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The traditional versus the progressive approach to class violin teaching

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THE TRADITIONAL VERSUS THE PROGRESSIVE APPROACH
TO CLASS VIOLIN TEACHING

Submitted by

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CHAPTER I
THE TRADITIONAL VERSUS THE PROGRESSIVE
APPROACH TO CLASS VIOLIN TEACHING

The purpose of this study is to compare two methods of class violin teaching, the traditional method or approach versus the progressive approach. This experiment was conducted in the town of Weymouth, Massachusetts, by the writer, who is director of public school music in the Weymouth public schools.

Two classes were selected, one in the Nevin School and the other in the Pond School. The controlled class in the Pond School was taught the traditional approach "Tune a Day" by Paul Herfurth, while the experimental class in the Nevin School was taught the "New Approach to Violin Teaching" written by George Bornoff of Columbia University.

At the conclusion of twenty-four lessons, three competent judges were selected to make an impartial adjudication of the work accomplished. They rated both classes well above average with the experimental class superior to the controlled group in every respect.

The final conclusion, drawn from the experiment, points to the Bornoff approach as more efficient and direct in its
application and learning than is the traditional method with which it was compared.

1. The Problem and Method Used to Solve It

The problem. — "The disappearance of string players from both school and public programs during the last two decades has caused considerable concern among school administrators, private music teachers, and professional conductors. The apparent lack of interest on the part of school children in the study of stringed instruments is viewed from different angles by these groups. The professional conductor is fearful that there will not be enough adequately trained string performers in the future to maintain the high level of musical proficiency of our American orchestras. The music educators and administrators are concerned about this lack of interest in what many of them believe to be the most expressive medium of the instrumental family and the effect it will have upon the musical development of the child."¹ During the past decade, much has been written on the reasons for this lack of interest and many suggestions have been offered for improving the situation. From a study of many different school programs, a review of the articles published on the subject and discussion with

the music educators, the writer has come to believe that despite the difference in opinion as to the cause of the present status of strings, there is no reason why conditions should remain as they are.

For many years almost all string students were trained to a fair degree of proficiency by local private instructors. This situation existed until about 1930, with almost every village or town having at least one private string teacher from whom adequate instruction could be obtained at a nominal cost. The temporary depletion of music students by the national depression beginning in 1929, the advent of sound pictures, and the replacement of the violin by the suddenly popular saxophone in the local dance orchestras resulted in the migration of professional musicians to larger cities and the transfer of many of them to other professions, thus helping to destroy this source of string players.

In contrast to that method of teaching most of the instrumental instruction today is given in the public schools in small classes and during the school day.

The reason most frequently given for the lack of interest on the part of children in strings is the success of school bands with their colorful uniform and their opportunities to march in parades and perform on the field at football games. Some writers claim that children want to belong to a fast growing concern and, therefore, they favor the wind
and percussion instruments over the strings. In the not too distant past the orchestra was the dominant music group in our schools. Now the band has taken over that position, throughout most of the entire country. "There are a few isolated cases where the orchestra has held its own and even retained its predominance. It is assumed by many educators that strings are more difficult to teach than band instruments, that in smaller schools the enrollment is not large enough to support both a band and an orchestra, so the band has been the group selected. Another reason for the popularity of the band is the fact that the wind instrument teachers have been much more alert to accept the more progressive methods than have string teachers, namely, the class method."

"This attitude of mind on the part of string instrumentists is not scientific; it is an attitude of faith. It is the inherited attitude that 'What was good enough for father is good enough for me.' Until the mental act toward teaching methods and materials is abandoned by string teachers, little help can be held out for a pronounced improvement in the status of the orchestra." 


But the situation is not hopeless. The loss of prestige of the orchestra has come about through scarcity of suitable teachers, lack of incentive, and overemphasis on bands. "There are just as many youngsters who want to play the strings as any other of the families of instruments and when no undue pressure or "propaganda" is brought to bear in favor of the winds, the strings will hold their own." 1/

"The weakness, sometimes considered the outstanding one of the school string program, is the lack of adequate materials for the approach to, and the instruction in, strings." 2/ This situation has been improved considerably in the last five years. There is much to be desired at this time in that the regular teacher, unless quite highly specialized, can do little with existing materials. Highly specialized teachers are scarce, and it will be some time before enough can be trained to meet the need. About string methods in general, one writer says, "Much material for string classes has been written by those who have never taught a string class themselves. String class methods should be tested for results before they are put on the market. Those who teach string class methods in our colleges, universities and schools of music should have had actual

1/ E. A. H. Green, "Strings, the Strength of the Orchestra," School Musician, Volume XIX, Number 1, (September 1947) p. 30.

successful experience in the field of high school and grade school music themselves. There is too much untried, untested and theoretical 'method' taught in our teacher training institutions by those who have had no way of knowing whether such procedures will succeed in actual practice. It is ridiculous to expect that one semester or one year in a class on string methods is sufficient to prepare the music student, who has had little or no other experience with string instruments, to teach strings successfully in the public school field. Small wonder that such inadequately trained teachers confine themselves largely to wind and percussion instruments.\(^1\) This may sound a little harsh on our training institutions but possibly the criticism is justified.

String teachers as a whole seem to be too well satisfied with their own methods of instruction. The lack of consistency in teaching basic string techniques, coupled with narrow prejudices of many of the string profession, has long been a lamentable fact. If more of our teachers would project their ideas in educational publications, as has been done by George Bornoff with his basic method for teaching strings; by Elizabeth Green, with her planned interest goal attainment style; and by Melvin Schneider with his preschool approach, we would have a more rounded source of\(^1\)Gene Chenoweth, op. cit., p. 15.
proper material that would fit the present-day needs.

It is stated by music schools and colleges that entering string majors are on the decline. In the past scholarships were offered in the less familiar instruments, such as oboe, bassoon, French horn, and basses but these are now becoming more common and the stress must be turned in the direction of the stringed instruments. As Ward states, "As a major means of expression, the playing of stringed instruments will vanish from the school field unless something constructive is done and done quickly. We wait too long, we classify and relegate too easily. Instead of giving every child at the third and fourth grade levels a chance to play the violin right in the classroom just as we teach singing, we keep the experience away from them for fear that some few who are not fitted for violin playing may be encouraged. Would it not be better to inoculate the many, looking forward to the development of all potential players, rather than to circum­scribe the opportunity to such an extent that we lose even the few?" 1/

To summarize the causes for the lag in string playing in our schools, it has been suggested that when a string specialist is employed to teach, the orchestra is more than able to hold its own; that when equal emphasis is placed on both band and orchestra, there is practically no difference

in their popularity. The greatest problem, it appears, is in the method material already published, and the need for successfully tested material that can be used by the general supervisor or teacher in the development of his string program.

