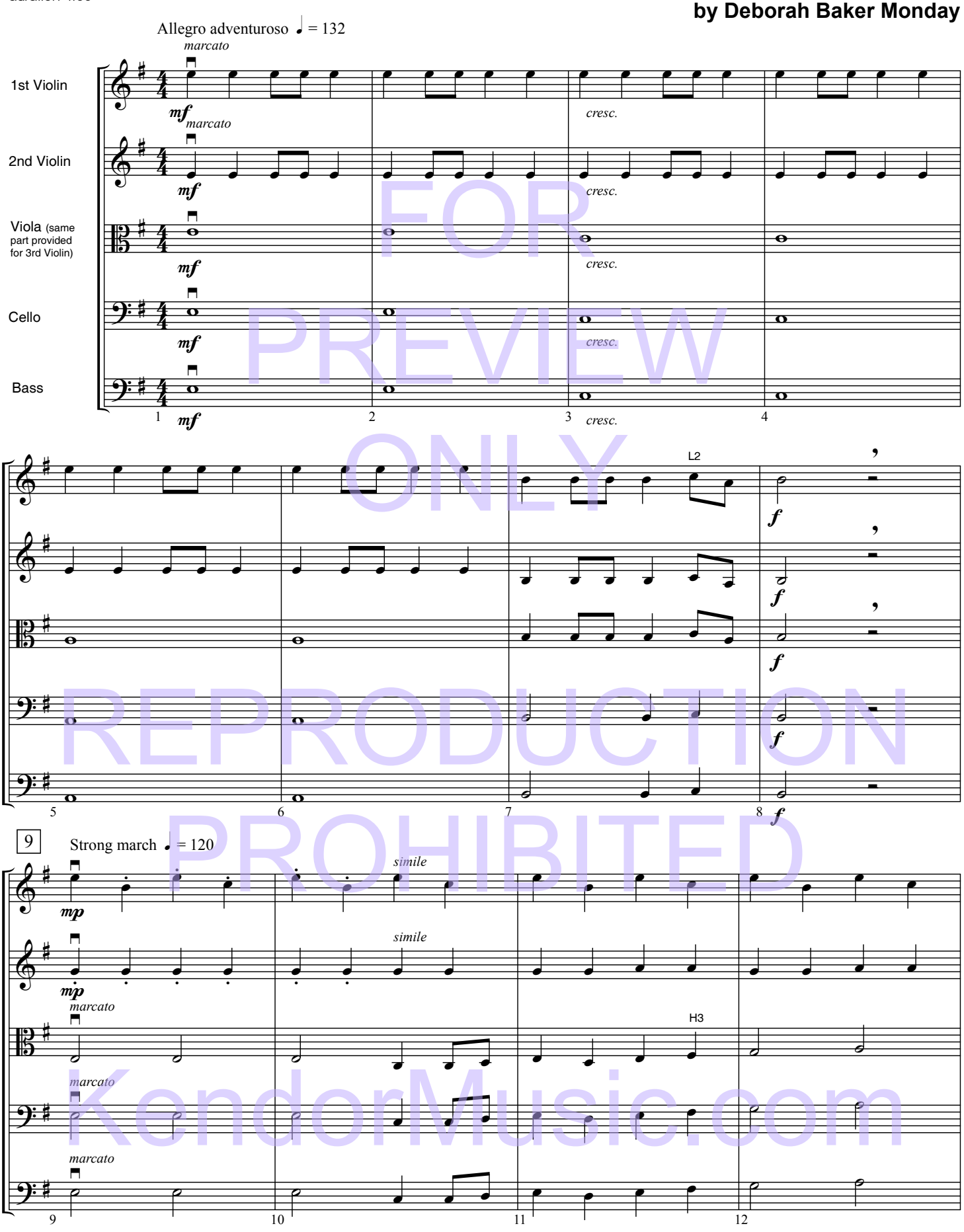
Grade 1+
duration 4:00

Star-Crossed Warriors

by Deborah Baker Monday



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