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The Etude Magazine: 1883-1957

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12-1-1939

Volume 57, Number 12 (December 1939)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 57, No. 12. Philadelphia: Theodore Presser Company, December 1939. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/58>

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THE ETUDE

December 1939

Price 25 Cents

music magazine



Christmas Secrets

MERRY CHRISTMAS TO ETUDE FRIENDS EVERYWHERE

MUSIC . . in OUR TIME

"MODERN PIANO" by LEE SIMS

... A Panoramic-Course of Piano Study

Lee Sims, long famed throughout the U. S. and Europe as one of the outstanding composers and pianists of the rising American school, is pre-eminently qualified to teach others to study, at home, the piano and its music.

Wholly self-taught, he is peculiarly familiar and sympathetic with the novice's problems. He solved them for himself. "MODERN PIANO" now solves them for you.

"MODERN PIANO" not only arises directly from basic piano techniques

Americans Love Music. They quicken to Stravinsky and Debussy (some straight, some "swing") as well as to Gershwin and Kern, Cole Porter, or a Boris Morros film score . . . Music all. A new speech proceeds within itself a new technique. Czerny, Leschetizky, et al., are aliens to Today's American temperament . . . thus the spectacle of thousands on thousands of American children (and adults!) abandoning piano lessons. Yet these people are musical! DEEPLY musical!

Music is a Mother wounded by the inertia of the average Music Teacher—the Czerny tyrant, the Leschetizky pedant. Why defy Today's candidate to reach music, to express the music within himself—the forbidding initiation of years of finger exercises? Why not speed the pupil's progress with the course for

but also broadens their scope. It brings the student to the music of the piano rather than to mere scale virtuosity.

"MODERN PIANO" is a concentrate of ten richly illuminating lessons comprising 110 illustrated pages, designed to help the veriest tyro at the keyboard. It is not a "learn-to-play-by-ear" outline. Nine years of extreme patience and sincerity have produced this course, which fills Today's crying need for a home-study course of definitive character. Today's American music-lovers can now supplement their passive role of listener with the lively role of active participant in the making of Music.

ACCLAIMED BY AMERICA'S FOREMOST LIVING AUTHORITIES



I have looked over "Modern Piano—Instructions for the Beginner" rather carefully . . . anyone who is willing to work at this course—and I do mean work—should be able to teach himself to read and play popular music.

DEEMS TAYLOR



I think Lee Sims' book an intensely informative and useful work, for teachers as well as students. He boils down the essential facts to the least possible wordage and visualization, thereby saving endless time and headaches. His descriptions and illustrations the fundamentals of piano-playing so clearly that, not to understand them, means to have a closed mind, and to be unable to see and read.

LEONARD ULLING

Editor-in-Chief, Musical Courier



Sims' work, I think, is going to create musical amateurs. That is one of the essential business in the modern world because if amateurs go out of existence—as is threatened—in the end there won't be any music.

GILBERT SELDES

Director, C.B.S. Education



Lee Sims' "Modern Piano" is an achievement. I expect it to be the talk of the town, musically, this season—and for many more to come.

PAUL WHITEMAN



Out here in Chicago I've noticed several of the nation's music critics giving your "Modern Piano" Three Typographic Cheers. I'd like to add my cheer to the critical hurrahs and make it four! I know the years of ardent labor you poured into this effort . . . it will make a more musical nation of our country.

RUDDY VALLEE

The need of a comprehensive teaching manual in the field of popular music would seem to be met in a peculiarly effective manner by the course for "Modern Piano" by Lee Sims that has just come off press.

Thus it is made evident that the effective playing of popular music today is an art that presupposes the possession of a much more substantial musical foundation than the average layman ever associates with it. And it is to the credit of the author of the book that he presents the basic musical essentials, with the special "dawn" imposed by its specific purpose. In so comprehensive and easily comprehensible a manner, it is compressed form, a timely and significant contribution.

MUSICAL AMERICA



Lee Sims' course for "Modern Piano" presents with unusual clearness the elementary matters of notation and keyboard harmony. Those who have the resolution can undoubtedly learn much from this course.

JOHN ERSKINE

Former President Juilliard School



Mr. Sims has been practicing his theories herein set forth for the last nine years. Some of them are striking to a student reared upon the dry fare of Czerny, Tausig, or Pleyel. One is impressed by the obvious, deep sincerity of this—actually the first—attempt to bridge the gap between popular and serious music. Mr. Sims' book could add the shoves of Turbi or Gershwin without insulting their intelligence; Dancer, Ransom or Walter Winchell could study it at home. . . . It is far removed from the "learn-to-play-at-home" type of thing. Buy it and study it—you'll want to play the piano!

JULIAN SEAMAN

New York Music Critic

—a miracle of compactness and an adroit departure from the dry pedagogy that long had kept America's musical emotions under blankets.

ARTIE SHAW

I have had a very real admiration for Lee Sims for many years, both as composer and as pianist. Now, I am very happy, indeed, to bear witness to the very interesting manner in which he has handled the hard problems of "getting across" to aspiring pianists those practical and technical solutions for skillful performance of our current American music: "Modern Piano" is very well done.

GLEN MILLER

This is the greatest course I've ever seen. The freshness and understanding of Lee Sims' approach is fascinatingly revealing, making graphic what too long has been bogged down in academic small-talk and ambiguous direction.

PERCY FAITH

Canadian Broadcasting Corp. Music Director

"Modern Piano" is a landmark in the Coming of Age of American music. It was inevitable that such a work should appear, necessarily being the mother of invention, and just as inevitable that so qualified a votary of the latest methods of American music as Lee Sims should have written it.

BORIS MORROS

Hollywood's Finest Music Director

The family and I have been excitedly going through your "Modern Piano" and I want to congratulate you for working out with such clarity and simplicity so clear and wide a "window" into the modern platform. You've performed a great service to that great musical section of America who formerly have found the piano a more or less technically-forgiving instrument.

FERDE GROFÉ

A solid, exhaustive yet lively education in the fundamentals of the piano, 10 lessons bound, boxed, complete, \$5. Lee Sims Publications, Inc., 521 Fifth Ave., New York City

Send No Money. Simply a Post Card Saying: Please send me "MODERN PIANO" by Lee Sims for 3 months, to pay the postage \$5. (check or money order enclosed) (add 25¢ for postage)

Incidentally, The Perfect Gift

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ENCYCLOPEDIA OF ANSWERS
TO YOUR QUESTIONS

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

KING LEOPOLD OF BELGIUM always arrives at the concert, opera or theater five minutes before the rise of the curtain: all members of the Royal Family and of social families of distinction in the Belgian capital do the same, of course. At the close of the program the King remains seated five minutes, while the audience applauds and artists make their acknowledgments to this courtesy. The National Anthem is then played, and the King departs. Perhaps after all, it might be a good thing for America to have such a King for a while, just to teach our social leaders good "theater manners."

EIGHTEENTH CENTURY MUSIC was presented in two series of concerts in the ballroom of the Governor's Palace of Williamsburg, Virginia (restored), the four programs occurring each evening from October 18th to 21st and from the 26th to 29th. Ralph Kirkpatrick, harpsichordist, and four outstanding artists interpreted the programs.

THE LARGEST ORGAN in the Iberian Peninsula, built by Tamburini of Cremona, Italy, for the new Church of St. Juliao of Lisbon, Portugal, was recently dedicated.

ANTONIO PUCINI, son of the composer, has instituted a scholarship at Rome for young Italian opera composers.

SIEGFRIED WAGNER's humorous light opera, "*An alien ist Hütchen schuld* (Everything is Blamed on Hütchen)," has had its world premiere at the Stadttheater of Leipzig, with Count Gilbert Gavina, grandson of Richard Wagner, conducting, and with the set designs by Siegfried's son Wieland.

ALFRED CORTOT has been appointed director of the Ecole Normale of Paris. Born of French parentage in Switzerland, and educated at the Paris Conservatoire under Decazes, a pupil of Chopin and Liszt, he, as a student, was locally interested in modern music, especially that of Wagner, whose works he frequently played for private audiences. At thirty he had won recognition which led to his choice as the successor of Pugno at the Paris Conservatoire.

CAIRO, EGYPT. Musicians have organized a branch of the International Society of Contemporary Music, with its two sections devoted respectively to Oriental music and to that of European countries.

SIR HENRY HUGH has presented his entire musical library of twenty-eight hundred scores and nineteen hundred twenty complete orchestrations to the Royal Academy of Music, London. The collection contains many works not now obtainable, and Sir Henry will continue to have use of it during his lifetime.

THE ORCHESTRE FEMININ of Paris has given two concerts in Lisbon with the programs devoted to Couperin, Massenet and the other of the French composers, with Jane Eyraud conducting.

THE SCHUBERT SOCIETY of Vienna celebrated its seventy-fifth anniversary with a performance of Beethoven's "*Amphitruon*."

THE WORCESTER (MASSACHUSETTS) MUSIC FESTIVAL celebrated this year its eightieth anniversary, from October second to seventh, with Albert Slosser conducting the Festival Chorus of four hundred voices assisted by full orchestra and Metropolitan Opera soloists.

DO NAMES ATTRACT? Ask the New York Stadium or Hollywood Bowl management. With Hellets, Hofmann, Pons or Tibbett announced, there will be an audience of some twenty thousand; without some such magnet, one-half to one-fourth this number.

NELSON EDDY won first place for popularity in the recent "Stars of Stars" section of the *Radio Guide* magazine in which seven hundred and twenty-nine votes were cast. He won also first place as a singer of classical songs, with Richard Crooks and Lawrence Tibbett as second and third runners up. In the women's division for singers of Classical songs, Margaret Spinkas, Jessica Dragonette and Gladys Swarthout won first, second and third place respectively.

HANDEL'S MUSIC was used for a recent performance of Racine's "*Althair*" at the Comedie-Française of Paris.

Competitions

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1941-42 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvia Lewis. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

A ONE THOUSAND DOLLAR PRIZE is offered by the St. Louis Symphony Orchestra, for a symphonic work of ten to thirty minutes in length. The composer must be American; the composition will be performed during the present season of the orchestra. The competition closes February 1, 1940; and full information may be had by addressing the Managers, St. Louis Symphony Orchestra, Municipal Auditorium, St. Louis, Missouri.

THE PADEREWSKI PRIZE COMPETITION offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto or other serious work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in length and must be received before January 1, 1940. Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund, 250 Huntington Avenue, Boston, Massachusetts.

PRIZE (AMOUNT NOT YET ANNOUNCED) offered for a composition for mixed chorus and orchestra, of twenty-five to forty-five minutes duration. Competition closes June 30, 1940. Particulars from Oxford University, Amen House, Warwick Square, E. C. 4, London, England.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving generous performance of winning work. Competition closes April 30, 1940. Particulars from Vienna Concerto Committee, c/o Carl Fischer, Inc., 50 Cooper Square, New York City.

HAYDN'S "CREATION" was recently performed in an English parish church (name withheld), when an eleven year old boy sang *High Treason*. Twelve years old had given *O Mighty Power*, and two boys joined in *The Marvellous Work* just what an enthusiastic English church would do!

ELIZABETHVILLE, BELGIAN CONGO, Africa, has a native choir of over a hundred voices, founded and trained by Father Lamoral. It recently gave a program including works by Palestrina, Virgilio, Bach, Haydn in the Monast, Martin, Remens, and Schubert.

BENNY GOODMAN became something of a storm center when he recently engaged two Negro musicians—Charlie Christian, pianist and guitarist, and Lester Young, pianist, for his band. Latest reports have him clearing, with princely musicians, rather warmly commending the policy so long as only musical merit is considered in the choice.

THE HOLLYWOOD BOWL ORCHESTRA had as its conductor for September, Chyngol, Leopold Stokowski, with four principals, plus soloists. Six year old Sandra Berkovic played the first movement of Mendelssohn's "Concerto for Violin"; seven year old Lewis Jeann, Los Angeles, born Japanese, played the last movement of Mozart's "Piano Concerto No. 21," a beautiful model in her language. Linda Ware was the Purcell waltz song of Andri; and nine year old Lorin Muzari conducted the *March Slav* of Tchaikovsky.

HONIGER'S "JEANNE D'ARC" had recently been performed in Paris. It was first heard when sung at Bilk, Sweden, in 1818, and afterwards was performed at Oldham. Honiger is said to be at work on a "Parsifal" that will be heard next year at Salzburg, Switzerland.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will meet from December 28th to 30th, at Kansas City, Missouri, with Edwin Huber, president, in the chair. Problems of great interest to the profession will be discussed by outstanding educators, with renewed artists contributing programs for artistic entertainment. Particulars may be had from D. M. Swarthout, University of Kansas, Lawrence, Kansas.

EUGENE GOOSSENS, popular English horn conductor of the Cincinnati Symphony Orchestra, is reported to have taken out his last papers as a step toward becoming an American citizen.

THE METROPOLITAN OPERA COMPANY announces eight new artists on its roster for this season, including Jaromila Novotna, Czech coloratura soprano; and contralto of Reinhardt and Toscanini, Hilde Remington, coloratura soprano of Italy, the Comptent and Buenos Aires, Eynold Laholm, Wagnerian tenor; Lodovico Oliviero, character singer; and of the three American singers two are Annamary Dickey and Mack Harrell, Auditions of the Air Winners.

A ROBERT SCHUMANN PRIZE of five hundred marksmen is to be awarded each year on June 8th, the composer's birthday, at Zwettin, his birthplace, for a work by a young composer.

A NON-PROFIT CIVIC OPERA association has been organized in St. Louis, for the production of opera with Metropolitan Opera stars in the leading roles. To encourage St. Louis talent, a minor role in each production will be filled by a local star chosen by competition. San Francisco was the leader in this type of opera. The Mayor of St. Louis is Chairman of the Board of Directors. Luzzo Halasz is to be conductor, and Dr. Ernst Leit is to be stage manager for the season.

THE HOUSE OF KARL VAN BETHOVEN, at Litz, Germany, where his brother, Ludwig, often visited, has been demolished. It was there that Beethoven wrote the *Piano* of his "*Eighth Symphony*."

LIVERPOOL PHILHARMONIC HALL, built to replace the old one burned some years ago, was dedicated on June 28th by a concert of choral and orchestral music conducted by Sir Thomas Beecham. It is reported to possess excellent acoustical properties and to be finely adapted to its purpose. Hall to Liverpool and its wonderful spirit!

LATE DISCOVERIES OF THEATRICAL MUSIC in Italy are reported to be a melodrama by Alessandro Scarlatti, found by Signor Ciani, head of Saverio's Music, Coker, and a previously unknown opera, "*La Dorica*," by Stradella.

RIO DE JANEIRO has its opera company composed entirely of Brazilian artists, which has a season in rehearsal of the items of "*Aida*," "*Rigoletto*," "*Madama Butterfly*," "*La Traviata*" and other standard works.

TORRE DEL NAVE, where Puccini lived, was recently visited by a royal decree and is now Torre del Lago Puccini. (Continued on Page 820)

The Secret of a Merry Christmas

WHEN the first clear voice of the helfry rings out upon the frost sweetened Christmas morning air, let us rise within ourselves to a higher realization of the significance of the Christmas spirit. It remained for the noble, manger-born Jew of Nazareth to imbue this festival time with the splendid spirit of sacrifice, and to teach us that there is far greater joy in giving than in receiving.

It is the special mission of all art workers to give. It is within their power to contribute to the world a kind of wealth beside which the millions of the plutocrat seem paltry. The glorious Christmastide affords a fine opportunity for the musician to carry his tribute to those who need him most.

What shall he your frankincense and myrrh?

It might be a little song to carry some aged soul back to the golden days of youth, when the argosies were all coming in, when life was all hope, all joy, all love; it might be a soothing melody caressed from an old violin to ease the pain and mental anguish of some sufferer; it might be some happy little tune, played for the dear little ones in an orphan asylum, to make them forget, if for only a few moments, what it means to spend Christmas—of all days in the year—without a mamma or a papa.

Come, do not let us fall into the venal convention of making Christmas an orgie of cheap tinsel and gournandizing. Let us be completely filled with the jovial spirit of the day. Let us remember that it is the privilege of musicians to give certain gifts, not to be

found in the steel barred vaults of the multimillionaire. Let us realize that the best way to attain happiness is through making others happy. This is the secret of a Merry Christmas.

The foregoing Christmas editorial was written for the twenty-fifth Christmas issue of THE ETUDE in 1907, thirty-two years ago. It was your editor's first Christmas editorial, and embodied the life thought of the founder of THE ETUDE, the late Theodore Presser, to whom Christmas was a period of unbounded rejoicing and gratitude.

Since that time the world has made tremendous advances in many directions, and it has also gone through cataclysms too hideous to think about. Empires, great cities, huge navies and millions of men have been wiped out of existence, but these ideals of the Christ Spirit, the spirit of love and giving, enthroned in Christmas, are eternal. A millennium of wars could not crush them.

These ideals are still the ideals of THE ETUDE, now, in this materialistic

age, even more than ever before. They have sustained and fortified us. They are our everlasting Fountain of Youth, Faith and Joy. We are grateful for the unending fine responses that our readers have always given to them. They bring all of us closer together.

A MERRY CHRISTMAS TO ETUDE READERS, EVERYWHERE!



The Dudley Buck Centenary

IF YOU had asked almost any musician of fifty years ago who was the dominating American composer, the answer, in all probability, would have been, "Dudley Buck." Hardly a month went by in any Protestant Church of America without an opportunity to hear at least one or two of his works. His *Festive Te Deum*, in B-flat and *Fear Ye Not, O Israel*, were two of the most widely sold compositions in the whole field of religious music. It is not remembered now, however, that he wrote about fifteen notable cantatas, the best of which was



Dudley Buck

possibly "The Light of Asia." He also wrote a comic opera, "Deseret," a grand opera, "Scarpia," a symphonic overture, "Marmion," and much excellent organ music, as well as very widely sold instruction books for this instrument. As an organist, he was recognized as the greatest in the America of his day. He was also distinguished as a teacher of the organ and of composition. Your editor was one of his pupils, unfortunately for an all too limited period. He was an excellent, exacting pedagogue, although at times irascible and impatient after the manner of the old-fashioned schoolmaster. He could be inspiring, and frequently was very witty.

Dudley Buck was born March 10, 1839 on Ann Street, Hartford, Connecticut. On his mother's side, he was descended from President John Adams, and on his father's side from Pilgrims who came to this country on the second trip of the Mayflower. The father, Dudley Buck I, was a steamship owner. One of his vessels towed the Monitor to Hampton Roads for its memorable battle with the Merrimack.

His materially minded parents objected to the boy's following music as a career and forbade his playing. Upon which the boy painted a keyboard in black and white on a board and practiced upon that in the garret. When his father relented and bought a melodeon, he was amazed to discover that his son already had a technique; so he gave up all objections in the face of such persistence and sent his son to Europe, where the young man became a student at the Leipzig Conservatory (1858-9). His masters were Plaidy, Moscheles, Hauptmann and Richter. Later he studied with Schumann in Dresden, and then for one year with other teachers in Paris. On returning to America, he held many important positions as organist—at the Cincinnati May Festivals, in leading churches of Hartford and Chicago, and as assistant conductor to Theodore Thomas at the Central Park Concerts of New York City. He later became organist at three famous Brooklyn churches, Plymouth, St. Anne's, and finally at Holy Trinity, where he remained twenty-five years.

In April, 1889, Edward A. MacDowell played his own pianoforte "Concerto in D Minor" with the Boston Symphony Orchestra under Gericke. Here was a young man who painted on a broader canvas with richer colors and a new brush. His genius was such that he commanded wide attention, and the works of his older colleague, Dudley Buck, were, in our opinion, unobscured in public favor. We have a very strong feeling that many of Buck's works should be actively revived. They display sound musicianship, excellent melodies, and have a distinctive character. Many of them, unpolished with modern orchestral devices, would surprise present day musicians. Dudley Buck III has resided for many years in Chicago, as one of the foremost voice teachers in America.

Why not a Dudley Buck revival? The Buck field would offer many extremely effective features for 1940 programs.

The World's Largest City School System

IN NEW YORK CITY, according to Dr. Harold D. Campbell, Superintendent of Schools, as quoted in the *Journal of the National Educational Association*, there is the largest and most heterogeneous school system in the world. One million and a quarter of school children are housed in one thousand buildings, representing an investment of half a billion dollars. This equals the population of the sixth largest city in the United States. The teaching and supervisory staff numbers approximately thirty-nine thousand. One school in Brooklyn has three hundred and forty-nine teachers and nine thousand, nine hundred and sixty-five pupils.

It costs \$152,350,000 a year to operate the New York City Public School System. The cost per student each year is one hundred and three dollars and five cents in elementary schools; one hundred and thirteen dollars and ninety-nine cents in Junior High Schools and one hundred and forty-four dollars and thirty cents in Senior High Schools. The number of persons engaged in teaching music in the Junior and Senior High Schools of New York City, according to Dr. George H. Gartlan, Director of Music, is five hundred and eleven. This does not include the department teachers of music in the elementary grades, from the first through the sixth year. Despite the hue and cry against art training in the schools, now unanimously endorsed by practically all educators, the proportionate percentage cost is very small.

Studying with a Master

THE time-old debate as to the value of studying at an organized school or with an individual master will apparently never end.

The collateral advantages to be gained in studying at a great conservatory are obvious, but the value of a school does not depend upon its buildings, its catalogued courses, or its name, but very largely upon the efficiency of the individual teachers in the faculty. Should these teachers become perfunctory in the performance of their duties, through the comfortable insurance of a sinecure, their value to the student is enormously reduced.

There is something very inspiring about a master teacher, a Salieri with a Beethoven and a Schubert, a Czerny with a Liszt and a Thalberg, a Leschetizky with an Elman or a Heifetz, a Marchesi with a Calve, a Gerster, a Melba, and an Eames. It is only human for a individual teacher, working independently, to take a very deep, very intimate, and very personal interest in the pupil. The sphere of the individual private teacher of high ideals, superior training and real teaching talent, is perforce expanding rather than contracting. Pupils still continue to pay a high premium for the services of such a teacher.

In looking over the catalogs of a great many colleges, we have been surprised by the large number of members of the faculties of these institutions, who, even though they have graduated from some distinguished school or conservatory, take pains to indicate the particular masters with whom they have studied. All this points to individual institutions are endeavoring to permit their faculty members to have as much artistic latitude as possible.

Vision and The Etude

THE proverb, "Where there is no vision the people perish," is carved in stone by the portals of the New York Public Library. The Etude always has been a forward-looking institution. The next issue (January) will be a delightful surprise to our friends, wherever they be, because of its new and brilliant features, and its new "format," or size and proportions; but with all the fine old Etude values preserved. It will set many tongues wagging, and our friends will want to introduce it to musical circles everywhere.

Granville Bantock was born in London, England, August 7, 1868. He was a pupil of Frederick Corser at the Royal Academy of Music (1889-1892), where he became the first holder of the MacFarren scholarship. While still at the Royal Academy, his overture *The Fire Worshippers*, his ballet, "Rances II", and his one-act opera, "Cadenor", were produced. From 1892 to 1896, he edited *The New Quarterly Music Review*. He then retired a post as conductor for the memorable George Edwards musical comedy company of "Gaiety Girl" (1896, and 1904-1905) toured the world with one of these sprightly musical organizations. In 1900 he became Principal of the Birmingham and Midland School of Music; and in 1906 he succeeded Sir Edward Elgar as professor of music at the University of Birmingham, a post he held until 1934.

