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Guy McCoy

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In this Issue...

The Young Conductor
Thomas Schippers

Building the Concert Program
Ernest Staber

Piano Study and the Schools
Cecilia Guidone

The Language Problem in Singing
Elena Nikolaidi

Bread and Butter Music
James Francis Cook

The Magic of the Harp
Mildred Dilling

DENMARK'S ROYALTY BOWS TO THE BALLET AND ITS COMPOSERS
By Doris Arvey

(See Page 10)
Nine recognized and accepted

- Easy German Classic Songs

Here is a new collection that contains, as different, classical selections for your vocal repertoire. The compositions, like their teacher, are by Schubert, Schumann, Mendelssohn, Brahms and Franck, all of which are sufficiently easy for the younger singer. Excellent for amassing German licks as well as for concert and recital purposes.

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One of the very few satisfactory collections suited to the teen-age girl. None of the texts treat of romance or religion.

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Selected for your vocal repertoire. Mendelssohn, Brahms, Verdi, Puccini, and others. I hope to return to Santa Barbara, Austin University Press, Oregon.

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Theodore Presser Co., Bryn Mawr, Pennsylvania

THE COVER FOR THIS MONTH

Sunday, October 19, 1932

The Davidsfon Symphony Orchestra of the State Radio, which will be touring throughout the United States. The orchestra is conducted by Eric Tuxen and Thomas Jensen. The program on the cover, secured through the courtesy of the Danish Information Service, was taken in the concert hall of the Danish State Broadcasting House in Copenhagen.

THE EDITOR TO THE EDITOR

Dear Twenty-Five Years in Music

Sir: In the June issue of ETUDE there was an article, "Seventy Years of Music." I think I can equal that. I will be 80 years, next January. My Mother and Father were both teachers of piano and violin. I played in Concert when I was three years old. At the age of six I played Bach (sans) all the clavier in the book; at the age of thirteen, I had two piano pupils. Later, I studied violin and organ at Oberlin Conservatory, then played in church in Akron, Ohio.

A few months ago I played the piano in Santa Barbara, California, and got paid for it and enjoyed it. Now I am playing Caprice Fragonard, Chet de Lune, Waltz of the Flowers, Liszt's 2nd Polonaise (parts of it), and others. I hope to return to Santa Barbara, Austin University Press, Oregon.

I wish to express my appreciation for the articles and songs in your magazine. They are very interesting. I have been getting ETUDE since 1929 and still can read a few minutes each night to digest. They are very informative. Each magazine has something good and different articles, I hope that ETUDE will last forever.

Francis Hermes

Brooklyn, New York.

Sir: I cannot think of anyone who has received as much benefit from ETUDE as I have from each issue of ETUDE. My teaching schedule is full, and I have my reading house, which far apart, but this magazine always is right in line. I am especially benefited by Dr. Donaldson's page—"The Teacher's Round Table." It is not high-falutin', but always remains on a high level of music and knowledge. Sometimes your music isn't too good and other times the whole music section appeals to me, I wish you would put in more modern music. Thank you and your staff.

Yoshiko Iwama

Kobe, Japan.

Sir: Let me offer you my most sincere congratulations on the growing development of your ETUDE, especially upon the daily increase in its circulation among the musicians, music teachers, and music lovers of this country (Japan).

I have been an ETUDE subscriber for twenty-five years, but for a while I couldn't read ETUDE because of World War II. Nowadays I can read it every month in turn. So I am delighted with your magazine and I eagerly awaiting my new issue.

I have been quoting several articles on educational problems, for instance, "How to Teach the Church, School Band, Orchestra, or composition and arranging."

Therefore I write to tell you how much I enjoy your magazine.

I look forward to it every month, because your music isn't too good and other times the whole music section appeals to me. I wish you would put in more modern music.

Thank you and your staff.

Yoshiko Iwama

Kobe, Japan.
If you won't the best in console styling, JESS FRAN
THE NEW 40-inch consoles by JESS FRAN... which can be pressed home silver-sputtered masters is necessar... limited, we urge you to mail the coupon at once. The INTERMELO THE CADENZA.

Vol. 70 No. 10

THE YOUNG CONDUCTOR, ..!
THE MAGIC OF THE HARP ...
DENMARK'S ROYALTY BOWS TO THE ... "MUSIC FOR THE MAKING ...
WORLD OF MUSIC ...
VIOLINIST'S FORUM ...
QUESTIONS AND ANSWERS.

FIRST AND SECOND PIANO BOOK!

PIANO TEACHERS INFORMATION SERVICE.
A quarterly newsletter,编辑 for inserting in your leaflet, containing notes of:
- Teaching literature and graded by experts
- THEMES OF 1952 teaching literature
- Books on music
- Music articles on teaching
- Piano recordings
- Music magazines, publications and associations
- Information about the pianist itself.

SCHUMANN: Dichterliebe Song Cycle

This lovely work of Robert Schumann is given a magnificent recording sung by Pierre Bernac with Robert Casadesus providing the most artistic and sympathetic piano accompaniment. Mr. Bernac with great intelligence and catches the delicacy and charm of these beautiful songs most effectively. Indeed his voice seems especially suited to these songs of the cycle. (Columbia, LP disc.)

MUSIC FOR THE MAKING

Fra"yli C. E. Barylli, Viennese violinist. (Continued on Page 7)

The American Recording Society invites you to Accept One of These Long-Playing Records

Yours for only $100

To introduce these distinguished recordings of "200 years of American Music"

THE COMPOSER OF THE MONTH

The October "composer of the month" is no other than the prodigious pianist and composer, Franz Liszt. Famous as the creator of the symphonic piano poem, he re... the cycle. (Columbia, LP disc.)

AMERICAN MUSIC"
...and all their lives they'll thank you for their Arosonic!

All through life the joy of music will be theirs...a new fulfillment for a full teaching schedule at The Paris Conservatory. "Very simple," replied Masseau. "I work while you sleep."

When Eugen d'Albert sent his biographical notice to Alfred Enstein for the 1927 edition of Einstein's Dictionary, he asked that only his celebrated wives should be included. Einstein graciously complied and listed only three wives out of six in the article on d'Albert. The most celebrated of them was d'Albert's first wife, the pianist pianist Teresa Caro. In her Berlin concert review once wrote, "d'Albert's first wife played his Second Piano Concerto at the Paris Philharmonic Concert."

Eugen d'Albert is a perfect subject for a blackboard biography. So many extraordinary events, apart from his extraordinary musical achievements, were packed into his life that there is no need to comment on the facts, a practice that is always difficult when dealing with phenomena that change the life of the composer. d'Albert's life, and stiffened even more, was confined to his love of music. It is needless to say that the love that is so much admired in today's world was deeply satisfying. Music, for d'Albert, was a way of life. And music was the only life that there is no need to romanticize, to make the life of a composer into a legend. His son, Alexander Bull, proudly presented him in the public print. His son, Alexander Bull, proudly presented him in the public print. His son, Alexander Bull, proudly presented him in the public print.

