

AN ANALYTICAL AND COMPARATIVE STUDY OF
BEGINNING STRING CLASS METHODS

by

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TABLE OF CONTENTS

INTRODUCTION.....	1
Presentation of the String Problem in 1949.....	1
Definition, Objectives, and Functions of String Class Instruction.....	3
APPROACH TO THE ANALYSIS OF STRING CLASS METHODS.....	6
Purpose of this Study.....	6
Criteria for String Class Methods.....	10
PRESENTATION OF DATA AND COMPARISON OF METHODS.....	18
CONCLUSION.....	34
ACKNOWLEDGMENT.....	36
BIBLIOGRAPHY.....	37
APPENDIX: ANALYSIS OF STRING CLASS METHODS.....	39
Analysis of Methods Suitable for Grade and Junior High School Students.....	40
Analysis of Methods Suitable for Junior High School Students.....	54
Analysis of Methods Suitable for High School and College Students.....	63

INDEX TO TABLES

Table 1.	A yardstick for method analysis (physical data).....	12
Table 2.	A yardstick for method analysis (material data).....	14
Table 3.	Factors important to a successful string method.....	18
Table 4.	A standard of comparison for string methods.....	19

INTRODUCTION

Presentation of the String Problems in 1949

"The string instruments are the backbone of the entire musical structure. No music of educational value or lasting interest can be produced without violins, violas, cellos and basses."¹ Thus says Andre Polah in MTNA Proceedings. So far as instrumental music is concerned, Mr. Polah is undoubtedly right. This being the case, one must continue to produce string players to fulfill the need of keeping this number in proportion to the number of woodwind and brass students.

Here lies our greatest deficiency. In the past string players were well distributed over the country. Most communities had an abundance of string ensembles of one variety or another. This situation no longer exists. The number and quality of string players in the public schools throughout the country has been ebbing at an alarming rate during the last two decades. Though many of the larger metropolitan centers scattered throughout the states have started plans to recover and reform their string forces, successful string development in thousands of smaller communities is now almost nonexistent.

What has caused this condition? In the past, string players were taught by local private instructors who taught strings and

¹ Andre Polah, Strings - The Backbone of the Musical Structure, MTNA Proceedings, 1947, p. 139.

also played professionally. The depression, sound pictures, and the replacement of strings in the dance orchestra resulted in these teachers migrating to the larger cities and perhaps entering other trades.¹

Today, most instrumental instruction is given in the schools. Interest in strings has not grown due to a number of reasons. The band, making enormous strides, has outdistanced the orchestra in student interest. Participation in the band offers glamour second only to that offered by being on the athletic team. The advertising and other helps given by the manufacturers of wind instruments is greatly responsible for the advance of the band. Another factor is the utility of the band to the school and to the community. Very few opportunities to hear worthwhile string music are available in the smaller communities. Many directors in the smaller schools turn to the band because of the demands of the misled children and parents. This happens when the administrators feel that the enrollment is too small to support both organizations. By the sheer force of the situation, many trained string teachers have become band teachers only.

There is a shortage of stringed instruments in both the school and the community. Most public schools own many band instruments, but no strings.² Wind instruments cost more than be-

¹ Horace Conway, Strings, Awake! Mus. Ed. Jrl., Feb-Mar, 1949, p. 19.

² Ibid, p. 20.

ginning string outfits and the profit on these instruments is much greater. Therefore, the instrument manufacturer and retailer favor the sale of the more lucrative wind instruments.

Teachers' colleges and teacher-training institutions have been producing fewer string teachers who, in turn, produce fewer string students to enter our colleges. Too many otherwise good teachers continue to use antiquated methods, holding to the older traditional materials and procedures, and closing their minds to the few new improvements which their more progressive colleagues have developed.

We would all do well to remember that nothing has been done, finally and completely right, that nothing is known in its entirety, positively and completely. Many of our string teachers and string method writers would do well to assimilate and apply this simple truth.¹

Definition, Objectives and Functions of String Class Instruction

The instrumental class is a group of pupils having approximately the same proficiency on their respective instruments. It meets on regular schedule to learn the principles and techniques of playing their respective instruments under the guidance of the instructor in charge.²

There are certain advantages in learning the stringed instruments by group instruction which should not be overlooked. The social and competitive aspects and the opportunity to learn skills

¹ Ibid, p. 53.

² Music Educators National Conference, Music Education Source Book, 1942-46, Chap. XIII, p. 72.

together with others of equal proficiency are stimulating to the beginner. Class instruction as such resembles the school situation and is comparable to other subjects. The direct cost of such instruction to the parent is usually little or nothing, and is certainly much smaller than is possible under a private lesson setup. The instructor is often better equipped to teach than those private teachers who have not had the necessary training. The administration supports the idea of instruction for more than just a few students.¹

It is the belief of this author that the objectives of string class instruction are best illustrated by the aims as listed in the Missouri Secondary School Series Bulletin 8A.² These are:

To provide elementary instruction on instruments, so that the student may enlarge his ability to express himself through solo or ensemble performance.

To adapt the proper instrument to each individual performer.

To assist in determining the advisability of the pupil's continuing in instrumental work.

To develop interest to a point where the individual might desire private instruction.

To develop correct habits of ensemble playing.

To provide an opportunity for the individual as a member of a group to overcome some of the technical difficulties of an instrument, which might be discouraging if attempted by him alone.

¹ Gilbert R. Waller, String Clinic, The Instrumentalist, Nov-Dec, 1946, p. 12.

² Lloyd W. King, Missouri at Work on the Public School Curriculum, Secondary School Series Fine Arts Bulletin 8A, 1941, p. 69.

"The aim of the private teacher is chiefly professional, while that of the music teacher in school is primarily social and educational."¹

To attain the objectives of string class instruction, a number of ideas are of great value. The string class is a supplement to the other organizations. It is of greatest value to the school music program when such instruction is started in the grade level. The type of organization in the classes is dependent on local conditions, such as the instruments available, instruments needed to balance performing organizations, and the time which the instructor has to devote to such work. When the class becomes too small to function as a group, private instruction should be encouraged.

There are several ways of teaching in which the social group of learners can be used to further and better the learning of each individual member. The class can be considered as a demonstration group. Here the teacher may demonstrate a problem in technique, rhythm or expressive treatment and explain a method of solving the problem. The class may be facing an unforeseen problem arising from some general technical problem on which the demonstration has been planned. On the other hand, the teacher may use an individual student for the demonstration.

The class may be considered as a discussion group to influence thinking and to explain the method used in accomplishing

¹ Harry R. Wilson, Music in the High School, p. 206.

some phase of learning. Class members playing for each other as an audience establish the sharing of music as a pleasure, rather than an ordeal. The class can function as a group of musical explorers delving into certain phases of music and reporting their findings to the group. Musical services are one of the most enjoyable functions of such a group. Each member of the class need not take part as a performer, but would have his definite part in presenting the service.¹

APPROACH TO THE ANALYSIS OF STRING CLASS METHODS

Purpose of this Study

The purpose of this thesis to to make an analytical and comparative study of string class method books designed for class instruction of beginning string students. The string class as mentioned in this thesis was to include violins, violas, violincellos and string basses. This heterogeneous grouping was not to be confused with the homogeneous grouping of the single-instrument class. It was proposed to analyze and compare all available methods in this field.

A survey was made of some fifty publishers and distributors to determine those methods which were currently in print. It was found that there were eleven string class methods in general use, and these methods were selected for this study. Throughout this

¹ James L. Mursell, Class Teaching in Applied Music, Etude, Nov. 1945, p. 609.

thesis each method is considered by number to facilitate reference on tables and charts.

Method Number One. The Merle Isaac String Class Method is for the teaching of instruments separately or together, individually or in classes. Mr. Isaac, during the year of printing, 1938, was chairman of the instrumental music department of the John Marshall High School in Chicago, Illinois. This method is published by the M. M. Cole Publishing Company of Chicago, Illinois.¹

Method Number Two. The Belwin String Class Method is for the teaching of instruments only in the class. It is written by Frederic Fay Swift, Mus. D., head of the music education department at Hartwick College, New York. It was first published in 1947, by Belwin, Incorporated of New York City.²

Method Number Three. The Lockhart String Class Method is for classroom teaching only. It is written by Lee M. Lockhart, of the Music Publishers Holding Corporation, New York City, who has also written band, orchestra and piano methods. It was published in 1947, by M. Witmark and Sons of New York City.³

Method Number Four. The Beginning Strings Method is also known as the World Masters Method for Stringed Instruments. It is a system of teaching strings in class or by private instruction. It is based upon materials and procedures taken from the

¹ Merle J. Isaac, Merle Isaac String Class Method.

² Frederic Fay Swift, Belwin String Class Method.

³ Lee M. Lockhart, Lockhart String Class Method.

methods of Hohmann, Wohlfahrt, De Beriot, Dancla, Alard, and other world masters. The Method is written by Harvey S. Whistler and Arthur C. Nord and published in 1939, by Carl Fischer, Incorporated, New York City.¹ Mr. Whistler, at the time of printing, was employed in the Pasadena, California, School System.

Method Number Five. The Aeolian String Ensemble Method is written for class or individual instruction by George Dasch and Aileen Bennett. It is published by the H. T. FitzSimons Company, Incorporated, of Chicago.² Mr. Dasch was conductor of the Northwestern University and Waterloo, Iowa, Symphonies. Miss Bennett was employed in the Paw Paw, Michigan, Public Schools.

Method Number Six. The Waller String Class Method is written for class or private instruction of beginners on all stringed instruments. When this method was published, the author, Gilbert R. Waller, was director of the symphony orchestra and teacher of strings at East Texas State Teachers College, Commerce, Texas. The method was published in 1941, by the Neil A. Kjos Music Company of Chicago, Illinois.³

Method Number Seven. The Rhythm Master Method is written for individual or class teaching of beginners on the stringed instruments. At the time of writing, Adam P. Lesinsky, the author, was supervisor of music in the Whiting, Indiana, schools. The method was published by the Gamble Hinged Music Company of Chicago.⁴

¹ Harvey S. Whistler and Arthur C. Nord, Beginning Strings.

² George Dasch and Aileen Bennett, Aeolian String Ensemble Method.

³ Gilbert R. Waller, Waller String Class Method.

⁴ Adam P. Lesinsky, Rhythm Master Method.

