

SOLO TIME FOR STRINGS

BOOK I

The Solo Time For Strings series. . .

The purpose of Solo Time For Strings is to better prepare our young string students for participation in the school orchestra.

Though written for string class use, the material is equally adaptable for individual instruction.

In unison, each section progresses at the same rate. The viola part has the same challenge as the violin part. The basses are expected to play as well as the cellos.

In that a fine orchestra is dependent upon fine players, Solo Time puts emphasis upon individual accomplishment, progress, and achievement.

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Teachers . . .

a few suggestions

I. Interest

Interest has been called the key to effective teaching. An essential requisite for good string teaching is the ability of the teacher to maintain keen interest in every phase of instruction...the ability to diagnose and cure every symptom of slackening interest that may occur during the rehearsal.

A drill becomes interesting when made competitive. A melody takes on new meaning when accompanied. A scale becomes a game with various bowing patterns.

It must be pointed out that the finest organization, method, music materials, and such cannot succeed without the assistance and implementation by a resourceful, dedicated, happy, and enthusiastic string teacher.

II. Class routine

String Class Teaching is efficient when every member of the class is learning every minute of the class period. This requires the establishment of class routines that will keep the students playing so that the teacher may be helping individuals. Pupils are learning only when they are playing.

Though the class should operate as a class and not as a series of private lessons, the class routine must include the opportunity for each student to take his "turn" to play several lines individually.

The first third of the period should be spent on rote material...a review of previously learned daily drills and the introduction of new material. The middle third should open with a familiar selection and the introduction of a new selection. The rehearsal should close with a familiar selection if possible so that the students may leave class with a feeling of accomplishment.

III. Conducting

The grade and junior high school orchestra program consists of string classes and orchestras whose primary purpose is to be organized for string instructional purposes.

All classes should be taught either by the use of the piano, if available, or by the use of the violin...preferably both...but more particularly by the teacher circulating the room offering individual assistance.

The piano is best for keeping the class together...ensemble...and does offer a definite rhythm, harmony, and pitch. The violin offers pitch, but more particularly is a very indispensable "visual aid" for bowing patterns which are so necessary in string instruction.

It is a waste of effort to attempt to teach a grade or junior high school string session by the use of a conductor's baton. Keeping together "by ear" is the best possible training in musicianship as well as the most natural thing to do.

The only time a teacher should conduct a string class or orchestra is in public performances and in preparation for such. The teacher who constantly directs cannot at the same time be teaching and helping individuals which is necessary for string class teaching.

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MY FIRST SOLO

5 *V*

9 *pizz.*

13 *V*

17 *pizz.*

25 *arco*

33 *V*

The musical score is written for violin and piano. It consists of five systems of music. Each system begins with a circled measure number and a performance instruction: 5 *V*, 9 *pizz.*, 13 *V*, 17 *pizz.*, 25 *arco*, and 33 *V*. The music is in 4/4 time and has a key signature of one sharp (F#). The violin part features a melodic line with various rhythmic patterns, while the piano accompaniment provides harmonic support with chords and moving bass lines. The score includes dynamic markings such as accents and breath marks.

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THREE MELODIES

○ COME, LITTLE CHILDREN

Musical score for the first piece, 'Come, Little Children'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. There are four 'V' (Vivace) markings above the vocal line.

Continuation of the musical score for 'Come, Little Children'. It starts with a circled number 8. The vocal line continues with 'V' markings. The piano accompaniment remains consistent with the previous system.

MY DEAR NATIVE LAND

Musical score for the second piece, 'My Dear Native Land'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. There are three 'V' (Vivace) markings above the vocal line.

Continuation of the musical score for 'My Dear Native Land'. It starts with a circled number 7. The vocal line continues with 'V' markings. The piano accompaniment remains consistent with the previous system.