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EDVARD GRIEG AS I KNEW HIM
by Schack Bull (see page 12)
OUTSTANDING NEW MUSIC AND BEST SELLERS

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<thead>
<tr>
<th>Title</th>
<th>Composer</th>
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<tr>
<td>AIRY FAIRIES (Concert waltz mSpaulding</td>
<td>110-06482</td>
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<td>ROSE PETALS (Singing L.H. melody, Adulis)</td>
<td>110-01901</td>
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<td>SALUTE TO THE COLORS (Excellent march)</td>
<td>110-02725</td>
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<td>SEA GARDENS (Triplets, Pedal, Singing melody)</td>
<td>110-10074</td>
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<td>SING ROBIN SING (Singing lyrics, Large notes)</td>
<td>110-07596</td>
<td>$0.40</td>
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<tr>
<td>SPARKLING EYES (Light, Smooth waltz)</td>
<td>110-06381</td>
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<tr>
<td>STARS AND STRIPES FOREVER (Famous march)</td>
<td>120-30111</td>
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<td>TOMMY'S NEW DRUM (March, Chords)</td>
<td>Hardin</td>
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ORGAN ARTICLES

Dear Sir: I enjoy ETUDE so very much and have for years. I especially wish to commend you for the very interesting organ articles by Dr. McCarty. He writes with a warmth and vitality which readily communicate themselves to readers. Also I gained inspiration from the organ article concerning the conference with Flor Potters, the Belgian virtuoso. The fact that you put a Bach prelude for organ in this issue was fine. Keep up the good work!

I like other departments, too, but enjoy the organ ones the most since that is my specialty.

Betty Daloul
Milton, Wis.

Dear Sir: I hardly think it possible that your magazine could be improved. I have taught music (piano and voice) to underprivileged children. I have no certificates to qualify as a music teacher, but with the help of your magazine I have tried to teach children not only to perform, but to love music and to make it become as much a part of their lives as eating and playing. Time will tell if I have succeeded. But your ETUDE with the article that there were no musicians in the penal institutions has been a big help in securing the cooperation of parents. If music could be a "must" in all schools as are other required courses of study from the first grade on, how much it would mean to children! Too many are financially unable to take lessons, and parents are not interested because it is not a "must" in school.

Mrs. Frank White
Monmouth, Ill.

Dear Sir: I would like to say that your magazine is a real inspiration to me. I have been studying piano and voice for about a year and a half. I am a freshman music major at Monmouth College, and am looking forward eventually to teaching music in schools and privately. I have been studying piano and clarinet for almost ten years and began organ two years ago. I have participated in as many musical activities as possible: accompanying, teaching, performing, all extracurricular activities.

I read ETUDE from cover to cover each month as soon as it comes and enjoy learning about all the different aspects of music. Needless to say, I especially enjoy the articles on piano, organ and teaching, as these are my special interests. However, I have learned a great many other things about music as well.

Betty Lee Nation
Moxham, III.

Dear Sir: The excellent habit of preparation for position in playing is not here belittled. But there are those pupils who become so dependent on position that they are slow, reluctant, or just plain lazy in learning to read notes. This teacher tested out some old ETUDE and found several pieces for young players which made one hand follow the other in simple scale or chord pattern, both above and below middle C. (Continued on Page 5)

LETTERS

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The device made them move their hands often and they had to learn what notes they were supposed to play from the score. After the young men's fears were put to rest, they were ready to enjoy the accompaniment and enjoy the change and added ability.

Mrs. Robert R. Lawrence College, Texas

"Diana Who Dawdles"

Dear Sir! I just read with interest the article, "Diana Who Dawdles" in the November issue of ETUDE. I was reminded of a similar situation in my teaching. A seven-year-old girl had come rushing breathlessly into my lesson. Tossing her backpack and glove into a chair, she said, "I can't stay long, there are forty-two followers waiting to play piano with me." I replied, "Fine; here are eight measures of music. Play the measures, you have made first base, four measures, second base, six measures, third base, and all right without a single error and you will make a home run."

His lessons usually followed a similar pattern as he always brought his enthusiasm of the music in his lesson. Had I said, "Forget your baseball, you are here to play the piano," his frustration of the moment might have developed into a profound dislike for all music experiences.

I believe that we should encourage the "tie-in" experience with which a child is already familiar with the one with which he is a stranger. In this case the "Dawdler" is very young, "spur of the moment" jingles relating to her interest were sung to the rhythm of material being used. If an older child, use many pieces which follow and appeal.

Our aim is to develop within the child a love and appreciation of all things beautiful, especially music. Therefore, piano playing should be a joyous experience in their everyday life.

MRS. M. M. WOOD
Hartford, Mich.

The Flutist's Technical Problems...
Invest in your child's future with a Wurlitzer now!

BY NICOLAS SLOMINSKY

WHEN THE GREAT German philosopher Hegel was told that some of his far-fetched theories disagreed with scientific facts, he replied: "So much the worse for the facts." Many biographers of famous musicians seem to have a similar disdain for facts. Musicologists, contemporary writers, are accepted as absolute experts, even in the face of contrary evidence.

One such legend concerns Beethoven's change of dedication of his Third Symphony, the "Eroica." As everyone knows, the "Eroica" was originally dedicated to Napoleon. As the story is usually told, Beethoven was enraged by Napoleon's assumption of the title of Emperor. He tore up the dedication page, threw it on the floor and stamped on it, exclaiming: "And I thought he was a great man! He is a tyrant like the rest of them!"

Yet the facts tell the bell. The title page of the "Eroica" is preserved to this day: it is not torn; the name of Napoleon and the dedication line reappear. The composer crossed out in ink by Beethoven himself.

It is difficult to imagine that Beethoven was enraged by Napoleon's assumption of the title of Emperor. It is more likely that Beethoven was angry that his publishers Breitkopf & Hartel had raised the price of his piano music. Beethoven was not paid for his music, twenty years after the dedication of the symphony, his publishers Breitkopf & Hartel still referred to the "Eroica" as a "Bonaparte Symphony." The inference is therefore plain that Beethoven changed the dedication some time later.

The dramatic episode of Beethoven in a rage was told by Beethoven's first biographer and disciple, Anton Schindler. But Schindler was only nine years old when the episode occurred, and his story from Beethoven's pupil, Carl Czerny, was dictated six months after his death, in 1837, more than thirty years after the alleged event. His memory may have failed him.

In the last decade of the nineteenth century, the operatic plot player was making a tour of tours on the subject: "How to found a Music." His lectures suffered a smash when an entrepreneurial journalist affected from his admission: he had started as a triangle player, and after twenty years advanced to the position of the basset drummer.

A provincial singer gave a song recital in Berlin. His voice was ranging, his interpretations undistinguished. As he began Schumann's song, "Käthchen in tiz" (I am not angry), someone from the audience shouted: "Aber die Publikumskritik!" (But the public is angry!)

During his frequent tours in the United States, pianist Morton Rosenthal invariably regular reports towort: "How do you feel?" he was asked, which he always denied. "I am not angry," he replied, "I am not very wellseasoned:" the innuendo is plain that Beethoven changed the dedication of the "Eroica" some time later.