Method Number Eight. The Morrison String Class System is written for the combined class teaching of all strings or any of the instruments separately or combined. Don Morrison, the author, was a member of the staff at Oberlin Conservatory of Music when this method was published. It was edited by Karl W. Gehrkens and Arthur L. Williams, also on the staff at Oberlin. The Oliver Ditson Company is the publisher.¹

Method Number Nine. Strings from the Start is a course for individual or class instruction providing training in solo and ensemble playing for all strings. This method was written by Edwin Jones, George Dasch and Max T. Krone. It was published in 1936, by Carl Fischer, Incorporated, of New York City.² Dr. Krone was Assistant Director of the School of Music at the University of Southern California.

Method Number Ten. Gamble's Class Method for Strings is adapted for separate class instruction of each instrument or any ensemble combination of strings. The authors, Max Fischel and Aileen Bennett, have written the text in English and Spanish. At the time of writing, Mr. Fischel was director of the normal department of the Chicago Musical College. Miss Bennett is a supervisor of wide experience. The method was published by Gamble Hinged Music Company of Chicago.³

Method Number Eleven. The Fay String Method is a "system-

¹ Don Morrison, Morrison String Class System.

² Edwin Jones, George Dasch and Max T. Krone, Strings from the Start.

³ Max Fischel and Aileen Bennett, Gamble's Class Method for Strings.

matic and progressive instructor" for all strings and written for individual or class instruction. The author is Jay W. Fay, and the publisher is the Music Service Press of New York City.¹

In the analysis and comparison of these beginning string methods an attempt was made to reach some conclusions about them, pointing out the strong and weak points and suggesting possible best uses for them. This was done by establishing the averages as related to the criteria of various types as a sort of a norm, from which general comparisons could be drawn. In this manner, the author hopes to aid the teacher of stringed instruments in making the study of these instruments more interesting and attractive and less difficult through the selection of suitable material. Wherever multiple volumes occur in a given method, only the first volume was considered, since this thesis is concerned only with the beginning phase of string class instruction.

Criteria for String Class Methods

In any comparison of string class methods, there must be a criteria, or some standard, by which to evaluate the various phases of instruction and the physical make-up of each method. This study used three sets of criteria or three standards of comparison in testing these methods. The first two standards evaluated the physical aspect of each method on points believed to be necessary components of a good method. The third standard of comparison evaluated the amount of specific musical material and

¹ Jay W. Fay, The Fay String Method.

the general rate of progress. This latter standard of comparison is covered in Chapter Four, The Presentation of Data.

The first standard of comparison is entitled "The Yardstick for Method Analysis." This "yardstick" was set up in two parts--part one being the physical make-up of the book itself, and part two, the material for instruction which should be included in a standard method.

Part one of the "yardstick" as shown in Table 1 includes the following criteria:

- Author's Name
- Publisher
- Cost of Each Book
- Durability of Binding and Cover
- Clearness of Printing
- Size of the Books
- Number of Pages
- Number of Exercises
- Number of Tunes
- Length of Exercises
- Table of Contents or Index
- Charts and Pictures
- Parts of Instrument
- Care of the Instrument
- Written Instructions
- Piano Accompaniment
- Practice Record
- Table of Musical Terms
- A Teacher's Manual

The meanings of most of these standards are obvious. The difference between what were here regarded as exercises and tunes was purely a matter of the presence of a title. That material which had an interesting title and suggested tuneful material is herein included in the "number of tunes." All other material is classified in the "number of exercises." The length of this material is an average or predominant figure.

Table 1. A yardstick for method analysis. (physical data)

Method	Author	Publisher	Cost	Binding-Cover	Printing-Spacing	Size	No. of Pages	No. of Exercises	No. of Tunes	Table of Contents	Charts, Pictures, etc.	Parts of Instrument	Care of Instrument	Written Instructions	Piano Accompaniment	Practice Record	Table of Musical Terms	Length of Exercises	Teacher's Manual
One	Isaac	M. M. Cole	\$0.75 ea. part	Poor	Good	9" x 12"	64	142	105	Yes	Yes-good	Yes	Yes	Yes	Yes	Yes	No	8 measures	No
Two	Swift	Belwin, Inc.	\$1.00 ea. part	Good	Good	9" x 12"	38	51	86	Yes	Yes-poor	Yes	No	Yes	Yes	No	Yes	8 measures	No
Three	Lockhart	M. Witmark & Sons	\$0.75 ea. part	Good	Good	6 3/4" x 10 3/8"	48	128	78	No	Very few, poor	No	No	Very few	Yes	No	No	8 measures	No
Four	Whistler Nord	Carl Fischer, Inc.	\$1.00 ea. part	Good	Good	9" x 12"	59	109	194	Yes	Yes--good	Yes	Yes	Yes	Yes	No	No	8 measures	No
Five	Dasch Bennett	H. T. Fitz-Simons	\$0.75 ea. part	Good	Good	9" x 12"	32	79	51	No	No	No	No	Yes	No	No	No	8 measures	No
Six	Waller	Neil A. Kjos	\$0.75 ea. part	Good	Poor-too cramped	9" x 12"	33	152	38	Yes	Yes--good	Yes	Yes	Yes	Yes	No	No	8 measures	No
Seven	Lesinsky	Gamble Hinged	\$0.60 ea. part	Good	Good	9" x 12"	32	126	33	No	Yes--good	Yes	No	Yes	No	No	No	7, 8, or 9 measures	No
Eight	Morrison	Oliver Ditson	\$0.75 ea. part	Good	Poor-too confusing	9" x 12"	56	110	21	Yes	Yes--poor	No	No	Yes	Yes	No	No	4 measures	No
Nine	Jones-Dasch Krone	Carl Fischer, Inc.	\$0.75 ea. part	Good	Good	9" x 12"	48	88	60	Yes	Yes--good	Yes	Yes	Yes	Yes	Yes	Yes	8 measures	Yes
Ten	Fischel Bennett	Gamble Hinged	\$0.75 ea. part	Good	Poor-too confusing	9" x 12"	48	94	46	No	Yes--good	No	No	Yes	Yes	No	Yes	8 measures	No
Eleven	Fay	Music Service Press	\$0.75 ea. part	Good	Poor-too cramped	9" x 12"	37	164	113	No	Yes--good	Yes	Yes	Yes	Yes	No	No	8 measures	Yes

Part two of the "yardstick" concerning the musical material which is shown in Table 2 endeavored to find the answers to questions of this sort: Does the author state an objective for the method and offer suggestions on how to accomplish this objective? Are the fundamentals of music such as the names of the lines and spaces, names of the clefs, etc., given by the author? What approach is made in the first exercise? Are fingering, dynamic, and tempo markings included to any extent? Is the review material specifically labeled as such?

These criteria are:

- Objectives and Suggestions
- Fundamentals of Music
- Beginning Procedure
- Rate of Progress
- Fingering Marks
- Dynamic Markings
- Tempo; Other Markings
- Material for Development of Technique*
- Material for Tonal Development
- Scales and Arpeggios
- Rhythm Exercises
- Rhythmic Variation
- Bowing Exercises
- Unison Material
- Harmonized Material
- Familiar Song Material
- Unfamiliar Song Material
- Review Material
- Variety of Keys

The second standard of comparison was a result of a survey of authorities in the field of string class instructions. Those referred to were considered authorities through the obvious success they have experienced in the string class teaching field.

* This applies to material incorporated into the body of the method other than adjunct scales and arpeggios.

Table 2. A yardstick for method analysis. (material data)

Method	Objectives	Fundamentals	Beginning Procedure	Rate of Progress	Fingering Marks	Dynamic Markings	Tempo, Other Markings	Material for Technic Development	Material for Tonal Development	Scales and Arpeggios	Rhythm Exercises	Rhythmic Variation	Bowing Exercises	Unison Material	Harmonized Material	Familiar Song Material	Unfamiliar Song Material	Review Material	Variety of Keys
One	No	Yes	Open D, quarter notes	Slow	Yes	Very few	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No
Two	No	No	Open A, half notes	Slow	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes
Three	No	No	Open D, whole notes	Slow	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes
Four	Yes	Yes	Open E, quarter notes	Slow	Yes	No	No	No	Yes	Yes	No	Little	Yes	Yes	No	Yes	Yes	No	Yes
Five	No	Yes	Open D, quarter notes	Slow	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes
Six	Yes	Yes	Open D, half notes	Slow	Yes	No	Very few	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes
Seven	Yes	Yes	Open D, quarter notes	Slow	Yes	No	No	No	Yes	Yes	Yes	No	Yes	Yes	No	Yes	Yes	No	Very few
Eight	Yes	No	Open D, quarter notes	Moderate	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes
Nine	Yes	Yes	Open A, whole notes	Moderate	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes
Ten	Yes	Yes	Open A, quarter notes	Moderate	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes
Eleven	No	Yes	Open A, whole notes	Fast	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes

Leland R. Long, in his "Approach to Elementary String Class Teaching," suggests that methods using an approach through a sharp key are most popular with string teachers because they introduce the placement of fingertips most natural to the beginner.¹ The North Central Committee of the Music Educator's National Conference in 1945 made a survey of the materials used and progress made by beginning instrumental pupils in elementary schools, junior high schools, senior high schools, and colleges. Included in their recommendations was the suggestion that beginning books for strings should favor the sharp keys which were easy for strings, instead of those which were easy for wind instruments.² This study also recommended that the good method should include standard orchestra bowings with practical examples.³

The Music Educators National Conference suggests that the satisfactory method should include suggestions of easy supplementary material.⁴

Mr. Melvin F. Schneider of Madison, Wisconsin, maintains that a harmonic approach should be included in a satisfactory method.

Heretofore, as music educators, we have been teaching children privately with a homophonic approach and then by some magic, because they had gained technique, we expected them to be good ensemble or orchestral musicians who hear

¹ Leland R. Long, An Approach to Elementary String Class Teaching, Etude, June, 1948, p. 354.

² North Central Committee Report, Music Educators Source Book, 1942-46, p. 79.

³ Loc. Cit.