This last point is the reason that the writer was interested in making a comparison of two methods and in trying to find out for himself some of the answers.

This thesis is concerned mainly with comparing two methods of approach; one, the traditional approach, and the other, the progressive, or perhaps revolutionary, approach.

The method.-- In 1948, the writer participated in a clinic in which this progressive approach was outlined and demonstrated. The general attitude of those present was that it would not hold up in general practice and that the regular or traditional methods were still the best. Realizing that one demonstration can hardly be conclusive, it seemed advisable to make a study of the problem over a period of two or three years, and to record the results.

To begin such a study the writer deemed it necessary to teach several classes with the new approach, being already familiar with the traditional. He enrolled classes from several elementary schools in Weymouth, Massachusetts, not classifying them to any extent, and taught them for one year. The results seemed far more gratifying than those achieved
in the past. One evening class was given to adults, with much the same result.

With this background it seemed practicable to start an experiment with two classes, one to be taught the method already used in the school system and the other to be taught the method innovated by George Bornoff and known as the Bornoff approach. Violin classes were selected because this instrument had been used in the clinic demonstrations and because more instruments were available, and it was thus possible to arrange the classes more equitably from the point of view of the many variables involved. It was found necessary to select and thoroughly test the students with respect to native ability—to compile information on musical experiences prior to the class work. The school permanent record cards were used to obtain intelligent quotients and attainment records of each student. The physical background of each student was checked through the school office to find possible variants in coordination, eyesight, and also through the supervised recreation and play. At the end of this study, two classes were selected with the same grade levels in each class.

With all possible variables worked out as nearly as possible, it was felt that a fair experimental situation had been established. The classes were taught for twenty-four weeks, and at the end of that time three qualified judges compared and evaluated the results of each class.
2. A Comparison of the Philosophy Underlying the Two Approaches Used in the Experiment

The traditional approach.-- The traditional method used in this experiment has been almost universally used, and has been the method used in the schools of Weymouth, Massachusetts, for some years. In this method the student is given a violin and taught how to hold it. The different parts of the violin and bow are described and explained, and the first lesson on whole notes is begun with long sustained tones. The student must practice these tones until a good tone can be produced. He is then given a method book. The book used in this experiment was the "Tune a Day," a melodic method by Paul Herfurth. This tone drill must of necessity be carried on for two or three lessons. From this point, different rhythms are introduced and learned. This mastery from point to point has no real objective or goal in sight, but the teacher knows that the student must lay a firm foundation if he is to build a solid technique. The work for the first year is in the first position in order to assure a good foundation for the many positions to come.

Each new bowing technique is drilled upon until mastered. The simple bowings, namely, detached, slurs, and legato, are taught in this first book. The problems are presented functionally through tunes, and the basic problems are
isolated and drilled upon until learned; they are then put back into the tune and played. Some scale work, intervals, and bowings must be added by the teacher to supplement the regular written material of the book. Stimulation is very much needed and is given verbally, with illustrations by the teacher. Only two strings are used for the first eighteen lessons, namely, the D and the A. The E and G strings are introduced at the nineteenth and twentieth lessons and the same procedures are carried out. The student now has completed the entire four strings in only one set pattern. This is followed with solos, duets, trios, and quartets. There are several simple sets of test questions in this book to assure the teacher that the fundamentals are being kept abreast of the playing technique.

Taking everything into consideration, the method used in this experiment can truly be considered of the traditionalist school. It could possibly be defined as a combination of schools to some extent, by taking into consideration the learnings of certain teacher's personalities and traits, and the dealing with certain supplemental material. However, the general learning is toward the "Traditionalists" Philosophy.

The modern progressive approach.--The second type of approach used in this experiment is the "Bornoff Patterns," a modern progressive procedure which has been proved by testing in many situations. It has been demonstrated at
clinics throughout the country and many of the so-called "traditionalists" have used the approach in their own materials.

This approach starts off by placing a violin in the hands of a child and with a very brief explanation of the open string cycle the class begins. The open string cycle consists of four open tones on each string, G, D, A, E, E, A, D, G, then three, then two, and finally one. A robust full bow, using every inch of the bow from the frog to the tip, is demanded. The use of the whole, dotted half, half notes, and rests follow. The apiccato at the frog and staccato using full bows follow with the cycle of quadruplets and triplets.

The introduction of the five basic finger patterns on all four fingers is used, in order to set the entire hand and to correlate movements of all the fingers. The same fundamental pattern or cycle is being constantly used, with emphasis placed on the variants in order to give the student a different approach with each. Slurring is introduced on single notes and then followed by double notes which require much greater control of the bow for a sustained and even tone on two strings. Then follow slurring on the five finger patterns using the slurred cuplet with added quarter note, slurred triplets with added quarter note, slurred quadruplets with added
quartered note, slurred triplets and slurred quadruplets. These are followed with spiccato and staccato in all variants. At this time tunes are introduced first as rote songs and then as reading songs through the medium of the finger patterns. The technical side is continued by the one-fingered scale in cycle form in the full octave. This is the beginning of the scales which are to come—the fingered scales, octaves, 3rds, 6ths, 10ths, and harmonics.

This is a general idea of how this approach is started, with definite objectives in view with the shortest possible route to these objectives. Dr. Bornoff explains this procedure in the "Instrumentalist" magazine:

"In teaching violin in the elementary stage the instrument should be introduced as one whole integrated unit. A student should not be limited to the first position only, but by means of the one-octave scale cycles, he should become acquainted with the higher positions. Let him experiment with the higher positions, encourage him to explore the upper part of the finger board, and guide him in his exploratory work. Results will be amazing, and the rapidity with which the left hand will be adapted to higher positions will be almost phenomenal. Exercise on extreme limits of the finger board will also achieve control of the left hand, which will automatically move into the right position due to the necessity of turning the left arm.
inward to reach the higher notes."

"Playing in the upper register in the early stages will also help produce the basic control for tonal technique, and this beauty of tone will predominate as a fundamental achievement whether a student is practicing technical exercises or tonal passages. Teachers are generally skeptical about introducing more than one position at a time because they feel that only one position should be thoroughly mastered before proceeding farther in order to avoid the formation of any bad habits. This leads them to restrict the movements of the child into definite and specific patterns which are considered correct. However, if the complete problems of the instrument are presented to the student at the beginning, he sees readily the work that is before him, accepts it as a challenge, and starts to practice with the entire problem of the whole violin open to him."

"To produce pleasing and satisfactory tones on the instrument, good control of the right arm is needed and a considerable degree of digital skill in the left hand. This makes it necessary to train the left hand in shifting as soon as possible, which means that position work should be commenced within the first month. Finger patterns, therefore, should be introduced as early as the first lesson. Acquaintance with these patterns will not only result in left hand flexibility but will serve as a preliminary
foundation for later position work."

