ETUDE
the music magazine
PIANO • ORGAN • VIOLIN • VOICE • BAND • RECORDS • HI-FI

AUGUST 1954
40 CENTS

In this Issue...

The Harpsichord Today
Ralph Kirkpatrick

Bells from Across the Seas
Norma Ryland Graves

Making Good as a Music Teacher
James Francis Cooke

The Magic of Leopold Auer
Bonna Rubiner

How to Sing More Fluently
Crystal Waters

Opera Workshops—College and Community
Kenneth Harris

San Francisco's New Musical Leader
Lulay V. Brunt

Rural Music: It's Not All Hillbilly
Bass Howes

BEETHOVEN AND BUBBLE GUM
by Alfred K. Allan (See Page 11)
Teachers and Parents will marvel at the interest and desire for practice which is stimulated by the CHORD-A-TUNE introduction of keyboard harmony and transcription. This ideal study book also paves the way to playing popular music by cleverly teaching experimental compositions with chords. CHORD-A-TUNE uses familiar melodies, including songs for various holidays, as well as original material of interest to all children. All in all, these enjoyable creative activities do much to advancing the young piano student and to spur him on to the more formal study of keyboard harmony.

A progressive approach, each step introduced in a simple, direct manner, means ease for both pupil and teacher. CHORD-A-TUNE is designed as a supplementary study in the first and second year, after the pupil has learned to read music.

A VALUABLE SUPPLEMENTARY STUDY BOOK WHICH WILL GLADDEN THE HEART OF TEACHER, PUPIL AND PARENT Alike.

THEODORE PRESSER COMPANY
Bryn Mawr, Pennsylvania

Sir: In your January issue, you print a letter from one Mr. John Vinton who makes some comments about a previous article you have published about "Genius Begins with Maturity," which in turn describes some phases of the peculiar early maturity of Yehudi Menuhin, my son.

Mr. Vinton makes the following remark: "Mr. Menuhin skipped too lightly over the essential matter of finances... . Mr. Menuhin forget to mention the thousands upon thousands of dollars it took to launch his career after his studies were finished. There is the point at which many a dreamer's career is stilled..."  

Having had something to do with the career of any man and feeling strongly about some tragic circumstances, and therefore tragic lives of so many talented children who were wrongly brought up and wrongly guided, may I contribute my observations and opinions about this fundamental fact concerning careers and money...  

With the exception of one unnecessary though very effective concert given by our young child in New York City in the Manhattan Opera House at the age of ten, which was organized and managed by the mother of our son, an event with which I had nothing to do as far as planning it and arranging it, there was not one dollar solicited or required to "launch the career" after his studies were finished...  

In fact, I am convinced that with out packing and forcing and distorting the life of the young talents by some parents and/or teachers, but by giving them the natural road to gradually assert their talents even while growing and learning, they have a better chance to assert their own career than by using funds, solicited funds or family funds, to rush and make careers....

The word career was despised by the parents of Yehudi Menuhin even while he was expressing his own observations and opinions about the essential matter of finances, in connection with which I had nothing to do as far as planning and organizing it, there was not one dollar solicited or required to launch the career after the studies were finished...  

In fact, I am convinced that with out packing and forcing and distorting the life of the young talents by some parents and/or teachers, but by giving them the natural road to gradually assert their talents even while growing and learning, they have a better chance to assert their own career than by using funds, solicited funds or family funds, to rush and make careers....

In the first, Mr. Bashura-Skoda's doesn't quite leave the impression that edited piano scores have a considerable value for most piano students and their teachers. My own experience has been that edited scores offer the needed solution to the pupil and teacher relationship problem. With Ur-text scores, either the pupil himself assumes too much free initiative in asserting his feeling for the music (if talented), or the teacher becomes too arbitrary and dictatorial (if working with a pupil of scant talent)  

In the first, Mr. Bashura-Skoda's doesn't quite leave the impression that edited piano scores have a considerable value for most piano students and their teachers. My own experience has been that edited scores offer the needed solution to the pupil and teacher relationship problem. With Ur-text scores, either the pupil himself assumes too much free initiative in asserting his feeling for the music (if talented), or the teacher becomes too arbitrary and dictatorial (if working with a pupil of scant talent)
Double Your Musical Enjoyment

The new Jesse French Piano-Organa combination gives you the added musical enjoyment offine piano. 'Tome different design, the cost is surprisingly low-only a little more than the lowest-priced organ! Available in four different control models that offer tradition for the amateur. For further information, write to:

ELKHART,INDIANA

Your Offered Tradition

Two New Piano Books by ERIC STEINER

ONE, FOUR, FIVE

At the beginning of his training the young piano pupil is taught to play familiar melodies accompanied by simple chords thus increasing his interest and encouraging further development. This is the principle of this play along book. One of the difficulties the pupil will face is the fact that he will meet a new note. He should therefore know the note and be able to read it. The problem is to be able to see the note as it appears in the music and to be able to play it. This is the purpose of this book. It is designed to help the pupil to develop this ability.

GETTING UP BOOGIE 2. OFF TO SCHOOL BOOGIE 3.

Consists of Five Etudes in bright and bouncy style-1. LUNCH TIME BOOGIE 4. GOING HOME BOOGIE 5. NEW DAY! MODERN TECHNIQUE OF THE PEDAL 1.00

Two New Piano Books by RICHARD MCCLANAHAN

1. MODERN MELODIES FOR POPULAR PIANO PLAYING

All-time favorite songs especially arranged for the early intermediate piano student. Simplified arrangements—Storm Weather—Swanee River—My Bonnie—All My Love—Moonlight and many others. Strongly recommend as the best way to develop rhythm, reading and understanding of musical relationships.

2. NEW ELEMENTARY PIANO SUITE

A Series of Five Easy Pieces in Popular Styles

The composer, if a Beethoven, belongs to the world, whereas a teacher, if a responsible one, belongs to a definite school. Thus, a music teacher can define specific interpretative obligations that are allowed by one's school of thought, but rather it is the basic universal floor plan from which individual departments can be taken.

The work of "building" a definite part and harmonic part. Twice as much material for study and can also be used for two-piano performance. Each .75

ETUDE-AUGUST 1954

Letters to the Editor (Continued from Page 1)

SIR: I have just read with great interest the article appearing in the May issue of ETUDE entitled, "Too Old? Do You Believe It?"

I am delighted to find some one else sharing the same feeling as this subject. I, too, am well past my childhood and adolescent years; I am married; I have young children and adolescent children; I am studying music and finding much enjoyment and satisfaction in doing it.

I have studied piano for the past four years; which I am continuing

In September 1953 I entered a music school where I study cello.

My own studies violate at the same school.

For as finding time for practice, I simply make myself find time. I am a busy housewife and mother; I have very little time all of my own work; I am caring for a big home; I am active in church work, P.T.A. and other Civic affairs. I have been den mother to a group of subsons, and have kept up my practice during all of these activities. I will be playing in my third piano recital this year and I am retired the music.

With Mr. Hamilton I strongly urge adults to give it a try.

Mrs. Henry W. Buhlman

Cincinnati, Ohio
The American Society of Composers, Authors and Publishers feels that the creation of new works suitable for performance by symphony orchestras and concert artists must be encouraged if we, as a nation, are to be known for our culture as well as for our material accomplishments. We do not urge, of course, that the works of the masters be abandoned. They are as much a part of the contemporary scene as are the works of the great painters and sculptors that grace our museums. They are necessary because no great culture can be built without an appreciation of what has gone on before. But neither can we build for the future without stimulating and encouraging the contemporary creative talent in our midst.

The ASCAP repertory of symphonic and concert music includes the works of distinguished native Americans, and of notable foreign composers by arrangement with their performing rights societies.

Now in its forty-first year, the Society is grateful for the cooperation it has received from concert bureaus, symphonic associations and other groups interested in the encouragement of our American creators.

Stanley Adams, President
American Society of Composers, Authors and Publishers
More Playing Entertainment

TRI-CORD

Piano Music
Arranged by William Stickles

A new exciting series of selections, carefully arranged by the noted composer and teacher, for Individual and Class Instruction.

OLD TOWN GOSPEL

I Want a Girl (767) to Be With You Now

- THE COW Z dong the Corner
- THE HOLLOW TREE
- HURRY UP, THE EVENING BY THE MOON
- THAT WILL BE THE DAY
- WHERE YOU WERE MADE

WALTZ MUSIC

HUMAN BEINGS

- THE HANDS OF FEMALE
- ELEVENTH LINDO
- THE WINDS - THE MAGIC OF THE WIND
- ANGELA BROWN
- A BICYCLE BUILT FOR TWO

POPULAR MUSIC

I'M blue

- I'M blue
- I'M blue
- I'M blue
- I'M blue
- I'M blue

FOLK MUSIC

BOWS IN THE VALLEY

- THE PROVIDENCE TO BE ALONE
- IN THE MISSIONS OF S. AUSTIN, and others.

MARCH MUSIC

STATE BANDS - FOR EVER - FOREVER
- THE MARCH ON THE LONG SHORES
- THE WASHINGTON POST THEME
- THE CAISSON SONG
- THE MARCH OF THE TIGERS

CLASSICS

MUSIC

- ARABESQUE - ARABESQUE
- CRABBY OLD MAN
- LONDON ORCHESTRA
- HAIL D'AMOUR
- NOO-NUN

HYMN MUSIC

WHAT A FRIEND WE HAVE IN JESUS

- WHAT A FRIEND WE HAVE IN JESUS
- WHAT A FRIEND WE HAVE IN JESUS
- WHAT A FRIEND WE HAVE IN JESUS
- WHAT A FRIEND WE HAVE IN JESUS

COWBOY MUSIC

WHERE THE GREEN WILLOW GROWS

- WHERE THE GREEN WILLOW GROWS
- WHERE THE GREEN WILLOW GROWS
- WHERE THE GREEN WILLOW GROWS
- WHERE THE GREEN WILLOW GROWS

FAMOUS MUSIC

Mr. Roy Book is a careful, detailed study of these interesting new developments. He makes a definite appeal to these music lovers and yacht enthusiasts who find it so easy to play from the main highways as through the flowering avenues.