All his life he has been a moving spirit in supporting and developing talented young British musicians; and, while every musician has his inclination to become radical, it is interesting to note that Bantock was the first to conduct the works of Sibelius in England.

As a composer, he is best known through his huge work "Ossu Khayyasa", a setting of Edward Fitzgerald's translation of the Rubaiyat, for voices, chorus and orchestra. These were parts and require a huge chorus and a double orchestra. The first part was produced at Birmingham in 1906; the second at the Cardiff Festival, Wales, in 1907; and the third at Birmingham in 1909. He is also the composer of a large number of other major works which have been widely acclaimed. In recent years, Sir Granville has been director of Trinity College of Music in London and he has made many extensive tours for superintending examinations.

IT IS LITERALLY IMPOSSIBLE to comment intelligently upon post-war music in Europe, because so much of it is apparently aimed at entirely different objectives from those which obtained in the previous century. Great music is always a development of the past, not a radical revolution. The broad and rich art of Wagner finds its roots running all the way back to Palestrina and Bach. Wagner is more popular in Europe than ever. In fact a large part of the public in all lands is only now becoming able to appraise the transcendent beauty, the balance, the majesty, and the force and depth of philosophy of the great master of Bayreuth. After Wagner, Sibelius is towering very powerfully, from a standpoint of popularity. Sibelius is not affected by modern catapogical experiments, nor was Richard Strauss. The work of these two masters, whose manifests brilliant genius, is wholesome and sound, and is built upon technical and practical foundations, indicating a knowledge of the entire musical sphere, and not a little section. Intensely of the works of his predecessors did not hamper Wagner. It helped him, and he gives the impression of having lived in a gorgeous edifice of total ideas, which still intimidate our souls with their undying beauty.

There has been a tendency through all the ages for young people to do things too quickly, to expect results before they were ready to them. "Life is short and art long" calls Hippocrates down through twenty-two centuries. The trouble with some modern music is that it comes from half-baked minds; so there is small wonder that it is little more than dough and often very sour dough. Kabashiki Holman (1760-1849), the greatest of all Japanese painters of the popular school, once said, "At the age of twenty I had a desire to be an artist; when I was thirty I studied the rudiments; at forty I turned how to mix colors; at fifty I studied composition; at sixty I observed nature, at seventy I made sketches at eight and at ninety I painted." His dying words were, "If Heaven had lent me but five years more, I should have become a great painter."

A Century for An Oak

MUSIC BY DEBES: HEAD of the phenomenal Mozart and Mendelssohn; and if the spectacular young stars of today do not produce a symphony before

What the "World War" Did for Music in Europe

By

SIR GRANVILLE BANTOCK

A Conference with

the Distinguished English Composer
and Educator



Secured Expressly for
The Etude Music Magazine

By

WILLIAM ROBERTS TILFORD

times are twenty, they feel that their instructors are at fault. Precocity and genius are not synonymous. Remember that while Brahms' "First Symphony" was written when he was twenty-two, his great "Fourth Symphony" was not written until he was fifty-two. Mendelssohn and Tchaikovsky were comparatively slow in their development through long years of experience. It takes time to season one's creations with long deliberation. The student who thinks that he will stumble upon the grand arcana in a musical alchemist's laboratory, is doomed to humiliating disappointment. He never will find it. There is no gold in the baser metals. That is the reason why so much of the post-war music is played once and then forgotten. With all its wild walls and squeals, it dies stillborn.

One naturally inclines toward favorable comment. Bach and Mozart are invaluable. I have always felt that Franz List was greatly underestimated as a composer. Even some of his finely made fantasias for the piano, and his masterly arrangements of the compositions of others, are now looked down upon by many who are in every way incompetent to judge them. They are, as a matter of fact, very valuable contributions to the repertory of the piano. The people realize that List gave up public performance for composition, at the halfway of life. Of course, he made occasional appearances in his later years, but he did not regularly pursue the career of the virtuoso with incessant tours. List unquestionably influenced Wagner as "Tristan and Isolde" and "Die Walküre" reveal. You see, while List was only twenty-one he was older than his son-in-law he had been a prodigy; and, when Wagner was struggling for recognition, List was already one of the musical heroes of Europe.

Although I have always been an ardent admirer of the finer works of Franz List, I never saw him but once. He came to England only twice. The first visit was in 1860, when he played before the Queen in Buckingham Palace. Despite his great renown on the continent, it is said that when he first appeared at Sheffield there were only fifteen people in the hall. List, instead of being annoyed by the situation, altered his program in magnificent style, after having invited his whole audience to be his guests at dinner. The failure to create a furor must, however, have affected him deeply, as he continued the rest of his tour and did not return to England until 1866, forty-six years later. It was then that I saw him in St. James Hall, at a recital given by his pupil, the Scottish-born Frederic A. Lamond. The announcement that List, then an internationally famous personage, would appear, had caused widespread curiosity and excitement. He was then seventy-five, and after his hard and tumultuous life, was a very venerable figure. He did not play but went up to the platform so many times in response to the applause, that the audience finally desisted in sympathy for the elderly artist. After List left the people in the audience also departed, and poor Lamond was obliged to finish the recital practically alone. List died a few months later, in the midst of a Wagner festival at Bayreuth.

Truth in Art

ALTHOUGH AS A YOUNG MAN I was always looked upon as a radical, I feel that the only music that is worth while is that which is likely to become permanent, that is, as permanent as anything can be in art. So much highly laudable effort has been wasted transient. It is for this reason that I find that few of permanence in the works of Richard Strauss, Peter I. Tchaikovsky, Jan Sibelius, Edward Elgar and Frederick Delius, that I do not find in the compositions of some other modern masters. From this it must not be inferred that I do not admire Debussy, Stravinsky and others; but I cannot feel that these works have the structural solidity that makes the works of the other composers I have mentioned. Perhaps they are not inclined to have it. Perhaps they are designed as exquisite and transient, too often to be based upon a mere material pedestal.

Musical men mean something to me. It must have body and form and color, and it cannot be a mere parade of encephalic glands. If you have ever tried to read the "Ulysses" of James Joyce, you will know what I mean. What sense

is there in strings of disconnected words which are nothing but nonsense to anyone but the author or a coterie of *poesars* who pretend that they can comprehend such gibberish and who proclaim the writer a master largely because he is incomprehensible. Surely all sense has not left the human race, and we are not all going to continue to be the victims of such literary, artistic and mystical bosh.

Edward Elgar is far and away the greatest musician that England has had since William Byrd, who it must be remembered was a highly successful music publisher. In fact, he and Tallis had a license from the crown which gave them a virtual monopoly of the business. He was a very active, cultured and intelligent man of great energy. He seemed to be in continual litigation over his properties. Both in England and abroad, he was known as the "Father of Music." He wrote one hundred and seventy-three pieces, mostly for the virginal. His career (1853 or 1852 to 1935) should be especially interesting to Americans, since his music was that most likely to have been heard by the Pilgrim Fathers who were contemporaries of Byrd. These pious people, however, rarely permitted themselves to hear anything more than their lugubrious Psalms.

Fully recognizing the talent and genius of our other early English master, Henry Purcell, he is not generally regarded as highly as Byrd. It seems strange that such a music loving nation as Great Britain should be obliged to wait over three centuries before the appearance of another very great composer, Sir Edward Elgar.

A Worthy Modern

ALTHOUGH STRAUSS' works had already reached their eighty-second opera with his "Fifth Symphony," at the time the war commenced in 1914, his musical fame was extremely restricted, though he is now widely acclaimed in all countries. Music is certainly the most universal language. The best test then of a work of art is the question, "How extensive and how enduring is the appeal?" The works of Bach, for instance, are given regularly in all cultured countries; and, despite the fact that they are now practically two centuries old, they are heard by millions; whereas when Bach died he was known in only a small section of the world, and I doubt whether more than fifteen thousand people heard Bach's compositions during his lifetime.

The works of Strauss have already had world-wide acceptance, and I am sure that they will last through the centuries. He died the hero, in 1907, of dedicating to us his "Third Symphony, in C major." Since the beginning of the World War, he has written three other great symphonies, and I consider these the greatest contribution to the art in the post-war period. Richard Strauss' greater operas and symphonies were all written prior to 1911.

A Mistaken Idea

By

MARGARET E. FITZ-GERALD

ONCE IN A WHILE a teacher receives the following message, "Susan has not touched the piano since you were here, so it is useless for her to take a lesson this week."

A candid reply would be, "You are very much mistaken, madam, for the greater amount of time spent with the instructor, the more rapid will be the progress of the pupil." The student may not need further explanation on former matters, but a good teacher has ample means and knowledge with which she will overtop the hour to the advantage of the pupil."

"It is quite impossible to avoid falling into an ecstatic tone when speaking on the true nature of Beethoven's music."

—Wagner.



A Christmas Prayer

1939

Arise again O Star of Light!

That shone when Christ was born,
And fill the hearts of men with love
That now are battle-torn.

The sun still shines at Heaven's gate,
The skies are blue and bright,
And those who weep shall smile again
When they have passed the night.

Bless those who strive for brother love,
Put triumph in their hands,
Exalt the glory of Thy name
In all the stricken lands.

And all good will and joy and love,
For which Thou liv'd and died,
Have not yet failed upon the earth,
Save where they were not tried.

Sing! Angels of the Heavenly Choir!

And pray each needless tear.
Bring peace on earth to men once more,
The Christmas dawn is here!

James Francis Cooke

Amaryllis and

Louis XIII

By IDA A. RICE

FEW INKERS are the persons who have not heard or played *Amaryllis* as arranged by Henri Glys. Whenever this composition is played it is generally accepted that King Louis XIII was the composer. But the French king did not have anything to do with this composition.

However there are many false compositions in music; and the *Amaryllis* was written by an Italian named Balsazzari, before Louis XIII was born.

It was not named *Amaryllis* but *La Clachette* by the composer. This from the fact that a little bell sounded all through the main theme.

Nevertheless Louis XIII did write an *Amaryllis*, but it was a four part song, in praise of Mme. D'Hauteville. It was named *Amaryllis* in accordance with the French *badore* custom, but it should not be confused with the *Amaryllis* as arranged by Henri Glys.

Dr. Damrosch on Musical Tolerance

DR. WALTER DAMROSCH was the speaker at the opening of the beautiful Hammond Organ Studio on West 57th Street, in New York City. After praising in the highest terms the well known Hammond Organ and the "Novachord" and stating, "I think that this invention will prove to become one of the greatest commercial projects connected with music, and one of the greatest contributions to the art," he discussed tolerance in Art. His address follows:

"I remember some twenty years ago that a lady friend came to see me and said, in so many words, 'Mr. Damrosch, we are now in the midst of a war against Germany. You are playing Beethoven and Wagner in your symphony concerts. These two composers should be struck from your programs. We can acknowledge that they are great, but the greater they are and the deeper the impression that they make, the more the cause of Germany in the great war is thereby enhanced.'

"Well, that seemed to me very poor logic and I said so. Her husband was one of the directors of the Metropolitan Museum. And I said that if I were no longer to give the symphonies of Beethoven in my programs during the duration of the war, would you and your husband be willing either to destroy or to put into the cellar of the Museum those great works of the last Century German masters which are now enjoyed?"

"It was unanswerable, he wouldn't and couldn't; and so I continued during the war to give Beethoven symphonies together with the French, English or Belgian composers. That is the freedom of art which we all strive for, and this is contrary to what is being done today in the totalitarian countries of Europe. They not only enchain their citizens politically so that they have neither thoughts nor rights politically of their own, but they condemn what kind of music shall be written or performed or not performed. The state exerts what sculptors shall be encouraged or tolerated, what painters should be shown. Of course, that is monstrous and is reducing these countries in the respect of art to a feudal state which art cannot endure; and the time will come when these chains will be thrown off. Art must, and shall be free.

"Art should be never shackled politically. It must be free to follow its own dictates (Continued on Page 815)

The Night Before Christmas

A Musical Playlet
for the
Christmas Season

By
MARGARET
FREEMAN
TURNER



THE SONG OF THE DRUM

STAGE SETTING

The stage is made to represent a living room. In the center is a fireplace made of a frame, using imitation red brick (paper). Inside are red and yellow electric lights to represent fire-light glows. On each side is a ladder-back chair. At one side of the stage is the piano, and the Christmas tree is on the other side.

About five children are grouped around the fire. One is playing scales on the piano, another reading fairy tales, one little boy is whitening and another playing some kind of game on the floor. Barbara, the big sister, is arranging gifts on and around the Christmas Tree. As the puppets finish their numbers, they also behind the tree and assist Barbara in placing the gifts, in order not to detract from the child playing.

* * * * *

But, oh, if extra fingers
Grew on my hand some night,
Then I'd have twenty fingers
And never get things right.

She then takes her seat at the piano and plays *When Snowflakes Leave the Sky* (Grade III), by Ada May Finney. Barbara comments on it and tells her she may hang her stocking.

Barry: "Oh, let me hurry and play my piece so that we can go out and sing carols. It won't take long."

She plays Christmas Eve (Grade IV), by Horne, and after Barbara's approval, hangs her stocking.

Barbara: (turning to one of the boys who is busy whitening): "Aren't you going with the others to sing carols, Clyde?"

Clyde: "Yes, Barbara, if they'll wait until I get my sing shot fork made." Barbara then tells Clyde to play his piece. He plays *The Indians* (Grade IV), by Frank Grey. The child draws back out, joyously anticipating the fun in store for them. They leave amid confusion, each making

ANABEL: "Oh, I just hate to practice! I'm so tired of running the same old scales, making the same old mistakes and never getting anywhere."

BETTY: "You must be one of the little girls in this fairy story book. Grandmother gave me, then you wouldn't have to practice. That's what is so nice about being a story book girl."

JIMMIE: (playing with tops on floor): "Won't you read or tell us a fairy story?"

BARBARA: "Remember, children, Miss Mae told you to practice hard every day for the recital tomorrow, so how about playing your pieces over, and letting me see how well you know them. When you have finished, you may hang your stocking for Santa Claus."

MARY ALICE: "And may we all go reciting to sing Christmas carols, when we've finished?"

BARBARA: "Hum—That is if you play your piece well enough."

Anabel plays her piece, *Chimes at Christmas* (Grade III), by R. Greenwald.

BARBARA: "That was lovely, Anabel. You may hang your stocking for that. Now, Mary Alice, let us have your piece."

MARY ALICE: "Oh, sister, I know mine already. Must I play it again?"

BARBARA: "Certainly. If you hang your stocking and go out with the others, you must. Don't you think it would be much better to play?"

Mary Alice sighs and goes over to the piano to play. She pauses, holds out her hands and recites the following poem by Elizabeth W. Martin:

I take piano lessons,
I practice hard each day;
But I've so many fingers
They're always in the way.

My third comes down in thumb's place,
And thumb and second fight;
I make so many blunders
I seldom get things right.

some kind of remark about wanting a sweater, a hat, or something, which left it outside.

Wilson (dressed in boy scout uniform) rushes in looking for something. He accuses in a great hurry.

BARBARA: "Wilson, what are you looking for, and why the big rush?"

WILSON: "I'm going to a scout meeting, sis, and I'm late now. Where's my scout knife I left here on the table?"

BARBARA: "It's right there where you left it; but wait a second, young man. Before you go, I want you to go through the piece you're to play in the recital, just to see if you know it well enough. It will take only a minute or two. Come on."

WILSON: "Gosh, I know it about as well now as I'll ever know it."

He hurriedly takes the seat at piano, and runs through his piece, *The Boy Scout* (Grade IV), by Walter Rolfe. He jumps up and grabs his hat and rushes out, clapping over his shoulder.

"Bye, sis, see you later."

During this time Jimmie has been sitting at the left end reading the *Fairy Tales* one of the girls left.

JIMMIE (looking up): "Gee, I'll be glad when I'm old enough to be a scout!"

Two older girls, Norcie and Edith, come in, dressed to go to a dance. They are talking animatedly about their dance dates.

BARBARA: "How lovely you look, girls, and where is the big affair, anyway I ask?"

NORCIE: "Edith and Tom are taking us to the Christmas Dance that Nancy is giving. We heard about the lovely tree you are having and decided to let the boys meet us here so we could see the tree. We're leaving tomorrow, you know, to visit Marjorie. And here are our little gifts for you, Babs. By the way, Edith, while we're waiting on the boys, how about playing *Blue Danube Waltzes* (by Johann Strauss)? You know, that's a beautiful thing, such good music and rhythm for dancing."

FORNI (plays the Blue Danube Waltzes. She remains seated at the piano but turns to Norcie): "Norcie, what is the name of the piece you were playing at Sue's last night? I'm just crazy about it. Let's see, it goes something like this (playing a few notes). How about playing it for us?"

NORRIS: "Oh, that's *Fa-la-lé*, by John McKinley. *She goes to the piano and plays it. It is possible, when piece is just about finished, have a doornail to ring as if she had never just arrived.*"

EDITH: "There they are now, right on time." *(Both say "Good-bye" to Barbara.)*

BARBARA: "Good-bye, and have a good time!"

NEIL and Martha, two little friends of the family, enter.

MARTHA: "Where are the others, Barbara? We came over to go with them to sing Christmas carols."

NEIL: "Oh, what a beautiful tree! I do believe, Barbara, that is the prettiest tree I ever have seen; and I know you must have had fun fixing it. We hope you will be at the recital tomorrow, and we hope we know our pieces *(laugh)*."

BARBARA: "This friend I won't be able to get, but how about playing them for me now. I'd love so much to hear them."

NEIL plays Christmas Song *(Grade III)*, by Krag, and Martha plays Snowflakes *(Grade III)*, by George Fenners. Barbara comments on how well they play, and they leave to join the others in singing carols. They bid Barbara good-night and wish her a Merry Christmas. As they are leaving, they hear Jingle Bells, in order to make a last unadvised departure.

JIMMIE: "Would you like to hear my new record, sis? Mac says I play it swell."

BARBARA: "Yes, Jimmie, I was going to ask to play before you went up to bed." He plays Song of the Drum *(Grade 15)*, by Anna Pringle Kinker, and also an amazing touch, can be achieved by having a very little boy in his "mishies" come out playing a toy Christmas drum, as about the size of a small toy drum.

BARBARA: "That was simply fine, Jimmie. Now hang up your stockings and run along to bed."

JIMMIE: "But, sis, it's Christmas Eve!"

BARBARA: "Yes, and that is just the reason you should get to bed early. Big day tomorrow."

JIMMIE: "O, K, sis, but—"

BARBARA: "But what, dear?"

JIMMIE: "Well, I just thought, well, mother always read *The Night Before Christmas* for us on Christmas Eve."

BARBARA: "Yes, of course, I remember now. Sure I'll read it, run up to your room and get it."

JIMMIE: "I have it here! *(As he dips it from under a pillow on the sofa.)*"

BARBARA: "Are you ready?"

JIMMIE: "Yes, sis, but we ought to have candles."

BARBARA: "That's right. We'll have them just like mother did. Will you get them?"

JIMMIE: "Sure!" *(He goes out, and returns a little later carrying two candles.)* "May I light them, sis?"

BARBARA: "Yes, strike a match and place it in Jimmie's small fingers. *She remains silent while the child walks across the room and turns on the light.*"

BARBARA: "Come, sit all here on the sofa, where we can read by the candlelight."

In a thrifty, and voice, Barbara begins reading "Twas the night before Christmas—"

JIMMIE *(below she has read only a line or two):* "Oh, no, sis, don't like that."

BARBARA: "What's wrong, darling?"

JIMMIE: "Oh, mother made it sound—so funny and—aw—I don't know, but not like that."

BARBARA begins reading again, this time with a lot of pep and trying to make it sound lively. She is finally reading.

JIMMIE: "Sis, do you believe in fairies?"

BARBARA: "Well, you see, Jimmie, there are no fairies, in real creatures to be seen; but sometimes we feel that one of them would like to sit on our shoulders. But they can't talk; so, if they play we can understand. You see, *my* is a language that everyone, young and old alike, can understand. I'll tell you *A Wondrous Story* *(Grade III)*.

by Stephen Heller, by playing it to you. That will be any way of telling you a fairy tale, and of letting you get acquainted with some of these little creatures through music."

Before she has quite finished playing, Jimmie jumps up, Barbara jumps from the room. Outside the children are softly singing. There is a Song in the Air. *(Stranger for blue light to come on, and have a little girl dressed as a fairy come in and dance around the room, humming low sound, and then recite, not too loudly.)*

"Perhaps you'll be surprised to find that fairies look like you, to walk. Perhaps you'll be surprised to find that fairies can also talk."



FIFTY YEARS AGO THIS MONTH



JOHN C. FILLMORE, widely recognized American piano teacher and musical historian, contributed the following very helpful passage on the singing touch while discussing "The Requirements of Modern Pianoforte Technique."

"Now, what are the requirements of lyric playing? First and foremost, the production of a pure tone. This depends absolutely upon the touch of the player. And the prime quality in a good touch is independence of finger, the individualization of the fingers—the power to determine the whole nervous force of the flexors of the forearm into any one finger, while all the others are perfectly in repose. The least rigidity, the least nervous constriction about the hand or arm is fatal to the quality of tone. When the finger telegraphs to any given finger to perform a certain task, it must be able to refrain from telegraphing to any other finger to do anything whatever. The rest are to be absolutely quiescent and wait their turn. A hand thus quiet, elastic, flexible, admits of the firmest and most powerful stroke, or rather *pulling-in pressure* (for that is the indispensable basis of a good touch), which any one finger can produce with impelled by the whole force of the arm."



That our vocabulary is small, you'll surely understand. The shoe will be on the other foot, when you're in Fairyland."

She plays Fairy Footsteps *(Grade 15)*, by Frederick Emerson Farmer. When she has finished, she waves her wand, and another little girl appears in the company of Little Miss Muffet. She recites the poem and then plays the piece by the name. The fairy waves her wand, and a little boy in a soldier's uniform appears.

LITTLE BOY:

"Oh, it's fine to be a soldier and have a little gun."

She then plays Christmas Day in the Snow, another waltz. When she has finished, the others repeat back to the room, gather around the Christmas tree, and sing singing softly. Silent song, piano, with Jimmie, and he of the room runs his eyes and then goes over to the tree, to join the others.

Re-act to Bill-lug!"

He then plays Soldiers Marching.

The Fairy waves her wand, and another child appears in Gypsy costume. She sings About Gipsies, by Jozsef H. Rogers.

The Fairy waves her wand and a child, dressed to represent the Spirit of Christmas, enters and recites Christmas everywhere.

CHILDS:

"Everywhere, everywhere, Christmas is tonight!"

Christmas in lands of the fir-tree and pine.

Christmas in lands of the palm-tree and vine.

Christmas where snow peaks stand solemn and white.



cles which flex all the fingers. This is the first thing to be done—to acquire the ability to use any given finger to its fullest capacity without distorting any other.

