

ETLING STRING CLASS METHOD, Book 1

Forest R. Etling

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LESSON	PARTS	PIANO	TEACHER'S MANUAL
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Parents . . .

Membership in the school orchestra program is an exciting new adventure for your child. It is our desire to do all that we can to make this a gratifying and worthwhile experience. However, we will need your help.

HOW YOU CAN HELP YOUR CHILD

1. Provide him with as good an instrument as you can reasonably afford.
2. Provide a safe place to keep the instrument.
3. Arrange a regular time for him to practice and see that he sticks to it. Parents need to do this most of all. Daily practice is the element...same time, same place...but daily.
4. Recognize that most students do not practice on their own...they usually have to be reminded.
5. A room with good light and a music stand is necessary.
6. Make certain that brothers and sisters are away from the student during the practice period.
7. Arrange the practice schedule so that it does not conflict with outdoor play, a favorite TV program, or household duties.
8. First year students are encouraged to practice 20 minutes daily, while older students are expected to practice at least three and a half hours a week.
9. Show an interest in his practice, study, and orchestra membership.
10. Be generous in your praise and encouragement.
11. Never make fun of the strange sounds that he may produce.
12. Help him to remember his music and instrument on lesson days.
13. Insist upon faithful attendance at his lessons, rehearsals, and concerts.

Three ingredients...parents-pupils-teachers,
all working together...are necessary for musical
success.



Orchestra Members . . .

A GOOD ORCHESTRA MEMBER

1. Practices 30 minutes daily.
(A lesser amount for those who study piano, also)
2. Remembers to bring his instrument and music to school on orchestra days.
3. Is proud of his instrument and is responsible for its care.
 - A. Dusts it daily
 - B. Rosins the bow daily
 - C. Remembers to never touch the bow hair
4. Takes pride in good position and posture.
5. Takes good care of his Solo Book and Workbook.
6. Values his orchestra membership and keeps his classroom work up to date.



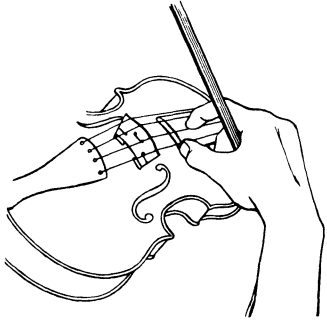
IMPORTANT INFORMATION

1. Each violinist and violist should have a fully equipped, well-adjusted outfit with adjustable pad, string adjusters, and cake of inexpensive but good rosin. Cello and bass players should also be comparably well-equipped.
2. Each student should practice at least 30 minutes daily.
3. Each student should have an adjustable music stand.
4. The violin and bow should be kept in the case when not in use.
5. The fingers should not touch the bow hair.
6. Loosen the bow hair after playing...just enough to take the tension off of the stick.
7. To play, tighten the hair enough to have clearance for the width of a pencil.
8. The bow must be rosined for every practice session.
9. Wipe the rosin dust from the instrument and strings with a soft cloth daily. Carry a 12" X 12" cleaning cloth in the case at all times.
10. Keep the instrument away from heat, radiators, excessively hot sun, excessive cold or quick changes in temperature.
11. When repairs are needed, have your teacher suggest a qualified repairman.
12. A new violin outfit is generally much better than an old outfit. However, good adjustment... such as properly fitted pegs and a well-fitted bridge... are most important for all instruments.

VIOLIN – VIOLA

4

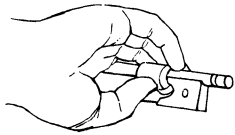
THE INSTRUMENT AND BOW



Pizzicato

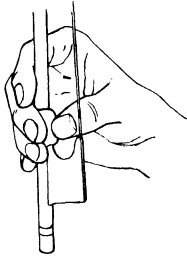
Place the tip of the right thumb on the corner of the fingerboard.

Pluck the string sideways with the first finger about an inch from the end of the fingerboard.



2

Notice the curved thumb and the curved little finger.



