The Stars and Stripes Forever.
March.

JOHN PHILIP SOUSA

Marziale

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SOUSA MARCHES ON
By Stephen West (See Page 10)
Bob Jones University combines CULTURE and REFINEMENT with a fervent revival... orchestras, radio and television stations.

Bob Jones University combines CULTURE and REFINEMENT with a fervent revival spirit. As someone has said, "The World's Most Unusual University" - but the "sawdust trail" is still there! Bob Jones University students are known not only for their culture and their intellectual and artistic attainments but for their evangelical zeal and uncompromising Christian testimony.

THE WORLD OF Music

New York recently performed by the New York Philharmonic Symphony Orchestra conducted by Daniel Barenboim included the first New York presentation of Bohuslav Martinů's Cello Concerto, played by Pierre Fournier, and the premiere of "A Double Portrait" by Louis Greenway. The latter work had been commissioned by Mitropoulos.

Eileen Zimbalist, world-famed violinist, now director of the Curtis Institute of Music, who retired some years ago from active concertizing, appeared to soliloquy with the Philadelphia Orchestra in December to present the world premiere of a new violin concerto written by Gian Carlo Menotti. The work was played also in New York and will be on the program for the Philadelphia's Washington appearance in March. The new concerto was completed only a short time before its première performance.

Arthur Honneger's dramatic oratorio, "Jean of Arc at the Stake," was given its first Philadelphia performance in November by the Philadelphia Orchestra and a long list of collaborating artists. The choral sections of the work were more than capably sung by the Temple University choir, Elaine Brown, director.

Raymond Gerome Harold Gilbert, director. Vera Zorina, famous ballet and dramatic stage personality enacted the title role. Other leading roles were taken by Edward Ennfield, Robert Grooters, Kenneth Smith, who played three roles. Speaking roles were taken by EFriszler, Roberta Grouette, Minnelli Phillips and Roland Water. Following the Philadelphia premiere the work was given in New York, Baltimore and Washington. The New York concert on November 19 marked the fiftieth anniversary of the Philadelphia Orchestra's first concert in that city.

"Volpone," a new opera by George Antheil will be given its world premiere on January 5 by the opera department of the School of Music at the University of Southern California. Rehearsal performances will be given on January 10, 16, and 17. Carl Elston, head of the opera department, will direct the work.

Enrique Jordi, regular conductor of the Cape Town Symphony Orchestra, was guest conductor at the opening of the San Francisco Symphony Orchestra season, on November 12. He conducted the orchestra also on November 14, 15, 20, 22, 24, and 29. He has been conductor of the Cape Town Symphony since 1927.

The University of Texas College of Fine Arts will sponsor its second annual Southwestern Symposium of Contemporary American Music to be held March 23-25, 1955. January 15 is the deadline for composers to submit manuscripts. Clinton Williams is chairman of the symposium committee.

The Fourth Annual Band Day sponsored by the University of Michigan Marching Band was held at Ann Arbor, in October with 101 high school bands participating. A total of 6,756 bandmen were in attendance. Dr. William D. Revell is director of the University of Michigan Bands.

The Pennsylvania Academy of Fine Arts is presenting a series of Five Chamber Music Concerts in the Academy. Two of the five concerts have already been given with the remaining three to be presented on January 30, February 27, and March 27. The January concert will feature Ralph Berkowitz and Vladimir Sokoloff, pianists; the February event will be presented by Rubinstein (Concert on Page 58).

New Works recently performed by the New York Philharmonic Symphony Orchestra conducted by Daniel Barenboim included the first New York presentation of Bohuslav Martinů's Cello Concerto, played by Pierre Fournier, and the premiere of "A Double Portrait" by Louis Greenway. The latter work had been commissioned by Mitropoulos.

More than 1,000 students are known for their evangelistic zeal and uncompromising personality... The St. Peter's Boys' choir, conducted by John Gesensway. The latter work had been commissioned by Mitropoulos.

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I beg Janáček’s work to be considered with the utmost seriousness. As his examination at the Prague Conservatory, he was asked a simple question by Professor František Blaha, the director and teacher of Czech pedagogy who was also the teacher of Dvořák: “How do you resolve a dominant-seventh chord?” Janáček did not reply. Blaha waited, and then said: “It is very simple: the seventh descends, the third ascends; and the root falls to the third.” Janáček listened attentively. Then he silently approached the blackboard and wrote:

In this piece, the Scherzo from Fünf Stücke für Orgel, the Spanish poet Ricardo León referred to von Bülow’s European tours and remarked: “He has every reason to be proud.” But the music critic Gaston de Richelieu was more critical: “The piano, a medium for the demonstration of technical skill, is not the right instrument for this kind of music.”

Liszt and Wagner, who were both激进ists in their music and philosophy, stood at opposite ends of the musical spectrum. Wagner saw music as a means of conveying his political and social ideas, while Liszt believed in the power of music to inspire and transform society. Their rivalry was not just about aesthetics, but also about influence and power. Wagner’s music was more accessible and popular, while Liszt’s was more refined and exclusive. Their confrontations were often characterized by mutual attacks and insults, and the musical world was divided into two camps: those who supported Wagner and those who supported Liszt.

But beyond their differences, both composers were dedicated to pushing the boundaries of music and exploring new forms and techniques. Their music was deeply affecting and continues to inspire and challenge musicians and listeners to this day.
BOSTON 16, MASS.