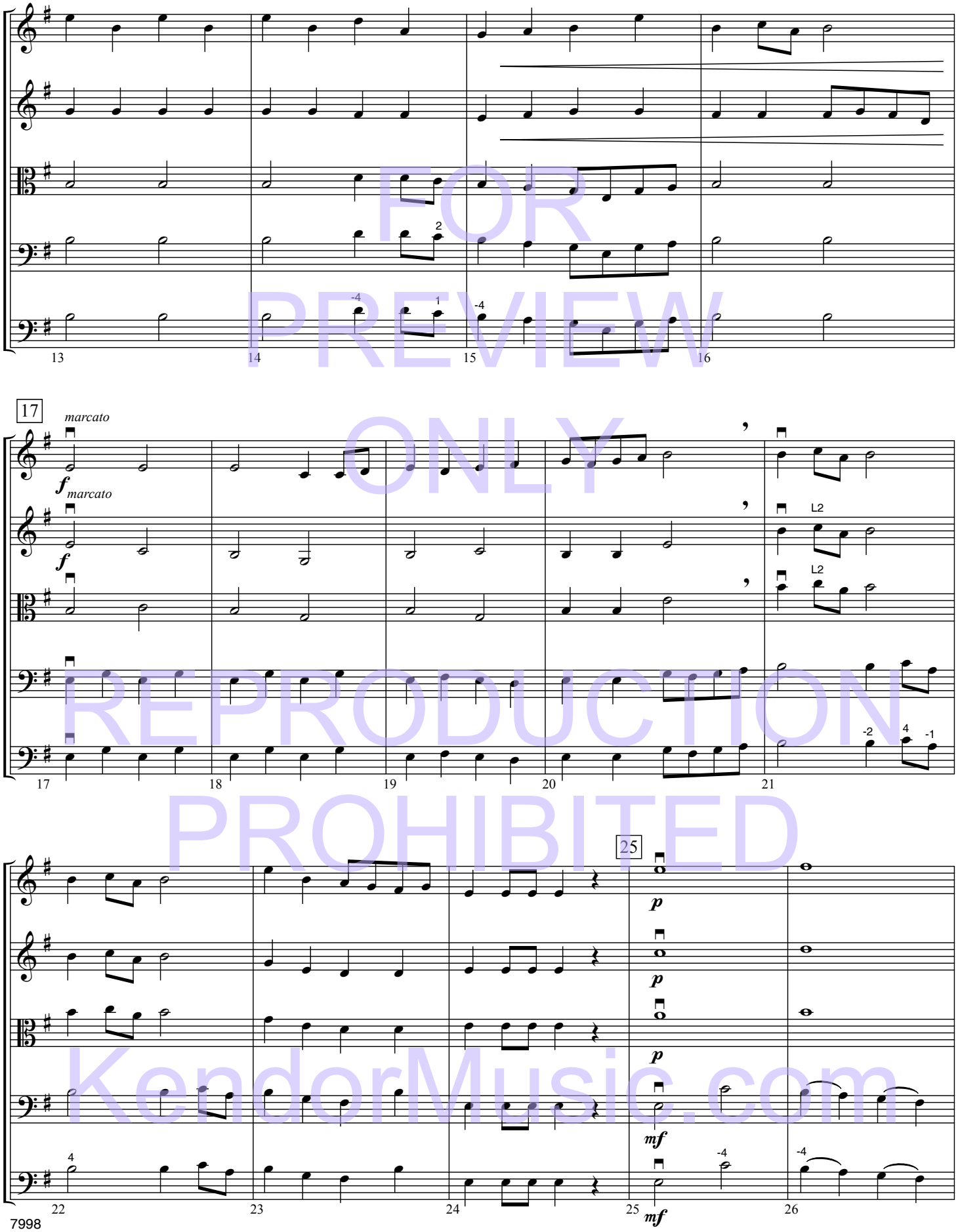

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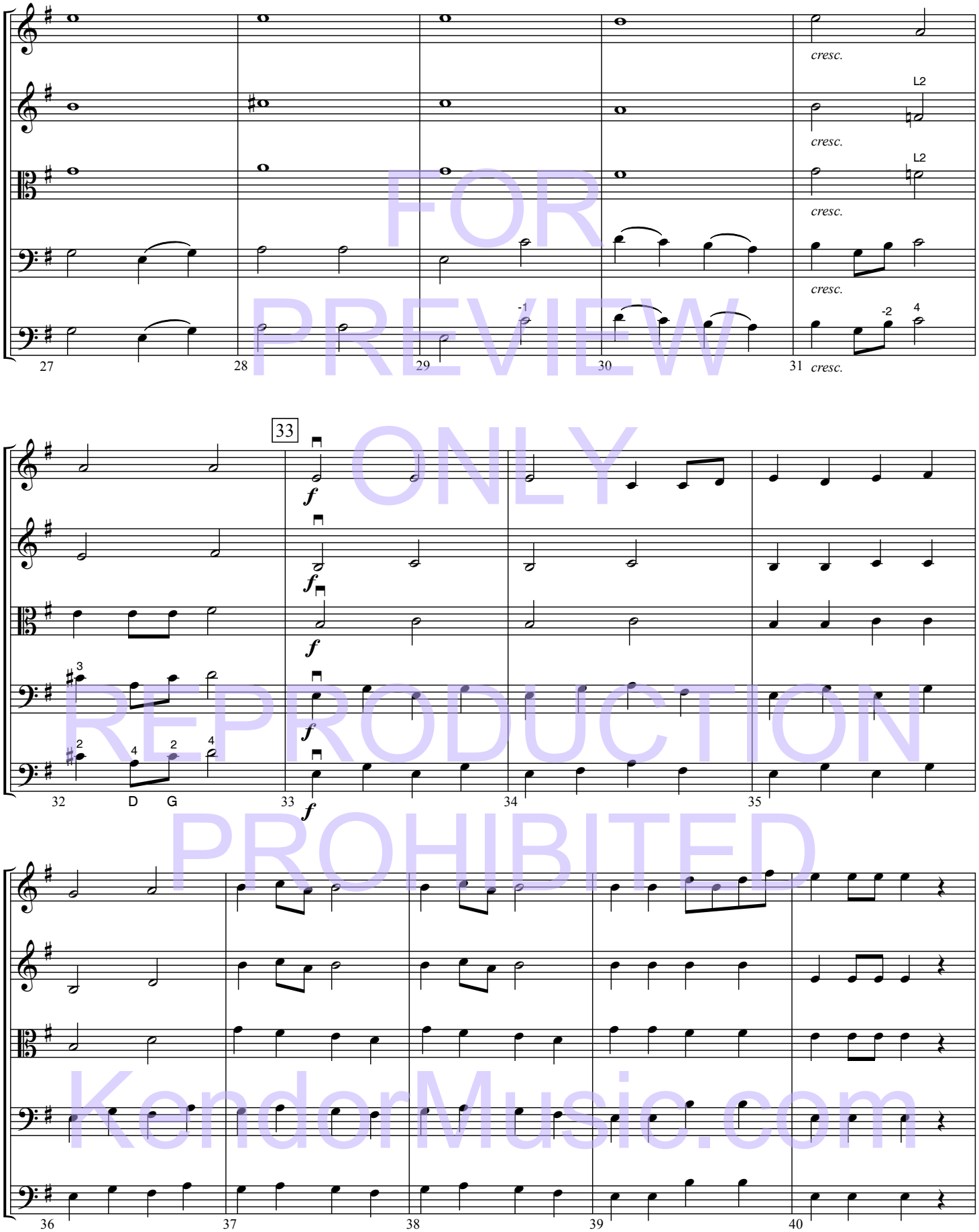