1

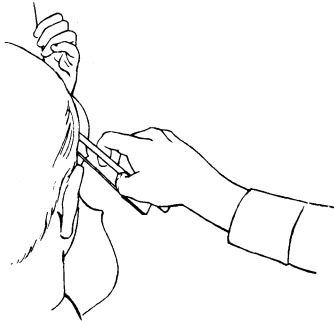
The tip of the curved thumb is on the stick or thumb grip next to the frog.

The curved thumb touches the side of the hair near the frog.

The second finger is opposite the curved thumb.

The first finger rests on top of the stick between the 1st and 2nd joints.

The little finger, also curved, rests on top of the stick.



3

The thumb is opposite the second finger, forming a circle.

The first finger rests on the stick between the 1st and 2nd joints.

CELLO – BASS

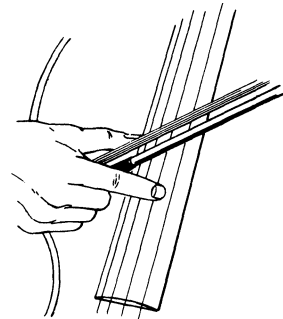
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THE INSTRUMENT AND BOW

Pizzicato

Rest the right thumb against the edge of the fingerboard.

Pluck the string sideways with the first finger.

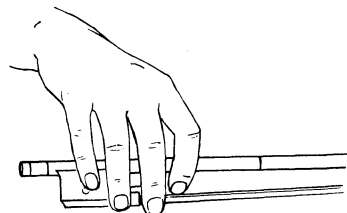
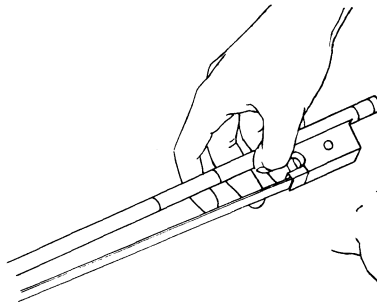


1

Place the tip of the slightly curved thumb on the stick near the frog.

The second finger should be opposite the thumb.

The first finger rests on the stick at the first joint.



2

The little finger rests on the side of the frog.

VIOLIN - VIOLA

THE INSTRUMENT AND BOW

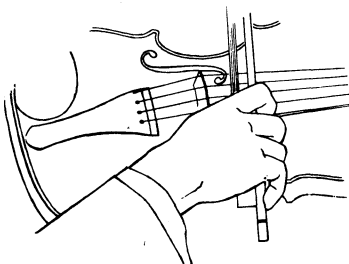
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Posture and Position

Both feet should be on the floor.
The left foot is forward.
Sit on the front third of the chair.
Lean forward, away from the back of the chair.
Direct the bow between the knees.

The left elbow is centered.
The thumb is underneath the neck to receive the downward pressure of the finger tips.
The finger tips press the string firmly.
The left wrist is well out, straight or with a graceful outward curve.



1
Beginning of the down bow.
All fingers are curved.



2
End of the down bow, beginning of the up bow...all fingers are slightly curved. Note the lowered wrist.

CELLO

THE INSTRUMENT AND BOW

5



Sit well forward in the chair.
Arrange the end pin so that the C peg is opposite the left ear.
The top of the instrument rests lightly against the chest.
Hold the cello lightly between both knees.
Pivot the cello clockwise to raise the top string.
Both feet are on the floor, the left foot forward.
The left thumb is opposite the second finger.
Forearm, wrist, and hand are on the same level.
The fingers are arched. The tips of the fingers press the string.
The first finger points upward slightly. The others are at right angles to the string.

BASS

THE INSTRUMENT AND BOW

5



1
The left foot is forward; the body weight is on the right foot.
The bass leans toward the player. The player leans slightly toward the bass.
The end-pin should be adjusted so that the nut is in line with the left eye.
Left elbow is slightly below the level of the hand. Left wrist is almost in a straight line with the forearm.