ETUNE FOR YOU TO PLAY AND SING

NEW RECORDS

Tchaikovsky: Symphony No. 4

Mahler: Symphony No. 8

New York Philharmonic

Anthony C. Vegh, conductor

Recorded live at the Philharmonic Hall, New York, 1952

Music Society of New York

ETUNE FOR YOU TO PLAY AND SING

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Music Lovers' Bookshelf

New Records

(Continued from Page 3)

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(Continued from Page 3)
ETUDE has always derived much help and inspiration from the letters of recommendation (and sometimes criticism) which it continues to receive from its readers. Due to space limitations, it is possible to print only a small percentage of these.

The letter printed here was sent in and we trust that the people who were giving you some thought to the preparation of an editorial statement suitable for the first issue of our seventieth anniversary year. The letter exuded such sincerity (and in such original style) the writer's appreciation of the ideals set by Mr. Presser when he founded the ETUDE that we want to share it with all our readers.

It is in a source of great satisfaction that the ideals and principles which inspired Mr. Presser in founding the ETUDE have been adhered to during those seventy years of its existence. It is the hope of the present editorial staff to continue along these same tried and true principles.

ETUDE appreciates the privilege of reprinting this letter and values highly the sentiments expressed herein.

My dear ETUDE Music Magazine,

For many years you and I were constant companions in my home and schools and clubs on many church programs, and often you and I went visiting together—sometimes to cities or towns or perhaps to country houses and churches.

Sometimes I gave you away,—not because I did not love and admire you, but because I did and still do. That is why I am now giving you to two great nieces of mine who are talented young musicians. Life goes on, you know; so you and I, with the assistance of your publisher Theodore Presser Company, must help to make those who will come after us greater than we and of better service to the sake of others.

A drab world it would be without music. I have always loved music, and I love you Life goes on you know; so you and I, with your assistance, must help to make those who will come after us greater than we and of better service to the sake of others.

Mr. Theodore Presser died. He was a great man, capable and just and generous. I do not wonder that, as you told him, he placed quietly and simply, "You are, you see, a great musician," as when Mr. Presser had taken as partner and guide.

Occasionally, after his death, you published some of his songs of which he had impressed his business associates. Among his songs was this: "Your success depends as much on what you say as on what you do.

You sent me to a photograph of Mr. Presser with which I plan in a conspicuous place in my studio which was an inspiration to the teacher who had taught me. I had a studio.

You have given me to some of the most enchanting remembrances of my life. I cannot adequately express my appreciation and gratitude to you.

On an enclosed card I request that the ETUDE be sent, as a gift from one of my great-aunts, the training that I have given to them as much as it has meant to me to receive and use the ETUDE.

With best wishes for you,

Sincerely your friend,

Mr. Alfred S. Hinckley

Panama City, Fla.
Debra Paget and Robert Wagner

Sousa (Clifton Webb) and his famous band

Sousa receives a message from the president.

Sousa Marches On

Interesting and exciting facts connected with the production of the spectacular Technicolor film, "The Stars and Stripes Forever," based on the life of America's famous band leader.

by Stephen West

The New Year in entertainment gets off to a good start with the holiday season release of "The Stars and Stripes Forever," the 20th Century-Fox presentation of much of the music and part of the life story of John Philip Sousa.

Named in honor of one of Sousa's most stirring compositions, the huge Technicolor production took nearly a year to complete, and five years in negotiation before actual work could be begun. The rights to bring Sousa's personality to the screen were obtained from Sousa's widow, other heirs, and six different publishing companies, and involved a more complicated procedure and a larger outlay than any other musical in recent years. The resulting characterization is sympathetic and satisfying, showing the March King as a frustrated composer who finds his marches souring, his person, Sousa was not without his giving his public what it wanted. "Sousa Marches On" is principally in a love story in which Sousa finds a guiding hand which helps him strike on his own romance.

The great Sousa was so well known that he could be counted on to serve as a realtor of such fantastic picture, as that given, to bring to us some mighty sobering thoughts as to what it would be like if the world were suddenly deprived of all its music.

The editor emeritus of ETUDE gives expression to some mighty sobering thoughts as to what it would be like if the world were suddenly deprived of all its music.

by JAMES FRANCIS COOKE

There will be no more dancing, for what is dancing without music? Tremendous factories making musical and electronic instruments, employing, throughout the world, hundreds of thousands of people, will shut down. The multi-million dollar investments in music will cease to pay huge dividends unless the scientists are able to find out some way of combating this tragic condition on our planet."

Of course, even the most blatant newsreader, with a hangover from a five day spree, could never imagine such an Orson Welles catastrophe. Sometimes however, it is good for everyone to stop and consider the priceless benefits which music brings to all of us, whether our musical interest is amateur, professional, commercial or merely that of a music loving auditor. It takes some such fantastic picture, as that given, to bring to us a real, vital necessity in our modern scheme of living. Just what music will bring to man in this portentous year of 1953, when hundreds of millions of men and women throughout the world are looking and praying for stability, prosperity, and productivity, along with a joyous and peaceful civilization, is suggested in the following:

TO THE MUSICAL HOME

TO THE VERY AGED

TO VERY LITTLE CHILDREN

TO THE AVERAGE MAN OR WOMAN

TO THE MUSIC STUDENT

TO THE MUSICAL HOME (Continued on Page 56)