"Unfortunately!" said Strauss, "I was just about to play a passage in which the bass drum hits the main theme!"

Brahms was asked at what time of the day he usually got his best ideas for composition. "In the morning," replied Brahms, "when I polish my boots.

Liast was given a banquett. When everyone was seated at the dinner table, the host noticed that there were thirteen people present. He said it might be had luck. "Don't worry," said Liast, "I always eat for two." A friend visiting Hyades was admitted to see a pile of unsigned letters on his desk. "Oh, these are letters from my wife," explained Liast, "she writes me every week when I am away, and I do likewise. But I am sure she never reads my letters, so I don't have to read hers.

The Emperor Francis the First of Austria was an amateur violin- list, and used to play second violins in a string quartet at his palace. He was not very good at sight reading, and often ignored the essential flats and sharps in the music. Once, when a particularly bad B-natural came through from the imperial violin, the concert master decided to speak up. "Would your Imperial Majesty," he said, "grant me the honor of a more gracious B-natural?"

A touring ensemble presented to Aachen a Beethoven Allegro in F for the April. At the first number, the director distinctly said: "How do you feel?" and the musicians echoed him: "We can only play so slowly because these parts are in E major." But the second number was "Kaffee mit Schokolade," and Schubert was asked: "Would you change the theme down to thirty?"

"But can you tune it down to thirty?"

Artur Schnabel was having an unsuccessful recital, and the tempo in Beethoven's Fourth Piano Concerto. "But I have Beethoven's own metronome marks," said the conductor. "And I see Beethoven's own metronome marks," said Schnabel, "and it never worked.

Rehearsing a Wagnerian opera in Paris, Toscanini was distressed with the playing of the orchestra. "No, no, no!" he kept shouting. Finally, one of the players exclaimed in desperation: "But we are doing our best, Maestro Tosca-No-No!"

A businessman was persuaded by his manufacturer to go to a symphony concert. Impatient at his wife's dilly-dallying in dressing, he said: "Why does it take you so long? I was dressed long ago. All I have to do is to put a wash of cotton in each ear, and I am ready for the concert.

Liast's Hungarian passport contained the following note: "Wurlitzer concert series by guest and local artists, excellent practice facilities. Oberlin Conservatory of Music"

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"Two to one!" exclaimed theFilled CIEON. There was no answer.

"When I polish my boots," said the conductor.

"Two to one!" exclaimed the conductor. There was no answer.

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Music Lover’s Bookshelf
(Continued from Page 7)

The Grand Manner in Piano Playing
A tribute to Emil Sauer

The NAME Emil Sauer means less to the American music student than to the European student. In Europe a word from Sauer was enough to fill a concert hall for a young pianist’s début or eliminate the necessity of an audition. It was a certain tickle about crossing the ocean that kept some from Sauer’s performance list. He was in his 70’s when his optimism and the consequent audience packed the grand European auditoriums and concert halls. He once said to me that the students in America were very uncomfortable. "If you do it that way, you won’t." If you have never practiced or thought a manner, it won’t show up at the concert." He inspired absolute confidence. "If you get nervous when you play a concert, there is something wrong. Either you are not properly prepared or you are not well. As you walk out on the stage know that you have already completely—then play for the joy of playing." Before one had lessons with Sauer his technique had to be developed to the point where it could be forgotten in recreating the "idea of a composition." When Sauer played the "Carnival" of Saint-Saëns the layman enjoyed the carnival, not a display of pianist’s behind-the-scenes activity. "The final test of all playing is up at the concert." He inspired absolute confidence. "If you do it that way, you won’t." If you have never practiced or thought a manner, it won’t show up at the concert." He inspired absolute confidence. "If you get nervous when you play a concert, there is something wrong. Either you are not properly prepared or you are not well. As you walk out on the stage know that you have already completely—then play for the joy of playing."

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The Flutist's Technical Problems

from an interview with John Wimmer, first flutist, New York Philharmonic Symphony Orchestra

The first business of the flutist is to make music, but he cannot do this until he has mastered the technical aspects of his instrument. Thus, while technique should always be ranked in second place to music-making, it must be present, and in good order!

Let us begin a brief survey of technical problems with the important matter of breathing, which comes up at the very first flute lesson and grows progressively more complicated as the flutist advances. Correct breathing, for the flutist, corresponds to the good singing breath; that is, it should be deeply inhaled, strongly supported by the muscles of the abdomen, and carefully budgeted by diaphragmatic control. Like the singer's, the flutist's breathing is open; there is nothing in the mouth or against the lips for resistance, and this open breath can all too easily become dissipated. Hence, the flutist needs to study breathing, for the flutist, corresponds to the good singing breath; that is, it should be deeply inhaled, strongly supported by the muscles of the abdomen, and carefully budgeted by diaphragmatic control. 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The Amazing Versatility of American Singers

Miss Thebom, what do you think is the most difficult position with young students today, and what can be done to remedy the faults?

Blanche Thebom, one of today's greatest Carmens, diva of the Metropolitan Opera of New York City, who was called to fly to the Atlantic to make with Flagstad her last recordings of "Tristan and Isolde," consented to talk music, issues, music, for the benefit of young Americans who love music so greatly they desire to dedicate themselves to it.

"There are faults into which the young students of today fall, but they need not be disastrous faults, and they are not faults that have to do with the times, but with all times and all nations." Thus began Miss Thebom. "I should say that one of the greatest faults is that the average young singer has no concept of the time or work involved in becoming a great artist. This fact is not to be laid at his door, however, but at the door of the teacher who misleads him into thinking that within a few months, or years at the most, he can become famous. Teachers should not do such things, but if anything is certain, it is that if a young American be properly challenged he will do any reasonable thing, perhaps many things that are even transcendental in the realm of the reasonable. I believe finally that most young Americans are not afraid of hard work, that if they be told to take eighteen years, or ten years to reach the top of the ladder, seven out of ten will still plan their lives to climb it.

"I believe that successful artists themselves are at fault in giving young students a strong concept of the whole singing picture. There is often a tendency on the part of the artist who has arrived to forget the story road by which he arrived; there is a tendency for him to make of his life story a Cinderella story, whereas some fairy godmother waved a wand and he had become famous! Such stories do great harm to the impressionable minds of young people, and furthermore, they are in no sense true. No artist ever reached fame or success except by the road of long and arduous labor."

A very grave fault on the part of young aspirants for fame is a lack of the sense of being a colleague with other artists, and with conductors. The show does not exist on the basis of any one artist, even if that artist does have the leading role. It exists because each part, no matter how apparently trivial, fits into every other part, no matter how great. Every artist must share the stage with every other artist, from the man who carries the fourth spear to Tristan or Carmen. The young singer, absorbed in his rôle and making a success of it, can easily forget the fourth spear. But there was a day when he was fourth spear, and being the fourth spear gave him his start, perhaps; he must remember to give this later fourth spear his start, also.

