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A COMPARATIVE ANALYSIS OF SIX BEGINNING
STRING METHODS

THESIS

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CHAPTER I

INTRODUCTION

The development of instrumental music in the schools in the last few years has been remarkable, but it is still in its infancy. Until about 1911 it was generally believed that instruments could be successfully taught only by individual instruction. The time is rapidly coming when all instrumental teaching in the schools will be carried on in classes.

The instrumental class movement emphasizes two significant points. In the first place, it is another step in the direction of more complete democratization of art, giving every child an opportunity of coming in contact with the world's greatest music. In the second place, it broadens our conception of the scope of public school music, which in the past has placed the emphasis on the vocal side.¹

The class method has been used with gratifying results in teaching nearly all of the ordinary instruments. However, this idea as applied to the teaching of related instruments is comparatively new. There are three outstanding advantages in the class method. First, the time of teaching has been cut in half. Second, the study of the rare instruments is

¹K. W. Gehrken, An Introduction to School Music Teaching, p. 43.

encouraged since no specific number is required for the class. Third, the broadening influence of playing in ensemble results in greater interest and provides a sound foundation for later orchestral study.

Where capable instructors and adequate equipment have been provided and the classes organized on an educational rather than on an extra-curricular basis, results have been achieved that have seemed phenomenal to those unfamiliar with the possibilities of instrumental work.²

In teaching classes of stringed instruments many difficulties are encountered. When all the strings are taught at one time there is a difficulty of holding each instrument in playing position according to its nature and size. A good playing position is the first requirement for the production of good tone. Most methods published for strings usually advocate playing in unison, which makes the melody being played lie in a different playing position on the various instruments. Since the most logical approach is by playing open strings, it is impossible to devise exercises that will have like value for each instrument. The different timbres caused by the variations and dimensions of each instrument cause a confusion to the ears of the beginning student.

From experience, the investigator has found that in

²J. W. Beattie, O. McConathy, and R. V. Morgan, Music in the Junior High School, p. 151.

nearly all school string classes there is a predominance of violins. Unless the school owns a number of violas and the larger stringed instruments, there will not be a balance of strings. It is necessary to have a balance of these instruments in order to successfully teach a method of the type to be analyzed.

Maddy and Giddings suggest that any number of instruments may be taught at one time, depending upon the ability of the teacher.³

The writer believes that small classes of from twelve to fifteen pupils eliminate much waste of time in tuning and unnecessary confusion and permit more time for actual concentration. It is not an easy job to keep a cheap or poorly adjusted instrument in tune, and for a child to play upon an instrument that is not perfectly in tune is quite a task. The better the instrument, the better the chance for the child to learn to play it.

Ensemble experience is an important phase in the development of instrumentalists. It is highly important for students to play together in order to become well-rounded musicians. The old-fashioned idea that a child must get off to himself and practice for hours is fast being supplanted by the idea that children learn from each other, and that working in social

³J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 8.

groups helps to motivate the procedure of learning. An adequate course of instruction should furnish the pupil a technical foundation through interesting music and exercises that may be applied immediately to worth-while music. The pleasant experience of playing music with others through ensemble activities will supply the needs for musical expression in social groups. It is important for the pupil to feel that ensemble playing is a more highly developed form of musical expression than the learning of solos or technique. Ensemble playing should be a form of enjoyment which contributes to actual musical experience and social attitude. The child should have this experience as soon as he can carry his part well enough to blend with the other instruments that he hears. The idea underlying the instrumental movement in the schools is that playing upon an instrument is not merely a personal accomplishment with individual benefits, but is also a social power which affects many persons in addition to the performer.⁴

It is the habit of many teachers to play along with their pupils on a piano or violin in order to keep the music going. It is the opinion of the investigator that the teacher must concentrate all of his time and effort on the pupils if he would hear and see all their mistakes. It is well to occasionally play for them in order to illustrate or set up a good

⁴H. M. Cundiff and P. W. Dykema, School Music Handbook, p. 183.

standard of tone, but continually playing with a class will keep the teacher's attention away from its proper objectives.

One of the greatest differences in teaching is that of making assignments. This is an important item and should not be overlooked. Some teachers believe that the instructor should not go over newly assigned material with the student. Maddy and Giddings say of this procedure: "Teachers often make the colossal mistake of going over the next lesson assignment with the players before letting them take it home to practice by themselves."⁵ "The teacher should tell the pupil how many times to play each piece, what to look out for and how to criticize his own practice work."⁶

Mursell and Glenn say, "Above all, one successful repetition, even though the teacher help with the success, means far more than any number of fumbles and failures."⁷ They also say, "The pupil does not learn through his unaided effort, but through his interested effort."⁸

The investigator is inclined to agree with Mursell and Glenn in this case. The teacher should guide the pupil and illustrate new material to make sure the pupils thoroughly

⁵J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 22.

⁶Ibid., p. 23.

⁷J. Mursell and M. Glenn, The Psychology of School Music Teaching, p. 45.

⁸Ibid., p. 57.

understand where and how to concentrate their effort. Children who practice unaided are likely to make mistakes, and the more they practice in this manner, "the better they perfect their errors."

It has already been demonstrated that a large part of instrumental instruction can be imparted in classes not only as well as in private teaching but even better. Our public schools long ago demonstrated that class work was to be looked upon not as an unfortunate makeshift for private tutoring, but as an excellent example of economy and efficiency in instruction. The class spirit, the rivalry of students, the repetitions with variation given by students doing the same work, make class instruction much more vital and interesting than private teaching.⁹

Need for the Study

Music educators admit that there is a great need for research in the field of public school music.¹⁰ Instrumental class teaching has suffered the trial and error method since its introduction into the schools. There is still an appalling lack of material on the subject. The two or three books published on instrumental class teaching are from twelve to seventeen years old. The Reader's Guide lists only nine magazine articles in the past ten years concerning the class teaching of string instruments.¹¹ Yet, the successful teaching of

⁹H. M. Cundiff and P. W. Dykema, School Music Handbook, p. 183.

¹⁰J. Kwalwasser, Problems in Public School Music, p. 136.

¹¹F. C. Bornschein, "Class Instruction in Instrumental Music," The Etude, LIV (November, 1936), p. 695.

instrumental classes requires a high type of organization and a specialized teaching technique.¹² It is not only necessary for the teacher to be a good musician, but he must have a knowledge of proper classroom methods and apply it.

There have been two extremes in string teaching. Some books have presented a succession of technical problems with apparently no concern for the interest the student might show in such material. Some recent books have gone to the other extreme and presented nothing but tunes with the theory that

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J. Brown, "Strings," Music Supervisor's Journal, XVII, (October, 1930), p. 26.

J. Brown, "I Say Again, Strings!" Music Supervisor's Journal, XVIII, (October, 1931), p. 32.

F. Fowler, "No Longer The Second Fiddle," School Music, XXXI, (November, 1931), pp. 3-4.

H. R. Harvey, "To Shift Or Not To Shift," Music Educators Journal, XXIV, (October, 1937), p. 31.

A. Johannsen, "Violin Class Procedure," Music Educators National Conference Yearbook, (1936), pp. 251-254.

D. E. Mattern, "Strings? Yes, Certainly! But--," Music Supervisors Journal, XVII, (March, 1931), pp. 24-26.

Music Educators National Conference, Yearbook 1935, "Trends in Instrumental Instruction," pp. 256-258.

Music Educators National Conference, Yearbook 1938, "Instrumental Classes, Bands and Orchestras, In The Elementary Schools," pp. 301-305.

¹²J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 4.

the student can plunge into playing melodies without concern about the development of a proper technique.

It is the belief of the investigator that a course of study should reach a balance between the two extremes.

Purpose

The purpose of this study is to analyze and evolve from six recognized beginning string methods a course of study suitable for use in training a beginning string section.

Source of Data

The data for this study were secured from professional books on instrumental and classroom music by prominent music educators. Little research has been done in the field of instrumental music, so the references are few. The six methods to be analyzed were chosen by Henry Sopkin, teacher of Instrumental music in the Woodrow Wilson Junior College, Chicago, and teacher of violin in the American Conservatory of Music in Chicago.

Procedure

The methods are judged by the application of criteria which were drawn from modern educational principles. The following criteria have been used in making the analysis:

1. Stated aims and objectives.
2. Characteristics of the author's grouping.
3. Suitability of method for beginners.

4. Sequence of development of technique.
5. Pupil interest.
6. Type of music used.
7. Aids to the teacher.
8. Summary.

In order to meet these criteria, the investigator proposes a course of study selected from the methods analyzed and from material drawn from his own experience in teaching strings. The investigator proposes to select the material that provides, in his opinion, the clearest pedagogical approach to the problem of teaching a first year string section in class.

Definition of Terms

Appoggiatura.--A quick note placed above or below a principal note and not having a time value.

Arco.--With the bow.

Arpeggio.--A term applied to notes of a chord when they are struck consecutively.

Author.--Author of the methods analyzed.

Bowing.--The art of managing the bow.

Detached bowings.--Separate or staccato notes.

Ensemble.--All instruments playing together in harmony.

Gruppetto.--A turn, an embellishment of grace notes based upon a principal note.

Grace note.--Same as appoggiatura.

Intonation.--Singing or playing in perfect tune.

Investigator.--Writer of this thesis.

Open strings.--Strings producing the sound assigned to them according to the system of tuning belonging to the particular instrument.

Pizzicato.--Production of tone by plucking the string with the finger.

Playing positions.--Correct position of body, hands and instrument while playing.

Positions.--To use the fingers otherwise than in their normal place; to shift.

Practice record sheet.--A page for recording the number of minutes of practice each day.

Score.--A copy of a musical work in which all the component parts are shown, either fully or in compressed form.

Slur.--A curved line placed over or under notes to indicate that they should be played with one stroke of the bow.

Solfeggio.--General name for the notes when they are called by the several names, Do, Re, Mi, etc.

Stopped strings.--The placing of fingers upon the strings to alter the pitch.

Spiccato.--Distinct, detached, pointed notes where the bow does not remain continuously on the string.

String section.--Made up of violins, violas, cellos and basses.

Technique.--Artistic execution.

Tetrachord.--A scale series of four notes.

Trill.--The regular and rapid alternation of the principal note and the note next above.

Triplet.--A group of three notes performed in the time of two.

Unison.--Each instrument playing the same melody with each other or at the octave according to the character of the instrument.

Scope of Study

This study is limited to an analysis of only the first year's work of six beginning string methods. The methods analyzed represent the best material available as recommended by the well known instrumentalist and conductor, Henry Sopkin.

Historical Background

Very little was attempted in the field of instrumental music in the schools before the twentieth century. The first problem to be faced was the lack of the larger brass and string instruments, and others that were seldom used as solo instruments. Parents were always ready to buy violins and cornets, but the purchase of the larger instruments was a problem for the schools to solve. The schools in turn were slow about spending large amounts of money for instruments before they could justify their use to the tax-payer. At this time very few public school music teachers were qualified to teach instrumental music successfully. All this helped to retard the progress of instrumental music in the schools at first. After a few pioneers in the field like Will Earhart, Osborne McConathy, Hamlin E. Cogswell, and Glenn H. Woods were successful, the growth was more rapid.

Instrumental classes were started in the elementary schools to provide experienced players for the high schools, and out of this were started separate elementary orchestras

and bands. In order to provide players for either orchestra or band it was necessary to teach instruments in classes.

These instrumental classes in America were thought to have their origin in the "Maidstone Movement" in England. Shortly after the beginning of this century, a firm of violin makers undertook on a rather large scale the experiment of teaching violin in classes. It was so successful that the movement spread to America where it has had a development far beyond the scope of the original English initiative.¹³

Albert G. Mitchell began giving class instruction on the violin in Boston in 1911 after spending a year in England observing this work. After one year of working with violins after school hours, he was permitted to devote all his time to instrumental instruction.

During the next decade the movement spread to all sections of the country, and class methods were applied not only to violin, but to all band and orchestral instruments.

With the spread of class instruction, instrumental work entered upon a second stage of development; and instead of aiming at producing individual players, the emphasis has been upon the ensemble idea--drilling the class as an orchestral section, strings, woodwind, or brass--and combining them to form orchestras or bands. The success with which orchestras have been formed from instrumental classes is one of the unique features of the instrumental movement in school music.¹⁴

¹³H. M. Cundiff and P. W. Dykema, School Music Handbook, p. 183.

¹⁴E. B. Birge, History of Public School Music in The United States, p. 190.

CHAPTER II

EXPLANATION OF ANALYTICAL CRITERIA

Stated Aims and Objectives

The aims or objectives of a course of instruction are universally considered of prime importance. A constructive understanding of the ultimate aims of a method inspires and enlightens the actual work of teaching. All teaching is the application of the subject taught. "The aim in instrumental music must be to teach the instrument through music and for the sake of music, and to use the instrument to refine, define, and make more ardent, the music-making impulse."¹

In some cases, the author has made a definite statement of his aims; in other cases, the investigator has found in the foreword, and scattered throughout the method, some thoughts that might be construed as aims.

Characteristics of Author's Grouping

It is believed by many private teachers that stringed instruments can only be taught individually; but, in view of the mass production of instrumental teaching as found in the public schools, it becomes necessary to teach pupils in groups. The size of the groups which can be effectively

¹J. Mursell and M. Glenn, Psychology of School Music Teaching, p. 302.

handled largely depends upon the ability of the teacher. Some Teachers recommend that only like instruments should be grouped together for instructional purposes, whereas others believe that an entire family of instruments may be taught at one time. "All the strings should be represented in every string class so that pupils will grow up in a balanced string section as a matter of course."²

Authors differ in their opinions as to the proper size classes for various age groups. Classes which are quite large defeat the purpose of the work inasmuch as wrong habits are with difficulty discerned and corrected when the instructor must observe too many pupils.³

It is important for the best results that the classes should meet every day.⁴ The piano should not be used in class lessons. "It is usually an effective means of covering up mistakes and producing dependent players."⁵ It is very desirable to have a piano accompanist to assist with the ensemble after the melody has been well learned.

Suitability of Method for Beginners

Since the violin is a very complicated instrument and more

²J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 31.