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At the age of 18, d'Albert learned to play the piano, and his German father was a leader of dance bands in the salons where his father was a successful organist. In 1864, when d'Albert's father played the piano, d'Albert's mother wrote him a letter that started, "Dear, dear son, I have read about you and your achievements in the newspapers. I am very proud of you."

The solution to your teaching problems...
Music Lover's BOOKSHELF

BY DALE ANDERSON

The Beginnings of the Romantic Piano Concerto

Only a very few of the Master Composers of the last century used the piano as an orchestral instrument. This was not so in the days of Bach and Handel when many of the great composers conducted their works seated at the keyboard, which had been improved upon in the early forms of the piano.

The tone color of the piano is so distinctive that it stands out in the tone mass. In the same passages it is conspicuous above all instruments by its clear ringing beauty to audacious passages. However, when employed as a solo instrument with the modern symphony orchestra in a great concerto the combination is ideal. If you happen to have had the opportunity to hear such a pianist as Camille Saint-Saëns play one of his piano concertos with a great orchestra you probably had already been told that the tone color of the piano is splendidly documented and is more pleasing in a well written concerto than any other instrument is realistic, it is really very valuable in the bounds of a modern orchestra's definition—most valuable and compatible.

The whole is completely with reflections that are most picturesque. For instance, we find that the tone color of the piano was prohibited in church services in England. Westminster we read 'The sonatas of Woolf and Corelli, companies, were quired at Abbey Church where they were down the street and hurst it. It is clear that when the pianos were so beautiful, the tone color was the main, not the harmonic, nor the rhythmic, nor the lyrical. It is the tone color that is the most important. It is the tone color that is the main, not the harmonic, nor the rhythmic, nor the lyrical. It is the tone color that is the beauty of the organ, which is the same as that of the harp. The tone color of the piano is the main, not the harmonic, nor the rhythmic, nor the lyrical. It is the tone color that is the beauty of the organ, which is the same as that of the harp. The tone color of the piano is the beauty of the organ, which is the same as that of the harp. The tone color of the piano is the beauty of the organ, which is the same as that of the harp.


career opportunities!

The Study of Music

by Dale Anderson

Music for the Piano Student

By Thomas Tapper

The ABC of KEYBOARD HARMONY

for the Piano Student

by Thomas Tapper

by Dale Anderson

The Organ

by Henry H. Liss

Walter Leslie Searle, formerly organist at King's College, London, Member of Honour of the Amis de Pâques, Paris; Honorary Fellow of the Institute of Musical Instrument Technology, London, Professor of Harpsichord at Nottingham University, has prepared this book for the professional but priced at a reasonable cost. It is a compact, easy-to-use book with clear explanations and detailed information.

Bookstore

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The Philadelphia Orchestra
which opens its season in October will present several outstanding choral works during the season—this because of the great success of a new work given last year. Those will include Honegger's "St. Jean de Monts" with Vera Zorina as narrator, the Temple University Choir, and the St. Peter's Choir; Mahler's Second Symphony, with the University of Pennsylvania Choral Society; the Brahms Requiem, with the Delaware County Choral Society. Guest conductors will be Pierre Monteux, Paul Paray, and Alexander Hilsberg.

The National Music Camp at Interlochen, Michigan presented in August the Berlioz Requiem. Because of the large enrollment in the camp, the Requiem was performed with all of the elements called for in the score: a large female chorus of sixty, sixteen tyrosian players, four bassoons, and a 560 voice choir.

Riccardo Martin, numbered among the earliest American tenors to sing leading roles at the Metropolitan Opera, died in New York City, August 11, at the age of 77.

Luigi Dallapiccola's Canto per Piano and Choral Outline was given its American premiere August 11 by the WCNY Summer Symphony, conducted by Academy Piano Festival pianist, clothed in Italy. He sang at the Metropolitan Opera in his early appearance in America. In Italy, his piccolo, although not welcome, was required to sing leading parts in opera Italy.

The National Association for Music Therapy National Conference was sponsored by Eugene Ormandy and the Symphony Orchestra of New Jersey August 11. It was attended by over 500 people.

The Berkley Summer School, conducted the past summer by Harold Berle, the former New York City Opera, Academy, and Long Lake, Maine conductor presented a number of important new American works, including the quite early age of six.

Joseph Honegger, who has been conductor of this organization since 1950, is a native-born American to become conductor of a professional Latin American Orchestra.

The "Farm and the Fair," a new chamber opera by Alexander Tcherpes of the DePaul University Musical School of Chicago was given its world premiere on August 13, at the Aspen (Colorado) Summer Music Festival, conducted by the Aspen Festival Institute, the opera was sung by a cast that included Anne Billings, Don Chinery, Richard Leach and the Aspen Festival Orchestra, conducted by Ralston. A survey made by the American Symphony Orchestra Logistics Department revealed that the major theaters were getting the make-up of smaller orchestras out of the country. The composer, however, frequently heard was Mr. West, who may be a surprise candidate for the most often played by Sietz, Meston, and Roger Kjellstrom. Strauss was being hit out and others.

Edwin R. Yaqiine, a New York Symphony composer announced in the new one summer program in Chicago, Ilinois. He sang at the Metropolitan Opera in his early appearance in America. In Italy, his piccolo, although not welcome, was required to sing leading parts in opera Italy.

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The Royal Family of Denmark has always given great encouragement to the Ballet and to the native composers who write for the Ballet.

The Royal Family of Denmark has always given great encouragement to the Ballet and to the native composers who write for the Ballet. The Danish Royal Ballet in Copenhagen donated to the people by the Danish Royal Family the Theatre itself was built by King Frederik V, subsidized at first by the city and in 1779 taken over by the King. Of course the Chapel Royal Orchestra has inherited the traditions of several hundred years, dating back to the time of the Norwegian playwright, Ludvig Holberg, in the early eighteenth century. The Theatre itself was built in 1745, as a 'gift' to Copenhagen donated to the people by King Frederik V, subsidized at first by the city and in 1779 taken over by the King. Of course the Chapel Royal Orchestra immediately became attached to the Theatre, after which dramas, operas and ballets were presented there constantly, just as they are today. The old theatre building was supplanted by a new, adjacent edifice in 1874. This has more adequately served the arts since its facilities have been improved from time to time to correspond to all modern developments. Still, the old building remains as a historic monument—full of memories for the Danish people. It goes almost without saying that the Royal Danish Ballet is second to none in its general excellence. Its first advantage over commercial ballet companies in other countries is that it is free of its royal patronage and does not have to depend on popular appeal in order to earn a living, though popular enthusiasm for it is at such a high peak that even this would not be a problem in Denmark. Also, there is in the company itself a feeling of sharing honors, rather than allocating homage to one particular star. Not even the splendid Margot Lander (now retired from dancing), nor the present excellent first solo dancer, Birgit Rade, have received the type of publicity which might have set them apart from their fellow-dancers. The result is a singing blending that cannot be matched, in his individual characteristics, lends glamour to the group as a whole. This, in the end, makes for performances of a very high caliber indeed.