2
The edge of the right bout should rest against the player's left groin.
Bend the left knee to support the bass.
The left arm has been lowered in this picture to show that the left thumb is behind the neck opposite the second finger.

VIOLIN

6

LESSON #1 Teacher: The Recruiting Demonstration / The First Lesson

Instrument on your lap (or top of desk), neck on the left, chin rest toward the right.

Extend the left hand out. . . palm toward the ceiling.

Slide the palm of hand underneath the violin and place the fingers on the "shoulder" of the violin. (Teacher check.)

Pick up violin and extend outward toward the teacher.

Place violin on left knee. Extend outward, bring it back to the knee. Repeat several times.

Place shoulder pad on left shoulder. Put the chin in the chinrest.

Point curved right thumb toward floor. . . exercise and repeat.

Place thumb on the corner of black fingerboard.

Wiggle pointer finger above the strings.

Practice picking the lowest string one inch from the end of the fingerboard.

PIZZICATO ONLY

1. Count out loud. (The teacher can improvise for cello and bass students.)
2. Tap the foot.

Musical notation for Violin Pizzicato exercise, measures 1-4. Each measure is labeled with a circled number (1-4) and includes staves for Violin and Cello. The notation shows rhythmic patterns of eighth and sixteenth notes.

VIOLA

6

LESSON #1 Teacher: The Recruiting Demonstration / The First Lesson

Instrument on your lap (or top of desk), neck on the left, chin rest toward the right.

Extend the left hand out. . . palm toward the ceiling.

Slide the palm of hand underneath the violin and place the fingers on the "shoulder" of the violin. (Teacher check.)

Pick up violin and extend outward toward the teacher.

Place violin on left knee. Extend outward, bring it back to the knee. Repeat several times.

Place shoulder pad on left shoulder. Put the chin in the chinrest.

Point curved right thumb toward floor. . . exercise and repeat.

Place thumb on the corner of black fingerboard.

Wiggle pointer finger above the strings.

Practice picking the lowest string one inch from the end of the fingerboard.

PIZZICATO ONLY

1. Count out loud. (The teacher can improvise for cello and bass students.)
2. Tap the foot.

Musical notation for Viola Pizzicato exercise, measures 1-4. Each measure is labeled with a circled number (1-4) and includes staves for Violin and Bass. The notation shows rhythmic patterns of eighth and sixteenth notes.

CELLO

6

LESSON #1 Teacher: The Recruiting Demonstration / The First Lesson

Instrument on your lap (or top of desk), neck on the left, chin rest toward the right.

Extend the left hand out. . . palm toward the ceiling.

Slide the palm of hand underneath the violin and place the fingers on the "shoulder" of the violin. (Teacher check.)

Pick up violin and extend outward toward the teacher.

Place violin on left knee. Extend outward, bring it back to the knee. Repeat several times.

Place shoulder pad on left shoulder. Put the chin in the chinrest.

Point curved right thumb toward floor. . . exercise and repeat.

Place thumb on the corner of black fingerboard.

Wiggle pointer finger above the strings.

Practice picking the lowest string one inch from the end of the fingerboard.

PIZZICATO ONLY

1. Count out loud. (The teacher can improvise for cello and bass students.)
2. Tap the foot.

Musical notation for Cello Pizzicato exercise, measures 1-4. Each measure is labeled with a circled number (1-4) and includes staves for Violin and Bass. The notation shows rhythmic patterns of eighth and sixteenth notes.

BASS

6

LESSON #1 Teacher: The Recruiting Demonstration / The First Lesson

Instrument on your lap (or top of desk), neck on the left, chin rest toward the right.

Extend the left hand out. . . palm toward the ceiling.

Slide the palm of hand underneath the violin and place the fingers on the "shoulder" of the violin. (Teacher check.)

Pick up violin and extend outward toward the teacher.

Place violin on left knee. Extend outward, bring it back to the knee. Repeat several times.

Place shoulder pad on left shoulder. Put the chin in the chinrest.

Point curved right thumb toward floor. . . exercise and repeat.

