

SOLO TIME FOR STRINGS

BOOK II

TITLE	SOLO	PIANO	TEACHER'S MANUAL
Country Dance	1	2	4
Bohemian Folk Songs	2	4	8
Dutch Dance	3	6	12
Americana	4	8	16
Israeli Songs	5	10	20
American Songs	6	12	24
Songs of Many Lands	7	14	28
Hiawatha	8	16	32
The Brook	9	18	36
Christmas Songs I	10	20	40
Christmas Songs II	11	22	44
English Melodies	12	24	48
French Songs	13	26	52
Scottish Songs	14	28	56
Crinoline and Lace	15	30	60
Russian Melodies	16	32	64
Religioso	17	34	68
A Swiss Miss	18	36	72
American Dance	19	38	76
Irish Folk Songs	20	40	80
Mexican Songs	21	42	84
Italian Folk Songs	22	44	88
Czech Folk Songs	23	46	92
String Along	24	48	96

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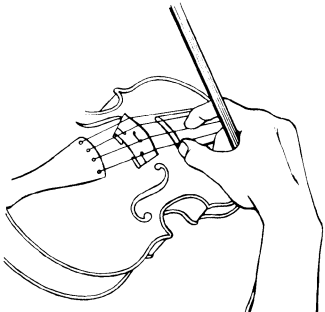
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VIOLIN and VIOLA

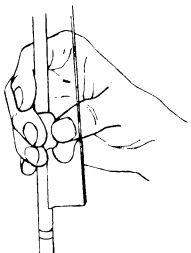
Review 1

THE INSTRUMENT AND BOW

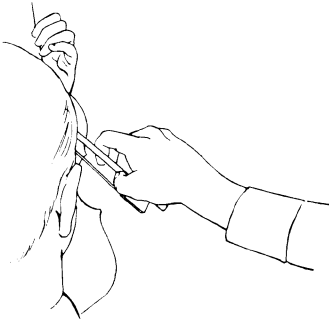


2
Notice the curved thumb and the curved little finger.

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.



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.



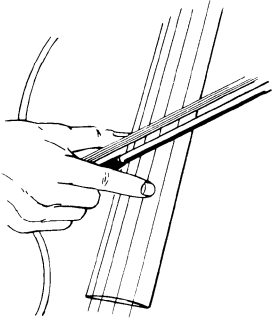
3
The thumb is opposite the second finger, forming a circle.
The first finger rests on the stick between the 1st and 2nd joints.

CELLO and BASS

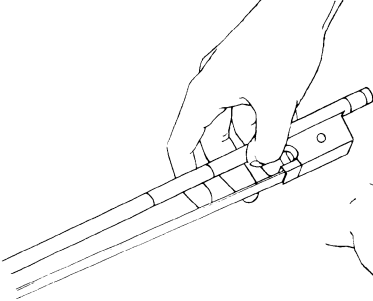
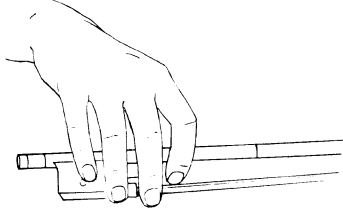
Review 1

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 and VIOLA

Review 2

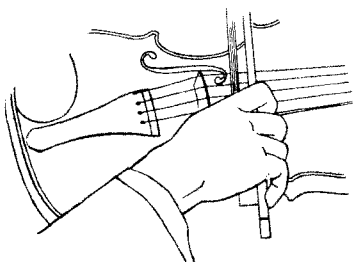
THE INSTRUMENT AND BOW



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.

BASS

Review 2

THE INSTRUMENT AND BOW



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.

CELLO

Review 2

THE INSTRUMENT AND BOW



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.

Orchestra Members . . .

Review 3

LEARN: DAILY PRACTICE ROUTINE...should include the following:

- I. The "pressed" bow, 2 - 4 - 8 - 12 - 16 - 20 to a bow
- II. The "stopped" bow, 2 - 4 - 8 - 12 - 16 - 20 to a bow
- III. Play all fingers in the 2-3 pattern and in the 1-2 pattern on all strings, single bows, slur 2, slur 3, slur 4.
- IV. Review one of the DAILY DRILLS such as "keeping fingers down", etc.
- V. Review 1 previously learned solo. Practice 2 new solos.
- VI. For each selection: 1. Practice the bowing pattern on the open string.
2. Review, mentally, the finger pattern for the key signature as learned in Solo Time, Book I and in the Workbook I & II.

LEARN: COUNTING TIME

A system of counting time is most essential to develop reading ability. An ability to play a piece of music at first sight is a goal for which every young musician should strive. Through improvement in reading ability, most of your practice and attention may be devoted to good intonation, good bowing, and playing expressively.