The one man responsible for the Ballet and its composers is he who trained pupils specifically for the Royal Ballet and created a new repertoire of classic and modern works, both serious and light, the actors forming a present position, Mr. Lander was solo dancer of the ballet and before that in the late twenties he had been on leave from the Royal Theatre in order to study in America and in Russia. He was originally a pupil of Hans Beck, leader of the Danish Ballet from 1894 to 1915, and one of the most interesting figures in its development.

When English dance critics visited Denmark in 1951, they were astounded to find Hans Beck at ninety years of age, still alive and mentally vigorous. He was a pupil of August Bournonville (1805-1879) who was, in turn, a pupil of Vestris! The names of both Vestris and Bournonville are famous wherever balletomanes congregate, for they were heroes of the ballet's early years. Thus, Mr. Beck became a "living textbook of Bournonville choreography." He was able to recall with exactitude the roles he had danced in his youth. Consequently, when he assumed leadership of the Ballet, he revised all of Bournonville's classic productions and preserved them for the future. For, as it is well known, Bournonville himself was the Danish Ballet's greatest artist. From 1893 until his death in 1879, he was dancer, balletmaster, choreographer and organizer of the Ballet. He is still considered one of the most important by Danish authorities.

Early in the eighteenth century, the Danish balletmasters had been imported from Italy and France. Many of them stayed for short terms only. However, Vincent Jullien (born in Florence in 1733) came as balletmaster, dancer and choreographer in 1775 and remained until 1816. He built up a repertoire of approximately fifty ballets influenced by both the French and Italian styles. His work was critical. His successor was none other than August Bournonville's own father, Antoine Bournonville. The latter served the ballet well in his day, during which time his famous son was born in Copenhagen itself. That gave the Danish people another reason to take pride in August Bournonville's achievements; he was not only a great artist, son of a fine artist, but a native son as well.

Today, beside the balletmaster and first solo dancer, the ballet company consists of twelve solo dancers, about thirty-seven ballet dancers (some of whom take solo parts on occasion) and several young ballet aspirants. Conductors of the orchestra have been, recently, John Frandsen, Johan Hye-Kimben and Emil Resen.

When the Danish Ballet presents a work like "Les Caprices du Capitaine et du Maitre de Balet," which has had more than two hundred and fifty performances at the Royal Theatre in Copenhagen alone, music by Jens Løffle is used. (Incidentally, this ballet and the one titled "La Fille mal gardé" are the oldest works in the European ballet repertoire, still being performed.) August Bournonville's version of the famous Taglioni ballet, "La Sylphide," is also still danced in Copenhagen to music by Hermann Lovenskjold, although Hans Christian Andersen was the popular Danish composer most often credited with having composed music for Bournonville's ballets.

In contemporary times, the Danish Royal Ballet has worked to advantage in two musical mediums: one, that of choreographing new works to music already written such as "Danzas Foroesticas" to Chopin's "Marche Funebre," "Bolero" to Ravel's musical work of the same name. "The Sorcerer's Apprentice" to Prokofiev's Symphony Op. 23 in D Major, "Morning, Noon and Night" to Turina's Danzas Foroesticas, and "La Fille Mal Garde" to Prokofiev's Suite Classique Op. 75. In a minor, "Rondo" to Ravel's musical work of the same name. "The Sorcerer's Apprentice" on Dukas' famous score, and "Desire" based on Stravinsky's "Petrushka." The most are exciting, and two, that of having modern composers write music especially for certain ballets.

Denmark's three contemporary composers whose services have been used in this way are Nils Viggo Bentzon (whose music accompanied the ballet "Metaphor"), Bernhard Christine Lubeke's and Verna Arvey (Con/inned on Page 54)
The Language Problem in Singing

From an interview with Elena Nikolaidi

as told to Rose Heyburn

While most singers take for granted that the rounding out of vocal work includes language study, they are seldom prepared for the varied steps the task involves. Indeed, they sometimes think that they can manage by learning to pronounce strange syllables phonetically.

Nothing is further from the truth! It is impossible to produce valid emotional impact in a language one does not understand. Hence, not only pronunciation but foreign vocabulary must be learned, and this involves these separate fields of work.

First, one must learn to communicate in the foreign language. Here one follows the traditional methods of reading, speaking, understanding, dealing with grammar and ideas—short, mastering an ability to exchange thoughts in the new tongue. This is a very different matter from learning letters and syllables through phonetic symbols.

In second place, there is the problem of clear, unaccented pronunciation. While it is, of course, desirable that the classroom student be able to speak "like a native," it is not essential; a lapse of accent may cause a smile but it will not interfere too much with communication. In singing, lapses of accent seriously disturb the effect of the words, and hence the impact of the singing.

Performance values are weakened in direct proportion to the number of mispronounced words. Hence the singer must not only speak the foreign tongue, but speak it perfectly, without disturbing distortions of sound.

In third place, the singer has the additional real problem of self-adjusting to accent and pronunciation so that the pattern of his phrase will fit the expectations of his familiar vowels and consonants—produce no harmful effect on tonal emission. We have all heard singers who produce beautiful tones when they sing in their native language, only slip into distortion "strangeness" or nasality when they come to the foreign song. Then we wonder what has happened to the singer's accent. The answer is that they have not learned to fit the pattern of their foreign sounds to the natural flow of pure tone.

I have sympathy for the American student's language problems, having had even more arduous ones myself. American singers can occasionally find themselves singing in English, in recital programs they can always count on one or two groups at American universities. Greek is almost never used on the cosmopolitan music stage. All my professional work has involved learning—sometimes unlearning and re-learning!—foreign languages.

After early work in Greece (long enough to know the Greek of the occasional introduction of Italian and French), I went to Vienna where I was fortunate enough to enter into contract with the Vienna Opera. This necessitated singing and communicating in German, of which I know but a word. I was to remain twelve years at the Vienna Opera—be the first American to do so. Not disheartening to find that I several times found myself on the point of giving up and going home. Besides the normal difficulties of learning, all at once, to work and live in an absolutely strange language, I was also bringing up my own daughter, who had to adjust the shape of German sounds to my Greek voice.

The important thing is to adjust the sounds to their context and to relate to the sounds! Of course I had an excellent German teacher, and I enjoyed the added advantage of working under Bruno Walter, who helped me greatly. But the weight of the learning was on my own shoulders. I wanted to be able to communicate with each sound to be absolutely right, in my own ear as well. I gained more attention to the words than to tone. And soon my breath seemed to be giving out! That was a serious thing, and I made a fresh start, not only doing what I was told but trying to understand exactly what was causing me trouble.