"Thus, by the end of four weeks a student should be playing in the first seven or eight positions. During this period, the right arm should be developed simultaneously in order to gain control of the bow. He should be able to play his finger patterns, using spiccato in the lower part of the bow. Both up and down bow staccato should be under control and he should be able to play quadruplets, as many as eight in a bow, and triplets, as many as eight in a bow."

"This rapid facility and control is neither impossible nor improbable. It has already been accomplished in some parts of the country and the results are so astonishing that teachers who have been applying this bold approach have become enthusiastic and fascinated by the unprecedented results and by the student interest developed."

"Such spectacular progress is due in some measure to the rote method that is used. A student learns to play passages on the instrument far ahead of his reading ability. Lessons are first learned by rote, then followed in the music book while practicing. Digital skill comes first, then reading ability. It is surprising how quickly pupils learn to play staccato and spiccato, and when these bowing variants are applied to the finger patterns they are so impressed and inspired with the results that practicing becomes a project with purpose and meaning."

1/George Bornoff, "Let There Be Music for Everybody," The Instrumentalist, (September-October, 1946) pp. 31-32.
This approach very closely follows the method used in teaching a child to read. A very small child first learns by rote the common, everyday words that he needs to know in order to get what he wants. In his beginning reading he is shown pictures and the word that goes with each picture; in a few months he has developed a workable vocabulary and can read the beginning or elementary books. So with this approach violin study has been successfully and carefully worked out and experimented with objectively. To quote further from Dr. Bornoff:

"Definite objectives for mastery of the whole violin from the beginning will offer a purposeful meaning to a student's practicing and will replace the tedious isolation of certain skills and techniques with a musical experience and a sense of accomplishment. Within the first six weeks the student begins to play tunes, first by rote and then with music in a functional manner."

Dr. Bornoff stresses his belief that certain basic controls are necessary in the playing of the violin; that the mastery of these controls is necessary for a young player; that a great deal of the technical material now published for teaching is unnecessary and can be discarded. He lists five controls as follows: (1) horizontal; (2) vertical movements with the right arm; (3) horizontal movement

of the left arm from elbow in shifting; (4) lateral movement of finger; (5) relatively vertical finger motion.

The work which has been taught in the first two years in stringed instrument teaching, in the past, can, through this objective approach, be covered in the first four months. As the basic controls are gradually expanded and refined growth or learning takes place through a developmental process. Dr. Bernoff reasons that the student's playing ability which is developed through a rate approach should be far in advance of his reading ability. In this way the student is able to play material which he can read and is not penalized or made to dig out and isolate passages for intensive practice. Stress on scales in all forms for a firm foundation and for continued advancement is necessary and as Dr. Bernoff says: "The methods employed in this approach to the study of the violin are not mere hypotheses nor controversial theories; they have been formulated and perfected after years of systematic experimentation and successful application, and their efficiency has been proved over a number of years in the Bernoff School of Music." 2

This method of approach has been thoroughly organized for direct results with definite objectives set up to be

1/ Ibid., p. 59.
2/ George Bernoff, Bernoff's Finger Patterns for Violin, p. 4.
accomplished and with a specific schedule for improvement. Dr. Bornoff is a progressive and pragmatic educator who has been influenced in his thinking by the Gestalt psychology, which is often used to explain progressive education. "This is the psychological dogma, that learning by wholes is more efficient than learning by parts."

The emphasis of this method can also be traced to John Fletch who states:

"Experiments show that the mind working upon any chaotic and meaningless materials tends to organize such materials into patterns and thus to give them meaning. It has also been demonstrated that when materials are prearranged into patterns, learning is easier and more efficient. Behavior is, therefore, to be thought of as originally and inherently relational responses to relational situations rather than reflex reaction to simple physical excitants. The child does not see the letters of a word first, then the syllables, and then the word itself. Any attempt to train him to approach the learning of words in such a piecemeal fashion is artificial."

Interest, attitude, and mental ability are commitants to learning. An animal placed in a problem box has nothing but blind trial and error to help him in his efforts to

1/James Mursell, "Principles of Music Education," p. 223
solve the problem, but in his own natural environment he learns because he wants to learn. So, in education in general and music education in particular, we want the sort of learning that the animal achieves out in the woods, not the sort that takes place when he is condemned to escape from a problem box. Above all, one successful repetition even though the teacher help with the success, means far more than any number of fumbles and failures. When we prescribe a song as if it were a dose of medicine,--good for what ails the pupils reading, but nasty and stupid in itself, we set everything against proper learning, including learning to read.  

The Bornoff approach is a planned direct objective approach that is within the natural environment of the child and that capitalizes on active experiences.

The two methods discussed in this chapter differ considerably in their technical approach, also, in their underlying philosophies. Chapter II will discuss the experiment in which the two were used and discuss the findings.

3. Description of the Background and Procedure Used

Before going into the details of the experiment itself,  

it would seem that a description of the background and procedure used should be given: the demonstration of instruments; the materials and instruments used in the two classes; the tests and measurements for determining the proper selection of students of equal status in the two classes, and the comparison and evaluation by the judges.

A thorough coverage of all string instruments was given by a demonstration in all the schools of Weymouth, Massachusetts to approximately thirty-eight hundred pupils. The explanation and actual playing of individual instruments, followed by quartet and then ensemble playing, was carried on without mention of a possible experiment later on.

Application blanks were then distributed to all pupils interested in the study of violin. The returned applications were then used as a group from which the classes were selected.

The selected group was given the Seashore Measurement of Musical Talent Test, a battery of tests designed to measure native musical ability. In this battery there are six twelve-inch double faced recordings, three in series A and three in series B. Series B was used.

As described in the manual of directions, "This series is designed for testing of musical groups or individuals, as in the selection for musical organizations, admission to music schools, the assignment to musical instruments, or in
the search for causes of failure in music.....Series A covers the full range of talent or lack of talent and is, therefore, essential for surveys. Series B covers a narrower range and is, therefore, more diagnostic and more economical in musical situations." There are three records for each series, with one measure on each side. The six sides measure Pitch, Loudness, Time, Timbre, Rhythm, and Tonal Memory. This is a standardized test and the results of the tests are computed in percentiles according to school grade.

The data were taken from the permanent record card of each student. These records were derived from the results of the Pintner Intermediate Tests which are given in the schools of Weymouth by a certified tester. The stabilized tests are given in the first, third, fifth, seventh, and eighth grades, with localized tests given when needed. The test's purpose is to find out how near a class comes to the established test norm, how near it comes to the class norm, and how the individual meets the test norm. The first, third, and fifth grade results were taken for this experiment.

Other school records, such as academic grades, were averaged, as were also the music grades of each student. These were taken from the permanent record cards. Each individual was check as to outside music study. This information was gathered from the outside private music teacher

and from the parent. Teacher-parent consultations were also used in the compiling of this record.