"This is the basis of lyric style and also of the attainment of discriminative touch. The two qualities may or may not be combined in any given piece. Lyric style implies simply a melody, which is to be prominent, and an accompaniment, which is to be kept subordinate. One hand may play the melody and the other the accompaniment. Discriminative emphasis implies a melody and accompaniment to be delivered in their proper relation of prominence and subordination by the same hand at the same time. This requires the utmost control of the nerves and muscles, the utmost individualization of the nerves and muscles, and the utmost degree of power, to be determined into the individual fingers at will."

"A good Chopin or Schumann player will be able to produce any degree of power with his fingers as capably with any given finger, especially the fourth and fifth, while he produces at the same time any given subordinate degree of power with one or more of the remaining fingers of the same hand. This quality is often embodied in full chords, the upper note of which requires to be made more prominent than all the others put together."



Christmas where cornfields stand away and bright.

Christmas where children are hopeful and gay.

Christmas where old men are patient and gray.

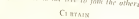
Christmas where peace, like a dove in his flight,

Breeds o'er brave men in the thick of the fight;

Everywhere, everywhere, Christmas is tonight!

For the Christ-child who comes is the Master of all;

No peace too great, and no courage too small."



Let Us Give the

Piece a "Rub"

By MAE-AILEEN ERB

ROBERT and MARY wish to go down the street with their bicycles gleaming. How shall we get them just what is interested in rubbing the dirt off their pieces?

After such details as notes, rests, fingerings, and tempo have been mastered, a piece cannot be considered as "polished" until an interesting interpretation makes it "just shine," too. Can't we get our Mary's and Robert's to be just as interested in the brightness of their pieces as of their bicycles?

Separate passages should be played over and over again to attain the proper shading. This process of repetition is taken for granted in learning the piece generally, but rarely is it emphasized with enough perseverance in getting well balanced tonal effects. Go to the average pupils' recital and listen. Beautiful tone and singing legato are too much "among the clouds."

But shading should be taught to the youngest pupil; and then by the time a few years have passed it will become second nature. In fact a small child becomes very much interested if a student is told to "stimulate the imagination, or if pieces are selected which are written especially to stress interpretation, such as a *Hunting song* or those with such titles as *Cuckoo, My Echo*.

We recently heard an elderly musician tell how one of his most treasured memories was once having been in an adjoining room to that occupied by Franz Liszt. Liszt-Zeiser on the day preceding a concert she was giving in Chicago. After hearing her repeat a certain passage an infinite number of times, she began counting and was amazed to find that Liszt-Zeiser played that four measure phrase fifty times before reaching the particular measure for which she was striving.

If it seems correct, we should consider this necessary, the average piano student should not rest at the thirty two or fifteen times prescribed by his teacher. The willingness to do this kind of thing is what distinguishes a pupil out of the mediocre to the distinguished class.

The Pencil

By GERTRUDE GREENHALGH WALKER

SCHOOL authorities everywhere agree that written work quickly and firmly establishes in the student's mind subjects that must be memorized. Spelling, True Tables, poems, and so on, must be written as well as presented orally to the teacher.

This is well for the music teacher to emulate the school system by requiring written work where possible.

All musical terms occurring in an assigned lesson not only should be looked up in the musical dictionary but also should be written out on paper and handed in to the teacher at the next lesson. The teacher should carefully check to see that all terms are spelled correctly. This phase of the lesson should be insisted upon until the student not only knows the interpretation of the terms but can spell them aloud whenever requested. After which the teacher at his discretion may require drilling only on unfamiliar material.

When writing phrasing, or fingering is played, the student should be handed a pencil and be required to make corrections. Lesson assignments are remembered in full, if the pupil writes them out for himself. The pencil is a necessary part of a student's equipment and is an important factor in rendering the teacher's criticism to the pupil; but it becomes a lonely companion when used by the pupil.

of
and His
our

MAJOR BOWES

WALDOF-ASTORIA

By
ANTHONY J. BRANSON

By

ANTHONY J. BRANSON

Major Bowes was apparently endowed with the Midas touch. Almost everything to which he has turned his hand has succeeded. He has won the favor of millions of people. He has been successful in every field in which he has entered. He has won the favor of all classes of human endeavor. Therefore, to the would-be footlight aspirant, the favor of the Major is looked upon as a kind of theatrical rabbit's foot. His success in his gaudy field, in which music has played a conspicuous part, is so startling that anyone pertaining to it is of curious and profitable interest. As a showman, he is a master of the art of pleasing people; and his "make-up" is worthy of study.

Biographical and Hereditary

Major Edward Bowles was born in San Francisco of Irish parents. The Major does not give his age, not even in "Who's Who" in America. He is one of those perpetually young people over fifty, who might be between sixty and seventy—and who rates. Around the beginning of this century he had already established himself as a notable business man in San Francisco. His grandfather

was a North of Ireland Methodist Clergyman. There is to this day a relic of a Wesleyan pulpit effulgence in the Major's voice. He always seems to be talking to his congregation.

In his youth, young Bowers was moderately trained in music. However, he has not had the audacity of his former stablemate, "Rage," who, with no musical knowledge whatever, did not let his "imagination" impede him. He has been a "large" orchestra. The Major's first business enterprise, as a very young man, was that of writing business and calling cards, at a time when the art was mixed up with writing letters. He has since been a successful speculator, and he says that he could return to his lucrative speculating undertaking. A job in a real estate office, at three dollars a week, determined the Major's career. He has always been in the real estate business, and he has been successful in buying and selling property. He is now a stockbroker. He became the best real estate operator in the city of "The Golden Gate." As fortune favored him, he became interested in working, in a training stable, and in automobile racing. He once took the wheel and won.

driver was a daredevil. Life was an everlastingly new and exciting adventure for young Bowes, and he was continually upon the lookout for more thrills. This he found next in politics.

In 1904, San Francisco's municipal rule began to sink to new lows in American affairs. Corruption was a commonplace, and not since the days of the vigilants had the city government been so discredited. The city was a grand, a disgrace, a scandal. "America's heart!" Major Hoovey was appointed upon a Grand Jury, and the more he learned of the depravity of the city, the more his anger mounted. The soon found himself in a bitter struggle with the city fathers. "After Governor Johnson and (then Senator) Johnson is his attorney, Theodore Roosevelt became aware of the situation and, at Major Hoovey's request, sent the famous letter to the city fathers. The letter was so powerful that the greatest asset he could have was an aroused public sentiment, and he employed his publicity methods to tell the good people of the city of some of the dangers surrounding them. He pointed out the corruption of the city fathers, the danger to the citizens upon every side, and the need for a better, to wit, the election of a new city government with its revival of entirely original

MAJOR
ROWES

A Million Dollar Idea Carried Out By a
Million Dollar Personality

murders, and part to the drug traffic. Major Bowes and his family often went personally and single-handedly into situations that would make a moving picture thriller. With him was the courageous District Attorney, Francis J. Henery, who later was shot down in open court. Ultimately all of the malfeasors were put behind bars and San Francisco was placed upon a new civic basis.

When Nature Took a Hand

THIS WAS NOT THE ONLY EXCITING EVENT in Major Bowes' San Francisco days. After he had made a trip to Ireland to visit the birthplace of his parents, he returned upon the sight of the momentous defeat of Bruno in the San Francisco Opera House. The occasion was momentous indeed, because the applause for the great tenor had scarcely died out when the great earthquake and fire took place. The Major's fortune was largely in real estate, and his buildings were still white hot, when the embers were still smoldering, he interested capital and discovered workers to erect an office building, with firmer foundations, on the site of his ruins. The Major was following the optimistic belief he had preached for years. By gazing right as to the location of his new building, he rebuilt his fortune.



ELMER TRUDGEN,
a Canadian farm boy,
pictured with the "One
Man Band" he assembled
and played on one of
the Major Bowes' Amateur
Hours over the air.
His band includes Piano,
Violin, Canon, Drums,
Triangle, Wood Blocks,
Cymbals, Bells and
Chimes.

In 1903, Major Bowes married the famous actress, Margaret Hinton; they moved to New York where Major Bowes secured an interest in the Cort Theater (also the Park Square Theater in Boston); and he commenced producing plays. In 1906, he built the Capitol Theatre on Broadway in New York, which at that time had the largest seating capacity of any modern playhouse. It was the first of the huge "Cinema Cathedrals" in New York City. There he instituted a new form of musical, vaudeville, and moving picture entertainment, which has been widely imitated. In 1925 he started to broadcast a weekly "Family" Program on Sunday, with a very humanistic personal musical appeal. The music was always of a very high order and remains so today. This type of program led to the development of moving picture symphony orchestras in all parts of the country. H. L. Rothfield ("Rudy") also laid a big part in this movement. The sound pictures put an end to many of the orchestras, but not to the Major's. He knew their value in bringing customers to the box office. The symphony orchestras in the movie theaters collapse for the expenditure of millions of dollars and did much to

elevate musical taste in America. Major Bowes weekly "Family" Programs led to the development of a huge radio audience; and when he came to start his Amateur Hour, he had little difficulty in enlisting the interest of millions.

Fate has played too big a part in the career of Major Bowes not to influence his interpretation of life. His familiar introductory line of his Amateur Hour, "Again we have the Wheel of Fortune. Around and around she goes, and where she stops no one knows," is a nowhere better illustrated than in the Major's own career. There have been amateur contests in vaudeville for four decades. Once the idea was so popular that the amateurs actually became professionals, making tours of the theaters and acting the roles of amateurs. This fraud was easily penetrated, and the public soon turned its back on amateur hour.

Whether the amateur hour on the radio came as an inspiration or as a carefully worked out plan, the Major has not told. The appeal of the idea is multifold.

First, there is the appeal to the performers, who feel that the hour gives them an escape from oblivion provided by fate, dangling before them possibly immense financial returns.

Second, it affords to hundreds a means of expressing themselves to the

theater of the other. The others must be told to go home and try again, or that there is no chance whatsoever.

Guilt from All Climes

THE MAJOR'S PROGRAMS ARE CATHOLIC, in that they include almost all kinds of human expression, from the scaly to the feet. Their audience is, therefore, almost universal. It



DORIS WESTON,
moving picture star, is a Major Bowes discovery.

is very doubtful, however, if these programs could succeed without the Major, who is the biggest part of the show. His reassuring voice and simple presentations are the Major's own inimitable brand and contribute enormously to the amusement of the hearers. Most of all, the writer feels, however, the great appeal of the hour is in "Fate." "Who will Fate favor tonight?" The Major, in all probability, got his famous line from the Chinese sage, Confucius, who said, "The Wheel of Fortune turns round incessantly and who can say to himself, 'I shall today be uppermost?'"

The uncertainty of destiny in an amateur program, the thing which made thousands invest in the Irish Sweepstakes, is another form of the magnet of chance, which draws thousands of performers and listeners to the Amateur Hour. A man turns up from "nowhere," suddenly Fortune gives him his chance, and he is actually heard addressing the entire nation. Such a case was that of Harvey Mearns, a salesman for hokers' equipment in Philadelphia. He learned bell-ringing, musical rattles, the tubular harp and Japanese chimes. Major Bowes introduced him to Destiny on an Amateur Hour. He made good and was immediately engaged for a tour with one of the Bowes' Theater Units. He saved his money, and, on returning to Philadelphia, found that his former employer was ready to give up his business. Mearns brought it with his savings. Note, however, that if he had not had the opportunity presented by Major Bowes, he could not have grasped the opportunity which put him in a successful business. No wonder Lord Bacon said, "A wise man makes more opportunities than he finds."

The Major's script or program routine must be very carefully prepared. The time limits of the radio make this imperative. Of course much of the banter and fun that the Amateur hours are really spontaneous. It all, however, must be the semblance of being spontaneous. Just who thinks up the spurs of precocity which come bubbling from the mouths of children on the program, we do not know; but evidently it is all as ingeniously prepared, as is the copy advertising the wares of the sponsors. The Amateur hour is really made up of modules, or the public would be deprived of one of its leading weekly entertainments. The Chrysler interests are not concerned in giving away free entertainment. They must move major cars as rapidly as possible from the lots in the garage.

Variety is one of the problems of the Major's programs. Anyone who ever has served as a judge in a musical contest knows how certain musical "war horses" keep continually straggling to the front. The Major has probably heard the Prologue from "I Pagliacci" and Victor Herbert's *Gypsy Love Song* enough times to give him mild staggers. Applicants with musical "fresh meat" of real interest to the general public must be as much of a thrill to the Major as they are to his listeners.

The Amateur Hour is now nearly five years old. It started March 24, 1925. It is estimated that consideration has been given to over fifty thousand applicants. This does not mean merely an audition, because nearly every applicant has a struggle story. Major Bowes and his staff have heard enough life romances to fill a thousand books. All this is important to the attractiveness of the Amateur Hour, because the greater the struggle, the greater the drama, and the greater the appeal to the audience.

A Theatrical Flair

THE AMATEUR HOUR of Major Bowes has the advantage of being presented before a real audience in a real theater. The building is a former Broadway playhouse, taken over for such purposes by the Columbia Broadcasting Company. The seats are free, but passes must be secured in advance. The house is always "packed." The audience, and its applause, then become parts of the air show. The way Major knows the value of this. The audience sees the performers and the effect of appearance and personality is unobscured. Instead of a baby, spongy-faced baritone from Alabama, with a good voice but an impossible appearance, would not under these circumstances have the same appeal as a delightful young coloratura from the Mulberry Street Riviera, whose voice might not be top notch, but whose smile and manner carry a fortune. The Major is probably the only man in the theatrical field whose "try outs" are free. Like the automobile manufacturer, his product goes right from "the line" to the dealer and the consumer. The applause in the theater and over the radio is the same. The know what he is engaging. The plus is what the French term "l'appoint" (appointing, makeshift). There never has been anything like it. The audience is in the theater knows that they at least will see performances that thousands have already



CHARLES M. SCHWAB,
the late *Star King*, as an alert photographer caught him at Major Bowes' Amateur Hour broadcast.

approved. Smart Major, smart audiences, smart idea! Major Bowes has an unquenchable sense of humor. As he knows a man is good thing when he sees it and hears it. It was Major Bowes who gave Erno Ruge his opportunity as a conductor. Later on Eugene O'Connell came to the orchestra as (Continued on Page 825)

A PROPERLY DESIGNED AND ARRANGED studio is helpful in acquiring students. It should be more or less centrally located in the area from which the teacher expects to draw pupils. A location which will contribute to an atmosphere of professional dignity is likewise desirable.

Perhaps one's career must be started in his own home; in that case a comfortable little studio can be arranged in the front room. In any event, considerations should be given to proper temperature which will make the room comfortable for the student, and to the interior decorations which should be simple and in good taste.

A comfortable couch, a hat-rack, and suitable reading material should be provided. Tizt Ercot is a very fine magazine for the studio, as it has a junior section of interest to most children. At all times the studio should be kept in order and have an air of freshness.

A suitable studio sign is required. It should be designed with letters sufficiently large to be visible across the street, and it must be neat. A good size is about sixteen by twenty inches. The lettering on the sign may include the words: "Piano Studio" with the name of the teacher in the lower right hand corner, or perhaps the teacher may prefer to feature his name in the lettering and put "Piano Studio" in the corner. Either arrangement is acceptable. If the sign is purchased locally, another opportunity will be afforded to get acquainted.

The studio piano should be well tuned, with necessary adjustments made to insure freedom of action. There should be no keys that stick, or keys that fail to sound. The keyboard should be kept clean at all times. After all, the piano is the teacher's chief tool; and it should be a recommendation for him.

Decorations in the studio may include a picture or two of the music masters. A plaque on the wall, or a bust on the piano is a suitable adornment. They contribute to a musical and educational atmosphere.

The "Fee" Problem

THE TEACHER SHOULD DETERMINE upon a reasonable fee, giving consideration to the income of the average family in the community. Thereafter, he should make no exceptions. It should be universally the custom to pay in advance for piano lessons.

Teachers may stress the point in conversation with parents that lessons are more successful when paid for in advance. Certainly it makes for less bookkeeping and more certain revenue for the teacher (to which he is unquestionably entitled, as he usually has no other source of income). Occasional exceptions may be made when parents have reliable credit standing in the community, own their own property, or give other evidence of reliability. In any event, the teacher should hesitate to arrange for a definite payment schedule.

When lessons are not given in the studio, but in the home, a somewhat higher fee is justified, which will defray transportation costs as well as time lost from the studio. With a few teaching exceptions, the teacher can accommodate fewer students by going to the homes than at his studio.

On the other hand, collection is easier when one calls regularly at the child's home; as it serves as a constant reminder to the parents and usually avoids any necessity of dining persons who might otherwise be slow pay.

In a competitive community the fee may be set about the same as the prevailing fee, or, the teacher may prefer in some cases to offer a shorter lesson at lower cost. Lessons may be given in the half hour period, a popular time in many communities is forty minutes; and as a rule

How to Make Money by Teaching the Piano

By

WALTER ELLIOTT

Prominent Piano Pedagogue of the Far West

Part III

the more advanced students will require an hour lesson each week. A very young child may require three twenty minute lessons per week, in order to give the teacher a chance to direct his daily practice and progress.

There are no universal rules to be laid down in the field of teaching. Each child will be an individual case and will require individual attention. The more that the teacher knows of the child's background, interests, and family, the more intelligent his approach will be.

From the start, the teacher should relinquish any impulse to develop prodigies. He should be satisfied with average results, with average daily practice, and be content to allow the child to take its natural course of development in piano studies. Overenthusiasm is to be avoided; it is much sadder to teach the material that is within his grasp than to discourage him by a composition that is far above his ability. At all times, good judgment should be used in selecting compositions adapted to each child's needs.

Over a period of time, the child advances most rapidly if he proceeds uniformly with material within his technical grasp, or slightly above his ability. The average child will pass the first grade of musical development in about the same time as a school term. Exceptions, of course, will be noted with brighter and duller students.

Study the Student

EXCEPTIONALLY BRIGHT PUPILS may master a greater number of studies, or they may show their aptitude in some particular line towards perfection of study or interpretation. It can be said that a slower student who passes fewer studies is on the same achievement level as a faster student, if he knows those studies very well. No anxiety should be felt for the progress of either student. Childhood abilities undergo fluctuation, and unexpected aptitudes and interests may

emerge at any time.

A cheerful sentence on the part of the teacher must be maintained all the while. A child is often quick to seize upon an impatient remark; he can be badly hurt, and his progress be greatly impeded.

The use of marginal notes in the pupil's exercise book is advisable; they serve to remind him of the technical points to which he is to give particular attention during practice. Quite often there will be several little points dur-

ing the study by the pupil; and, without these notes to remind him, he will overlook some of them.

Some Working Rules

THERE IS PERHAPS ONE RULE which will be applicable in all cases—the pupil must be taught to think for himself. It is wise to encourage this by means of brief reviews from time to time. The pupil may be questioned during review concerning the significance of what he has studied, and then may be placed on similar compositions with somewhat different and more advanced material. Each selection may teach the pupil a few points, but not too many, at a lesson.

There is another rule of general application: Tell the student the correct way to do things; avoid stressing or demonstrating the wrong ways of playing. This may be termed the positive view of teaching. In teaching finger action, for example, the teacher should show the child the proper way to strike the keys instead of pointing out the wrong technique which the child may be using and making it stick in his mind. As the child recalls his lesson, he should recall correct methods, encouraging words, and pleasant experiences.

The teacher should avoid speaking too rapidly in describing the various points of the lesson. It is also well to avoid covering too many points. One should start with a rough outline of the lesson, then gradually fill in correlating material.

And Then to Discipline

THERE IS PRACTICALLY NO NEED of discipline when teaching students individually. It is in teaching groups of pupils that discipline becomes a factor of importance. Exceptions may arise in teaching individual students, but in such cases the reasons for perverse behavior are usually evident. Here the teacher may reason with the student and gain his confidence. The average student has a good sense of cooperation, and, if approached with tact, will prove tractable.

In some instances it will be necessary for the teacher to be more than generous with a student. It must be remembered that the teacher's job is to make music a thing to be enjoyed. In his beginning years of experience, he will encounter various trials that will call for all his patience and ingenuity. If he is to succeed in his profession, this is, of course, something that the teacher must take in his stride.

A temperamental attitude is to be avoided. Some beginning teachers tend to develop such an attitude after acquiring a few students, and it is unfortunate when they must learn their mistake at the loss of several pupils that might have continued. A pleasing personality must be cultivated for the purpose of winning students as well as for obtaining them.

Tactful teachers will give the proper information concerning the lesson, at the time when it is needed. They must endeavor to observe this point, even if the pupil's attitude is not what it should be. The teacher who loses his patience loses likewise the respect and confidence of his student. It is better to let the student think he is doing his best at the time, and later when he sees his mistakes he will probably make an apology, later avoiding hasty decisions. Patience is the cardinal virtue to be practiced by the teacher.

An understanding attitude is especially helpful to the child student; it is poorly benefited by an impatient reprimand. Usually the retiring type of child progresses more rapidly when he takes his lesson at home in familiar surroundings. The teacher may keep a notebook in such cases, in which he may enter the child's needs and course



GEORGE LIEBLING WITH THE AUTHOR
Walter Elliott (right) with the noted Liebling pupil, George Liebling, at the latter's home in Hollywood. George Liebling is a brother of the late Emil Liebling, beloved by many successful pupils.

of progress, which will be a stimulant to him.

The spoiled child is a serious problem; he takes little interest in his lessons and is unresponsive to the usual teaching suggestions. The teacher may try several methods of interesting the pupil. Marital music, with its strong rhythms, will occasionally be found effective; and duets may be arranged with the proper partner. Any kind of game, especially the usually liked type of play. When a boy is encountered who has the idea that music is "stuffed," a man to man talk about sports which interest him is all right. If the boy is pointed out that most composers and great pianists are men, and that they can do many other outstanding things besides play and compose.

The Practice Problem

THE STUDENT SHOULD MAKE HIS PRACTICE a daily routine, as he does his meals. Where routine is lacking in his daily life, the teacher will be irregular and his advancement hindered. There are many things which distract the child's attention, especially in urban districts; and for this reason the teacher should insist that the pupil do his practice at home, making time as attractive and interesting as can be. It is purely competition between the teacher's ability to make the child desiring to overcome the distractions; as there will be always something to misdirect the child's attention. The distractive component must be reduced to a minimum.

The Missed Lesson Plan

THE PUPIL SHOULD START OUT WITH A CLEAR understanding that lessons are not to be missed. The habit of missing lessons after every work, or so, leads only to complete failure. There are a number of reasons for students missing their music lessons, as for missing any other lesson, and if the teacher has such a pupil he should look into the matter promptly and determine what was the reason for the student's absence. It may be found that the hour is inconvenient. In this case the teacher should suggest, or less to meet the needs of the student. Or the pupil may lose interest and present various alibis. In this case it may be that, rather than the teacher should speak frankly, considering the student's viewpoint. It may even be necessary for the teacher to call at the student's home and clarify the problem with the parents.

When a lesson is inevitably missed, the teacher should endeavor to have the student make it up within a day or two. The complete missing of lessons is to be avoided upon every occasion.

And There Are "Methods"

THE METHOD used consists of featuring a series of instruction with which the teacher is satisfied as providing a properly developed and rounded course.