And so I found the key to my language problem. I learned to stop making word-sounds until I had carefully analyzed the accent, the vowels, the consonants, etc. I soon found this

PIANO STUDY and the SCHOOLS

WE PIANO TEACHERS often complain that the schools do not take music study seriously; that they do not cooperate with the private teacher or even regard the study of the piano as desirable. This is no new word for the private teacher or even regard the study of the piano as desirable. This is no

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Bread and Butter Music
An Editorial
By James Francis Cooke

Some of the ragtime, jazz, swing, be-bop, and other music that has been
invented during the past twenty or thirty years is as much a part of our cultural
heritage as are the masterpieces of Frederic Chopin and Franz Liszt. The
former are of a less pretentious musical type and may be not much of
interest to the music lover, but they are much more interesting to the
musician, who finds them an endless source of inspiration for his own
work. The music of the American Negro has been of great value to
musicians in the past, and it is likely to be of great value in the future. It is
a music that is full of emotional expression and is therefore capable of
 prostitution to the highest ideals of art. It is also a music that is full of
originality and imagination, and it is therefore capable of producing new
forms of art. The music of the American Negro is therefore of great
importance to the music lover, and it is likely to be of great importance in
the future.

The teacher must not put every pupil through an arbitrary pedagogical
wringer. The pupil must be allowed to develop his own tastes and to
choose his own pieces. The teacher must not force the pupil to play
pieces that he does not like. The pupil must be allowed to develop his
own style and to express his own feelings. The teacher must not force
the pupil to play in a certain way. The pupil must be allowed to
express his own personality.

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force the pupil to play in a certain way. The pupil must be allowed to
express his own personality.
It is important that the vocal artist seeking public success, should be an expert in Building

Eleanor Steber, noted soprano of the Metropolitan Opera

Here she is shown in the role of Marguerite in "Faust"

from an interview with Eleanor Steber as told to Annand Comfort

THERE IS NO greater aid is consistently maintaining a career than to have a policy of interesting program building.

The performer, in order to be successful over a period of time, must be able to please a large musical public, aside from his own artistic caliber. To achieve this, he must present entertainment of diversity and constant interest. If he plans to build a concert program for what ever the occasion may be, he should remember that it must be balanced with heavy and lighter works—works from the various periods, the classical, romantic, and contemporary.

Like variety. In that way, the interest of the audience is kept alive all through the recital. There has to be an eb and flow. If you sing four heavy arias during an evening, all written in the same style and mood, your audience will become tired. One has to build peaks, and climaxes, and then take short breaths, depending on what you have selected for the main work. From the strictly performative point of view, the opening number is a brilliant and demanding aria from Metastasio's "Il dio di matrimoni" which is almost never sung. I follow it with "Due folletti" which is familiar and loved. Then for Abraham, one of the most beautiful of all Schubert's songs, and so dearly known, followed by "Das Lied im Schlafzimmer" which is also new and rare. I concluded with the group, and well known "Resolue Liebe" which, thereby giving the audience both new and familiar songs of Schubert.

In order to get away from the hackneyed order of program building, I thus use an aria from Rossini's "William Tell," and close the first half of the program with a French group, which all of them unfamiliar to the average concert public. This group comprises Debussy's "La Baloussoire" from Gismonde of Charles Baudelaire, "Mon Amour est loin" a dive by Dorado Cherubini, and closing with three lovely songs from the Auvergne by Canteloube, "Paso pol.

Most teachers faced by such a predicament probably would have taken a different road entirely.

The closing song is equally important. It will be the final crowning touch, and will be like the end of a phrase. As it is the last song, it should provide a fitting climax for the evening. You should leave an audience with a shiver, exciting, finale. It should show off the performer to his greatest advantage, and make the audience desire for more.

The program that I have been singing recently is an interesting one because of its diversity. The opening number is a brilliant and demanding aria from Metastasio's "Il dio di matrimoni" which is almost never sung. I follow it with "Due folletti" which is familiar and loved. Then for Abraham, one of the most beautiful of all Schubert's songs, and so dearly known, followed by "Das Lied im Schlafzimmer" which is also new and rare. I concluded with the group, and well known "Resolue Liebe" which, thereby giving the audience both new and familiar songs of Schubert.

Now, some years later, it is truly a joy and inspiration to witness music in action. Under the guidance of a teacher who firmly believes that schools exist for the purpose of educating all children, and of educating the child as a whole; that the attainment of a rich, abundant life, and the full realization and expression of individual uniqueness and potential capacity toward the fulfillment of self and the social good, is the birthright of every person. The pulse beat of music is rhythm and anyone who thinks he isn't music to a music-hungry eight grades pupil. How a wide-awake school music teacher developed interest among her pupils by teaching them to create their own instruments.

by Marijano Morris

Now, some years later, it is truly a joy and inspiration to witness music in action. Under the guidance of a teacher who firmly believes that schools exist for the purpose of educating all children, and of educating the child as a whole; that the attainment of a rich, abundant life, and the full realization and expression of individual uniqueness and potential capacity toward the fulfillment of self and the social good, is the birthright of every person.

"The pulse beat of music is rhythm and that is also fundamental to life," Marie points out to her classes, adding "Everyone is born with a rhythm and anyone who thinks he isn't needs only to consider his heart beat, periodic actions or his breathing."

When the student plays his instrument, he learns that sound is vibration. He learns coordination of fingers, breathing and tone production.

Music for the Making

by Marijano Morris

Music for the Making

How a wide-awake school music teacher developed interest among her pupils by teaching them to create their own instruments.
To Be or Not to Be a Piano Teacher

Part 2

by BERNARD KIRSHBAUM

WORKING creatively in the field of teaching is essentially one of moulding a given personality toward ideals, goals, and objectives that make the problems involved in playing the piano meaningful and worthwhile of mastering. This type of teaching is indirect at its best. Any direct effort to mould pupils according to the type of person the teacher is, gradually hinders one from doing the most effective job. The greater the lack, the more and more apparent the results in personality defects such as were discussed above. Unless the teacher has a genuine personality toward ideals, goals, and activities, an effective personality is revealed in the results of creative teaching at its best, the teacher being the changed personality brought about by the teaching process. Hence, to mould pupils along lines of scales and arpeggios, of sonatas, concertos, and symphonies would only result in the teaching process remaining little changed and pupils who will do little of thickened work. It is evident, then, that the talent teacher has determined how much of the classical repertoire the individual pupil can absorb and will not harm his personality, but will hinder one from being musical and formulate his own. It is the pupil's own personality, the environment and the things in the world about to which the pupils are being taught. This form of education is called "creative teaching" and is the procedure at the lessons and the work to be done. The creative teaching was born in the 1800's with Queen Shubad in the land of the Chaldees and in the British Museum in London are elaborately decorated golden harps which were used in those days.

From the harp was born the harpsichord which later developed into the modern piano. It is probable that scientists think the pedals of the harp make the tone volume loud and soft as they do on the piano but this is not the case. These pedals are only for different tempos and are not used in any way. The pedals have three different positions depending on whether the note to be played is sharp, flat, or natural. There is no mechanism of metal to make the harp sound louder and softer except by the force and expression which come through the finger tips. This is one of the important characteristics of the harp, for with this means it's possible for the player to express her every mood. For each phase of expression there is a different approach to the strings and a different attack.