The background of the pupil was taken into consideration in the selection of the personnel for the experiment. The home environment of the group was good, with most of the children living in single homes and having adequate place for play. The parents, in most cases, were of a high type. The fathers were engaged, for the most part, in the professions, semi-professions, or the skilled trades.

The final selection of students for the experiment was set at twenty-four, with twelve in each class and with a grade range from the third to the sixth.

These two classes began their lessons on October 9, 1949. Each class met for two one-hour lessons for the first nine weeks and then, because of a change in scheduling, five pupils had to be transferred. It was then necessary to hold classes once a week until the close of the experiment. The total time used was thirty hours of instruction over a period of twenty-one weeks.

The final comparison made by the three adjudicators, was in favor of the Bornoff method. They unanimously believed the experimental class to be superior in every tested point.

There would seem to evolve from this experiment three points which to the writer are justified. First of all that the Bornoff approach to teaching class violin is more
efficient than the method used for comparison. Secondly, the fact that the method used in comparison with the Bornoff approach is, for the most part, a Traditionalist educational philosophy; a plateau-by-plateau, isolated skill type of teaching that has been used for so long by so many music educators. Thirdly, and perhaps the most interesting result is that the success of the Bornoff approach to class violin teaching is not entirely centered in his own vital personality and classroom procedure.

The materials were taught by a traditional string teacher with only one year of background in the Bornoff approach. The results must speak for themselves. It took longer to cover the material outlined in the book than it does for Mr. Bornoff to do it, still the end result was more successful than the method taught to the other class, by the same teacher.
CHAPTER II
THE EXPERIMENT AND ITS FINDINGS

In this chapter the tables show the results of the items measured and their adjudication. The teaching procedures used for both classes are explained in detail and it is felt that the final results justify the value of the experiment.

Table I shows the relationship established between these two classes. The writer feels that the variables have been cut to a minimum insofar as these controls allow individual differences being taken into consideration.

The writer did the teaching for both classes, as it was felt that the experiment would thus be more controlled than it would be with two personalities involved.

Both methods were studied thoroughly in order that one method might not be influenced by the other in its administration. The "Tune a Day" was taught to the Pond School class and the Bornoff method was taught to the Nevin School class. Neither class knew that an experiment was being conducted.
Table 1. Record of Academic and Musical Background of the Experimental and the Controlled Group

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<td>2 - 1 / 2 year</td>
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1. Description of the Teaching Procedures

In the first lesson both classes were handled in much the same manner, except for the material taught. A violin was presented to each child and the care and treatment of it was
explained. The size of the violin for each child was given careful attention, and the half-size up to and including full size were used. The violins were all of good quality, being especially selected for the experiment. The lesson consisted of teaching the many parts of the violin and bow.

The controlled class in the latter part of the lesson was given the traditional long tone drills on the D and A strings only. The experimental class, which used the Bornoff method, was taught the open string cycle on all four strings along with some spiccato bowing.

From this time on, the approach was entirely different for the two classes. During the second lesson the controlled class continued to learn and read the open strings and attempted to play with good tone and control of the bow. They had two simple tunes on open strings with the teacher playing the melody and harmony. The experimental class began its second lesson with the open string cycle, and then moved along to whole, dotted half, half, quarter notes, and rests in cycle form. The spiccato and staccato bowing were introduced at this time, as was also the double stopping of two open strings. By this time the enthusiasm of both classes was extremely high. At the end of the third week the first five lessons were completed by the controlled class in the "Tune a Day" method book. During this same time the experimental class at the Nevin school had completed the five
finger patterns, using all four fingers, on all strings and was beginning the slurred cuplet. This class was still playing by rote, but was so interested that they had little time to attend to reading. One-fingered scales had been introduced in the patterns on all strings to help in intonation. During the sixth week, one member of the experimental class decided to drop out because she would not do the individual work when her turn came. After a talk with her parents and teacher, the writer found out that this attitude was true of others in the past. However, the girl joined one of the slower classes where her feeling of superiority was restored.

The controlled class also lost one member in the ninth week because the family moved to another state. During the sixth week, in the opening of the writer, the experimental class had begun to move ahead of the controlled class. Their enthusiasm and interest was much keener and they were anxious for tunes. These were begun first by rote, with a gradual diverting of the students' attention to reading. Over a period of five lessons, they were paying more attention to reading and to bowing. The different time signatures bothered them not at all, and no pupil asked why they were different. Their assignments were large and covered a variety of techniques. The controlled class, during this time, were completing their study of additional fingers;
their method book, however, does not complete the four strings until the twentieth lesson. They were given some supplementary work other than that in the method book to help round out their study. During this time the controlled class had been working with only a one-finger pattern or grouping of fingers on the four strings, while the Bornoff method had been teaching five. By the end of the experiment the two classes had done a very fine piece of work. They both had worked long and hard.

With both methods completed, it was considered the logical time for a comparison and evaluation of the results. It was decided that three qualified music experts, all of whom were music educators, would be adequate for a fair adjudication of the two methods.

2. Classes Compared and Evaluated by Judges

At the end of the thirty-hour instruction period, three judges listened to the two classes play. The controlled class was scheduled as the first group. The judges were instructed as to the rating sheet to be used and the manner in which they were to rate each class. Comments were asked for on each phase of the work, if the judge were so inclined. The grades used were:

- Excellent: 4.0
- Good: 3.0
- Average: 2.0
- Below average: 1.0
- Poor: 0.5
The marks were to be entered after each item with comments, if any.

The judges were selected for their knowledge of and interest in strings and string playing: Walter Loud, professional string teacher of Boston and Braintree; Joseph Beecoff, professional violinist and teacher; Frank Corsaro, violinist and music educator. These adjudicators will be referred to in this order and will be known as 1, 2, and 3.

The examinations were scheduled for the afternoon of May 3, 1950 at the Nevin School hall. The audience was confined to the three judges and the parents of the two classes. No applause was permitted. The parents were aware of the nature of the experiment and the results desired. They were included in the experiment for the layman's reaction and they acted as judges in their own way, with some giving unsolicited comments. Six songs were selected from the "Tune a Day" for each class to play in ensemble. Individuals selected solos to play with piano accompaniment of their own choice. This was followed by three sight reading songs within the limits of both classes.

The performance of the controlled class, including solos, ensemble, and sight reading, took approximately one-half hour. The experimental class performed last. The judges were asked to wait until the classes had finished before recording any grade or making any comments. Some marked as
they went along; others waited until the final playing was over, making only notations as the work progressed.

The adjudicators' marks are given in Table II. Table III is a summary of the judges' comments taken from the rating sheets.