Place thumb on the corner of black fingerboard.

Wiggle pointer finger above the strings.

Practice picking the lowest string one inch from the end of the fingerboard.

PIZZICATO ONLY

1. Count out loud. (The teacher can improvise for cello and bass students.)
2. Tap the foot.

Musical notation for Bass Pizzicato exercise, measures 1-4. Each measure is labeled with a circled number (1-4) and includes staves for Violin and Cello. The notation shows rhythmic patterns of eighth and sixteenth notes.

VIOLIN

24

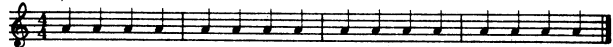
READING THE OPEN STRINGS

Play pizzicato, then arco
The D String

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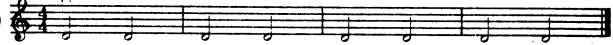
Count out loud 1 2 3 4

The A String

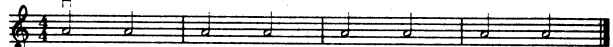
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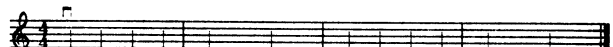
Half-Notes

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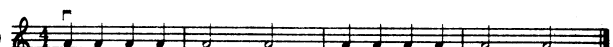
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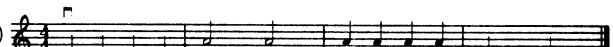
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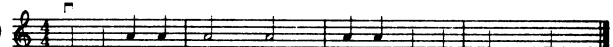
Count: 1 2 3 4

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Count: 1 2 3 4

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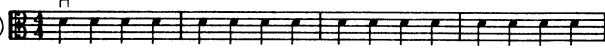
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VIOLA

24


READING THE OPEN STRINGS

Play pizzicato, then arco
The D String

① 

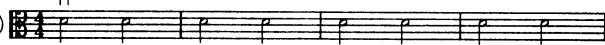
Count out loud 1 2 3 4

The A String

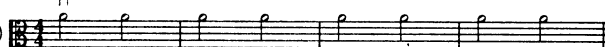
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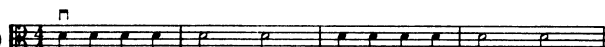
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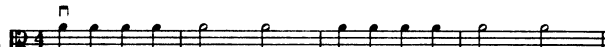
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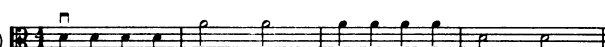
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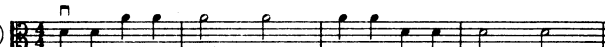
Count: 1 2 3 4

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Count: 1 2 3 4

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CELLO

24


READING THE OPEN STRINGS

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The D String

① 

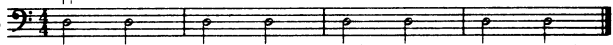
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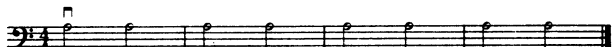
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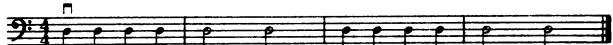
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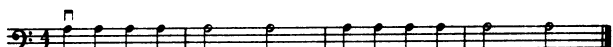
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Count: 1 2 3 4

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Count: 1 2 3 4

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BASS

24

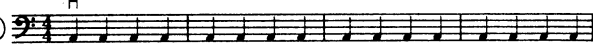
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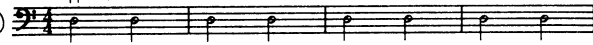
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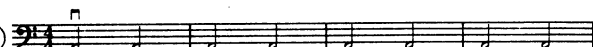
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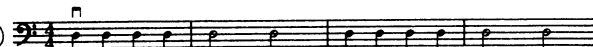
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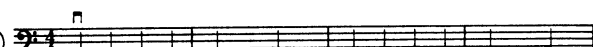
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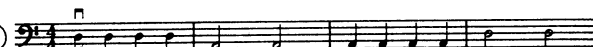
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