"You speak of the faults of the young singers, but let me speak to you, Mr. Rent, of their virtues. They are versatile far beyond their European brethren. Music is not yet set in stone, and America is the country that it is in Europe; the traditions, the practice, the common idea are not as well established. Perforce, then, the American artist must adapt himself to a thousand situations which would (Continued on Page 50)
I consider myself doubly honored to have in my family two of Norway's greatest musicians: my cousin Edvard Grieg and my uncle Ole Bull."

The speaker, scholarly 94-year-old Schak Bull of Bergen, Norway, spouted eloquently. A frail little man, the retired violinist wears white hair brushed straight back, heightening the resemblance he bears his deceased cousin.

On this late June afternoon the two of us were seated in the portico of the Bull residence in Bergen. Through ornate lace curtains occasional bursts of sunshine played on crystal chandeliers, highlighting numerous paintings covering the walls. On the grand piano photographs of Edvard and Nina Grieg elbowed those of Ole Bull.

"I was several years younger than Edvard so I did not know him well until after his marriage to his cousin, Nina Hagerup of Copenhagen, Denmark," Schak Bull began. "Edvard was madly in love with Nina but since both families opposed the marriage, they had to wait nearly five years."

Here the old gentleman paused, absentmindedly petting a gentle dog on his Nccha, spread-eagled before the fire. Perhaps he was recalling Frue Hagerup's tempestuous choice of her pretty daughter's marriage to Edvard Grieg: "He is nothing, has nothing, and writes music no one will listen to."

"Nina made an ideal wife for Edvard," he remarked a few seconds later. "But I am getting ahead of my story. You remember that Edvard Hagerup Grieg inherited his love of music from his mother, a gifted pianist. As a boy he was never strong, and our damp Bergen climate intensified his recurring attacks of bronchial asthma. "At school he disliked study and was inclined to be lazy, but he thoroughly enjoyed piano lessons with his mother and solitary walks in our nearby mountains. Although he composed little melodies before he was nine, he did not settle down to serious study until some six years later when he met my uncle, Ole Bull."  

THE BULL, veteran Norwegian nationalist and founder of Bergen's first National Theatre, was a world-famous violinist who frequently toured America. Like his he was a romantic figure, greatly sought after. In the summer of 1858 when he visited the Griegs, he had just returned from the United States where he had lost his leg. As a matter of fact, he was then 25-they were married, June 11, 1867. But their wedding was not happy ones. Undoubtedly his extreme youth, his dislike of strict German discipline, his lack of close personal friends colored the picture. Then came the tragic event which affected his whole life. At 15, following a severe attack of pleurisy and resulting complications which left him with only one lung, he withdrew from the Conservatory. After a long convalescence he again returned to graduate with honors.

At 19, the physically handicapped young man whose passionate love of Norway was like an inchoate flame, who incidentally received little pay. At 19, the physically handicapped young man whose passionate love of Norway was like an inchoate flame, who incidentally received little pay. At 20, he determined to write his own music greets him with the determination to write Norwegian music based on the nation's wealth of folk music.

He was Rikard Nordraak, already famous as the composer of Norway's national anthem. In the remaining two years of his life the (died of tuberculosis at 24), he strove to make Norwegian conscious of their great national heritage, eager to express his newly found nation-aliens, Edvard Grieg helped Nordraak and others establish "Euterpe," a musical society devoted solely to the performance of Scandinavian music. At its second concert he made his initial appearance as conductor. Later he undertook concert tours. In Christiania (Ole) Nina appeared with him professionally for the first time.

Edvard's postponement of his marriage, in Mr. Bull's opinion, seriously retarded his career. "At last after years of waiting he was then 25—they were married."

The NEXT eight years were difficult ones for them. The proposed series of Philharmonic concerts conducted by Edvard did not prosper. The newly founded Norwegian Academy of Music (later dissolved) demanded more and more of his attention, yet he received little pay. At times only a few private pupils kept the couple from starvation.

If Edvard had abandoned his dreams of creating Norwegian music and settled in Copenhagen his struggles would have ended. But his roots were so indelibly Norwegian that here he chose to remain in spite of indifference and misunderstanding.
for expensive music lessons hasn't changed. In their view, there is no more likely to encourage such "fiddling" than they used to be. Small beginners must be driven along established routines of clas-
tical training; not even five minutes at the end of a practice period is likely to be ap-
proved for the indulgence of that kind of 
 improvising, that might (just possibly) be 
the gift of life to your child or mine.

A Creative Genius — Who Knows?

Teachers should encourage their pupils to improve at the keyboard — to let them have the fun of creating original melodies.

by Josephine Bailey Doyle

Music teachers usually feel impelled to discourage attempts at original composi-
tions and parts in music, on the likelihood of the being a waste of time from any prac-
tical standpoint. Encouragement along this line is all the more unlikely if the music-
advisor has himself sometime sent out to publishers cherished scripts which 
came back promptly, or perhaps never reached at all, so as not to happen in the 
gamble of some advertisement.

In no other art is this demoralizing attitude of instructors quite so prevalent. English teachers encourage embryo jour-
nalists and poets to contribute to school 
and college publications, to submit stories 
to magazines, to seek positions on news 
staff. Art instructors can direct the creative 
ability of student-painters and cartoonist-
ate activity. Where would you find direct 
notices of composer, song, author, or in-
spiration? When was there concerted effort 
in a direction toward the development of a 
new voice in our daily speech?

But we would listen with all the best 
and appreciative attention we could give. Who can estimate the weight which a word 
of praise or a defiant comment might 
carry in the fate of some really far off 
artist's composition? Why are no pedes-
tal musicians so intently eager to add 
some recognizable good music, even 
to a program, simply because it has 
never been published? There is no magic 
in editorial acceptance or in prestige, 
but the music could or could not be 
constituted a work of a definite period, 
omly is always in itself something of a 
medium, a challenge.

On this theme, the recent experiment 
of a group of musicians in a small city, in 
their project of discovering and encour-
ging creative ability in music, has some-
ting of a miraculous flavor. Their University Club maintains a Creative Arts 
Group with a subcommittee dedicated to 
Appreciation of Music. A similar com-
mittee of our youngsters in the High 
School has recently decided to present public programs of original music composed by creative mu-
icians, whatever their age. The experience is by no means unique.

The surprising results of their work 
reveal that creative ability, when im-
planted in an individual, is almost 
surely developable within the 
limits of the age. There could be 
said of music, of course, that the 
case had been nominal only, until a likely 
trio consisting of a pianist, a violinist 
and a harpist happened to be appointed as 
the subcommittee. Nothing much was 
expected of them; previous "appreciation" had been negligible, consisting of an occasional tea 
party at which records were played, or 
light music, and a small capacity for 
some aspect of music. The new appointments, 
tended to be a little too neglected, had 
decided to present public programs of original music composed by creative mu-
icians, whatever their age. The experience is by no means unique.

Who can estimate the weight which 
as been spent on this? That music could or could not be 
constituted a work of a definite period, 
omly is always in itself something of a 
medium, a challenge.