Table 2. Mean Ratings for the Controlled and Experimental Classes, Individual Judges' Scores and Their Averages

<table>
<thead>
<tr>
<th></th>
<th>Controlled Group</th>
<th>Experimental Group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Judges' Ratings</td>
<td>Judges' Ratings</td>
</tr>
<tr>
<td></td>
<td>1    2</td>
<td>3    Average</td>
</tr>
<tr>
<td>Tone Quality</td>
<td>3    2</td>
<td>3    2.6</td>
</tr>
<tr>
<td>Intonation</td>
<td>3    2</td>
<td>3    2.6</td>
</tr>
<tr>
<td>Bowing Technique</td>
<td>2    3</td>
<td>3    2.6</td>
</tr>
<tr>
<td>Rhythm</td>
<td>2    3</td>
<td>4    3.0</td>
</tr>
<tr>
<td>Left-hand Digital Skill</td>
<td>3    2</td>
<td>3    2.6</td>
</tr>
<tr>
<td>Playing Position</td>
<td>2    1</td>
<td>2    1.6</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>2    2</td>
<td>2    2.0</td>
</tr>
<tr>
<td>General Musical Effect</td>
<td>3    2</td>
<td>3    2.6</td>
</tr>
<tr>
<td>Mean</td>
<td>2.5  2.1</td>
<td>2.8  2.4</td>
</tr>
</tbody>
</table>

4.0 - Excellent
3.0 - Good
2.0 - Average
1.0 - Below average
0.5 - Poor
Table 3. Comments Compiled from the Adjudicators' Forms

<table>
<thead>
<tr>
<th>Comments</th>
<th>Adjudicators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>1. Tone Quality</td>
<td></td>
</tr>
<tr>
<td>a. Good quality at this point</td>
<td>x</td>
</tr>
<tr>
<td>b. Tone was rather thin because of lack of full bow</td>
<td>x</td>
</tr>
<tr>
<td>c. Tone was harsh and scratchy</td>
<td></td>
</tr>
<tr>
<td>2. Intonation</td>
<td></td>
</tr>
<tr>
<td>a. This class plays fairly well in tune as a whole</td>
<td>x</td>
</tr>
<tr>
<td>b. Shaky in spots but fairly good for beginner</td>
<td></td>
</tr>
<tr>
<td>c. Not quite accurate but on the whole fair</td>
<td></td>
</tr>
<tr>
<td>3. Bowing Technique</td>
<td></td>
</tr>
<tr>
<td>a. Good Bowing</td>
<td>x</td>
</tr>
<tr>
<td>b. Right arm position was good and uniform</td>
<td>x</td>
</tr>
<tr>
<td>c. Lacks coordination</td>
<td></td>
</tr>
<tr>
<td>4. Rhythm</td>
<td></td>
</tr>
<tr>
<td>a. Class as a whole was bothered by rhythm</td>
<td>x</td>
</tr>
<tr>
<td>b. Note values were not held, causing most of the fault here</td>
<td></td>
</tr>
<tr>
<td>c. Rhythm not good</td>
<td></td>
</tr>
<tr>
<td>5. Left-hand Digital Skill</td>
<td></td>
</tr>
<tr>
<td>a. The position of the left hand hampered the use of the fourth finger</td>
<td>x</td>
</tr>
<tr>
<td>b. The fourth finger very weak throughout class</td>
<td>x</td>
</tr>
<tr>
<td>c. Finger dexterity fairly good on the whole</td>
<td>x</td>
</tr>
</tbody>
</table>

(continued on next page)
Table 3. (continued)

<table>
<thead>
<tr>
<th>Comments</th>
<th>Adjudicators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>d. Left hand of the class was too stiff</td>
<td></td>
</tr>
<tr>
<td>e. Left hand finger of several was too limp, causing shaky intonation</td>
<td></td>
</tr>
<tr>
<td>6. Playing Position</td>
<td></td>
</tr>
<tr>
<td>a. Fairly good position</td>
<td></td>
</tr>
<tr>
<td>b. The posture of the class is average</td>
<td></td>
</tr>
<tr>
<td>c. Class is too stiff and rigid</td>
<td></td>
</tr>
<tr>
<td>7. Sight Reading</td>
<td></td>
</tr>
<tr>
<td>a. Sight reading at this stage is always difficult</td>
<td></td>
</tr>
<tr>
<td>b. The rhythm is good but badly out of tune</td>
<td></td>
</tr>
<tr>
<td>c. It is hard to recognize the tune</td>
<td>x</td>
</tr>
<tr>
<td>d. Note values are not observed</td>
<td>x</td>
</tr>
<tr>
<td>8. General Musical Effect</td>
<td></td>
</tr>
<tr>
<td>a. This group shows promise</td>
<td></td>
</tr>
<tr>
<td>b. They seem very intelligent and interested in their work</td>
<td></td>
</tr>
<tr>
<td>c. The over-all effect is good. Given more time, they will do fine work</td>
<td></td>
</tr>
<tr>
<td>d. Good results and they seem to have fun playing</td>
<td>x</td>
</tr>
<tr>
<td>e. Very evenly matched throughout the entire class</td>
<td></td>
</tr>
</tbody>
</table>

(Continued on next page)
Table 3. (continued)

<table>
<thead>
<tr>
<th>Comments</th>
<th>Adjudicators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>1. Tone Quality</td>
<td></td>
</tr>
<tr>
<td>a. This tone is much superior to that of the other class</td>
<td>x</td>
</tr>
<tr>
<td>b. The tone is big and full for such a young class</td>
<td>x</td>
</tr>
<tr>
<td>c. The tone is surprisingly good</td>
<td>x</td>
</tr>
<tr>
<td>2. Intonation</td>
<td></td>
</tr>
<tr>
<td>a. This class is out of tune at times but never bad</td>
<td>x</td>
</tr>
<tr>
<td>b. They seem to play in tune with ease</td>
<td></td>
</tr>
<tr>
<td>c. Unusually good tone</td>
<td></td>
</tr>
<tr>
<td>3. Bowing Technique</td>
<td></td>
</tr>
<tr>
<td>a. The bowing is free and smooth</td>
<td>x</td>
</tr>
<tr>
<td>b. Right arm very good and uniform</td>
<td>x</td>
</tr>
<tr>
<td>c. Coordination of class is extremely good</td>
<td>x</td>
</tr>
<tr>
<td>d. Full bow used by entire class</td>
<td>x</td>
</tr>
<tr>
<td>4. Rhythm</td>
<td></td>
</tr>
<tr>
<td>a. Unsteady at times but better than other class</td>
<td></td>
</tr>
<tr>
<td>b. Rhythm is in some cases a little hurried</td>
<td></td>
</tr>
<tr>
<td>c. The rhythm is far superior to that of the other class</td>
<td></td>
</tr>
<tr>
<td>d. Rhythm extremely good</td>
<td></td>
</tr>
<tr>
<td>5. Left-hand Digital Skill</td>
<td></td>
</tr>
<tr>
<td>a. Left hand much freer than other class</td>
<td>x</td>
</tr>
<tr>
<td>b. The fourth finger seems to have very little trouble for this group</td>
<td></td>
</tr>
</tbody>
</table>