Mr. Roy Book, $1.00

The Legacy of Chopin

byJulesHemmerson

Now and then a book comes along which is so content and presentation that it forms an integral part of the literature of the topic. The Legacy of Chopin is a real classic, a virtuoso pianist born in 1829, and a contributing author to the first edition of the ETUDE (see March and April issue). He is a composer and performer of the highest order.

One of the very greatest number of very gifted men and women. It is not repeated in any other form.

Schubert's Variations

by Maurice E. Brown

Mr. Roy Book is a careful, detailed study of these interesting new developments. He makes a definite appeal to these music lovers and yacht enthusiasts who find it so easy to play from the main highways as through the flowering avenues.

Mr. Roy Book, $1.00

The Legacy of Chopin

byJulesHemmerson

Now and then a book comes along which is so content and presentation that it forms an integral part of the literature of the topic. The Legacy of Chopin is a real classic, a virtuoso pianist born in 1829, and a contributing author to the first edition of the ETUDE (see March and April issue). He is a composer and performer of the highest order.

One of the very greatest number of very gifted men and women. It is not repeated in any other form.
Joseph Scherl, noted violinist, will appear at a recital to be given in the Music School of Northwestern University at Evanston, Ill., on March 13. The concert will be the conclusion of the 15th Annual Festival of Bach's music and will be accompanied by explanatory remarks.

The Goldmund Band, opening the 27th season of the orchestra's professional concerts on June 18, included spectacular vocal performances. The concert was conducted by Henry Coray, which was conducted by the maestro of the University of Michigan, and Edwin Franklin Goldman was the featured in the first set.

The Philadelphia Wind Ensemble, made up of the leading players of their respective sections in The Philadelphia Orchestra, appeared in Brooklyn, N.Y., Thursday. They appeared at the invitation of the Brooklyn government. Following these engagements they fly to London where they give several London concerts under the auspices of the British Broadcasting Corporation. The members of the quartet are William Kincaid, first; John de Lurco, second; Anthony Galfetti, second; and Salvatore Guardino, basso.

Ten orchestral works have been presented for the first time at the University of Chicago this year. Among these are three works by Karlheinz Stockhausen; the Symphony in C by Jules Levy; and by Andre Kostelanetz; and the Film Symphony by Mortimer Soloman. All these works were performed by the University Symphony Orchestra. Each concert, sponsored by the University of Chicago, was conducted by Robert Whitford, director of the University Symphony Orchestra.

One of the leaders in the revival of interest in playing this ancient instrument was Frederick Panis, described as a harpsichordist of unique style and ability. The harpsichord to modern life began to attract the interest of curiosity.

From an interview with Ralph Kirkpatrick, editor of ETUDE, comes the report that the harpsichord has continued to gain in popularity. We find our modern life offers a keen analysis of the circumstances connected with this development.

The Harpsichord Today
From an interview with Ralph Kirkpatrick
Secured by Rose Heilbut

One of the leaders in the revival of interest in playing this ancient instrument presents a keen analysis of the circumstances connected with this development.

The perfect gift
A SUBSCRIPTION to ETUDE WILL MAKE A FRIENDLY 
1 year $5.00
2 years $9.00
3 years $12.00

Use this handy coupon. If you order more than one, use a new coupon.

To: ETUDE
115 West 39th Street, New York 18, N.Y.

Name:
Address:
1 cage remittance in the name of:

——
2 cage remittance in the name of:

——
3 cage remittance in the name of:

——

Charge to my account:

——

Please enter a subscription to ETUDE for:

——

Your subscription is in the name of:

——

ETUDE—AUGUST 1954

The Harpsichord

In evaluating the place of the harpsichord in modern life, we find our selves dealing with two circumstances. The first takes us back to the turn of the century when revival of interest in the instrument coincided with the revival of interest in 18th Century music. The attention to the harpsichord was first. People turned to the harpsichord because of its own sake, for the fact that it offered the most adequate and satisfying medium for the music of Bach, Scarlatti, Corelli. At that time, interest in the harpsichord was fairly isolated, championed by fairly isolated enthusiasts, and supported chiefly by the interest of curiosity. I was fast led to the harpsichord by curiosity, but finding that it gave me the best means for playing Bach, I decided to devote myself to it.

The second circumstance which relates the harpsichord to modern life began to develop in the late 19th Century, and has been continuing ever since. This may be called a revival in musical taste—a general over-all change in the public ear as regards quality of sonority. The preference of the late 19th Century was for rich, thick, opaque tone, as exemplified in the publications of Richard Strauss, Brahms, Bruckner, Mahler. Even in the non-classical field, the texture of popular music was heavier than that of today's arrangements.

For this phenomenon I am inclined to orchestras. From 1900 to 1900, the same preference influenced (or was influenced by) piano-hanging and piano-accompanying. Along all the lines, instruments were made the medium for richly massed sound—and as they grew more and more responsive to chords and vertical harmony, they became proportionately less linear. In the long run, the harpsichord is the original form of the linear progress of two-voiced part melodies. This shows in the April that you get when you play Bach's Two Part Inventions on the piano, without pedal. You find yourself needing the pedal, and you need it solely to counteract this thud. Legato playing requires no pedal, proceeding as it should, from the fingers alone.

By around 1970, then, the purely mass- aspect of piano sound had all but overreached themselves; and which much, certainly, had been gained in the newer construction of the instruments, something also had been lost—and having been lost, it came to be missed. Today, many eminent pianists and composers with no particular interest in the harpsichord, object to a piano sound which is unequalled or overclenched (in the hands of the works of certain composers. In Stravinsky's Symphonies, for instance, the music has written closer to the style of 10th Century music, and almost cries out for the tonal properties of the 18th Century piano.

Gently, this sense of something missing has asserted itself in a change of taste. We appreciate our thin tonal colors, but we don't want to walk on them all the time—even in jazz. And so total preferences have come full circle, arriving at a current desire for thinner, more muscular sound, best typified, perhaps, by the sound of the harpsichord.

In the past 25 years, this characteristic plucked sound has disappeared from classical music. You have it in the harpsichord, but in a limited way. Only in popular music has the plucked sound of the guitar and its relatives constantly survived. Yet it represents the essence of keyboard sound as Bach knew it, and as it existed in the early days of Mozart's day (which was so like the harpsichord, and that the two were interchangeable for about 25 years). The mid-Nineteenth Century had an inexact impression of the harpsichord; yet, when around 1900, the revival of interest in 19th Century music brought with it renewed attention to the instrument, public taste found that, almost by accident, it had come upon a true quality which not only satisfied curiosity, but actually fitted a new need. And this feeling for the harpsichord has continued. We cannot for a moment suppose—or even for a moment suggest that it will supplant the piano; still, it has its own place in the modern palette of tonal color and in that sense, it has come to day.

Today's ears (Continued on Page 51)
How Important
Is Music?

A challenging question, the answer to which may cause surprise, if not dismay, among many teachers.

by VICTOR KERSLAKE

MUSIC is not the most important thing in life. The truth of this statement should be evident but sometimes not. Most musicians who see to believe the opposite. For instance, I heard the following little exchange about a year or so ago. A high ranking member of the staff of an eastern Conservatory of Music was writing to music teachers across Canada conducting examinations for music diplomas issued by this institution. As is often the case, the local branch of the music teachers' association invited him to speak to them, hoping to benefit from his experience and specialized training. During the question period a local teacher asked: What would you do when a twelve year old boy phones just before his lesson period saying that they are choosing the school hockey team and he wants to be there to have a chance to get on the team?'

The visiting examiner replied, "You should point out to him that music is more important than hockey."

Is it? Not unless this boy is a musical genius; and if he be, he would never have phoned in the first place for to him the music lesson would have been the main consideration. But for the average boy (or girl), it is hardly right to take the attitude that his musical lesson is the most important thing to him just because you, as a musician, are enthusiastic about music. Music is only part of a well-balanced life, and certainly education and recreation are equally important, to say nothing of "the even more important matter of character building."

In particular case, the boy was sections to play hockey which is, of course, a universal sport in Canada. His main idea was probably to have fun, with perhaps a little ambition to be part of a group that represented him in this sporting activity. Actually, although it probably never entered his mind, hockey is an activity which promotes health and bodily vigor—very important factors in a growing child. Unless you are healthy your future career is in line is likely to be jeopardized, music included.

The biggest problems music teachers have to face is to awaken and expand an interest in music in their students. In the average teacher's class there are only a few students who are taking lessons because they want to learn music. Many study because they have to, because of the parents' desire to have them learn music. It requires great tact and a knowledge of child psychology to get this class of student to make good progress in learning music. One sure way to make things hard for your student would be to take the advice suggested above and to insist that this would-be athlete forget about the hockey team, and make him come to his lesson as usual. Of course, missed lessons are a problem with most teachers, but many a lesson is missed for much weaker reasons than this. Occasionally, it may be more profitable in the end to make an exception in order to enlist the good-will of the student. It is better (at least with boys) to have the reputation of being a "good sport" instead of an "old crab.

The problem of the eccentric musical genius is ever. In my boyhood I lived in a town on Lake Huron where one of the church organists was a "character." One of his peculiarities which was most widely obeyed and discussed in the community was the habit of shuffling about the main street thronged with people in carpet slippers. With this wont a reputation (quite well founded) of being a wizard on the keys, with a special gift of virtuosity after he had fortified himself with some juin refreshment. To him, music was the beginning and end of all. But do you think that such an individual possessed any necessary qualifications to act as "teacher" to impressionable children? For, of course, although you have been engaged specifically to teach "music," your contact week by week has more influence than the purely musical ideas which you impart in the lesson.

That is why it is important that the teacher should be a self controlled person. Enthusiasm for your subject is essential, but it should not be the only consideration in your life. Actually, music is not the most important thing in your life, just as it is not the most important thing in the life of the child.

During one of the most critical periods in World War II when the enemy was imminent and freedom-loving people all over the world were acutely conscious of the gravity of the situation, some musicians I know were quite obvious to what was going on in the world around them. Music was the only thing that mattered to them, and one could tell by their occupation with "shop talk" as they sat at the lunch counter for the "coffee break" during the teaching hours of the music teaching institution. The fact that some gifted students of mine, future choral and instrumentalists who stated that So-and-So's vocal student didn't do so well in the recent final test might seem to them to be of much more importance than any conjectures about what might happen to the British Fleet in France.