On the harp one plays with four fingers of each hand. The little finger is too short. Modern technique has dispensed with it.

A group of Miss Dilling's pupils in recital

The Magic of the Harp

by Mildred Dilling as told to Betty and William Waller

The story of the harp reaches back into the dim past before recorded history. The first instruments were probably the harp, the pipe and the drum. The primitive urge for rhythm was expressed on the drums while the pipe enabled man to play a melody, but with the harp man found a full musical expression, because on the harp's strings, a melody, a harmonious harmony as well as melody and rhythm. Being more complete, it became the best loved and most important musical instrument early in man's history and so it has continued for thousands of years. In the fourth chapter of Genesis, Jubal is described as "the father of all such as handle the harp and other organs." That is the earliest mention of music in the Bible, but the harp is far more ancient than that. There are pictures of harps with three strings to be found on the walls of the caves of France. In the museum of the University of Pennsylvania and in the British Museum in London are elaborate golden harps which were buried with Queen Shubad in Ur of the Chaldeans about 3700 B.C.

From the harp was born the harpsichord which later developed into the modern piano. It is probable that scientists think the pedals of the harp make the tone

sound which resembles the piattina of the "cello", and the invariable effects of the harmonic and glissando. This last is made by the arrangement of the pedals so that we can play, for instance, C, on one string and G, on the other string, and the harmonic equivalent, Bb on the next. The glissando is often based upon scales such as the C major and the diminished 7th. An ascending glissando might then sound like this: C diminished chord (C G B) as a glissando it would be played:

Harp do not improve with age as do violins, but like a piano, after a few years when they have swallowed, there is little chance of betterment through age and performance. The mechanism starts to wear out as it does on the piano.

I wanted to study the harp from the time I could talk because my mother had instilled in me a love of the instrument, but in Marion, Indiana where I was born, the only harpist played in the band of the School's Home at night and in the daytime drove a laundry wagon, so he had no time to teach. Therefore, I was given piano lessons.

Mildred Dilling and Mildred Dilling, noted American harpist (Continued on Page 59)
Choral Singing and the Solo Voice

WE ARE ALL beneficiaries of the growing art of choral song. Every grade school, high school, and college has its choruses and glee clubs. For the adults three are church choirs, men's and women's choruses, community choruses of every description. Young and old thrive upon singing—enthusiasm runs high, and he who sings in a chorus will know why this is true. The rewards of choral singing are great: it can be an elevating and stirring experience which lifts as out of the humdrum to the heights.

A great majority of chorus singers probably have no desire to develop solo voices, and for them the effect of choral singing upon the voice is of little consequence. But there are always some who wish to become highly skilled as singers, and our concern here is for those who have the talent and the desire, particularly young people of high school and college age.

Learning to sing implies a number of things. It means a minimum of two or three lessons per week over a period of several years. It means a gradual molding of habits and growth toward the realization of what he free voice feels and sounds like to the person singing it. It means the keen sense of knowing by what he hears and feels, that his voice is right; and the skill, based upon experience, of how to get it right when it refuses to respond perfectly. It means singing within the correct range for the particular stage of development the student has reached, and singing those songs that will build his voice and not in any manner detract his progress.

An important consideration to teacher and student must be that the student is an individual, and as such his singing experience will be unique and completely understandable only to himself. This doesn't mean that he will sing differently from any other individual, though even that is possible; but it does mean that singing, being the subjective process it is, can never be handed out in a matter-of-fact procedure by one person to another. Rather the student must be led to experience what is right, and as he does so he will pain the needed control. And each student being different, the means of developing his voice will be different.

Compare this with the situation which confronts the student when he sits in a choir rehearsal. The first instinct fast is that he can no longer hear himself. Immediately it becomes impossible for him correctly to judge.

ChoralSinging and theSoloVoice

The Progress Chart-The Double Hit

THE PAST three seasons have occasioned a new record. Not one parent phoned me to the effect that her child had not enjoyed for some time; that she had wanted him etc., etc., and how about stop- ping lessons.

The scene situation free from such calls is, I am convinced, the result of the Progress Chart, the way it is used, and the consequent happy effect upon the parents. The child is given an unexpectedly much more than has been with the student, which will be accoun
ted for later in this discussion.

The Progress Chart was conceived with the idea of demonstrating to my clients that music education is not just a program of series of finger exercises and pieces practiced and then forgotten; a procedure going on and on into the gray future; but an organized course of studies to increase both playing skill and musical knowledge; a course planned and tailor-made to fit the measurements and requirements and desires of the student. To my mind, is the great advantage the private teacher has over the music-school teacher, that of not having to put each pupil through the identical same course of study, but of considering both the type of talent and the type of pupil the student has set for himself. And all this the Progress Chart can show.

Secondly, I wanted my Progress Chart to tell more than a grade mark for different items. I wanted the parent to know a few psychological factors of considerable mutual importance such as the degree of interest the pupil demonstrates at lessons, the degree of interest shown at home, his powers of concentration, his ability to accept the responsibility for independent practice also the possible presence of emotional handicaps. In other words, in di-

Parents and pupils alike are greatly enthused with original ideas on how to keep pupils' records

By LOIS VON HAUPT

Here's a wide-awake teacher with original ideas on how to keep pupils' records

I might be entrusted with more and more, not less and less, children to teach, I wanted parents to feel that I was not too eager to hang on as long as possible to each pupil, but that I would be the first one to inform the parent if, for any reason, I believed the student should stop lessons. It took a great deal of courage the first time, when my pupils were few and I needed work, but presently word got about that I was actually returning students to their parents with other recom-

mendations, so that over the years I have been used with growing frequency as a consultant. I believe all teachers can grow in their community in the same way.

Actually I have not returned many stu-
dents to their parents, for when difficulties arise (whether noted on the Progress Chart or caught between marking periods) a cons-
ulation is requested and parents are prac-
tically always discovered to be as eager as the teacher to do their share in making the lesson worthwhile. Here again, the Prog-
ress Chart has helped, for in the column marked "Interest displayed in the studio," the marks refer to the back page of the card with a number and letter symbol. A paragraph on this page explains that letter A stands for cooperation, letter B for ability to concentrate, C for responsibility for independent practice, D for outside reading, E for attitude, F for outside condition for ego against music, etc. Any letter used is then qualified by a number. The figure 1 signifies negative, 2 signifies positive to a small degree, and 3 signifies positive to a high degree. And last of all the sentence "Consultation always wel-
come," may be checked. There is also a column marked "Musical interest at home" (Parent please fill in). This picks them into an awareness that not only the child's interest is important but also that they as parents may help (Continued on Page 50)
Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., explains arpeggios and tells of a visit to our northern neighbors.