³J. W. Beattie, O. McConathy, and R. V. Morgan, Music in the Junior High School, p. 159.

⁴Maddy and Giddings, op. cit., p. 9.

⁵R. N. Carr, Building The School Orchestra, p. 71.

difficulty than the lower stringed instruments, it is necessary to use very simple illustrations, terms, notations, and rhythms for beginners. The simple processes must be used a sufficient length of time for every pupil in the group to understand them thoroughly. A method should be illustrated, and should be printed in bold readable type. For ensemble work each part should have a separate staff. There should be an attractive method of defining musical terms so that the child will be eager to learn them. There should be some suggestions regarding the care of the instrument studied and some explanations of the rudiments of music for the child to turn to when he needs them. In teaching strings it is important for the pupil to have the opportunity to play a sufficient length of time on open strings in order to become acquainted with his instrument, and learn to produce a tone. The exercises should be short in order to hold the pupil's interest and to keep him from losing his place on the page. A good portion of the method should be playing in unison; however, the value of ensemble playing should not be overlooked, for it is in this type of playing that the pupil gets a good preparation for later orchestral playing. The child should be given an early opportunity to learn to tune his instrument. Maddy and Giddings say that it is very important that pupils learn to tune correctly.⁶

⁶J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 241.

Sequence of Development of Technique

It is necessary to assume in most cases that beginning string students have not had a technical background. Even if they have, the necessary transfer must be made clear by direct application to the instrument. Any practical method must provide the theoretical essentials, and the manner in which they are presented is of prime importance. Theory must be presented slowly and clearly, step by step, and then immediately used in the music which the child plays.

There must be plenty of material to carry out any plan of sight reading. It is important to have good material and just as important to have enough of it arranged in a usable way.⁷

The most important item for the beginning pupil of strings is the production of tone. Any method must begin simply and progress one step at a time. Each principle should be well-learned before a new principle is introduced. Any rate of advancement which causes the pupil to become careless as to tone, is advancing the pupil too fast. The method should help the pupil from the very first to see the score as a picturization of significant and interesting musical ideas. The modern conception of learning does not present just bar lines, note lengths, and clefs, but insists that the pupil perceive func-

⁷J. E. Maddy and T. P. Giddings, Instrumental Technique for Band and Orchestra, p. 8.

tional meanings from the start.⁸

A method should begin with open strings. The fingers should not be introduced too rapidly, but enough time and material should be allowed for their proper introduction and development. The various rhythmic patterns should be introduced in sequence of their difficulty. Bowings should be simple and well mastered before new ones are introduced. The method should provide an opportunity for learning rhythmic patterns, scales, broken chords and key-feeling with preferred fingerings freely indicated.

Although many writers will say that real music should be used instead of dull exercises, Maddy and Giddings say, "Technical exercises are short cuts to artistry."⁹

A well rounded course will furnish the pupil a technical foundation through interesting exercises and, in addition, give him the joy of playing music with others.

Kwalwasser says that technique has crowded music out of the schools.¹⁰ However, Mursell believes that musical learning is partly mechanical or motor and the teacher who neglects technical detail is really neglecting something musically essential.¹¹ Work at technique can be effective only in so

⁸J. Mursell and M. Glenn, The Psychology of School Music Teaching, p. 51.

⁹J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 5.

¹⁰J. Kwalwasser, Problems in Public School Music, p. 12.

¹¹J. L. Mursell, Principles of Musical Education, p. 216.

far as it is carried on with a conscious recognition of musical goals.

Pupil Interest

"Education must move forward from the interests of the individual."¹² In order to hold the interest of a child, any method must have an approach to music on the child's level which he can understand and appreciate.

It is reasonable to expect the school to provide situations for the purpose of leading the student progressively to direct his action by the integrated and unified attitude to which he increasingly gives his allegiance.¹³

The method must contain some familiar tunes. Many teachers believe that the use of familiar tunes in the application of theory not only stimulates pupil interest, but enables the child to hear whether or not he is playing in tune. There is a wealth of folk songs and patriotic songs that may be used for this purpose. The estimation of the number of familiar tunes cannot be absolutely accurate in the following analysis because the number will vary with the differences in age of the pupils and the differing procedures of their past teachers. Mursell believes that learning naturally starts with the pupil's recognition of the presence of a meaningful, interesting problem.¹⁴

¹²W. H. Kilpatrick, The Educational Frontier, p. 185.

¹³Ibid., p. 172.

¹⁴J. Mursell and M. Glenn, The Psychology of School Music Teaching, p. 50.

There is a difference of opinion among teachers whether or not to use words with the folk tunes. Some teachers feel that since words are always available, it is not necessary to have them printed with a string method. The investigator feels that words should be included with the score, with the option of use if desired; that all children do not have the words available when needed; and that by singing as well as playing the melodies, they are better learned.

Musical and melodious exercises should be used. There is a great opportunity to suggest mood by the proper naming of compositions. Illustrations are also very helpful. Tempo names and composer's names should be well explained and the pronunciation marked to facilitate the child's learning. For ensemble work it is important that the parts are equally interesting, that one instrument is not always given the melody and the others the harmony. "Piano accompaniments furnish a powerful incentive for home practice."¹⁵

The teacher plays an important part in pupil interest, for it is largely through the teacher's enthusiasm, procedure, and activities that the child likes or dislikes the process of learning music.

The teacher and the student must believe in what they are doing. To make the student learn with interest, the teacher must create enthusiasms and without sincerity and the enthusiasm begotten of sincerity, this

¹⁵J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 21.

cannot be accomplished. Thus, the teacher must not only impart information, but he must communicate his own enthusiasms to the student, else the latter will have no interest in his work.¹⁶

One does not acquire mastery of an instrument or anything else by a nicely graded sequence of habit building. One acquires mastery through meaningful, potent, and authentic experiences.¹⁷

Aids to the Teacher

In order for a method to be used to the best advantages it is necessary for it to contain helpful aids for the teacher that he may better carry out the author's aims. A manual containing helpful suggestions, illustrations, supplementary materials, complete score, and complete directions for use is very desirable. "The successful teaching of instrumental classes requires a high type of organization and a specialized teaching technique."¹⁸

Type of Music Used

Without interesting, worth-while music there can be no genuine musical development, for the child grows musically only through musical projects. When instrumental teachers scoff at pretty tunes, one can only wonder what sort of motivation is set up for the pupil. "Usually the actual sit-

¹⁶W. S. Swisher, Psychology for the Music Teacher, p. 69.

¹⁷J. L. Mursell and M. Glenn, The Psychology of School Music Teaching, p. 303.

¹⁸J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 4.

uation reflected by such attitudes is one where pupils go mechanically through the motions under pressure from the instructor."¹⁹ "Familiar tunes to serve the purpose of needed exercises will solve the greatest problems in music teaching."²⁰

Summary

The success of any class method depends greatly upon class procedures and the teacher's qualifications. The personality of the teacher plays an important part in the learning process, and the effectiveness of any method is largely determined by the teacher's ability to interpret the method to the student. The teacher should be able to foster in the child a feeling of satisfaction with his progress and his ability to perform. Aside from his technical skill in performance, the teacher must know and like children, have qualities of leadership, and above all else, possess infinite patience.²¹

The differences in instruments constitute a major problem. In the string family, fingering, bowing, position, and the differences in clefs add to the difficulty of teaching.

¹⁹J. Mursell and M. Glenn, Psychology of School Music Teaching, p. 305.

²⁰J. E. Maddy and T. P. Giddings, Instrumental Class Teaching, p. 5.

²¹J. W. Beattie, O. McConathy, and R. V. Morgan, Music in the Junior High School, p. 160.

Often a pupil is handicapped by a cheap or poorly-adjusted instrument.

It is important that the teacher demand a thorough mastery of each problem in its logical place, but not to the point of exhaustion or monotony. Technical drill should be a means to an end and not an end in itself. The method should provide for an immediate transfer of technical drill to a pleasurable application in real music.

The purpose of the analysis in the following chapter is to determine the extent to which the methods conform to the criteria set up by the investigator.

CHAPTER III

ANALYSIS OF SIX STRING METHODS

The Aeolian String Ensemble Method by George Dasch and Aileen Bennett

Stated aims and objectives.--It is to provide the student with proper material, sound pedagogically, progressing by easy steps, and with all interesting and attractive from the modern point of view, that the Aeolian String Ensemble Method has been written.

Since the introduction of instrumental instruction in the public schools, the method and technique of instruction has changed considerably. No longer does a dull routine of scales and finger exercises hold the interest of the student, particularly where quick results are demanded, as in the public schools. That these quick results may be obtained without harm to the future of the student has been proven over and over again.

True, there must be some few simple exercises to acquaint the student with the fundamentals for acquiring technique, but in these books the endeavor has been made to present exercises both melodically and rhythmically interesting. In book one of the Method, Folk Songs, being both familiar and interesting to all ages of students, have been used as a basis for the projects since they provide ideal material for the elementary student.

Special attention is called to the fact that each instrument is provided with both solo and ensemble parts which affords interesting and ample practice material for either unison or ensemble use, and, furthermore, makes the books equally suitable for either individual or class instruction.¹

Characteristics of the author's grouping.--According to the authors, a group of students of junior high school level

¹George Dasch and Aileen Benett, The Aeolian String Method, p. 3.

should complete Book I in one semester. They make no mention as to size of classes. The method is for violin, viola, cello, and bass, in either group or individual instruction. There is provision for either unison or ensemble playing from the beginning.

Suitability of method for beginners.--There are no photographs showing playing positions included in this method. There are no instructions as to care of the instrument or naming of the parts of the instrument. There are no charts concerning position of the fingers in relation to the notes as they are introduced. The type is small and crowded. A few of the rudiments are given and none of the exercises are named. The method begins with four pages of simple bowings on open strings with various simple rhythms. The C, G, and D scales are introduced in lesson eight without an explanation. Both scales and dotted notes are introduced too soon. The method has an easy beginning but advances too rapidly. The music of the second book is very interesting but too difficult for second semester pupils. Groups of thirty-second notes, triplets on sixteenth notes, rapid spiccato passages, grupettos, and trills are much too difficult for first year string students. The third and fourth positions are also included in the second semester's work.

Sequence of development of technique.--The method begins simply and logically on open strings, but advances far too

rapidly. The authors believe that by placing the first three fingers on one string at once and working from the third to the second, first, and open string, a good hand position is obtained. By constant comparison of the tone produced by the third finger with that of the open string below, intonation and hand position can be improved. This procedure can be used and is a logical development, but it is a harder way of getting the same results than the more approved method of starting with the first finger on the lower strings for a good position. After the playing on open strings is introduced the method advances by leaps and bounds. After the use of the fingers is introduced, not enough practice material is given to justify their introduction before more difficult material is added. In the little melody on page ten, in the same lesson that introduces the reverse fingering with emphasis on the use of the third finger, the authors seem to have forgotten the application of their theory. The melody starts with the open D string, the first, and then the second finger follows; in the second measure we find the use of the open A, the first, and then the open A again. In this entire melody of twenty measures, not once has the third finger been used, and each time the open string appears it is followed by a progression of the first and then the second finger.

In teaching the slur the authors have returned to the open strings which is very commendable. In lesson six there

are a group of short exercises on the G string which are very valuable. Six different bowings are suggested in connection with these exercises, but there is no material following with which to apply the newly learned bowings. The authors have introduced nine keys in fourteen lessons. The first book is recommended for one semester's work, but none of the other methods analyzed have dared advance so rapidly.

The method advances some fine musical theory, but far too much to be absorbed in so short a time. In the second semester's work thirty-second notes, triplets on sixteenth notes, rapid staccato and spiccato passages, grupettos, and trills are far beyond the ability of the average first year student. Although provision is made from the start for unison or ensemble, the so-called ensemble music is seldom more than two parts in which the cello and bass usually double, and the violin and viola do likewise.

Pupil interest.--The method would not be an attractive one for students. There are no photographs of playing positions, no diagrams naming the various parts of the instruments, nor directions for the care of the instruments. There is a page of rudiments which should be quite helpful to the student. The method contains possibly less than ten melodies that the child should know. None of the songs contain words. The method contains no practice record sheet. There are no titles suggesting mood, nor are there any that appeal to the

imagination. The method provides both unison or ensemble playing.

Type of music used.--In the first book there are a number of folk songs, Christmas carols, and some original melodies by the authors. There are some good exercises for bowing and fingering. The music in the second part is nearly all written for ensemble playing. It is taken from the works of the great masters of music.

Aids to the teacher.--The method includes a complete score with piano accompaniment for the conductor or teacher. The page numbers correspond. The method contains the publisher's foreword, and a suggested program-recital.

Summary.--The method provides for both unison and ensemble playing from the beginning. A page of rudiments is given. There is a good beginning on open strings with simple rhythms and bowings. When the slur is introduced the author again employs open strings. There is a complete score with piano accompaniment, and the page numbers correspond.

Gamble's Class Method for Strings by Max Fischel
and Aileen Bennett

Stated aims and objectives.--The authors have endeavored to supersede traditional methods with new material promising quicker results. They feel that their method is a happy combination of sound pedagogical principles in the most modern method of presentation.

Characteristics of author's grouping.--The method is adapted for separate class instruction of each instrument, or any ensemble combination of violin, viola, cello, or bass. There are four books, one for each instrument. There is no mention as to the size of class, or age of pupils. Piano accompaniments are included in each book. The lessons are divided into sections for convenience in teaching very young pupils. The authors recommend that thirty minutes daily practice be required for the first month.

Suitability of method for beginners.--The method in general has some very fine qualities. In the pictures illustrating playing position of the instruments the authors did not adhere to accepted modern educational theory. The photographs include as many incorrect positions as correct ones, and it is the opinion of the investigator that only the correct positions should have been shown.

The last two pages of the books are devoted to the rudiments of music. This should have been near the front of the books because of the lack of this information among most beginning pupils. There are no instructions concerning the care of the instruments, nor are there any charts naming the parts. All explanations are in Spanish as well as in English, and although the printing is large and readable, the addition of the Spanish makes the page seem very crowded. The bowings are well-marked, and the directions for playing are short and

concise.