A recommended instruction book is *How to Teach the Piano* by W. S. B. Matthews. This fine book is standard among popular piano teachers, because it uses the modern method of the "Middle-C approach" and starts the child off with the first exercise using the proper finger action of all five fingers. The first exercises use whole notes; and, as the lessons increase in difficulty, half notes and quarter notes are introduced. A continuous graded rate of instruction is maintained, and rests are introduced along with time values of notes and rests. Successing lessons properly develop each finger in turn.

One of the advantages of this method is the fact that the child is encouraged to listen to his own playing, which trans his ear and teaches him to detect his own technical errors.

Simple duets are introduced early in the course, between the child and teacher. This tends to stimulate the pupil's interest. Other exercises and playing compositions continually add interest to the course. Supplemental compositions are listed at the bottom of each page; these are attractively composed and keep the student practicing

the technique taught in the course. This sheet music is printed with attractive pictures on the covers; it is sold separately from the course.

Some of these selections are provided with words, and they can be taught by having the child learn to sing the melody and later to play it at the piano.

The course is divided into ten grades of musical development, ending in the highest stage of virtuosity.

Mainstays of Interest

THE PIANO LESSON should be a time of constant inspiration for the pupil. At each lesson, the teacher should play for the student all the material with which he is occupied at the time. This shows the child the correct manner in which to play the exercises and presents the essential musical idea therein. Now and then at the end of a lesson the teacher should play one of his own good interpretations and display his ability. This is a fundamental method of interesting the student, and other devices such as the record, if available, it always will be for the teacher to have hand several brilliant compositions; this is an aspect of showmanship. The selections may be highly classical and rather over the heads of the student, but it is necessary to encourage the student they obtain an idea of the goal toward which he is striving.

Movits and Emuleaux are of value in encouraging effort. A rather informal merit

system can be used to excite interest among the students. The old idea of using gold stars for perfect lessons has always been successful. Stars can be used only for young pupils. For the older students, certificates may be presented at the end of a year's work. This can be done at the house or during public recitals.

Gold and silver pins, used as emblems of merit, are very good. They will have the same function as the certificates.

For very advanced students, an engraved diploma may certify his accomplishments and proclaim him as having attained a certain higher grade of piano playing.

The Young Teacher's Library

Teaching Music and Making It Pay.

Music As An Educational and Social Asset. E. N. C. Barnes
Business Manual for Music Teachers,
G. C. Bender

What to Play—What to Teach: H. Brower
Principles of Expression in Piano Playing. A. F. Christiani
Juniata Examination Questions,

Mistakes and Disputed Points in Music and Music Teaching. L. C. Elson
The Etude Music Magazine.

Theodore Presser Co.
Elementary Piano Pedagogy. C. B. Macdill
(Continued on Page 116)

Music of Worth in the Movies

By VERA ARVEY

APPROXIMATELY THREE YEARS before the United States Postal Department announced that Victor Herbert had been selected by President Roosevelt as one of five American composers to be portrayed on postage stamps, Paramount Studios in Hollywood had secured the screen rights to all the Victor Herbert melodies and had started preparations for a biographical picture based on that composer's life. The scene is to be filmed in Hollywood, California.

Paul Muni, and Stenrod filmed "Intermezzo," with actor Leslie Howard. The former is a picture in which Muni plays the role of a music lover who turns to playing the violin for solace; and in the latter film, Howard impersonates a concert violinist who falls in love with his accompanist (*Isidor Bergmann*). Odette Joyeux, both movie stars are reported to have been excellent violinists in their youth, to have practiced hard in preparation for their forthcoming films, and to do actual playing of this instrument on the screen.

"Intermezzo" is a musical comedy by Grieg, Schubert, Tchaikovsky and Beethoven. It also contains (in addition to Mickey the violinist for solace; and in the latter film, Howard impersonates a concert violinist who falls in love with his accompanist (*Isidor Bergmann*). Odette Joyeux, both movie stars are reported to have been excellent violinists in their youth, to have practiced hard in preparation for their forthcoming films, and to do actual playing of this instrument on the screen.

Walt Disney has not yet committed himself to a definite date of release on his much publicized concert feature (with Mickey the violinist for solace; and in the latter film, Howard impersonates a concert violinist who falls in love with his accompanist (*Isidor Bergmann*). Odette Joyeux, both movie stars are reported to have been excellent violinists in their youth, to have practiced hard in preparation for their forthcoming films, and to do actual playing of this instrument on the screen.

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The report that Fox Studios plan to star Lily Pons in a film based on the life of Clara Schumann is false, according to authorities; but this studio does plan to make a "Swanee River," based on the life of Stephen Foster, another American composer officially honored by the U.S. government on a postage stamp. Like "Victor

Herbert," this film is not scheduled for release until the first of 1940. It will have versatile Don Ameche playing Stephen Foster, and Helen Aronson, who has been in the picture for many years. Of course he will sing many of the songs in the picture. Nancy Kelly will play the role of the friend and Sidney Lasswell is the director.

An unusual parallel prevailed in Hollywood, when Warner Brothers' Studio released "Intermezzo" and "The Sign of the Cross," starring Paul Muni, and Stenrod filmed "Intermezzo," with actor Leslie Howard. The former is a picture in which Muni plays the role of a music lover who turns to playing the violin for solace; and in the latter film, Howard impersonates a concert violinist who falls in love with his accompanist (*Isidor Bergmann*). Odette Joyeux, both movie stars are reported to have been excellent violinists in their youth, to have practiced hard in preparation for their forthcoming films, and to do actual playing of this instrument on the screen.

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Radio Flashes

By PAUL GIRARD

IT HAS BEEN GRATIFYING to have the dissemination of war news on the air reduced. It is equally gratifying to find that the harrowing news from Europe does not dominate radio, and that we, as a neutral nation, can still enjoy our favorite musical programs.

Not until his honeymoon with Lily Pons last year did the CBS orchestra leader, André Kostelanetz, know there was such a distance as the zamba. But everywhere he went in Brazil he found people playing, so on his return home he played a series of Brazilian records over and over again until he found the best example of the zamba. After arranging it to suit his own orchestra, he introduced this lively dance to the American listeners. Kostelanetz, with his forty-five piece orchestra, is heard every Monday over the Columbia network (8:00 to 8:30 P.M., EST), an ingenious arranger. Some of his effects are not only novel, but also most original.

"The Story of the Song," one of our favorite programs, has been changed to 3:30 P.M., EST, Tuesdays. It is conducted by the same orchestra, featuring a single composer, and by following them regularly one will find many unfamiliar as well as familiar compositions. The singers vary, but all, in our experience, have been good.

It has become a radio tradition in this country to tune in on Fridays from 2:00 to 3:00 P.M., EST, to hear the NBC Music Appreciation Hour with the veteran American orchestral leader, Dr. Walter Dymowski, as conductor and consecutive series of music. This is the twelfth year that Dr. Dymowski has been on the air. One of radio's most outstanding features in the field of music education, this program will appeal to old and young alike. For those interested, a twenty-four page instruction manual can be procured for twenty-five cents. This contains program notes on the broadcasts.

Quartet since July over the Columbia network, Saturdays 11:30 A.M., EST, has been most interesting. Alexander Cotes, the violinist, has delivered deep into a century of chamber music composition in America and has presented a distinctly world wide American works.

For you like Negro spirituals, do not miss the broadcast "Negro Spirituals" on the J. M. L. (Columbia network), Saturdays 11:30 A.M., EST, in the latter part of the year.

The Cincinnati Conservatory of Music early in the year resumed its sixth year of Saturday morning recitals, from 10:30 to 11:00 A.M., EST, in 12 No. 2, EST). The excellent school orchestra and string ensemble, directed by Alexander von Zemlinsky, will give a series of recitals to begin this year in the program.

The Curtis Institute of Music Program, directed by the Curtis String Quartet, also returned to the air in October in the form of Monday afternoon recitals (4:00 to 4:30 P.M., EST). On November 20, the first series of six Monday evening concerts (10:30 to 11:30 P.M.) by the Curtis Institute was given.

WILLIAM BILLINGS WAS PICTURESCUE, even on the streets of old Boston. An uncomely, eccentric prodigal, he was a tanner by trade, and probably a pretty good one at that, for at one time he had his own shop. His robust, happy heart, however, was less concerned with the conditioning of his hides than in chalking down on them little tunes that came to him as he worked; and there came a day when he made an abrupt turn to the left and became America's first professional musician.

Billings was one of God's oddlings. Blind in one eye, with a withered arm and a short leg, he was often slovenly and unkempt about his person. He had lumpy habits of inhaling his snuff from an open pan, of loudly blowing and wheezing as he proceeded down the street, and of having his clothing always plentifully powdered with tobacco dust.

With these peculiarities, he naturally became a butt for the derision of the rowdies of Boston, who stood outside his singing classes and extemporized in imitation of the singers. One of the town wits once came to him with the question, "Should singing be classed as vocal or instrumental music?"

Billings replied, "With a nose like yours it would be instrumental." Billings had a sign over the door of his little shop, "BILLINGS' MUSIC." Some of the village rascals about tied two cats by the tails and hung them over the sign, to the great amusement of the townspeople.

Tanner Turns Tunemaker

BILLINGS WAS BORN in Boston nearly two hundred years ago, on October 7, 1746, to parents of moderate

means and ambitions. In his early youth he was apprenticed to a tanner. When he was eighteen years old, in opposition to his young wife and the advising elders of the community, he abandoned his tannery, opened a music shop in Boston, and set his defiant, wayward feet on the now-forgotten road to the unknown grave in Boston Common Cemetery which now houses him.

In pre-Revolutionary America, there was no such thing as a native professional, and the Europeans, even while they were successfully stirring up sizable interest in concerts in the cities, were having a slim time of it.

Billings managed to make a go of it by selling tickets to musical events of which there were quite a few, and by handling such musical merchandise as scores, strings, frets, and a few instruments.

Six years after opening his shop, Billings published his first work, "The New England Psalm Singer" came out in 1770 and gained in recognition and popularity all that Billings' wild dreams could have pictured. This was the beginning of twenty unbelievable years when his wild little compositions, which he called tunes, would dominate the music of the churches of New England, even to its most remote corners. His music was filled with error. He laughed at parallel fifths and octaves and correct resolutions, but his public was not equipped to be critical.

America's First Music Book

AT THE TIME BILLINGS PUBLISHED his first book, the colonists had been, for a century and a half, dressing in confusion and disorder the few psalm songs the Pilgrims brought with them from England. One hundred and fifty years without score or instrument to guide them was giving the ministers themselves the screaming jitters. One preacher declared that to a which he had to listen Sunday mornings was enough to drive a man to popery. Some of these ministers were doing what they could to restore the psalms to their original selves by bringing out their own editions of new or corrected arrangements, prefacing them with "rules for tuning the voice" and elementary instruction in the art of "musick."

Four part psalm singing was not Billings' meat. He had a new idea. No longer content with simple harmony, he must needs give each voice his own tune, independent, inter-related. This he called a fugue, although it did not in any way bear out the laws of fugue after the manner of Bach. Sublimations and exalted was he with this miracle of his creation that he wrote: "It has more than twenty times the power of the old slow tunes, each part straining for mastery and victory, the audience entranced and delighted, their minds impressively agitated and extremely flustered, sometimes declaiming for one part and some times for another. Now these demon

less demands their attention; cease the many treble; now the lofty contralto; now the volatile treble. Now here, now there, now here again, O, celestial! Rush on, ye sons of harmony."

This was riding high, but Billings was not ashamed. Probably totally unaware of his incompetence, and always being staggered touches his pleasant, ingenious little tunes with a rhythmic spark and raucous irreverence that were to emerge one hundred and fifty years later as jazz. Those times have become known as "Billings' ragging tunes."

Musically he was the man of the hour, for his tunes caught on. Many were variations, in contrast to the monotony of the psalm songs. His rhythms moved. His songs were easy to memorize for all their multiple construction, and they were not above the heads of the people. Also they took more experts on the part of the choir than had previously been required. Many of the ambitious village soprano, eager to show off the voice, must have clutched the Billings book to an eager breast and, in any event, have closed a not very critical eye to such shortcomings as might have come to attention.

Singer's Fables Rebuked

THIS FIRST BOOK WAS COMPOSED OF some one hundred and twenty tunes covering one hundred and eighty pages. There were hymns and anthems, and twenty-two pages of instructions in which he set forth such good advice as, "Many ignorant singers take great license with these trills and without confining themselves to any rule, they shake all notes promiscuously and they are apt to tear a note to pieces, which should be struck fast and plump as any other. Let such persons be informed that it is impossible to shake a note without going off it, which occasions discord."

At this time the influence of the foreign religious choruses of the English writers of the elaborate ecclesiastical school was beginning to be felt in the Colonies. This was partly because of their introduction by foreign musicians who touched upon our shores, and partly because the singing schools which had sprung up all over the country were interested in, and competent enough to handle, something more complicated than the four-part wail of the psalms.

Billings' efforts to realize the emotional and intellectual excitement of the fugues of the masters met with a better general response than a real fugue by Bach, which pure art at that time could have been appreciated in the hearts of only a few. As it was, he did achieve a kind of excitement and some fortuitous phrases which, written slowly or in counterpoint, were cheerful and rhythmic, and an enormous contrast to, and relief from, what had come before them. New England never before had seen this fife.

A Law Unto Himself

BILLINGS HAD READ A TREATISE or two on harmony but was neither impressed nor dismayed by what he had to learn. His first attempts at harmony were written in the tannery, with a piece of chalk, on sides of leather. His technical knowledge was crude. He rather derisively boasted of his ignorance of the most intricate of arts, and did not hesitate to assume leadership. He wrote, "To All Musical Practitioners: Perhaps it may be expected by some that I should say something concerning the rules for Compositing; but these I answer that NATURE IS THE BEST DICTATOR, for all the hard dry studied rules that were ever prescribed will not enable a person to form an Air . . . It must be Nature. Nature must lay the foundation, Nature must smooth the slabs. For my part, as I don't think myself confined to any rules of Compositing laid down by any that want before me neither should I think (were I to pretend) to lay down rules) that any who comes of me were any way obligated to adhere to them any further than they should think proper. So in fact I think it is best for every Composer to be his own CHIEF."

Billings' avowal during those turbulent years when the situation between England and the Colonies was becoming grim. He was a friend of some of the prominent men in Boston who shaped the policies of the colonies during these



years, Governor Samuel Adams, the most defiant and successful agitator of them all, was one of them, and he must have rejoiced in a kindred soul as he saw the only little tatter roaring above the crowd and drawing out the choir.

Two years before the Revolutionary War, Billings gathered about him, in the singing class conducted at the home of Robert Capen of Stoughton, Massachusetts, a group of forty-eight men and women. After the War the group grew larger and in 1786 was formally organized into "The Stoughton Society," named for the little town just outside of Boston, where it was organized. The Society is in existence today and is the oldest in the country. The men and women were not cultured amateurs nor semiprofessionals. They were people with no cultural pretensions at all beyond a pleasure in choral singing, which drew them together under the ardent baton of William Billings.

Billings had some ability as a leader. Whether he had any technique or not, he knew what he wanted. His own voice was said to be very rasping and disagreeable; but he had a mental conception, an ideal, toward which he worked with some success.

It was the custom of the day to exchange ministers from pulpit to pulpit. As the preachers passed through Stoughton the fame of the excellent singing of its Society spread until some time later the choir of the First Parish of Dorchester, Massachusetts, challenged the Stoughton singers to a contest. The Stoughton Society sent twenty men who sang unaccompanied. The Dorchester brought along a bass viol. When the Stoughtons finished up with singing without score or accompaniment, Hassel's *Hallelujah Chorus*, the Dorchester singers acknowledged themselves defeated. Beyond this contest there is no record that The Stoughton Society has accomplished anything very momentous, during its one hundred and fifty-three years of existence, that is more wonderful than the mere fact of its survival.

The Musical Patriot

THE REVOLUTIONARY WAR came on and Billings was one of the most fiery patriots of the scene. Undoubtedly a member of the tea dumping party organized by Samuel Adams in Boston Harbor, Billings carried on through the conflict, going into the camps with his heavy, stirring war songs. With the war actually on, the religious conscience of the colonies quieted down and Billings suited his material to his need. The British occupied Boston, and blandly he paraphrased:

"By the rivers of Watertown we sat down
We wept as we remembered
Boston."

Then he came out with *Chatter*. *Chatter* is the war song that helped win the Revolution. Composed first as a hymn, Billings went new words for it, snugged up the rhythm, and passed it out among the troops:

Let tyrants shake their iron rod
And slavery clank her galling chain,
We'll fear them not—we trust in God,
New England's God forever reigns.

When God inspired us for the fight,
Their ranks were broke, their lines were forced,
The ships were shelter'd in our right,
Or swiftly driven from our Coast.

The Fox comes on with haughty stride,
His war song adorns with martial ode,
He'll trounce thee before our Youth
And Gen'ls yield to hardihood's joys."

Many a hearty and camp fire was encouraged and heartened during the long winters of the Revolution by the singing of these verses.

The war was still on when Billings published his second book. Officially entitled *The Singing Master's Assistant*, it became generally known as "Billings' Book" and was possibly an improvement over the first book. It contained *Chatter* and was a great popular success. Nearly every home and choir still had a copy, and the Continentals carried it from camp to camp.

Inspection Sets In

By now *Billings* was not just quite so good about his first book and he reflected this one with, "Kind reader, no doubt you remember that about ten years ago I published a book entitled 'The New England Psalm Singer' and truly a most miserable performance! I then thought it to be. How lavish was I of encomiums on this wretched production! 'Welcome, thrice wel-

come thou legitimate offspring of my brain; go forth and immortalize the name of your author. May your sale be rapid and may you speedily run through ten thousand editions.' Said I, 'Thou art my Reuben, my first-born, the beginning of my Strength, the excellency of my Dignity and the excellency of my Power.' But to my great mortification, I soon discovered that many pieces were never worth printing nor your inspection."

Then in 1781, when the war was over and the soldiers dismissed, Billings brought out his third book, "The Psalm Singers Amusement." Following this, 1786 saw the "Suffolk Harmony." The star of William Billings was in his ascendant. He published a few anthems in separate editions, some of them becoming quite generally used. *The Rust of Sharon* was most popular

and was programmed even on some of the more distinguished presentations of the day.

By 1790 Billings' career was at its peak. There was hardly a collection of hymns that did not contain something by Billings. He had achieved something few American composers have had: the satisfaction of knowing. He was a part of the main stream of the life of his times. No clairvoyant nor promptings from the side were required to interest the people in what he wrote. He was accordingly famous and honored, even regarded by many as a genius.

The Penumbra of Eclipse

BUT NO STAR EVER SANK more precipitously than his. Not only were better equipment

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Old Familiar Carols Game

By FRANCES E. LESLIE

in a field, on a hillside, just outside



that Mary and Joseph were obliged to stop for the night. The inn was full, but they found a place in a cave in a nearby hill, where the cattle were wont to shelter. While all the world was sleeping,



that to Mary, her first-born son, the little holy Jesus was born, destined to be the greatest



High in the heavens, to the shepherds, came the sound of



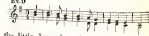
The shepherds whispered one to another



So greatly amazed were they, that they left their sleep to gaze under the stars, saying no word



When they came to the place where,



the little Jesus lay, they heard the voices of strangers, who hailed them saying,



The Shepherds replied,



Reverently, they all paid their homage to the new-born babe and went forth to tell the world their wondrous story. Today that story is still being told, and we will end our telling of it with a Christmas song of rejoicing.



INSHRITS TO OLD FAMILIAR CAROLS GAME

1. Silent night.
2. While shepherds watched their flocks by night.
3. O little town of Bethlehem.
4. O come upon the midnight clear.
5. Joy to the world.
6. The first noel.
7. Hark, the herald angels sing.
8. O come all ye faithful.
9. Hark in a whisper, ye cribs for a bed.
10. It's three Kings of Orient are.
11. Good rest you merry, gentlemen.
12. Good Christian men, rejoice.

"Music Is My Hobby!"

The Engaging Story of How Successful Business and Professional Men and Women Avoid Life Monotony and Insure Against a Dull and Profitless Old Age by Taking Up Music Study

By

ROSE HEYLBUT



WALTER ROBERT SCHUMANN
Stamp Editor of the New York Sun, Great
grandson of Robert and Clara Schumann

SOMETHING OVER TEN YEARS AGO, two distinguished musicians plunged themselves into a lively discussion on the subject of music. There is no news, certainly, in that fact. There is news, though, in the fact that this chance discussion became the direct means of opening the door upon a new interest and a new stimulus for millions of Americans who otherwise might never have had it.

Back in the 1920's, the late O-sip Gabriolwitsch spent a pleasant afternoon in the office of his friend, Walter E. Koons, now of the National Broadcasting Company. Talk led to music making, music making led back to talk, and presently the two gentlemen found themselves deep in one of those questions which can have a thousand answers, or none at all; *What is music?* The afternoon ended without a solution to the question, since every definition of music contrived to arrange itself in terms that took something, at least, of the art for granted. Grove's Dictionary does not even list the word! As a matter of accuracy, the ultimate answer to "What is music?" has not yet been found; but the quest has led to something of far greater practical value than an abstract definition.

Mr. Koons became absorbed in the question, asked a number of distinguished professionals to answer it, and got as many interesting replies. This led to his next putting the question to a group of non-professionals—



HENDRIK WILLEM VAN LOON
Eminent historian, geographer and excellent
violinist

business men, engineers, lawyers, doctors, housewives, and the like—in order to discover what music means to the average layman. And the answers bred a new conviction in Mr. Koons. He saw that the number of people who are genuinely interested in music, who put forth efforts to maintain a high degree of skill in it, regardless of the pressure of other interests and other work, is far greater than one generally supposes it to be. From this point on, the story becomes one of action rather than one of theory; and the action is entirely Mr. Koons'.

The Birth of a Reformation

He "was convinced" about his beliefs. He suggested to NBC that it might be valuable to present a radio program which would give pleasure to listeners at the same time that it accomplished three things:

1. The presenting of good, well performed music without the aid of "big names" and professional em-bellishment
2. The discovery of amateurs, in all parts of the country, of sufficient skill to maintain such a program.
3. The demonstration to the millions of NBC listeners that personal music making on a strictly non-professional basis, is a tremendous lot of fun.

The suggestion was received with interest, but also with doubts. How would a program of amateur music "go over" with people who turn on the radio for entertainment? Would there be enough first rank amateur

performers? What would be the effect on an audience that comprises the vastly varying backgrounds and tastes of the entire nation? Still, Mr. Koons wrapped himself in a mantle of faith; and, under his personal supervision there appeared, in February of 1933, an entirely new venture in air programs. It was the popular "Music Is My Hobby." It was also the first amateur program to appear on any major network; and, with brief seasonal interruptions, it has continued on the air for more than six years. The program has never been commercialized, eager sponsors being advised that the best interests of the program were served by keeping it as a cultural and educational feature. It never has varied from that level. It never has lowered its standards to "amateurs"; it never has been used as a short cut into professional music. The people who have appeared on "Music Is My Hobby" cultivate music strictly as an avocation, for the "after hours" of busy professional or business lives; they have come before the microphones for the sole purpose of sharing their enthusiasm with other amateurs, and of encouraging potential amateurs to join in. And thousands of American listeners have heard, enjoyed, and been stimulated to take a turn of their own at the fun of making music.