⁴ Music Educators National Conference, Music Educators Source Book, 1942-46, p. 80.

all the parts. In classes with the unison method, most of the students listen for a leader and follow him. Through the harmonious approach, technique on the respective strings of each instrument can be taught simultaneously with the added value of learning to hear and becoming acquainted with the octave and fifth of the chord.¹

Mr. Schneider believes that some music in a satisfactory method should be so integrated into the student's daily living and thinking that it becomes an important part of his life rather than something apart, contacted now and then for sophisticated or momentary enjoyable reasons. For example, in the fall there should be melodies with titles suggesting that season, such as "Falling Leaves," and at Thanksgiving and Christmas time they should have the opportunity to play the traditional holiday music, such as "Adeste Fideles."²

Dr. James L. Mursell in his book "Music in American Schools" maintains that if it is possible for even elementary music to be beautiful and attractive, then the beginners method which makes use of beautiful melodies rather than tuneless drills is most desirable; and the method which is the most attractive, durable, easy to read, and easy to handle is most desirable.³

Mary Elizabeth Dunlap of Indiana, Pennsylvania, favors the song approach to class instruction and believes that it leads to ready playing in all keys and provides a strong, simple, and interesting appeal for purposeful home practice.⁴

¹ Melvin F. Schneider, The Logistics of Music Education, Music Teachers National Association Proceedings for 1944, p. 392.

² Ibid, p. 395.

³ James L. Mursell, Music in American Schools, p. 88.

⁴ Mary Elizabeth Dunlap, Modern Trends in Class Piano Instruction, Music Teachers National Association Proceedings for 1939, p. 301.

George Keenan of Westport High School, Kansas City, Missouri, uses the syllable system of singing since children are already familiar with syllables from their grade music classes.¹ He also feels that the piano is a rhythm and counting guide and is indispensable in the matter of pitch. It also adds musical interest to the unison melodies.²

Therefore, as one standard of comparison this author used positive answers to the following questions as a measure of determining adherence to the criteria set up by these authorities.

1. Does the method favor the sharp keys?
2. Does the method include most standard orchestra bowings?
3. Does the method include suggestions regarding easy supplementary material?
4. Does the method include ensemble material?
5. Does the method include traditional material?
6. Does the method include beautiful melodies?
7. Is the method attractive and/or durable?
8. Is the method easy to read and/or easy to handle?
9. Does the method include a singing approach?
10. Does the method include a piano accompaniment?

The results of this standard of comparison as related to each method are shown in Table 3. The criteria as mentioned above are represented by their respective number.

¹ George Keenan, Demonstration of Beginning Violin Class Teaching, Music Teachers National Association Proceedings for 1939, p. 354.

² Ibid, p. 358.

Table 3. Factors important to a successful string method.

Method	Number									
	1	2	3	4	5	6	7	8	9	10
One	Yes	Yes	No	Yes	Yes	Yes	No	Yes	Yes	Yes
Two	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	Yes
Three	No	Yes	No	Yes	Yes	Yes	No	No	No	Yes
Four	No	No	No	No	Yes	Yes	Yes	Yes	No	Yes
Five	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	No
Six	Yes	Yes	Yes	No	Yes	Yes	Yes	No	Yes	Yes
Seven	No	No	No	No	No	Yes	Yes	Yes	Yes	No
Eight	Yes	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes
Nine	Yes	Yes	No	Yes	Yes	Yes	Yes	No	No	Yes
Ten	Yes	Yes	No	Yes	No	Yes	Yes	Yes	No	Yes
Eleven	Yes	Yes	Yes	Yes	No	Yes	No	No	No	Yes

PRESENTATION OF DATA AND COMPARISON OF METHODS

The third and most important standard of comparison used by this author was concerned with the pedagogical material included in the method, and its relation to the rate of progress as related to the material. Certain pertinent questions of fact in a good standard method were chosen to be the criteria for the comparison.

The criteria for the standard of comparison for string methods were:

Material given on the open strings before introduction to fingering.

Number of fingers used on first introduction to fingering.

Point of introduction of fourth finger and string on which presented.

Point of introduction of first tune with fingers and string used.

Point of introduction of first scale.

Point of introduction to 8th notes.

Point of introduction of bowing marks.

Point of introduction of slur and notes used.

Types of bowing offered.

Point of first harmonic ensemble.
 Point of first change in time signature.
 Number of different time signatures presented.

The results of analysis of the methods as related to the foregoing criteria are presented in Table 4.

Table 4. A standard of comparison for string methods.

Method	Points of comparison
	Material given on the open strings before introduction to fingering
One	29 lines; confined to D and A strings
Two	37 lines; all strings
Three	17 lines; confined to G, D and A strings
Four	40 lines; all strings
Five	29 lines; G, D, A and very little E strings
Six	24 lines; all strings
Seven	33 lines; all strings
Eight	None
Nine	21 lines; confined to G, D, and A strings
Ten	13 lines; all strings
Eleven	3 lines; confined to A string
	Number of fingers used on first introduction to fingering
One	2 on the D string
Two	1 on the A string
Three	1 on the G string
Four	1 on the D string
Five	3 on the D string
Six	1 on the D string
Seven	1 on the D string
Eight	2 on the D string
Nine	1 on the D string
Ten	1 on the D string
Eleven	1 on the A string

Table 4. (cont.).

Method	:	Points of comparison
	:	Point of introduction of fourth finger and string on which presented
One		Line 176 on the D string
Two		Line 72 on the G string
Three		Line 139 on the D string
Four		Line 45 on the D string
Five		Line 78 on the G string
Six		Line 132 on the G string
Seven		Line 85 on the D string
Eight		Line 20 on the D string
Nine		Line 55 on the D string
Ten		Line 180 on the D string, Optional at 61
Eleven		Line 79 on the D string

Point of introduction of first tune
with fingers and string used

One	Line 15 used no fingers on the D and A strings
Two	Line 2 used no fingers on the D string
Three	Line 10 used no fingers on the D string
Four	Line 46 used three fingers on the D string
Five	Line 13 used no fingers on all strings
Six	Line 9 used no fingers on the G, D, and A strings
Seven	Line 58 used two fingers on the D string
Eight	Line 2 used no fingers on the D string
Nine	Line 1 used no fingers on the A string
Ten	Line 10 used no fingers on the D and A strings
Eleven	Line 8 used two fingers on the A string

Point of introduction of first scale

One	Line 125 - Scale of G major
Two	Line 67 - Scale of D major
Three	Line 78 - Scale of D major
Four	Line 142 - Scale of C major
Five	Line 95 - Scale of G major
Six	Line 78 - Scale of D major
Seven	Line 167 - Scale of D major
Eight	Line 29 - Scale of G major
Nine	Line 34 - Scale of D major
Ten	Line 98 - Scale of G major
Eleven	Line 56 - Scale of D major

Table 4. (cont.).

Method	Points of comparison
--------	----------------------

Point of introduction to 8th notes

One	Line 186
Two	Line 88
Three	Line 51
Four	Line 307
Five	Line 51
Six	Line 97
Seven	None
Eight	Line 43
Nine	Line 66
Ten	Line 109
Eleven	Line 15

Point of introduction of bowing marks

One	Line 53 - Down bow
Two	Line 1 - Down bow
Three	Line 1 - Up bow
Four	Line 1 - Down bow
Five	Line 1 - Down bow
Six	Line 1 - Down bow
Seven	Line 1 - Down bow
Eight	Line 2 - Down bow
Nine	Line 1 - Down bow
Ten	Line 1 - Down bow
Eleven	Line 1 - Down bow

Point of introduction of slur and notes used

One	Line 118	D to E
Two	Line 33	D to A
Three	Line 141	B to A
Four	Line 162	G to D
Five	Line 63	D to A
Six	Line 85	D to E
Seven	Line 115	D to E
Eight	Line 21	G to D
Nine	Line 49	D to E
Ten	Line 38	G to D
Eleven	Line 15	D to E

Table 4. (cont.).

Method	Points of comparison					
Types of bowing offered						
One	Accent	Slur	Staccato	Martele	Tied	Staccato
Two	Accent	Slur	Staccato	----	Tied	Staccato
Three	Accent	Slur	Staccato	----	----	----
Four	----	Slur	----	----	----	----
Five	Accent	Slur	Staccato	Martele	----	----
Six	----	Slur	Staccato	----	Tied	Staccato
Seven	----	Slur	----	Martele	----	----
Eight	----	Slur	Staccato	----	----	----
Nine	----	Slur	Staccato	Martele	Tied	Staccato
Ten	Accent	Slur	Staccato	Martele	----	----
Eleven	Accent	Slur	Staccato	Martele	Tied	Staccato
Point of first harmonic ensemble						
One		Line 140	3 parts			
Two		Line 4	2 parts			
Three		Line 49	3 parts			
Four		----	----			
Five		Line 13	2 parts			
Six		----	----			
Seven		----	----			
Eight		Line 76	4 parts			
Nine		Line 38	4 parts			
Ten		Line 61	2 parts			
Eleven		Line 17	4 parts			
Point of first change in time signature						
One		Line 194	from 4/4 to 3/4 time			
Two		Line 16	from 2/4 to 4/4 time			
Three		Line 4	from 4/4 to 3/4 time			
Four		Line 54	from 4/4 to 2/4 time			
Five		Line 16	from 4/4 to 2/4 time			
Six		Line 47	from 4/4 to 3/4 time			
Seven		Line 103	from 4/4 to 2/4 time			
Eight		Line 24	from 4/4 to 3/4 time			
Nine		Line 14	from 4/4 to 3/4 time			
Ten		Line 32	from 4/4 to 3/4 time			
Eleven		Line 4	from 4/4 to 2/4 time			

Table 4. (concl.).

Method	Points of comparison												
	Number of different time signatures presented												
One	4/4	3/4	2/4	-	-	-	6/8	-	-	-	-	2/2	-
Two	4/4	3/4	2/4	-	-	-	6/8	-	-	-	-	-	-
Three	4/4	3/4	2/4	-	3/8	-	6/8	9/8	-	-	3/2	-	-
Four	4/4	3/4	2/4	-	3/8	-	6/8	-	-	-	-	-	-
Five	4/4	3/4	2/4	-	-	4/8	6/8	-	-	-	3/2	-	-
Six	4/4	3/4	2/4	-	-	-	-	-	-	-	-	-	-
Seven	4/4	3/4	2/4	6/4	-	-	-	-	-	-	-	-	-
Eight	4/4	3/4	2/4	-	-	-	6/8	-	-	4/2	3/2	-	-
Nine	4/4	3/4	2/4	-	3/8	-	6/8	-	-	-	-	-	-
Ten	4/4	3/4	2/4	-	-	-	6/8	-	-	-	-	-	-
Eleven	4/4	3/4	2/4	6/4	3/8	-	6/8	9/8	12/8	-	3/2	-	∅

It was found that all references favored beginning on the open strings in order to minimize the problems facing the beginning student. Some methods favored the introduction of only one or two strings to further minimize the problem. Others believed that the two middle strings of each instrument should be introduced first, because the bow arm would be in the most natural position on these strings. Some methods presented only one or two lines of open string material before beginning the fingerings. These methods returned to further open string study on later pages.

