

ETLING STRING CLASS METHOD, Book 2

STUDENT PROGRESS CHART

NAME _____

TEACHER _____

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Teachers . . . ETLING STRING METHOD, Book 2

The ETLING STRING METHOD, Book 2, was written more realistically than previously published book 2 method books. . .that is, to prepare the student, in the second year of study, if necessary, for orchestra membership, particularly from the standpoint of rhythms, keys, and an introduction to the positions that will be encountered in easy orchestra literature.

In recent years many string teachers, in their necessary haste to prepare string students for orchestra memberships as soon as possible, do NOT use the traditional Book 3 string method book. In many situations, many string students are necessarily placed into the orchestra program at the conclusion of a Book 2 method book.

Therefore, the teacher will find that most of the material and studies found in the usual Book 2 and 3 method books have been condensed to just this one book. . .ETLING STRING METHOD, Book 2.

More specifically, in addition to the review of the Key of D from Book 1, the Keys of G, C, F, and B \flat are introduced. Double-stops are introduced, all instruments are introduced to the harmonics, the violins and violas are introduced to a few notes in the third position, the cellos are introduced to the 4th and 3rd positions, and the basses gradually and scale-wise play from the 1st through 6th positions.

Ensemble-wise, rather than the usual ensemble materials found in most method books, an entire page of ROUNDS were written for the Keys of D, G, C, and F. The rounds, in 2, 3, 4, and 5 parts are a more realistic approach to ensemble playing at this level in that they fit all possible situations. They are playable by lessons or classes of from 1 to 100 students and with any mixture of instruments.

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DIRECTIONS FOR PLAYING THE ROUNDS:

Procedure 1

1. It is important that all students should learn all parts of the selection in unison before playing it in harmony.
2. After dividing the string class into three (3) sections (for a 3 part round), the entire class should begin playing AT THE SAME TIME.
3. One-third of the class should begin at (1) ; one-third should begin at (2) ; and one-third should begin at (3) .
4. All should play to the end of the selection. . .then begin at the beginning and play until the starting number is reached.

Procedure 2

1. The class should rehearse the entire selection in unison several times before playing it as a round.
2. Divide the class into groups (2, 3, etc.). . .depending upon the number of "parts" in the round.
3. Group one should begin at the beginning. . .alone.
4. For a three part round, group two should start at the beginning when group one reaches (2) .
5. Group three should start at the beginning when group one reaches (3) .
6. Each group should stop after playing the selection three (3) times.
7. Group three should end the selection. . .playing alone.

Forest R. Etling

THE SCALE OF D MAJOR

(Review from Book 1)

1. Pizzicato

2. Arco

①

half-step half-step

②

③

④

Whole Bow

⑤

Whole Bow

⑥

⑦

THE G SCALE

(2 part round)

(Everyone should play the Coda for an ending.)

Musical notation for 'THE G SCALE' (2 part round). It consists of two staves of music in G major, 4/4 time. The first staff starts with a circled '1' and the second with a circled '2'. Both staves end with a Coda section labeled 'Group I' and 'Group II'.

THE ARPEGGIO

(4 part round)

Musical notation for 'THE ARPEGGIO' (4 part round). It consists of four staves of music in G major, 3/4 time. Each staff is numbered 1 through 4 in a circle.

HYMN

(2 part round)

Musical notation for 'HYMN' (2 part round). It consists of three staves of music in G major, 4/4 time. The first staff is numbered 1 and the second 2. The first staff includes 'v' markings above some notes.

FOLK SONG

(5 part round)

Musical notation for 'FOLK SONG' (5 part round). It consists of two staves of music in G major, 4/4 time. The first staff is numbered 1, 2, and 3, and the second staff is numbered 4 and 5.