An Editorial

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TO THE MUSICAL HOME (Continued on Page 56)
The sensational nation-wide tour of the

Musicians of Bali

with their native performances which to them are

but the natural expression of a way of life, has

been to Americans a most revealing experience.

by Rose Heylbut

A TALL MAN had come into the room. He wore a sports shirt, a strange-like drapery of dark green, and no shoes, and he carried a long, slender two-ended drum. With a look of kindly humor, he seated himself and touched the drum-ends with quick, strong taps of palms and fingertips. No melody accompanied him; there was only the tattoo of insistent rhythms, straight, syncopated, long, short. There was also present the music of a master musician, though not a professional. No melody accompanied him. There were no professional musicians in Bali, and no music by professional. The Bali Dancers gave Broadway its first taste of authentic Balinese music, which is interesting. More interesting is the aspect of a group of villagers enthraling the world's most critical audience by performances which represent the natural expression of a way of life. At home, these Balinese stars work in the rice fields or in small native shops. After work, they hasten to the music club to polish up performances on the gamelan (the native orchestra of xylophones, metallophones, and gongs), and to accompany dancing which, with the music, forms their sole entertainment. At home, these expert performers learn their art as they learn their speech. From babyhood, Balinese children listen to the music-making of their elders: around the age of two, they are encouraged to imitate what they hear. After some ten years of imitating these familiar home sounds, they become accomplished musicians. The Agung's eldest son, nineteen, plays all the instruments of the gamelan; his youngest son, three, is beginning to pick out traditional melodies. Neither they nor their father has any regular hours, for they are likely to have, what we call musical training.

Briskly goes John Coast, producer of The Bali Dancers, and his wife Supanini Coast, descendant of a distinguished Javanese family, talked of Bali's music. Though the traditional form of music is back to the 8th Century, these earliest strains are scarcely traceable to-day.

"The music included in our program goes back anywhere from one to nine centuries," says Mrs. Coast. "The basic melodies are old; their use and general mood are never—even modern. It is to though Copland were to superimpose his idiom on a classic Greek hymn. Modern embellishments of traditional Balinese melodies are called "flowerings," and none of them come from North Bali, the source of all innovations in the native music. The oldest forms, used in temple rituals, are played without flowerings, the melodies being beaten out on all the instruments. All our music is based on the Oriental five-tone scale—something like a pentatonic without semitones. As extremely acute ear is needed for the intonation, since no two gamelans are tuned exactly alike."

Singing is less developed than instrumental music. Vocal performances, according to Mr. Coast, are still not of concert quality. Indeed, rhythm is the basis for the exuberantly gay music of Bali. The drum sets the pace, mood, and color for each work. The Ayung conducts the gamelan; the metronome is an arrangement of horizontal gongs performed with extraordinary rhythmic intricacy, by four players. Indeed, rhythm is the basis for the exuberantly gay music of Bali. The drum sets the pace, mood, and color for each work. The Ayung conducts the gamelan from the drum.

Though modern Balinese music is chiefly a source of pleasure, it has its link with the religions of the people, and the entire development of island life. Once a part (Continued on Page 58)
Immortal Bohemian

Father Dante di Fiorentino’s remarkably graphic new biography of Italy’s most famous modern composer.

A Review by Jay Media

THIS NEW biography of Giacomo Puccini is attracting far more attention than the usual musical literature, not merely because of the wide fame of the greatest Italian musical figure since Verdi, but rather because of the vivid, vital and human literary style of the author, Father Dante di Fiorentino who became the village padre in the tiny town of Lucca, Italy, where Puccini was born. The Fiorentino family and the del Fiorentino family had been intimate friends for many generations. Padre Dante di Fiorentino makes Puccini live and catches the composer’s whims, vagaries, dreams, and frailties in such an engaging manner that your reviewer read the book at one sitting as one might be entranced by a “best-seller.”

At the Milan conservatory Puccini had large and idealistic ambitions which his mother was able to keep from him. Yet he was happy in this near starvation Bohemian life. This did not prevent him from pursuing upon a few compromising love affairs. He always insisted that love and art were necessary for his musical creative life. Father Fiorentino, relating Puccini’s life in a broad human angle. always with a sense of humor, never spares his hero. He gives us all but photographic pictures of the men into which Puccini was drawn by the cult of Bohemianism. The story of his life is almost as lively as the biography of Queen Marie Antoinette of France. But in the end it is a happy story. Father Fiorentino, realizing the need for truthfulness in a biography, doesn’t spare his hero. He gives us an all but photographic picture of the man into which Puccini was drawn by the cult of Bohemianism. The story of his life is almost as lively as the biography of Queen Marie Antoinette of France. But in the end it is a happy story.

If the student will make himself thoroughly familiar with the chord scheme before playing other pieces as written, he will have no difficulty in making clear the “terminations” of the musical ideas.

The latest Sonata in C Major furnishes us with some excellent examples. In the first subject there are three cadences, which, as far as my experience goes, no-one ever seems to notice. If in each case we soften the resolution into the second chord, there is not the result a great improvement over what we usually hear? This kind of punctuation, that is, cadence inflection, is strangely neglected in musical education and has no one ever thought of it. This is not the result a great improvement over what we usually hear? This kind of punctuation, that is, cadence inflection, is strangely neglected in musical education and has no one ever thought of it.