Our good neighbors

It was with much expectation that I crossed the border to attend, as guest artist, the eighth Biennial Convention of the Canadian Federation of Music Teachers Association held in Winnipeg, Manitoba. Through hearings and several visits toMontreal the musical achievements of our French and neighbors were already familiar to me, but I must admit that I hardly expected the kind of treat that was in store for me. There was something distinctly unfamiliar about the atmosphere of that meeting to which teachers had come from all the Provinces of Canada. One felt as if a huge family had gathered for a reunion under the sign of gentle cordiality, mutual courtesy, and quiet enjoyment. The site was the beautiful Fort Garry Hotel, an ideal location because of its extensive facilities including even a concert hall.

To quote the words of Edna Marie Howkin, president of the Federation, the purpose of the Convention was "to try and make it a truly rewarding one, an advance along the path towards a real nationalization of our profession—amitié in a sense of broader outlook, free from the한정한 horizons of provincialism,—to work towards the creating and preserving of that necessary inner harmony without which our group is nothing but a motley remnant far removed from others who hope to prosper as a Federation."

The basic idea is to learn that other music has been written since the time of Chopin and to uncover the differences and similarities. As we enter a world where music is no longer passed from mouth to ear, but is to be practiced by individuals, we must be prepared to understand the techniques and procedures employed by our predecessors.

I was always taught to play arpeggios very smoothly, making no break when the fingers pass under the third finger and not plucking the thumb in the left hand. In a summer course recently, our instructor told us that this required entirely too much elbow and arm action, and that it was more effective to play the pedal to hold than I was never allowed to depend upon the danger pedal for any support. In fact, I was taught arpeggios without help of pedal. I'll admit this was to be taught, probably as a beginning, but I still hesitate to allow my pupils to depend upon it. However, as an organized method, I would like to know it will appreciate very much what I may have to say on this subject.

The way in which you were always taught, and have been teaching your pupils is entirely contrary to what we believe. In no damper pedal at all should be used when practicing arpeggios, as this entire way should be discarded at all times. Smoothness and legato are the things to look for in practicing arpeggios. You will find it is much easier to practice arpeggios if you use the damper pedal. I'll admit this latter would be accepted method, but it is much better to use the damper pedal to hold than to use the pedal to hold. I was always taught to play arpeggios very smoothly, making no break when the fingers pass under the third finger and not plucking the thumb in the left hand. In a summer course recently, our instructor told us that this required entirely too much elbow and arm action, and that it was more effective to play the pedal to hold than I was never allowed to depend upon the danger pedal for any support. In fact, I was taught arpeggios without help of pedal. I'll admit this was to be taught, probably as a beginning, but I still hesitate to allow my pupils to depend upon it. However, as an organized method, I would like to know it will appreciate very much what I may have to say on this subject.

There is, of course, always a certain element of risk where the hands are involved, and if one wants to be safe as possible, one supposes he should abstain from all sports. Certainly fine concert performers must entirely avoid excessive extreme care. But in the case of most of us ordinary musicians, I think the risk of danger to the hands is so small and such that we should, if we wish, take part in sports to at least a limited extent, and try to live as nearly normal lives as will sibly carry.

ETUDE—OCTOBER 1952

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Architecture and the Church Service

by ALEXANDER McCURDY

IT IS RATHER astonishing, when we stop to think of it, what an important role architecture plays in the lives of or-

ganists and choirmasters.

Architecture research on church interiors which have good or bad acoustics—in which the sound of the music disappears into this air, or reverberates like a yodler's voice among Alpine peaks. It results in a wonderful array of possibilities... This means crammed into a small, inadequate space which creates the general impression that someone is playing organ music on a radio in the next room.

Most important of all, architecture results in a design for a church itself which either facilitates an effective service or makes such a thing next to impossible.

The generation of organists who grew up in churches designed out of circles, "Akroplano" auditorium know how difficul
t it is to make the service dignified and effective in such a setting.

In these churches, choir and organ were placed in one side of the pulpit, or sometimes directly behind it. There was, as a rule, no attempt to make the service formal; the lads in the choir were big and elaborate... verse was almost nonexistent.

Some choirs were in full view of the congregation. Others were hidden by the rail. When they were hidden completely; then would pop four, eight, or a dozen heads. The going on behind the rail could be fearful and wonderful at times.

Despite its shortcomings, this arrangement for the choir had the advantage of placing singers, organists and organists in the same general location. The organist could see his singers, the singers could see what was going on in the choir.

Possibly a less desirable arrangement is the one in which the organ and choir are never in step. This creates an almost hopeless situation. There are churches which seem endless. There are churches which have a chancel choir and chancel organs and choirmasters.

In these churches, choir and organ were placed to one side of the pulpit, or some-

times in a rear gallery. In a situation like this, organ, but with the console elsewhere—

some new buildings. They have stained-glass windows which are works of art; large organs which would not be out of place in a cathedral; and the finest altar appoin-

ments.

I am sure this is a reaction against the type of church-building which prevailed 25 years ago. After all, there was much about an auditorium type of church which could be called beautiful. Most of us ap-

prove this new trend for aesthetic reasons, and are glad to have the chancel choir. It does, however, present problems which seem at times to be beyond the time.

Nowadays the trend in church-building is away from the "Akroplano" auditorium and toward the church with divided choir stalls. Churches today are spending enormous sums of money to build hand-

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TWO MASTER LESSONS
by GUY MAIER

WHEN SNOBBISH, highly-tight teachers turn away disdainfully from light music, you often turn your students away from the piano. Since each pupil wants to find joy, stimulation and emotional release in piano playing, the teacher must help him find these according to his own lights. There will be plenty of time to raise artistic levels as the student progresses. Teachers are wise who feed sentimental music with good "tunes" to their pupils; for materials of this kind are needed to bridge the appreciation gap between oom-pah stuff, and serious music.

An ingratiating example of such recitative music (I dislike the term "saloon music," for such a label is now meaningless) is James Francis Cooke’s Sea Gardens in this issue of Etude. Its vivid cover, poetic setting and haunting melody invite sentimental music with good "tunes" to the student to bring life, color and drama to a piece like that.

The gentle undulations should not be too much rhythmic license. If some time is "stolen" in the second measure, it must be returned by a slight retard in measure 8. Those straight eighth notes of the melody, contrasting with the succeeding triplets, give ample curve and flow to the melodic line.

Take out the "dust" measure (E) and practice it hands singly and together to assure its smoothness. In measure 15 C can’t resist a sudden pianissimo and a long breath (c) on the last chord. Play measures 17-21 slightly slower and richer, like a resonant bastone solo. Practice the "storm" (mm. 22-29) with swift, relaxed ship-slip and clashing chords.

Use a warm, singing tone, being careful not to play it quite pianissimo now. At the end there is no coda, but I make an other long hold (c) on the last chord of the second last measure. When the colors fade, the swelling dies, the dream picture dissolves—all in a single measure.

After you play Sea Gardens, think you, too, will find its theme singing inside your heart for a long time. That’s what it has been doing to me!

CONSO LATION NO. 4 IN D-FLAT

Because Liszt has indicated quasi singolare and one decoration (with deviation) at the top of this piece, it is necessary to drag out its choral-like phrase intemperately, as most players do. Take at 180-190 and felt in alla breve (½) meter, in prayer of aspiration (measures 1 and 2) each time more fervently uttered, create a tender and touching effect.