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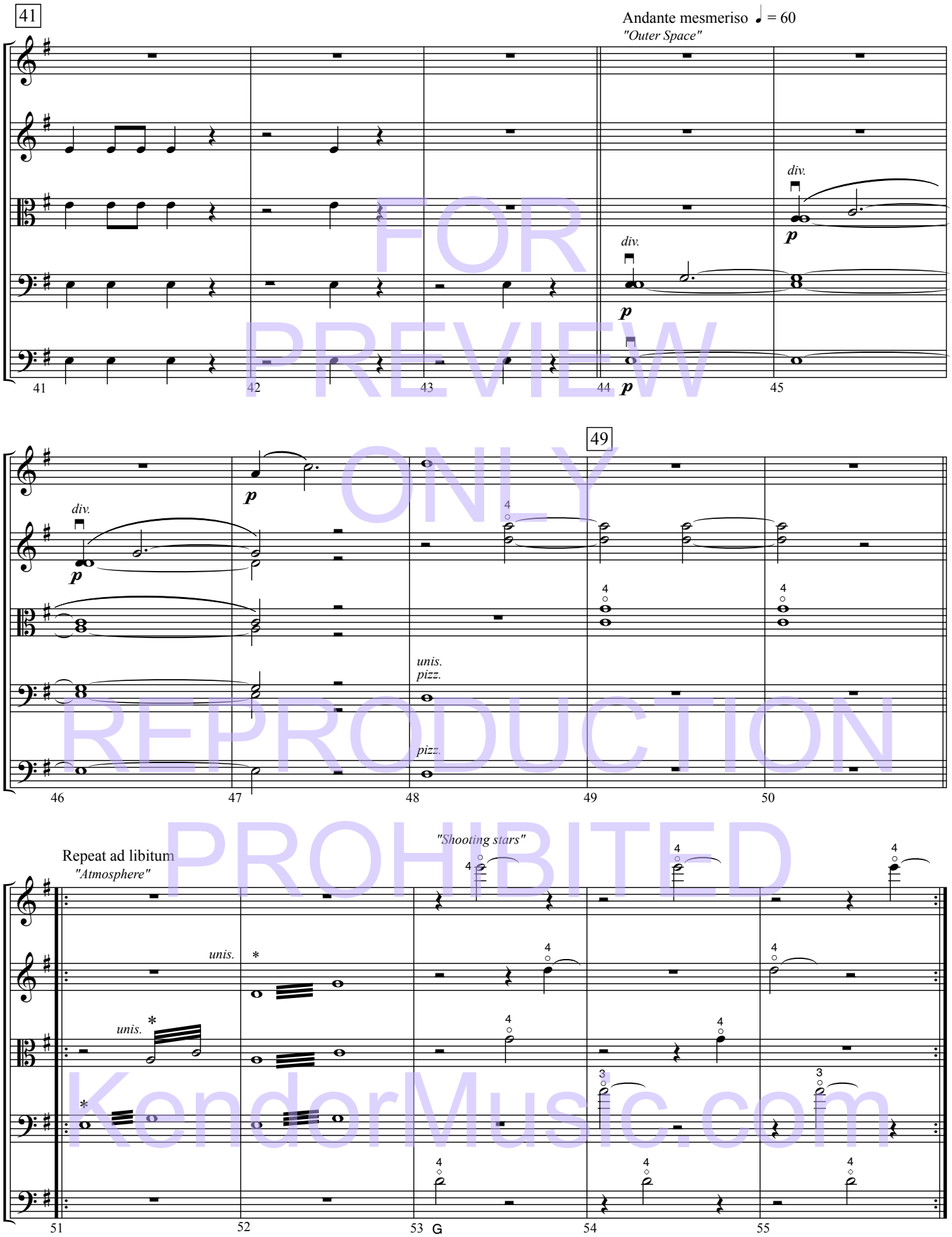