The method has an easy beginning with simple bowings on open strings using quarter and half-notes. The authors begin on the lower strings which is conducive to good position on the violin and viola. In exercise eleven the first finger is introduced, and the second and third are introduced soon afterward. New problems are introduced slowly and carefully leaving ample time to digest what has been learned. The dotted quarter is first introduced by means of a tie to an eighth note in exercise eighty-two. The exercises are short. Approximately ten songs are included that the pupil might know; none are with words.

Sequence of development of technique.--The method begins with simple bowings on the open strings. The authors advocate counting and singing with syllables all exercises that are within range of the voice. The first finger is introduced on the D and A strings; the second and third are presented in the same way.

New problems are not introduced too hurriedly. When teaching the slur, the authors return to open strings to avoid confusing the pupil. After the pupil has had the opportunity to play slurs on open strings, the authors then combine slurs with fingerings. The C major scale is the first to be taught using the whole octave. Most of the exercises and melodies are written in 4/4 time.

It is interesting to note that the bass has music provided in many songs to play either the tune or the fundamental bass harmony. Eighth notes are first taught in exercise sixty-four and are used consistently thereafter. Up to this point there are no dotted rhythms except the dotted half. In preparation for the introduction of the dotted quarter note in exercise eighty-three, the author has tied an eighth note to a quarter note to clarify the new problem.

There are no melodies or exercises in the flat keys in this method. The last five tunes are the only ones scored for ensemble playing.

Pupil interest.--There are several pages of pictures illustrating the playing positions of the instruments. The book cover is unusually attractive, but the pages have the appearance of being overcrowded because the text is in both English and Spanish. No suggestions are given for the care of the instruments.

There is apparently no consistent method of applying the problems introduced in exercises to real music. Approximately ten of the songs are familiar, while none of them contain words. The method contains no practice record sheet. The last five melodies are harmonized in four parts for a quartet of like instruments or for ensemble playing. There has been no attempt to create mood or feeling about the exercises with clever titles that might appeal to the child.

Type of music used.--Most of the music is of the folk song variety; however, there are occasional excerpts from operas. Most of the exercises are short, but do not always apply to the music following.

Aids to the teacher.--The method does not include a complete score or manual for the teacher. There are, however, the publisher's introduction and author's foreword which contain a few aids for the teacher. A piano accompaniment is provided for each of the melodies in the individual books.

Summary.--In the photographs showing different playing positions the authors have included bad positions as well as good positions. They have done so in order to show the difference between good and bad position. To the teacher, such a procedure might be all right, but for the student, who will not take time to read the explanation, it might be misleading.

The page numbers do not correspond in the four books. The books are not consistent with each other. The violin and the bass books have an occasional supplementary exercise while the viola and cello books do not have.

The books provide no index, table of contents, nor practice records. There are no flat keys introduced. The method may be used for classes of one instrument, or it may be used with all instruments. There are piano accompaniments with individual books but no teacher's book. The bowings are well marked and good directions are given for the exercises. The

exercises are short and the new problems are introduced slowly, allowing sufficient time to be well learned. There are ten familiar songs. The authors return to the use of open strings to begin the teaching of the slur. There are only five melodies for full ensemble with four part harmony provided. The book cover is very attractive, and the books include a publisher's introduction and an author's foreword.

String Class Method by Merle Isaac

Stated aims and objectives.--There are no stated aims and objectives.

Characteristics of the author's grouping.--The method is for teaching violin, viola, cello, and bass, separately or together, individually or in classes. The first half of the method is devoted entirely to exercises and little melodies one line long. The second half is written for a quartet of like instruments or ensemble. The author confines all work to the D and A strings until some fundamentals are learned.

Suitability of method for beginners.--This method is very logical and well developed. The author starts by clearly defining the parts of the instruments, giving instructions as to care of the instruments, the proper holding of the different instruments and bows, and methods of tuning. The playing position of each instrument is illustrated in a series of nine pictures. The illustrations are clear and easily understood, and the terms are well defined in a child's language. After the

tuning process is explained, one page is devoted to some of the necessary rudiments of music notation, including the staff, bars, repeat marks, 4/4 time, quarter, half, and whole notes, and the names of open strings for violin, viola, cello, and bass. The method then proceeds with exercises beginning on the open strings using quarter and half notes. The pupil is instructed to count aloud. Each exercise is cleverly named, the titles often suggesting moods or rhythm patterns relative to the note values being played. Most of the little tunes or exercises are only one line in length; a few of them are three lines with each line numbered to enable the pupil to keep the place.

In practically all of the tunes the rhythm pattern is introduced on an open string before the melody is attempted. Seventeen familiar melodies are used.

Sequence of development of technique.--The method begins with simple rhythmic patterns using quarter and half notes on open A and D strings. The pupil plays each exercise pizzicato first, and then with the bow. E and F# are introduced in the same lesson, then four-note melodies are played including open A. When the new note G is introduced, many five note tunes are added. D major is the first scale to be played. By using the D scale, the whole and half-steps are in the same relative positions on the two strings employed by all instruments except the bass, and it drops to a lower string for the second tetrachord of the scale. This makes the fingering alike

on both strings for the bass.

Near the middle of the book, the first ensemble piece is presented, and an explanation of unison and harmony playing is given. The ensemble parts are scored so that they may be played by either a quartet of like instruments or by the entire string section. For variation each instrument may play any one of the four parts.

The entire first half of the book is made up of exercises and tunes in 4/4 time. Simple rhythmic patterns have been employed in order to concentrate more effort on bowings and production of tone from the beginning.

Systematically, before each new problem is presented, there is a review of the important features of the preceding lessons. There are no flat keys introduced.

Pupil interest.--From the child's viewpoint, this method should be a very fascinating one. The photographs showing position are of young people and are also modern. There is an entire page containing helpful hints on how to care for an instrument. The charts and diagrams show the notes on the staff in relation to their position on the fingerboard. Each time a new note is introduced, the diagram is altered accordingly. The page dealing with the rudiments of music reading is so elementary that there is little or no possibility of becoming confused.

In order to interest the pupil, each exercise has a title suggesting mood, many of which are humorous. For example,

two exercises in string crossing using the D and A strings are called "A Song For Dad" and "Ada". Another exercise uses the phrase "Mobile Alabama" to establish a rhythmic pattern. Some seventeen familiar tunes are included under their correct names, while portions of many others are used in exercises. Only one melody has the words included.

There is a practice record sheet at the end of the book.

In the ensemble music, the melody is in the same part throughout the composition, but is so arranged in each book that all the harmony parts are included, thus enabling each instrument to play the melody in turn if so desired.

Type of music used.---Throughout the book are found short and concise exercises which very clearly illustrate the problem at hand. There are very few real tunes in connection with the theory, but the exercises are titled to make them appear more attractive. The last half of the book includes many folk tunes and familiar melodies. These tunes are well adapted to the interest of the pupil because they are tunes every child should know.

Aids to the teacher.---The method includes a piano accompaniment with complete score. The whole method is so well explained that the teacher should experience no difficulty in interpreting it to the class. The page numbers correspond in the books for teacher and pupils.

Summary.---The method is slow in applying the exercises to real music. The entire first half is made up of exercises

with only a very few fragments of melodies. The author has approached every problem and melody first from a rhythmic standpoint. In analyzing this method it is apparent that there is a reason behind each lesson. The method provides ample space for defining the parts of the instruments, gives instructions for the care of the instruments, the positions of playing, the tuning, and gives definitions of names and terms, and some rudiments of music. The playing begins with open strings, and the author insists that the pupil count aloud. Many of the exercises are cleverly named in a manner to appeal to young children. When introducing a new melody the author first presents it as a rhythmic problem on an open string. The exercises and melodies are short and employ simple rhythmic patterns. The melodies are arranged for ensemble of like instruments or for all instruments. There are reviews of all important principles. Only one melody has the words provided. There is a piano accompaniment with complete score. All new steps are well explained, and the page numbers correspond.

Strings From The Start by Jones, Dasch, and Krone

Stated aims and objectives.--This method was written to provide interesting, melodic, musical material from the beginning, and at the same time to allow for an easy development of fundamental technique.

Characteristics of author's grouping.--The violin, viola, cello, and bass are taught together from the beginning. Any

one instrument may be taught individually or in a group of its kind, or the whole string section may be taught at one time. For children from nine to twelve years of age, a class of eight is a good number. Classes should meet at least twice a week. For children from six to nine years, four in a class is much better with classes meeting three times a week. In the public schools a class may have as many as twenty-five pupils.

The method provides ensemble work from the beginning. Piano accompaniments are furnished throughout and in many cases are indispensable.

Suitability of method for beginners.--This method is suitable for all beginning students, regardless of age, because it has a logical sequence of development. There are a table of contents, a diagram of instruments and parts, instructions for care of the instrument and bow, an explanation of the rudiments of music, instructions for tuning the instrument, pictures showing playing position, and many explanations. The method begins by presenting the open strings on which a few simple bowings are learned, and at the same time the simple note values are presented.

The authors have made it a point to make the student feel that his playing of open strings is contributing to a melody which is played by the piano. The method is carefully worked out with regard to the various problems, but there seems to be a lack of enough material to entitle the student to assimilate

assimilate what has been learned.

Sequence of development of technique.--The authors introduce stopping of the strings rather hurriedly. All four fingers are used before the pupil has the opportunity to grasp their relative positions. The keys are well chosen and the rhythmic approach is good. The student progresses from whole to half, to quarter, to eighth, and then to dotted notes. The detached bowings in connections with the compound rhythm are somewhat awkward at this stage of development. There are provisions for theory as well as tempo and dynamic markings. From the beginning all instruments play in unison. Near the end of the method a few melodies are harmonized to provide duets and trios for like instruments. The same melodies are also arranged for ensemble playing. On page twenty-five the "Waltz on the G String" is well adapted to the G string of the violin or viola, but the cello and bass are required to shift positions on their G Strings. It is the belief of the investigator that the shifting of positions should not be introduced at this point.

Pupil interest.--The pupil contributes to a melody from the beginning by playing open strings while the piano plays a familiar tune. Later, notes are added to enable the pupil to partially play the melody. There are helpful hints and explanatory remarks for the pupil. Very little material is introduced for technique alone. Every new problem has a definite application to some familiar melody which follows. The

words are included with nine melodies. There is a practice record-sheet and many fine explanations. The method provides both unison and ensemble playing.

Type of music used.--The method begins by using very simple little melodies, many of them children's songs and easy folk tunes. The author's approach to the theoretical side of music is outstanding. He does this by asking the pupil many questions as a sort of review. The method uses, as near as possible, melodies and bits of melodies for its approach to technical problems. Most of the work is intended for unison with all the instruments; however, near the last of the book there are a few melodies for ensemble.

Aids to the teacher.--The method provides a teacher's manual-score in which each lesson is preceded by a thorough explanation of the problems to be studied. Every difficulty is anticipated. The page numbers correspond in the books for both pupil and teacher. The manual-score gives many hints on organizing classes, size of classes, frequency of meetings, testing the ability of children, class procedure, assignments, and written work.

Summary.--The procedure of the method depends too much on the piano and does not allow for enough initiative on the part of the pupil. The index of musical terms and symbols, which the pupil has encountered throughout the method, along with the practice record, is very good. There is quite a

little supplementary material listed in other books such as public school music books, but this is available mostly to the violins. Little or no provision is made for the lower strings. The fundamentals are taught through the aid of tunes. The method provides for teaching individuals, classes of like instruments, or an entire string section. There are suggestions for organizing classes, and how to proceed with them. Along with the musical scores the method contains a table of contents, a diagram of instruments and parts, instructions for care of the instruments and bow, some rudiments of music, instructions for tuning the instruments, pictures showing playing position, and many explanations. The problems are introduced rather hurriedly with scarcely enough material to justify their rapid introduction. There are provisions for theory along with the practical problems. This method is probably the most thorough of the group analyzed.

Rhythm Master by Adam P. Lesinsky

Stated aims and objectives.--The purpose of the Rhythm Master is to provide suitable progressive material for the development of string players from students who have had no previous training in music. The author's one criterion for writing his material has been "Does it get results?"

Characteristics of the author's grouping.--This is an elementary method designed as the orchestra players' prerequisite. It may be used for private instruction, classes of

violins, violas, cellos or basses, and may be taught in combination. Each book is divided into three sections. The first section covers the introduction of quarter, half, and whole notes, and the use of all the fingers. Part two is a study of major and minor keys, arpeggios, new rhythms and rests. Part three deals with different styles of bowing, scales, arpeggios, and new rhythms. There is a separate book for each instrument.

Suitability of method for beginners.--The inside cover of each book has a diagram of the instrument naming its various parts. There are a few pictures showing how to hold the instrument, and a page devoted to tuning, how to produce a tone, and the simple rudiments of music. The material is very carefully graded so that the pupil is never confronted with problems for which he has not been prepared in previous exercises. This method meets the needs of the less talented as well as the more gifted student, for sufficient exercises are presented in the development of each subject to overcome individual difficulties. All exercises in the first book are planned on the major scale--Do, Re, Mi, Fa, Sol, La, Ti, Do. Even if the pupil is not familiar with solfeggio singing, the exercise will soon lead him to recognize the correct pitch. There are three pages of twelve lines each devoted to open strings. Twelve exercises employ the use of the first finger along with the open D string. The print is very easy to read.

Sequence of development of technique.--The exercises are all carefully selected and arranged in logical progression. The method builds a thorough foundation on simple bowings, and simple rhythms on open strings. This helps the pupil to learn to produce a good tone from the beginning. The first finger is introduced on the D string and enough exercises are provided to make its use well understood before playing with another finger. The second and third fingers are introduced on the same string in like manner. The notes in the first position on the D string are learned before another string is attempted. The author has been very careful not to use complicated rhythms. The first section of the book contains one hundred and sixty-six exercises. Almost all of these exercises are written in the key of C. Before introducing the key of D, the author has sharpened F and C each time they appeared. Then, when the two sharps are placed in the signature, the pupil is not so apt to overlook their application.