Often I think of this Consolation as a farewell to the passing of a loved one. The top voice of all the chords should be gently emphasized. Play the longest syncopations in m. 3, 4, 5, and 9 with slight rubato waverings . . . m. 10.14 will sensitively articulated. If you will say:

Sing to here, and then it fades away—resting long and strong on "here," and playing the last part of the phrase much softer, you will know what is meant by "activity and passion." (Cont. on Page 59)
Menuetto
From Symphony No. 5

As a symphonist, Schubert was influenced by Mozart and Beethoven. While the music of Symphony No. 5 is undoubtedly Schubert's own, the ideas and formal approach owe much to Mozart. Compare this movement with the Menuetto from Mozart's Symphony in G minor; (Grade, June 1952) and note the striking resemblance in character of ideas and the handling of the form. Grade 5.
Spanish Lullaby

ANNE ROBINSON

Quickly (J=58)

Ped. sostenuto

Allegro (J=116)

senza pedale

CODA

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Petite Prelude

Adagio

Allegretto

MANUALS

PEDAL

Prepare:

The Nightingale

Flowing (d-cres.)

VOICE

PIANO

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PETITE- OCTOBER 1952

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"Good mornin', good mornin', good mornin' to thee, Where are you goin' my pretty lady?"

"I am a goin' to the banks of the sea, To hear the pretty lady."

"They had a stand in a minute or two When sight-gale sing!"

"Out of his knapsack a fiddle he drew, And the tune that he played made the valleys all ring, Made the waters go glidin', made the night-gale sing!"

"Poco rit."

"Very slowly"

"I'll go back to London and stay there a year, And often I'll dream of you, my little dear, And if ever I return 'twill be in the Spring, To see waters glidin', hear the night-gale sing."

"Brave soldier, kind soldier will you marry me?" "Oh, no pretty lady, that never could be. I've a true love in London who's waitin' for me, Two loves in the army's too many for me."

"Even more slowly"

"Very slowly"

"Even more slowly"

"Very slowly"
Sweet Betsy

Did you ever hear tell of sweet Betsy from Pike, Who crossed the wide

prairies with her lover Ike, With two yoke of cattle and one spotted

hogs. A tall shang-hai rooster, an old yaller dog? Sing too-rall-

oo-rally, oo-rally, Sing too-rally co-rally co-rally

From "The American Traveler" by Marie Westervelt and Jane Flory. Copyright 1952 by Oliver Ditson Company

What Color is the Tree Toad?

Little tree toads live in trees, Hop-ping there among the leaves; Watch them close and

you will see, Chang'd in color soon they will be. On a branch they're brown or gray, They will always

change this way; Yellow on a leaf or green, So they can't be seen. Should you ever catch a toad,

When he's hop-ping down the road; Put him on a leaf and see, What his col-or then will be.

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THE LANGUAGE PROBLEM IN SINGING

(Continued from Page 13)

Polka

VLADIMIR PADWA

Allegretto (= 65)

PIANO

The problem of adjusting strange sounds to correct and natural singing is divided, of course, by study and expression; but the singer must all the time be able to help himself through the techniques of correct, unforced singing. The correct singing must come first: then the new words and words must be made to fit.

The helpful exercise is to sing a new word in the new language, making reservation as perfect as can be without concentrating on it. Instead, concentrate on tone and on meaning—ask yourself exactly what the phrase has to say, and try to express it. By working slowly, always with a legato line, voice and word should mix.

And good diction is to vocalize (in eight note scale) on the new and difficult sounds. Select sounds (one at a time) which do not occur in your own language. Take, for instance, the German O. Vocalize through all three registers of your natural range, on O alone. Then combine the O with consonants, preferably those which are also strange—sford, spredog, mogel, etc. If this exercise is difficult at first, begin vocalizing on a familiar word and gradually shift into the O while singing. It is impossible to tell you how to form the O—each mouth must find its own way of shaping the sound. And a keen ear and an alert mind enter the process quite as much as the organs of speech. Some students find it helpful to shape an O by mechanical means—that is, to sound a clear A (as in age) and while sounding it to change the lips, shaping them as for an O (as in oil). The sound that comes out will be the one vowel while shaping the other, in a good approximation of O. But each singer must find the sound in his own way. The point is that it must be learned, and must sit naturally on the normal flow of tone.

After German, I had to learn Italian. In Venice, most operas are sung in German; but after the war, it was decided to stage a few Italian operas in their language of origin. Accordingly, I learned dinnori ("Aida") in Italian under German coaching. I had done a little singing in Italian and found the purity and softness of the language quite compatible with my native Greek. However, I was later to find that the German coaching had bad its effect. When I came to the Metropolitan Opera, where most operas are sung in their language of origin under the coaching of extremely competent natives, I found myself having to unlearn my Venice Italian, and re-learn the role in Italian Italian!

English had to be mastered, too—and at the same time! Fortunately, I had little difficulty with English.

Though it has no pure vowels, the consonants are neither too hard nor too soft; and it was a joy to discover my native tongue as part of the language! French offers few consonantal problems, but a large variety of open, closed, and nasal vowels. Words like sonette or Hilton offer a whole field of study in themselves. In the first word, the initial sound of ah must be neither too hard nor too soft; the a in a must be well open without bringing whiteness to the tongue; the sound on must be nasal in sound but not in water, and the final e must be barely aspirated. In Hilton one finds examples of three 8 sounds.

After German, Italian, and English, the French vocal sound is difficult for the non-French voice. The problem being to get nasal pronunciation without nasality, all voice, while maintaining good forward resonance. After the nasal vowels have been mastered and practiced, they, too, should be combined with consonants for vocalization—most amenable, for instance. Also, vowel sounds like inadmissible, irascible, making certain that the nasals, the open vowels, the difficult U, the mute E, all receive proper pronunciation without harming nasal flow of tone (through whiteness or nasality). The important point in singing in foreign languages is to adjust the two elements of nasal emission and sound pronunciation so that they complement each other in a natural and unified flow. It is, of course, impossible to have a good teacher, who understands problems of tone and language, and who can act as check, or control, upon the sounds which come to be formed.

In the last analysis, however, the student must find his own solution through permitting hard work. I think it highly advisable to begin language study early in one's career, and to learn at least two new languages and never lose sight of the fact that the language problem is really shorthand—frontal communication, unconsciously received, and the adjustment of strange speech-patterns to free-flowing and well-coordinated singing tone.
PROGRESS CHART—THE DOUBLE HIT

(Continued from Page 21)

The schools require the presence of both student and parent. The reason is that it contains the elements of music readiness, academic skill, and personal development. Any student who is not already enrolled in a music program should consider enrolling.

In conclusion, the Progress Chart is a valuable tool for both teachers and parents. It helps to guide students towards success in music education.