A Roll of Doers

WHAT SORT OF PERSON finds his after hour recreation in singing and playing? Among the three hundred odd performers who have "guested" on Mr. Koons' program, we find:

The late Hayward S. Kirby, Vice President and Secretary of the Irving Trust Company. Pianist.

Archibald MacNichol, partner in the stock brokerage firm of Shippee and Kauson. Violinist.

Harwell Cabell, prominent attorney, and cousin of James Branch Cabell, the writer. Pianist. (By way of



PROF. VLADIMIR KARAPETOFF
World-famed electrical engineer



REAR ADM. R. E. BAKENHUS (RETIRED)
Distinguished naval authority, pianist

personality, Mr. Cabell demonstrated that his musicianship goes deeper than a mere playing of notes. Although he plays from memory, the music was placed before him at his broadcast. In the nervous excitement, from which

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IN THE FOLLOWING EXAMPLE you will find a spot at which there are no less than four foreign notes. This four-note suspension (actually unprepared suspensions, or *appoggiature*) makes a terrific wrong, as you can hear for yourself when you play it, and the listening ear is heartily relieved when the wrong is righted. It is from *The Queen's Wedding*, an *Olivier* *Nover* *div*.

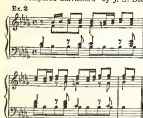


The places marked by *x*'s are merely passing notes. It is at *y* that the quadruple barreled suspension takes place. These four foreign notes appear "out of the blue" and are therefore to be classified as "unprepared suspensions."

Another Foreign Note— the Pedal Point

WHenever we read across a three-note or four-note suspension, such as the one just illustrated, we are apt to raise questioning eyebrows at the suggestion that all four upper notes are wrong, and only the bass note correct. We are reminded all too forcibly of the old gag about "everybody being out of step but father." And our skepticism becomes even stronger when we meet passages in which a multiple suspension is prolonged, in which the bass note softly stands its ground for several measures while the other notes above it move in groups of two, three or four, as if they were complete chords in themselves.

Take this passage, for example, from the *Prelude No. 22*, from Volume I of *"The Well-Tempered Clavier"* by J. S. Bach.



If we ignore the monotonously repeated B-flat in the bass, we can explain the harmonic structure of these measures very easily. Only three chords are used: tonic triad, subdominant seventh chord and leading tone seventh chord. In the key of B-flat minor, with a few passing notes and suspensions thrown in for variety. But if we try to fit that repeated B-flat bass note into our theory, it explodes. Most of the time B-flat simply does not belong there.

There is another, different way in which we can explain the presence of the continual B-flat bass. We can say that the entire passage has as its underlying harmony the tonic triad—B-flat, D-flat, F—and that all the other notes are suspensions or passing notes. According to this viewpoint the entire passage is one grand, prolonged suspension which plays its game of hide-and-seek and finally comes to rest on the chord which has been so insistently hinted at by the B-flat bass.

Every passage of this sort can be looked at in two angles. It all depends on your particular viewpoint of the measure, whether it is "father" or "the rest of the regiment" which is out of step. The question need not worry us, however, for it is just about as immaterial as the most famous question concerning the chicken and the egg. The monotonous effect happens to be a well-recognized phenomenon in music; and it can be by the mere of pedal-point; or it can be

The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

Foreign Notes—And "Chords" That Are Not Chords

Part II

This article is the fifteenth in a series on "The Doorstep of Harmony." The first appeared in *The Etude* for January, 1938.

recognize it and label it as such, that is enough.

Why "pedal point"? Because this device first became popular in organ music. As you know, the low bass notes of an organ are played by stepping on a row of large wooden pedals, arranged in keyboard fashion. When an organist wants to play a passage which sustains a single bass tone through shifting harmonies, he holds one foot motionless on a bass pedal while his fingers roam the keyboard. Hence, the effect has come to be called a *pedal point*, or, sometimes, an *organ point*.

The chief effect of a pedal point is to emphasize the home key by constantly reminding us of its preiding us if when the harmony tries to wander into other fields. Most pedal points hammer away at either the tonic or the dominant note.

One of the simplest and most effective pedal points is the drone bass so characteristic of Scotch bagpipes. These instruments impart a primitive insistence as well as a certain discordant galky to the music they play.

Sir Arthur Sullivan harmonized many of his tunes with drone bass accompaniments. The scores of Gilbert and Sullivan operettas are well sprinkled with them in the manner of this quotation from *When a Merry Maiden Marries*, from *"The Gondoliers"* by Sir Arthur Sullivan.



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Simple tonic and dominant harmonies, enriched by the sustained F in the bass. In both the second and fourth measures the sustained F is foreign to the chord above.

One of the greatest music stirring the monotone hammered out so continuously by the kettle-drum and string basses at the

very opening of the "First Symphony," in C minor" by Johannes Brahms.



For a more restrained use of pedal point we can turn to the Russian symphonist, Tchaikovsky. In the opening movement of his "Pathétique Symphony" he introduces, as his second theme an eloquent, soul-baring melody for the violins (probably an old acquaintance of yours) which moves above rich, shifting harmonies; and beneath it all the bass violas hold a low, undrivative tonic D, like an anchor to windward in a stormy sea. Listen for this the next time you hear the symphony.

Foreign Notes That Fail to Become "Naturalized"

BEFORE we LEAVE THE SUBJECT of foreign notes there is another point worth mentioning. We usually think of a foreign note as being like a mistake which needs to be corrected. If a composer upsets us by putting a foreign note to intrude, he is obliged to note into one which belongs to the chord, sometimes happens, however, that a foreign note has only a fraction of an instant in advantage of that brief interval. Or, again, it happens that even if the note has plenty of time to take us, and then, before we have had a chance to move to the last chord it belongs, the chord beneath it changes. When this occurs, the wrong remains uncorrected.

Ordinarily this would be annoying to a musically trained ear. But if the first chord above, and the second a chord of rest (dissonance), we are perfectly willing to allow the composer to slip the job of making the threshold foreign note bleed into the chord, as long as he accomplishes the job of mak-

ing the discordant chord-of-motion move to a peaceful chord. To illustrate:



Instead of Ex. 5a, we are willing to accept Ex. 5b; and instead of Ex. 5c we are willing to accept Ex. 5d.

In the F major example the foreign note is A. It ought to move to G in order to become a part of the dominant seventh chord, but we are willing to let our imagination fill the gap left by the composer, so long as the dominant seventh changes into the tonic triad.

In the F minor example the foreign note is E-flat, and the chord is the dominant ninth chord of F minor. Here, too, the resolution of the foreign note can be withheld, since our imagination will complete it.

It might be interesting to speculate as to how in the first place, composers gained the idea that they could omit the "naturalization" of a foreign note. Perhaps they discovered, as did Shelton Brooks in his *The Darlington Strangers' Ball*, that on certain occasions the music proceeds too rapidly to permit a graceful resolution, and that under such circumstances it sounds better without any resolution at all.

The very first note, E, of the opening phrase of the chorus (on the word "Till") is a foreign note. On the word "be" it moves downward with proper decorum to the chord-note, D. So far, so good. But when the phrase is repeated eight measures later, it comes in at a later point in the measure than it did the first time. It has no time for decorum, no time to pause at D on the way down to C. So what does it do? It heavenly slips D and leaves the foreign note uncorrected. Yet somehow the result sounds perfectly all right. The tonic chord is enough to satisfy us.

It is another case of an uncorrected mistake, in which we meet the same dominant seventh chord, and the very same foreign note, in the *First Movement* of the "Symphony in D minor" of César Franck.



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There are three things in this Franck quotation which deserve our attention:

First, the detour modulation in the opening two measures by which the organist-composer of St. Catharine leads us suddenly, yet gently, in the key of F major. A great help to him in achieving this shift of tonality is the altered chord marked *x*, for it enables him to slide from one key into the other by halves.

Second, we should notice the three-measure pedal point in the bass. At *y* it will be observed that the bass note is C (a B-D-F-A chord with the D omitted).

And third, we should not fail to notice the action of the foreign note marked *x*. Instead of resolving downward to G or upward to B-flat, it wanders off!

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BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

Getting the Right Music for Your Band

The Need of Care in Editing the Band's Music

By

WILLIAM D. REVELLI

LOYAL BANDSMEN long have been working toward the general recognition of the band as a musical medium whose excellence is on a level with that of our symphony orchestras. Much progress has been made in this direction, and yet it is our belief that one of the first steps to be taken, in order for bands to achieve a standard of musical performance equal to that of our major symphony orchestras, is to manifest greater care in editing band music. A great deal depends on the sheet of music placed before each member of the band, for it is his guide—a sure indicator of what he should play. Recently we have heard several programs by summer concert bands whose personnel constituted the "who's who" of the band field. Those bands, usually of seventy-five pieces each, did not seem to be desired in the way of instrumentation, balance, and musicianship. Yet the general musical effect of the concert by each group was in some instances quite unsatisfactory, due to a noticeable lack of careful editing of the selections performed.

With the symphony orchestra the problem is not acute. For the most part its repertoire includes music written expressly for orchestra, and there is much less need for editing than in the case of the band. Attention has to be given, often, to bowings, phrase marks, and occasionally instrumentation, even in the orchestral repertoire, yet not to the extent of the band music.

Recent band transcriptions and arrangements, to be sure, are, to a great degree, improvements over editions of the past. Publishers, composers and arrangers are deserving of commendation for their attainments in better band compositions and arrangements. It cannot be denied, however, that there remains a tremendous amount of band literature which stands in need of careful editing and of changes to make it appropriate for and adaptable to our modern bands. This is particularly true of many of those compositions arranged earlier than the last ten or fifteen years.

Specifically, in many arrangements of the past, the instrumentation, conceived as it was for the small municipal or military band, did not satisfactorily fulfill the intentions of the original score. Very frequently certain tones were omitted, and in some cases entire parts dispensed with. On examination we might find that the arranger took the liberty of changing the voicing. For example, an oboe part belonging to the first horn or first trumpet may have been assigned to the cornet or clarinet. This type of thing is indefensible, and indicates a gross stupidity or incompetency on the part of the arranger.

The Important Question

IN THIS MATTER OF EDITING band music, we face two important questions: "Shall we try to retain as far as possible the mood, character, and effect of the composer's original composition? Should we preserve band music from a regrettably unimproved?"

The arranger has many problems to solve in editing orchestral material for band. His ability in arranging, his musicianship, and his wide knowledge of musical literature in all of its phases, all are so vital that the very musical values of one band stand in the balance. The efficacy and accuracy of his editing and arranging have a powerful influence on the band and

ence. And yet we can find important orchestral works which have been transcribed for band in such a manner as to cause us to surmise that the transcription was made from a piano score, or that the arranger had never seen the orchestra score.

What, then, should be our considerations in the editing of band arrangements? What shall we look for? What can we do to insure an improvement, if we lack the experience and confidence that our editing and incident alterations are proper and authentic? We can give careful attention to the following items, all of which have a profound effect upon band performance:

1. Instrumentation
2. Phrasing
3. Articulation
4. Proper distribution of chords to all choirs



MUSIC FROM COAL, WATER AND AIR

Here is a transparent, non-traceable clarinet played by a member of Phil Spitaler's famous all-girl orchestra. The material is Lucie, a modern chemical miracle made by Dupont from coal, air and water.

5. A true staging of certain instruments
6. Balance of parts
7. Tempo
8. Keys

In the first place we must overcome the tendency toward heavy parts—generally the thick parts should be considerably thinned. Trumpets are frequently inaccurate and

misleading, as marked on conductor's score and individual parts. Occasionally the keys selected by the arranger are not conducive to best results. Particularly in the case of music of the classical period we find our band arrangements "over-scored." If the works of Mozart, Haydn and other composers of the era are to be played at all by our bands, due consideration must be given to keeping them in the character and style intended by the composer. Otherwise, this music should be restricted to the orchestral performance for which it was originally written.

We do not wish to imply that our bands cannot satisfactorily perform music of this classical type, nor that its performance by bands is inferior to that by orchestras; but too often arrangements for this type of music fail to prove sympathetic to the composer's conception of his selection. Usually one fault lies in thick scoring. Along this line, it appears a point of logic first to become familiar with the life, personal characteristics, environment and background of the author of a musical composition. One must understand the effect and influence of his teachers, his contemporaries, his ideals. The information acquired allows for an authoritative and accurate line of reasoning in bringing about desirable changes in parts. Of course, this comes under the head of "musical history" and of musicology in general, yet the importance of the subject cannot be overestimated.

Secondly, an interesting task preceding the actual editing of the band score is that of becoming familiar with the author's orchestral score. In general, the transcription, providing one is available, perhaps the purchase of a piano or organ score would be otherwise useful. These scores are indispensable and are excellent guides and aids in editorial work. If one is not thoroughly familiar with the selection, the purchase and study of the best photographic recording of the number are suggested. After becoming acquainted with the composition, one can turn with some confidence to the matter of studying interpretations, instrumentation, tempo, and so on.

Need for Accuracy

IN USING A PHOTOGRAPH RECORD, here again there must be the certainty that the recording is accurate and authentic. In the past the exigencies of recording often had an adverse effect on tempo, balance, and dynamics; but the advances in sound technique have made these recordings quite satisfactory. If the record is newly produced, or the composition new, one has an excellent means of hearing a selection performed by the world's greatest conductors and finest orchestras.

Perhaps we can best show cause for the claim that editing is of untold importance in band music by specific instances. Some time ago a valuable lesson in the matter of authenticity of score was exhibited. All orchestra and band players are familiar with the Overture to "The Barber of Seville." In our library are three orchestral scores, all German, and three orchestral recordings of this overture. All of us have heard it played innumerable times, and many have played it again and again. Yet how many are aware that in the *Alfredo Fenza* (which, incidentally, is never played twice) measures two and three should be played thus:



Usually these measures are heard and played as:



It will be noted that there are only two eighth notes in the last beat of the third measure, instead of the three which almost always are played. As a matter of fact, it is written as a group of three eighths in every score and part in all of the band arrangements which we ever have seen. This same error is made, naturally, whenever this particular motif reappears in the same movement.

The three German scores in our possession all called (continued on Page 821)

THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN



Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.

Origins of Musical Time and Expression

The Oxford Press, which we are told is the largest publishing business in the world, issues all manner of books, and among these are many permanently valuable works. Thus, it is, they have met the nature of having been written with the definite objective of collating and preserving important scientific records, rather than making readable books. "Origins of Musical Time and Expression," by Dr. Rosamond E. M. Harding, is a work of distinguished scholarship. Its opening chapter deals with "The Metronome and Its Precursors." She traces the origin of musical tempo to the Augustine monk, Zaccari, who in 1592 selected the human pulse, or heartbeat, for the standard of time. Thus in ordinary tempo there was one pulsation for every half measure in an *Allegro assai*. In an *Allegretto* there was one pulsation for every quarter note.

After Galileo's discovery of the employment of the pendulum, Le Père Merseme worked out in 1736 the length of a pendulum for measuring time. The first machine for counting time, before the invention of Maesbel, was the Chronometre of Etienne Leullu. This was described and pictured in 1696, in a book called "Elements ou principes de musique." A copy of this book is in the University Library at Cambridge.

Dr. Harding's book serves to indicate how great was the struggle to bring order to a system of musical measure in music. Gradually she takes us through the elemental efforts toward the development of musical instruments, and of the provisions for a suitable notation to express the music recorded.

The footnote documentation of this work is an indication of the enormous amount of research done by the author. Often these notes alone occupy over half of the page. She has uncovered much that is very quaint and interesting to the scholar. The early use of the pitch pipe in England is very amusing. Quoting from a book, with its commendable and curious syntax and spellings: "The Scholar asks, 'How shall I know the right sound of any key, so as to sound it neither too high nor too low?' The Master replies, 'If you would Key a Composition of various Parts for any Quire or Company of Singers and have not a Pitch-pipe nor any Instrument depending thereon, take a View first of the whole Composition and

try if you can sound the whole highest Notes of the upper Parts above the Key-Note, and also the lowest Notes of the Bass-Below; which if you can do without anyting of grumblings, and all other Voices perform clear and smooth; then any Key you be said to be pitched in a Proper Key; for it is a general Maxim among Musicians, That, 'A Tune well Key'd, is half sung.' This is the advice of one William Tansur (1746), in his "A New Musical Grammar; or, the Harmonical Spectator."

"Origins of Musical Time and Expression" by Rosamond E. M. Harding, Ph. D. Pages: 115 Price: \$4.25 net Published by: Oxford University Press

"How to Sing for Money"

THIS IS PROBABLY ONE OF THE FRANKIE'S titles ever given to a book. The author breaks down right on the cover and confesses that singers actually accept money for their services. The book should have been properly entitled to "Little Tammy Tucker, who sang for his supper." In the good old Victorian days the artist, after performing, stroked his Napoleon III goatee and left the hall with a book of complete dishes for filthy here, only to glance eagerly in the catalogue secretly handed him to see whether he had been offered with the right number of guineas. Now, that is all over, and we have a three hundred and sixty-nine page treatise upon the best method by which the vocalist can assuage the public for shelds.

The author puts aside all hypocrisy, as well as tradition, at the outset and goes directly for the cash in the shortest and most practical manner. Apparently Charles Palmer, a popular writer lauded for his work in the Cosmopolitan Magazine, was the professional "ghost" who frightened this remarkable and very readable book out of the long Hollywood experience of Charles Henderson, ASCAP, one of the best known song coaches of Los Angeles, who trained Gracie Allen, Deanna Durbin, and scores of other film prima donnas, in "how to put a song over." Henderson knows his business from every standpoint. He has written ten acknowledged song hits. He has been closely associated with Vallee, Waring, Kosteletzky and Billy Rose, in putting over their programs. He

has handled the vocal end of many of the best known film shows of Hollywood. More than this, he had a sound training in classical music as a background. All joking aside, he should surely know "the art and business of singing popular songs successfully." He tells, among other things, "How the Microphone has Changed Singing Technique"; "The Six Song Types and What they Demand from the Singer"; "The Six Spotlights of Popular Singing"; "How to Start Singing a New Song"; "Vocal Pitch: the Hazards and Cures"; "Bringing a Song to Life"; "The Heart of Showmanship"; "Singing Singing"; "How to Pick Your Songs"; "How to Andantino"; "Records, Transcriptions and Television"; "Singing for Pictures"; "Staying on Top"; "This Matter of Agents"; "Publicity"; and scores of other things without a knowledge of which the singer can hardly hope for a share in the swift stream of dollars which seems to gush from the golden cinema spigots of Hollywood.

This is in no sense a book on vocal culture. The writer confesses that he never has attempted "to improve Grace Bollen Durbin's glorious voice," but "I do teach her how to sing popular songs." He intimates that this means vocal and hard work. He writes, "There is no pill that will put you to sleep and let you wake up in front of Rudy Vallee's mike." His definition of popular songs as "songs with 'lost appeal' which boys and girls may sing to each other as they dance" is a lively use of words to make a very clear picture. Torch songs are "songs of strong passion, unrequited love and the like." Rhythmic songs are those "to be sung to strict dance tempo"; while swing, or hot, songs are "characterized by use of the written melody primarily as a point of departure for rhythmic variations of a spontaneous nature."

As far as purely vocal requirements are

concerned, the qualifications of the singer descend in the scale thus:

1. Operetta Singer
2. "Trained and excellent quality"
3. Torch Singer
4. "A good voice not necessarily trained"
5. Ballad Singer
6. "A pleasing voice"
7. Rhythm Singer
8. "An accurate voice"
9. Swing Singer
10. "Practically 'no voice'."
11. Comedy Singer

"Voice requirement zero"

This coincides with our own cinema observations, but you must read Mr. Henderson's book in detail to get the full and complete facts. One surprising bit of news is that Bing Crosby "can do a professional job in all six song types." The writer does not state what might happen if Bing should get all six of his types mixed.

"Your Voice and What to do about It" is an admirable chapter. In fact, as we went page by page through the book we developed the conviction that, if the voice teachers of America were to make a careful study of this very different and incessantly interesting work, there would be far more acceptable singing done in America; and singers in the home, the club and the church would again captivate the public mind. Mr. Henderson has provided the remedy for those who are mercilessly bored by songs and singers that have no rational significance. Even the most sophisticated musicians will rejoice in an escape from the absurd artificiality with which some singers, who should know better, attempt to interpret master works. Perhaps it would be a good idea for some of our grand opera companies to hire Mr. Henderson and see what he can do with some of those endless Wagnerian monologues. We remember an

(Continued on Page 811)



DEANNA DURBIN
Miss Durbin was coached in practical singing details by Charles Henderson. This is a "still" from her famous film with Leopold Stokowski "100 Men and a Girl."

NOTED PIANIST AND MUSIC EDUCATOR

Various Matters

783

The "Erl King" of Schubert

As Transcribed for Piano by
FRANZ LISZT

* * * *

A Master Lesson

By

MARK HAMBOURG

Eminent Piano Virtuoso and
Teacher of London

SCHUBERT'S SONG, the *Erl King*, might well be claimed to be the most famous song in all the world of classical music. Certainly its dramatic intensity, and the wonderful manner in which the music fits the words, never have been surpassed in any composition for voice with pianoforte accompaniment. That the *Erl King* was written, in its original form, as early as the winter of 1815, near the close of the young composer's life (he was born January 31, 1797), is sufficiently astonishing; for in it he shows musical powers of an emotional range which one might expect in a man of genius in middle life, who has been through much experience, but scarcely in a boy just out of adolescence. Thus Schubert's strength of creative imagination is one of the mysteries of his personality; for nothing in his rather ordinary life could have accounted for it. It was, indeed, a mighty power of musical expression.

The words of the *Erl King*, which are by Goethe, are themselves of great beauty and literary distinction; and Schubert's musical setting is so perfect and just in feeling that, if possible, it even enhances the splendor of Goethe's idiom.

In all his songs Schubert shows three supreme qualities: First, the absolute suitability of his music to the words.

Second, his skillful use of unexpected modulation.

Third, the fitness of the accompaniments to the subjects.

These, by their surety of agreement, create a special atmosphere that surrounds the words and gives them more meaning.

Schubert was, without a doubt, the creator of the modern German song, as we envisage it today.

An Unpropitious Premiere

The *Erl King* had, however, no great success on its first appearance when Schubert brought it to the Imperial School, where he had been educated, and his friend, Holzapfel sang it there with the composer accompanying him. But later on an amateur singer by the name of Gymnich produced it at a private party where it made such an impression that the audience then and there decided to publish it at their own expense. It was first performed in public when Gymnich sang it in Vienna

on January 25, 1821, with Schubert on the platform and playing the accompaniment. Ever since that date the song, *Erl King*, has maintained its place in the forefront of vocal literature.

As a young man, Franz Liszt, the great pianist and composer, met Schubert in Vienna, and remained always an ardent admirer of his genius. Liszt has been always justly famous for his transcriptions for the piano of the best of these arrangements; and amongst number of Schubert's songs. So successful was Liszt in this art that he shed a new light on any song which he transcribed.

The arrangement of Schubert's *Erl King*, which we are now to consider, is one of Liszt's finest efforts at transcription; and the verities, and the tragic words and music of this song, such a masterpiece.

