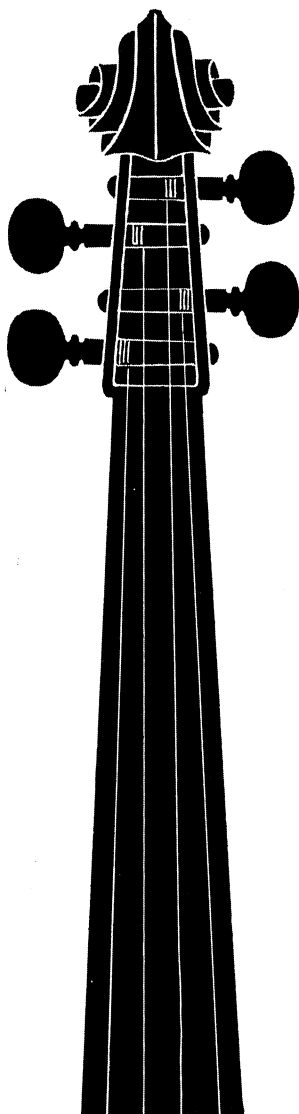


Ensemble Time for Strings

MERLE J. ISAAC

Book 1



	Parts	Piano	Score
1. DEMPSTER MARCH	2	2	2
2. SYNCOPE	3	2	4
3. CHIPPEWA DANCE	4	3	6
4. WAVERLY WALTZ	5	4	8
5. O COME, LITTLE CHILDREN	6	4	10
6. ETUDE	7	5	12
7. WALTZ IN B MINOR	8	6	14
8. CHORALE IN G	9	6	16
9. PITSI - KAHTO	10	7	18
10. JOLLY OLD SAINT NICHOLAS	11	8	20
11. AT PIERROT'S DOOR	12	8	22
12. OUR BOYS WILL SHINE TONIGHT	13	9	24
13. OATS AND BEANS	14	10	26
14. MELODY IN E MINOR	15	10	29
15. ORIENTAL DANCE	16	11	31



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Ensemble Time for Strings

Foreword

The fifteen pieces of music included in this collection may be played in a variety of ways. Each selection is arranged in three parts (similar to soprano, alto, and bass — though not printed in score), and all three parts are printed in each student's book so that all of the instruments can play any and all of the parts.

For public performances, the divided violins and violas may play the soprano ① and alto ② parts with the cellos and string basses playing the bass ③ part.

For class work, however, the students will benefit most by learning and playing all three parts of each selection as a new concept of a three-part round.

When using this concept, it is important that all of the students learn to play all three parts in unison before playing the selection in harmony. In this way, all of the players will learn all of the parts (including the principal melody), and none of the players will sit idle while other students are learning their parts.

When all of the players have learned all of the parts, the class should be divided into three equal groups, called Groups 1, 2, and 3. All three groups should begin playing at the same time. Group 1 should begin at ①, Group 2 at ②, and Group 3 at ③.

All should play to the end of the selection, then go to the beginning and play until they reach the place where they started. They should then play one more part: the one that they started with. Thus, the students that started at ① will play parts 1, 2, 3, 1. Those that started at ② will play 2, 3, 1, 2. Similarly, those that started at ③ will play 3, 1, 2, 3.