Tapping the foot is a definite aid in learning various rhythm patterns. The diagram below shows the relationship of the foot to a rhythm pattern.



Practice the above by tapping the foot and counting aloud. Pay attention to the position of the foot as each note is counted. Tap your foot "down" on the "beat" and "up" on the "and." You may also clap the hands to indicate the rhythm as you tap the foot and count aloud.

VIOLIN

COUNTRY DANCE

Moderato
mf

BOWING PATTERN: (typical of the bowing-rhythm pattern that should be practiced for most selections)

$\frac{3}{4}$ frog full bow frog point

VIOLA

COUNTRY DANCE

Moderato
mf

BOWING PATTERN: (typical of the bowing-rhythm pattern that should be practiced for most selections)

$\frac{3}{4}$ frog full bow frog point

CELLO

COUNTRY DANCE

Moderato
mf

BOWING PATTERN: (typical of the bowing-rhythm pattern that should be practiced for most selections)

$\frac{3}{4}$ frog full bow frog point

BASS

COUNTRY DANCE

Moderato
mf

BOWING PATTERN: (typical of the bowing-rhythm pattern that should be practiced for most selections)

$\frac{3}{4}$ frog full bow frog point

COUNTRY DANCE

Arr. Etling

Moderato

The musical score is written for a melody instrument and piano accompaniment. It is in 3/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Moderato'. The score is divided into four systems, each with a treble and bass staff. Measure numbers 4, 5, 9, and 13 are indicated. The piano accompaniment consists of chords and single notes in both hands. The melody line includes various rhythmic patterns and rests. The piece concludes with a final chord in the piano part.

VIOLIN

5

ISRAELI SONGS

HATIKVOH

Moderato

Violin score for Hatikvoh, Moderato. The piece is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The notation includes various fingerings (e.g., 4, 10, 4, 1) and a first ending marked with a circled 9. The piece concludes with a first ending marked with a circled 17 and a mezzo-forte (*mf*) dynamic. A *Ritard* marking is placed below the final measure.

ROCK OF AGES

Violin score for Rock of Ages, starting with a mezzo-forte (*mf*) dynamic. The notation includes fingerings (e.g., 4, 1) and a first ending marked with a circled 17. The piece concludes with a first ending marked with a circled 17 and a mezzo-forte (*mf*) dynamic. A *Ritard* marking is placed below the final measure.

VIOLA

5

ISRAELI SONGS

HATIKVOH

Moderato

Viola score for Hatikvoh, Moderato. The piece is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The notation includes various fingerings (e.g., 4, 10, 4, 1) and a first ending marked with a circled 9. The piece concludes with a first ending marked with a circled 17 and a mezzo-forte (*mf*) dynamic. A *Ritard* marking is placed below the final measure.

ROCK OF AGES

Viola score for Rock of Ages, starting with a mezzo-forte (*mf*) dynamic. The notation includes fingerings (e.g., 4, 1) and a first ending marked with a circled 17. The piece concludes with a first ending marked with a circled 17 and a mezzo-forte (*mf*) dynamic. A *Ritard* marking is placed below the final measure.

CELLO

5

ISRAELI SONGS

HATIKVOH

Moderato

Cello score for Hatikvoh, Moderato. The piece is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The notation includes various fingerings (e.g., 1, 2, 3, 1, 2, 3) and a first ending marked with a circled 9. The piece concludes with a first ending marked with a circled 17 and a mezzo-forte (*mf*) dynamic. A *Ritard* marking is placed below the final measure.

ROCK OF AGES

Cello score for Rock of Ages, starting with a mezzo-forte (*mf*) dynamic. The notation includes fingerings (e.g., 1, 3, 4, 1, 4) and a first ending marked with a circled 17. The piece concludes with a first ending marked with a circled 17 and a mezzo-forte (*mf*) dynamic. A *Ritard* marking is placed below the final measure.

BASS

5

ISRAELI SONGS

HATIKVOH

Moderato

Bass score for Hatikvoh, Moderato. The piece is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The notation includes various fingerings (e.g., 1, 2, 3, 1, 2, 3) and a first ending marked with a circled 9. The piece concludes with a first ending marked with a circled 17 and a mezzo-forte (*mf*) dynamic. A *Ritard* marking is placed below the final measure.

ROCK OF AGES

Bass score for Rock of Ages, starting with a mezzo-forte (*mf*) dynamic. The notation includes fingerings (e.g., 1, 4, 1, 4) and a first ending marked with a circled 17. The piece concludes with a first ending marked with a circled 17 and a mezzo-forte (*mf*) dynamic. A *Ritard* marking is placed below the final measure.

ISRAELI SONGS

HATIKVOH Moderato

mf

mf

f

mf

9

17