The opinion of the general public regarding the music profession is usually advantageous because of the presence of such musicians in positions of responsibility. As a teacher you should consider this and to make good preparation to your music teaching profession. The more important his music included.

AUDIENCE of approximately 1,200, mainly children from four to eighteen years old, crowded the auditorium, their eager eyes fixed on the stage as they eagerly waited the beginning of the presentation. They were here, in New York City's spacious Town Hall, not to see a western cowboy movie, but to hear—a concert!

In a season stretching from November of one year to March of the next, about 12,000 to 16,000 people, youngsters and their parents, are the enthusiastic patrons of a world-famous "Children's Concerts" series. As presented by the Philharmonic-Symphony Society of New York, these Young People's Concerts are putting into effect a famous educator's sound words of advice, "If you want your child to love music, not accordingly and surround him with music."

January, 1954, marked the thirtieth anniversary of Children's Concerts as sponsored by the Philharmonic, although the idea of reaching the very young had its germ in 1925, the year 1925, the year in which the New York Symphony Society, its standards, was going on in the world around them. Music was the only thing that mattered to them, and one could tell by their occupation with "shop talk" as they sat at the lunch counter for the "coffee break" during the teaching hours of the music teaching institution. The fact that some gifted students of mine, future choral and instrumentalists who stated that So-and-So's vocal student didn't do so well in the recent final test might seem to them to be of much more importance than any conjectures about what might happen to the British Fleet in France.

The opinion of the general public regarding the music profession is usually advantageous because of the presence of such musicians in positions of responsibility. As a teacher you should consider this and to make good preparation to your music teaching profession. The more important his music included.

AUDIENCE of approximately 1,200, mainly children from four to eighteen years old, crowded the auditorium, their eager eyes fixed on the stage as they eagerly waited the beginning of the presentation. They were here, in New York City's spacious Town Hall, not to see a western cowboy movie, but to hear—a concert!

In a season stretching from November of one year to March of the next, about 12,000 to 16,000 people, youngsters and their parents, are the enthusiastic patrons of a world-famous "Children's Concerts" series. As presented by the Philharmonic-Symphony Society of New York, these Young People's Concerts are putting into effect a famous educator's sound words of advice, "If you want your child to love music, not accordingly and surround him with music."

January, 1954, marked the thirtieth anniversary of Children's Concerts as sponsored by the Philharmonic, although the idea of reaching the very young had its germ in 1925, the year 1925, the year in which the New York Symphony Society, its standards, was going on in the world around them. Music was the only thing that mattered to them, and one could tell by their occupation with "shop talk" as they sat at the lunch counter for the "coffee break" during the teaching hours of the music teaching institution. The fact that some gifted students of mine, future choral and instrumentalists who stated that So-and-So's vocal student didn't do so well in the recent final test might seem to them to be of much more importance than any conjectures about what might happen to the British Fleet in France.

The opinion of the general public regarding the music profession is usually advantageous because of the presence of such musicians in positions of responsibility. As a teacher you should consider this and to make good preparation to your music teaching profession. The more important his music included.
Bells from Across the Seas

Large bells, small bells, medium sized bells—each has its place in the make up of the unique carillon recently presented to the people of the United States by the citizens of Holland.

by Norma Ryland Graves

(The 49-bell carillon, gift of the people of Holland to the people of the United States, was formally presented to the nation in a colorful ceremony May 3, the ninetieth anniversary of the Netherlands’ liberation from the Nazis. President Truman, Holland’s greatest carillonneur, and Dr. Klaud Lefevere of Riverside Church in New York, donor of carillons in this country, took turns at playing the noble instrument during the ceremony.

In the Spring of 1952 when Queen Juliana of the Netherlands toured the country, she made a significant gift to President Truman. It was a tiny, three-inch bronze bell, symbolic of the carillon which her nation was then casing to give the people of the United States.

“Thus, the smallest of the bells which the people of the Netherlands wish to offer to the United States, is given by the Dutch children on whose behalf my youngest daughter presented it to you,” the Queen said at that time. “The Netherlands people in all their strata have contributed to this gift: season, miners, farmers, flower-growers, fishermen, the services, teachers and scientists, financiers and shopkeepers, business men and doctors, professors, artists, women’s organizations, sportsmen and civil servants, resistance people who co-operated with your troops, students, boys and girls.

“As it may be, this little bell is no less essential than its bigger and mightier colleagues,” the Queen continued. “To achieve real harmony, justice should be done also to the small and tiny voices, which are not supported by the might of their weight . . . . So many voices in our troubled world are still unheard. Let that be an incentive for all of us when we hear the bells ringing . . . .

“The gift of the 49-bell carillon, now set up near the National Cemetery in Arlington, Virginia, represents far more than the months of labor involved in collecting necessary funds. It is the spontaneous act of a brave, hard-working people, never too busy to express their appreciation for United States hospitality and national achievements. The carillon was born.

“At last the bells were ready and had little need of painting. The moment of playing differed, too, for each bell was tapped by the carillonneur. Enlisted as the first objective in enemy attack. Captured carillons were often recast as cannon or held for hard ransom.

“Today, tiny Holland—whose land area is not much larger than the state of Maryland—possesses over 65 carillons and has two modern bell foundries. Carillon music is heard daily during market hours, at lectures and special midday and evening concerts. The nation’s “Klokkenists” (Bell-masters) have long fascinated their people with national and religious hymns, folk songs, excerpts from world-famous music, popular songs. As a result, the Dutch preferably know their folk and national music better than any other world nationals.

“Holland’s largest bell foundry—that of Petit and Fritsen—is located in the tiny village of Aals-Rijstd, in the southern part of the country not far from the German border. Here in a quiet, tree-shaded town live some 3,500 people, nearly a hundred of whom work in the foundry.

“As you approach the foundry you observe little to distinguish it as such. Aside from the 24-bell tower in the side yard and a modest sign, “Klokken Gutery” (Bell Foundry), its entrance is not unlike that of one or two over-stored houses located on the sparsely-traveled road. Back of the house, which constitutes the office, lies the factory, the third since 1660. Built in 1906, it consists of a series of monstrous buildings whose rooms, with the exception of the two furnace units, are light and airy.

“Here new bells and carillons are cast and old or broken bells repaired. One of the tasks recently completed by the factory was the mending and recasting of the famous mission bells of Santa Barbara, California. Since there is no seasonal fluctuation of work, the factory personnel—like the patterns of the bells—rarily changes. Many of the villagers do the same work that their grandfathers and great-grandfathers before them did, proud to maintain family traditions and skills.

“During factory hours, 7:30 to 5:00— you are free to examine any part of the work and to ask any number of questions about the exact proportion of metal used in casting. Every manufacturer guards this secret, for it is his skilled blooding, plus proper casting, tuning and installation that determine the tone of the bell. Most foundries use a formula of 88:90% copper, the remainder being tin.

“Casting a carillon so nearly perfect as human hands can make it requires the combined skills of designers, bell-moulders, technicians, makers of mechanism, and assemblers. The method of casting, however, has changed little from early centuries. Generally speaking, each bell is made up of two units: basic core, false bell, and enveloping mold.

“The core, brick-walled and hollow, is the mold for the inner side of the bell. Smoothed over withloan, it is allowed to harden. Then the core wall or “false bell” is composed. (Continued on Page 57)
RURAL MUSIC: It's Not All Hillbilly

The country music teacher's tact and diplomacy are often put to the test in solving problems not to be found "in the book."

by BESS HOWES

If he had hesitated upon a double-edged sword and challenged me to a duel it couldn't have been more of a shock. Oddly, only he was unaware that I had not had a piano lesson for forty years, much less taught one. He could not know I was without a degree in music, nor that my husband and I had come to Georgia to teach in our declining years. The whole idea was simply preposterous.

But twenty children who wanted to "get to learn" began to haunt my days: and at sight my New England conscience was nudged by an old axiom to the effect that you should "do the best you can, with what you have, where you are." Until at length I found myself teaching piano in a country school in a town where the children were the only music that one knew. When they wanted to learn music, I had to teach it. They's twenty children wantin' to get to learn.

With this open sesame into forty, while my New England conscience was tumbling to the realization that they had no piano at home. Their music always handy in the school.
OF THE COUNTLESS thousands of inquiring letters from all kinds of music teachers here and abroad that have come to my desk, the most frequent question quite naturally has been, "How can I make good as a music teacher?" To answer this question adequately would call for voluminous volumes. A hundred of limitless musical and pedagogical wisdom, which no one man possesses. Success in most vocations depends upon such an infinite number of different things. Concerning teaching success, success depends upon previous preparation, and without such preparation there is sure to be failure. Quite true, but preparation is only one element. We have known of scores of individuals who have had years of preparation in the best schools with the finest masters, and yet have been dismal failures. Thoreau in his own epoch comes nearer to the right idea: "Only he is successful who makes that pursuit which affords him the highest pleasure, without him." In other words, the teacher who wishes to make good must be gloriously happy in his work.

Only a few weeks ago a teacher approaching middle life came to my office and confessed that he was a failure. He had wonderful preparation. He was a man of excellent character and ambition, his health was good, he had no bad habits, he came from a family of good standing, he was industrious, always full of energy. He had had a few sweets in New York City, but had been obliged to close his studio, to perform in the grand piano and start going from house to house like a street peddler, just beginning to give lessons.

"What under the sun can be the matter with me?" he asked. "Are people giving up music study? Is the music teaching profession dead?"