Leland R. Long in his article, "An Approach to Elementary String Class Teaching," said:

With the left hand, the use of a beginning method which takes up the use of one finger at a time may lead to the acquisition of a poor position of the hand. While studying the use of one finger on the various strings, the position of the entire hand should be watched closely for tendencies

to lapse into incorrect formation.¹

It was noted that there was a considerable amount of variation in the placement of the introduction of the use of the fourth finger.

One of the important factors in any good method is its ability to establish and hold the interest of the student. Therefore, the first appearance of a tune was of vital importance, since a method without interesting and varied tunes would fail from the start.

Some methods did not present a full scale until numerous "half-scales" had been introduced. Others made an attempt to present this material at the earliest possible moment. As a study for intonation, scales are indispensable.

The knowledge of eighth notes is considered a fundamental of playing an instrument, and, therefore, was included in this standard.

Bowing marks are a fundamental and very necessary part of good methods. One is inclined to wonder if they should be introduced at the very beginning or, to minimize the beginning problems, if they should be delayed until later in the method. There seemed to be quite a difference in the treatment of the introduction to the slur.

The authors of these methods realized the great problem of bowing and offered various studies for the solution of this prob-

¹ Leland R. Long, An Approach to Elementary String Class Teaching, Etude, June, 1948, p. 354.

lem. This author was concerned with the different types of bowing offered.

The point of introduction to harmonic ensemble playing was important since these methods were all of a class variety. One part of every method which cannot be omitted was the study and variation of time and its signatures. Some methods included more of this material than others, and this author believed this standard to be important enough to be included in an evaluation of these methods.

This comparison was concerned only with the findings of the analysis as related to the three sets of criteria established earlier in this thesis, namely, the yardstick for method analysis, factors important to a successful string method, and the standard of comparison for string methods. The averages mentioned were determined by scoring the information relative to this criteria which is illustrated in Tables 1 and 2 on Pages 12 and 14, respectively. Scoring was done by assigning each positive point a score of one. The gross score for each method was the combined total score of both parts. The "Factors important to a successful string method" as arranged in Table 3 were scored in this same manner, except in this case, all information was concentrated in a single table.

In comparing the methods by the first half of the yardstick which concerns physical data, it was found that method number seven was the most expensive. All but one of the methods had good covers and binding. Method number one was the exception, having a flimsy cover which would not stand hard use. Methods six and

eleven were cramped in their material presentation on the page, and methods eight and ten were confusing in the organization of material. The size, nine inches by twelve inches, was favored by all but one author. The author of method number three seemed to feel that a smaller size would be easier to handle. This method measured six and three-fourths inches by ten and three-eighths inches.

Method number one contained the most pages, and methods five and seven the least. The average number of pages was forty-five. Five methods had less than this number and six had more.

Method number eleven contained the greatest number of exercises, and method two the least. The average number of exercises offered was 113. Six methods had less, and five had more than this number.

Method number four presented the greatest number of tunes, and number eight presented the least. The average number of tunes presented was seventy-five. Six methods offered less than this average, while five offered more.

Six of the methods analyzed contained tables of contents or indexes, while five did not. All but method number five contained pictures. Number three, having only a few pictures of poor quality, was weak on this point. The photography and clarity of these pictures was good in seven methods and poor in three. Seven methods explained or diagramed the parts of the instruments, and only five presented a discussion of the care of the instrument. All methods included instructions to the student, but method number three definitely contained fewer instructions than did the

others.

Nine methods included piano accompaniments. Only two presented practice record forms. Three methods included a table of musical terms while others included some terms in the lessons. Others had no terms other than those directly related to the physical operation of the instrument. Method number eight generally presented only four measures to the exercise, and number seven used seven, eight, and nine measures to the exercise. The other methods generally presented eight measures to each exercise. Only two methods, numbers nine and eleven, included a teacher's manual of instructions.

As before stated, the averages thus far quoted are, then, a sort of an index to the general apportionment of the various types of material to which they refer. In a broad sense a rough kind of norm has been established. This norm is not particularly reflective of excellence; rather, it is primarily concerned in loosely defining a treatment which might be regarded as typical.

So far as the physical aspect of the methods were concerned, it was found that the page size was standardized, explanatory pictures were the rule and instructions to the student were always present.

Other less regularly occurring features were the piano accompaniments which were present in about two-thirds of the cases, the table of contents which were present in about half of the cases, and the very exceptional occurrence of practice records and table of musical terms. It is especially interesting to note that the publication of a teacher's manual is unusual.

In comparing the methods by the yardstick of their material data, it was discovered that the authors of six methods had printed their respective objectives. Eight methods included an explanation of the fundamentals of music as distinguished from the fundamentals of playing the instrument. Six methods began work on the D string, while four started on the A string. Method four opened with the study of the E string. Six methods opened with quarter notes, two with half notes, and three opened with whole notes.

Three methods progressed at a normal rate of speed; one, fast; and seven, slow. Method number three did not present fingering marks. Eight methods included the presentation of dynamic markings, and eight also included tempo markings. All but methods four and seven presented material for development of technique. Each method included material for tonal development, scales, and arpeggios. Rhythm exercises were presented in all but method four. There was rhythmic variety in all but method seven. Bowing exercises and unison material were presented in all methods.

Eight methods included harmonized material, while methods four, six, and seven did not. All methods presented familiar and unfamiliar song material to some extent. Method number one was the only method to present review material and label it as such. All methods, except number one, presented a variety of keys. Method number seven presented only a very few keys.

It was easy to see those points upon which a majority of the writers placed the greatest stress. Most of them did not try to hurry the learning process. The great importance placed upon fin-

gering marks, dynamic marks, tempo marks, etc. was so general that those methods neglecting these phases became conspicuous through such omissions. Likewise, the content was marked by the presence of formal technical and rhythmic material, some harmonized material for ensemble development, and some purely melodic material. But the inclusion of formal review material was an exceptional occurrence.

The second standard of comparison was the "Factors important to a successful string method" as suggested by successful authorities in the field of class teaching. This is summarized in Table 3. This analysis found that methods number three, four, and seven did not favor the sharp keys while the others did. Methods number four, seven, and eight did not include the standard orchestra bowings. Methods six and eleven were the only two methods to include suggestions of easy supplementary material.

Ensemble material was presented in all methods but four, six, and seven. Methods seven, eight, ten, and eleven did not present traditional material. All of the methods included tuneful melodies. Methods three and eleven were not considered attractive, and method one was not durable. Methods three, six, nine, and eleven were not considered easy to read or to handle. The singing approach was presented in only methods one, six, seven, and eight. Methods five and seven did not include a piano accompaniment.

It must be noted, from this analysis, that the majority of the authors stressed ensemble material, traditional material, and tuneful melodies. Method one was conspicuous in that it was not

considered durable. Most of the methods were easy to read or to handle. It was interesting to note that the majority did not include the singing approach.

The third standard of comparison, "A standard of comparison for string methods," resulted in the following facts.

Method number four contained the most open string drill before the introduction of fingering. This amounted to forty lines of material covering all of the open strings. Method eight did not present any such drill before the introduction of fingering. The average number of lines offered was twenty-two and a fraction lines. Five methods had less than this average.

Eight methods presented the introduction to fingering with the use of one finger. Method number five presented three fingers while methods one and eight presented two fingers. Eight methods introduced this material on the D string, two introduced it on the A string, and one introduced it on the G string.

The place in the lesson order where the use of the fourth finger was introduced varied greatly from method to method. Method number ten did not introduce this finger until line number 180, although its use was optional on line sixty-one. On the other hand, method number eight introduced the fourth finger on line twenty. The average point of introduction was on line ninety-seven. Seven of the methods presented this finger before that point.

From the interest standpoint, presentation of the first tune was a big factor. Method number nine presented the first tune on line one. Tunes, in this manner of speaking, were lines with

tuneful titles. Method number seven did not present tuneful material until line fifty-eight. Most first tunes used only the open strings. Two methods used two fingers, and one used three. Five methods presented this first tune on the D string, two presented it on both the D and A strings, and two presented it only on the A string. Method six presented the first tune on the open G, D, and A strings, and method five used all strings. The average point of introduction of the first tune was line sixteen, but nine methods introduced it before this point.

The first scale appeared on line twenty-nine in method number eight, but not until line 167 in method number seven. The D major scale was favored as the first to be introduced, since it appeared first in six of the methods. The G major scale appeared first in four methods, and method number four first introduced the C major scale. The average point of introduction of the first scale was in line eighty-nine. Six methods introduced it before this point.

Method number eleven presented eighth notes on line number fifteen, while method four did not introduce them until line 307. Method seven did not introduce eighth notes. The average line for introduction was line ninety-three, but six of the ten methods presented eighth notes before this point.

Bowing marks were introduced on the first exercise in nine methods. Method number eight introduced them on the second exercise, but method number one did not present them until line fifty-three. All methods used the down bow in this introduction with the exception of method three, where the up bow was used first.

Method number eleven introduced the slur as early as the fifteenth line, while method number four did not present it until line 162. Five methods began this introduction to the slur from D to E on the D string, three used G to D open strings, and two used D to A open strings. Method number three used B to A on the A string. The average point of introduction was on line seventy-seven, but six presented slurs before this point.

Five types of bowing were introduced in these eleven methods. They were: accents, slurs, staccato, martele, and the tied staccato. Methods one and eleven included all five types. Methods two, five, nine, and ten included four types. Methods three and six included three types, while methods seven and eight presented only two. Method number four introduced only the slur. Here, the average number found was four types. Five methods presented less than this number.