We have all heard singers slide into 
words simply because they have never 
learned the proper "attack." That is, they 
have not learned how to begin each new 
phrase so as to make the first syllable in 
each phrase audible to the audience. 
This is a problem to be faced with each 
new birth. How do singers expect to hold 
the attention of their listeners unless their 
diction is pure and a joy to hear? It is the 
words which carry the true meaning to 
the audience. Through the study of diction 
I feel that my own singing has become more 
natural; in fact, I believe that my diction has had much to do with the success 
I have had thus far in my career. The artist 
must create a clear line of vowel and 
consonant sound. This sound, if it is dis-
\ntinct, will carry in any hall no matter how 
large it may be.

There are times when even famous sing-
ers have difficulty in starting phrases, 
that they have never mastered the 
\.details of proper attack. Some use a 
"hm" to begin the attack. This is not 
\wrong; but since the muscles of the lip, 
tongue, and vocal cords are required to 
produce the "hm," this practice is liable to 
cause considerable tension. Others arrive 
at an attack by the sheer force of a blast 
of air which is extremely harmful to the 
voice. Any "ick" is acceptable if it is not 
irritating. There must never be 
exaggeration or affectation. A small amount of 
hesitancy is in order so that, when neces-
sary, you can take more, thus making sure 
that you will not be out of breath before you have finished the entire phrase.

For a good attack, use a confident, dis-
\ntinct beginning of the word and tone at 
the same instant. An absolute and instan-
taneous precision of pitch, an attack with 
great elasticity and pliability, with a bal-
\ance of resonance and with proper breath 
settling, sum up all the "touch" of the 
articulation. We have all heard singers slide into 
words simply because they have never 
learned the proper "attack." That is, they 
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A safe and sane discussion of various phases of electronic organ tone with practical hints concerning the extent to which it is possible to secure

Pipe Organ Tone from an Electronic Organ

by PAUL N. ELBIN

NOT EVERYONE who plays an electronic organ wants his instrument to sound like a pipe organ, good or bad. There are console "artists," as contrasted with organists, who frankly prefer the kinds of tones that only electronic instruments can create.

Some of these tones are paid to me—typical radio soap opera stuff, for example. Electronic organs played in church with sobbing vibrato, unnatural reverberation, and heavy dulcines are no more pleasant. But the familiar Hammond organ, for instance, must be thought of as a very honest musical instrument. Whereas, to any other instrument made, the Ham- mond reflects the personal taste and judgment of the player.

Unlike a pipe organ or piano, the basic instrument is so frequently modified (to a large extent) are under the control of the performer. To employ a third metaphor, a Hamburger is to an artist. By adjustment of the harmonic dials, by personal setting of the presets, by vibrimentation with the console tone control and the reverberation system, a player can accomplish miracles of tonal variety. How else, moreover, with certain limitations, obtain good pipe organ tone.

How many electronic organs have been marketed? It is difficult to say precisely; it is impossible to say exactly. It was introduced in 1936 is a trade secret, but the number of different models is probably over 100,000 or so places where electronic organs have been installed, a pipe organ would have been installed if pipe organs are available. I mean that people buy electronic instruments because they want organs that cost no more than good pianos, that can be installed almost as easily as radios, and that require little or no tuning and almost no servicing. What these buyers want is ORGAN tone obtained cheaply and conveniently.

While some factions go so far as to claim that electronic instruments have made the traditional pipe organ obsolete, I am checked. Whenever I hear an electronic organ that duplicates the glory of the Salt Lake City organ or the Boston Symphony Hall organ, I shall agree that the day of pipe organs is over. Even the most experienced organist who sincerely wants to get the best of what is left of the pipe organ and the singer who is determined to have organ tone at his command should consider buying an electronic organ. The main points are that people who buy electronically operated organs are very well served by the fact that these organs are as realistic as possible and by the fact that the tone can be altered to suit any taste.

I am not a great believer in the idea that one has to play a special kind of music in order to get the best results from an electronic organ. However, I believe that it is possible to get satisfactory results from an electronic organ by using it for church music. In a running-fugue, for instance, (Continued on Page 60)

 Listen
to Yourself

One of the foremost of the younger pianists of the present adresses

From an interview with
Grant Johannesen
Secured by Rose Heyblut

(Grant Johannesen was born in Salt Lake City where he pursued his early studies before winning a scholarship to work with Robert Caradossos, and a Fellowship at Col- lumbia University under Egon Petri. He is the first American artist to win First Prize in the Belgian government International Piano Festival (1951). His brilliant appearances as recitalist and orchestral soloist in the United States, Europe, and South America have placed him among the foremost pianists of the day.—Ed. note.)

THE WISE PIANIST early trains himself to realize that his schooling can supply him with only part of the equipment he needs for earnest work; the rest must come out of himself. Talent, musical feel- ing, receptivity are inborn qualities; they can be developed, but not taught. And, as he works along, he finds that his very habits of work result from the spiritual ingredients within him, and the demands he makes on himself. Thus, my first counsel is to listen carefully to one's own playing. Experience with auditions and master classes leads me to believe that many young pianists need practice in self-hearing. You can tell immediately whether or not a pianist actually hears himself. When he doesn't, his work sounds flat and unmusical. The pianistwho is dependent on factors which are beyond his control of the instrument is hardly conscious of their resistance; by listening to himself he learns to temper his expression by the sound, not merely placing it. This can be practiced at any tempo and in any degree.

Again, in working for sheer facility I like to practice passages which are also musically interesting. After warming up on scales and arpeggios, I generally continue technical practice with a work like the A-Minor Prelude and Fugue of Bach (not in The Well Temperate Clavichord) which, after a brief chordal prelude, continues in sixteen notes, flowing without a rest.

 Gorey, too, is fine for such work, especially his Opus 74.

Musically speaking, however, it is not flaccidness of technique but refinements of technique which mark the master pianist. He has learned to look at technique as something besides pure finger action. To mention but one of these refinements, the master pianist knows how to temper his fingers in dynamic gradations so that a delicate pianissimo leads musically into a forte and back again, much as a master singer spices tone, with that wonderful ef- fect of making the piano sing instead of sounding thud. Again, refinements of technique bring telling effects from the end of the phrase, not merely placing it in context, but bringing out its own color as it blends with the phrases that precede and follow.

When it comes to the study of piano tone, we run into varied schools of thought. Some hold that tone must be taught from the very beginning; some, that tone mas- tery is a degree dependent on factors which a be- ginner cannot grasp. I am inclined to think that basic technique should be learned be- fore tone is studied as such, if only because of the importance of finger control in the different kinds of tone. Also, the tone one wants grows out of the music rather than out of any fixed rules. In a running fugue, for instance, (Continued on Page 60)
By GEORGE GASCOYNE

One of the great Russian composer's most colorful works is here given a highly satisfactory performance in a first recording on LP discs. In spite of some disturbing surface noises the music emerges with great clarity and contrast as performed by the Philharmonia Orchestra, conducted by Anatole Fistoulari. On the reverse side of the record the same orchestra and conductor do full justice to a Suite from "The Whitsunday Festival, Dance of the Furies" by Shostakovitch (for orchestra) and a great many of the Choral Preludes for Organ by R newly expanded "New Records" department beginning with the July issue the recent president of West Liberty State College, his published views on recordings have attracted much attention. They are outstanding recordings played by the New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. These two recording complete the set of 9 Beethoven symphonies as played by the Cincinnati Symphony Orchestra, conducted by Bruno Walter. They are recorded in a studio under a conductor noted for his knowledge of the Beethoven tradition. (Columbia, LP discs.)