Prelude from Book I of the Preparatory Choral Society (185 members) and in record form have sold many thousands of copies. This was given at Grant’s Park Choral Society, the “city of many courses” of music, the role of the two devices is very often reversed, with cadence inflection, is strangely neglected in musical education and has no one ever thought of it. How for in-
The Role of the Parents in This Matter of Programming

All members of the pupil's family have an important part in the development of his musical training.

by MARGARET MEUTTMAN

Parents tend to underestimate themselves when it comes to music study matters. They seem to think they're not important. Nothing could be farther from the truth, as any music teacher can tell you.

Nearly all children take music lessons at one time or another, either in school classes, in band, or privately on the instrument of their choice. Almost all parents understand what makes one child succeed and another fail. Is it a matter of musical ability? Is it the way the child plays with musical than the child who doesn't? Not necessarily at all, they are told. But, what, other than training it, what else could it possibly be?

Here are a few answers, gathered from first-hand experience over a number of years. While they do not all simmer down to one word—first-hand, they come fairly close to it in one way or another. For what is the difference, or is not often a matter of character, of attitudes, of interest. And parents would be surprised to find how important members of the family can be in determining the effect of these factors in so far as music is concerned.

In spite of all the emphasis in recent years, upon the psychological aspect of the parents' attitude, there are still many parents who are inclined to discount their importance in the overall picture. This condition may be due partly with respect to uncles and aunts and cousins and grandparents, parents, friends and neighbors, and in fact, all the family relationships. But, since parents are closest to the child and have the most influence in his early years, their importance in his musical development is beyond compare.

We call to mind a seven year old boy, whose henna hair and big blue eyes, could mean anything to the world but to his parents, who happen to be composers. He had a number of the Missa in the church. He could listen with delight and without any sharing her pleasure. If she is truly that

If the father gets fun out of playing an instrument, then Junior will too. If he shares her enjoyment of a piece heard with others in the family, the child will generally do the same thing. If not, he may rebel against them. But whatever happens will be for the cause of the parents.

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As a performer

A leading mezzo-soprano of the Metropolitan Opera says concerning success that...

It Isn't Luck Alone

told as Gunner Ashbad

from an interview with Mildred Miller

People speak of luck in a professional career at the moment when the big engagements begin. According to my experience, this isn't entirely accurate. Certainly, there is an element of luck involved both in getting engagements and in being ready for them; but it shows itself (if at all) long before the job stage. The real luck in a vocal career lies in finding at the start of the study the correct teaching and the general formative influences which enable you to go forward in an unbroken line of progress. Even then, you'll still have to work, and you'll still encounter problems—new ones at every turn—but at least you'll know what to do about them.

That's about the only kind of luck there is. In this sense, I've been extremely lucky. I have always loved music in general and singing in particular; but, as I said as a pianist, I did like singing until my voice had grown safely through the critical adolescent years. I was chosen as accompanist for the Glee Clubs both in Junior High School and in High School in Cleveland, and was thus spared the hazards of singing too soon.

My voice was discovered while I was in High School and, after I had an audition with Lionel Novak, my parents, at great sacrifice, allowed me to study at the Cleveland Institute for Music. My goal was to become a music teacher and I added the clarinet to the clarinet, which included those most helpful course in Baritono rhythms and expression, and, of course, voice. Here, again, I had the luck to be given exactly the sort of training I needed at that time. I was kept on vocals, Lieder, and English, French, and Italian songs, with no hastening of operatic work.

During that period, I encountered my first big problem, though I did not recognize it as such. I had thought I was a soprano. My voice was quite adequately resonant; I had difficulty with the high diatonic (whether in exercises or songs) which led to a tightness or edginess of tone. This, in turn, did nothing to build up self-confidence.

Then my teacher, Marie Simonsdick-Kraft, decided to work with the least "edgy," most pleasing tones of my voice. These lay in the middle register. She had me use these tones toward the end, developing my scale in the opposite direction. I had no difficulty at all! The purpose was to make my tones louder. My most helpful exercise at this time was the singing of scales on Hiig-had. This assured a good forward attack, and brought the freshness of the voice directly into the Oh. As a result, my tone took on a very sweet quality, for which I have not been without appreciation.

This year, Boris Goldovsky auditioned me and asked me to come to Boston for work in his extra summer classes. This was luck—but without correct preliminary training I should never have gotten it. I couldn't afford to go except for the assistance of a lovely lady in Cleveland, I am glad to say. Vera, and the voice lessons of the last eleven weeks in Boston gave me the push forward. I had been singing correctly for years, but been unable to take advantage of the inexperieced student. Now I learned to let go, blending singing techniques with the voice of the experienced professional.

Next I studied at the New England Conservatory of Music, where I had a chance to learn more about the nature of the singer, and his total approach to music. Here I learned to use my voice properly, and to develop it, not to squander it. And I learned that there are some limitations to the voice, and that it cannot be used for all purposes. At this stage in my career, I have come to feel much more at home in music, and am glad to say that it has become an integral part of my life.
Oh Doctor,
My Throat!

A specialist in his field has words concerning the care which should be given the singer's voice.