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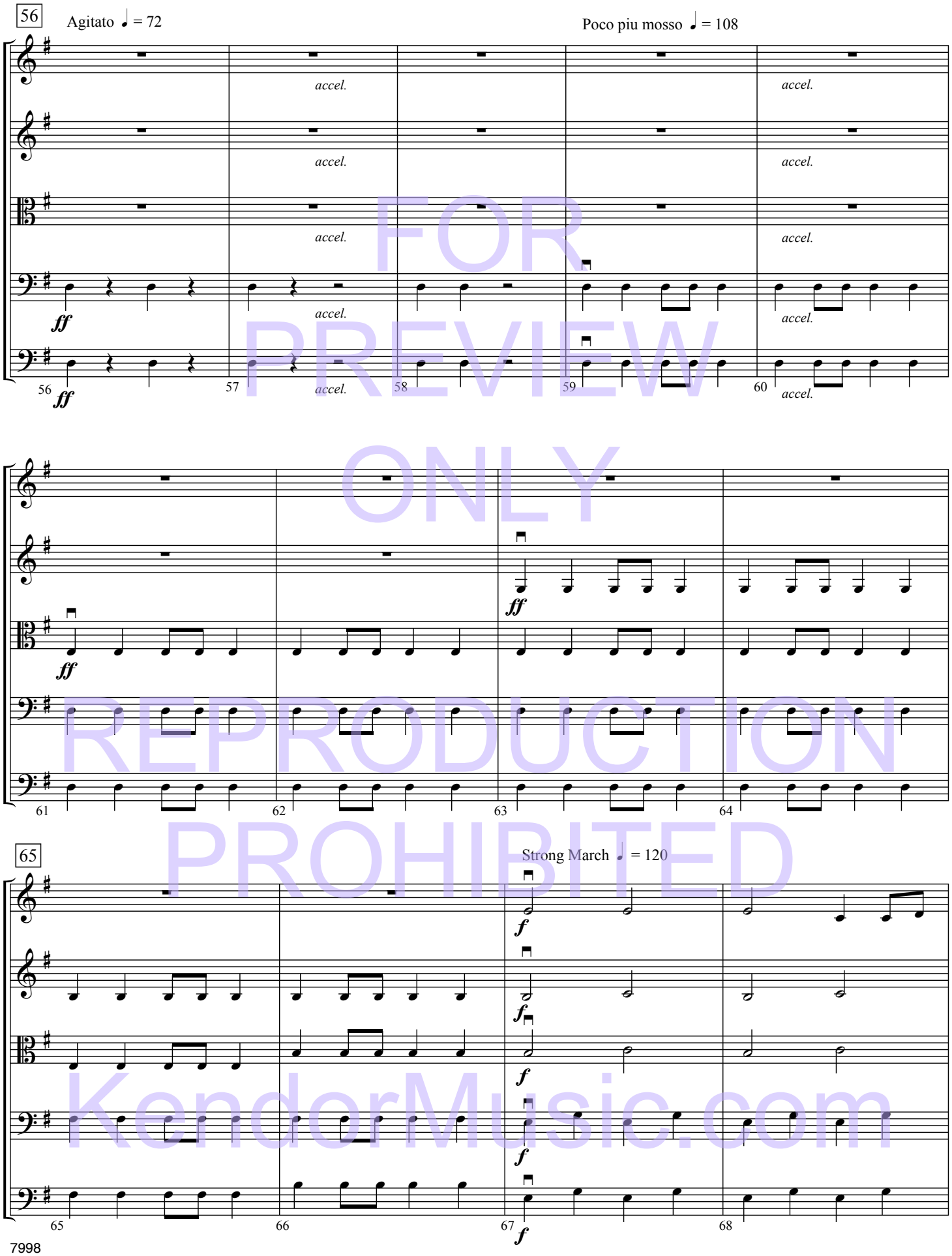
7998 * Flutter fingers as fast as possible between the 2 written notes.