The book is divided into three parts. The first part introduces the keys C, G, and D with simple rhythms and bowings, and sufficient material to teach good tone production. Part two is a study of major, minor, new rhythms, rests, and tuneful exercises developing these fundamentals. Eighth and sixteenth notes, the keys A and E, and dotted rhythms are introduced in the second part. There are some splendid examples of interesting and challenging melodies. No mention is made of the length of time that should be spent on each part, but

it is probable that only the first two parts could be covered in one year.

Pupil interest.--This method would very probably be of greater interest to junior or senior high school pupils than to the elementary school child. There are a few good photographs of playing positions at the beginning of each book. There are two pages devoted to tuning, tone production, and the rudiments of music. No mention is made of the care of the instrument. The author has endeavored to interest the pupil through music itself rather than through suggestive titles and appeal to the pupil's imagination. There are fifteen familiar melodies used in the first two parts. There is no practice record sheet included. There is no provision made for ensemble playing; all melodies are played in unison.

Type of music used.--Some of the exercises used in this method are short and concise, while others tend to be four to five lines in length. In the latter type of exercise a pupil is likely to lose his place and many times would be required to sit idle while the class finishes the exercise. There are very few real tunes in the first part, which is made up almost entirely of exercises. The melodies used are from opera and instrumental solos, and are of the type to foster appreciation and satisfaction.

Aids to the teacher.--The method does not contain a score or teacher's book. There is a foreword explaining the author's purpose and theories. The method does not have a piano ac-

companionment for any of the melodies. The pages do correspond, which is quite helpful.

Summary.--The publisher's introduction calls attention to the tremendous amount of playable material contained in the method. It is built on the belief that the only practical way to learn to play is by actual practice. The author advocates synchronization of the student's playing with the beat of his foot. He states that by the time that the pupil has finished the book that rhythm will be drilled into him so thoroughly that he can quickly break the habit and play without beating time with his foot. The book contains too much material for one year's work. Piano accompaniment for the melodies used would be quite helpful. The method uses both the major and minor keys. There are a diagram of the parts, an explanation for tuning, an article on how to produce a good tone, and some good photographs. The method begins with open strings and all the material is carefully graded one step at a time. Keys are introduced by first writing in accidentals and later placing them in the signatures. The page numbers correspond, but there is no provision for ensemble work.

The Morrison String-Class System by Don Morrison

Stated aims and objectives.--The author admonishes the teacher to make the classes so musically satisfying that the pupils will continue to enjoy coming as the months and years go by. He also charges the teacher to plan his work carefully

so that something tangible is accomplished at each meeting, and to arrange the work so that the pupil shall derive a certain elementary aesthetic satisfaction. The author feels that aesthetic satisfaction constitutes the heart and soul of his course.

Characteristics of author's grouping.--This method has only two books, whereas, other systems usually require four. The violin and viola play from the same book, and the cello and bass also play from a common book. The author considers it an advantage for two pupils to share a book. Here the pupil is able to see what only one other instrument is doing while in other methods he is able to follow the entire ensemble.

The suggestion is made that each exercise be played through with repeats as many times as there are pupils in the class; first by the class, and then by each individual of the class providing the class does not number more than ten. It is also recommended that a class accompanist be chosen. The author suggests that the class meet at least twice each week. The method is divided into three parts of twelve weeks each.

Suitability of method for beginners.--The reference illustrations for playing positions are very good. Exercises for holding the bow, holding the instrument, and general posture are to be memorized by the pupil. No instructions are given for the care of the instruments, nor are the parts of the instruments labelled. There are no charts concerning position of the fingers in relation to the notes as they are introduced,

nor is any mention made of the fundamentals of music notation or tuning of the instrument. The type is large and easily read.

The use of two fingers is introduced in the first exercise, and in the seventh exercise dotted rhythms are used. This early introduction is likely to cause confusion in the mind of the beginning student who is already bothered with several new principles to be learned at the same time. There are no preparatory exercises for bowing on open strings where the pupil may have the opportunity to learn to produce a good tone before the fingers should logically be introduced. In the third exercise, fingering is introduced on the first string for violin and viola which has a tendency to cause a bad position of the left hand. The study of the first five positions, spiccato, and left-hand pizzicato on stopped notes is not recommended by the investigator for the first year of study.

The method suggests that the exercises first be sung with syllables and then played. Seventeen melodies have words printed with them, but it is believed by the investigator that only four of the seventeen melodies would be well-known by elementary children. The exercises are all labelled, and the bowings are thoroughly marked from beginning to end.

Sequence of development of technique.--The Morrison Method does not have a good sequence of development. The pupil begins by playing with the first two fingers in the first exercise. The meter is unchanged until the twenty-eighth exer-

cise. Dotted quarter notes and eighth rests appear in the seventh exercise with no explanation given in the pupil's book. Lesson four introduces a half scale in G major and then lesson five presents the first half of the D scale. It would seem less confusing to the beginning student if the author had presented the entire G scale at one time because the fingering is identical on the two adjacent strings. The first tetrachord of the D scale is the same as the second tetrachord of the G scale.

In the bowing study in exercise twenty-six, the slur is used unnecessarily. A slur is usually used to indicate the tying together of two or more notes in a legato manner and played with one movement of the bow. However, in this study, a quarter rest is placed between the two notes to be slurred. It is possible that the slur is used here to facilitate the bowing study, but such an introduction of a slur without an explanation is likely to create confusion.

The G major scale is introduced in lesson eight. There is no need for the viola to play harmony while the other three instruments are playing the G scale in exercise thirty-four. It would have been much better and easier for the viola to have played this scale an octave lower, thus lying in the same range as the cello. It would have also been better to have introduced the scale with all notes having the same time value. A minor half-scale is introduced in the eleventh lesson before

there has been thorough application of the major scale. By the "hooked stroke" the author is attempting to teach detached bowing. When introducing a new bowing or melodic passage, the author immediately follows the exercise with an application to a pleasant melody. The viola plays in the third position in the fourteenth lesson.

The first mention of ensemble playing is made in lesson fifteen where the author states that the violins and violas may later play the soprano and alto parts, and the cello and bass may later play the tenor and bass parts. The investigator assumes that he refers to the piano accompaniment; however, no provision is made for the viola clef.

The years study is divided into three parts. At the end of each part there is a suggested recital program made up of the materials studied. The second section of the book is given over to the study of the first five positions on violin and viola and the first four and thumb positions on the cello and bass. This seems useless, for no material is given to justify the introduction of these positions.

In the third section, spiccato, bounding bow, and left-hand pizzicato on stopped strings is introduced. The investigator feels that this, as well as the position studies is advancing the pupil too fast to develop a faultless technical foundation.

For the number of technical problems presented, there is entirely too little music in which to apply them. The method

has the fingering marked from beginning to end, which provides no stimulus for learning.

Pupil interest.--The photographs showing playing positions are very good. There are no diagrams of finger positions, and the musical terms are not well defined for the pupil. Since most of the melodies are of a religious nature, the songs are not well chosen with regard to the pupil; however, all the songs have words. Each lesson has one or more exercises introducing a problem and is immediately followed by a direct application to a tuneful melody. All melodies are short which helps the pupil to keep the place. There is no real ensemble music provided; however, there are suggestions made for the use of the piano part for this purpose, but no provision is made for the viola clef. All melodies are played in unison.

There is no mention of the care of the instruments, nor is there a practice record given.

Type of music used.--The exercises are short and concise and the application of each problem is always to be found in a melody which follows. The music used included three rounds, nine religious songs, and three songs with names that might stimulate the imagination.

Aids to the teacher.--At the beginning of each book there are two pages of aims, suggestions to the teacher, and a list of characteristic features of the method. There is no teacher's manual published in connection with the method; however,

the piano accompaniments are printed with each lesson in the pupil's book. Playing positions are well illustrated with a series of photographs which should be a great help to the teacher who is not an accomplished string player. The page numbers correspond.

Summary.--The exercises apply very well to the real music examples that follow. There is no provision for ensemble work. The author recommends that both exercises and melodies be sung first, either with words or syllables. It is the teacher's responsibility to make the lessons interesting to the pupils. The violin and viola, and the cello and bass have a book between them. The author suggests that the class meet at least twice a week. The playing positions are good, the type is easily read, and the bowings are well marked. There are words printed with all melodies. Most of the melodies are short and several rounds are used. There are suggestions for the teacher, and piano accompaniments are included.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

(1) The analysis of the methods has shown that much good material has been written, although many deficiencies are found to be present in varying degrees in all of the courses.

(2) Strings From The Start is the most thoroughly developed method analyzed, but would be more suitable for adult beginners.

(3) String Class Method has the best approach for small children.

(4) The Rhythm Master is the best method from the musician's standpoint because of the tremendous amount of material used in its development.

Recommendations

In order to formulate a sound course of study, it is necessary to select those provisions of the methods, in the investigator's opinion, which are definitely conducive to a sound development of string playing. The music selected for this course represents the investigator's choice of the most suitable, and the most appropriate combination of ma-

terials used in the methods analyzed.

In printed form, the directions and explanations for playing the exercises and the words to the melodies of the following course of study would be printed on the same page, but due to the requirements and limitations of this thesis it was not possible.

First of all the student should have a good instrument. He should also have an extra set of strings for emergencies. A chin-rest is necessary for properly holding the violin and the student should not be without one. This is a matter of personal need, and if the instrument does not have one, the teacher will suggest a suitable type to be used. A shoulder pad is necessary, and the teacher should also advise the student how to make one, or advise him regarding the type to buy. The student should have a good bow. The stick of the bow should not be warped and the hair should be clean. A substantial case for the violin and bow should be lined with flannel or plush in order to help protect the instrument. A cake of rosin is needed, and the student should use a little each day by passing a tightened bow over it. A few strokes, the full length of the bow, will be sufficient. Figure 1 gives the name and position of the different parts of the violin and bow.

THE PARTS OF THE VIOLIN

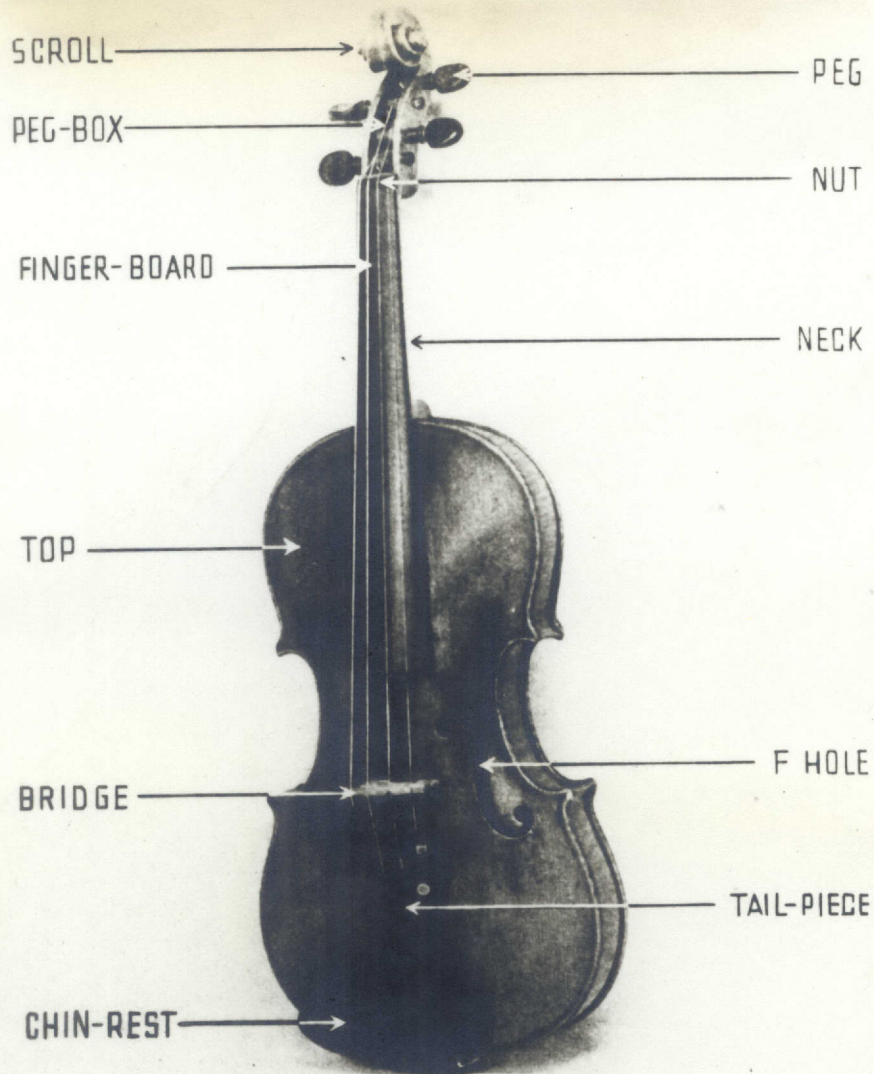


Figure 1

THE BOW

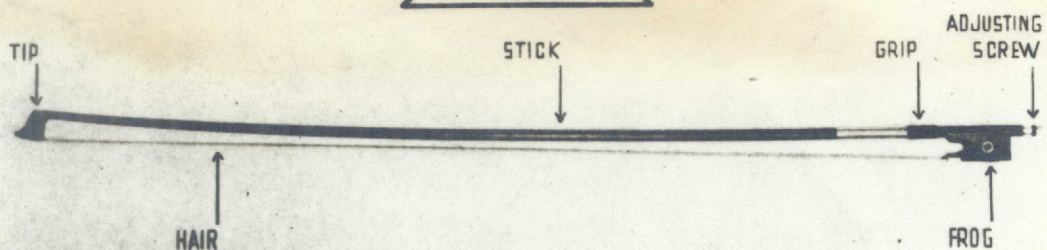


Fig. 1. The parts of the violin and bow. (Taken from Merle Isaac, String Class Method, p. 3)

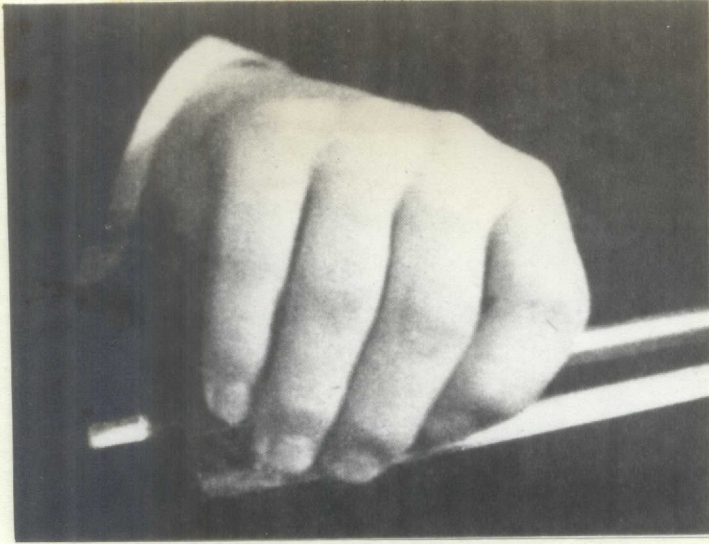


Fig. 2. Proper method for holding the bow, top view.
(Taken from Merle Isaac, String Class Method, p. 3.)