I told him that in native-trip over many years I had found most music teachers very prosperous indeed, although the measure of this prosperity was naturally always affected somewhat by general national economic conditions. After much questioning, the cause of his failure began to appear. His primary interest was in making money and not in music education. He was a bachelor and lived with an invalid sister to whom he was devoted. He apparently had no real friends; no hobbies; he rarely went out except to teach; he went to few concerts or recitals, belonged to no church, was a member of no club, and was becoming progressively more and more introspective and misanthropic. He had no spiritual convictions to support him. He had not married because of the lack of the ability for the care of his sister. His idea of a music lesson was "selling a piece of time" such as a delicatessen storekeeper would sell. It was easy to see that no matter what occupation that man went into, he had no chance for success. Yet he had excellent technical musical preparation and had at his fingertips a surprisingly large repertory from Bach to Bartok. I fear that the advice I gave him to was wasted because he was too far along in his ways. I gave him a number of booklets on stimulating thinkers such as Dr. Norcross Peale, Ralph W. Buckman, Bishop Fulton J. Sheen, Dr. John R. LeBaron, and Joshua Leib Davis, and made a prayer that some light might come into his teaching. Nothing short of T.N. could blast him out of his psychic rut. Fragile but true! On the other hand, I have had many cases come in where a teacher gladly listened to the same advice devotedly, and by taking on new direc-
tions, effecting a complete turnabout, resulting in greatly increased income and more satisfying results. The ETUDE through the years has rendered a priceless "steering service" through its departments conducted by nationally famous educators in answering questions regarding the music study problems of students and teachers. This has been in itself a means of increasing the standard of musical education in America.

This and many similar cases brought to me the realization that most of the teachers who really do make good are virulent, hopeful individuals who have had the preparation and who integrate the theories with the constructive common interests of the community in which they live. In doing this they are merely following the practice of any successful professional man, banker or businessman. All such suggestions call for continual favorable contacts in person, or through correspondence or through print with the public. In this way a teacher's reputation becomes established. Without such contacts the teacher will lead a dwindling and uninspiring life. In a competitive world such activities fall under "Public Relations" which is now a highly lucrative calling, and courses of instruction in it are given at foremost universities. Great fortunes have been made through public relations and its place in industry is a necessity.

The formulae for success are endless and they contain innumerable ingredients.

In a recent sound and especially practical address from Berlin by Mr. James Q. du Pont, M. L. T. 1926, of Wilmington, Delaware, the speaker, Mr. du Pont, delivered the following talk and its place in industrial corporations. The formulae for success are endless and they contain innumerable ingredients. In a recent sound and especially practical address from Berlin by Mr. James Q. du Pont, M. L. T. 1926, of Wilmington, Delaware, the speaker, Mr. du Pont, delivered the following talk and its place in industrial corporations. The formulae for success are endless and they contain innumerable ingredients.

The second approach to fluent singing is both mental and physical. Now that the mind knows the music and the words, the ears can guide the muscles pertaining to voice production. First, all unseasonable tensions which are basically mental tensions, must be released. Direct communication. Second, the ears should be encouraged until the flow of musical talent is quenched with reverence, like a river flowing in sunlight from the start to the finish of every phrase.

The second approach to fluent singing is both mental and physical. Now that the mind knows the music and the words, the ears can guide the muscles pertaining to voice production. First, all unseasonable tensions which are basically mental tensions, must be released. Direct communication. Second, the ears should be encouraged until the flow of musical talent is quenched with reverence, like a river flowing in sunlight from the start to the finish of every phrase.

The second approach to fluent singing is both mental and physical. Now that the mind knows the music and the words, the ears can guide the muscles pertaining to voice production. First, all unseasonable tensions which are basically mental tensions, must be released. Direct communication. Second, the ears should be encouraged until the flow of musical talent is quenched with reverence, like a river flowing in sunlight from the start to the finish of every phrase. For instance, the voice is like a wind instrument. The French horn player takes in a breath before playing each phrase, and his out going breath pours out the music. You, too, should prepare for the singing of each phrase by taking in a breath, and then let your outgoing breath pour out your musical phrase. Learn to breathe correctly for yourself, or for a baby; it will take more than natural ordinary breathing to make you a good singer.

So many people take a breath and hold it, and then they start to sing, and hold back the tone thinking they are going to make it perfect before they let the tone out. As though anyone could choose a thing? Whose heard of such a thing?

The second approach to fluent singing is both mental and physical. Now that the mind knows the music and the words, the ears can guide the muscles pertaining to voice production. First, all unseasonable tensions which are basically mental tensions, must be released. Direct communication. Second, the ears should be encouraged until the flow of musical talent is quenched with reverence, like a river flowing in sunlight from the start to the finish of every phrase. For instance, the voice is like a wind instrument. The French horn player takes in a breath before playing each phrase, and his out going breath pours out the music. You, too, should prepare for the singing of each phrase by taking in a breath, and then let your outgoing breath pour out your musical phrase. Learn to breathe correctly for yourself, or for a baby; it will take more than natural ordinary breathing to make you a good singer.

So many people take a breath and hold it, and then they start to sing, and hold back the tone thinking they are going to make it perfect before they let the tone out. As though anyone could choose a thing? Whose heard of such a thing?
New Records

Reviewed by PAUL N. ELBIN

Rimsky-Korsakov: Capriccio Espagnol, Op. 34
Tchaikovsky: Capriccio Italian, Op. 45

When Columbia wants a record to dazzle the country's hi-fi exponents, all it has to do is to wheel up its tape machine to Philadelphia's Academy of Music and turn on the Philadelphia Orchestra. Such a rec- ord as this pairing of the Capriccios is an example of pure music at its most exciting. Every trial of the record's crew has been used to heighten the dramatic mood which Ormandy turns on in generous measure. As encore for the encore, the record holds Flight of the Bumble Bee, Dance of the Turtles, and THE Annie Get Your Gun, (Columbia ML 4055)

Ravel: Pelléas and Mélisande Suite, Op. 80
Ravel: Orchestrations of Three Piano Compositions

This M-G-M disc contains some of the most sensitive readings of French music on LP. Gunter Poulsen, who conducts the London Symphony Orchestra for the recording, is known both as a violinist and as a conduc- tor. His performance of the suite from Franck's great music for the Magdalene drama is pure poetry. The Ravel pieces include Épigraphie de l'Écorce, Une Barque sur l'Océan, and Pavanne pour une Infante Défunte, all played in good style. (M-G-M 12140)

Berlioz: Les Noces de village

When the Abbé Arelard wrote that Ber- lioz had "transformed the concert hall into a temple," he had in mind the Eucharist. Columbia's highly successful recording was directed by Thomas Scherman, whose Little Orchestra Society has pre- sented the work for New York audiences since 1950. William Jones's Choral Art Society furnishes ex- cellent effects, Martial Singer (Joseph), Leopold Simoneau (Soprano) and Donald Gramm (Jean-Michel Jabout) have voices wholly suited to the mood. Mary Daven- port's vocal color is more Delilah than Virgin Mary, aided by outstanding repro- duction, the recorded performance of this simple tribute to the Christ-child may well start a wave of L'Evangile du Christ pro- ductions next December. (Columbia SL 199, two discs and libretto)

Wagner Program

A lot of people are going to enjoy the program of Wagnerian orchestral excerpts recorded by Columbia. The Jewish Orthodox Orchestra, Eugene Ormandy conducting, blissed by the front-of-present-day audio engineering, the recorded program includes (side one) the Overture and Venusberg music from “Tannhäuser” and (side two) the Prelude to the Third Act of “Loheng- rin,” the Ride of the Valkyries and the Magic Fire Music from “Die Walküre,” and those parts of “Die Meistersinger” most fa- miliar to audiophiles. (Columbia ML 4055)

Ravel: Daphnis and Chloé Suites 1 and 2
Ahmadu: Dervish de l'Étoile

Angel provides a 12-inch disc containing the two suites Ravel extracted from his ballet score. Each suite complete to a side; comparison is convenient even if buyers do not always care to play both at one sitting—a practice this listener does not prefer. André Cluytens displays strong talent for this type of music as he conducts the Or- chestra National de la Radio-diffusion Française and the Chorale Marcell Briay. The second suite appears to be done with greater ease, more unity, than the first but this feeling may result from the writer’s greater interest in the second. Technical as- pects of the disc are excellent. (Angel 12564)

Mozart: Concerto No. 1 in C Major for Piano and Orchestra, K. 107
Concerto in C Major for Flute, Horn and Orchestra, K. 481

Rolf Kalish's way with Mozart makes this Telarc release a joy. It reveals, moreover, why K. 313 sounded as Ildius when conducted not long ago for Vox by Hausworsky. Ralf Bein, who conducts the South German Chamber Orchestra in perfor- mances that fairly sparkle, Willy Glass is the able viola, Rose Stearns the capable harpist. Surfaces are not perfect, but the sound is good. How American buyers will react to Telefunken's this week's with col- laboration is a question. (Telektronik LGX 66019)

Dvorak: New Recordings

Roulanc: Les Menuelles de Tivoli

This saucy little opéra-bouffe is not likely to come your way except by records. Writ- ten in the 1917 play of Guillaume Apollinaire, François Poulen's 1917 work is the authentic tradition of French comic opera. Angel's lively production features the orchestra and chorus of the Théâtre National de l'Opéra Comique conducted by André Cluytens with Denise Decal and Jean Giraud in the lead. (Angel LGX 66019)

J. C. Bach: Program by the Vienna Sym- phonic Orchestra

Very little music by Johann Christian Bach, J. S.’s talented youngest son, has come to records, and this delightful pro- gram from Vienna is therefore most wel- come. Swiss conductor Paul Sacher, student of baroque and classical music, leads the Vienna Symphony in four contrasting num- bers: Sinfonie in E Flat Major, Op. 15, No. 1; Sinfonie Concertante in A Major for Violin and Cello; Sinfonie in D Major, Op. 15, No. 4; and Concerto in E Flat Major for Cembalo and String Orchestra, Op. 7, No. 5. (Continued on Page 56)

BAND DEPARTMENT

Edited by William D. Revelli

Symphonic Band of the University of Michigan, William D. Revelli, conductor

An authoritative discussion by an expert in his field on what constitutes

The True Band Sound

by JAMES NEILSON

(M. John Neillon is Conductor of Ensemble Orchestral, University of Michigan, school of Music of the University of Michigan, Jackson, Michigan.)

I t SEEMS probable that the symphonic band as an ensemble for the perform- ance of active music has come of age. This means more and more composers of active are now being brought in as an interlude through which they may express them- selves.

If the development of the symphonic band is to continue to progress, there are many things that need clarification and problems to solve. Chief among these is the need to define the sound of the band in terms of its overall sonority. In this connection, two questions confront the composer and the conductor. What is the way in which the sonorities are produced—probably will decide the future of the sym- phonic band.

First: What sonorities and timbres should be made prominent in the symphonic band? Second: What techniques must be de- veloped to make these sonorities possible?