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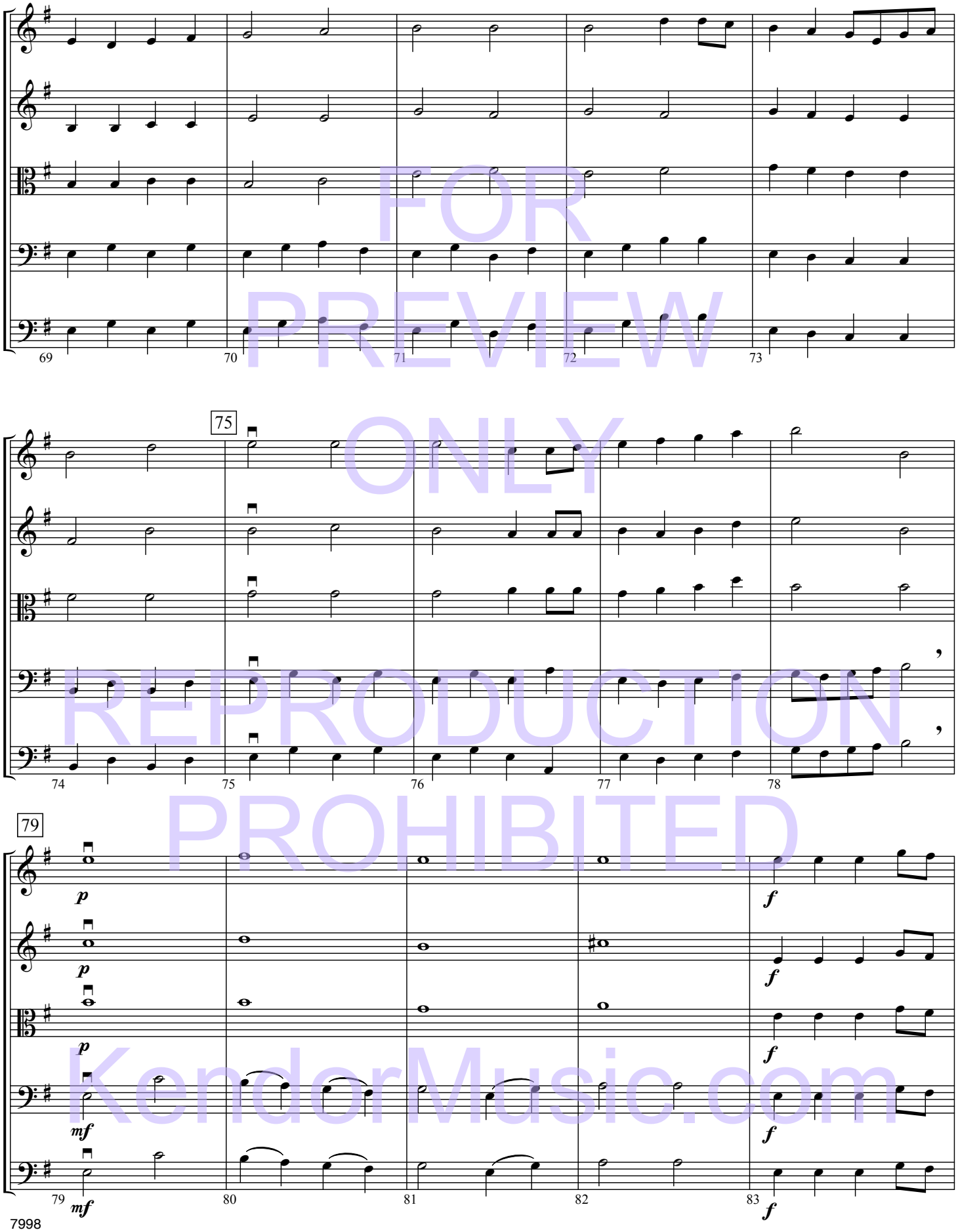

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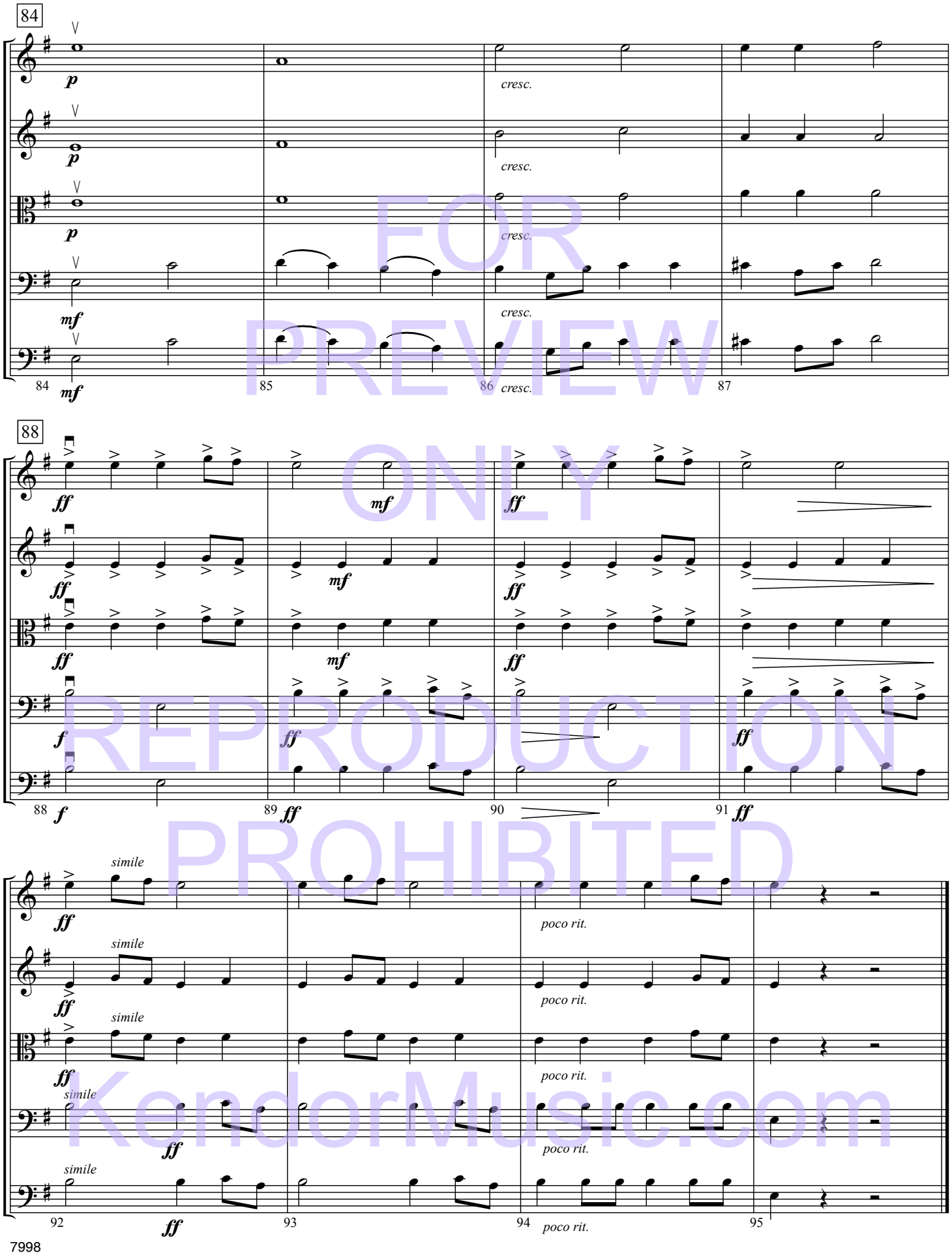