Figures 2 and 3 show the position for holding the bow. Place the tip of the thumb opposite the middle finger at its first joint. Curve the fingers over the stick. The thumb should be slightly bent at the first joint. The little finger sits on top of the stick of the bow and the other three fingers extend over to the first joint.¹

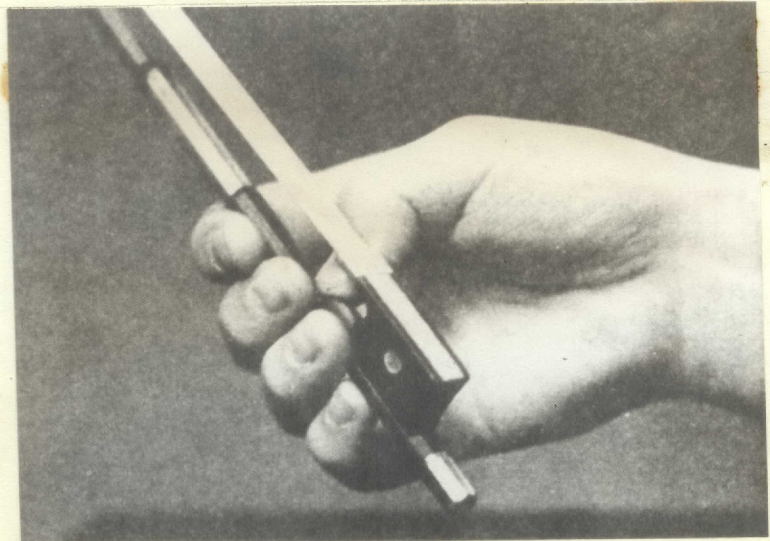


Fig. 3. Proper method for holding the bow, bottom view. (Taken from Merle Isaac, String Class Method, p. 3)

¹Merle Isaac, String Class Method, p. 3.

Pizzicato Playing

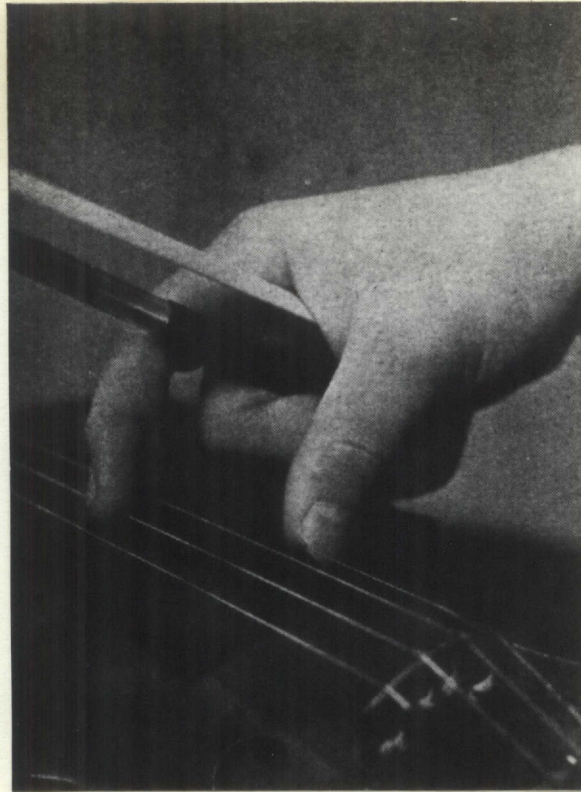


Fig. 4. The proper position for holding the hand while playing pizzicato. (Taken from Merle Isaac, String Class Method, p. 5.)

Place the thumb of the right hand against the end of the fingerboard while holding the bow in the palm of the same hand, as shown in Figure 4. The index finger is used for plucking the strings. The fingernails should be short to prevent cutting the strings. Even a slight scratch might cause a tightened string to break. Do not apply pizzicato too near the bridge. The best quality of tone is obtained by plucking the string as near the middle as possible.

Holding the Violin and Drawing the Bow

For the best results in playing the violin, one must sit or stand erect. When standing, extend the left foot slightly forward with most of the weight on the right foot. When sitting, the left foot should also be extended forward and the right foot slightly backward. The left hand should be held rather high, on a level with the face and the fingers slightly curved over the finger-board. The left elbow should be held as far under the instrument as possible without causing discomfort to the player. The neck of the violin should be held between the ball of the thumb and the base of the first finger. The left hand and the forearm should make a straight line without bending the wrist.

The bow-hair crosses the string, between the bridge and finger-board, at right angles. The bow should be from an inch to an inch and one-half away from the bridge for a good quality of tone. The bow should remain parallel to the bridge during a complete stroke. When using the lower-half of the bow, the entire arm is in motion. When using the upper-half of the bow the arm works like a hinge at the elbow with the upper-arm remaining motionless. Since the arms of elementary school pupils are usually not of sufficient length to draw a bow its full length, it is better not to attempt to play at the tip of the bow. The right elbow should be kept as low as possible at all times.

Holding the Violin



Fig. 5. The proper position for holding the violin. (Taken from Merle Isaac, String Class Method, p. 6.)

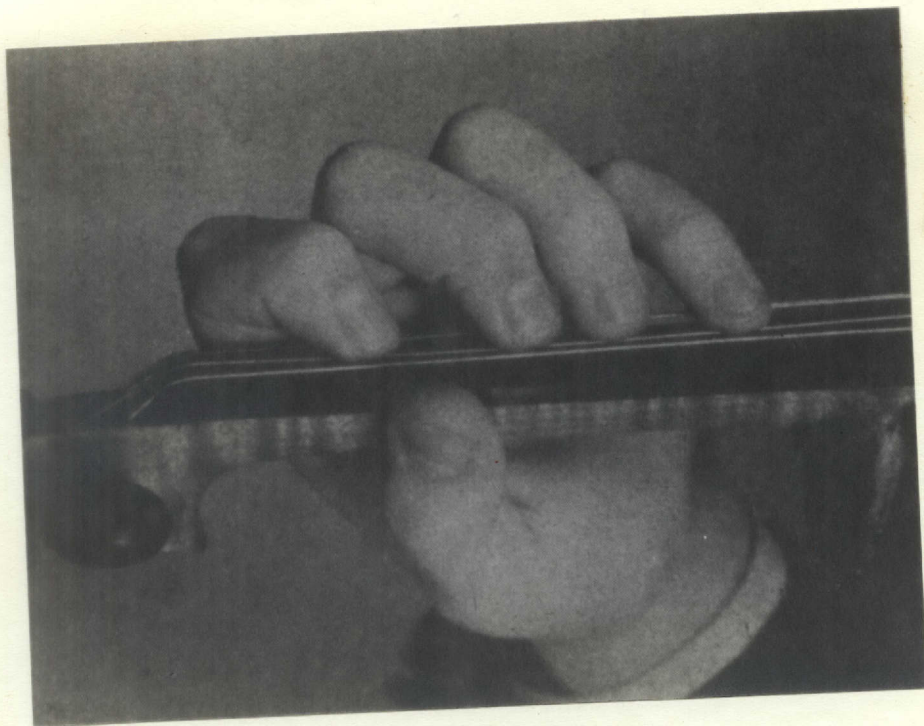


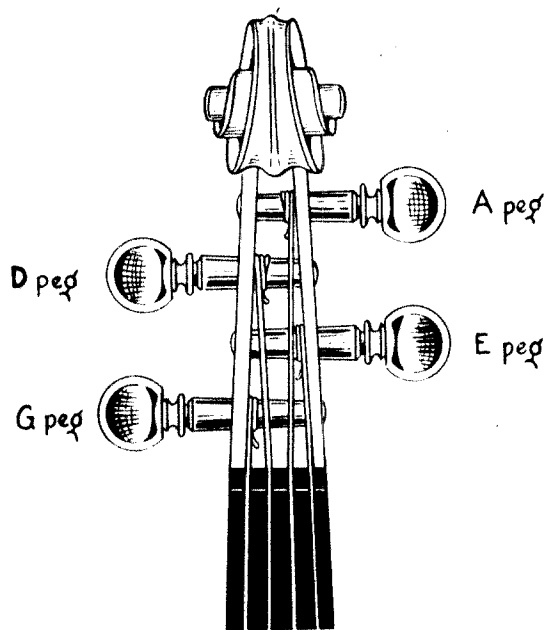
Fig. 6. The proper left hand position while holding the instrument. (Taken from Merle Isaac, String Class Method, p. 6.)



Fig. 7. The proper position while playing with the lower-half of the bow. (Taken from Merle Isaac, String Class Method, p. 7.)



Fig. 8. The proper position while playing with the upper-half of the bow. (Taken from Merle Isaac, String Class Method, p. 7.)



TUNING THE VIOLIN

It is not difficult to tune a violin with the aid of a piano or a pitch-pipe, and the student should learn to do this as soon as possible. A little later the player should sound A only, and tune the other strings in fifths from this (sing so-do).

When tuning a string, turn the peg backward a little before tightening it. As you turn it up, push the peg into the peg-box to keep it from slipping. (This is not to be done with patent pegs.)

Hold the violin firmly between the knees or against the body. Play A on the piano or pitch-pipe. Sing the tone softly. Pluck the violin A string with the left thumb. If the string sounds lower than the piano, tighten it. If the string sounds higher than the piano it should be loosened.

To tune the D and G strings pluck the strings with the right thumb and turn the pegs with the left hand.

The E string is to be tuned last, using the peg at first and then the special E string tuner.

Tune the strings in this order: A D G E.

After the strings have been tuned in this manner they should be played with the bow, and tuned again if necessary.

Violin strings are made of various materials. The following are preferred by most players:

- the E string—steel wire
- the A string—gut
- the D string—gut wound with aluminum
- the G string—gut wound with silver

Use good strings, and carry at least an extra A and E in your case.

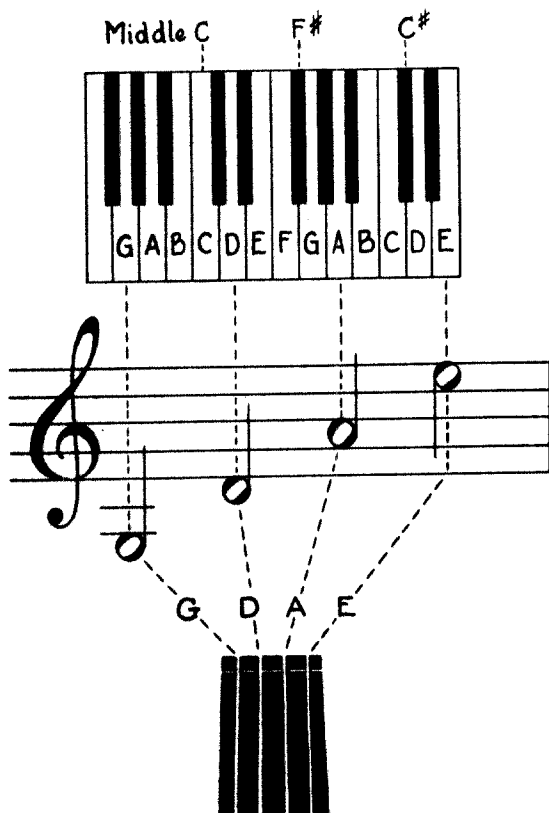



Figure 10


Fig. 9. Instructions for tuning the violin (Taken from Merle Isaac, String Class Method, p. 8.)


READING MUSIC

This is a staff: 


This is a bar: 

Bars divide the staff into measures: 

A double-bar is placed at the end of a piece: 

When a piece is to be repeated, two dots are placed before the double-bar: 

$\frac{4}{4}$ time means that there are four counts in a measure, and a quarter-note gets one count.



Four-four time

Quarter-notes

Half-notes

A whole-note

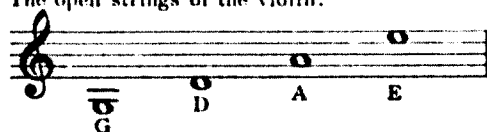
Count 1 2 3 4 1 2 3 4 1 2 3 4 1

At the beginning of a staff, a clef is placed to tell the names of the lines and spaces.

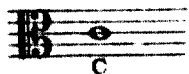
The violin uses the G clef which makes the second line G above middle C:



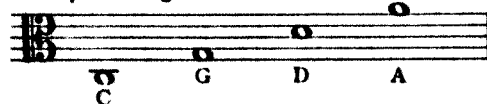
The open strings of the violin:



The viola uses the C clef which makes the middle line middle C:



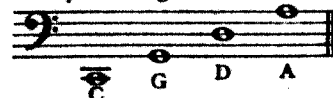
The open strings of the viola:



The cello and bass use the F clef which makes the fourth line F below middle C:



The open strings of the cello:



The open strings of the bass:

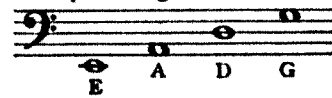


Fig. 10. Some of the elementary rudiments of music (Taken from Merle Isaac, String Class Method, p. 9.)

Musical instruments are never very strong, and they require careful handling. The string instruments are made of thin wood that is easily broken, and they have parts and accessories that are delicately adjusted.