(Continued on next page)
<table>
<thead>
<tr>
<th>Comments</th>
<th>Adjudicators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>c. Very good finger position</td>
<td>x</td>
</tr>
<tr>
<td>d. Good left hand and wrist</td>
<td>x</td>
</tr>
<tr>
<td>6. Playing Position</td>
<td></td>
</tr>
<tr>
<td>a. The position is very good</td>
<td>x</td>
</tr>
<tr>
<td>b. The rigidity seems to have disappeared with this class</td>
<td>x</td>
</tr>
<tr>
<td>7. Sight Reading</td>
<td></td>
</tr>
<tr>
<td>a. This group has difficulty with sight reading but is better in this respect than the other class</td>
<td>x</td>
</tr>
<tr>
<td>b. Both classes have difficulty with sight reading</td>
<td></td>
</tr>
<tr>
<td>c. This class had its troubles, but the tune could be recognized</td>
<td></td>
</tr>
<tr>
<td>8. General Musical Effect</td>
<td></td>
</tr>
<tr>
<td>a. This class is better in every respect than the first</td>
<td>x</td>
</tr>
<tr>
<td>b. Both classes seemed at first about evenly matched, but the results here are surprising</td>
<td>x</td>
</tr>
<tr>
<td>c. This class is superior to any I have had or heard</td>
<td>x</td>
</tr>
</tbody>
</table>

* No comment
CHAPTER III
SUMMARY AND CONCLUSIONS

At the beginning of this paper some of the problems of the present day string program were listed and described. In the opinion of many of the writers, it was pointed out, there is a definite lack of tried and tested materials that can be used successfully by the general music educator for the instruction of strings. The author went on to explain the problem of this thesis and procedure he used to compare the "New Approach to Violin Teaching" innovated by George Bornoff, with the method used in his own school system.

An analysis was made of the two approaches in an attempt to find out by what general educational philosophies and psychologies they were motivated. A result of this analysis is a strong implication that the approach used in the class violin teaching in the Weymouth schools leans rather emphatically toward the "traditionalist" educational philosophy and the behaviorist's psychology. The Bornoff method of violin teaching with its direct-objective approach to the instrument as a whole gives some indication of being influenced by the progressive school of educational philosophy with its emphasis being directly related to the Gestalt psychology and the pragmatic philosophy.
The experiment was then described in detail. The organization of the classes; how the students were tested and measured to establish as near as possible a scientific analysis of each; and how the two classes were instructed and comparatively graded in the final classes.

The results of the experiment point out rather strongly that the Bornoff approach was the most efficient of the two that were compared.

Not all the comments were used, but enough were included in Table 3 to show the trend of the adjudator's thinking in regard to the two classes. They thought the experiment proved without a doubt the differences between the classes; that the experimental class was superior to the controlled class in all the phases examined. They stated that the tone of both classes was good, but all three felt the experimental class was by far the best. In the general music effect this same class was judged much the best.
APPENDIX A
THE BORNOFF APPROACH TO CLASS VIOLIN TEACHING OUTLINED

Section 1. Open String Cycle

   a. Cycle form using quarter notes.
   b. Use of rests.
   c. Sustained long notes.

The open string cycle should be played with a full bow to each note. This means that every inch of the bow should be used on each stroke. Emphasis should be placed, at the beginning, on bold, free, firm strokes and on the correct position of the right hand on the bow.

Changing of strings requires skillful balancing of the bow to avoid future difficulties in rhythm and time. Tapping with the foot in the exercises indicated below, using the variants of the whole notes and dotted notes, will be instrumental in the attainment of coordination of the body and an integrated feel of the music. During rests, the bow should be swung back to the frog in order to be ready for the next bar. Exercises with rests should be played starting with both a down bow and an up bow, to obtain mastery of the bow arm. Strict observance of rests is fully as important as
the playing of notes.

Part 2. Spiccato at the frog.

a. Cycle of quadruplets.

b. Cycle of triplets.

Spiccato at the frog is extremely valuable for bow control, and should be learned as soon as possible. Spiccato should be introduced as a forearm movement (with practically no movement of the upper arm). No wrist or finger movement is required at this stage. The spiccato should be a controlled bounce at the frog, using about two inches of the bow for each bounce. Bow should be held firmly with fingers of the right hand.

To introduce spiccato, demonstrate the movement to the student, and allow him to play it on any string while checking the bowing and position. Then introduce the sixteenth notes, and complete the cycle of couplets, triplets and quadruplets. These rhythmical groups should be practiced on all strings and thoroughly mastered before proceeding to the open string cycle. The importance of this type of bowing should be carefully explained to the student, so he will realize what he is striving for and so that his practicing will become purposeful and meaningful. The teacher must be sure to explain fully the principles involved so that the student understands them.

a. Cycle of quadruplets.

b. Cycle of triplets.

Staccato bowing is extremely valuable for development of good right arm control, and should be introduced during the first lesson. Use of full bows should be stressed at all times, irrespective of the number of notes being played in a bow.

Staccato should be explained as a quick, straight stroke with a dead stop, allowing no release of pressure on the bow and no wrist movement. Introduce it with two stops in a bow, i.e., a full bow with a dead stop in the middle, at the point, back to the middle and at the frog. Then proceed to triplets with three stops in a bow, quadruplets with four stops in a bow, and increase the number of stops simultaneously with the down bow. A student should be allowed to play as fast as he wishes, as long as he uses full bows and has a correct position. Do not mention the wrist, just use the forearm.

If this work is practiced conscientiously at different speeds, the pupil will find that the problem of staccato can be mastered quite easily in the early stages of development. The student should be fully informed of the benefits to be derived from this form of practice. Under no circumstances, should the exercises be assigned without full
explanation of the purpose and nature of the work. The student should be fully aware of the objectives desired in order to practice intelligently and to achieve the best results from his work.

Part 4. Detached strokes using full bows on double notes.

a. Cycle form using quarter notes.

b. Use of rests.

c. Sustained long notes.

To play double notes, a student must have steady control of the bow and must produce an even tone. While playing on two strings simultaneously, he should keep in mind the objective of constantly producing a clear smooth tone. Production of this even tone will be accomplished by setting the strings in equal vibration. This necessitates drawing the bow evenly across both strings, in order to maintain an equal contact.