Since to sing or to sti g the blood of life to every vocalist, it is small wonder that a pain in the throat or an acute laryngitis is cause for great anxiety. It is often said by those who know nothing of a singer's problems that "there is no worse ailment than in other people." This is not strictly true; in fact, I believe that it is quite contrariwise; for the singer because of vocalization and trained use of the voice knows, or should know, how to avoid it the least. Exercices in proper breathing, general bodily care, and common sense, will, taken in this order, will, as a matter of fact, build up the singer's resistance to disease, do not make anyone bulletproof.

"Throat trouble" is a common complaint of a distressing nature. Very often the symptoms complained of are due to causes to be found in the nasal sinuses or in systemic disturbance of the body related to the throat. Therefore, an exact diagnosis is essential. Exercices in proper breathing, general bodily care, and common sense, will, taken in this order, will, as a matter of fact, build up the singer's resistance to disease, do not make anyone bulletproof.

In the words of Omar Khayyam: "The day of doom is near. The time of victories is far off. The back of the throat (nasopharynx)."

Fortunate is the observer who sees this for he is then sufficiently alarmed to seek diagnosis and treatment. Probably the throat specialist will request an X-ray film of the sinuses in order to determine whether there is any latent infection or purulent (pus) condition from which discharge is finding its way into the back of the throat (nasopharynx).

If this change from the normal goes on for a long time, the secretion continues to be troublesome because the secreting cells have undergone some pathological change and no longer produce the watery type of secretion. This means that the back of the throat is always dry and often uncomfortable. A hot drink of coffee in the morning often acts to loosen up the dregness, and one may get on quite well for the rest of the day. But, unfortunately, this improvement does not last, and therefore, the annoyance continues, calling for rather prolonged treatment by the throat specialist.

Any nasal obstruction from whatever cause, even from a bad head cold will make things very difficult at night. Night will give more sleeplessness or at least to disturbed sleep. Upon awakening in the morning the throat is dry, the voice is husky or hoarse. Because the inspired air has dried the throat into a crisis. That "dark brown taste" which used to be the joker's gun of tricks becomes an amazing reality.

All of the diseases of the larynx which trouble the singer, acute laryngitis is the most alarming. One may retire at night in good health, but have voice at all in the morning. The voice may be沙e, or raspy and unpleasant as is provoke panic and anxiety. This may happen on the very day of an audition—and usually does! Perhaps one has waited for weeks, the opportunity of a night for a moment, and at this critical moment acute laryngitis spoils it completely. As much as I dislike to say so, there is no use in crying out to the laryngologist for help, for in the words of Omar Khayyam: "the moon is as temporary as the back of the throat..."

Upon examination, the cords are red, swollen and very likely have a thin exudate upon them which vibrates in the airways when trying to sing a note. There is no way of avoiding this swelled moment and hav-
The Drama of Drums

from earliest times

Drums in some form or other have had their place in the lives of the people.

by KATHRYN SANDERS BIEDER

The drama may be simply a membrane in a hoop such as the half drum or tambourine. It may be a bowl shaped instrument with one end covered with a skin, as the kettle drum and many primitive drums. A still different type has a membrane on each end of the drum, as in the bass drum.

(Drums of various kinds have an important part in the modern orchestra accompanying the tour of the Ballet Dancers as described in an article elsewhere in this issue. Ed.)

All early people knew the drama of the drum. They could touch the voice of the drums. In one case they would proceed to make a hollowed log or stone could speak so powerfully. From that time the drama of the drum has developed in its use, in the player in which it is played and, even in times, in the very materials which compose the drum.

The drama of drums is well known to travelers today as they journey deep into the interior and hear the continuous sound of the war drums. This was one of the earliest uses of the drum: to strike fear in the heart of the enemy. Warriors went into battle with drums pounding in time, and the beat was felt in the very terror of those who heard it.

The sound of the drum gave courage and confidence to the warriors going into battle. No instrument was more important than the drum for these purposes that each side tried to out-drums the other. Another kind of drum, marching drum, was used to pace the marching. They also found that it also relieved the foot soldier's fatigue.

Primitive African drums are drama for animals and a beautiful one has been beautifully carved with figures of men and decorated. Some were a tree trunk hollowed very thin. Some were of wood, some of metal, and some are of earthenware. They are usually of a triangle, square or of a friendly Indian ally. They are often used with crowns cut off and skin; fastened over the drum. This is also the principle of the African instrument called his timpani player his "back door
to his name, his mission and whether
he was a musician?

"Never mind, I really know the answer. Anyone with that (Continued on Page 63)

21

Drums were
(Continued on Page 62)

PIANIST'S PAGE

Adventures in Piano Teaching

by GUY MAIER

Mozart and Beethoven

Mozart's Sixth is the God of the Sunshine, the Blue Skies and a Little Bitte Spirit of Love and Joy. Beethoven is the God of Thunder, the Devil of Stiffy, of the Eternal Battle between Righteousness and Wickedness.

Mozart, music is a mystery. He

bathes himself in its spirit: the fragrance of its inner essence endures him.

On the other hand, music for Beethoven is a militant crusade. He gives his feet and stomachs—never mind if he turns a bit to pieces if necessary. Only to the Fights-ten-Kick belongs and writes the best of his music. When Beethoven emerges from his white fur, purified, calm and confident, the masks of battle

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21

Drums were
(Continued on Page 62)
ABOUT CLASSIFYING VOICES

1. Yes, both the upper and lower notes should be played staccato.
2. The use of the damper pedal is permissible in playing. But it must be employed with great discretion. Too little rather than too much is always a safe guide in the use of the damper pedal, and especially in works of the classical period.
3. Either the sustaining or the damper pedal may be used to produce the low A-flat.