When a violin and bow are not in use they should be kept in a good case. They must be protected from moisture and from changes in temperature. Keep them away from radiators and other sources of heat, and from cold, drafty places.

Strings should be kept in tune at all times. If a string breaks it should be replaced, so as to keep an even tension on the instrument.

Carry a soft cloth in the case and clean the instrument each time it is used. Remove the rosin dust from the top of the violin and from the strings, if it is excessive. Clean the neck of the violin, and the finger-board.

If the pegs stick or slip, apply soap and chalk. Better still, have them re-fitted by a violin-maker. Be sure that you are pushing the peg in while turning it.

Watch your bridge. Tuning the strings tends to pull it over. When it begins to tip it should be straightened before it breaks. If it does break, a new bridge must be fitted by a professional violin-maker.

Inside the violin is a sound-post which affects the tone greatly. See that it is properly set and then do not change it. If it should fall, loosen the strings and have a violin-maker re-set it.

An adjusting screw makes the bow-hair tight or loose. When in use, the hair should be only moderately tight. When not in use, the hair must be loosened so that there is no pull on the stick. Keeping the hair tight when the bow is not in use will ruin the stick.

Rosin the bow a little each day. Keep your fingers off the bow-hair. Cleaning the hair is seldom satisfactory. Have the bow rehaired when necessary.

Be sure that your violin case is well locked when you pick it up to carry it. Look at each catch and fastener. Don't say afterward, "I thought it was locked."¹

On page sixty-eight, first play these exercises pizzicato (plucking the strings). Then play them arco (with the bow). Repeat each exercise many times.

¹Merle Isaac, String Class Method, p. 4.

On page sixty-nine, be sure that the bow is drawn correctly and that it is drawn straight across the strings. Use a whole-bow where it is marked. Place a chalk mark half way between the tip and the frog on the bow-stick, and draw the bow exactly to that mark for the half-bow.

Page seventy-two shows a sharp (#) placed before a note which means that every note in that measure on the same scale-step is also sharp.

On page seventy-three, exercise ten may be used as both a bowing and a finger study. It may be practiced on the A, D, and G strings with the same finger pattern. The exercise should be memorized for later bowing studies. Raise the fingers high and press them down firmly. Be sure that each time a note is repeated in the exercise that it sounds exactly the same pitch as before.

On page seventy-four, exercise two has the sharps placed at the beginning in what is called the signature. This means that every F and C is sharped.

A tie is a curved line connecting two notes of the same pitch, and indicating that they are to be played with one stroke of the bow.

The music to Frere Jacques is found on page seventy-five; here are the words for the same melody.

"Frere Jacques"

Are you sleeping, Are you sleeping,
Brother John, Brother John?

Morning bells are ringing,
 Morning bells are ringing,
 Ding, ding, dong! Ding, ding, dong.

Here are the words to My Gingerbread Man which correspond with the music of the same title on page seventy-five.

"My Gingerbread Man"

Currants for his buttons,
 A raisin for his nose;
 My man is made of gingerbread
 From his hat down to his toes.

Exercise one on page seventy-six gives four bowings that should be practiced on the A, D, and G strings and using exercise ten on page seventy-three for their development.

The music to Long, Long Ago may be slurred in exercise two on page seventy-six. Here are the words to the melody.

"Long, Long Ago"

Tell me the tales that to me were so dear,
 Long, long ago, Long, long ago;
 Sing me the songs I delighted to hear,
 Long, long ago, long ago.
 Now you are come all my grief is removed,
 Let me forget that so long you have roved,
 Let me believe that you love as you loved,
 Long, long ago, Long ago.

In exercise one on page seventy-seven, a small o above the note means to play an open string. A 4 above a like note means to play it with the fourth finger. It is important to make the note played by the fourth finger sound at exactly the same pitch as the open string that precedes it.

With exercises seven and eight at the bottom of the page, think sol, and then do do above it. After playing these two notes, the third note G should sound an octave below the

sound produced by the third finger on the D string.

On page seventy-seven is found the music to While Shepherds Watched Their Flocks by Night. Here are the words.

"While Shepherds Watched Their Flocks by Night"

While shepherds watched their flocks by night,
All seated on the ground;
The angel of the Lord came down,
And glory shone around, And glory shone around.

On page seventy-nine is found the music to Abide With Me. Here are the words.

"Abide With Me"

Abide with me! Fast falls the eventide;
The darkness deepens, Lord, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me!

The music to the Crusader's Hymn found on the bottom of page seventy-nine is written in 2/2 time. This means two notes to the measure with a half-note getting the beat.

In the eighth measure of exercise four on page eighty-one, the fourth finger must be extended a half-step nearer the bridge in order to play the high C.

On page eighty-two, exercise one is very valuable. There are six bowings given here, and all bowings up to this point may also be played on this exercise. Exercises two and three should first be played with the whole-bow. Later they should be played with the upper-half, the lower-half, and as the tempo increases, they may be played in the middle of the bow. When playing these exercises rapidly, be sure to accent

the first beat of each measure.

On page eighty-three, the dotted notes are bowed separately at first; then the dotted quarter-notes and the eighth-notes are slurred. The eighth-note is then detached at the end of the slur, but the bow continues in the same direction.

All exercises and melodies are played in unison unless they are marked with the asterisk (*) which indicates that they are arranged for ensemble playing.

On page eighty-five is found the music to America The Beautiful. Here are the words.

"America The Beautiful"

O beautiful for spacious skies, For amber waves of grain,
For purple mountain majesties, Above the fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood, From sea to
shining sea.

The music to the song O, Worship The King is found on page eighty-five. Here are the words.

"O, Worship The King"

O, worship the King all glorious above
And gratefully sing His wonderful love;
Our Shield and Defender, the Ancient of days,
Pavilioned in splendor, and girded with praise.

On page eighty-six is found the music to Old Folks At Home. Here are the words.

"Old Folks At Home"

'Way down upon the Swanee River, Far, far away,
Dere's wha my heart is turning ever,
Dere's wha de old folks stay.

All up and down de whole creation, Sadly I roam,
 Still longing for de old plantation,
 And for de old folks at home.

All de world am sad and dreary, Ev'ry-where I roam;
 Oh! darkies, how my heart grows weary,
 Far drom de old folks at home.

On page eighty-six is found the music to Massa's In The Cold, Cold Ground. Here are the words.

"Massa's In The Cold, Cold Ground"

Round de meadows am a ringing
 De darkies' mornful song,
 While de mocking bird am singing,
 Happy as de day am long.
 Where de ivy am a creeping,
 O'er de grassy mound,
 Dere old Massa am a sleeping,
 Sleeping in de cold, cold ground.

Down in de corn field
 Hear dat mornful sound;
 All de darkies am a weeping,
 Massa's in de cold, cold ground.

On page eighty-six is found the music to My Old Kentucky Home. Here are the words to the melody.

"My Old Kentucky Home"

The sun shines bright in the old Kentucky home,
 'Tis summer, the darkies are gay;
 The corn-top's ripe and the meadow's in the bloom,
 While the birds make music all the day;
 The young folks roll on the little cabin floor,
 All merry, all happy and bright;
 By'n by hard times comes a knocking at the door,
 Then my old Kentucky home, good night!

Weep no more, my lady, O weep no more today!
 We will sing one song for the old Kentucky home,
 For the old Kentucky home, far away.

On page eighty-seven is found the music to My Bonnie.

Here are the words.

"My Bonnie" ♪

My Bonnie lies over the ocean,
My Bonnie lies over the sea,
My Bonnie lies over the ocean,
O bring back my Bonnie to me.

Bring back, bring back,
Bring back my Bonnie to me, to me.
Bring back, bring back,
O bring back my Bonnie to me.

On page eighty-seven is found the music to Jingle Bells.

Here are the words.

"Jingle Bells"

Dashing thro' the snow, In a one horse open sleigh,
O'er the fields we go, Laughing all the way;
Bells on bobtail ring, Making spirits bright,
What fun it is to ride and sing
A sleighing song tonight!

Jingle, bells! jingle, bells! Jingle all the way!
Oh, what fun it is to ride
In a one-horse open sleigh!
Jingle, bells! jingle, bells! Jingle all the way!
Oh, what fun it is to ride,
In a one-horse open sleigh.

On page eighty-nine, exercises one, two, three, and four
may be slurred with two, four, and eight notes to a bow.

On page ninety is found the music to Farewell To Thee.

Here are the words.

"Farewell To Thee"

Now our golden days are at an end;
The parting hour is coming soon,
And we think, while swift the moments pass
How delightful has been our friendship's boon.

Farewell to thee, farewell to thee,
 Our golden days are coming to an end.
 But we will hope for brighter days to come
 When friend shall meet with friend.

On page ninety is found the music to Now The Day Is Over.

Here are the words.

"Now The Day Is Over"

Now the day is over, Night is drawing nigh,
 Shadows of the evening, Fall across the sky.

On page ninety-one is found the music to Santa Lucia.

Here are the words.

"Santa Lucia"

Now'neath the silver moon, Ocean is glowing,
 O'er the calm billows, Soft winds are blowing,
 Here balmy zephyrs blow
 To thee sweet Napoli, What charms are given,
 Where smiles creation, Toil blest by heaven.

Hark how the sailors cry, Joyously echos nigh,
 Santa Lucia, Santa Lucia.

Home of fair poesy, Realm of pure harmony,
 Santa Lucia, Santa Lucia.

On page ninety-two is found the music to Gypsy Love Song. Here are the words.

"Gypsy Love Song"

Slumber on my little gypsy sweetheart,
 Dream of the fields and the grove;
 Can you hear me, hear me in that dreamland,
 Where your fancies rove;
 Slumber on my little gypsy sweetheart,
 Wild little woodland dove;
 Can you hear the song that tells you,
 All my heart's true love?

Count aloud

1 **The D String**

2 **The A String**

3 **The G String**

4 **The Half-Note**

5 **The Whole-Note**

6

7

8

9 **The Whole-Note**

10

11

12

The image shows a handwritten musical score on 12 staves. The first four staves are for string instruments: Staff 1 is labeled 'The D String', Staff 2 'The A String', and Staff 3 'The G String'. Each of these staves begins with a rhythmic pattern of four eighth notes, with the numbers '1 2 3 4' written below the first four notes. The fifth staff is labeled 'The Half-Note' and shows a sequence of half notes. The sixth, seventh, and eighth staves continue this half-note sequence. The ninth staff is labeled 'The Whole-Note' and shows a sequence of whole notes. The tenth, eleventh, and twelfth staves continue this whole-note sequence. The numbers '1 2 3 4' are written below the first four notes of the ninth staff. The score is written in a single system with a treble clef and a key signature of one sharp (F#).

1 *L.H.* *w.B.*

2

3

4

5

6 Practice with whole-bows, upper-half, and lower-half

7 In the middle of the bow

8 Whole-Bow

9 Whole-bows, and Half-Bows

10 *w.B.* *L.H.*

11 *L.H.* *w.B.*

12 *L.H.* *w.B.* *U.H.* *w.B.*

W.B.: Whole-bow

L.H.: Lower-half

U.H.: Upper-half

1 *w.B.* Using the first finger
Do Re

2

3 Practice three ways--L.H.-M.B.-U.H.

4 *w.B.* *U.H.* *w.B.* *L.H.*

5 *w.B.*

6 *w.B.*

7 *M.*

8 *w.B.* *M.B.*

9

10

11

12

M.B.: Middle part of bow

Using the first and second fingers

1 
 2 
 3 
 4 
 5 
 6 
 7 
 8 
 9 
 10 
 11 
 12 

Using the first, second, and third fingers

1 D E $\text{F}\sharp$ G
Do Re Mi Fa Half step

2 A B $\text{C}\sharp$ D
Do Re Mi Fa

3 E F G A

4 B C D E

5 F G A B

6 C D E F

7 G A B C

8 D E F G

9 A B C D

Practice this exercise on A, D, and G strings

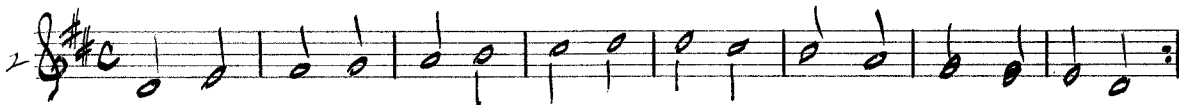
10 D E $\text{F}\sharp$ G A B $\text{C}\sharp$ D

11 E F G A B C D E

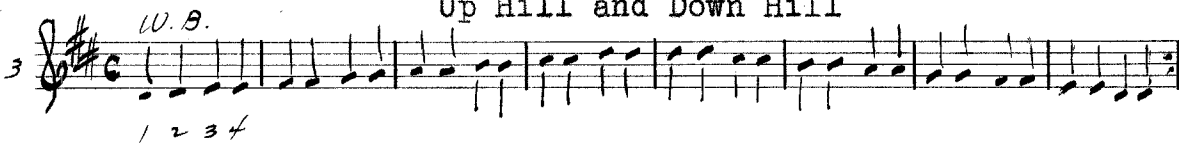
12 F G A B C D E F

D Major Scale

1 

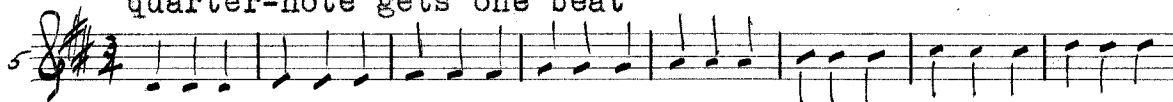
2 

Up Hill and Down Hill

3 *W.B.* 

4 *W.B.* 

3/4 time means three counts in each measure, and a quarter-note gets one beat

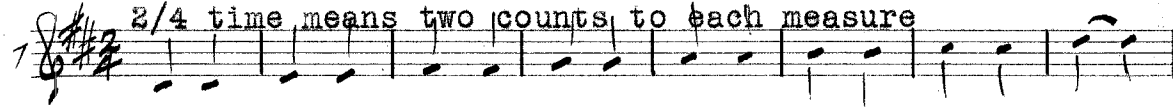
5 

6 

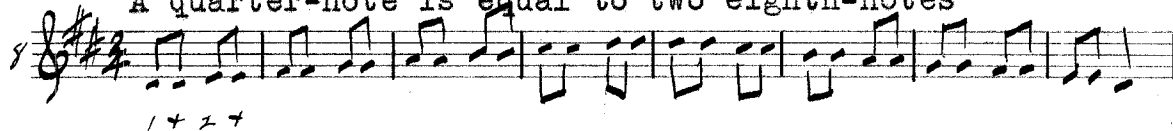
The Tie


7 

2/4 time means two counts to each measure

8 

A quarter-note is equal to two eighth-notes

9 

10 *W.B. H.B.* 

11 

L.H. W.B.