Do you get up in the morning with a groan? Try listening to a Sousa march record. Are you dispirited and listless? Handel's Largo is a good prescription. It's inspiring to learn how music is being used more and more to provide mental and spiritual stimulus.

At present music is daily on the job in most modern hospitals, in over 6000 factories. Called "music therapy" in hospitals, it is helping to heal people by healing their emotions. Some remarkable results are being achieved, even miracles.

Applied music specialists — their number is growing — agree that its power possibilities are comparable to the atomic bomb, perhaps even greater. "Nuclear fusion is an outer phenomenon," says Dr. Arthur Chase, chief diagnostician of the New York Post-Graduate Hospital. "Music reaches, influences the inner man, the very spirit of man, the springs of his being, his behavior."

Why does music have this power? Because of its double-barreled impact on body and mind, for one thing. In its effect on the body, researchers have found it can increase metabolism (Tartchanofl, Dutton), increase or decrease breathing, muscular energy (Fere, Scripture), increase or decrease pulse or blood pressure (Gretty, Hyde), to name a few.

All of this means you can have a stimulating when desired without a hangover, or a sedative tone at times. But did anyone ever take an overdose of sleeping music? Mostly because of its electric innocence, music's over the link concept was stressed by Dr. max Schoen of Carnegie Institute of Technology, even though one may be left wondering if music goes direct.

Can you consider the mind. A composer speaks in terms of the emotions, music has a language of the emotions. You tend to catch the contagion of a joyous piece even through the link concept, he indicated that he can't be both happy and sad.

Music usually gets a quick emotional response because it goes directly to the thalamus, or seat of the emotions in the brain, says Dr. Iris M. Abrahamson, Head, Music Psychologist, at the Alpine Hospital, "What makes music the greatest of all arts," Arnold Bennett has said, "is that it can express emotions without words. Literature can appeal to the soul only as far as it enters into the mind. Music goes direct."

Moreover, depending on the right kind of course, music is beautiful. It tends to crowd out the ugly, the discord, the mean and sad emotions.

Much depends on the right kind however. Eight years ago the Music Research Foundation, Inc., whose roster reads, "Music to go direct to the thalamus, or seat of the emotions in the brain, says Dr. Iris M. Abrahamson, Head, Music Psychologist, at the Alpine Hospital, "What makes music the greatest of all arts.," Arnold Bennett has said, "is that it can express emotions without words. Literature can appeal to the soul only as far as it enters into the mind. Music goes direct."

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ETUDE-JUNE 1953
JUNE, the radiant climax of Spring, breaking out in flirty glory, brings us jubilation for youth. With all of the excitement, fun and glamour of the last days at college, the Senior Press, frontispiece, the heartbeats of parting from classmates, as well as the serious business of the last exams and commencement responsibilities, there is always in the graduate’s mind the thought, “Where do I go from here?”

An eminent educator, risen to high places in statism and in great demand as a speaker, once said to me: “One of the most difficult tasks I have is the preparation of a collegiate commencement address. Consider for a moment a graduating class of five hundred, each individual, all of them different, approximating the realization of the great adventure when they leave the environment of college. You have been drilled intellectually for four years to enter the fuller life. They have had character building. In so many instances religion and the arts and sciences with a view to making them cultured, dependable, reasoning citizens. Some have gone to college where vocational courses have been given. Others who have had only liberal arts courses realize that they must become ready for themselves for post-graduate courses, before they have any service to sell. What can the college speaker say that will help to launch them securely and safely upon the unknown horizon of their lives?”

In the old-fashioned young belles seminaries, music was the only subject that could be used in after years as a voca- tion. It was regarded only as a musical skill—that the student find herself without funds or matrimonial prospects. To such persons it often proved of great value.

The music training of the seminary might be trite and sentimental, but at least it did enable the graduate to hang up her shingle as a music teacher. Some of these graduates by means of post-graduate study became very excellent teachers.

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fortune was the student who could take a liberal arts course with music on the side. Therefore scores of colleges taught music together with the accepted liberal arts course. In any event, in all colleges of the present period, a fair and more intelligent method is being used, though in the colleges of previous generations in that student counselors are appointed to study the student and to help him choose his ideals and energies toward a definite goal. Psychology studies his talents and lets him know what kind of an income over the years he may expect from the vocation he chooses, what its requirements are and what job security he may look forward to procuring.

Finally the day of commencement arrives and to the student there is a kind of indescribable confusion. He begins to have a new respect and affection for what will soon be his alma mater. He even forgets the hurt he felt when his own math professor flunked him! This reminds the writer of the story of the student at Yale who went to Dr. William Lyon Phelps and asked: “Really, Professor, don’t you think that I should have had a better mark for my paper? How could you have given me such a low mark?” Dr. Phelps replied with his sweet smile: “I am sorry, but for the moment I couldn’t think of anything lower!”

“The day when the student was sent adrift from college with an A, but with no other visible means of support, is passing. What can the commencement带给 students is a kind of indescribable confusion. He begins to have a new respect and affection for what will soon be his alma mater. He even forgets the hurt he felt when his own math professor flunked him! This reminds the writer of the story of the student at Yale who went to Dr. William Lyon Phelps and asked: “Really, Professor, don’t you think that I should have had a better mark for my paper? How could you have given me such a low mark?” Dr. Phelps replied with his sweet smile: “I am sorry, but for the moment I couldn’t think of anything lower!”

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MAURICE DUMESNIL, Mus. Doc., gives advice about a double jointed thumb, and comments on the modesty of great men.

DOUBLE JOINTED THUMB?

I have a good student, age 16, who is handicapped with a thumb in which the joint nearest the nail turns outward instead of slightly inward toward the hand. He is able to hold his band properly, but only at the sacrifice of relaxation. He has a fair reach, but the web between the thumb and the second finger is tight and doesn't allow the joint toward the hand to extend out as far as it should. I would appreciate any suggestion you might offer to remedy these difficulties.

F. V., Illinois

Here I feel I should be an M. D., and I don't mean my initiative-for I question your anatomy as much or more than you. But perhaps two suggestions can bring some help, and here they are:

1. Possibly the practice of extension exercises (several times each day for a few minutes) will do some good for that tight web.

2. Could the weak thumb be doubled-jointed?

M. J., New York

Should this be the case, I will repeat here the excellent method for strengthening fingers given to me by Dr. W. B. Hodge, the nationally known orthopedic surgeon of Detroit, Michigan.