In most cases the number included is only a rough estimate of the time required, because it is based on the assumed average tempo of the piece. The actual time required may vary greatly from this average, depending on the tempo of the performance.

TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc., discusses ETUDE articles, Press notices, the "Minute Waltz," and other matters.

ETUDE—JANUARY 1953

In the June '52 issue, Jean Casadesus presents some pertinent remarks on the subject and stresses the importance of Schubert, which is considered so essential at the Paris Conservatory and other similar European institutions. "The basis of good work is solfeggio," he says. "It fixes note relationships, sequences, harmonies; it enables you to know what you are doing as you move through the keyboard; it facilitates sight reading and the examination of more modern music. Here there is none of that, solfeggio is not a part of music lessons, and students seldom heard of it."

Congratulations to young Joan for expressing himself so ably and so well. Frank: why do we hear so much shaky rhythm, skipped beats, clipped values, stumbling and general wobbling? The answer is simple: Here it is, purporting Hans von Bulow's famous dictum on technique: "Three things are necessary in order to become a good music: 1. Solfeggio—2. Solfeggio—3. Solfeggio."

DO NOT GIVE UP!

So you have given that first recital and the notices haven't been up to your expectations? And you go about the article on "Singing" in the fourth volume of Grove's "Dictionary of Music and Musicians" you will learn at least a few things, and if you will follow this up by looking under "Conductors," "Mezzo-Sopranos," etc., in other volumes of Grove you will learn many additional things that will interest you. Grove's Dictionary is to be found in almost any library, but there may be music libraries where the vocable pedal can be used to great advantage. I think that in this, as in all special pleading, the idea has been solidly in the mind of the use of the vocable pedal, since we wrote this two years ago in reviewing a change of harmonic pictures. You will note that in the fourth month of this passage the music is changed to a more minor. If the damper were held down throughout the entire duration of the pedal point, it would have had a bad effect. So if the demand is used, it must be released at the end of the third measure and depressed again at the start of the fourth, in spite of the notation of the sustained A-flat in the let hand. Similar adjustments will have to be made in the following measures. This seems to indicate that Delius might have had in mind the use of the sustaining pedal at this particular place.

Hang on for your kind words. We are always glad to know that readers derive real help from our columns.
"Strange Variations"

by

ALEXANDER McCURDY

A LETTER writes:

"Dear Dr. McCurdy:

For several months, we (the members of a certain church) have been subjected to what is, I'm afraid, a fairly screaming point. We feel as I do.

There always has been much discussion among educators on the subject When Should Piano Lessons Begin?

THE JARGON of psychology is so arid that we cannot always appeal to it to explain certain phenomena. For in the field of child development we can learn much about characteristic traits of children of different ages that can help us to determine a good age for starting piano lessons. From what he tells us of five-year-olds, we can see that many of them are at a good stage to begin piano study. Of course, every child is individual and matures at his own rate, and two children of exactly the same chronological age may be vastly different in their stage of development. Most five-year-olds, then, love to learn because of the sense of achievement their accomplishments give them, and also because of the praise and applause they get, especially from their mothers, to whom they have strong ties. They love to repeat an activity that they have learned, which makes them fine practitioners. Once an initial abyss wears off, they are friendly and so relatively easy to guide. Their attentiveness is fairly good. One psychologist puts the attention span for a five-year-old at twenty-four minutes. At five, while the child is still probably more afloat with his ears than with his eyes, he will enjoy copying letters and numbers and also finding matching pictures and forms.

Five is an age of stability, a "golden age" in the development of the child. Six is just the opposite. Six strikes out from the calm, sunny shores of five into a storm of activity, emotional upsets and conflicting impulses. The attention of six-year-olds is easily distracted. Because they are entering a new growth phase, their concentration is not so good as at five. They usually start their school career at this time so that encountering piano lessons is an insurmountable extra burden.

After the turbulence of six, seven is a quieting down stage. The typical seven-year-old is sensitive, thoughtful, and a much easier person to live with than the six-year-old. His attention is good, and he frequently becomes absorbed in a task. Only his characteristic lack of outdoor is a drawback to his starting lessons at this age.

The eight-year-old usually comes out of the slightly withdrawn stage comes a seven. His general tempo of being tends to go into high gear. He develops sympathy in motor activities and his mentality is so stepped up. He becomes anxious about people and things and asks a lot of questions.

Our disadvantage that offers the advantages of starting early is that the average child is not capable of practicing by himself until the age of nine or ten. The young child is incapable of understanding itself enough what is presented in a half hour lesson as to how to practice effectively the rest of the week on his own. He needs someone to guide him, and unless his mother has the time to give to him, he would be better off if he waited until he was able to work by himself.

The nine-year-old is growing up and becoming independent. Not only can he work alone, but he can take criticism, something the younger child is too insecure to do. If nine is good, ten is still better. Ten is another of the golden ages, a period of equilibrium before the stresses of adolescence. The late Dr. Ward Reaume, who did much work in the field of the psychology of music, considered ten the most effective age for starting lessons.

We can see, then, that the best age for initiating piano lessons seems to be either five or ten. Let us consider the advantages and disadvantages of five versus ten.