Frere Jacques French

My Gingerbread Man²

Slur: Two or more notes tied together, but not on the same scale -step, and played in one bow

Slurring Across Strings

∏ : Down-Bow

∕ : Up-Bow

²M. Adair, "My Gingerbread Man," The World of Music, p. 33.

Bowings

Two staves of musical notation. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music, each with a slur over it. Above the first measure is the text "S/vr 2" and above the second is "S/vr 4". The second staff also has a treble clef and one sharp key signature. It contains two measures of music, each with a slur. Above the first measure are the labels "w.B." and "u.H.", and above the second are "w.B.", "u.H.", "L.H.", "w.B.", "u.H.", and "w.B.".

With slurs Long, Long Ago* T. H. Bayly

Four staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff has a "2" above the first measure and a slur over the first two notes. The second staff has a slur over the first two notes. The third staff has a slur over the first two notes and a "7" above the first measure. The fourth staff has a slur over the first two notes and a "7" above the first measure. The music consists of eighth and quarter notes.

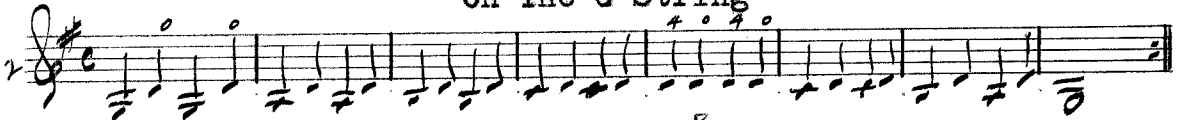
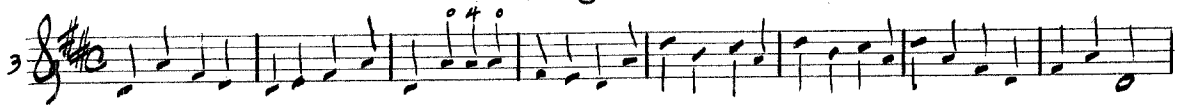
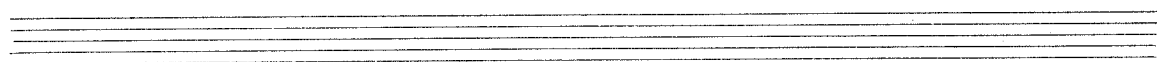
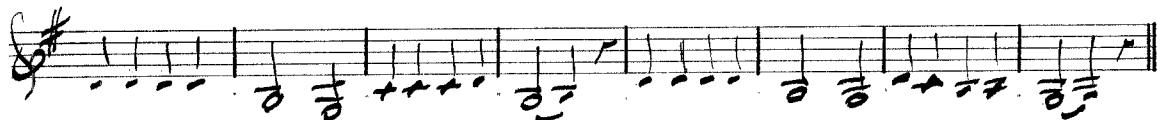
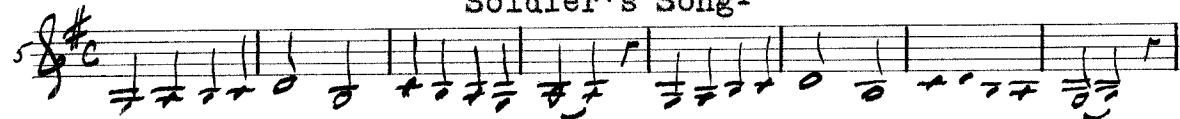
Bow each note Long, Long Ago* T. H. Bayly

Four staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff has a "3" above the first measure and a slur over each individual note. The second staff has a slur over each individual note. The third staff has a slur over each individual note. The fourth staff has a slur over each individual note. The music consists of eighth and quarter notes.

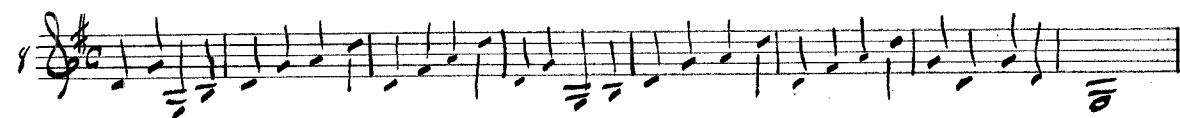
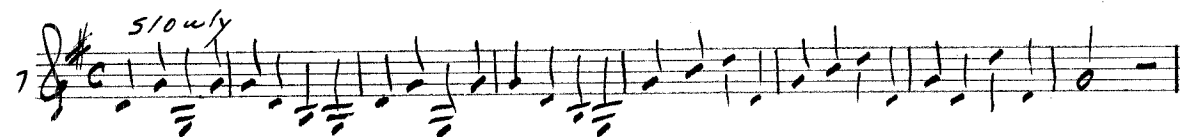
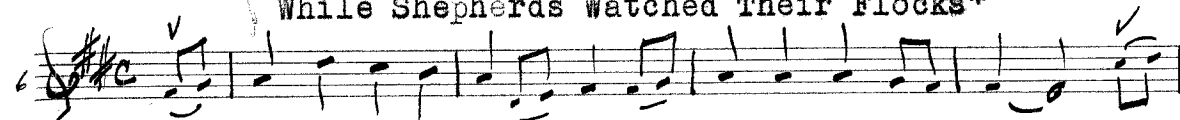
The Fourth Finger



On The G String

Hunting Call³Soldier's Song⁴

While Shepherds Watched Their Flocks*



³A. Lesinsky, Rhythm Master, p. 16. ⁴Ibid., p. 18.

G Major Scale

Musical notation for the G Major Scale, consisting of three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values and accidentals.

Up The Hill

Musical notation for 'Up The Hill', consisting of one staff in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Down The Hill

Musical notation for 'Down The Hill', consisting of one staff in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Skipping Steps

Musical notation for 'Skipping Steps', consisting of one staff in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Musical notation for 'Skipping Steps' with lyrics 'Do Mi Sol Do' written below the notes. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Musical notation for 'Skipping Steps' with lyrics 'Do Mi Sol Do' written below the notes. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C).

The Little Ring

German Folk Tune

Musical notation for 'The Little Ring', consisting of one staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes performance markings 'H.B.' and 'M.' above the staff.

Cuckoo

German Folk Tune

Musical notation for 'Cuckoo', consisting of one staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

Musical notation for 'Cuckoo', consisting of one staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

Abide With Me*

W. H. Monk

The first system of musical notation for 'Abide With Me' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music features a melody in the upper voice and accompaniment in the lower voices.

The second system of musical notation for 'Abide With Me' consists of three staves, continuing the melody and accompaniment from the first system. The notation includes various rhythmic values and rests across the staves.

Crusader's Hymn*

The first system of musical notation for 'Crusader's Hymn' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The music features a melody in the upper voice and accompaniment in the lower voices.

The second system of musical notation for 'Crusader's Hymn' consists of three staves, continuing the melody and accompaniment from the first system. The notation includes various rhythmic values and rests across the staves.

The E String

1.
 Do Re Mi Fa Sol

2.


3.

Forever Here My Rest Shall Be⁵ H. Wilson

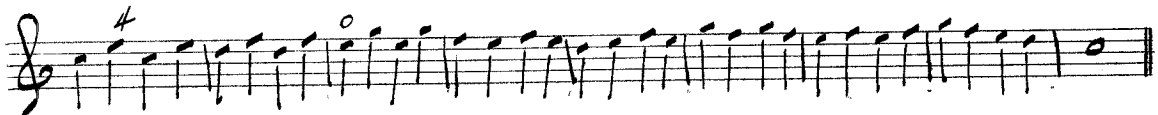
4.

⁵Ibid., p. 31.

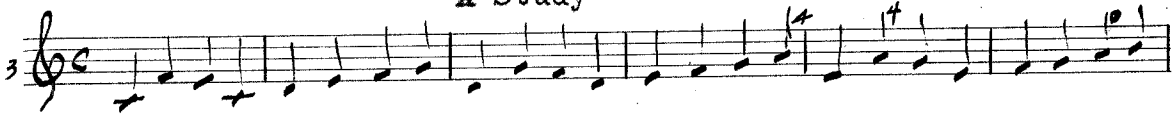
Introducing F⁴

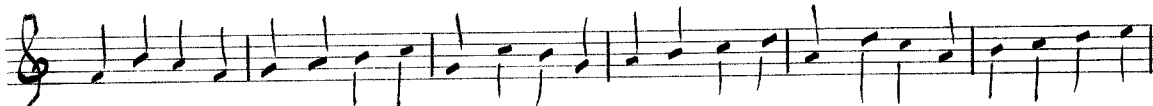
1 
Do Re Mi Fa Sol

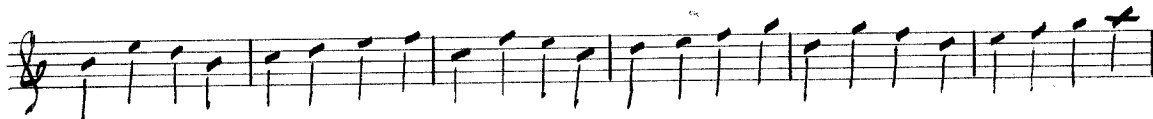
2 



A Study⁶

3 

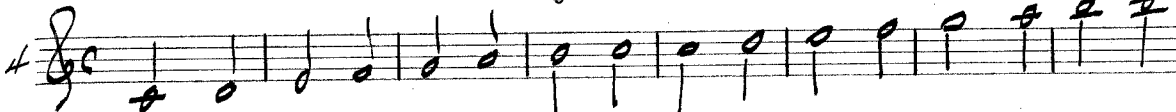






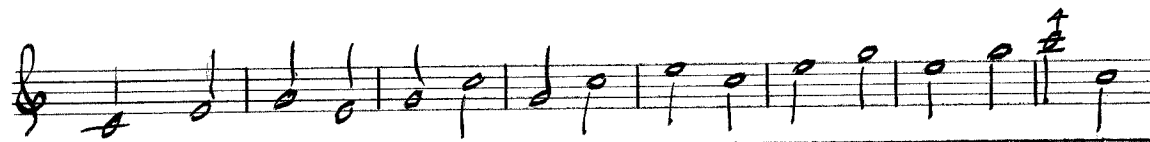


C Major Scale

4 



5 



⁶Ibid., p. 33.

Practice six bowings daily

①
②
③
④
⑤
⑥

This section contains six numbered musical exercises for violin bowings. Exercise 1 is a single line of music in G major, 2/4 time, consisting of a continuous eighth-note pattern. Exercises 2 through 6 are arranged in two lines of three, each with a circled number above it. They feature various rhythmic patterns and bowing techniques, including slurs and accents.

Well Accented

W. B. - U. H. - L. H. - M.

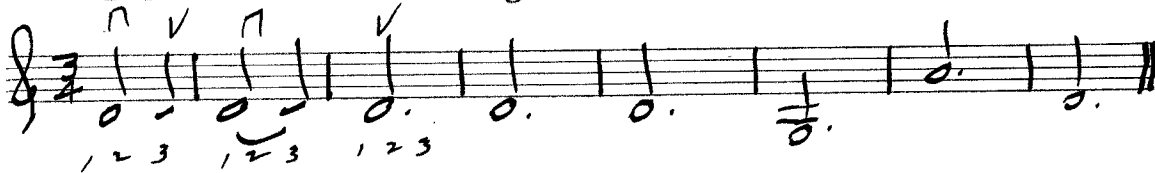
This section contains a single musical exercise titled "Well Accented" in G major, 2/4 time. It is divided into four staves. The first staff is in alto clef and features a series of chords with accents. The second and third staves are in treble clef and show the corresponding melodic and harmonic lines. The fourth staff is in bass clef and provides the bass line. The exercise consists of a sequence of chords and notes, with accents placed on specific notes to emphasize the rhythm.

W. B. - U. H. - L. H. - M.

This section contains a second musical exercise titled "W. B. - U. H. - L. H. - M." in G major, 2/4 time. It is divided into four staves. The first staff is in alto clef and features a series of chords with accents. The second and third staves are in treble clef and show the corresponding melodic and harmonic lines. The fourth staff is in bass clef and provides the bass line. The exercise consists of a sequence of chords and notes, with accents placed on specific notes to emphasize the rhythm.

The Dotted Notes

The dotted half-note gets three counts



The dotted quarter-note

Musical notation in 8/8 time showing a dotted quarter-note. The note is on a middle line. Above the note are three accents (v) and three upward-pointing arrows (n). Below the note are four counts: '1 2 3 4', '1 - 2 -', '3 - 4 -', and '- - - -'. The notation includes slurs and accents over the notes.