There has been no great dramatic singer who has not made it his or her pride to interpret at some time the *Erl King*. The last performance of it which I have heard was by a man was that of the celebrated *Erl* singer, Ludwig Wulfer; and from a woman it was that of an equally fine singer, Alice Barbi.

The Song a Drama

Whether playing or singing the *Erl King*, it is important to bring out the various personalities of the and diffuse the *Erl King*, frightened and anxious; the *Narrator* impartial.

The accompaniment is turbulent, excepting when the *Erse*, and when the *father* speaks, when its agitation moderates considerably.

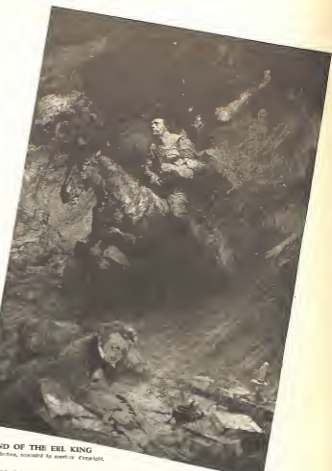
The first fourteen measures of the composition consist of a prelude to the entry of the voice in Measure 15. These fourteen measures must be played with alacrity.

ment, having regard to the mysterious and dramatic contents of the song to come, so as to put the audience in a frame of mind to react to tension and apprehension. In the present transcription by Liszt, of the music for piano alone, the same mood should prevail in these four measures, and every effort should be made to create an atmosphere of sinister excitement.

Care must be taken not to start too loudly the triplet in every second and third measure up to Measure 8; then, *decrescendo* down to the third beat in one measure, and then measure. The triplet octave passage in the left hand, in the right hand during the first five measures; then is note of the triplet to be played as written as an octave, taking this G with the second finger, whilst the third beat the second one only as a single note on the lower G. The triplet G with the second finger, whilst the third beat that is, as written. This way of executing the triplet of the passages and also prevents fatigue of the wrist. But it can be played exactly as written, if preferred, or as octave figures occur during the composition, they can be executed in the same manner, either as I have suggested, or as written in the copy.

The octave D, in the bass, on the third beat of the second measure, should be stressed a little; and also the top note of the octave A in the treble, on the first beat of Measure 7. Stressing should make also A on the third beat of Measure 7, but with less volume of sound; and G.

(Continued on Page 899)



THE LEGEND OF THE ERL KING

From the original collection, repeated to poetry by Copyright.

See another page of this issue for a lesson on this piece by Mark Hambourg.

MASTER WORKS

THE ERL KING

ERLKÖNIG

Concert transcription by
FRANZ LISZT

Mark Hambourg, a born pedagogue as well as a virtuoso, has given us, in this issue, a "Master Lesson" which should be carefully preserved in every musical educational library.

This lesson has been engraved with a more playable distribution of the right hand and left hand parts, but aside from the suggestion for playing the first measure there have been no alterations in notation from the original Liszt piano transcription of Schubert's song, Grade 9.

Ossia:

Presto agitato

mf *drammatico* *tranc.* *decrease.* *legato* *stress* *mp* *pp*

Who rides there so late through night so
wild? A boy close with his fond arm, And
child, He clasped his boy close with his fond arm, And

The musical score is a concert transcription of Schubert's 'The Erl King' by Franz Liszt. It is written for piano and voice. The score is in G major and 3/4 time. It begins with a tempo marking of 'Presto agitato'. The piano part features a driving, rhythmic accompaniment with many triplets and sixteenth notes. The vocal part enters in the third measure with the lyrics 'Who rides there so late through night so wild?'. The score is divided into systems, with measures numbered 1 through 28. There are various performance instructions such as 'mf', 'pp', 'tranc.', 'decrease.', 'legato', and 'stress'. The lyrics are written below the vocal line.

* Play the upper fingering when the upper notes are omitted.

Ossia: *war. 5 3 2 1 3 2*

29 30 31 little rit. 32 Left Hand 33

clo - er, clo - er to keep him wildy

Ossia: *Ossia ad libitum (The father)* "Dear son, reassuringly what makes thy sweet

34 35 Bar 36 to 40, tempo a little slower 37 38

pp *sotto voce ma marcato*

face grow so white?" (The child) "See, Fa ther, 'tis the

39 40 41 42 43

f in tempo *pp* *sempre marcato il canto*

Erl - king in sight! The Erl - king yon - der with

44 45 46 47 48

mf *p*

Ossia: *(The father)* Dear son, it is some

49 50 51 52 53

pp *tranquillo* singing tone tempo a little slower, soothingly -

mis - ty cloud?" (The Erlking) Thou

54 55 56 57 58

ppp *misterioso* *legg*

Mark the rise and fall of the melody. dear - est

2. 15 Piano in tone but *2. 15* insistent and sig *2. 15* nificant.

without pedal

Seductively, caressingly, puckish, unearthly
boy, wilt come with me? And man y games I'll

espress.

59 60 61 62 63

Not too much Pedal, and changed as marked
to give the effect of lightness

play with thee; Where var - - - ied blos - - - soms grow in the

Swell

64 65 66 67 68

wold, And my moth - er hath many a robe of gold." (The child) Dear fa - - - ther, my

Forte

69 70 71 72 73

fa - ther, say didst thou not hear The Erl - king whis - per in mine

cresc. *p* *dim.*

74 75 76 77 78

ear?" (The father) "Be Music should calm down tranquil, be tranquil, my child, Many withered

p

79 80 81 82 83

leaves the wind bloweth wild." (The Erlking) "Wilt come, proud boy, wilt thou come with me? Where my

poco più animato
pp legg. amorosamente

84 85 86 87 88

Left-Hand piano but supporting. Bars 87 to 93 *pp* in volume but with warm tone

beau - teous daugh - ter doth wait for thee, With my daugh - ter thoult join in the dance ev'ry night, She'll lull thee with sweet songs to

89 90 91 92 93

Sudden drop to *pp* Slight hesitation

All Melody from Bar 87 to 96 to be played piano but with due regard to the rise and fall of the melody.

In the last octave in the Treble in Bar 92 there is a sudden drop in tone, and proceeding to Bar 93, in pianissimo a slight hesitation of rhythm, and emphasis on let G in Bar 93. The tempo is then resumed flowingly and with expression until its culmination on the last

give thee de-light, And lull thee with sweet songs to give thee delight!" two Beats of Bar 96 Child's ever increasing fear denoted by means of uneven tempo, accents where marked feel-

94 95 96 97 98

rubato *precipitato* *f* *tremante* *molto*

99 100 101 102 103

dim.

104 105 106 107 108

piano? (The Father) Dear son, dear son, the form you there

109 110 111 112 113

5 5 5 5 5

114 115 116 117 118

p *p* *p* *p* *p*

119 120 121 122 123

p *p* *p* *p* *p*

course, And if thou'rt un - wil - ling, I seize thee by force! (The child) "O

Slower
Dramatic and with great emphasis

119 *cresc. subito* 120 121 122 123 *precipitato*

fa - ther, my fa - ther! Thy child clos - es er clasp, The Erl - king hath

124 125 126 127 128

seiz'd me with i - cy grasp! From here on, the music must grow wilder and faster not forgetting to bring out the melody from *il più presto possibile* Bar 132 on The fa - ther

129 130 131 132 133 *sempre tumultuoso*

and heavier

A distinct *rallentando* to emphasise the horror

shudder'd, His pace grew more wild, He held to his hos - om his

134 135 136 137 138

poor mean - ing child, He reached his

The crisis culminates on G, with big *rallentando* like a fermata

139 140 141 142 143

Play in a panting manner
Bring out Bass notes in rushes

Left Hand
Slower

house with fear and dread, *cresc. and then dim. in same bar* But in his arms, lo! his child lay dead! *Andante*

144 145 146 147 148

poco rit. Recit.

despairingly, as if the father had realised what had happened

In declamatory style as if spoken

The last two choruses very abruptly with merely touches of pedal

MIRRORED MOODS

Victor Herbert's gifted protégé, Gustav Klemm, has embodied in *Mirrored Moods* the melodic liltting style of his master. He writes, "Please do not play this piece stiffly; make it graceful and emotional, or play it not at all!" Watch the sustained notes. Grade 4.

Lightly M.M. ♩ = 108

Moderately, and gracefully

GUSTAV KLEMM

The musical score for "Mirrored Moods" by Gustav Klemm is presented in a standard piano format. It begins with a tempo marking of "Lightly M.M. ♩ = 108" and a performance instruction of "Moderately, and gracefully". The score is written for piano and features a variety of musical notations including dynamics (mf, f, poco rit, cresc., dim., a tempo), articulation (accents, slurs), and performance instructions (Pod. simile, with intense feeling, Fine, TRIO, D.S.). The piece is in 2/4 time and consists of several staves of music. The score includes a variety of musical notations such as slurs, accents, and dynamic markings. The piece is divided into sections, including a main section and a Trio section. The score concludes with a "D.S." (Da Capo) instruction.

*From here go back to sign(S) and play to *Fine*; then play *Trio*
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PETIT MENUET

This delightful little minuet is one of the favorite melodies of the composer, who played it repeatedly at his band concerts. Totally unlike the style of march music usually associated with the magnificent martial strains of the great bandmaster, here is a very simple and very pretty little piece which will appear on thousands of recital programs, showing the composer's versatility. The phrasing is very clean and clear and any third grade pupil should be able to master it in a few lessons. Grade 3.

JOHN PHILIP SOUSA

Allegretto M.M. ♩ = 138

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SILENT NIGHT

Transcription

This fine transcription was in The Etude a dozen years ago and is repeated in response to a large number of requests.

CLARENCE KOHLMANN

Grade 5. Andante religioso

Moderato cantabile M.M. ♩ = 96

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DECEMBER 1939

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical elements:

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *sf* (sforzando). Fingerings are indicated by numbers 1-5.
- System 2:** Continues the melodic and rhythmic development. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo marking *a tempo* is present.
- System 3:** Shows a more complex melodic line in the treble staff. Dynamics include *p* (piano) and *pp* (pianissimo). The instruction *ben marcato il canto* (well marked the song) is written above the treble staff.
- System 4:** Features a dense melodic texture in the treble staff. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The instruction *sempre p* (always piano) is written above the treble staff.
- System 5:** Continues the melodic and rhythmic development. Dynamics include *pp* (pianissimo).
- System 6:** The final system on the page, featuring a complex melodic line in the treble staff. Dynamics include *pp* (pianissimo) and *f* (forte).

The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as dynamic markings and tempo instructions. Fingerings are indicated by numbers 1-5.

Handwritten musical score for the piano introduction of 'Beautiful Dreamer'. It consists of three systems of staves. The first system has a treble and bass staff with a tempo marking of *Andante moderato* and a key signature of one sharp (F#). The second system continues the melody and accompaniment. The third system features a *Andante tranquillo* section with a *pp* (pianissimo) dynamic, followed by a *rall.* (rallentando) and *perdendosi* (fading away) section ending with a *ppp* (pianississimo) dynamic. Various musical notations like *mf*, *p*, *rit.*, and *pp* are present, along with fingerings and articulation marks.

BEAUTIFUL DREAMER

Arr. by William M. Felton

STEPHEN C. FOSTER

Grade 3^d. *Andante moderato* M.M. ♩ = 56

Vocal and piano accompaniment for 'Beautiful Dreamer'. The score is in G major (one sharp) and 3/4 time. It includes lyrics and musical notation for both voice and piano. The piano part features a steady accompaniment with various dynamics like *mf*, *pp*, *cresc.*, *dim.*, and *mf*. The vocal line is simple and melodic, with lyrics written below the notes. The score is divided into four systems of staves.

Beau - ti - ful dream - er, wake un - to me, Star - light and dew - drops are wait - ing for thee;

Sounds of the rude world heard in the day, Lull'd by the moon - light have all pass'd a way,

Beau - ti - ful dream - er, queen of my song, List while I woo thee with soft mel - o - dy; Gone are the cares of

life's bus - y throng, Beau - ti - ful dream - er, a - wake un - to me, Beau - ti - ful dream - er, a - wake un - to me.

UNDER THE HAWAIIAN MOON

A smart piece of imitative music in the style of the Hawaiian orchestra as heard so frequently over the air. Note the "upside down arpeggios" in the third section. These give an unusual effect often employed by our island brothers in their music. Grade 3½.

FRANK GREY
A. S. C. A. P.

Moderato M.M. ♩ = 126

(Imitate the effect of the Steel Guitar)



PRELUDE IN D MINOR

Grade 5. Andante M M $\text{♩} = 92-100$

ABRAM CHASINS, Op. 13, No. 5

p molto espress. sempre legato

poco rit.

mf a tempo

allargando

ff

dim.

molto rall.

prudent.

Lento

pp

OVER THE AIR WAVES

JOHN W. SCHAUIM

Tempo di Valse M.M. ♩ = 152

mf

Ped. simile

cresc. *f* *dim.* *mf*

mf *cresc.*

1st time Last time only

dim. *poco rit.* *mf a tempo*

Ped. simile 8va

cresc. *poco dim. e rit.* *mf a tempo*

mf *D.C.*

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

DUTCH DANCE

WINIFRED FORBES

With gaiety

VIOLIN

PIANO

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IN A GARDEN FILLED WITH ROSES

James Francis Cooke

CHARLES WAKEFIELD CADMAN

Andantino con espressione

mf *p* *rall* *p a tempo*

I went seek-ing flow'r to flow'r, From the ver-y burst of dawn-ing To the fad-ing twi- light

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THE ETUDE

hour And my hands were torn and bleed-ing Ere the wea-ry day was done,

But I found one love-ly blos-som, And for me—the on-ly one,

For the gar-den filled with ros-es Was the gar-den of my

soul Where ev-'ry thorn and ev-'ry bram-ble Claimed its cruel and hit-ter toll.

But the One who makes the ros-es, Was just help-ing to dis-close, That of all the love-ly

blos-soms It is you—who are my rose.

rall *a tempo* *p* *mf* *pp* *f più mosso*

RING OUT, YE MERRY CHRISTMAS BELLS

Patricia O'Neill

GRACE BUSH

With joyous exultation *f*

Ring out, ye mer-ry Christ - mas bells, Ring joy - ful-ly and

f (quasi arpa) *simile*

clear, Ring out your mes-sage to man-kind, The Heavh - ly Child is here. Christ is born, Christ is born,

allarg. Christ is - born to - day! *meno mosso* Let songs of peace and

allarg. *f a tempo* *rit.* *p meno mosso*

love a-rise, As-cend - ing un - to Heavh, To God whose love for us flows down, Whose Son to us is giv'n.

sost.

allarg. Christ is born, Christ is born, Christ is - born to-day! Come

allarg. *f a tempo* *rit.*

piu mosso

let us wor-ship and a-dore Our Sav-our from a-bove, Lift up your hearts and voic-es, sing Of

piu mosso

God Al-might-y's love. Christ is born, Christ is born, Christ is born to-day!

colla voce *allarg. molto* *ff*

MIGHTY LAK' A ROSE

III Swell-Vox Humana, Gedeckt, Tremolo

II Great-Melodia 8'

I Choir-Soft String 8'

Pedal, Soft 16' and 8' coupled to Gt.

HAMMOND ORGAN REGISTRATION

Sw. A# 00 7615 113

Sw. B 00 1201 320

Gt. A# 00 3512 000

ETHELBERT NEVIN

Arr. by Sidney C. Durst

Manuals

Pedal

Sw. B *III Sw. F#*

I Gt. A# *Gt. D*

mf *p*

Ped. 4-1 *4 Sw. to Gt.* *Sw. G* *+ Sw. F. 4*

Thumb on Gt.

Sw. A# + Sw. to Sw. 16' *Sw. 14 to Clear*

III Sw. to Sw. 16' & Gedeckt 8'

Sw. F# *Gt. B* *Gt. A#*

+ Sw. to Sw. 16' or Bourdon 16'

Vox Humana
III only
Sw. B

KNECHT RUPRECHT

SECONDO

Allegro M.M. ♩ = 126

[illegible]

KNIGHT RUPERT

KNECHT RUPRECHT

PRIMO

R. SCHUMANN, Op. 68, No. 12

Allegro M.M. ♩ = 126

Secondo

tranquillo

p

f

p

fp

D.C.

PROGRESSIVE MUSIC FOR STRING QUARTET

INDIAN LOVE SONG

1st VIOLIN

With lightness and simplicity M.M. ♩ = 69

CHAS. WAKEFIELD CADMAN

p *a tempo* *poco rit* *a tempo* *poco cresc.* *rit* *mf* *poco cresc.* *rit* *a tempo* *p* *dim.* *dim.*

2nd VIOLIN

INDIAN LOVE SONG

With lightness and simplicity M.M. ♩ = 69

CHAS. WAKEFIELD CADMAN

p *a tempo* *poco rit* *a tempo* *mf* *poco cresc.* *rit* *a tempo* *poco cresc.* *rit* *a tempo* *f* *rit* *p* *dim.*

VIOLA

INDIAN LOVE SONG

CHAS. WAKEFIELD CADMAN

With lightness and simplicity M.M. $\text{♩} = 69$

p *a tempo* *poco rit.* *p* *a tempo* *poco cresc.* *rit.* *poco cresc.* *a tempo* *f* *rit.* *p*

CELLO

INDIAN LOVE SONG

CHAS. WAKEFIELD CADMAN

With lightness and simplicity M.M. $\text{♩} = 69$

mf *a tempo* *p* *poco rit.* *p* *a tempo* *poco cresc.* *f* *rit.* *a tempo* *f* *rit.* *a tempo* *mf* *p* *dim.*

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1½.

JOLLY OLD SAINT NICHOLAS

THREE CHRISTMAS CAROLS
Arranged by Ada Richter

Lively M.M. $\text{♩} = 80$

Jol-ly old Saint Nich-o-las, Lean your ear this way! Don't you tell a sin-gle soul What I'm going to say;
 Christ-mas Eve is com-ing soon, Now, you dear old man, Whis-per what you'll bring to me, Tell me if you can.

Grade 1½.

Joseph Mohr

SILENT NIGHT

FRANZ GRUBER

Slowly M.M. $\text{♩} = 104$

Si-lent night, Ho-ly night, All is calm, all is bright Round yon Vir-gin Moth-er and Child;
 Ho-ly In-fant so ten-der and mild, Sleep in heav-en-ly peace,— Sleep in heav-en-ly peace.

Grade 1½.

JINGLE BELLS

With spirit M.M. $\text{♩} = 108$

Jin-gle bells, Jin-gle bells, Jin-gle all the way! Oh, what fun it is to ride In a one horse o-pen sleigh!
 Jin-gle bells, Jin-gle bells, Jin-gle all the way! Oh! what fun it is to ride In a one horse o-pen sleigh!

FROM A FOREIGN LAND

Grade 1.

SARAH COLEMAN BRAGDON

Moderato M.M. $\text{♩} = 80$

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IN A MANGER

LILY STRICKLAND

Grade 2.

Slowly and well sustained M.M. $\text{♩} = 88$

In a man-ger far a-way,— On this ho-ly morn,— For His bed the low-ly hay,—

Christ the Lord was born. Then the faith-ful shep-herds came, And the wise men too,

All to wor-ship and ad-claim— E-ven as we do. Man-y years have pass'd since then,—

Still His star shines clear, Calls for-ev-er to all men,— In His name so dear.

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JACK, BE NIMBLE

Grade 1 $\frac{1}{2}$

Marcato M.M. $\text{♩} = 144$

r.h. - Candle

l.h. - Jack

Jack, be nimble,
Jack, be quick;
Jack, jump over the candle stick.

EDNA-MAE BURNAM

Musical score for 'Jack, Be Nimble' in 4/4 time. The score is for a single piano. The right hand (r.h.) plays the melody, and the left hand (l.h.) plays a rhythmic accompaniment. The tempo is Marcato, M.M. $\text{♩} = 144$. The key signature has one flat (B-flat). The score consists of three systems of music. The first system has a dynamic marking of *f*. The second system has a dynamic marking of *mf*. The third system has a dynamic marking of *f*. The score ends with a double bar line.

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THE GOSSIPS

Grade 2 $\frac{1}{2}$

Allegro moderato M.M. $\text{♩} = 160$

H.L. GRAMM, Op. 16, No. 1

Musical score for 'The Gossips' in 4/4 time. The score is for a single piano. The right hand (r.h.) plays the melody, and the left hand (l.h.) plays a rhythmic accompaniment. The tempo is Allegro moderato, M.M. $\text{♩} = 160$. The key signature has one flat (B-flat). The score consists of four systems of music. The first system has a dynamic marking of *p*. The second system has a dynamic marking of *mp*. The third system has a dynamic marking of *f*. The fourth system has a dynamic marking of *p*. The score ends with a double bar line.

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The "Erl King" of Schubert

(Continued From Page 784)

first note in Measure 8, all in the treble. In Measure 14, the last group of triplets, G, E-natural, and B-flat, must be brought out in the right hand; and I play the B-sharps with the left hand. Also the E-sharp in the treble, on the first eighth note of Measure 15 must be made prominent.

A Weird Tale Is Started

On the last beat of Measure 15 the *Narrator* begins his story. To make this passage more effective, and to assist in its execution, I have revised the distribution of the right hand and left hand parts. This revision, as engraved in the music for this Master Lesson, starts on the last beat of Measure 15 and continues through measures 16, 17, 18, and 20.

Having arrived at Measure 32, the execution may be again made easier by taking the lower G's of the triplet octaves in the treble—all except the first one—on the left hand; and those triplets must be played wildly, to convey the feeling of fear in the *Child*. From the last beat of Measure 35, to Measure 40, the *travels* should be rather slower; the wildness should be down; and both the triplet accompaniment and the song, which now is in the bass, must sound more calm and soothing: the *Father* is trying to reassure the *Child*.

At Measure 40 the music returns to the original tempo. In Measures 41, 42, 43, 44, 46, 47, 48, and 49, I make the same distribution of the parts as was recommended for Measures 15, 16, 17, 18, and 20.

Throughout the piece, the *travels* of the song, wherever placed, must penetrate through the accompaniment; and a different tone quality should be introduced to suggest each personality being presented.

On the fourth beat of Measure 41 it is the *Child* who has the melody; so the texture of the sound must be lighter, but fraught with foreboding. The *Father* answers the *Child* in Measure 51, and onward to Measure 54; and these measures must be played slightly slower, with a singing and tranquilizing tone. The bass notes in Measures 55 and 56 must be done without any pedal. They must be played lightly and distinctly, with very abrupt staccato.

Enters the Villain

AT THE END OF MEASURE 57 the *Erl King* begins his song, when the music must be played in a tone, but very significant and insistent, the rise and fall of the melody being also very marked. The interpretation of this part of the piece must be seductive, caressing, with something of the *Faustian*, and if possible, an unearthly spirit about it. The pedal must be taken sparingly, and changed carefully as marked, before each new harmony. This will tend to give an effect of lightness to the music. A *crescendo* should be made from the last beat of Measure 62 up to the second beat of Measure 63; and again, from the last beat of Measure 65 there should be a swelling of tone up to the first beat of Measure 66, and yet another from the second beat of this measure up to its third beat.