Group ①: 1 2 3 1

Group ②: 2 3 1 2

Group ③: 3 1 2 3

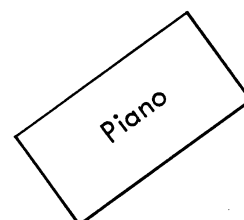
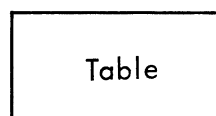
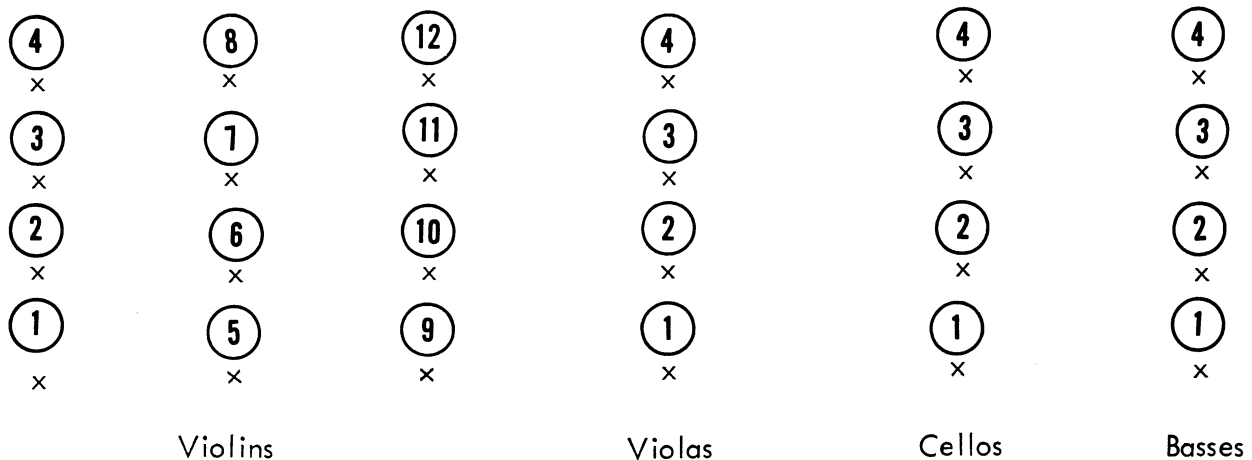
The principal melody ① must always be heard.

In the full score, the piano part is shown only with part ①. It is, of course, the same for parts ② and ③.

The string bass part at ① — which is the principal melody — may look difficult. However, when it is learned in unison with the other instruments, it becomes a challenge that can be met successfully. This melodic part provides excellent material for ear training and for practice in shifting.

For variety and for fun, the selections may be played as three-part rounds in the customary manner.

ROW SEATING



The Drill Routine

Forest R. Etling

INTRODUCTION

For the first several years of study, it must be realized that some form of drill will be necessary to develop good playing habits and a reasonable amount of progress. The DRILL ROUTINE is a more efficient and dependable way of correcting and solving problems than the conventional method of either constant repetition of exercises in the method book or constant stopping of the class.

The philosophy behind the DRILL ROUTINE is that every student must be purposefully occupied for every minute of class time. This kind of class situation makes for faster and more dependable progress and will give maximum results in less time IF the teacher handles it correctly.

The DRILL ROUTINE concept has been used for many years with great success by many fine teachers and is producing outstanding band and orchestra programs throughout the country and can be used with any method book.

Since this DRILL ROUTINE consists of small groups playing while others are involved tapping feet, singing letter names of notes, bowing in the air, etc., row seating is **necessary** to achieve the best results. (See Seating Chart.)

PROCEDURE

1. The whole class plays the exercise while tapping their feet and saying the rests out loud.
2. Without stopping, the exercise is repeated and played alone by Row ①. While Row ① plays the exercise, the rest of the class sings letter names of notes, says the rests, bowing in the air, and continues to tap their feet steadily while watching the music.

3. Without stopping, the whole class repeats the exercise playing together.
4. Next, repeat with Row ② playing alone while the rest of the class keeps the beat steady by tapping their feet or singing names of notes, etc.
5. Everyone again repeats the exercise . . . playing.
6. Row ③ then should play alone while the others tap feet, sing notes, say rests, etc. as before.

Continue this procedure until every row has had its chance to play alone.

After going through these steps, the exercise will have been played through many times with corrections while performing, and the teacher can ascertain if the entire class has mastered it well enough to go on to the next exercise. In the beginning, almost every exercise will need to be drilled with the above steps before all can play it satisfactorily.