If the student is directed to watch the strings vibrate he can guide his own bow movements by the differences of the width in oscillations of the two strings. The carrying power and quality will depend on the width of the string vibrations. To produce the best tonal effect, width of the oscillations should be at its maximum. Use of full bows will help to develop a sustained tone on double stops and at the same time teach the pupil how to draw full, rich double notes.
Part 5. Spiccato at the frog in double notes:

a. Cycle of quadruplets.

b. Cycle of triplets.

The same points outlined in Part 2, for spiccato on single notes should be followed for the double notes with one exception. The bounce should be stroked in a more horizontal manner, to produce the best tonal effect from both strings, instead of using a vertical movement.

Mastery of spiccato bowing will develop bow control and freedom of the right arm, as spiccato double notes require a considerable degree of skill in bowing.

Part 6. Staccato using full bows on double notes.

a. Cycle of quadruplets.

b. Cycle of triplets.

Practice on staccato double notes is essential for acquiring firmness and solidity of the bow arm. A rich full tone should be produced. Staccato double notes will give the student his first real opportunity to draw a strong tone out of his violin, and will give him a feeling of substantial control. It is one of the first milestones in his progress.

Section 2. The Five Finger Patterns Applied to the Open String Cycle.

Through the medium of the five finger patterns, a student gains finger independence and learns to coordinate his fingers with his bowing at an early stage. All four fingers are
introduced during the first lesson in order to set the
position of the entire hand and to correlate movements of
all the fingers; as well as to master digital manipulation
which must be accomplished as soon as possible. This early
introduction to the finger patterns will incidently acquaint
the student with various keys in which he could not other-
wise play for many months, and for which he needs no
theoretical explanation for the present. It will give him
an opportunity to achieve considerable mastery in the first
position and to grasp a solid feel of the instrument.

During these finger pattern cycles, fingers become
easier to control and much less effort is required for
correct finger position. The bow gains in flexibility and
the tone becomes more solid.

After completion of the following exercises, apply
Section 1, Parts 1, 2, and 3 to the finger patterns.

Part 1. Detached strokes using full bows

First finger pattern
Second finger pattern
Third finger pattern
Fourth finger pattern
Fifth finger pattern

Part 2. Spiccato at the frog

First finger pattern
a. Cycle of quadruplets
b. Cycle of triplets

Second finger pattern
a. Cycle of quadruplets
b. Cycle of triplets
Third finger pattern  
a. Cycle of quadruplets  
b. Cycle of triplets  

Fourth finger pattern  
a. Cycle of quadruplets  
b. Cycle of triplets  

Fifth finger pattern  
a. Cycle of quadruplets  
b. Cycle of triplets  

Part 3. Staccato using full bows  

First finger pattern  
a. Cycle of quadruplets  
b. Cycle of triplets  

Second finger pattern  
a. Cycle of quadruplets  
b. Cycle of triplets  

Third finger pattern  
a. Cycle of quadruplets  
b. Cycle of triplets  

Fourth finger pattern  
a. Cycle of quadruplets  
b. Cycle of triplets  

Fifth finger pattern  
a. Cycle of quadruplets  
b. Cycle of triplets  


Part 1. Single Notes  

Slurred variants on the open string cycle are valuable for achieving a free and flexible arm and for mastering the control necessary for crossing strings smoothly and quickly. In these exercises, the teacher must be sure that every inch of the bow is used and that bow strokes are solid and bold.
All scratchiness should be eliminated, and an even tone should be developed as the arm rises and falls while crossing strings.

Part 2. Double Notes

On the double notes, apply the same principles as outlined in Part 1. Greater control is required to keep the bow sustained and to keep an even pressure on two strings simultaneously. This is the student's first introduction to double notes, and in the beginning he will find it difficult. However, after covering the cycles systematically, he will find considerable improvement in his control.

Section 4. Slurring Applied to Variants of the Five Finger Patterns

Slurring exercises are valuable for combining finger manipulation with slurred bowings, and achieving the physical coordination of both hands. Ability to control the bow, in order to play slurred bowings with ease and freedom, is a prime requisite for future facility, and time should be taken at this stage to gain the necessary control. When the pupil has mastered these exercises, he will begin to realize the progress he has achieved, and will feel that he is becoming master of his instrument. These exercises will also give the pupil more confidence in his time and rhythm.

It is extremely important to reverse the bowings, as indicated, in order to develop control of the up bow which
is more difficult than the down bow.

Part 1. Couplets slurred with added quarter note
Part 2. Triplets slurred with added quarter note
Part 3. Quadruplets slurred with added half note
Part 4. Quadruplets slurred with added quarter note
Part 5. Slurred triplets
Part 6. Slurred quadruplets

Section 5. Staccato Using Full Bows Applied to Variants of the Five Finger Patterns

As the student has already completed elementary work in staccato, he should have no difficulty with these exercises. The same principles outlined in Section 1, Part 3, should be applied.

At this stage, the student should try to improve his bowing by concentrating on straight, smooth strokes and even timing in the staccato stops, and always with a full bow. He should be able to draw a solid, firm tone after covering these exercises.

Part 1. Couplets with added quarter note
Part 2. Triplets with added quarter note
Part 3. Quadruplets with added half note
Part 4. Quadruplets with added quarter note
Part 5. Triplets (Three slurred, three staccato)
Part 6. Quadruplets (Four slurred, four staccato)
Section 6. Spiccato at the Frog Applied to Variants of the Five Finger Patterns

After slurred bowing on variants of the finger patterns have been done, spiccato should be applied to variants. The spiccato is confined to the lower third of the bow, and combines the bouncing movement with slurred strokes. When these exercises are mastered, the student will be able to effect the alternating changes from bounce to slur with greater ease and facility.

This elementary form of "flying spiccato" has a definite appeal to a young violin student, and he will be eager to master it. His position should be carefully guided to prevent him from lapsing into wrist movements and uneven strokes. Objectives of this practice should be explained to him so he will realize what he is striving for, and the future possibilities of an adaptable spiccato should be demonstrated.

Part 1. Couplets bounced at frog with stroked quarter note
Part 2. Triplets bounced at frog with stroked quarter note
Part 3. Quadruplets bounced at frog with stroked half note
Part 4. Quadruplets bounced at frog with stroked quarter note
Part 5. Triplets bounced and slurred alternately
Part 6. Quadruplets (four slurred, four spiccato)
Section 7. The Five Finger Patterns Played as Eighth Notes

By this time the finger patterns should be well under control from the previous studies. The following exercises which strip the finger patterns of their disguising variations, will serve as a test of the degree of facility the student has acquired.

This exercise demands a performance of the pure pattern itself, and will be the final proof of whether the student is ready for shifting in the higher positions. He should be able to play them easily and almost automatically before proceeding to the higher positions.