Throughout the succeeding measures, up till Measure 72, the marking of the changing of the pedal must be exactly followed. At Measure 72 the tone rises to an increased force; for the *Child* cries out in terror; and the last eighth measures must be played with vehemence.

There is a further *crescendo* in Measure 74, with accents on all the notes of the song in Measures 75, 77, 78, and the first beat of Measure 79, so marked, the accented notes being the half note E-flat,

the dotted quarter note E-flat and the eighth note E-flat in the treble of Measure 75; eighth note D and quarter note A in Measure 76; quarter notes B-flat, A, B-flat and B-natural in Measure 77; the half note C, dotted quarter note C-sharp, and eighth note C-sharp in Measure 78; and also the first D, in Measure 79. An accent on the first octave D in Measure 80 brings the appeal of the *Child* to a close, so the music should calm down as the *Father* tries again to pacify the little one. In Measures 81 to 87, therefore, the bass notes, which are the melody, should be played *piano*, but with warmth of tone.

The Drama More Gripping

AT THE END OF MEASURE 86, the *Erl King* appears again, and from here on to Measure 96 all the melody is given exclusively in *piano* time, but with proper regard to the rise and fall of the music. At the last two eighth notes in the treble, in Measure 92, there is a sudden drop in tone; and, proceeding to Measure 93, there should be a hesitation in tempo, and an emphasis on the first octave G. The melody then resumes its tempo, flowingly and with expression, until the phrase culminates on the first two beats of Measure 96, with a *ritardando* ending. From Measure 97 onward to Measure 105, the ever increasing fear of the *Child* must be denoted in the performance of the music, by means of unevenness of tempo, and of accents where marked, and by a feeling of hysteria in the execution on the first octave G. The melody then resumes its tempo, flowingly and with expression, until the phrase culminates on the first two beats of Measure 96, with a *ritardando* ending.

A slight *ritardando* in Measure 111 will give emphasis to the end of the phrase which represents the *Father's* further efforts to quiet the *Child's* nervousness. On the last beat of Measure 116 the *Erl King's* music returns, and in Measure 117 a little stress should be given to the first chord on E-flat, with some slowing down of the tempo. The tone rises as the music becomes more impassioned, and in Measure 122 the rendering of the melody be given with great emphasis, and the tempo mark retained.

From Measure 122 onward the original tempo is resumed, and a spirit of frenzy should be introduced into the performance here, until the third beat of Measure 128, when the music becomes somewhat slower and, in Measure 129, somewhat pandorous, as though depicting the poor *Child* as overcome with the multitude of despair; then eventually, in Measure 130, it arrives at a distinct *ritardando*, so as to mark the horror of the situation.

From Measure 131 to Measure 139 the music must be performed with ever growing speed and wildness, but there must be no forgetting to bring out the melody in the right hand, and to work the whole of the music on the dotted quarter note octave on G, in the treble on the third beat of Measure 139, with a big *ritardando*, almost like a *fermata*. Measures 140, 141 and 142 should be played with rapidity of tempo, as if to give an effect of pining tempo; but on the last beat of Measure 143 the music should get slower again, with a weedy feeling, as if the *Father* realized the calamity which had happened. In Measure 143 there is a slight *crescendo* on the first beat, and then a *diminuendo*, which in Measure 146 the notes in unison must be played in declamatory style, but softly, as if they were spoken.

The last two measures of the piece, 147 and 148, explain themselves: no hope, no consolation; the tragedy is complete. The two final chords should be played very abruptly, with just touches of the pedal.

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ALBERT E. RUFF

Wherein a Famous Teacher of Noted Singers Explains
the Vocal Muscular System and Its Operation

Part II

MANY TEACHERS AND SINGERS have no knowledge of what the vocal cords really are, so far their benefit it will be well to explain them.

They certainly are not cords, but the callous edges of the *Thyro-Arytenoid*. When seen with the laryngoscope, they look more like bands and, when healthy, are pearly white. In length, they are about three-fourths of an inch in the man and about one-half an inch in the woman, varying from one-sixteenth to one-eighths of an inch in width.

every high tone ought to diminish into the falsetto, the finishing touch of a tone. To do this smoothly, is one of the finest points of a singer's art.

As it is more difficult to swell from the falsetto into the body tone; this should not be attempted until the diminishing has been perfected. This action, swelling from falsetto, is accomplished by combining the muscles of the body tone and the outer neck muscles in focusing the tone on the vocal cords, thus making the voice most powerful and ringing.

VOCAL CORDS IN PHONATION

(As seen with the Laryngoscope)



Low Voice



Medium Voice



High Voice

The Germans call them *Stimmzueher* (voiceleaders) which I believe more clearly expresses their nature.

The *Crico-Arytenoids* come into play when singing *ppp*, in which case they act alone, that is, the edges of the *Thyro-Arytenoid*, and not the body, are brought into play.

By this action the so-called *falsetto* is made. We say "so-called," as that term has come down to us from before the invention of the laryngoscope, and even today it is frequently used. Previous to the discovery of that great invention, the so-called *falsetto* was supposed to be made with the edges of the ventricles, for which reason they were called "False Vocal Cords."

By examining the cords with the laryngoscope, we find that all musical sounds are made on the vocal cords and reflected into the resonance chambers, where the quality (timbre) is developed, and the real value of the voice established. However,

The old Italians called this manner of tone production "voice mista" (mixed voice). I cannot conceive of a tone being mixed; so I call it a combination tone, as it is constructed by a combination of the muscles.

The Germans have no love for the falsetto, and most of them insist that all tones should be sung with the *Brustton* (chest tone) as being the acme of voice culture. This method tends only to hinder to the *Thyro-Arytenoid*, which soon finishes the singer's career.

Many fine artists can sing well with loud voice, and also with soft, but cannot go from the one to the other without a decided click; this is an account of a too sudden relaxing of the *Thyro-Arytenoid* before connecting with the *Lateral-Crico-Arytenoid*.

The outer muscles, being controlled by the mind, assist the inner muscles. If we relax the outer muscles at the same time the tone is hence diminished with the breath

pressure, this click will gradually disappear and a smooth and natural transition will result. In some instances it may take many months before the inner and outer muscles act in harmony; but this is worth by a correct muscular combination not only lengthens the usefulness of the voice into old age but also prolongs life itself; for, under control, Space will not permit the

higher the fingers are placed on the finger-board, the higher the tone, as thereby the vibrating part of the string has been shortened.

We find the same principle can be applied to the voice; but, unlike the violin, no visible mechanical explanation can be given. All sounds made by the voice, must be controlled by the actor.

The teacher should know the construction and function of the Vocal Muscular Sys-

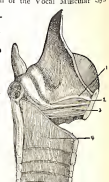


(Left) VOCAL CORDS SHOWING THYROID BUNCHED

1. Node
2. Cricoid

(Right) VOCAL CORDS AND THYROID-ARYTENOID IN PERFECT CONDITION

1. False Vocal Cords
2. Ventricles
3. Thyroid
4. Cricoid



entrance of this important subject of breath control at this time.

Pitch Production

THE MANNER IN WHICH PITCH is accomplished on the vocal cords is still a much disputed question. Some claim that the high tones are produced by narrowing the space between the *Thyroid* and *Cricoid* in front; and again others insist that this is accomplished by an exactly opposite mode.

Pitch will be described here just as Dr. Merkel explained it to me, namely: Each tone should have its exact position on the cords, every time it is sung, and this is accomplished by breath pressure, the various inner muscles governing their action with the assistance of the ear.

I have found that, with nearly all pupils who have not studied nor sung very much, nor used their voices to any great extent in initiating unnatural sounds, the vocal

place, in order to detect the change taking place on the cords. The orifice indicates the position on the cords where in former years the several so-called registers were practiced. Some teachers had their pupils could be clearly distinguished. This made a very uneven quality of voice, which not only disturbed the tone but also played *Thyro-Arytenoid* Muscle. I therefore condemn the use of the same register.

The voice ought to be trained to pass from one of the orifices (so-called registers) to the other, without a noticeable change. This usually can be accomplished, if soft singing with relaxed throat is persistently practiced.

If by loud singing, the voice is forced beyond the orifice, the fibers are liable to become bunched, which ultimately becomes a *nodula*. The *nodula* most frequently ap-



(Left) VOCAL CORDS IN PHONATION

1. Nodula
2. Vocal Cord
3. False Vocal Cord

(Right) VOCAL CORDS IN REPOSE

1. Nodula



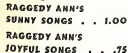
cords function according to Dr. Merkel's theory. The low tones are focused on the posterior end—the middle tones on the center, the high tones on the anterior, or front of the cords.

The violin is perhaps the nearest instrument by which to describe how pitch is made with the voice. The open string on the violin yields its lowest tone, the

pears about one-third from the front of the cord. Until recently the removal of the *nodula* was supposed to be left to the surgeon, and thus is still (I am sorry to say) recommended by some.

That the *nodula* can be removed by certain exercises I have proven many times. Thinking my experience in this might help others, who might, perhaps, improve

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While studying with Dr. Merkel, he often spoke about the *Saenger Knotten* (singer knots) and their cause, but never mentioned how they could be removed without a surgical operation.

It occurred to me that, if by forced singing the fibres were bunched, an opposite action might bring them back to normal. Dr. Battman was enthusiastic, and asked me to try the experiment. I did, and was successful.

The nodes of this patient were about one-third from the front of the vocal cord. The *Thyro-Arytenoid* bulging at that point, no orifice was visible. The patient was asked to produce a hum. He could make no sound whatever; only breath passing from the cords could be heard. He was urged to keep trying for a week.

(Continued from Page 782)

Bloom in Chapter VIII and you will comprehend what we mean. In fact this is a different book from anything that has hitherto been written, because it comes out of the heart of a new world. It will give the reader a new respect for the immense amount of detailed preparation required to present a song "on the film" or "over the air."¹⁰

[illegible]

It thus became evident that we were accomplishing something, especially when I observed the orifice showing itself. We now began to apply my theory of forcing the orifice back with a stronger voice in glissando. By working conscientiously and consistently with this method for about two months, the nodes gradually disappeared.

By this method, I have since then removed the nodes from many artists, some under the observation of well known throat specialists, who have given me their written testimonials.

At my age, it would seem that my task in that line is about finished; but as there is still considerable investigation required to reach final results, it is hoped that some younger person with ambition may see some light in what I have written and thereby be inspired to seek further proof that voice culture should be primarily **The Correct Manipulation of the Vocal Muscular System**, and perhaps prove that singing may be reduced to a positive method.

So thorough and so comprehensive are the chapters dealing with the radio and with the moving pictures that this book will probably remain for years a kind of primer to those who desire to seek before the radio and the picture lights. We have highly recommended it for this purpose. The author has a particularly clear style, and the reader will have no uncertainty as to just exactly what Mr. Henderson means.

We can picture the horror with which the teacher of other days might have received this book. "This is a waste of an hour!" Not a bit of it. Singing is something to be heard. If it gives pleasure and satisfaction to a great number of people, it accomplishes its purpose. This book will go a long way to help thousands of people to sing. It is a real contribution to a great place for the master teacher, the great teacher, the great singer, the great leader and great roles.

One of the most carefully worked out and best features of the book is the twenty-eight page appendix upon diction. Any intelligent pupil with fair advancement may get the value of the price of this book from the appendix alone, even if it cost \$4.00 instead of \$3.95.

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Price: \$3.95

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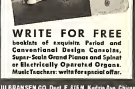
The author, in his voluminous work which is accompanied by instances of references in many different languages, shows fine scientific penetration. Particularly interesting is his chapter upon "Der Instrumentale Tonraum"

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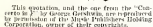
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(Continued from Page 780)

If we simplified this melody down to the bare harmonic framework, it would go like this:



Let us examine one more quotation, from the *First Movement* of the "Concerto in F" by George Gershwin.

BY GLADYS M. STEIN

To illustrate this idea take the four measures from *In Facination* by Dorothy Gayer Blake, shown here.



By DR. NICHOLAS DOLTY

[illegible]

teacher strike your ethics and then your career.

[illegible]

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THE ORGANIST'S ETUDE

A Department, Complete in Itself, for Organists and Chormasters

Brahms and the Organ

By

JAMES A. G. MARTINDALE

WAS IT NOT HANS VON BÜLOW who, in referring to Bach, Beethoven, and Brahms, first used the phrase, "The Three Great Bs"? This phrase was hackneyed long ago, but we must admit that it has maintained some merit even to this day. That Bach is the father of modern music is a point on which there is no contention. We agree, probably without exception, that Beethoven revolutionized our art with his outstanding developments in the orchestral and instrumental forms. Then Brahms, the last great representative of the classical tradition appears on the scene, and in assimilating the polyphonic resources of Bach, and by expanding and expounding the orchestral technique of Beethoven, his greatness was assured.

It is too often forgotten, however, in this present day that Brahms, the successor to Bach and Beethoven, the composer of the four great symphonies, the chamber works, the beautiful lieder, and the many brilliant compositions for the piano, was also the composer of a very small but interesting group of works for the organ. His many biographers, almost without exception, have passed over this very important phase of his career. Any mention they make is usually but a scratch on the polished surface.

Not an Organ Master

It is rumored that Brahms was not very familiar with the technique of the organ. We read that he first turned his attention to it at Düsseldorf, in 1856, when he was twenty-three years of age. He was collaborating with his friend Joachim in the study of counterpoint, and has new interest in the organ proved to be a great incentive to him when he was writing his exercises to be exchanged with the Hungarian violinist. Brahms evidently took a delight in writing for the organ; and, although it is probable that his severe self-criticism led to the destruction of a lot of valuable examples, some writers feel certain that a little of it has survived in the "Eleven Choral Preludes" which were published posthumously by Simrock in 1902.

The first of his published works for the instrument appeared in 1864 without opus number and supplementary to the *Allgemeine Zeitung* of Leipzig, one of the leading musical journals of the day. The compositional style was a *Fugue* in the startling key of A-flat major. Seven Bots! One can almost imagine Brahms writing such a work with his tongue in his cheek, for he was full of that almost demonic humor which we have long associated with his predecessor, Beethoven. Certainly organists would not clamor to perform a work in such a remote key, and for that reason it gained no great vogue.

A decade or so later, in 1881 to be precise, his second work for the organ was written, also without opus number. This was

a *Choral Prelude* and *Fugue* on the old German hymn *O Trenchless, O Herodias*, published as a supplement of the *Musikalisches Wochenblatt*. Incidentally both of these fugues are curiously interesting examples of contrapuntal writing, for in each

suggest that the eleven preludes were actually composed in Upper Lich, Austria, in the summer of 1886, and the present writer is inclined to accept this theory. Brahms possibly intended the opus to be memorial to his great friend, Clara Schumann, whose death in May of that year was a terrible blow to him. Indeed his own demise was hastened, perhaps, by a chill caught as her grave-side after he had travelled forty fatiguing hours across country. We remember that of Madame Schumann he had said, "the most beautiful experience of my life, it's greatest wealth, it's noblest content." Certainly no finer or more lasting memorial could be left for one he loved so dearly.

recious of his approaching death and seems even to have welcomed it. We know, too, that when he wrote the ninth and tenth preludes on the hymn, *My Heart Is Filled with Longing to Possess Jesus Christ*, the old text expressed his thought very well. And he did pass away so quietly that his friends could announce to the world that "Brahms fell asleep this morning."

Not a Cantor of Leipzig

It does not require more than a cursory analysis to show that the master was not thoroughly at home where the instrument of Bach was concerned. Although writing in the contrapuntal traditions of Johann Sebastian, Brahms almost neglects the point, whereas the Thomaskirche Cantor important as anything which he wrote for the manuals. J. F. Müller, in his excellent volume "Brahms" has suggested that several of the "Preludes," particularly numbers Ten and Eleven, were probably written with the piano in mind rather than the organ. The writer disagrees, however, with this idea and feels rather that Brahms, steeped in the traditions of Beethoven, thought more of orchestral effect.

Look at the very last prelude, *O World, I Now Must Leave Thee*. We have the theme of the old hymn stated very boldly at first, as though by full orchestra. Then the first echo is heard, which would sound beautiful if given to the woodwinds. Following this, the quieter second echo reminds one of a quieter of muted French Horns. And then that sublime final passage, perhaps the most beautiful in all organ literature, which closes the work and also a great career! This suggests a quiet and hazy accompaniment, the melody, strings. On the other hand the Fifth Pre-*self, My Soul, With Gladness*—a three-part treble—is ideal for the *cantus firmus* in the melody, with its arabesque accompaniment, strings. *Blasé! No, Fear! Faithful Soul!* number Six; and number Eight, *The Christ, my Soul, No More a Slave! Let's Sing*, seem more suggestive of soft strings than based on *O God, Thou Faithful God*, the finest of the lot and seems to run the orchestral gamut from soft wood passages to full tutti. Indeed the writer has scored it for orchestra and has been surprised at its adaptability. So, in performing these knowledge of orchestration should succeed quite well in putting the ideas of the composer before his listeners.

An Archaic Note

THOSE OF OUR BRETHREN who have had an opportunity to study the original edition of the "Eleven Choral Preludes," as issued doubt by the first volume in the series, will find a common use of the C clef, performing the same task as Brahms's second, as at present, namely, in the second part, and thus to facilitate reading in the hand part of the performers. Yes, Brahms as-



Organ in the Totendanz Chapel of the Marienkirche of Lübeck, where Bach and Busch made, and Bach later played for Busch, as guest organist.

the answer to the subject is inverted when it appears for the first time.

A Rich Memorial

AND NOW we come to a consideration of the "Eleven Choral Preludes, Opus 122." As stated above, some writers are of the opinion that some of these were in his old exercises in counterpoint, revised. Others

Almost all of the choral preludes deal with the preparation of the soul for the experience of death, and we may feel sure that Brahms considered it an adventure that was to be met pluckily. The *Eleventh Prelude* perhaps the very last composition to emerge from his facile brain, was the intensely poetic and beautiful *O World, I Now Must Leave Thee*. Brahms was com-

THE ACCORDION DEPARTMENT

Accordion Repairs

By PIETRO DEIRO

As told to ElVera Collins

Part II

THE REEDS OF MODERN ACCORDIONS seldom fail to function properly, but occasionally some minor difficulty may develop. Perhaps it may be a reed which plays with an action of the bellows and is silent with the reverse action. It may be a reed which produces a muffled sound, or one which is entirely silent.

We do not encourage accordionists to attempt complicated reed repairs but believe there are a few minor adjustments of which they may learn to take care in emergencies.

The subject of accordion reeds is an interesting one. They are called free vibrating reeds because one end is fastened to an aluminum block and the opposite end, which vibrates when pressure of air from the bellows reaches it. That is how the tone is produced. The vibrating end is called the tongue and the opening, into which it snugly fits, is called the vent. Tuning of reeds is accomplished by a system of filing the tongue of the reed. The pitch can be raised, or lowered.

Let us assume that we are about to repair a reed on the treble side of the accordion, which does not function when the bellows are opened. It responds all right when the bellows are being closed.

Before taking the accordion apart, we must familiarize ourselves with the pitch of the reed so we can remember this when we are trying to locate the reed. It is also important to remember that the reed did not function on the outward action of the bellows.

There are six pins which fasten the framework of the treble side of the accordion to the bellows. These must be removed and the upper half of the instrument lifted gently away from the bellows. The entire reed section is then visible. The individual reeds are mounted on reed blocks and these are fastened at each end by a clamp. When the clamps are released the individual reed blocks may be lifted out.

Reeds of Various Sizes

You will notice that the size of the reeds varies. The reeds for tones in the high register are quite small and those for tones in the lower register are correspondingly larger. Further examination of the reeds shows one exposed reed and one reed covered by a strip of leather. They are of identical pitch. The reed under the strip of leather responds to the outward action of the bellows and the exposed reed plays when the bellows are being closed.

Presuming that the reed we are to repair is a high E, we know that we must look for it among the small, short reeds. The pitch of a reed may be determined by gently tapping the vibrating end with a pin. We assumed that the faulty reed did not respond with the outward action of the bellows so we know that it will be a reed which is concealed by a strip of leather. This will not be difficult to find because we can sound the pitch of the exposed reed and then lift the leather strip to examine the concealed reed of identical pitch.

When we have located the reed we shall probably find that a piece of dirt or lint has lodged between the tongue of the reed and the opening and thus prevented the reed from vibrating freely. This may either silence the reed entirely or make it produce

a muffled, wheezy tone. A mere touch of a pin point will free the reed and the dust can then be blown out.

When the reed blocks are removed, and also when they are put back in place, care should be taken of the metal slide which is connected with the register switch. There should be also care that all the leather strips remain in position. They must not be bent or curled.

We have limited our reed repair explanation to the treble side of the instrument, because the bass section is more complicated.

There are a few other minor repairs which may be found convenient for accordionists. Occasionally the leaves of the reedblocks stick together. This can be remedied by shaking talcum powder between the folds of the bellows.

Each individual side of the bellows can be refitted at a minimum expense, provided the wear is confined to the outer covering. The bellows should not be neglected until such a time as the rubbing finally wears a hole through the outer covering and into the bellows. They will then be beyond repair and new bellows will be needed.

Other Ills

If a TONE on an accordion sounds all the time when the instrument is opened or closed it may be caused by any of these conditions: dust under the valve; insufficient tension in the spring; valve not being level against the plate; or valve being loose from the key rod.

Bass keys may stick because of the button not sliding freely; bass cover being warped so that it rubs against the pins; reed being gummy; or the mechanical parts not working freely.

Noisy key action may be caused by the lapping of the first strip which runs along the piano keyboard under the edge of the keys. This can be corrected by covering the old strip and pasting on a new one. Other causes for noisy key action may be the hardening of the skin under the valves; the hardening coming loose from the key; or the key rod hitting the under side of the gaffery.

If there is an air leak in the instrument it may be caused by some of the pins being a bit loose. The instrument is then a

(Continued on Page 820)

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THE VIOLINIST'S ETUDE

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For Teachers, Students and Players of All String Instruments



The Bowing Optimum

By

J. ARNOLD OUREN

A VERY IMPORTANT PRINCIPLE for the violinist to observe is always to draw his bow in the most favorable stroke bed. Compliance with this principle requires that the bow be drawn across the string, in a line parallel to the bridge, at the point along its length at which the bow interfaces the least with the vibration of the string; while the string, at the same time, preserves its fullest possible amplitude of vibration. In the scheme of nature, this point happens also to be the one at which the fastest and roughest tone—the tone having the most carrying power, the intrinsic tone commensurate with the inherent qualities of a given instrument—can be produced. The violinist who would produce such a tone must draw his bow in this most favorable stroke bed, or optimum, as it may be termed.

The optimum is located at a distance from the bridge of about one tenth to one ninth the length of the vibrating segment of the string; hence, on a full sized violin having a string length of thirteen inches, the optimum for the open strings would be located at a distance from the bridge about one and three tenths to one and four ninths inches, or about half-way between the bridge and the upper end of the finger board.

The location of the optimum varies slightly on the different strings, and on different instruments. If the location of the optimum on the A string be taken as the criterion and norm, then on the E string it will be found to be a little nearer to the bridge; on the D string, a little nearer to the finger board; and on the G string, about the same as on the A string.