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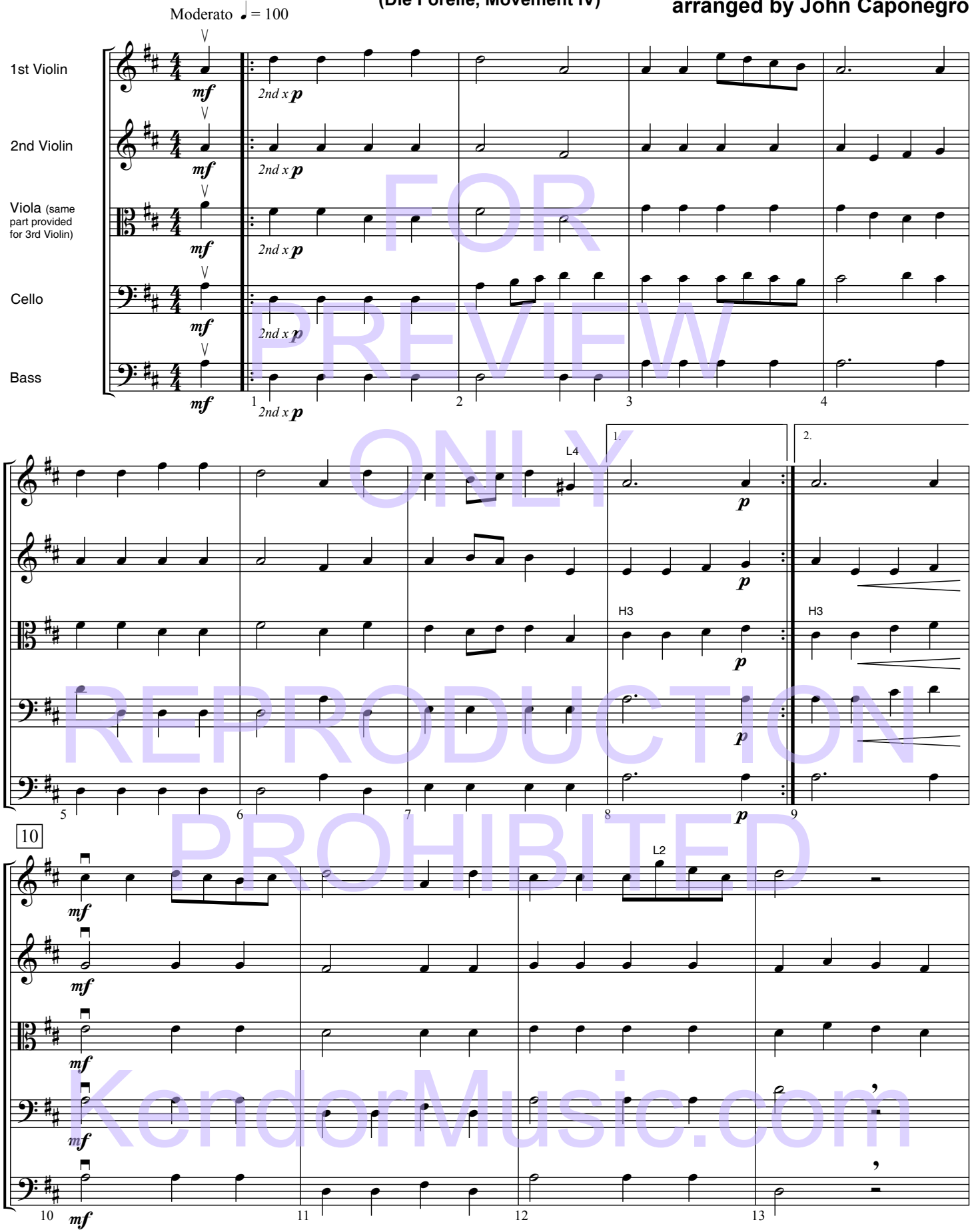
Grade 1+
duration 1:55