The evidence in favor of the early start is strong. The young child's body is flexible, and it is comparatively easy for him to pick up skills. Then, too, he knows fewer activities in which the movements might conflict with those necessary in piano playing.

The child who more (Continued on Page 29)
Andante from Sonata

In January, 1788, Mozart wrote a Sonata in F major from which this poignant Andante is taken. This is piano music of dextrous power, singing lines, and contrapuntal texture, a synthesis of everything Mozart concerned himself with during his short but tremendously vital life. The form of this movement is that of the sonata-allegro, usually reserved for first movements but not out of place here. (Turn to Page 3 for biographical sketch.) Grade 5.

WOLFGANG AMADEUS MOZART
(1756-1791)

Andante (J: 58)

From "Sonatas for the Pianoforte," by W.A. Mozart [810-00194]
The Metronome
(From the Eighth Symphony)

LUDWIG van BEETHOVEN
Arr. by William Hodson

PIANO

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From "Themes from The Great Symphonies," compiled by Henry Levine. [420-60226]

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The Dark-keys Dance

Grade 3 1/2.

SECONDO

MOLLY DONALDSON

Moderato (J:80)

Piano

Ped. simile

a tempo

poco rit.

sempre f

ETUDE JANUARY 1953

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The Old Year Now Hath Passed Away
Das Alte Jahr Vergangen Ist

J. S. BACH

Chorale Prelude

To the Distant Beloved
(Der Entfernten)

Johann Gaudenz von Salis
English Text by Constance Wardle

Moderato

J. = 50

FRANZ SCHUBERT

Edited by Walter Golde

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ETUDE-JANUARY 1953

From "The Liturgical Year Gesammelte," by Johann Sebastian Bach. Edited by A. Riemenschneider, 1433-460003

From "Easy German Classic Songs," edited by Walter Golde, 1431-416002

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ETUDE-JANUARY 1953
Valse Brillante

FRÉDÉRIC CHOPIN, Op. 34, No.2

Transcribed by John Granacos

Clarinet

Piano

Lento espressivo

Sostenuto

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Our Maple Tree

Allegretto (J.=60)

Our maple tree is a lovelv thing, she’s dress’d in red and gold;
shakes her skirts with a little swirl When blown by wind so cold. But soon one day, when it grows more cold, her leaves will fall away. And she’ll not have a thing to wear Until one fine spring day!

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The Wise Old Owl

Moderato (J. = 100)

The owl’s a very wise bird they say, He’s up the whole night through To watch the moon and see What other birds do during the night.
shines above, A crescent because it’s new. How nice it would be thought the wise old owl if I were high in the sky—then I could sit on the crescent moon And watch the old world go by.

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IT ISN'T LUCK ALONE

(Continued from Page 17)

...to the best of this work above all one's teacher advocates and guides one in all one's work. And it is true that if one's teacher advocates and guides one in all one's work, one's teacher will have been a real friend one tries to make up for his loss by going on with his personal work, which is quite often the same as his work as a teacher. And so one's teacher, whether one's teacher on the piano or whether he is a teacher on the violin or the cello, is one's teacher, and one must make the most of the knowledge he has given him.

In America, it is only from my limited experience that I can draw suggestions for other young singers. And the first thing I learned is that every young singer must try to become familiar with his own voice and with the voice of other people. For in this way one learns to know himself and to know his own voice.

The second thing I learned is that every young singer must try to become familiar with the language of music. For in this way one learns to know the meaning of music and to understand it.

The third thing I learned is that every young singer must try to become familiar with the history of music. For in this way one learns to know the development of music and to understand it.

The fourth thing I learned is that every young singer must try to become familiar with the theory of music. For in this way one learns to know the principles of music and to understand it.

The fifth thing I learned is that every young singer must try to become familiar with the practice of music. For in this way one learns to know the technique of music and to understand it.

The sixth thing I learned is that every young singer must try to become familiar with the criticism of music. For in this way one learns to know the evaluation of music and to understand it.

The seventh thing I learned is that every young singer must try to become familiar with the publicity of music. For in this way one learns to know the promotion of music and to understand it.

The eighth thing I learned is that every young singer must try to become familiar with the business of music. For in this way one learns to know the management of music and to understand it.

The ninth thing I learned is that every young singer must try to become familiar with the social life of music. For in this way one learns to know the appreciation of music and to understand it.

The tenth thing I learned is that every young singer must try to become familiar with the political life of music. For in this way one learns to know the influence of music and to understand it.

The eleventh thing I learned is that every young singer must try to become familiar with the religious life of music. For in this way one learns to know the role of music in society and to understand it.

The twelfth thing I learned is that every young singer must try to become familiar with the economic life of music. For in this way one learns to know the role of music in the economy and to understand it.

The thirteenth thing I learned is that every young singer must try to become familiar with the legal life of music. For in this way one learns to know the role of music in law and to understand it.

The fourteenth thing I learned is that every young singer must try to become familiar with the moral life of music. For in this way one learns to know the role of music in morality and to understand it.

The fifteenth thing I learned is that every young singer must try to become familiar with the ethical life of music. For in this way one learns to know the role of music in ethics and to understand it.

The sixteenth thing I learned is that every young singer must try to become familiar with the esthetic life of music. For in this way one learns to know the role of music in aesthetics and to understand it.

The seventeenth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in art and to understand it.

The eighteenth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in beauty and to understand it.

The nineteenth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in truth and to understand it.