The first question has two possible an- swers. Present day bands are being de- veloped according to the specific way in which individual conductors answer it. One large group of conductors believe that the wood- wind sounds—or, in this case, saxophone included—should predominate. To these persons, the brass instruments (French horns excepted) make only a secondary contribution to sound.

With many excellent bands being trained in this fashion, it becomes possible to evalu- ate performance in terms of these sonorities. In these bands there seems to be:

1. A general and overall softness and lack of concentration that is a consequence of the lack of vitality and color.
2. Performances within reduced dynamic levels. There are no tremendous climaxes nor any fairly strong pulsations, although this latter may be an emphasis reaction due to the absence of vividly brilliant, contrast- ing passages. One may well liken these per- formances to those of a cappella choir singing with the "covered" tone.
3. A lack of brilliance in tutti passages, due to the fact that since they must play at a reduced dynamic level, the brass instru- ments are unable to contribute propor- tionately to the ensemble sound. A brilliant brass tone cannot be achieved at these levels.
4. Because the brass section must use the legato technique so often, there is a lack of the percussive quality in the tone. Nowhere is this more evident than in the low brass, which is yet too gentle in the ensemble tutti.
5. A total sound that is pleasant to hear, yet lacking in exuberant vitality.
6. A certain affinity to music when in impressionistic styles and to transcriptions from the orchestral repertoire.

Brass portray sonorities in this fashion achieve the seemingly smoother quality of ensemble sound in two ways:

a. By reducing the quantity of the brass tone well below the top dynamic levels pos- sible to the brass in the symphonic band. (This plan is adapted by the majority of bands playing in this style.)
b. By increasing proportionally the number of woodwinds. Research by Hugh McMillen and Cecil Ellinger at the Uni- versity of Colorado seems to indicate some such arrangement for instrumentation as that used by the symphony orchestra, with the woodwinds in a ratio of 2:1 or 3 to 1, so that in a band of 80 performers there would be 11 first, 12 second and 11 third clarinets (capable of further duplication), 7 bass clarinets, 12 other winds, and 25 brass and percussion. In such instrumentation I see no place to fit the timbre peculiar to the tone of the saxophone. It is yet too early to analyze objectively the results of the experiments being carried on so ably by McMillen and Ellinger.

Some of the weaknesses inherent to the proposed new instrumentation are as fol- lows:

1. With the proportionate number of brass players reduced, the solidity of the brass tone in the present day alignment would be sacrificed. This would eliminate much of the brightness of the composite tone.

2. Because of the prevailingly weak sonori- ties in the trumpet lines of the 5th clarinet section, a section of the composite tone would be very weak. The better composers and arrangers would beate make such use of the secondary brass in reinforcing this sec- tion of the ensemble sonority in vertical alignment.

3. In the proposed instrumentation, the solo line possibilities of the entire clarinet family (Concerted on Page 50).
Many individuals are to-day making their first acquaintance with opera through the medium of radio and television. Countless others are eager participants in this exciting activity through Opera Workshops—College and Community by Kenneth Harris

AN AMAZING development has taken place in the operatic field in present-day America. Gone is the day when the American operatic world centered in one of the civic opera houses to the many auditoriums of the college workshops. Now the composers are writing operas which fill the limited facilities of the opera workshops. These new works are chamber operas suitable to the small orchestras and the small cast. No longer is it necessary (or pretext) to write a work of the properties of "Abduction from the Seraglio"; now a chamber opera can be written, an orchestra, two or more, and a choral set of pillars, shrines, and tombs.

Much of the expansion in opera today is in the college workshops. New college auditions are being held; new lighting equipment is being created, and special stages invented. From coast to coast and prairie to desert there are opera productions and opera workshops. Opera is given not just in New York, Philadelphia, Los Angeles, but in Greensville, S. C.; Portales, New Mexico; and Burlington, Vermont.

The opera workshop movement has been increasing its growth, power and development since 1946. However, the National Association of Schools of Music, established in 1934, laid the groundwork for this great expansion. This organization began with a membership of 23 schools. Today it has more than 200. There are 194 colleges and 43 high schools which present opera every year! These schools give more than 400 performances annually.

The workshops stage contemporary works, but many colleges produce some of the classics of the operatic literature. In the contemporary field, Kurt Weill's opera "Dawn In The Valley," with its 116 performances, leads in the highest number of performances of a single workshop opera. The workshops have presented 349 performances of Gian Carlo Menotti's works. Among the classics, Mozart is given many times; the Mozart librettos adapt themselves well to English translations. Generally, the opera workshops use only English translations. Such famous works as "La Traviata," "The Tales of Hoffmann," and "Die Zauberflote" have been given at many schools such as Xavier University in New Orleans, Adelphi College in New York, and the Cincinnati College of Music.

World and American premieres of unusual merit are not uncommon. George Antheil's "Vélocipede" had its world premiere at the University of Southern California. And Menotti's "Amahl and the Night Visitors" had its first production on any stage outside of television, at Indiana University.

There are many excellent workshops in the United States. Opera critics agree that Indiana University has one of the best opera workshops in the country. But the University of Illinois, the University of Minnesota, and Louisiana State College also have high ratings. The work at both Illinois and Indiana is a fine example of the creative advancements the workshop is capable of.

The success of the workshop at the University of Illinois is chiefly due to the professional management of Ludwig Zirner and his wife, Laura. Mr. and Mrs. Zirner, both born in Austria, have had extensive training in their respective fields. Mr. Zirner, who directs, stages and conducts the operas, is an excellent pianist. He studied piano at the Academy of Music in Vienna. But he also plays violins, viola and cells. The operas are usually accompanied by Mr. Zirner on the piano; sometimes Mr. Zirner utilizes a chamber orchestra which he conducts. Mrs. Zirner, who designs the sets and costumes, has studied and designed sets in Venice, Scotland and Canada. (Continued on Page 61)

Some Outstanding Short Pieces of the Year by MAIYER

Today many teachers choose single pieces haphazardly for their students. In selecting the right composition they do not sufficiently consider the grade, age and taste of the pupil or his needs for studying a certain kind of piece at that moment. They must be on the alert not to choose material that is too easy, too difficult or not suitable. The actual quality of the piece as music is often not of prime importance in the hierarchies of taste. First it accomplishes what I need to "put over" now.

The selected composition may be ostensively "original," or more concentrated than others in getting results, or may possess characteristics that intrigue or excite the student. The choice of a piece is so important that teachers should pay several suitable examples for the student, then defer to his taste.

Often, when a student wants to study some certain composition which I have not assigned, I say, "Fine! But all means allow us to do it, if you wish. I do not think you will be happy with it, because it is hard for you, and won't do much for your musical growth....That usually persuades him. I believe that all the compositions listed here will contribute to the student's technique, musicianship and understanding of music. Some, however, may suit less well. If by some of the choices please the listener, that baroque music is not the criterion; we want compositions to fill the student's present needs, and also (incidentally) to refresh our own teaching perspectives. We are so tired of using the same materials, year in and year out....So, let's look over the better offerings of a few publishers. Here are some short, new, first, second and third year pieces which I believe are outstanding this year. They are set down according to publishers, not arranged according to merit.

First: from the Mill Music, Inc.;
Oliver Dungan—The Singing Cloud—a quick, short melody, quite elegant; for first year youngsters or and adults.

Second: from the Organtone, a beautiful, sensitive, easy canon; could also be played as a duet; second year.

Third: from the Organ-grinder in the Rain—a delightful second year novelty; very effective.

Jean Davis—Sunshine Skylark—a jaunty march with snappy small hand chords; second year.

Michael Aaron—The Regia—a useful, moderately paced broken chord piece in A Major. Excellent for developing hand independence; second or third year.

Hand Marko—Three separate pieces; second and third year.

Gilbert Stites—in fine for inside melody.

Blue Bells in Spring—waving and walking in the gayest of the gay. Very effective.

The Enchanted Forest—alternately animated and mysterious; strong appeal to boys.

Lillian Miller—In a Mayan Temple—a fine workout in great, massive, impressive chords; third year.

Louise Ogilvie—Twilight's Charm—to create the exquisite, pure, the play the sensitive, pastel music creates quite a mood.

Pozzetti—McLachlan—Primo in C Minor—a delightful sonata movement by an eighteen century composer with stimulating study notes by the editor. It is joined to a very effective optional second piano part.

The Presser-Ditson list includes:

Beryl Joyner—Putzy—a gracious first walk; large notes; very easy.

William Scher—The Weeping Willow—a beautiful, quick chord piece; quasi-waltz; for first year youngsters or and adults.

Everett Stevens—Cornet Boy—a waltz; lovely melody for small hands; good for best for adults as for children.

George Anson—Out for a Stroll—a happy, carefree study in unusual finger patterns; fine for technical clarity and evenness.

William Fichandler—My Shadow—a beautiful, sensitive, easy canon; could also be played as a duet; second year.

Noah Klauss—Organ-grinder in the Rain—a delightful second year novelty; very effective.

From the Willis Music Co., we select:

Olive Dungan—The Singing Cloud—a quick, sensitive, quite elegant; for first year youngsters or and adults.

Parnell—Waltz—in a fine, astonishingly easy (second year) arrangement by John Thomas, who is a genius in producing simple music which sounds wonderous and hard.

Prigge—Black Swans—a lovely small-hand, slow melody and accompaniment dance; good for quietness, ease and playing without looking.

Sousa—Washington Post March—a fine, astonishingly easy (second year) arrangement by Allan Richardson. At last a very easy and technically accurate arrangement of a favorite operatic air; second year.

Ellen Colby—The Ship's Cat—a gay, gaily hornpipe for your plunks-in-hand; second year.

Pearl—Jungle Dance—another thrilling and sinister plunks-plunks; a grand second year recital piece.

N. Louise Whitley—From the Organ Loft—a beautiful, platutious improvisation for adults or adults; third year.

Edna Mae Davis—The Singing Fountain—five pages of a charming left hand melody; a gay light hand playing a sparkling figure above it; extremely showy; not hard; third year. (Continued on Page 56)
QUESTIONS AND ANSWERS

Conducted by KAI1L frI. GEHnKENS, Music Editor, Webster's New international Dictionary, assisted by Prof. Robert A. Mckel, Oberlin College.