For the first few weeks or so, the teacher will have to continually remind the group what and when to play as well as to encourage them to tap their feet and to sing letter names of notes and to say rests. From the beginning, the teacher should be working towards the goal of having the students assume the responsibility for keeping the class going.

The DRILL ROUTINE makes it possible for the teacher to spend the majority of the class time moving in and out of the rows, checking and correcting each student individually and making sure that everything is being done correctly. It can be seen that with the DRILL ROUTINE it is possible to give more individual help than is given with classes taught in a manner where the teacher must stop the class to correct individuals.

With the DRILL ROUTINE, the teacher should watch each row as it plays alone and sometimes should refrain from making any corrections of those students until it is time for the entire group to play together again. Waiting to correct a student until the class again plays together spares the student from his/her possible embarrassment.

When using the DRILL ROUTINE, the class should not be allowed to stop unless most of the group is lost. After a few weeks, they will be able to keep an account of which row's turn it is to play. This student responsibility is necessary so that the teacher is free to do the job he/she is there to do . . . teach!!!

If at any time during the DRILL ROUTINE the exercise is played satisfactorily by most of the students, the teacher should **without stopping the class** move on to the **next** exercise. Students will not mind repetition if it has a purpose and they know that purpose. But, having to repeat something, just to be repeating especially after it is correct is very frustrating to students. The students must be assured that whenever an exercise is played satisfactorily they will be able to move on to the next exercise.

This DRILL ROUTINE procedure guarantees learning. However, the teacher must realize that this concept will teach the **wrong** thing just as easily as it will teach the **right** thing if the teacher does not watch every student every minute. This DRILL ROUTINE will not take the place of good teaching because the teacher must still know correct posture, correct position, bow techniques, etc., and then make sure that things are done in the correct manner.

1. DEMPSTER MARCH

Piano

MERLE J. ISAAC

Tempo di marcia

5

The first system of musical notation for 'Dempster March' is in 4/4 time with a key signature of one sharp (F#). It begins with a repeat sign. The first five measures are marked with a circled '5'. The dynamic marking *mf* is placed in the first measure. The right hand features chords and eighth-note patterns, while the left hand has a steady eighth-note accompaniment.

9

The second system of musical notation continues the piece. It begins with a circled '9' above the first measure. The notation follows the same style as the first system, with chords and eighth-note accompaniment.

13

The third system of musical notation concludes the piece. It begins with a circled '13' above the first measure. The notation follows the same style as the previous systems, ending with a double bar line.

2. SYNCOPE

MERLE J. ISAAC

Moderato

5

The first system of musical notation for 'Syncope' is in 4/4 time with a key signature of one sharp (F#). It begins with a repeat sign. The first five measures are marked with a circled '5'. The dynamic marking *Moderato* is placed above the first measure. The right hand features chords and eighth-note patterns, while the left hand has a steady eighth-note accompaniment.

7. WALTZ IN B MINOR

MERLE J. ISAAC

Tempo di valse

5

9

13

8. CHORALE IN G

MERLE J. ISAAC

Sustained - like choral singing

5

Musical notation for the first system, measures 1-8. The piece is in G major and 4/4 time. The first system consists of 8 measures. A circled '9' is positioned above the final measure of this system.

Musical notation for the second system, measures 9-16. The piece continues in G major and 4/4 time. A circled '13' is positioned above the fourth measure of this system.

9. PITSI-KAHTO

MERLE J. ISAAC

Allegretto

5

Musical notation for the third system, measures 17-21. The piece continues in G major and 4/4 time. The first measure of this system is marked with a double bar line and the instruction 'staccato'. Below the first measure, the instruction 'No Pedal' is written. A circled '5' is positioned above the final measure of this system.

Musical notation for the fourth system, measures 22-28. The piece continues in G major and 4/4 time. A circled '9' is positioned above the fourth measure of this system.

13

Musical notation for the fifth system, measures 29-36. The piece continues in G major and 4/4 time. A circled '13' is positioned above the first measure of this system.