Method number two introduced the first harmonic ensemble on line four. This ensemble was written in two parts. Method number one did not present this ensemble material until line 140. This was in three parts. Methods four, six, and seven were unison methods and did not present harmonic ensemble material. The average point of introduction of this material was line number thirty-six. Three methods presented this material before the average point.

All eleven methods began in $4/4$ time with the exception of method two. This method began in $2/4$ time. Method number eleven introduced the first change in time signature on line four. On the other hand, method one did not introduce a new time signature until line 194. The average point of this introduction was line

forty-seven. Eight methods made this introduction on or before the average point. Six methods changed to $3/4$ time, four changed to $2/4$ time, and one changed to $4/4$ time.

Method number eleven presented ten different time signatures. Method three presented seven different ones, while methods five and eight introduced six. Methods one, four, and nine presented five different time signatures, and methods two, seven, and ten presented four. Method number six included only three different time signatures. All eleven methods included $4/4$, $3/4$, and $2/4$ time. Nine methods presented $6/8$ time, while $3/8$ and $3/2$ time was included in four methods. Two books included $9/8$ and $6/4$ time, and $2/2$, $4/8$, $12/8$, $4/2$, and cut time were introduced in one method. The average number of time signatures included was five.

The authors of these eleven methods were considered authorities on string class instruction due to their work in this field which included the writing of the method. As a result, their practices were averaged in each of the sections of Table 4. From this comparison, it was apparent that there was a wide divergence of spacing in presentation of material. The authors seemed to agree, generally, that these factors of comparison were necessary, but disagreed on the amount of time to give to each factor. A small percentage of the results of this comparison was affected by a variance in the order of presentation. Generally, however, the authors were in agreement as to this order. It was this author's opinion that each method gained its basic distinction by this space allotment and order of presentation.

CONCLUSION

Certain very definite conclusions resulted from this analysis and comparison of beginning string class methods as developed in the last chapter. However, one is tempted, in discussing an approach to string class teaching, to state dogmatically that this is the procedure with which he has achieved successful results; therefore, it is advisable for everyone to follow a similar routine. How wrong this viewpoint can be was illustrated by the wide disparity in these method books. Each had its good and bad points, and no two seemed to progress at the same rate.

Conclusions drawn from these analyses are that there is not, as yet, an ideal string class method, but that several of these methods embody good ideas for various types of classes. Most of the methods moved either too fast to be thorough or too slowly to hold interest, but the instructor's skill in using the material contained could well overcome this fact. All the criteria for the ideal method were not found in any single method, but the instructor should be able to provide string classes with a nearly perfect system by using two or three of the better methods.

In the majority of the methods studied, certain points of this criterion were found to be generally weak. For instance, most of the methods did not include explanations on the care of the instruments; a table of musical terms; a practice record form, a moderate rate of progress, review material labeled as such; a teacher's manual of instructions; suggestions of easy supplemen-

tary material; and a singing approach. Average points of introduction were considered as a norm. Where averages were concerned, some points of comparison weighed heavily with the majority on the weak side. For instance, seven methods presented the fourth finger before the average point; nine methods introduced the first tune before the average point; five of eight methods presenting harmonic ensemble material introduced it after the average point; and eight methods presented a change in time signature on or before the average point. These points were concluded to be weak only as they compare with the average established by this criterion.

This study was concerned with certain standards of physical make-up of the methods, the inclusion of necessary parts of a good method, criteria suggested by authorities in this field, and standards determining the rate of progress and amount of necessary material.

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APPENDIX:**ANALYSIS OF STRING CLASS METHODS**

Analysis of Methods Suitable for Grade
and Junior High School Students

The "Merle Isaac String Class Method" by Merle J. Isaac contained good pictures. The exercises were to be played pizzicato first, to facilitate counting, then bowed. A half note and two quarters in a measure were called, "Long, Short, Short"; and, in reverse order, "Short, Short, Long." Open string combinations of half and quarter notes take up the first four pages. The question here was: What is the interest span of children of this age? Was not this amount a case of overlearning? The second lesson introduced bowing and counting studies utilizing the note names as titles for the studies. It also included word rhythm patterns as an interest factor followed by etudes covering this material. E and F sharp were introduced as the first two fingers on the D string, this being the natural and easy position of the fingers. On this page an illustration showing the relation of the notation to spelling and the fingerboard was given. Four note melodies were next introduced as an interest factor, and symbols for the bowing were included.

At this point the author felt that the student should be ready for a new note and a new finger. The note G, third finger, was presented in exercises and tunes relative to the student's public school singing. The first tempo marking was given in this lesson. At this point the whole note was introduced in familiar tune material for the purpose of studying a rhythm pattern. B and C sharp were introduced in the same pattern on the A string

along with the first presentation of the quarter rest. The exercise was actually in the key of A major. This author questioned the use of only two sharps in this instance. For each new introduction of fingering there appeared an accompanying diagram of finger pattern.

After the presentation of D, third finger on the A string, Mr. Isaac introduced the D major scale with exercises and tunes designed to teach the lifting of the bow from the string. The first tune, "Now the Day is Over," traditionally written in 2/4 time, was here presented in 4/4 time. Why should not such material be presented in its proper time signature? This tune also introduced the slur. The G string and G major scale were presented on page twenty-four with appropriate diagrams. There was also a test on the meaning of terms used up to that point. Rhythm and finger drill review material preceded the presentation of the first chorale and first march.

The first use of the fourth finger appeared on page thirty using A and D to facilitate comparison in pitch to the open strings. The detached slur was introduced in relation to rhythm, notation and bowing. On page thirty-two the first change in time signature was noted. It is possible that this change should have occurred much before this point to give more extensive practice in the use of these new time signatures.

Rhythm studies were found at various points throughout the method in relation to the material at hand. This appeared to be one of the outstanding features of this method. Short and accented note drill concerning rhythm and bow control was presented

in separated tones and accents.

On page thirty-six was noted the first deviation from the original finger pattern. Here was presented G natural on the A string with appropriate exercises and tunes. Some review material was presented on page thirty-eight followed by tunes concerned with listening, rhythm and bowing. 2/4 time was introduced in a round of sixteen measures. It was noted that only two other tunes in the entire book presented this time figure. Did this allow for sufficient practice on this time signature?

Minor keys were introduced with two measures of explanation and four tunes for practice. In presenting dynamic markings, Mr. Isaac defines "p" as softly and "f" as loudly with no difference mentioned in "p" and "pp" or "f" and "ff." While introducing F natural on the D string, the scale of G major, and a new time figure of dotted quarter notes, Mr. Isaac presented such familiar tunes as "Abide with Me," "Adeste Fideles," "Jingle Bells," and "Auld Lang Syne."

A chorale, "The Lord Is My Shepherd" was used to introduce the fermata followed by exercises and tunes on chromatics, triplets, and arpeggios. The final tune in the book was "Home on the Range" which was used as familiar song material. The final page in the book contained a "pupil's practice record" as an incentive to practice.¹

Mr. Isaac's approach was slow and cautious. It would, doubtlessly, give string players a good foundation if it didn't first

¹ Merle J. Isaac, Merle Isaac String Class Method.

kill their interest. It would, perhaps, have been more effective had he introduced all of the strings earlier and then, instead of so many drill exercises, used more tunes containing those problems which he desired to present.

The Belwin String Class Method by Frederic Fay Swift contained poor reproductions of the instruments and their parts. The explanation of these parts was not very detailed, and the printing was found to be quite poor. The note names, parts of the bow, and correct playing position were explained in detail. The pictures of playing positions were poorly photographed.

The material began with thirty-eight lines of open string material covering seven pages. This author feels this was a definite case of overlearning as the student's interest would be hard to hold through seven pages. There was, however, some deviation of interest, since it included the introduction of quarter, half, and whole rests at intervals on five of these pages. Almost all of the exercises and tunes were given some name or title. This was also a help in creating and holding interest. Note values, fermatas, subdivided bowing in quarter notes, ties, and slurs completed the work on the open strings.

The first introduction to fingering was presented on page fourteen in a discussion of placement and sound. Pages fifteen and sixteen pictured the finger patterns on the G, D, A, and E strings. These pictures showed the use of the fourth finger even though actual use of this finger was not presented until line seventy-two, five pages later. Perhaps the picture showing the use of the fourth finger would be better placed five pages later.

Page seventeen included a discussion of the coordination between eyes, hands, and ears. This was presented in four steps which were to be remembered throughout the method. They are: (1) See the note, (2) think the pitch and how to play it, (3) play the note making it sound that pitch which you are thinking, and (4) check with the ears to see that it sounds as expected.

The use of two fingers in whole steps on each string was presented on page eighteen. This new material was given in four measure exercises followed by tunes using these fingers. A discussion of key signatures followed on page eighteen, followed by the scales of D, G, and A major. Beginning with line seventy, the viola and cello books were provided with two lines for every tune. The upper line was for use in ensemble playing with the other strings, while the lower line was provided as a solo part for use with a piano accompaniment.

An introduction to all of the sharps and flats on the four strings was presented on page twenty-one, followed by familiar melodies using these chromatics. Dotted quarter notes were introduced for bowing control, and tunes for the use of these notes were included. Page twenty-four gave a discussion of dynamic markings and their meanings. Mr. Swift is to be commended for his discussion of the Italian words, their translation to the English, and their meaning as applied to the stringed instruments. This discussion was very plain and thorough.

Eighth notes were first introduced on lines ninety-eight and ninety-nine to be played on the three lower strings in the middle of the bow. This was followed by the introduction of compound

time and exercises on this material. Page twenty-eight was concerned with "speed studies" though earlier exercises were equally as useful, if not more so. After presentation of the staccato was the introduction of the C, Bb, F, and E flat major scales, and a chromatic scale using both sharps and flats.

On page thirty was the tune, "Stars of the Summer Night," to be played with mutes and arranged for three violins, three violas, cello, bass, and piano. Page thirty-one offered a discussion of pizzicato and a polka using this device. The following four pages contained familiar song material. Page thirty-five was concerned with a discussion of tempo and the appropriate markings. At the end of this discussion was a recommendation concerning additional lists of musical terms. The two concluding selections in the book were scored for string quintets which are suitable for use on programs and recitals.¹

It is the opinion of this author that there was a great amount of wasted space in this method and too few exercises on the material presented. It began very slowly, but moved too rapidly on some phases toward the end. The method was easy to read, and the discussions were thorough.