MUSIC IN THE JUNIOR HIGH SCHOOL

I teach music in a junior high school in a large city, and after a year of hard work I find that I have not been able to solve one of my problems, so I am coming to you for advice. All the children object in serious music—they want only popular music which I am forbidden to use by the city Director of Music. This also much recall feeling, this being due to the fact that they are very young. Children. We have many excellent equipment, an attractive music room, a record player and a tape recorder, and yet the children are not interested— they actually resent being required to take music. What do you advise?

M. L. Mich.

You have given me quite an order, and I cannot possibly fill it completely in this department, but here are a few ideas. (1) Treat all your pupils as a friendly, irrespective of race or financial condition.

They are human beings, some of them are not responsible; therefore, like Pestalozzi two centuries ago, you must learn to “love them even though their faces are dirty.” (2) In similar fashion, allow each class to make up a scale to their own taste. For the left hand alone, or a right hand alone, or for the left hand alone, or any other instrument. Through this, one way of simplifying scale study. But I don’t see how the “natural” comes up so often in their letters, why not coin a new term—if it doesn’t exist already—and use patterns; it would be more educational, and the wrong notations. If I am left to believe it righteously belongs, in the sound construction of crescendos in scales, arpeggios, or any other parts of the pianistic repertoire.

MAURICE DUMESNIL, Mus. Doc., comments again on scale “building” and advises concerning ETUDE articles.

“BUILDING A SCALE”

Did I stick my neck out when I wrote a paragraph under that name in the Roundup of May 1954? It looks like it, judging by the number of letters which was not at first favorably received. My correspondents are unanimous in giving this explanation which contradicts the version I proposed:

The “time building a scale” refers to following a wave pattern and playing the scale on the piano from any key on the keyboard according to that pattern (shown). Is it the ideational key signature to the extent that it will be resultant from the scale pattern?” says Mrs. A. W. Miner.

The major scale is made by the following pattern of 1-2-3-4 (half step) 5-6-7-8 (whole step) steps—major scale. Start on any key, calling it 1 of the scale, etc. The latter letters, when used differently, are identical as to the method employed. Tell, still, I am to be excused, and I stick to my guns. I believe the word “build” in this instance is both inadequate and unkind. Let’s elaborate further. I can hear the term “building” conveys an impression of growth: literally, one builds a house, or a bridge, or a city hall; figuratively, one builds a reputation, or a fortune, or any other美好的system that gradually grows toward completion. But I don’t see how the use of patterns applies to the major scale. It is a mechanical process. I prefer the qualifying word, “construct,” allowing them to use one by one with their different fingers, and explaining the matter of key signatures, and the construction of the major scale can be done by counting the time in semiminims in technic books. Though there are different keys become familiar, I think in the interest of elementary stability in the performance. As far as scales are concerned, it could be compared to the “moveable Do” in another field.

Summing up, I think the whole business is nothing more than a tramp in a pea field. If my correspondents obtain good results from the patterns, they should be all season go on with them, and then I do the “movement.” The student must prepare to do “toon,” and not coin a new term—if it doesn’t exist already—and use patterns; it would be more educational, and the wrong notations. If I am left to believe it righteously belongs, in the sound construction of crescendos in scales, arpeggios, or any other parts of the pianistic repertoire.

M. L. Mich.

WILLIAM R. DUMESNIL, Mus. Doc., comments again on scale “building” and advises concerning ETUDE articles.

“In case it should have escaped your attention, please be sure and turn back to the November 1954 issue of this magazine and the articles “Filling the Gaps in a Musical Education,” by Lucien Callet, this festival would contribute much which you want to acquire sound relationship whether you are a pianist, a violinist, or specialize in any other instrument, and the pianists. Many of them have only an appreciation more of the values. Sure, the whole note is the longest at all. The half note is shorter, and so is the quarter note, then the eighth notes, and so on for the rest of them. But there is nothing precise, nothing exact, and it is reflected in a lack of elementary stability in the performance.

Another interesting point in Mr. Callit’s article is his emphasis on the use of the piano as a universal instrument. “No matter what instrument is played”—he says—“the pianist should have learned the piano first.” He also makes clear the importance of acquiring a working knowledge of orchestration, and how wise this is, for where could a pianist find a better guide to tone coloring than when calling to his mind the various characteristics of orchestral instruments? Every aspiring pianist and musician will benefit from reading Mr. Callit’s contribution and pondering at length upon his conclusions. Thoroughly trained in every branch of musical knowledge, he waded through decades of experience during his many years of membership in the Philadelphia Orchestra, as a teacher and educator, and as the author of many ottaubwekerperformed orchester arrangements. It is one of the most interesting and stimulating articles I have ever read which will help to instruct any pianist of any ability. If you follow my advice, you will return to it again and again, as I have done, and will do in the future.

THE END
A Note

of Triumph

by ALEXANDER McCARDY

Owing, my child, pleasure,

Pleasure pure and honest,

Without of my fear.

'Tis from thee I borrow

Anchored here on earth.

Rain for every storm;

Hear it, O soul in me.

But without thee, all my goodness

Twinkles since yon.

F. TERNET, in "Songs of Steam."

In any service of worship which fol-

I

ows the established ritual, it is the or-

ganist who is the "servant center" of

the service. Although it is not his function to

punch the services, it is part of his duty to

put the performers in a receptive frame of

mind for the service. He is also responsible, perhaps more so

than any other one person, for making the service go smoothly. It is his obligation

to see that all the parts of

the service go together like hand and glove,

and long usage that no one any longer con-

siders because of the prevailing mood of

one follows and no one has tried to change.

During a certain period in organ-play-

ing, and one in which we will not have

any help you can give me."

PIZZICATO PRACTICE HINTS

by HAROLD BERKLEY

... But the question I really want to ask is this—should a teen-age pupil be encouraged to play chamber music, string quartettes, etc.? I have always thought the teen was the time to get tech-

iques and that chamber music should come only after first-class technique has been built up, but lately I have heard and read that the most teachers consider chamber music

a very important part of a violinist's training, and that the younger pupil begins to study it, the better... I have ever played up to the seventh position, and they are after me to form quartets and trios for them... Do you think this skill is desirable at their present stage? I would be glad to have your opinion.

Mrs. R. S. S., Canada

Certainly a violin student should build up all the technique he can while in his teens. In fact, the building up process should start much earlier, even though most youngsters would rather play pretty tunes, but is there any reason why musical development should not advance hand-in-

hand with technical advancement?

There is some very eminent, I believe, who think that the seductive qualities of a stu-

dent should be built up before anything else. To my mind this is a taken point of view. Granted that every violinist must look upon good intonation as his first concern: and granted that fluency is al-

most equally important, yet the fact re-

mains that technique is only a means to

an end, the end being eloquent and con-

vincing expression. Technique without mu-

sical understanding in order that they

may be able to give expression to their indi-

vidualities.

All musicians are agreed, I think, that the study of ensemble playing is the surest way to acquire a love of music and good musicianship. This study should be start-

ed at quite an early stage of advancement by means of two-violin duets. Then there should come trios for violin, cello, and piano, and a little later string quartets. There is no need to wait until the pupil can play the standad chamber music repertoire to initi-

ate them into trio and quartet playing: numerous albums are available, the con-

tents of which call for a comparatively modest technical advancement. Refer to ETUDE for July, 1953. In my article, "Make It Interesting," there are a number of suggestions for student ensemble playing.

In order to form string quartets among your pupils you obviously must have at least one viola player and a cellist. But it is usually easy to find a good cellist in playing the viola; you should have little difficulty on that score. Of course, two viola players would be better, for then no one student would have to play viola all the time.

The matter of a cellist may not be so easy. However, in a town of 100 parents there should be several cellists who would enjoy playing with a group of am-

ateurs. Any student who would be interested in working out some trio and quartet music. At first you might have to pay him a small fee, but it would be well spent. The rapid advancement in mu-

sicianship your pupils would make would make more than repay you for the small expense. Furthermore, the fact that you could make your pupils' recitals much more interest-

ing by the inclusion of some ensemble music would be extremely advantageous for

you. So by all means start ensemble playing in your classes, from the least beginner up to the most advanced.

Ensemble Playing for Teen-Agers

Expert advice concerning

the advantages to be gained from

playing in quartets, trios, etc.

For some reason the Pizzicato is a neg-

lected item of violin technique, probably because it is not very often met in solos

except for the final two chords of a piece.

Yet, when it is called for it can be very effective if well played.

But, as you say, it is very often dull and uninteresting. That really the play-

ner's fault, though there are many violinists who will not respond even to a well-played pizzicato passage, just as for some of the hence pizzicato is an ex-

cellent test of a responsive violin.

The first requisite is a strong hand. The strings must hold the fingerboard tightly, and the string should be plucked with the first finger of the right hand first finger, and not with the extreme

tip of the finger. The latter method is

used by many violinists who have not given sufficient thought to the matter, and the result is always a funny, uncertain qual-

ity of tone. The first finger should be laid on quite hard, and, after pluck-

ing, move away from it rapidly, so that a wide amplitude of vibration may be given to the string. If the tempo is slow enough to allow it, an intense vibrato should be given to each note.

The question of dynamics in pizzicato tone is of importance. If too much of a forte effect is wanted, the finger must pluck the string at the bridge end of the finger-

board. When a (Continued on Page 33)
San Francisco's
New Musical Leader

The new conductor of the San Francisco Symphony Orchestra discusses a number of interesting facets connected with his work.

From an Interview with Enrique Jorda
Secured by LeRoy V. Brant

EMRQUE JORDA, appointed to lead of the orchestral instruments, especially should he play some stringed instrument; and he must study composition and orchestration and the technique of conducting well, some good teacher. If he does all these things he can learn to conduct, granted that he has a talent for conducting in the beginning."

Jorda felt, as do all professional and thoughtful musicians, that talent is a thing inherent, and cannot be instilled into a person if it be absent at birth. The reader should, however, differentiate between the attempt to cultivate a talent and to create one. The former is possible and highly proper, the latter is impossible.