First, it is important to know whether or not the jointed condition is local or general. To find out, the "gonna test" (p. 12) is used. If condition is general the outlook is not good. If it involves some fingers of your pupil's case, the lone thumb-hot and cold "condom holding" is an effective strengthening treatment. Dip the fingers alternately fifteen seconds in hot water, five seconds in cold water. This will tighten the tissues. Repeat the process about ten times, finishing with the cold water. It can be done twice a day.

"Do not practice too much, as excess might increase" (Continued on Page 31)

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"Do not practice too much, as excess might increase" (Continued on Page 31)

YOUR SOLUTION IS RIGHT.

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THE END
ORGANIST'S PAGE

Regarding teaching material from the beginning, I am taking the liberty of asking you for such a list, since I do not hear enough from the other teachers of the magazine..." J. W. New Jersey.

The material used in the earlier grades is especially rich in the general literature, and equally important is the way the teacher uses it. The selection of the best list of studies, exercises, and concertos I used for many years with excellent results. Other books were used, but this list is the backbone of the curriculum I would recommend. For reasons given later on, I shall have the matter of selecting this list for your own judgment in selecting from the works of this sort that will come to mind as a result of this list of works. There are many methods for the beginner; most of which have some points of merit and some of which are excellent. For very young children, I like very much the "Main Bach Graded Violin Course," and for somewhat older children or for your pupils who have some experience with the violin, I recommend the "Very First Violin Book" by Rob Roy Perry, the "Primer Method," by Samuel Applebaum, and the "Violin Ventures" by Russell Webster. These can all be heartily recommended.

For the nine or ten-year old, and for the younger pupil, the "Complete Method" of H. W. Gaul is most useful. For the pupil who is able to play the manual parts almost at sight reading, there are also some fine exercises for the four-position study. The far-sighted student plans his work as carefully as a businessman lays out his day's schedule, and makes every minute count. In all the arts there is a great importance of right or left-hand technique. When additional concentrated work is needed in the fourth, fifth, sixth, and seventh positions, the last half of the Supplement to Book I of Laoureux has much excellent material. But if the pupil at ease in these positions he can well proceed to the third book of Kayser, the first pupil who is able to work on all the studies in the three books of Kayser. Not all studies may be selected to provide the pupil with all the difficulties he might meet. A pupil who is working on the first book of Kayser should be given some exercises for the development of both right and left-hand technique, he should be ready for the studies involving the first book of Wohlfahrt's "Preparatory Finger Exercises," and for studying the "Special Studies" of Mazas. These three books may well be selected to provide the pupil with all the difficulties he might meet in that sort of exercise. The "Principles of Playing," the "Very First Violin Book," and the "Violin Ventures" by Josephine Trotz, and the "Primer Method," by Samuel Applebaum, are excellent books for the Early Grades.

For the Early Grades

by HAROLD BERKLEY

A pupil who is working on the first book of Kayser should be given some exercises for the development of both right and left-hand technique, he should be ready for the studies involving the first book of Wohlfahrt's "Preparatory Finger Exercises," and for studying the "Special Studies" of Mazas. These three books may well be selected to provide the pupil with all the difficulties he might meet in that sort of exercise. The "Principles of Playing," the "Very First Violin Book," and the "Violin Ventures" by Josephine Trotz, and the "Primer Method," by Samuel Applebaum, are excellent books for the Early Grades.

Another far-sighted move for the student is to anticipate problems which will come up when he begins his career. For example, the student ought to begin to master hymn and accompaniments which he will often be called upon to play. The late Lynnwood Fawcett, one of the great organists and teachers of his time, spent a year or two on every organ piece that was published in his lifetime. He would give his pupils the organ literature of that time. He would give his pupils the organ literature of that time. He would give his pupils the organ literature of that time.

Student organists, early in their careers should be drilled thoroughly in all phases of Basic Repertoire Problems

by ALEXANDER MCCURDY

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The Pupil’s Interest
in Piano Study
by
BERNARD KIRSHBAUM

It is normal for children to be interested in their work of minor artistry more than their work of mental or intellectual practice. The problem, therefore, is not so much to develop a child’s interest as to find something that will hold the pupil to his lessons.

Instead of that, let us start with what the beginner wants to know; how to make his fingers make music. This will fan the spark of interest he brought to the lesson. Supposing we showed him that if he placed his ten fingers in a certain position over the keys, and did not move out of that position, he could play pieces out of a book. Then open the book, show him My Country ‘Tis of Thee, ask him to play the fingers marked by each note, and you have completed all the steps necessary to setting off the spark that will make him feel that piano playing is easy, and that you are his friend.

That is far more important at the start than any set method of instruction.

Music study in its relation to the growing child is a means of self-expression. That implies that the student has something to express, even the youngest beginner. If the teacher assumes that the beginner knows nothing, he is bound to view his job as a matter of pouring in knowledge, and then waiting for what has been poured in to make sense. This is not self-expression at all, but re-expression of the thoughts, opinions, and ideas of others. It is the way of making automatons out of our children instead of intelligent thinking individuals.

We are now in a position to definitely say when scales, chords, broken chords, arpeggios, five finger exercises, classical pieces, and all else in musical literature suitable for teaching purposes may be introduced into the curriculum of a pupil. The time is when, from our knowledge and understanding of his nature and potentialities for future growth, we deem him ripe enough to undertake such work. This places a responsibility on the teacher skin to that of the doctor in his prescription of treatment for his patients. The doctor bases the accuracy of his prescription on the result of his diagnosis of each and every patient’s symptoms of ill health. As doctors may make lamentable mistakes sometimes, piano teachers may diagnose wrongly the needs of their charges. Indeed, a good many teachers make an attempt to diagnose the needs of pupils, having a set notion as to what methods are necessary in bringing to the pupil, which every pupil must go through in order to get anywhere with his piano study.

The importance of accurately determining each and every pupil’s musical needs according to temperament is in evidence when we consider the large percentage of boredom and lack of interest evidenced by pupils who are subject to the threat of dire punishment, to memorize symphonies as soon as they possibly can; or are forced to strike the spark that will hold the pupil to his lessons. This stems directly from a disregard for the nature with which the pupil is endowed. The teacher bases the accuracy of his prescription on the result of his diagnosis of each and every patient’s symptoms of ill health. As doctors may make lamentable mistakes sometimes, piano teachers may diagnose wrongly the needs of their charges. Indeed, a good many teachers make an attempt to diagnose the needs of pupils, having a set notion as to what methods are necessary in bringing to the pupil, which every pupil must go through in order to get anywhere with his piano study.

It is up to the teacher to strike the spark that will hold the pupil to his lessons.
Whims (Grillen)

The romanticism embodied in the music of Schumann found perfect expression in his shorter works—piano pieces and songs. The early 19th-century romantic movement in literature had a telling effect on musicians whose sensibilities were, like Schumann's, poetic. It early existed, in the music of Schumann, Chopin, Liszt, the title is used to suggest or characterize the emotional tone of the music. Thus in the piece No. 110-00937 (Grillen) early 19th-century romantic movement in literature had a telling effect on musicians whose sensibilities were, like Schumann's, poetic.