"Beginning Strings" by Harvey S. Whistler and Arthur C. Nord contained an "author's foreword" which discussed the objectives and qualifications of the method. The selection and adjustment of the instrument were set forth in a special chapter to the teacher and parents. The pictures were excellent reproductions, and the explanations sufficient. Page nine of the method contained

¹ Frederic Fay Swift, The Belwin String Class Method.

the rudiments of music which were followed by a preliminary lesson for each instrument. This lesson was for individual practice only and not to be attempted in class. It introduced the open strings using quarter notes, then half notes, and finally whole notes. Then followed eight lines of exercises covering this material. Included in these lines were introductions to parts of the bow, double stops on the open strings, and ties using whole notes. Lesson number one started the class instruction on the A string in quarter notes with no reference to the E string until line seventy-seven. Open string drill continued through lines forty-one, or to the beginning of lesson two. This lesson introduced all four fingers on the D string using five lines of whole notes and five lines of half notes before starting the first tune. Lesson number three followed the same pattern of half and whole notes on the A string. It must be noted that the half steps were marked, and no accidentals were used. Lesson number four concerned the E string. As the violas and cellos have no E string, they were given corresponding notes on other strings in this lesson. An interesting fact about this method was the printing of the note names below the staff at the point where they were first introduced.

Lesson number five, on page twenty, introduced the G string in exactly the same pattern as the other strings were presented. The notation was made to keep all of the fingers down as long as possible. Lesson number six concerned the C string for violas and cellos. As the violin and string basses have no C strings, they were given corresponding notes on the other strings. The

note usually given in cases of this kind was the octave note closest to the note played by the violas and cellos.

Lesson number seven introduced the key of C major beginning with the whole note scale followed by the chord, also in whole notes, one note at a time. This procedure was followed using half notes before the presentation of tunes. These tunes used the scale in a number of different patterns.

Lesson number eight introduced slurs with a short explanation of how they were to be played. Four lines used only the open strings followed by tunes using slurs for two pages.

Lesson number nine was a continuation of the key of C major. Lesson number ten introduced $3/4$ time. The dotted half note was presented in the latter half of this lesson. Lesson number eleven introduced F sharp and the key of G major. The position of the finger was explained in a short reference to both the E and D strings. The scale was presented in two octaves using only half notes. This was followed, as usual, by the notes of the tonic chord. Each lesson in this method followed the same pattern. First, it presented the new material in half notes followed by one and one-half pages of tunes covering this material.

Lesson number twelve was review material concerning the major keys of G and C. New material in this lesson was a short reference to the words, "Da Capo al Fine." Lesson number thirteen introduced tone B flat and the key of F major. This followed the same pattern. Lesson number fourteen consists of tunes in the major keys of C, G, and F. Lesson number fifteen introduced C sharp and the key of D major. Finally, lesson number sixteen in-

troduced eighth notes and thus deviated from the set pattern of the other lessons. Here, the time signature was changed to 3/8 and 6/8. Lessons seventeen and eighteen reviewed scales and pieces in the major keys of C, G, F, and D, using eighth notes. The first waltz was presented at the end of lesson seventeen.

Lesson nineteen introduced the dotted quarter note followed by an eighth note and triplets. Proper explanations were given. One tune in this lesson included five different ways of bowing the tune. Lesson number twenty introduced G sharp on both the E and D strings, and lesson twenty-one presented tone E flat and the key of B flat major. Lessons twenty-two, twenty-three, and twenty-four consisted of "musical excerpts."¹

In the opinion of this author, the Beginning Strings Method presented the material in an organized fashion. The question is whether or not the interest of the student could be held if he knew that each lesson would follow the same basic pattern. There are very few explanations of the material, and it is possible that the teacher would be hampered by a good many questions from the students, the answers of which could easily have been included in the method.

The "Waller String Class Method" by Gilbert R. Waller contained a thorough statement of the objectives and general suggestions for the method. The explanations of the parts of the instruments was very explicit, and the pictures and charts were

¹ Harvey S. Whistler and Arthur C. Nord, Beginning Strings.

clear and informative. The pictures were followed by an explanation of the fundamentals of music.

This was entirely a unison method relying on the piano accompaniment to fill in the harmony for listening. The question here was whether sufficient initiative is developed when all students are continually playing in unison. Would not a harmonic approach better train the ear to listen and associate one note to another?

Each page of this method contained a melody which made use of the technical problem presented on that page. For instance, on the first page the open D, A, and G strings were introduced in half notes, and at the bottom of the page was a short tune entitled, "Bylo", which consisted of these notes. The first three pages gave various combinations of the open strings in simple rhythmic contexts. E, F sharp, and G on the D string were the first notes to be fingered. Two tunes, "Come and Play with Me" and "Playing Tag," made use of just D and E before F sharp and G were introduced. Each was to be sung by note names before it was played.

Page eleven presented an exercise on string crossing which concerned itself with keeping the fingers down where possible. This exercise was used as a study of the first finger problem for the bass. Page twelve introduced the first three fingers on the A string, B, C sharp, and D. Dotted half notes were first presented with 3/4 time on page thirteen, followed by the introduction of tones A, B, and C on the G string. It was noted that most of the lessons included some lines to be played by only one

or two of the instruments. Also, each exercise was written with repeat signs calling for from one to five repetitions.

Page sixteen introduced the first scale. Parts of the D scale were presented in exercise form during the first eight lines. These were followed by the complete scale in half notes. Definitions, explanations, and written tests were presented at the bottom of each page. Page seventeen contained pictures illustrating the correct way to tune the instruments. The bass book explained tuning by harmonics.

The slur was first introduced on page eighteen. This was followed by the presentation of eighth notes, being first used on the open strings. The first steps toward playing arpeggios, using various types of bow strokes, were presented on page twenty-one. F natural, second finger on the D string, and C natural on the A string were presented on pages twenty-two and twenty-three, respectively.

At last, on page twenty-four, line 132, the fourth finger was first introduced. Would it not have been better to introduce this important finger much earlier? The dotted quarter note was introduced by using the quarter note tied to an eighth note. Waller used what he calls the "up-middle-up" and "down-middle-down" bow strokes for this, each of which he considered as one long bow stroke "with a slight hesitation in the middle, during which time the elbow, wrist, and fingers move the bow about eight inches in the opposite direction."

The fermata was introduced on page twenty-eight followed by the up-bow staccato on page twenty-nine. One of the outstanding

features of this method, in the opinion of this author, was the fact that the E string was not presented until page thirty. The object of this idea was to keep the student on the lower strings longer, where the left hand position is more nearly normal. During this lesson the bass was working in the half position on the G string. The A major scale was included in this lesson. G sharp and G natural were introduced on page thirty-one followed by D sharp. Page thirty-two introduced exercises using the flat keys up to four flats. These were to be used by the teacher in giving a graphic picture of the finger patterns of the flat keys in relation to the sharp keys. It was also to be used in case the student found flat keys present in the easy orchestra material used in the beginning orchestra. On the inside of the back cover, Waller presented the major scales on all strings through nine keys. These he presented as supplementary material.¹

One of the outstanding points of the Waller method was the use of pictures throughout the books. The method was very thorough though it seemed able to hold the interest of the students through use of interesting and sometimes familiar tunes. The one objection, in this author's opinion, was that the material was too cramped on the page.

The "Rhythm Master Method" by Adam P. Lesinsky began with a foreword by the author in which he explained his reasons for writing this method. This was followed by seven good pictures of the position of the instrument and bow. Pages six and seven were con-

¹ Gilbert R. Waller, Waller String Class Method.

cerned with tuning the violin, how to produce a tone, and the rudiments of music.

As the title indicates, the author placed extreme emphasis on rhythm and counting, and he felt that the student should, from the very first, beat time with the foot. This seemed to be the most debatable idea in the method. With the problem of beating the foot so prevalent in musical organizations today, it is questionable whether we should encourage such a thing in beginners.

Mr. Lesinsky began his method with quarter notes on the D string, and quarter rests. He introduced the other open strings immediately, then he presented half notes and whole notes. After three pages of open string drill, he presented E on the D string for a page, F sharp for a page, and G for two pages. The first tune, "Watch Your Step," was introduced with the advent of the F sharp. Thereafter, there were several tunes on each page.

On page fifteen, the fourth finger was introduced on the D string. Using these four fingers, line ninety-two presented an exercise in thirds. Use of the fourth finger was extended until line 102. At this point, the tie was first introduced. In the study of the tie, Mr. Lesinsky used the same five notes presented up to this point, and introduced 2/4 and 3/4 time and the dotted half note.

The slur, using the same five notes on the D string, was introduced on page seventeen. Perhaps time was wasted in presenting these new factors on the same string.

On page nineteen this method finally moved to the A string. Here the four fingers, which it took eight pages to cover pre-

viously, were presented on one line. On this page was a one-finger study, a two-finger study, a three-finger study, and a four-finger study. This was followed by five short tunes which covered fingering on the A string. Page twenty-one contained studies on the D and A strings. The complete major scale on D was first introduced on this page.

The first introduction of a key signature occurred on page twenty-two with the presentation of the key of D major. On line 172 appeared a "technical study" using quarter notes on steps of the D major scale. With the exception of six instances of the interval of the third, the entire exercise of forty-two measures moved scale-wise. In the opinion of this author, students who have covered twenty-two pages of a method should be able to handle more advanced technical material than that mentioned above. The exercise under discussion was also used as a bowing study calling for six different types of bowing. This use of the exercise is commendable.

Studies on the G string were presented on page twenty-four along with added finger studies and drills. Page twenty-six presented studies on the G and D strings with string crossing exercises. This page included the major scale of G, while the key of G major was presented on page twenty-seven. A small explanation was made here of the difference between a marcato bowing and a stacatto bowing. This material was presented in an exercise of nine measures. This constituted the only study of these bowings in the entire method. The following two pages introduced C natural on the A string and F natural on the D string for the vio-

lin. The first introduction to studies on the E string were made two pages before the end of the book. This included presentation of the C major scale in two octaves.¹

In the opinion of this author, the "Rhythm Master Method" left much to be desired in beginning instruction. The rate of progress was very slow, and the interest of the student would probably be difficult to maintain. Too much drill was presented, and it was in no way related to good music. There were no dynamic or tempo markings in the entire book. Rhythmic complications were confined to combinations of half and quarter notes.