To determine whether or not one has the talent for conducting is a procedure impossible to define exactly. Speaking for himself, Jorda stated that his first adventure in the field of conducting came by accident. "I was in Paris studying organ with Dupre and composition with Bahlman. The conductor of the student symphony became ill, and I was asked to take his place for the time being. This I did, and liked the work so well that I studied the technique of it intensively. This was in 1938, and I have been conducting ever since." The ambitious student could try his hand at a school orchestra, or an ensemble that he himself would assemble, or a church choir. Any or all of these would demonstrate his sense for concerted music, just as important, his feeling for working with people. In Jorda's case, the press dispatches stated that the decision of the board to engage the Spaniard had depended on "the reaction of the musical public, of the critics, and of the orchestra members themselves."

Thus, it will be seen that one of the greatest important skills which are a necessity to the conductor is that of being able to make his players love him.

(Continued on Page 53)
Scherzo
From Sonata, Op. 2, No. 3
LUDWIG van BEETHOVEN

Allegro

Rumba
(Based on the Mexican Folk Song "La Cucaracha")
DENES AGAY
Lively rumba tempo (dotted)

PIANO

Chacon
JOHN BLOW
(1648-1708)
Juliet's Waltz
(From "Romeo and Juliet")
CHARLES GOUNGDO
Arr. by William Felton
PIANO

Copyright 1940 by Theodore Presser Co.
Von Gott will ich nicht lassen
(From God Shall Naught Divide Me)
(Chorale Prelude)
J. S. BACH
Dreams
(Tribune)

In very moderate time, but not dragging

Tell me what these dreams of

All my soul in bonds unchain,
Not like bub-bles burst a-sunder.

Joseph Rosenkranz
Translated by Isabella G. Parker
Edited by Carl Armbruster

Copyright 1908 by Oliver Ditson Company

ETUDE - AUGUST 1904
Melody
(Adapted from Sonata in A major, K.331)

W.A. MOZART
Arranged by Charles Krane

PAGE 11

ETUDE-AUGUST 1954

Copyright 1954 by Theodore Presser Co.
British Copyright secured
Oh, Where, Oh, Where

SEPTIMUS WINNER
Arr by Ellis Siegmeister

Sing song

Oh, where, oh, where, has my lit-tle dog gone? Oh, where, oh, where, can he be?

From "Folk-Ways U.S.A." Book 1 by Ellis Siegmeister [45-440093]

Copyright 1934 by Theodore Presser Co.

Grade 1
No. 110-40307
From "Folk-Ways U.S.A." Book 1, by Ellis Siegmeister [45-440093]

Copyright 1934 by Theodore Presser Co.

EARN MUSIC
Teacher's Diploma Bachelor's Degree
IN YOUR SPARE TIME AT HOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

For you to make the lighter type of musical training at your own home. These Conservatory methods and the curriculum have been structured and perfected by the Conservatory over ten years of time. Their value and power to lift any mental work is beyond reproach. The music teachers are in the possession of years of experience and research in this phase of the music world.

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME

CONSERVATORY TRAINED MUSICIANS COMMAND BIGGER INCOME
The True Band Sound

(Continued from Page 19)

would be sacrificed in the interest
of the basic woodwind sonority ... Wis.

NATIONAL GUILD OF PIANO TEACHERS
(Founded 1929 by Irl AII;son. M.A., Mus. D.)
BOX 1113. AUSTIN, TEXAS

It...ement for the symphonic band due
and the desired effect
is...to the harpsichord.

In playing a sarabande, for in·
ments or ears, but on inner feeling
reality, that we are not playing on instm-
and the desired effect
is...to the harpsichord.

In playing a sarabande, for in·
ments or ears, but on inner feeling
reality, that we are not playing on instm-
and the desired effect
is...to the harpsichord.

In playing a sarabande, for in·
ments or ears, but on inner feeling
reality, that we are not playing on instm-
and the desired effect
is...to the harpsichord.

In playing a sarabande, for in·
ments or ears, but on inner feeling
reality, that we are not playing on instm-
and the desired effect
is...to the harpsichord.

In playing a sarabande, for in·
ments or ears, but on inner feeling
reality, that we are not playing on instm-
and the desired effect
is...to the harpsichord.
ENSEMBLE PLAYING

(Continued from Page 25)

case must be played softly, seeking the utmost in tone quality in the first or third position, and only crescendoing on the second. A dead sound and a diminuendo on the descending scale are two methods to achieve this with clarity and the dynamics being varied by making the right hand sound a little later or earlier than the left.

An effective Pianist is not hard to acquire if its essential technique is in the hands of the student.

The Violinist’s Posture

... I am beginning to do quite a bit of teaching, and naturally some problems are arising. As of now, the No. 1 problem is how I should tell my beginners that the weight should be equal on both feet. Should it be? I should be glad of your advice.

F. W. F., Ohio

A majority of the famous names in the violin world say that most of the player’s weight should be on the left foot. When such outstanding violinists as Reinecke, Kreutzer, Huberman, Kneifl, Joachim, Auer, Steck, and Kolisch were in their prime, it is said, that the weight was on the left foot. It is most difficult to tell young violinists this, for there is another school of thought that says the player’s weight should be balanced evenly on both feet. What are your views on this matter? I have been told it is not good to start with the first position, mainly because the student does not have sufficient freedom of bowing. A few months on the violin will change your mind.

If you will play a passage of rapid pizzicato without your weight evenly balanced on both feet, you will find that you cannot produce the same quality of tone. But on the other hand, you play the passage much too slowly, and much more so on the left foot, your weight being vertically above it. The vigorous motions of the bow arm will not be even and varied, and you can be completely relaxed. This is not as easy as it sounds. To acquire this the player’s weight should never be shifted from one foot to the other. In the emphasis of playing a certain amount of crescendo is always inevitable; all the time. A student must know that his weight should not be shifted. Shift your weight to a greater or lesser extent. But watch carefully as you watch others, that the weight be kept in balance. If you do, you will be able to play the passage much more evenly and practically always in one manner, pursuing your attention towards the violin has a pronounced effect on the player; it seems to make his playing more natural and more in keeping with the rest of his music.

OFFERED FREE FOR A YEAR

fIANS TAILORED TUNING

For a small fee, either from your phone or a mail order, you could have a Telcor, a Tuning, Gage, for a year. It will send you a precise, perfect tuning, and the best quality sound you will ever hear. It is a unique instrument that takes the place of a standard tuning fork and is used with a special earphone. The Telcor will help you to play with greater ease and accuracy.

The Telcor is a new, improved tuning device that gives the musician a perfect tuning. The Telcor is a unique instrument that takes the place of a standard tuning fork and is used with a special earphone. The Telcor will help you to play with greater ease and accuracy.

The Telcor is a unique instrument that takes the place of a standard tuning fork and is used with a special earphone. The Telcor will help you to play with greater ease and accuracy.

The Telcor is a unique instrument that takes the place of a standard tuning fork and is used with a special earphone. The Telcor will help you to play with greater ease and accuracy.


WILLIAM LOUIS and Son

39 E. 40th St., Chicago, III.

Our NEW INSTRUMENT DIVISION

PUBLICATIONS OF "VOLUME 1-ROULETTE"

Send for FREE BOOK ABOUT MUSIC

For music lovers of all ages, music lovers, some of the finest and most popular music books and music collections are available. The books are a selection of the very best in music, from classical to modern. The collections include a variety of music genres, from classical to modern, and are available in a range of formats, from print to audio. The books are a selection of the very best in music, from classical to modern. The collections include a variety of music genres, from classical to modern, and are available in a range of formats, from print to audio.

End of the broadcast.

TEACHERS

For Extra Profits and $55 Savings

JOIN

ETUDE TEACHERS’ CLUB

details, write to E. M. Kussman, 249 N. 8., St. Louis 2, Mo.
c/o ETUDE music magazine

Brye Mow, Pa.
WANTED: GOOD ACCOMPANISTS

by Awee Brl/Iianl

Not every good pianist can become a good accompanist... (Continued on Page 56)
Bells From Across the Seas
(Continued from Page 13)

The first of our modern carillons from the sea was dedicated July 29, 1922, at Gloucester, Mass., and that time a large number of the church members of Our
Savior's Church, Gloucester, had provided the gift. The new organ, "The Nestor of Organ-Art," was
The reflection of the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.

Do you think one must start studying an instrument when one is young
like us, or can an older person of about
45 or 50 and still have too much... ?

Elliott Stewart, Director
9 East Mt. Vernon Place, Baltimore 2, Md.

Grants-In-aid, scholarships, Basic fee for stud-
ting responses. One mother summed
up the views of the others very com-
pletely when she said, "I've lived in the house five
years ago. and now we all regard the children as
having to make a real effort. Whatever will remain."
We believe she brought her greatest joy.
When the three boys (the youngest is seven) and I agreed that
it was the "best yet!" When they all bartered for it, the brand is toughly
enough for the young, so was the instrument.
SHEWDON MUSICAL SOCIETY

THE MAGIC OF LEOPOLD AUER

(Continued from Page 15)

The Office of Admissions, DePaul University, Member NASM

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments, Courses leading to Bachelor of Music, Music Education, Music Technology, and Master's Degrees, four and five years. Piano, voice, organ, violin, viola, string instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music. Founded 1895. Splendido repainted lakeside building. Fall session begins September 15th.

For catalog or information, write: Arthur Wildman, Musical Director

Sheddahon College, Box 6, Dayton, Wyo.
Order now to take advantage of low advance of publication prices. Orders are limited to two copies per book. Please send remittance (check or money order) with your order. Postpaid delivery will be made as each book comes off the press.