An Important Factor

Obvious that it is the LENGTH of the vibrating segment of the string that governs the location of the optimum. This means that, as the left hand ascends into the higher positions while a passage is being played, the optimum moves, in conjunction with it, proportionately nearer to the bridge, and vice versa. If, for instance, in playing the tone A on the open A string, the optimum is located at a distance from the bridge equal to one fortieth of the entire length of the open A string, then in playing the tone A an octave higher on the A string, the optimum will be located at a distance from the bridge equal to one half of one, and one third inches, or two thirds of an inch. The optimum has moved nearer to the bridge because the vibrating segment of the string is now only one half as long as it was in the first place. It follows, then, that in playing an ascending scale passage on any string, the bow should gradually slide toward the bridge, and at the same time, in playing a descending scale passage, the bow should gradually approach the finger board.

It is observance of the principle of the optimum which requires the bow to be

drawn close to the bridge when natural and artificial harmonics are played. As the finger is lightly touched to the string at points of one half, one third, or one fourth, of its length from either end, it vibrates, respectively, in two, three or four, separate segments. The corresponding optima are located at a distance from the bridge equal to about one tenth the length of each of these aliquot segments. If, for instance, the

Sarasate's famous *pasaduno* tone is said to have been heard with distinctness throughout the entire extent of the largest concert hall. No doubt, Sarasate's rigid adherence to the principle of maintaining the optimum had much to do with the engendering of this happy effect.

Striving for the Ideal

If the foregoing is true—and it surely is—then those who advocate sliding the bow toward the finger board while a *diminuendo* on a fixed tone is being produced, are not in accord with fundamental principles. Such procedure does not primarily diminish the tone; it merely muffles the tone, and decreases its carrying power. In effecting a *diminuendo* on a fixed tone, the bow should always remain at the optimum, the *diminuendo* being brought about by reducing the speed of, and the pressure upon, the bow.

While to bow at the optimum is an ideal

Later, each position should receive separate treatment, especially attention being accorded the higher ones. When practicing in the positions, the second finger should be used for stopping the strings so as to establish the average optimum for any given position. Practice of the foregoing nature must be persevered in until the violinist develops a sense for the optimum such that it will manifest itself spontaneously in his practical playing. This unconscious sense can best be developed by conscious practice, just as a means of practice, in private, the articulation and gestures that he hopes will manifest themselves unconsciously and spontaneously when he appears in public. When one contemplates the marvelous improvement in tone quality that it engenders, and the sense of command over the bow that it instills, the acquisition of a delicate sense for the location of the optimum is a goal for which it is well worth striving.



YEHUDI MENUHIN

A "Wonder Child" of but recent years who has become one of the supreme virtuoso violinists of today.

third finger be lightly touched to the A string at the point slightly above where the tone D is ordinarily firmly stopped in the first position, a harmonic tone two octaves higher in pitch than the open string will be produced, and the A string will vibrate in four aliquot segments; hence, the optimum will be located at a distance from the bridge of one tenth the length of one of these four equal segments. In other words, it will be located at a distance from the bridge equal to one fortieth of the entire length of the open A string.

When artificial harmonics are played, the same principle obtains. The finger stopping finger forms a new fundamental segment; the lightly touching finger divides this fundamental segment into aliquot harmonic segments; and the segment between the optimum and the bridge is one tenth as long as one of these harmonic segments.

All great violinists noted for the beauty of their tone undoubtedly have taken cognizance of, or have unconsciously given spontaneous expression to, the principle of the optimum. To mention one instance, Pablo

ever to be kept in mind, this ideal cannot be seragliantly adhered to in all cases. In suitable playing, it can be judiciously observed; but the exigencies of general practical violin playing often demand deviations from it. For example, in playing a passage in which tones in the seventh position on one string alternate rapidly with tones on an adjacent string, the bow can not be shifted rapidly from the optimum for the tones of one string to that of the other. In optimum must be established between the second of the difference in the relative strings; this quasi-optimum should be in optimum for the higher tones than that for the lower ones.

Practice with a view to developing a sensibility for the location of the optimum can be carried on at first only on the open strings; for it is on the open strings that it is served most easily. Long, light rather slow bow strokes should be used,

What Is A Violin Worth?

By

ERIC L. ARMSTRONG

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Each Has Its Label

It is well known that most of the product of such factories is labelled as being a Squarcini, a Guarneri, a Stainer, or other old master. Many are mislabeled, through such actions, labels, into buying what is little better than trash. To most of us, a Stradivarius is a holy grail, a holy relic. The idea of a factory made violin is odd. We are compelled to choose from among the

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The Story of Major Bowes and His Amateur Hour

(Continued from Page 825)

mistook him for the Major himself. He stood stiffly at salute, as formal as the guard at the gate of Buckingham Palace, gradually focused his eyes on the point of his radiant nose, and then checked us under the chin. Just what his specialty was the writer never found out.

A Road to Recognition

THE MAJOR ALWAYS STRESSING the importance of preparation. Not that he undervalued natural talent; but he feels that many of those who fall do so because they are only "half-baked." He also has great stress upon character and individuality, realizing that in order to succeed, one must have something distinctive to give the world.

At one time there were sixteen different Major Bowes Amateur Hour units on the road. Practically all of the talent in these units was unknown before discovered by Major Bowes; and much of it would have been obliged to wait for years, had it not been uncovered in this way. These companies, in themselves, are a major amusement enterprise of large dimensions.

Major Bowes is in no sense a professional musician, although he studied music when a child and recalls with little thrill School in San Francisco. David Belasco and David Warfield attended the same school.

What becomes of the performers who make good on the radio now? Do they drop right back into oblivion? Not if they have the "stuff." From many of the small beginnings, great artists have arisen. Long before the Amateur Hour, Rosa Ponselle and

John Charles Thomas were both in vogue. That was years before the Metropolitan hailed them as great artists. Lucille Browning, who sang at the Metropolitan Opera, was literally discovered by the Amateur Hour. Doris Weston, who played opposite Dick Powell in the picture, was another. The famous Negro baritone, Clyde Barrie, was another Amateur Hour product.

The Major is an optimist in the highest sense. He wants to see a more joyous world, with more joyous people. One of his favorite quotations which he has reprinted in his "Voces I Like," comes from the memoirs of the Reverend Sydney Smith (RSS): It runs, "When you rise in the morning, form a resolution to make the day a happy one to a fellow creature. It is easily done; a left off garment to the man who needs it, a kind word to the sorrowful, an encouraging expression to the striving, trifles, in themselves as light as air, will do it, at least for the twenty-four hours; and if you are young, depend upon it, it will tell when you are old; and, if you are old, rest assured it will send you gently and happily down the stream of life to eternity. By the most simple arithmetical sum, look at the result; you send one person, only one, happily through the day; that is three, and sixty-five in the course of the year; and suppose you give only forty years after you commence that course of medicine, you have made 14,000 human beings happy, at all events for a time. Now, what more necessary and at the same time, it is too short for a sermon, too homely for ethics, and too easily accomplished for you to say, 'I would if I could.'"

Getting the Right Music for Your Band

(Continued from Page 821)

Usually the solo concert part is overlooked, and we would recommend the careful editing of such a part, observing the necessity of changing it to conform to the orchestra, especially in those parts where the trumpet and trombone are duplicated. This change is not recommended simply because it is difficult, heavy, and the passage sounds thick and unwieldy. Furthermore, we cannot approve of a placement of concert in playing passages that are much better when handled by the clarinet, such as in the opening measures of the overture.

Nor can we neglect the roles of the trombones and basses. Note that in measures 33 through 38 the trombones and brasses are given the triplet passage, whereas in the orchestral arrangement the passage is performed by the violoncello, string bass, and bassoon; these latter instruments are capable of playing this passage, but it is certainly not suited to trombone and brass laws. Probably in the past there was a necessity for relegating such parts to these instruments, but with our large fully equipped bands of today, it is advisable to give these passages to the bass reeds and string bass.

Of course, we must make allowances for knowing that not all bands are so fully equipped, and that some of these suggestions can be carried out. It is apparent, though,

that careful thought, given to editing by even the smallest amongst us, will be conducive to more pleasing results.

(And a great many other selections) will find that usually when one voice is given a full the entire instrumentation is given the same dynamic sign. Such a course is rather inappropriate. Dynamics are not such an automatic matter. A careful check-up must be made on each individual part and its relation to other parts studied. Dynamics must be balanced and proportioned so as to achieve the best possible performance.

Usually we find it necessary to reduce the dynamics of the brasses and percussion, since these instruments are by nature heavier-bodied. The woodwinds, but are normally encompassed within the same dynamic range. At the time of checking them, it is well to give careful attention to the marking of breath marks, their placement, and the preceding, the rehearsal of any number with full band.

Rarely do we find music for bands that is perfect in every respect—there are endless factors which might lead to error. A genuine interest in the performance of the modern band almost demands an intelligent editorial efforts by the conductor, mind, and should not be neglected by any serious minded musician. That editing takes time, effort, and often considerable research; and that, as with any work well effort, the rewards are in proportion.

Where the Music Hungry Devil

"It is quite true that in the large cities, where the virtuoso struggles for a chance to appear, there are at times almost as many performers as there are places in a possible audience. Yet in the country at large the United States, and of other countries, no excellent music remains, no excellent teacher, no friend and guide of the art—John Erskine.

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The Junior Parade

Directed by
ELIZABETH A. GEST

A Song for Christmas

(A Playlet)

By ERNESTINE AND FLORENCE HORVATH

Characters and Costumes

Two Waits—Traditional costumes.

King Music—A crown and robe, decorated with holly.

Paletina—A girl with long, dark robe; white collar; small cap on head.

Back—A boy, with curled wig, or girl with light curls. Jacket with bright buttons, ruffles. Short trousers.

Handel—A girl or boy with long hair, ending in curls. Costume similar to Back's, but brighter and richer.

Shepherd—Tunic, striped head covering,

sandals, crook.

Mendelssohn—A girl or boy with rather long hair. Flowing tie, white collar, long trousers.

Tschakowsky—A boy wearing a dark suit.

Richard Strauss—Another boy, similarly dressed.

Frantz Gruber—A boy, wearing tall hat, coat with cape.

Mary—Long dress, blue collar, veil on head.

Scene: Holly decked room. Throne on one side, piano on other. Two curtains, center, built above, which has deep blue backdrop. Waits stand on either side of curtains. King Music sits on throne.

Letter to Mendelssohn

By E. A. G.

Dear Mr. Felix Mendelssohn-Bartholdy: You see, I am calling you by your full name as I never knew just how you prefer to be addressed. It seems like a long, impressive name, and around here people just call you Mendelssohn and let it go at that. Anyway, I have just been hearing two of your "Songs Without Words" and I like them so much I thought I would write and tell you so.

My teacher says you began to compose when you were eleven years old and that you and your sister were great chums. I wrote a little waltz this year, myself, but I guess you would not think it was very good; and I often play duets with my sister, who is two years older than I am.



I know you were a fine conductor, too, as well as a composer. I'd like to be a conductor; it must be thrilling to lead a big orchestra and to try to tell them how the composer would like to have his music played if he were conducting himself.

Lots of times the composer never had a good chance to hear his compositions played by good orchestras. And then, all that about Bach! You did a wonderful thing in bringing Bach's great compositions to the public so many years

after his death. I wonder if you would know Bach's music so well now, if you had not lived on this earth.

And then, founding the Leipzig Conservatory must have taken lots of your time. My book says you did that in 1843, and I figure it out that you were then only thirty-four years old. And my book also says that you painted beautiful pictures in water colors. How did you ever get time to do all those things, with composing and teaching and travelling around Europe and England so much, to conduct festivals and concerts. It took a long time to get places in those days. How do you think you would like to travel in our streamlined trains and airplanes? Well, you did not waste much time, that is certain; and it is no wonder you died in 1847 at the age of thirty-eight. You must have worked too hard. And I guess I had better start working a bit harder on my own music if I ever want to accomplish anything and memorizing one of your *Songs Without Words*.

From JUNIOR

P.S.—I meant to tell you also how much I like the Christmas card that you composed, called *Hark, the Herald Angels Sing*. It is one of my favorite carols; we sing it in school and in Sunday School, and I'd be thinking of you whenever I sing it this year.

Musical Travelogue

By MRS. PAUL RHODES

(Blanks to be filled with names of towns, states or countries)

- | | |
|---------------------------------|--------------------|
| 1. Song of _____ in the Straw | Rinsky-Korsakoff |
| 2. On the Road to _____ | Folk Tune |
| 3. Rims of _____ | Speaks |
| 4. _____ Air _____ Woods | Beethoven |
| 5. _____ Bridge is Falling Down | Irisa Folk Tune |
| 6. The Blue Bells of _____ | Strauss |
| 7. _____ Traveler | English Folk Tune |
| 8. _____ | Scottish Folk Tune |
| 9. _____ | Folk Tune |
| 10. Rush Hour in _____ | Chasins |
| 11. My Old _____ Home | Stephen Foster |
| 12. Little Town of _____ | Reiner |
| 13. In Old _____ | Trotter |
| 14. Marching through _____ | Werk |
| 15. From _____'s Key Mountains | Mason |

(Answers on Next Page)

King Music: Merry Christmas! I, King Music, greet you! (*Bow.*) Have you ever stopped to think how Christmas impressed our great composers? All saw in their impressions or thoughts, into music! Paletina, in the sixteenth century, saw it as a beautiful, religious occasion. He composed, among other music, *Lord of Mercy*.

(*Waits open curtains. Paletina sits, writing, before an arched church window, of paper, pinned to backdrop. Looks up. Goes to piano. Waits close curtains. Plays, Eritia, right.*)

King Music: Bach put the entire Christmas story to music! His "Christmas Oratorio" is his impression of Christmas—nobility, great, and glorious! *Slumber, beloved, a cradle song to the Child of Bethlehem, is a wee part of the "Christmas Oratorio."*

(*Waits open curtains. Paletina sits, writing, before an arched church window, of paper, pinned to backdrop. Looks up. Goes to piano. Waits close curtains. Plays, Eritia, right.*)

With all Thy joys,
O Lord, we sing,
And thanks and praise
To Thee we bring

(*Curtains are opened. Back sits in a red velvet chair. Goes to piano. Plays, Eritia, left.*)

King Music: Handel's "Messiah" is the same story, told in Handel's own way. The "Pastoral Symphony" is a small part of the "Messiah," and it tells of shepherds at Bethlehem.

(*Curtains are opened. A shepherd stands, guiding afar. Handel sits looking at shepherd. Sings, goes to piano. Plays, as curtains are closed very slowly; goes off, right.*)

King Music: Mendelssohn saw peace and simple beauty, in Christmas. He composed *Hark, the Herald Angels Sing*. (*Curtains are opened. Mendelssohn sits, passing to look upward at a picture of angels, hung on backdrop. Continues to write, then goes to piano. Waits closing curtains. Plays, Eritia.*)

King Music: Tschakowsky put a merry Christmas story to gay music! It is the famous "Nutsacker Suite." He also wrote "Christmas." It is well to remember Tschakowsky, now. He was born on May 7, 1840—almost 100 years ago.

(*Curtains drawn, showing Tschakowsky looking at a Nutsacker, boy, and so on. Back's jingle, in distance. Goes to piano.*)

Plays part of "Nutsacker Suite" and "Christmas." Eritia.)

Silent night, holy night,
All is calm, all is bright

King Music: Richard Strauss thought of the Three Kings. He took a poem by Heinrich Heine, called "The Three Holy Kings from an Eastern Land," and put it to music.

(*Curtains drawn. Strauss stands, reading. Waits, goes to piano, plays song. Eritia.*)

King Music: Next we should remember a delightful song, written by a humble schoolmaster. It was printed for the first time in 1840, although written in 1818. It is *Silent Night*, and it was composed by Franz Gruber.

(*Enter Franz Gruber, left. Plays Silent Night. Curtains opened, showing Mary bending over the manger. Composer enters, with their offerings of music. Shepherd stands center.*)

King Music (as song ends): A merry Christmas, and a musical Christmas to all!

THE END

(Note: This playlet may be used as a form, embracing works of other composers, and using other tableaux. Modern pieces appropriate for Christmas, also may be used.)



A Motor Game

By NANCY D. DUNLEA

"I don't want to practice this morning!" pouted Betty one Saturday when the sun and the breeze seemed to be calling out.

"Don't you want to go motorizing with us all this afternoon?" asked Gloria, her older sister.

"What has practicing got to do with driving?" demanded Betty as she slowly opened her exercise book of what she called her "repeat exercises."

Gloria came over to the piano and sat down beside Betty. Then she commenced to play Betty's exercise.

"Why do you look so hard at the page? I know it from memory—well, almost—" said Betty.

"So I won't have a traffic accident!" exclaimed Gloria. Betty giggled in spite of the long face she'd been wearing. "I don't watch the road," Gloria went on, "I might run somebody down."

"Like a note, or somebody—I catch on!" Betty began to watch the notes herself. "You have to share F on the second line."

"Oh that's in the next book!" answered Gloria. "I haven't turned the corner yet! But if I don't hold my left wrist up as good as my right one, I can't steer straight."

"Do you suppose Daddy will let me drive your car some day?" asked Betty.

"If you learn to keep your mind on what you're doing—keep your eyes on the road—and obey the rules," said Big Sister.

"Let me play that exercise!" Betty went to work with zest. "I can go up and down hills just as nice as you do," she told Gloria.

"Way down in the bus in the foot of the hill, and way up in the treble in the top of the hill!" I'm going to call the rests, the traffic signals!"

"Good! Do you see any other driving rules?" asked Gloria.

Betty looked hard at the printed page. "Why I never noticed the road map before. There are places that say 'Slow down'."

"Where?"

"Oh those Italian words," explained Betty proudly. "say *risord*, and that means to slow up. Oh, I'm going to be a swell driver!"

"Are there any places you can speed up?" asked Gloria.

Betty looked surprised for a second, caught her breath and then looked hard at her music. "Why *accelerando* means to go faster."

"Sure enough!" Gloria laughed. "Well, when the road map says 'slow' and 'loud,' what will you do?"

"Oh," explained little sister, "when it says 'P,' I'll pretend I'm driving away into the country. If it says *pp*—very soft—I'll play soft just as if I was passing a hospital. Then when the music says 'F' or 'ff' I'll be right in the heavy traffic."

"So you will," said Gloria. "I hope you drive so carefully you'll never have an accident!"

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and nearest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, twelve to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "My Favorite Piece." Must contain not over one hundred and fifty words, and must be received at the Junior Editor's Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by January 18th. Names of prize winners and their contributions will appear in the April issue. The thirty best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriter and do not

have anyone copy your work for you. When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

Musical Biographies

(Prize Winner in Class A)

When I start the story of a great artist I always find it helps a great deal to read something about the composer and his life. It is impossible to grasp the composer's meaning unless one has a knowledge of the surroundings that influenced his personality and brought his compositions into being.

To help me, when I wish to read out something of the composer's style of writing, I have a collection of various Italian articles and pictures in a notebook. An example of this is "The cloister's love of nature." It explains a great deal about the character of his compositions. After reading an article like this on the composer, together with some late facts, one has a much deeper understanding of him and becomes more capable of understanding the way he expresses himself in music.

JOHN BLAKE PRINCE (Age 15),
Arlington.

Musical Biographies

(Prize Winner in Class B)

Musical biographies are short stories of composers' lives, though they do not have to be such. They tell us about the lives of those who were there and when important events occurred. They also tell us about the composer's life and how they know the composers. If they do not tell their lives and how they know the composers, they are not biographies and do not tell their lives and how they know the composers.

GEORGE LARRY JONES (Age 11),
Virginia.

Hidden Musical Terms

By Rowena Gailley

Find the musical term hidden in each of the following sentences.

1. The picture in sepia, no doubt, was genuine.
2. This is a study for ten little fingers.
3. Is this item posted in the ledger?
4. There are several tomatoes in the salad.
5. We arrived at Cape Cod after dinner.
6. He unraveled the rope rather than cut it.
7. John received a bicycle for his birthday.
8. Cynthia's greeting was most affectionate.
9. The commandant entered the room briskly.

Answers to Musical Instrument Building

Puzzle in September

1. One-cream-organ
2. One-cream-cornet
3. Tie-their-silber
4. Nap-pain-piano
5. Pa-rip-harp

Prize Winners for September

Puzzle:

- Class A, Jumeck Lee Talon (Age 14), Texas.
Class B, Marjorie Hieh (Age 12), Michigan.
Class C, Edna Brown (Age 9), Ohio.

Honorable Mention for September Puzzles:

Ann Forrester, Elaine Blossom, Doris Ann American, Anne Erika, Anna Mary Lee, Day Bennett, Ruth Leighton, Nancy Andrews, Ray Smith, Lucie Warr, Margaret Hill, Edith Almont, Elizabeth Patterson, Catherine Conk, Eleanor Kinn, Jane Ellen Smith, Irene Swift, Evelyn Murray, Lyle Goodrich, Dorothy Strubben, Joseph Connel, Frances Cassel, Jane Jack Connel, Shirley Macintosh, William Sinker, Arthur Butts, Sydney Keenan, John Sharp, Betty Brown, Mary Rose Pierce.

Musical Forms— In Rhyme

By Francis Taylor Risher

THE SONATA

SONATA from *sonare* comes:
(*Sonare* means "to sound.")
It is an instrumental form
in which two themes are found;
Two signal themes of vast content
In pattern and development.

It has three movements—sometimes four,
In contrast—each complete,
Yet so related as to mold
A form, well planned—concrete.
The first is fast—the second, slow—
Third, bright, if mood—light, quick tempo.

THE SYMPHONY

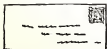
The SYMPHONY, sonata form,
Though built on broader lines,
Is written for the orchestra,
With all that it combines.
Each instrument has special part
In this great form of Music's Art.

THE CONCERTO

This work has movements three or four—
But rarely more than three.
The solo part with orchestra,
Displays a style most free.
Though each is separate and distinct,
All parts together must be linked.

THE OVERTURE

This work, sonata form or free,
Is musical prelude
To opera, oratorio,
And works of other mood.
As separate pieces, overtures
Have also merit which endures.



DEAN JENNIE REVERE:
I was ten and have been taking music lessons for three years. My father gave me this Etude important and I always turn to the Junior Edition in this Etude are the only ones I can play just yet.

I learned my teacher gave a musical and I played, and they thought it was a little program.

From your friend,
DEAN JENNIE REVERE (Age 10),
North Carolina.

DEAN JENNIE REVERE:
One club consists of forty-two members from Dean Jones to Fritz, and we call our club the Happy Hour Music Club. We hold our meetings every Friday in the study hall of our school. At the meetings we have ball, a game, a concert with music, several selections by the Harmon Band, and some solo pieces played by the members. Our club plan is blue and gold.

From your friend,
DEAN JENNIE REVERE

Answers to Musical Quiz

1. India; 2. Turkey; 3. Mandaly; 4. Athens; 5. London; 6. Vienna; 7. London; 8. Scotland; 9. Arkansas; 10. Hong Kong; 11. Kentucky; 12. Bethlehem; 13. Madrid; 14. Georgia; 15. Greenland.



JUNIOR ORCHESTRA of Charlestown, Pennsylvania

... to the Wind	Apr. 20
.....	May 21

DATE	May	30
TIME	Aug.	54

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