Analysis of Methods Suitable for Junior High School Students

The "Aeolian String Ensemble Method" by George Dasch and Aileen Bennett was designed for use by junior high school students, and the authors stated that a junior high school student should complete this book in approximately one semester. Each instrument was provided with both solo and ensemble parts in the method which permitted use individually or in class. Parts were provided for each instrument which allowed for individual or ensemble instruction by frequent use of double scores.

The method opened with a list of material suitable for performance upon completion of the study of this method. This was followed by a page of the rudiments of the instruments. Projects were used instead of lessons.

¹ Adam P. Lesinsky, Rhythm Master Method.

The first two pages introduced the open strings culminating in an open string melody with piano accompaniment. These exercises introduced quarter, half, and whole notes, and included the presentation of quarter, half, and whole rests, and an explanation of the meaning of "D. C. al Fine." The next page continued with the open strings, and introduced $3/4$ and $2/4$ time. Also included in this second project was the presentation of the accent and the dotted-half note.

Fingerings began with the third finger on the D string and then worked down to the second finger, F sharp, and first on E. The same procedure took place on the A string. Each page contained several good folk tunes as well as classical selections. The G string was introduced in the same fashion, and eighth notes were simultaneously presented.

Slurs, introduced on the open strings, first appeared in project number five. Project number six included short finger exercises combined with various bowings. These exercises were written to be applied to all strings. A two-part etude for use of the students and the teacher, each with their respective parts, was included in this project. Marcato and staccato bowings were introduced in this project and a lengthy tune given to this study. Should there not have been more time spent on these bowings? First use of the fourth finger was noted in this project.

The half step between the first and second fingers was introduced in project number seven. With this in mind, the G major, C major, and D major scales were presented. Project number eight

concerned further use of the fourth finger. The whole step between the second and third finger on the violin was introduced on page twenty-one.

Project number ten introduced the 6/8 time pattern and triplets in 2/4 time. The key of F major was introduced in project number eleven with a new finger pattern. The Bb major scale in two octaves was presented on page twenty-seven along with the introduction of sixteenth notes. Project number thirteen, on page twenty-nine, introduced both the key of Eb major and syncopation using quarter and eighth notes. The last project, number fourteen, presented the key of Ab major. This scale also was given in two octaves. The method closed with the "Triumphal March" by Grieg.¹

In the opinion of this author, this method was very well organized and contained the type of material to interest and stimulate junior high school students. It is unfortunate that this method did not include some pictures as visual examples of the correct positions. Comments on the various parts and instructions on the care of the various instruments also was missing. The authors are to be commended for their inclusion of the sixteenth note in this method.

The "Lockhart String Class Method" by Lee M. Lockhart began with only one page of introductory material on position, names of the strings, and the normal fingering on all strings. The first

¹ George Dasch and Aileen Bennett, Aeolian String Ensemble Method.

seventeen lines were spent on the open strings of G, D, and A. Bowing marks were presented from the beginning, and each exercise had a name or title. Rests and ties were presented on the first page with no explanation of their use. Throughout each book there were exercises which were marked "tacet" with no explanation of the word. This lack of explanatory material would indicate that this method should be closely directed by the teacher. Pages four and five presented the first marches and waltzes using half notes and dotted half notes.

Fingering was first introduced in line eighteen with the use of tone A, using the first finger on the G string. The first three fingers were introduced on the three lower strings using whole steps. Until page seven, line fifty, there was nothing less than half notes used in the exercises. On lines fifty and fifty-one, two new rhythms were introduced. Quarter and eighth notes were introduced with no explanation.

Following the presentation of the G major scale on page seven, introduction was made to accompaniment playing. Each instrument has a divided line of off-beat accompaniment material, changing bows on the rests. The introductions to new fingering or new notes were given to each instrument separately with a unison drill following each such exercise. After each introduction of new fingering, two and three note tunes were interspersed for practice.

Page nine presented four little marches. First there was a three-note march followed by one with a wider melody line. Then a march accompaniment was given followed by a duet part in march form. All references to pages of this method were taken from the

violin part. Since the other parts have double lines for several of the selections, the page numbers do not correspond. Page ten of the Lockhart method presented D on the A string, the D major scale, and the tonic chord. The beginner would hardly know what the word "tonic" referred to without an explanation. Pages eleven and twelve presented lullabys and folk tunes.

The first introduction to the half step between the first and second fingers was given on the G string followed by tunes in minor. The first dynamic marking was presented on line fifty-four with no reference to dynamics again until line eighty-five. F on the D string and C on the A string were presented on pages fourteen and fifteen. Melodies with string "accompaniments" were presented in folk song material. Various bowings and rhythms were given until the introduction of the first choral. This new material was, as usual, presented in three parts: Melody, duet, and bass. In fact, this process gives the method a distinctive flavor.

The G major scale was introduced on page sixteen and with counterpoint on page seventeen. Four speed drills of two measures each and eight bowing drills of the same length were offered on page eighteen. Dynamics were introduced on line 155 and nearly forgotten after line 156. The E minor, F major, and C major scales were followed by tunes using these scales.

The slur was introduced on line 221. The method progressed in this pattern to the end. The triplet was introduced on page thirty-two, the D minor scale on page thirty-three, and the Bb major scale on page thirty-five. Not until line 285 and page

thirty-five is Eb and the D string introduced. The Bb major scale in thirds was presented on page thirty-nine followed by the scale of Eb major with counterpoint. It must be noted that pages thirty-seven to forty-eight, the end, included nothing more than tunes using these scales.¹

This author believes there were a number of shortcomings in this method. Firstly, the material was poorly organized. This seemed to be the weakest point. Secondly, there was proportionally too much folksong material, and, thirdly, not enough material which students in these grades could integrate into their daily living...music with which they have become familiar in their grade singing classes. It was the opinion of this author that Mr. Lockhart attempted to emphasize too many minor details and therefore crowded too much material into the method. Student interest would lag.

"Strings from the Start" by Edwin Jones, George Dasch, and Max T. Krone was written in two parts. The first part consisted of pictures, diagrams, and instructional material to which the students were expected to refer from time to time. Part two consisted of ensemble study and music for the individual. The emphasis here was upon the development of technic through interesting musical experiences from the beginning. An unusual feature of this method was the presentation of ensemble material from the start. Several melodies were provided for each accompaniment so that all melodies could be played in ensemble.

¹ Lee M. Lockhart, Lockhart String Class Method.

Part one of the method began with an explanation of the parts of the instruments followed by instructions regarding the care of the instrument. Page six was concerned with the rudiments of music and information on the tuning of the instrument appeared on page seven and eight. Positions for holding the instrument and bow were presented in discussions and pictures on pages nine and ten. An explanation of tone production on page eleven completed part one of the method.

Part two opened with an open string tune, "Lightly Row." The student was to learn each of three lines before playing in ensemble with other students. During study of this first tune, whole notes and whole rests were introduced, as well as the down and up bow and repeat signs. The first tune made use of the A and D strings in whole notes, and was followed by a similar tune using the open G string.

Page thirteen used the three strings A, D, and G to present "Auld Lang Syne" in half and whole notes. It was noted that one line was left blank for the use of the student to write in his own tune. On line ten, quarter notes were first introduced with an explanation of their use. An interesting factor included here was the use of brackets to indicate each phrase. Explanation of the phrase was made in a footnote at the bottom of the page.

Dotted half notes in $3/4$ time were first introduced on line fourteen in addition to the presentation of first and second endings. The first tempo marking was introduced on page fifteen with the presentation of the word "moderato" and its explanation.

The first introduction to fingering appeared on page sixteen

which immediately followed four pages of open string study. Finger patterns were explained in a diagrammatic form which showed the pattern for all four fingers on the D string. However, use of the fourth finger was not permitted at this time. Was it not adding a confusing factor to introduce this finger at this time, since it was not to be used? Pages sixteen and seventeen included tunes using the first three fingers on the D string.

Page eighteen contained the tune, "Merrily We Roll Along," to be played as a solo with piano accompaniment. After learning this tune the students were to write one of their own on the open strings to go with it. On this page was the first introduction to allegretto tempo. The first three fingers were introduced on the A string on page nineteen. Page twenty presented the scale of D major in three tunes. On this page was the first reference to dynamic markings and their meanings. The definition of intonation was also included on this page.

The first three fingers on the G string were presented on page twenty-one followed by tunes using the steps of the G major scale. Additional definitions of tempo markings and dynamic markings were found at the bottom of the pages throughout the book.

The slur was first introduced on page twenty-three followed by the presentation of the fourth finger. Could this not have been introduced long before page twenty-four? As usual, blank lines were included for the student to write in material relative to the subject at hand. $2/4$ time was introduced on lines forty-six and forty-seven and promptly forgotten until it reappeared on line sixty-nine.

The first introduction to eighth notes and eighth rests occurred on page twenty-six. These were continued through page twenty-seven with the addition of the grace note. F natural and C natural were introduced simultaneously with the dotted quarter note. Detached bowing was first presented on page thirty. Staccato marks and appoggiatos were used and explained.

Combined bowings and rhythms were given on pages thirty-two and thirty-three followed by an introduction to the compound measure in 6/8 time. Playing on the E string was begun on page thirty-six with practice on familiar material. Playing in the key of C preceded study of the scale of C major. 3/8 meter was first introduced on page thirty-nine and was used in solo material. One page of pizzicato, one page of flats, and one page of chorales preceded the introduction of the Bb major scale. Page forty-seven presented an index to all of the musical terms and symbols used in the book. A practice record was on the last page. Inside of the back cover was a lesson record giving space for the date, grade, review numbers, and new numbers for reference by teacher and student.¹

This method, in the opinion of this author, was quite thorough, though some points of organization were questioned. Five lines of exercises with the same accompaniment seemed to be a waste of time and space. More use of certain time signatures could have enhanced this method, and some of the detailed explan-

¹ Edwin Jones, George Dasch, and Max T. Krone, Strings from the Start.

ations could well have been omitted. Inclusion of the tempo and dynamic terms was a strong point.