PIANO SOLO

CHRISTMAS IN THE SOUTH
Arranged by Marie Westervelt
Illustrations by June Flory
Tune the highlights of the story and heart-warming
music of Parveen's Exhume are presented for
pianists of all ages and abilities throughout the
time of the year.
Price $.65 Advance of Publication

AMERICAN HERITAGE
Arranged by Marie Westervelt
Illustrations by June Flory
A folk festival of songs and dances. Marie Wester-
velt and June Flory have brought together the
vitality of the American people through the
music of our history. Grades 3-5.
Price $.65 Advance of Publication

PLAY BALL
Arranged for the piano by Marie Westervelt
Lyrics and illustrations by June Flory
Another delightful story in song by Marie Wester-
velt and June Flory—this time about America's
national sport. Intermediate piano.
Price $.60 Advance of Publication

ELVES AND THE SHOEMAKER
A fairy tale with music by Marie Westervelt
and June Flory
Price $.60 Advance of Publication

PIANO, FOUR HANDS

DUETS OF THE CLASSICAL PERIOD
Edited by Douglas Townsend
This edition presents four-hand music of the
period of Mozart and Haydn and will be well
received by the teacher who is in search of
music that is not too difficult for her students.
Price $.75 Advance of Publication

PIANO, FOUR HANDS

SUITE NO. 1
Edited by Douglas Townsend
This edition presents four-hand music of the
period of Mozart and Haydn and will be well
received by the teacher who is in search of
music that is not too difficult for her students.
Price $.75 Advance of Publication

CHORAL

TE DEUM LAUDAMUS (Rhaps of Praise)
In Alexandra Norton
This is a lively, rhythmic, choral setting and
adapted by John Castelli.
This is a lively, rhythmic, choral setting and
adapted by John Castelli.
Price $.95 Advance of Publication

TUNES FOR TEENS

Arranged by Marie Westervelt

THREE SONGS FOR GIRLS AND BOYS' VOICES

THREE SONGS FOR BOYS' VOICES

Price $.75 Advance of Publication

PRIMARY GRADES

SONGS

LETS MAKE BELIEVE

Arranged by Edith Goldberg and Ethel Goldberg

EIGHTEEN SONGS WITH ACTION FOR PRIMARY GRADES

The music of the Middle East—songs the pupils
will love and understand the impor-
tance of the world in which children live. The primary grade teacher

THEODORE PRESSER CO., BRYN MAWR, PENNSYLVANIA

ETOUE—AUGUST 1954
MAKING GOOD AS A MUSIC TEACHER
(Continued from Page 16)

T...
HOW TO SING MORE FLUENTLY
(Continued from Page 17)

Theodore Presser announces

The Robert pace piano series

A FRESH NEW APPROACH INTRODUCING THE CHILD BEGINNER TO THE WORLD OF MUSIC

Robert Pace, head of piano instruction at Teachers College, Columbia University, is a well known and established authority in the fields of piano performance and teaching. His background as a concert artist and teacher of all age groups, coupled with his position of leadership in the music teaching profession, gives him an unusually broad perspective of music and its problems in this country.

Mr. Pace's undergraduate training was at the Juilliard School of Music where he taught for several years. Later he took his Masters and Doctorate degrees at Teachers College, and has been head of piano instruction since 1952.

Whether or not the child beginner at the piano will use his music vocationally or as a leisure time activity, the Robert Pace Piano Series is equipped to meet the needs of all of the elements necessary for giving the child the skills necessary for pleasurable, competent piano performance.

In accordance with recent trends in music education, all of the material is centered around things that catch and hold the interest of the child from five to eleven for whom this series is designed. (Trip To the Zoo, Pets, Holidays, etc.)

During the first year of study (Books 1, 2, and 3) the child is introduced to all areas of piano activity. All of the elements necessary for giving the child good sight-reading and performance techniques are stressed during the first year of study: finger patterns, playing easily in all keys, basic rhythmic patterns, use of dynamics, phrasing and pedaling. In addition, varied opportunities for creative work are provided. This is in keeping with Dr. Pace's philosophy of acquainting the child with the entire range of the piano's resources and possibilities as early as possible.

ABOUT THE SERIES

Robert Pace, piano instructor at Teachers College, Columbia University, has a well-known and established reputation in the fields of piano performance and teaching. His background as a concert artist and teacher of all age groups, coupled with his position of leadership in the music teaching profession, gives him an unusually broad perspective of music and its problems in this country. Mr. Pace's undergraduate training was at the Juilliard School of Music where he taught for several years. Later he took his Masters and Doctorate degrees at Teachers College, and has been head of piano instruction since 1952.

WORLD OF MUSIC (Continued from Page 60)

Dr. IL Alexander Matthews, pianist and organist, conductor of the Philadelphia Orchestra, has retired after fifty years as music director. He plans to move to Madison, Conn., to retire his time in the midst of the beauties of nature. He has been organist of the church of St. Stephen's Episcopal Church in a number of cities and has filled a number of important posts in Philadelphia. He was the founder and

your throat is a generator. If you want more volume, you turn it up. If you want less volume, you turn it down. This control

your voice is a generator. If you want more volume, you increase it by the depth of your breathing. If you want less volume, you decrease it by the depth of your breathing.

The control can only be accomplished through breathing exercises.

It has been my experience with pupils that they want to sing only one tone at a time, and have not the feeling for relating the tones in a united line, as a musical phrase or one musical idea. They show too little interest in each note, and the voice seems after each note. I tell them to start again. Then they will sing a phrase as though the tones were united. If they don't quite

Sing these same phrases out in full voice, with the same breadth action as in the softer tone. It is easy to keep repeating each phrase until you have it fluent, smooth and
tone to tone. When you sing with the full voice, using a tone with a few tones apiece, keep a steady time, and until the phrases flows freely through the voice. If two tones apiece, don't attempt to repeat each tone, but use your voice freely and smoothly through the time value.

Balancing the voices and the consonants is another important tone to study in correct pronunciation. If the voices are blended and the consonants come through imperfectly, or not at all, the balance will be faulty and the whole effect spoiled.

Any difference in volume or character of speaking voices and conversational voices in words will result in something like the equivalent of Dr. Jekyll and Mr. Hyde. Consequently, much of the singer's practice has been centered on the ability to sing words rather than on the mere pronunciation of pleasant tones.

Here is a simple exercise that will help you to smooth out the line from vowel to consonant, and it should be practiced with saviness.

The consonant must be sung on the same vowel as in the following vowel. It is difficult to sing alternately from consonant to vowel, as it is done here. Then when you have mastered it, it will not seem hard to do.

A. Hold your mouth open, and pull out the air. Let it stop after each note, I can still hear them to start again. Then they will

But don't develop the singing voice. That should come up through the open throat and the open mouth.

(To the same song, breathe deeply, and hum the phrase from beginning to end with a smooth easy tone. The voice must continue on the ability to sing words smoothly and equality of resonance.

The voice must continue on the ability to sing words smoothly and equality of resonance. 

One of the most common mistakes in pronunciation is the over

Use of the mouth, lips and tongue. Young students seem to think that if their lower jaw rolls, or the tongue wags, the pronunciation is perfect. Instead, all of this should be dismissed as a preliminary. For fluent singing the lips, jaw, and tongue should be flexible, and relaxed.

Each singer must find a natural singing position for his mouth, tongue and lips. Since each person is different there is an individual correct position of the mouth for each person. For one minute, the mouth should not be stretched wide open, 

The purpose of the exercises in this article is to develop fluency of thought. None of them are designed to be accomplished without work. It is learning to sing, to roll all of the work to be done in your own.

END

COMPETITIONS (For details, write to sponsor listed)

- International prize competition for an orchestral work by young com-
- Capital University Chapel Choir Conductors' Guild annual choral competition. Awards suitable for average church choir. Closing date September 30, 1954. Details from Everett H. Mahler, Contest Secretary, Mass Conservatory, Capital University, Columbus, Oa.
- Musical Fund Society of Philadelphia International Composition Contest. First award of $100 for a choral work for mixed voices and orchestra. Closing date December 1, 1954. Details from David Strode-
  man, Chairman, 1025 Walnut Street, Philadelphia 7, Pa.
- Northern California Harpists' Association Annual Composition contest. Two awards of $150 each for composition for harp solo or harp and one or more instruments or voices. Closing date June 30, 1955. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.
- National Symphony Orchestra Composition Contest for United States composers. Total of $3,000 for original compositions. Entries to be submitted by the end of January 1955. Details from National Symphony Orchestra Association, 202 F Street, N. W., Wash., D. C.
- Midland Music Foundation Composition Contest. Award of $1000, $500 and $250. Composition for choir and orchestra or chorus or chamber music. Entries to be submitted by the end of January 1955. Details from Midland Music Foundation, State at Bailey Street, Midland, Michigan.

Robert Pace, piano instructor at Teachers College, Columbia University, has a well-known and established reputation in the fields of piano performance and teaching. His background as a concert artist and teacher of all age groups, coupled with his position of leadership in the music teaching profession, gives him an unusually broad perspective of music and its problems in this country.

Mr. Pace's undergraduate training was at the Juilliard School of Music where he taught for several years. Later he took his Masters and Doctorate degrees at Teachers College, and has been head of piano instruction since 1952.

Whether or not the child beginner at the piano will use his music vocationally or as a leisure time activity, the Robert Pace Piano Series is equipped to meet the needs of all of the elements necessary for giving the child the skills necessary for pleasurable, competent piano performance.

In accordance with recent trends in music education, all of the material is centered around things that catch and hold the interest of the child from five to eleven for whom this series is designed. (Trip To the Zoo, Pets, Holidays, etc.)

During the first year of study (Books 1, 2, and 3) the child is introduced to all areas of piano activity. All of the elements necessary for giving the child good sight-reading and performance techniques are stressed during the first year of study: finger patterns, playing easily in all keys, basic rhythmic patterns, use of dynamics, phrasing and pedaling. In addition, varied opportunities for creative work are provided. This is in keeping with Dr. Pace's philosophy of acquainting the child with the entire range of the piano's resources and possibilities as early as possible.

Theodore Presser announces
"The world's most unusual university"

UNUSUAL PHYSICAL PLANT
Completely modern buildings and equipment.

UNUSUAL EDUCATIONAL ADVANTAGES
A scholarly Christian faculty—Courses on the graduate levels leading to the B.A., B.S., B.D., M.A., M.F.A., and Ph.D. degrees.

UNUSUAL OPPORTUNITIES
Music, speech, and art without additional cost above regular academic tuition—Radio station WMUU and UNUSUAL FILMS provide opportunities for practical experience in the fields of radio and cinema.

UNUSUAL EMPHASIS
Bob Jones University stands without apology for the "old-time religion" and the absolute authority of the Bible. A Christian philosophy of life and a strong evangelistic emphasis prepare young people for useful Christian service and witness.

BOB JONES UNIVERSITY
Academy and seventh and eighth grades in connection
GREENVILLE, SOUTH CAROLINA