The twentieth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in goodness and to understand it.

The twenty-first thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in justice and to understand it.

The twenty-second thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in freedom and to understand it.

The twenty-third thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in peace and to understand it.

The twenty-fourth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in love and to understand it.

The twenty-fifth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in kindness and to understand it.

The twenty-sixth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in charity and to understand it.

The twenty-seventh thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in truthfulness and to understand it.

The twenty-eighth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in justicefulness and to understand it.

The twenty-ninth thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in mercyfulness and to understand it.

The thirty-first thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in charityfulness and to understand it.

The thirty-second thing I learned is that every young singer must try to become familiar with the aesthetic life of music. For in this way one learns to know the role of music in kindnessfulness and to understand it.

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IMMORTAL BOHEMIAN:

The world's famous prima donna, Adelina Patti, was one of the few operatic divas of the 19th century to achieve international fame. Her voice was praised for its sweet purity and breadth, and her technique was admired for its flexibility and precision. Patti's career spanned more than five decades, and she performed in nearly every major city in the world. Her exceptional talent and artistic integrity made her a role model for aspiring singers, and her influence extended far beyond the operatic stage.

Patti was born on November 30, 1843, in Naples, Italy, to a family of musicians. Her father, a tenor, introduced her to music at an early age, and she began singing in church choirs before the age of ten. Patti made her professional debut at the age of twelve, performing in Naples. Her voice quickly attracted the attention of Italian opera impresarios, and she was soon engaged to sing in a series of operas in Paris. Her success in France led to engagements in London, Vienna, and other major European cities.

In 1871, Patti made her American debut at the Academy of Music in New York City. Her performance was met with great enthusiasm, and she quickly became the toast of the American musical world. Patti's first American tour was a great success, and she was invited to return for subsequent engagements. Her American career was marked by numerous sold-out performances and enthusiastic critical acclaim.

Patti's later years were marked by a series of health problems that limited her ability to perform. Despite this, she continued to tour and record until her retirement in 1897. Patti's legacy as a singer and performer endures, and her contributions to the operatic art form are remembered with great respect and admiration.

(Continued from Page 19)
MULTITALENTED BOW MAKER

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You need money, or the equivalent to the price of the instrument, before any work can be started. Hammond registration.

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Music in my life has the number one position, rating above all other voluntary activities, with the form of piano playing, piano teaching, reading, writing and special projects. In summer vacation I practicedConsignment for hours a day. During the school year this amount is reduced to thirty hours per week.

Two things. I taught my sister before she went to college and now practice with her as much as possible.

During this summer I attended the concerts of our Symphony Orchestra and as many additional concerts as my allowance permits. Each week I work out from our Public Library two allusions of recordings and play them over and over during the day.

A. Read and re-read, if possible, any book or periodical you are reading.
B. Make a habit of saving and collecting notes, which you can review later on.
C. Edit and rewrite any school assignment you would like to improve.
D. Avoid work that is beyond your ability.

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D. Avoid work that is beyond your ability.
THE ROLE OF THE PARENTS IN THIS MATTER OF PRACTICING

(Continued from Page 16)

possible results will obtain. It’s important not to reverse this order and whom the children admire. In fact, if you’re not sure whether you will come days when other things will be all the old problems and a situation that lead to an understanding of the fundamentals of music, presented in conversational form for the teaching of piano in classes.

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**Cadence Inflection**

(Continued from Page 16)

La fille aux cheveux de lin have an illustration of rising inflection, this time pointing to a modulation to the key of E flat.

Since the modulation is to the right side of the key circle—the bright, active side, this probably accounts for the use of a crescendo. Conversely, there are many illustrations pointing to the left side—the passive, sentiential side, where forces move in retarding, instead of speeding, their rhythm.

Recently, we have been having interesting discussions on the subject of crescendo and diminuendo. While no absolute rules can be laid down, it is generally agreed that crescendos are more suitable to the left side, diminuendos to the right side of the key circle. Why? Not because the left side is the major; or, in some cases, a slight shading just before the key is a diminuendo, which is also often used before a piano or pianissimo. This is to bring us into the realm of time inflections, which is another matter entirely. We might mention in this connection that crescendo just before a forte, sometimes, especially in choral compositions, we even make a break here to take a breath before this forte, and this makes it all the more expressive when it does arrive.

Coming now to the cadences, it often appears in the form [1 3].

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In the fourth measure of the first movement of Mozart's Sonata in A major, or the 58th measure of C. P. E. Bach's Sonata in G minor, this is an especially helpful in studying the works of French composers, whose ideas are often sound on the weaker beats and thus form fermata endings. A final suggestion: a distinction should be made between the perfect and imperfect forms of cadences. A cadence is "perfect" when the tonal difference is in the highest and lowest parts of the chords, while a cadence is "imperfect" when it is not. The perfect form is more final, and this distinction is important in the study of the music of the old masters. For instance, in C. P. E. Bach's Sinfonias, these have three important I-V cadences in the course of the piece—one into the key of the relative major (measure 6), one into the key of the Dominant (measure 9), and one into the key of the Subdominant (measure 7). All are imperfect, for we have the third at the top. As a result, these cadences do not sound as complete and final as the one at the very end of the movement. Therefore, we have the rest of the C minor chord as the final note. Since it would be more of a collision if the resolution were left to a 1-3, a final one.
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