Analysis of Methods Suitable for High School and College Students

The "Morrison String Class System" by Don Morrison was written in a fashion which allows the exercises to be played through first by the class as a whole, and then to be repeated by each member of the class as a solo exercise. Both exercises and tunes were meant to be sung first with words or syllables. Following the author's remarks and suggestions a relative clef drawing was provided on page six in which, by extending the line of middle C, the relation of the treble, bass, and alto clefs were made apparent.

Reference illustrations were given for the various instruments illustrating three exercises for holding the instrument, the left hand position, finger position, posture, and seven exercises for holding the bow. Most of the pictures were poorly printed, and the dress of the subjects was considerably out of date.

This method was written in two books. The first book included both violin and viola parts, and the second book included cello and bass parts. This arrangement was highly confusing and quite impractical. The top line of each staff was written for violin in the first book and cello in the second book, while the bottom line of each staff was written for viola in the first book and bass in the second book.

The book was divided into three parts. Lesson number one in part one began with D, E, and F sharp on the D string. This exer-

cise was meant to be played pizzicato. There were no fundamentals of music given, and the student was probably expected to know F sharp on the staff at a glance. This, however, was a rather improbable assumption. The burden of explanation is thrown upon the teacher.

The very first exercise not only included the use of two fingers but added a shift, on the first finger, to the second position and return. Line two introduced bowing and the whole bow on quarter notes separated by quarter rests. This was presented in one-third of a miniature suite. The other two-thirds were found on each of two following pages. These were separated by further pizzicato exercises on the E, A, and G strings and open string half notes for bowing drill. Up to this point, two fingers had been presented on each of the strings.

Line twelve introduced the half scale of G major in half notes to be bowed. The following three exercises were studies in string crossing using the open strings. This was followed by the half scale of D major.

Page twenty-one began with broken chords in D major. In this exercise it was noted that use was made of the fourth finger for the first time. No explanation had been made of its use up to this point. Did it not need an explanation? Immediately following this exercise was the introduction of slurred notes. This factor was presented by the slurring of a half note to a quarter note with a quarter rest dividing the slur. This author felt that this appeared to represent detached notes rather than slurs.

Lesson eight, page twenty-three, introduced the one octave

scale of G major. Broken chords, more "slurred" notes, and a round completed the lesson. Lesson nine presented the half scale of D major which was harmonized. Lesson ten included the introduction of eighth notes. In this lesson, also, the one octave scale of D major and another round were included.

Lessons eleven and twelve were concerned with the half scale of A minor. In lesson twelve the author introduced what he chose to call the "hook stroke," which was really nothing more than a tied stacatto. This method was characterized by the placing of the first half of a tune on the lower part of one page and concluding the tune on the lower half of the next page. This tended to add to the confusion.

Lessons thirteen and fourteen presented the half octave and octave scale of F major. The G chromatic ascending scale was introduced at the top of page thirty and its descending scale was found on the following page.

Part two of the method opened with the one octave scale of C major followed by an introduction to open string double stops. Lesson twenty included the Bb major scale, more bowing patterns, and more rounds. The remainder of part two of this method included shifting exercises to the second, third, and fourth positions, spiccato bowing, left hand pizzicato, and sixteenth notes. Part three was merely a continuation of material similar to that found in part two.¹

¹ Don Morrison, Morrison String Class System.

In the opinion of this author, this method was poorly organized and moved along extremely fast. The violin and the viola are included in the same part on the same double staff. It is primarily a "teacher's book" and adapts itself to the use of supplemental material.

It progresses very rapidly. Mr. Morrison would have the beginner playing tunes in the higher positions at the end of approximately fifteen weeks.

"Gamble's Class Method for Strings" by Max Fischel and Aileen Bennett was written with a text in Spanish as well as in English. This is quite confusing from the student's standpoint. The method began with a statement of objectives by the authors. It was noted that, in order to do away with complicated cross references which result in wasted time, all work was written out.

The first material offered was sixteen pictures concerned with the position of the instrument and bow. Lesson one introduced quarter notes and quarter rests, half notes and half rests, and whole notes and whole rests. This material was all given on the open strings, and the last exercise on the page combined all three types of notes. The first tune appeared at the end of lesson one and used the open D, A, and G strings. It must be noted that no reference was made to the E string at the beginning. Lesson number two introduced the first three notes on the D and A strings. This was done in both half and quarter notes. All exercises in this method were written to be sung before being played. Syllables were written below the staff in each exercise through lesson three. Dotted half notes were introduced in the

latter half of lesson two.

Lesson number three introduced three fingers on the G string and the use of whole, half, and quarter notes. Lines were drawn under each staff to indicate when the fingers should be held to the string. Section two of lesson three presented $3/4$ time in quarter notes. This was followed by an introduction to slurs in section three. These were introduced on the open strings. Here, for the first time, was a reference to the E string. There was no explanation of how to manipulate the bow arm on string crossing and no mention of the introduction of the E. Lesson number four combined slurs with fingering and the scale of G major for one octave. Section two of this lesson dealt with the study of half steps on the D and A strings. The scale of C major preceded a melody in C major. Section three of this lesson presented a two-part study for each instrument and the familiar tune, "Abide with Me," with piano accompaniment. Lines sixty-six to seventy-seven were concerned with a melody in D. The two-violin part was on one page and the accompaniment on the opposite page.

Lesson number five finally introduced notes on the E string after that string had been used in open form for some time. The scale of G major was introduced in this lesson followed by fourteen lines of tunes and melodious material.

Eighth notes were first introduced in lesson number six. $2/4$ time was also presented in this lesson followed by the scale of D major. Triple rhythm began in lesson number seven, and the accent was also first introduced, as well as the dotted quarter note and the tie.

G sharp and D sharp and the scale of A major were introduced in lesson number eight. This was followed by fingering and bowing exercises using eighth notes, slurs, and triplets. The first arpeggio was introduced on line 160. In lesson nine, an introduction of four notes on each string preceded studies in double stops. In section three of this lesson 6/8 time was first introduced in a round.

Lesson ten was concerned with a review of slurs and the introduction to the scale of E major. The pizzicato was introduced in two lines of material and promptly forgotten. The last seven pages of the method were used to introduce ensemble studies using three or four parts for each instrument.¹

In the opinion of this author, this method could have been greatly improved if the Spanish and English parts had each been published in separate editions. It would take the student some time to become acquainted with the procedure of this method. Some points were included in this method with little or no accompanying explanation, while other points were sufficiently explained.

"The Fay String Method" by Jay W. Fay consisted of twelve lessons, each of which was divided into three parts. Part one of each lesson was for private or class instruction with each instrument treated individually. Part two continued the instruction, but was so written that all strings could be assembled for group practice. Part three of each lesson was for the whole string orchestra. This method began with a statement of the mu-

¹ Max Fischel and Aileen Bennett, Gamble's Class Method for Strings.

sical ideals to be achieved through the use of the Fay Method. Appropriate programs to be given at certain intervals were listed.

Seven pictures were presented to show the position of the instrument and bow. This was followed by a detailed diagram showing the relation of the fingerboard to both the hand and the notation. Since this diagram was cramped into one page, it would be quite confusing to students below the high school level. General instructions to the pupil were presented on the next page. This included remarks on position, tone, practice, rudiments, ensemble, and tuning. This was followed by explanations on the use of the bow, the slur, the string transfer, and the care of the instrument.

Instructions to the pupil for lessons one-A and B were presented opposite page one. This included some of the rudiments of music and definitions concerning ties, fermatas, repeat signs, bowing marks, eighth notes, and slurs.

Lesson one-A introduced three lines of open string drill, and proceeded to present the first two fingers on the A string. From a beginner's standpoint, this page was very involved. It introduced whole notes, half notes, quarter notes, dotted half notes, measure repeats, whole, half, and quarter rests, a key signature, 2/4, 3/4, and 4/4 time, ties, bowing marks and finger patterns. This was too much new material to introduce in the first lesson. Lesson one-B, which was of unison material for the entire string section, introduced the D string with one line of open string drill before proceeding to fingering. Slurs in eighth notes were presented in this lesson in the form of a finger exercise. Would

the student be ready for such an exercise in only the second page of a method? Lesson one-C presents the first "orchestra rehearsal." This page was concerned with intonation, bowing, and dynamics. Definitions were given, and new material on each factor was thrown into the single page. This system of presenting new material seemed to prevail throughout the entire method.

Lesson two-A presented the open D and A strings combined, plus the use of the third finger. Tied staccato notes were introduced here. Sixteenth notes, pizzicato, endings, and tempo markings were presented in the B part of lesson two. The C part contained tonal exercises, cut time, dynamics, and eighth rests.

Lesson three-A included marcato bowing, double stops, and the D major scale. Students in their third lesson would hardly be ready for such study. Lesson three-B included group practice of more bowings. Divided parts were introduced in lesson three-C followed by the introduction of the fourth finger in lesson four-A. "Grand Detache" bowing was also introduced in this lesson. Lesson four-B presented the up beat, and lesson four-C introduced an exercise using sixteenth notes in tied and slurred form. This was followed by a cello solo.

Lesson five-A introduced the E string, leger lines, and the D and A major scales. The B section of this lesson introduced 6/8, 8/8, and 12/8 time signatures, and the C section presented a program to be used in an assembly. The G major scale was introduced in lesson six-A with presentation of the G string. This G string study was continued in the B section of lesson six and followed by four familiar tunes. Lesson seven-A began with two lines

of open string drill using half notes. The three keys of G, D, and A were reviewed in eighth notes.

The following five pages were merely a review of the material already covered. In the A section of lesson nine, the C natural was introduced in the two-octave extended G major scale and F natural was introduced in the C major scale. Syncopation was presented in the B section of lesson nine, and the whole step between the second and third fingers was presented on all strings in the A section of lesson ten. The lowered first finger on all strings was presented in the A section of lesson eleven, and the two part invention was introduced in the B part of this lesson.

Lesson number twelve-A was concerned with a summary of scales using up to six sharps and four flats. The final lesson in the book presented a Beethoven program. On page thirty-seven, the last page in the book, the author presented suggestions for further study.¹

In the opinion of this author, the Fay method attempted to cram entirely too much material into the first few lessons and did not introduce a great deal in later lessons. There was excellent music offered, but it was presented too early in the book to be practicable. The pages were a bit confusing due to the amount of material there. The most emphatic criticism of the method was that it progressed too rapidly and did not spend enough time on some of the most important material.

¹ Jay W. Fay, The Fay String Method.