Do not play too fast, but rather develop a rhythmic intensity by controlling the speed. Use the pedal sparingly so as not to lose the clarity of the rapid chord changes. (Turn to page 3 for a biographical sketch.) Grade 7.

R. SCHUMANN, Op. 12, No. 4

Mit Humor (Con u. mor.) - 69

H. SCHUMANN, Op. 12, No. 4

a tempo

Piano

Grade 7

ETUDE JUNE 1953

ETUDE JUNE 1953
No. 130.44124

Wind Over Pines

There are two schools of thought on how to develop technique: first, by isolating the problems peculiar to piano playing such as scales and arpeggios and mastering them; second, by studying music in which the problems must be overcome technically before the musical aspect of the composition can be rendered artistically. This brilliant sounding piece may be said to fall into the second category. It is completely idiomatic writing and once mastered will add immeasurably to the technical skill of the student. Grade 4.

Allegro agitato (2.514)

N. LOUISE WRIGHT
Acceleration Waltz

Johann Strauss

Tempo di Valse

Arranged by Ada Richter

Copyright 1952 by The John Church Company

Stars and Stripes Forever

John Philip Sousa

Marziale \( \text{III} \), \( \text{III} \)

Words and Music by

Johann Philip Sousa

Arranged by Ada Richter

Copyright 1952 by The John Church Company

From "Stars and Stripes Forever," arranged by Ada Richter
Most composers have had difficulty producing music which young people can play and enjoy. Not so Schumann (and in more recent times Bartok). The musical gems with which Schumann studded his two chief works for the young pianist, "Scenes from Childhood" and "Album for the Young" are rare items. In the piece printed here there is a canonic device in which the melody is followed by itself at the distance, in this case, of a full bar. It appears first in the right hand, then in the middle voice played by the left hand, of the right, it begins in the left hand, followed by the right and at the second double bar it is the same as at the beginning. It is suggested that, before playing all the parts, the canon be played all the way through until it is clear in both hands. Grade 3.

Andantino, assai affettuoso (e=66)

ROBERT SCHUMANN

From "Album for the Young" by Robert Schumann. (306-00104)
Capriccio

GIOVANNI BATTISTA VITALI
Piano part realized by Efrem Zimbalist

Allegro

The Moon Just Shook His Head
Words and Music by CLIFFORD SHAW

No. 131-41051
Slowly (J, 40)

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From "Solo Violin Music of the Earliest Period," compiled by Efrem Zimbalist.
International Copyright Secured
Copyright 1953 by Oliver Ditson Company

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ETUDE JUNE 1953

ETUDE JUNE 1953
"She'll be there."

The clouds, so soft a-beve,
Were messengers of love. They told me I was right, "Yes, she'll be there." But now the moon, I know. Is a fool in love, how sad.

He lost her, love is mad, I told him so. A fool in love, how sad.
Echo

BERYL JOYNER

Moderato (\( \frac{3}{4} \))

Piano

Lit-tle shad-ow on the walk, How you like to fol-Iow me!

Some-times you are ver-y tall, Then not tall at all!

Echo

BERYL JOYNER

Moderato (\( \frac{3}{4} \))

Piano

Lit-tle shad-ow on the walk, How you like to fol-Iow me!

Some-times you are ver-y tall, Then not tall at all!

The Wistful Little Princess

ANTHONY DONATO

Slowly (\( \frac{3}{4} \))

sempre cantando

A little shadow on the walk, Don't you like to follow me? Sometimes you are very tall, Then not tall at all!

The Wistful Little Princess

ANTHONY DONATO

Slowly (\( \frac{3}{4} \))

sempre cantando

A little shadow on the walk, Don't you like to follow me? Sometimes you are very tall, Then not tall at all!

At the Zoo

LOUISE E. STAIRS

Moderato (\( \frac{3}{4} \))

Piano

Elephants and tall giraffes, Growly lions, kangaroos; Tiger cats and leopards too, All live at the zoo.

At the Zoo

LOUISE E. STAIRS

Moderato (\( \frac{3}{4} \))

Piano

Elephants and tall giraffes, Growly lions, kangaroos; Tiger cats and leopards too, All live at the zoo.

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Galliard

Galliard, based on the French and Italian terms, galliard and gagliarda, referred in the 16th century to a very lively dance which, we are told, became exaggerated and vulgar. The music below, however, would hardly be described as either lively or vulgar, rather it is

with a kind of melancholy, stately air. A close reading of the music will show that the piece in its two periods, the second beginning when the left hand moves in 9/8 time, being a variation of the first. Grade 4.

J OHN BELL 1938

Andante espressivo

Piano

Do You Put the Words Across?

(Continued from Page 15)

Teacher's Diploma Bachelor's Degree

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(Cont. from Page 15)

Teaching Notes

Have you studied Harmony? Would you like to earn the Degree of Bachelor of Music?

49

If not roll, or trill your r's, but you would use a

sounded form of r.

In singing Italian songs, or arias, you must pronounce or trill your r's, the back portion of the tongue is also brought into play. With the back of the tongue against the roof of the mouth, allowing for the characteris-

tic "rolling" sound of these letters, s and r are formed the same way, except that the third section of the tongue is also brought into play. The letters t and d are formed with the very tip of the tongue by touching it lightly to the roof of the mouth, and building up air pressure behind the tongue. The consonant mistake that a singer makes is to put the vowel sound where it does not belong, and where it is not written. For example, let's take the word "goudy." As a rule, it is sung as "goody," With the tongue back against the roof of the mouth as in "good," the d must be cut off sharply to give a very quick release of the tongue from the roof of the mouth. We have used and read much more about vowels than consonants. Many

ers think all of this quite simple, but the seasoned artist gives up that it is the endless details that make up the whole. A work

The consonant q is formed in the very tip of the tongue, and must be pronounced or trilled with the edge of the tongue against the roof of the mouth. This

letter is also brought into play. In singing, the vowels are natural-

ly sustained more than the consonants. In good singing, consonants are formed slowly and evenly, so that they can blend smoothly with the vowels.

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The amazing versatility of American Singers (Continued from Page 11)

any young American on a financial cracker.

The first winner of the Thebom Scholarship appeared in concert at the University of Wisconsin, Madison, a year later. The arrival of such a scholar made us feel that our budding enterprise was beginning to take shape. And our students were delighted that the right hand, catch it quickly and identify.

In this connection it might be well to mention that the study is organized on a high plane, with the times. In Liszt's day artists were not even to be expected to play as Liszt. It was in large part the thought that Liszt was capable of carrying on the "light." No doubt, it was in large part the thought that Liszt would do his duty by the students of music that made the difference.

Who are supposed to do the teaching? The people who are supposed to do the teaching are the music teachers; as a matter of fact, in my opinion, the only people who are supposed to do the teaching are the teachers. Because "The people who are supposed to do the teaching are the music teachers." And the people who are supposed to do the teaching are the teachers.