The Trout

(Die Forelle, Movement IV)

by Franz Schubert
arranged by John Caponegro



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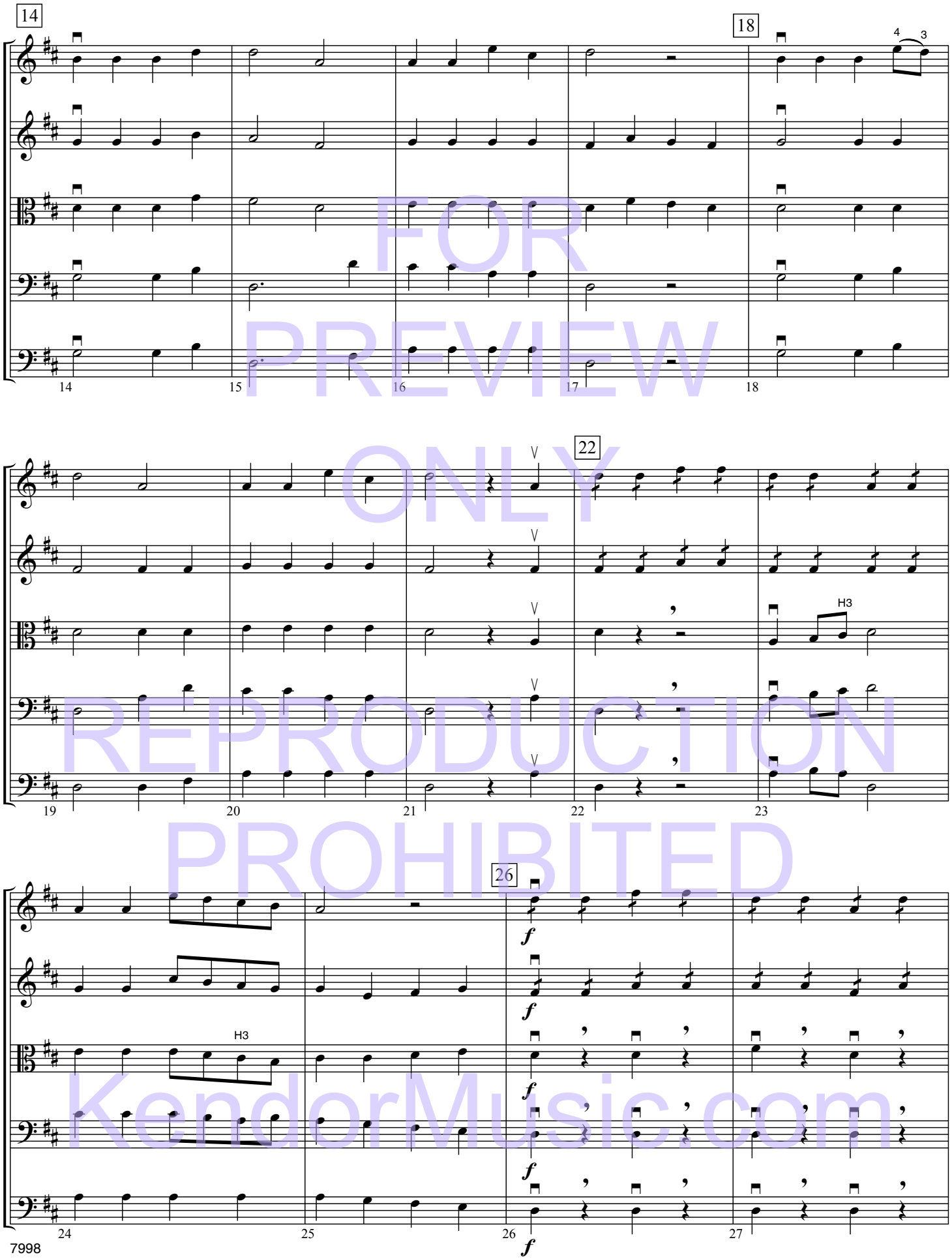