Part 1. The five finger patterns
   a. Slurring four notes in a bow
   b. Two notes slurred, two bounced
   c. Four notes slurred, four bounced

Section 8. The Triplet Variant of the Finger Patterns

The triplet variants outlined below are specific bowing exercises for the final stage of the preliminary work on spiccato and staccato bowing applied to the finger patterns. These bowing variations are more advanced, and careful attention should be given to the particular directions in each section to attain form, solid bowing technique.

Part 1. The five finger variants
   a. Six notes slurred
b. Nine notes slurred

c. Three notes slurred, six bounced in one bow
d. One note stroked, two bounced in one bow
e. Three notes slurred, three staccato
f. Three notes slurred, six staccato
g. Nine notes slurred, nine staccato
h. Nine notes staccato, down and up bow alternately
i. Eighteen notes (six triplets) slurred
j. Eighteen notes (six triplets) staccato
k. Spiccato at the nut of the bow
l. Spiccato in the middle of the bow

Section 9. The Quadruplet Variant of the Finger Patterns

In the following exercises freedom of bowing should be stressed, particularly the forearm action, and broad firm strokes should be used. The half bows should be sustained and smooth, and played so that the tone sounds as solid and even as a full bow stroke.

Part 1. The five finger pattern variants

a. Two notes slurred, two detached
b. Two notes detached, two slurred
c. Two notes slurred, two bounced in one bow
d. Four notes slurred, four bounced in one bow
e. Two notes slurred, six bounced in one bow
f. One note detached, three slurred
g. Three notes slurred, one detached
h. Each note doubled
Section 10. One Finger Shifting Applied to Variants of the Five Finger Patterns

With the introduction of the following position work, the student will be guided by his own ear, as he has already mastered the variants, and is familiar with the tonality. In these exercises shifting is applied to pattern variants previously mastered. Thus, finger shifting is integrated with his previous ear training on the set intervals.

These exercises are an introduction to the first four positions, and are preparation for one finger scales on one string. Introduction of shifting at this stage is essential for developing flexibility in the left hand, and at the same time establishing security in intonation. Strong concentration on tone is required to cultivate the ear, and these exercises should be thoroughly mastered before proceeding further.

Part 1 to Part 6. Application of shifting principle to Section 4

Section 11. One Finger Shifting Applied to the Five Finger Patterns

These shifting exercises will not be difficult if Section 10 has been sufficiently learned. It is a review of the variants in the first four positions and is an introduction to the one-finger scales, as only three more shifts are necessary to complete the scale.

Flexibility of the fingers and correct intonation will
show considerable improvement if the student applies himself seriously to these pattern variants.

Section 12. One Finger Shifting Applied to Nine Major Scales

Intonation and ease in shifting are the objectives of the scales outlined below which introduce seven positions. The scale is played in the first position to familiarize the student's ear with the tonality, then is repeated with one finger on one string so that the ear can guide the shifting.

When these scales can be played in tune, the student is ready for more advanced scale work and for the remaining positions.
APPENDIX B
ADJUDICATION FORM

Group 1 Judge A

Comments

1  Tone Quality
Fair but a little harsh.

2  Intonation
This class plays well in tune for their age and experience.

3  Bowing Technique
Bowing seems fundamentally good but lacks coordination, fair right arms though.

4  Rhythm
Notes not held full value worst faults here, but this is a very young group.

5  Left Hand Digital Skill
Left hand wrists and fingers, especially fourth fingers too stiff.

6  Sight Reading
Intonation not good here.

7  Playing Position
Stiff but fairly good.

8  General Musical Effect
A good well balanced group that I predict will develop nicely.
ADJUDICATION FORM

Group 1 Judge B

Comments

1 Tone Quality
   Tone rather thin, probably due to immaturity.
   Grade Average

2 Intonation
   Not always accurate but uniform throughout group.
   Grade Average

3 Bowing Technique
   Good right arm playing position.
   Grade Good

4 Rhythm
   Not too good but this can be expected of beginners.
   Grade Average

5 Left Hand Digital Skill
   Have trouble with their fourth fingers but dexterity otherwise pretty good.
   Grade Average

6 Sight Reading
   Out of tune here but rhythm fair.
   Grade Average

7 Playing Position
   Grade Average

8 General Musical Effect
   This class good and all about the same level. Major fault seems to be rhythm.
   Grade Average
ADJUDICATION FORM

Group 1 Judge C

Comments

1 Tone Quality
   Good tone for this stage of
general development.

2 Intonation
   Suffers in places but good for
beginners.

3 Bowing Technique
   I like the right arm positions
here.

4 Rhythm
   Not always correct but probably
due to immaturity.

5 Left Hand Digital Skill
   Fourth fingers bad but left hand
position pretty good.

6 Sight Reading
   Fair for their age and experience.

7 Playing Positions
   Class a little stiff but otherwise
have good posture.

8 General Musical Effect
   It must be fun to teach a class
like this. They show promise.

Grade

Good

Good

Average

Average

Average

Average

Average

Average
ADJUDICATION FORM

Group 2 Judge A

Comments

1. Tone Quality
   Tone quality here surprisingly good, much better than first class.

2. Intonation
   Unusually good intonation, also much better than other class.

3. Bowing Technique
   Right arms are flexible and bowing is surprisingly straight.

4. Rhythm
   Better than first class.

5. Left Hand Digital Skill
   Fourth fingers and entire left hands seem to be used with ease here.

6. Sight Reading
   Seems hard but better than first class.

7. Playing Position
   The playing position of this group is very good.

8. General Musical Effect
   This class is better in every way than the first class.

Grade

Excellent

Excellent

Excellent

Excellenr

Good

Good

Excellent
ADJUDICATION FORM

Group 2 Judge, B

Comments

1. Tone Quality
   This group has better tone than the other.

2. Intonation
   Out of tune some but never bad.

3. Bowing Technique
   Free and smooth.

4. Rhythm
   Better than other class but unsteady at times.

5. Left Hand Digital Skill
   Left hand much more free than other group.

6. Sight Reading
   Apparently difficult for both classes but this class better than other one.

7. Playing Position

8. General Musical Effect
   A very fine class, best on all points.

Grade
Excellent
Good
Excellent
Good
Excellent
Excellent
ADJUDICATION FORM

Group 2 Judge C

Comments

1. Tone Quality
   This class has it all over the other class in tone quality. I have never heard a young violin class play with such big full tone.

2. Intonation
   Very good intonation, far better than other claims.

3. Bowing Technique
   Staccato bowing unusually good.

4. Rhythm
   Rhythm better than other class.

5. Left Hand Digital Skill
   Fine finger skills, no trouble with fourth finger here.

6. Sight Reading
   Good and much better than other group.

7. Playing Position

8. General Musical Effect
   This is the finest young violin class I have ever heard. Better in every respect than the other class.

Grade

Excellent
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