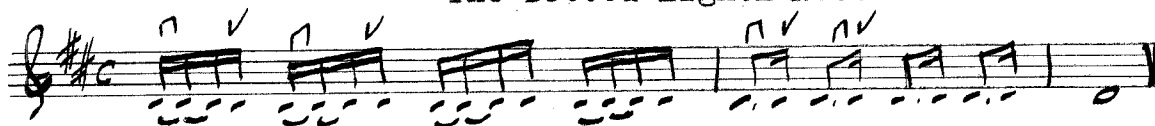
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The Sixteenth-Note



The Dotted Eighth-Note



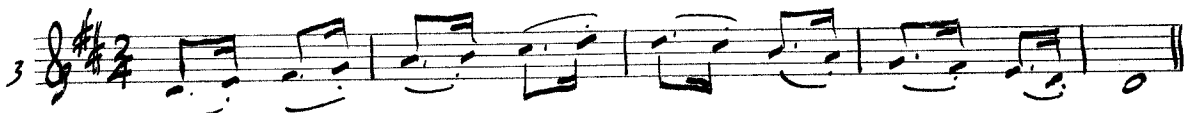
The Dotted Eighth-Notes



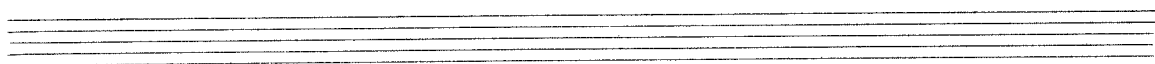
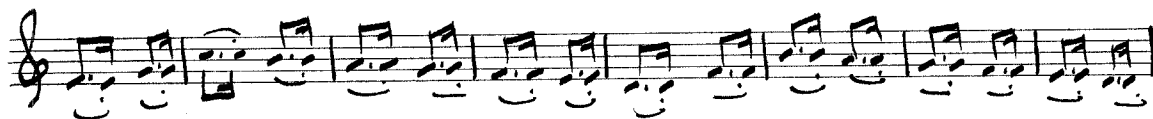
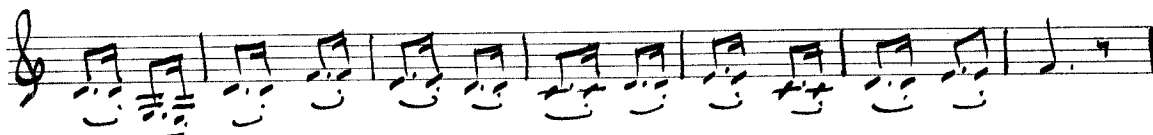
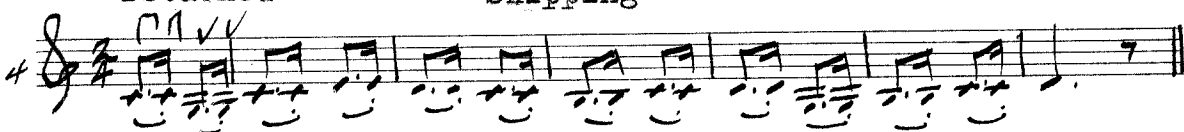
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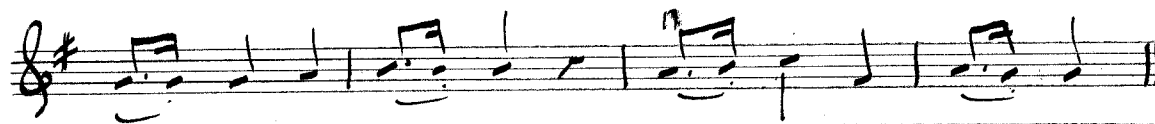
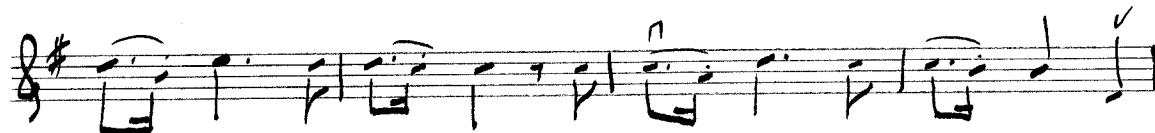
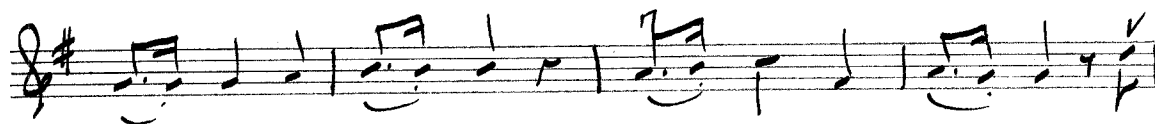
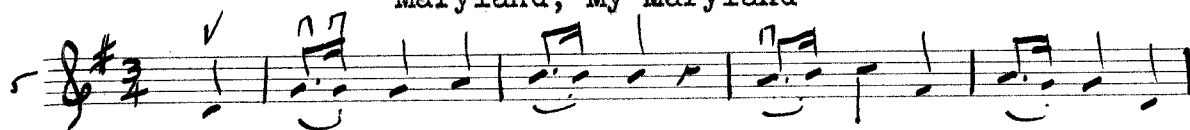
Detached



Detached

Skipping⁷

Maryland, My Maryland*

⁷Ibid., p. 37.

America The Beautiful*

S. A. Ward

1.

Musical notation for the first piece, 'America The Beautiful'. It consists of four staves of music in G major and 4/4 time. The first staff begins with a first ending bracket and a 'v' marking. The second and third staves also feature 'v' markings. The piece concludes with a double bar line.

O, Worship The King*

F. J. Haydn

2.

Musical notation for the second piece, 'O, Worship The King'. It consists of three staves of music in G major and 3/4 time. The first staff begins with a first ending bracket and a 'v' marking. The second and third staves also feature 'v' markings. The piece concludes with a double bar line.

Lovely Evening (Round)

3.

Musical notation for the third piece, 'Lovely Evening (Round)'. It consists of two staves of music in G major and 3/4 time. The first staff has a circled '1' above the first measure and a circled '2' above the eighth measure. The second staff has a circled '3' above the eighth measure. The piece concludes with a double bar line.

Old Folks At Home*

S. C. Foster

Moderately

Musical notation for the first piece, 'Old Folks At Home'. It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Moderately'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Massa's In The Cold, Cold Ground*

Mod.

Musical notation for the second piece, 'Massa's In The Cold, Cold Ground'. It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Mod.'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

My Old Kentucky Home*

S. C. Foster

3

Musical notation for the third piece, 'My Old Kentucky Home'. It consists of four staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Song Of The Volga Boatman*

Russian

Musical notation for the first part of 'Song Of The Volga Boatman'. It consists of three staves of music in G major (one sharp) and common time. The first staff begins with a treble clef and a 4-measure rest. The melody is characterized by eighth and sixteenth notes, with some triplets. The second and third staves continue the melodic line with various rhythmic patterns and phrasing.

My Bonnie*

Musical notation for 'My Bonnie'. It consists of three staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a 4-measure rest. The melody is primarily composed of quarter and eighth notes. The second and third staves continue the piece with a mix of quarter, eighth, and sixteenth notes, ending with a double bar line.

Jingle Bells

Lively

Musical notation for 'Jingle Bells'. It consists of four staves of music in G major (one sharp) and common time. The first staff begins with a treble clef and a 3-measure rest. The melody is highly rhythmic, featuring many eighth and sixteenth notes. The second and third staves continue the piece with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line.

Triple Rhythms

1. $\frac{3}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

2. $\frac{3}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

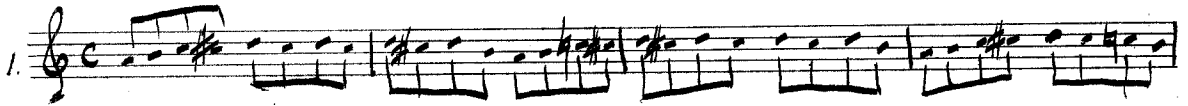
3. *Very Fast* Irish Washerwoman* $\frac{9}{8}$

4. Dawn⁸ $\frac{9}{8}$

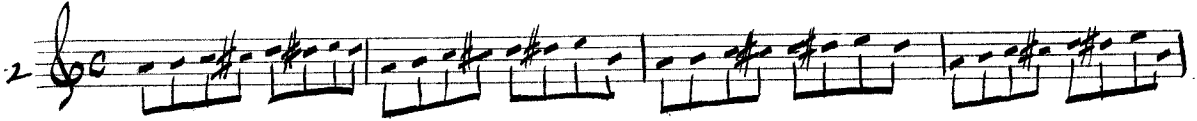
5. $\frac{9}{8}$ H. Kjerulff

⁸Ibid., p. 41.

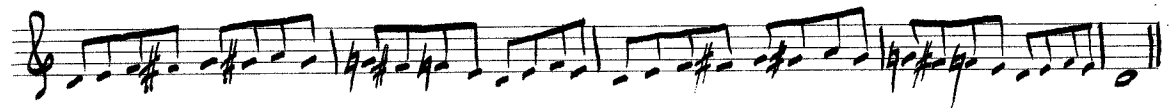
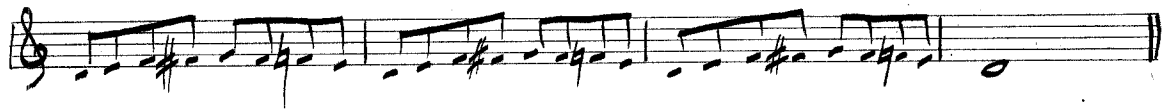
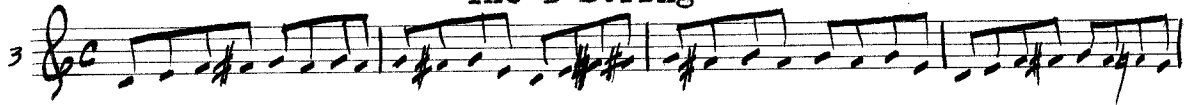
The A String



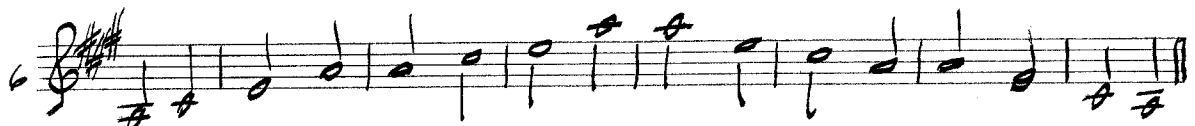
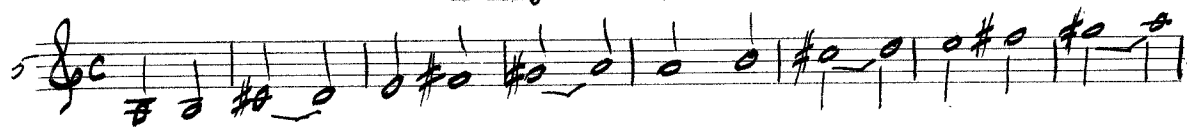
First four exercises maybe slurred 2, 4, and 8 notes to a bow



The D String



A Major Scale



O, Worship The King*

Haydn

Musical score for 'O, Worship The King' by Haydn. The score consists of three staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The first staff begins with a treble clef and a first ending bracket. The second staff begins with a treble clef and a first ending bracket. The third staff begins with a treble clef and a first ending bracket. The music is written in a simple, melodic style.

Farewell To Thee*

Liliuokalani

Musical score for 'Farewell To Thee' by Liliuokalani. The score consists of four staves of music. The key signature is G major (one sharp) and the time signature is common time (C). The first staff begins with a treble clef and a first ending bracket. The second staff begins with a treble clef and a first ending bracket. The third staff begins with a treble clef and a first ending bracket. The fourth staff begins with a treble clef and a first ending bracket. The music is written in a simple, melodic style.

Now The Day Is Over*

Barnby

Musical score for 'Now The Day Is Over' by Barnby. The score consists of two staves of music. The key signature is G major (one sharp) and the time signature is common time (C). The first staff begins with a treble clef and a first ending bracket. The second staff begins with a treble clef and a first ending bracket. The music is written in a simple, melodic style.

Santa Lucia* Italian Folk Song

The musical score is written in 7/8 time and consists of three systems. Each system contains three staves: a treble staff for the vocal line, a bass staff for the piano accompaniment, and a lower bass staff for the guitar accompaniment. The first system (measures 1-6) is marked with a '1' and contains rhythmic patterns indicated by '+' signs. The second system (measures 7-12) includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The third system (measures 13-18) features first and second endings, marked with '1.' and '2.' respectively. The score concludes with a double bar line and repeat dots.

Gypsy Love Song*

V. Herbert

This image shows a handwritten musical score for the piece "Gypsy Love Song" by V. Herbert. The score is organized into four systems, each consisting of three staves. The notation is written in black ink on a white background. The first system begins with a treble clef and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, such as sharps and naturals, scattered throughout the score. The notation is somewhat dense and appears to be a working draft or a personal manuscript, with some overlapping notes and a slightly irregular layout. The piece concludes with a double bar line at the end of the fourth system.

mf Major Scale

Musical score for Major Scale, consisting of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is marked 'mf' and includes various musical notations such as slurs, ties, and accidentals.

Sailing Song

F. Lehár

Musical score for Sailing Song, consisting of six staves. The first staff is in treble clef with a key signature of one sharp and a 3/4 time signature. The following five staves are in bass clef. The music includes dynamic markings such as *p*, *pp*, *ppoco cresc.*, *f*, *mf*, *Rit.*, and *ff*, along with various musical notations like slurs, ties, and accents.

Bb Major Scale

Handwritten musical notation for the Bb Major Scale, consisting of three staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb). The second staff continues the scale, and the third staff concludes it with a double bar line.

Hymn To The Stars* F. Mendelssohn
(Midsummer Night's Dream)

Handwritten musical notation for the first system of 'Hymn To The Stars'. It consists of three staves in 3/4 time, with a key signature of two flats. The music features a simple melody with some rests and a final note with a fermata.

Handwritten musical notation for the second system of 'Hymn To The Stars'. It consists of three staves. The first two staves have the word 'cresc.' written below them. The music continues with a similar melodic line, ending with a fermata on the final note.

Handwritten musical notation for the third system of 'Hymn To The Stars'. It consists of three staves. The first staff has the word 'cresc.' written below it. The music concludes with a final note and a fermata.

Hymn To The Stars (Continued)

The musical score is written on three staves, each with a treble clef and a key signature of two flats (Bb and Eb). The music is organized into four systems, each containing three staves. The first system includes dynamic markings such as *cresc.*, *mf*, and *f*, along with a *rit.* marking. The second system continues the melodic and harmonic development. The third system features a *f* dynamic marking. The fourth system concludes with *rit.* and *a tempo* markings. The notation includes various note values, rests, and slurs, indicating a complex and expressive piece.

Hymn To The Stars (Continued)

Eb Major Scale

Syncopation

Blue Bells Of Scotland

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