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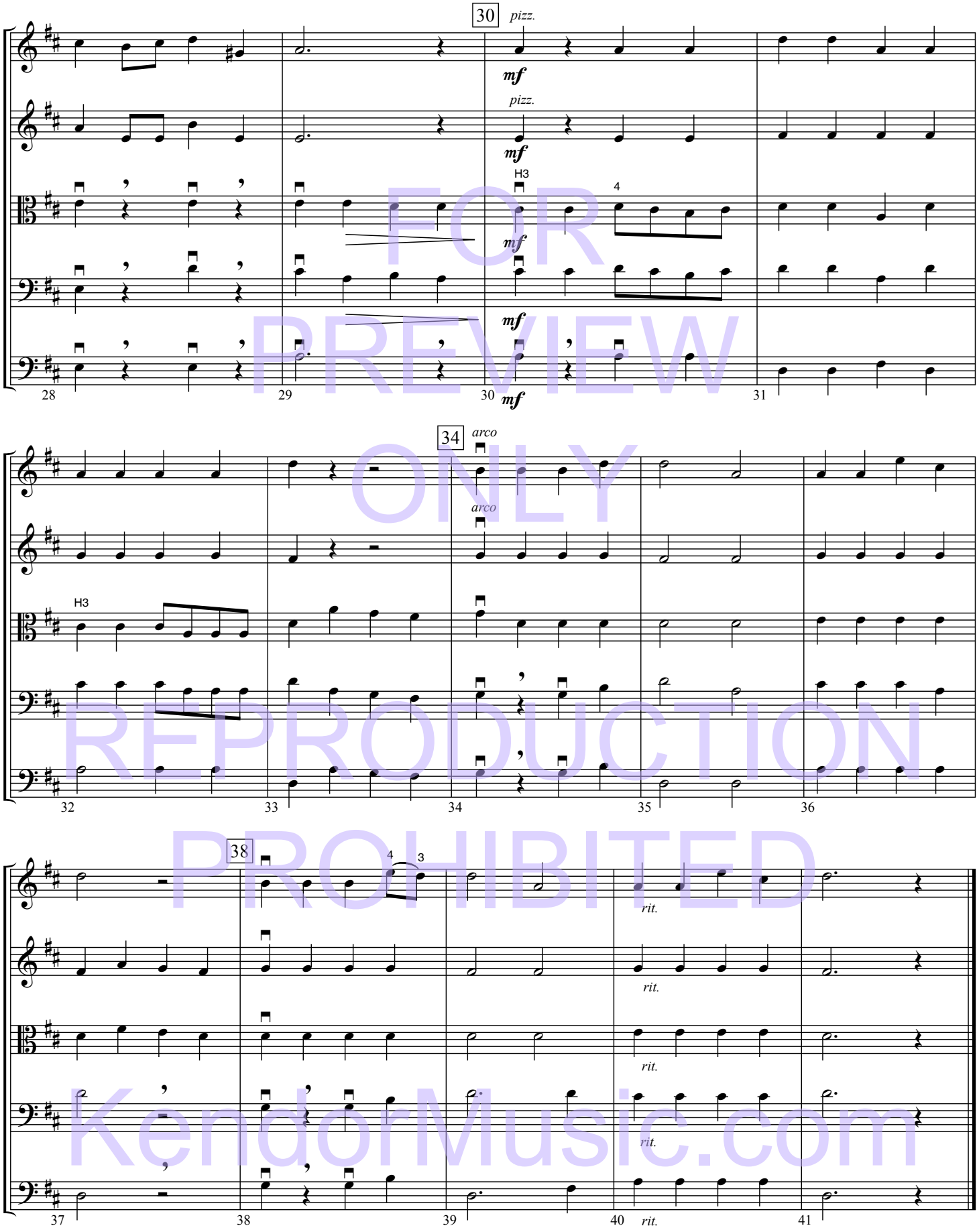

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About The Composers

JOHN CAPONEGRO

With undergraduate and graduate degrees from the Manhattan (NY) School of Music, he has done extensive postgraduate work at Columbia Teachers College (NY), New York University and Long Island University (NY). John's 40 years of teaching experience at all levels from elementary through high school have made him keenly aware of the musical needs of students and teachers. Geared primarily for the elementary level, his compositions and arrangements are widely performed throughout the world.

ROBERT S. FROST

Drawing from years of teaching experience in Utah's Cache County School District, Bob's expertise in the educational string field is recognized worldwide. Robert held graduate and undergraduate degrees from Utah State University, and a Doctorate in music education from the University of Northern Colorado. He served as president of the National School Orchestra Association, and the Utah Chapter of ASTA with NSOA. His acclaimed string arrangements appear in the catalogs of several top publishers.

FRANK J. HALFERTY

A graduate of Seattle (WA) Pacific University and New Mexico State University, he has extensive experience teaching instrumental and choral music from the elementary to college levels. Frank has also served as contest adjudicator in Texas and Washington, and an array of his originals and arrangements for school musicians are available from several leading educational publishers.

DEBORAH BAKER MONDAY

Currently teaching in the Logan City School District (UT), she is a cello/bass specialist working with 4th-8th grade students in seven schools. An active Bass performer and private teacher, she has served as adjunct Bass instructor at Utah State University and has been on the faculty of the ASTA with NSOA "Bass Fest" for three years. She co-authored the "Strings Extraordinaire" collection and her works have been published with a number of leading educational music publishers. In 1999 Deborah was named the Utah ASTA with NSOA Elementary Teacher Of The Year.

JOSEPH J. PHILLIPS

Prior to his current position as Music Supervisor for the Carmel Central School District in Patterson, NY, he served as Director of Fine Arts in the magnet/gifted programs for the Independent School District of Galveston, Texas. In 1998 he won the Texas Orchestra Directors composition contest. He has also written articles for "The Instrumentalist" magazine, and his published works have appeared on prominent "bestseller" lists worldwide. He holds degrees from the Crane School of Music at the State University of New York at Potsdam and the University of North Texas.

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