

# SOLO TIME FOR STRINGS

## BOOK II

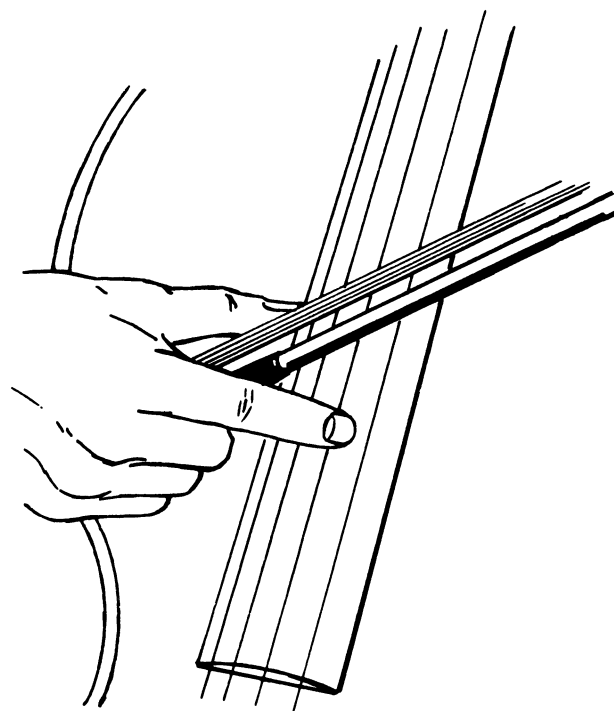
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## THE INSTRUMENT AND BOW

### Pizzicato

Rest the right thumb against the edge of the fingerboard.

Pluck the string sideways with the first finger.

