

FOREWORD TO TEACHERS

IN compiling this course the objective has intentionally been not to cover too much ground; but rather to concentrate on the acquisition of a thorough musical background and a solid foundation in good violin playing. These two requisites are inseparable.

A brief section is devoted to the simpler rudiments of music which should first be thoroughly understood. Another introductory section discusses the holding of the violin and bow, since, without the correct position of the left hand, and the proper drawing of the bow, good violin playing is impossible. With this in mind, considerable material has been given for the open strings before attempting the use of the fingers.

The accurate placing of each finger should be insisted upon.

Cultivate in the pupil the habit of careful listening.

The familiar hymns and folk-songs have been selected because of their melodic interest as pieces, and because, in addition, in each appears some technical point to be mastered.

The value of learning to count aloud from the very beginning cannot be over-estimated. Only in this way can a pupil sense rhythm. Rhythm, one of the most essential elements of music, and usually conspicuous by its absence in amateur ensemble playing, is emphasized throughout. For instance, Lesson 12 is devoted to an essential step in rhythmic development.

Many teachers do the thinking for their pupils, instead of helping them to think for themselves. Insisting upon the mastery of each point will not dull their interest. What greater gratification can there be for a pupil, whether child or adult, than self-accomplishment in a set task?

Lessons marked "Supplementary Material" may be given as a reward for well-prepared work.

Class teaching should be a combination of individual instruction and ensemble playing. At every lesson there should be individual playing so that all the necessary corrections can be made. Never allow pupils' mistakes to go unnoticed, since only by immediate correction will they develop the habit of careful thinking and playing.

A decided advantage of group-teaching is that it provides experience in ensemble playing and gives every pupil the opportunity of listening to the others, of observing their mistakes, and of profiting from the corrections.

For the best results each class should not be made up of more than six for a half-hour lesson, and twelve for an hour lesson. Irrespective of the numbers, the teacher must see to it that there is individual instruction as well as general class direction.

Classes should be regraded whenever necessary so as not to retard the progress of the more gifted students, or discourage the less musically endowed. This procedure also acts as an incentive for greater effort on the part of the pupils.

It is recommended that students practise forty-five minutes a day, as eventual success in mastering the instrument depends on regular and careful home-work.

Grateful acknowledgment is made by the author for the assistance of many teachers under whose direction this course has been used.

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FOREWORD TO THE REVISED EDITION

Although the outstanding success of "A TUNE A DAY" in its original form has far exceeded expectations, its use in many school systems has prompted the author to consult a number of instrumental teachers as to the possibility of improving the books.

Because the material has been subjected to the routine of actual classroom teaching, it has been constantly revised and improved in the light of this experience, until in its present form it represents a thoroughly workable course of study for violin class teaching.

In this revised edition the author has eliminated certain exercises for which no immediate need was necessary, and has incorporated additional material in the form of new melodies, and secondary violin parts for the teacher.

The addition of a piano book to aid the pupils in ear-training and rhythm will greatly enhance the value of this course.

C. P. H.