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TEACHING MATERIAL FOR THE EARLY GRADES (Continued from Page 25)

A FICTITIOUS LACUE

Mrs. P. M. H., New Hampshire.

A beautiful and effective way to introduce and develop ear training is to include a small selection of familiar songs and to have the pupils sing them in various keys. It is much more difficult to learn the names of the different pieces when one hears them in a new key. I would make a special point of having the pupils sing the pieces in different keys while they are learning to sing the pieces in the key for which they were written. You should warn your pupils, however, that it is not advisable to change the key of a piece very much (or your complimentary<br/>


gives you much in the way of<br/>

vows. Your pupils should learn to<br/>

have music that has quite a different<br/>

style of Violin Bowing."

THE END

ILLUSTRATION CREDITS

10—Ray Levi Jackson

13—Gowlett and F. Rohs

33

35

47

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71

83

95

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143

155

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DO BIRDS SING SCALES?

Lillie Jordon

If you are asked what is the oldest music you have ever heard, what will you answer? If the question is, "What is the oldest music you have ever heard?" then the answer must be "the music we have heard since we were children." But if the question is, "What is the oldest music you have ever heard?" then the answer must be "the music we have heard since we were children." The reason for this is that music is a universal language that has been understood by all cultures throughout history. The earliest known examples of music are found in ancient Egypt, Mesopotamia, and the Indus Valley, dating back to around 3000 BC. These examples of music were created using instruments such as harps, flutes, and drums. The oldest known musical notation was found in China and dates back to around 300 BC. This notation was used to write down melodies and was the basis for the development of Western music theory.

SYMPHONY IN SUMMER

by Frances Gorin Rose

The cricket cries: "Chirp, chirp, chirp!" The woodpecker drum in tree trunks and on logs. Whileumble bees hum, from meadow and hill the voices of birds are heard. In unison, trill—Rain tinkles a tune, Woods roar, wild and free—Together, in beauty and glory, a great symphony!

BACH'S COURTLY MANNERS

When Bach had occasion to write to the Town Council of Leipzig he did so in the most courtly and formal manner of his day. One of these letters, written in 1736, runs as follows:

To Theophilus Christoph, Most Noble, Most Distinguished, Respected, and Most learned, and Mr. Bach's Master, the Sieur Bargermant and Members of the Most Worshipful City Government of Leipzig, Most Exalted Patrons:

May it please Your Most Excellencies, and Your Most Noble and Most Distinguished Sirs,

The writing quite a letter be closed it: Your Magnificence and Most Noble and Most Exalted Patrons:

The End

WHY THE BIRDS CAN'T SING THE SCALES

The voices of birds are a universal language that has been understood by all cultures throughout history. The earliest known examples of music are found in ancient Egypt, Mesopotamia, and the Indus Valley, dating back to around 3000 BC. These examples of music were created using instruments such as harps, flutes, and drums. The oldest known musical notation was found in China and dates back to around 300 BC. This notation was used to write down melodies and was the basis for the development of Western music theory.

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May it please Your Most Excellencies, and Your Most Noble and Most Distinguished Sirs,
The American Society of Nicaraguan Instrumentists held its 25th annual meeting in New York City on May 26 as part of the 75th anniversary of the New York Philharmonic-Symphony Society. The meeting was sponsored by the New York Philharmonic-Symphony Society and the American Society of Composers, Authors and Publishers (A.S.C.A.P.).

The society's annual meeting is held in New York City each spring to provide an opportunity for members to meet and discuss issues related to their profession. The meeting includes panel discussions, workshops, and networking events.

The American Society of Nicaraguan Instrumentists is a professional organization that represents musicians who specialize in performing instruments from Nicaragua. The society was founded in 1928 and has a membership of over 300 musicians from around the world.

The society's goals are to promote the interests of its members, to advance the art of music, and to further the development of the profession. The society organizes annual meetings and provides opportunities for members to network and collaborate with other musicians.
I was not likely to be. Besides the distortion of tone versus artificial reverberation have increased the cabinet's control affecting all high frequencies in a reverberant room this clarity and brilliance, even when the reverberator has supposedly been turned off. It creates satisfYing organ tone by choosing an appropriate quality and little medicated value to an orchestral musician. Being bowed and jitters as the dread hour approaches, he radicalized the composition for the sake of its musical value. It has a lot of power on his side and a keen desire to change the course of things. Dr. Capurso is the distinguished doctors who are attending to him. In the latter didn't take it as a command but as a sign of affection and respect. The explosion blew off his identification. The explosion was so overwhelming that he was shipped to a hospital in the United States. Little was heard from him for some time. When all returns were in and the doctors had studied his case, they decided to call him up again. The officer had been hospitalised. The officer was taken to the hospital in an ambulance. He succumbed to his injuries. The distinguished doctors who are attending to him have little medicated value to an orchestra. It has a lot of power on his side and a keen desire to change the course of things.

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LISTEN TO YOURSELF
(Continued from Page 17)

A. Godolphin, pianist and teacher, gives us a picture of different importance than in a legato, lyrical Chopin... 640.129 E. Michigan Ave., Lansing 16, Mich.

CONVERSE COLLEGE: 8... Let's listen Gerschel, Deall, Spartanburg, S. C.

self La remember that the goal is to

whole torso, keeping your spine

in your hands, in your arms, in your

muscles of the upper body should be

This kind of un-tense focussing al-

each day's work, every day, with

played at varying speeds, with vary-

hands gives him certain abilities and

certain limitations which no other

out leaps, sequences, fingerings, etc.,

quires, regardless of rules, books,

young pianists need help in strength-

-sometimes over-ready —and needs

After this preliminary technical

phrasing on the piano is understood.

works is musicianship.

inborn and it is with this in mind

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in time with a period of review. To my

eight hours a day— and I wonder

emotions as well as the muscles,

practice involves the mind and the

works is musicianship.

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Legends of Ancient Bells

Many strange customs and weird superstitions have always seemed to be connected with bells of various kinds.

by F. M. COWLING

The history of bells throughout the world, rich in fascinating legend and strange custom, reveals much of romantic interest. Bells have been associated with all phases of the human spirit, as well as with many religious and social uses, and so great has been their influence upon architecture that probably to them we owe most of the great towers of the world.

Bells have been found in all countries throughout the ages, though no one knows who made the first bell. Four thousand years ago they were used in China; in France as early as 156, and in the seventeenth century they appear to have been well known in England.

Early bells were made of clay or wood and these types are still in use in the South Sea Islands. Bells have been discovered in ruins of ancient Indian villages in Mexico, and the United States. Several of these bells have been found pictured on old Egyptian monuments, and in Old Testament times golden bells adorned the garments of priests. They have sounded the alarm in war and peace. In early days many bells belonged to the city, and every village had its own bell. The early followers could be gathered at a moment's notice. In the seventh century, bells were well set up for a small sum of money, and selling pupils as it were, in general bearing, his physical nature, his whole man is considered ill

Teaching is a very sensitive subject, and teaching the deaf are ancient practices in being in use in the Bede. In old days laborers were called to work by the Bells. Of bells ringing in the Glisen Gin.
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