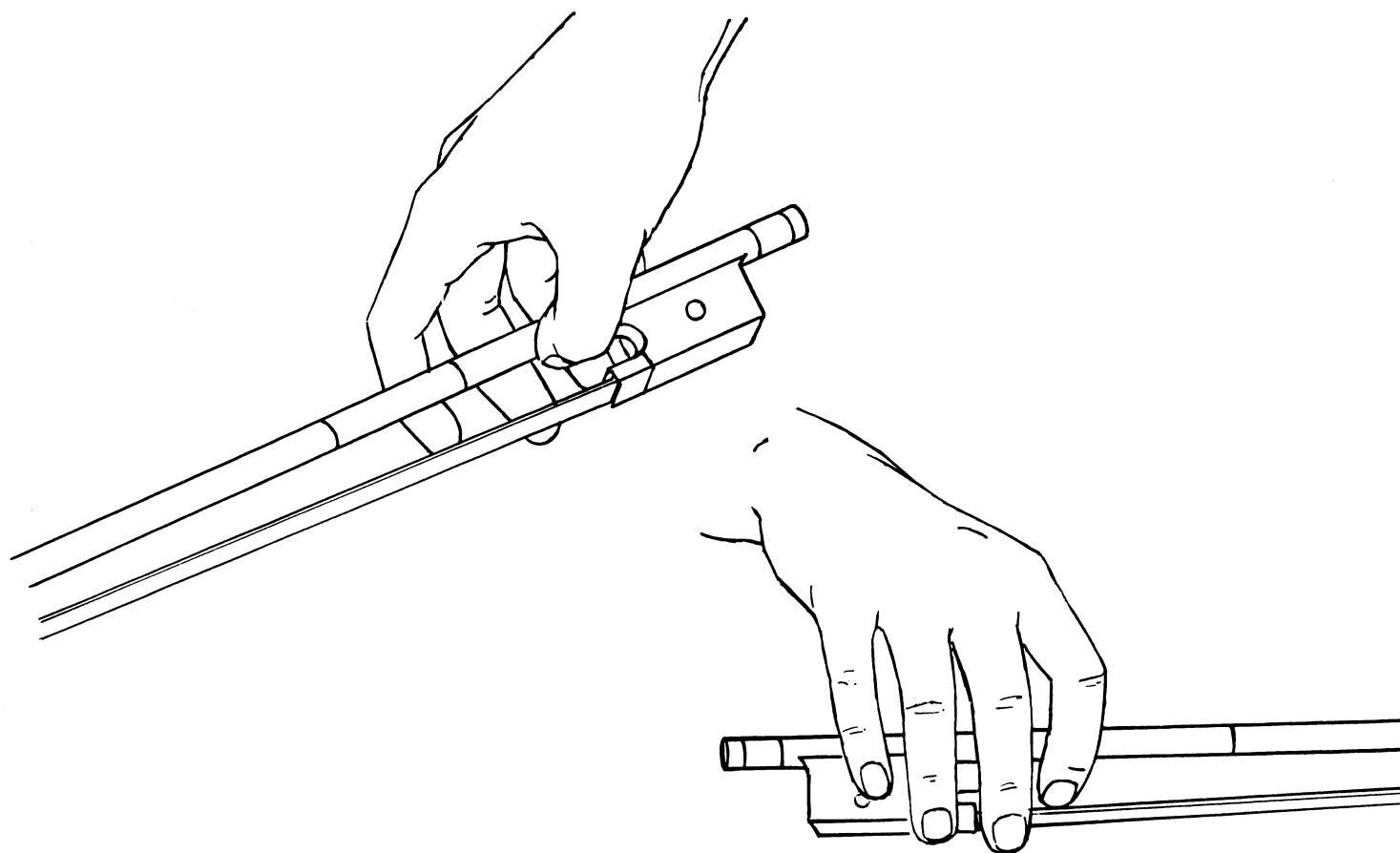


### # 1

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

The second finger should be opposite the thumb.

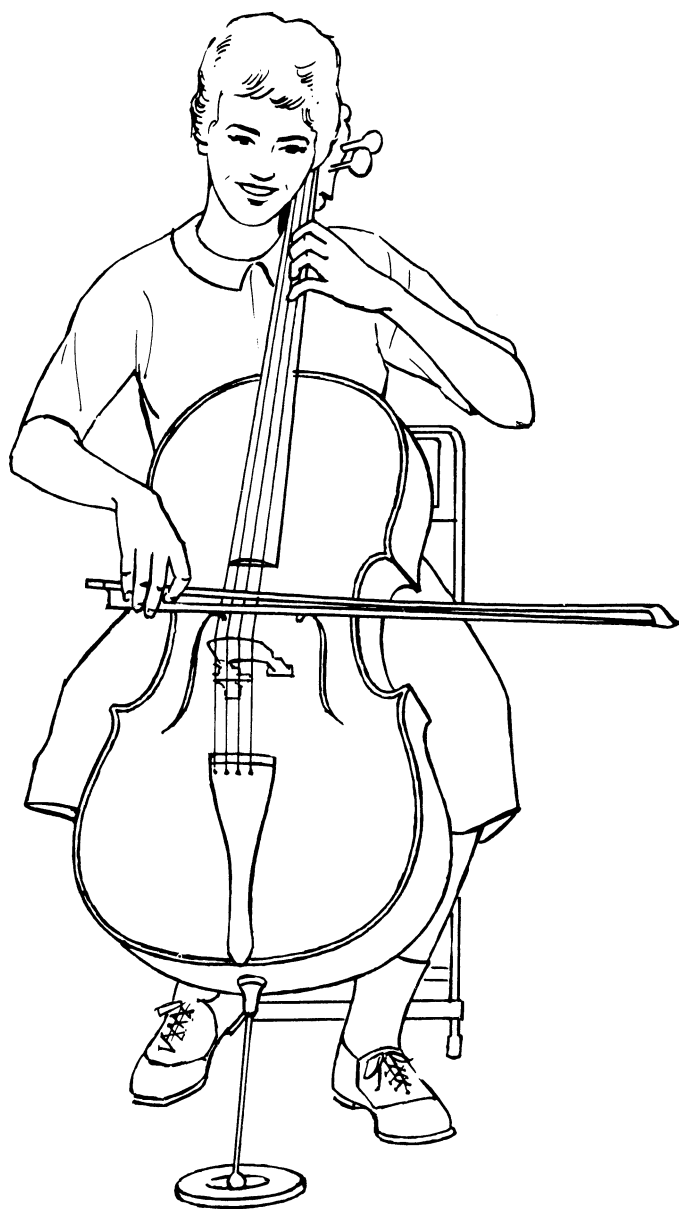
The first finger rests on the stick at the first joint.



### # 2

The little finger rests on the side of the frog.

# 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 . . .

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.