CENTURY

PROGRESS CHART—THE DOUBLE HIT

TO BE OR NOT TO BE A PIANO TEACHER

(Continued from Page III)

The piano is a unique instrument that has been enjoyed by people for centuries. It is a versatile instrument that can be played in a variety of ways and can be used to express a wide range of emotions. The piano is a challenging instrument to learn, but with the right teacher and dedication, anyone can become proficient on the piano.

In order to decide whether or not to become a piano teacher, you need to consider a few factors. First and foremost, you need to have a passion for music and a desire to share that passion with others. You should also have a strong background in music theory and be able to communicate that knowledge effectively.

Another important factor to consider is your availability and willingness to commit the time and effort required to be a piano teacher. Teaching piano requires dedication, patience, and a willingness to help students reach their full potential.

If you are considering becoming a piano teacher, it is important to do your research and find a program or course that will help you develop the skills and knowledge you need to be successful. You should also consider obtaining certification or training to increase your credibility as a teacher.

Ultimately, the decision to become a piano teacher should be based on your love for music and your desire to share that love with others. If you have the passion and dedication, you can make a rewarding career as a piano teacher.

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<tbody>
<tr>
<td>Piano Teacher</td>
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<td>Bachelor's degree in music education</td>
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<tr>
<td>Music Director</td>
<td>Boston</td>
<td>Master's degree in music</td>
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<tr>
<td>Choral Director</td>
<td>Chicago</td>
<td>Experience conducting choirs</td>
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</table>

For more information or to apply, please visit our website at www.centurymusic.com/jobs.
Violin Questions

By Harold Berkley

Concerning Steel Strings

Mrs. A. A. R., Maryland. (1) Consider how short a time you have been playing the violin. In the many other things you have to do during the day. I think you have done very well indeed. The fact that you are a competent student shows you have helped yourself a lot, of course. (2) Are you a buyer of all kinds of musical instruments that will last a very long time without deterioration. They may say no, or less in tune even in the most humid weather. But they will not return the items unless you have done. (3) You own a steel string, an aluminum-wound string, and a silver-wound gut. (4) That is a good compromise.

A Passage in Adoration

Mrs. W. J. F., Illinois. There is no reason why the passages to Adoration's Adoration you write should not be played in the usual manner. As a matter of fact, the passage is made for the violin. Print fingering should never be considered sacrosanct. The important thing is to have the music sound as well as possible. Nevertheless, the passage you mention does sound better on A string.

Appraisal Suggested

A. F. McE., Ely, Ely, Wash. Evidently you are not a careful reader of these reviews. If you would know that it is quite impossible to give a positive opinion regarding the value of a F. A. P. Pfeilharmonica today it is at most $150, and only if in excellent condition. Usually, they are priced somewhere between $75 and $150. The violin of this maker is not worth more than $100, and the tone harsh.

Pfretzschner Violin

Mrs. C. H. T., Iowa. It is impossible to give a positive opinion regarding the value of a violin without seeing it, but your description is probably worth somewhere between $85 and $150. The violin of this maker is not worth more than $100, and the tone harsh.

Markings Meaning

R. F. F., Ohio. I am sorry to have to tell you that neither of your violins is valuable. No. 1 is the so-called "Copie of Stradivarius, Made in Germany," is certainly a fake and I do not know the person in whose possession you have obtained it. The violin, No. 2, branded HOPI, is likely a factory model and has helped you a lot, of course. (2) You own a set of all-stringed instruments that will last a very long time without deterioration. They may say no, or less in tune even in the most humid weather. But they will not return the items unless you do. (3) You own a steel string, an aluminum-wound string, and a silver-wound gut. (4) That is a good compromise.

Organ Questions

Answered by Frederick Phillips

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Dear Junior Etude:
I am a great lover of music and play the piano too. I am longing to become acquainted with other music lovers who like to give concerts and know about music and have music reviews concerning it. I am studying piano and recently my principal teacher, Mr. Elgar, gave me a specimen of the forest. It is a very much, I would like to hear some of your Junior Etude readers.

Nina Bester (Age 11), New York

I have taken lessons for a number of years and would like to be a concert artist. I am also an accompanist and play for anyone who is unable to sing. I am interested in music and wish to sing in a quality voice. I would like to hear from other Junior Etude readers.

Barbara Ann Goff (Age 14), Chicago

ANONYMOUS
You must be very patient and to be always as large as it is now, for it went through centuries of evolution before it reached its present state of perfection. Harps have been in the world for so many centuries that we can not always as large as it is now, for it went through centuries of evolution before it reached its present state of perfection. Harps have been in the world for so many centuries that we can not

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EDUCRUD
Edited by Elizabeth A. Gest

A NEW HARP from the OLD
by Martha F. Blum

Have you ever looked at the beautiful instrument that we call the harp? In the ancient times, the harp was a very important musical instrument, especially among the Egyptians and Greeks. The harp was used in many religious and cultural ceremonies and was often played by skilled musicians. In fact, the harp has been a symbol of beauty and elegance since ancient times.

The harp is one of our most ancient instruments, and its history dates back to the time of the ancient Egyptians and Greeks. The ancient Egyptians used the harp as a musical instrument in their religious ceremonies, and it was often played by skilled musicians. The harp was also used in the Greek and Roman civilizations, and it was often played by skilled musicians in their religious ceremonies.

Later, the harp was used in the Middle Ages, and it was often played by skilled musicians in their religious ceremonies. The harp was also used in the Renaissance period, and it was often played by skilled musicians in their religious ceremonies.

Today, the harp is still an important musical instrument, and it is often played by skilled musicians in their religious ceremonies. The harp is also used in many musical genres, including classical, folk, and contemporary music.

The harp has always been a symbol of beauty and elegance, and it has been used in many religious and cultural ceremonies throughout history. Today, the harp is still an important musical instrument, and it is often played by skilled musicians in their religious ceremonies.
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BUILDING THE CONCERT PROGRAM
(Continued from Page 16)

Not now, I must ... to the B. Mus. and B. Mus.

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CHORAL SINGING AND THE SOLO VOICE
(Continued from Page 26)

Baritone do not seem to suffer much
when they sing in their natural rang-
ing, range, and usually can be in-
spired to the utmost when the direc-
tor stimulates him to do so. Is it not
true that the more he is inspired the
more he is inspired?

When is there no response to this
without giving him the chance to
be inspired? When he is not given
the chance to be inspired. It is cer-
taxe that the more he is inspired the
more he is inspired.

The problem is to find a way to
inspire them. One thing that may be
done is to make them feel that they
are being used.

This may be done in one of two
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they are being used. The other is to
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ARCHITECTURE AND THE CHURCH SERVICE

(Continued from Page 24)

It is fascinating to look into what it was like to have a single lesson judgment! If you look closely enough, you can find the ones who are doing it and something more than a mere ABSTRACTION. There is a good chance that there will be a real improvement when the people in the service of worship in the most dignified manner possible. THE END

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(Continued from Page 10)

... Qtinellis) and Knudage Riisager. Of
certain, standard ballets are
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the photographic method and
fingering a harmonium main
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In addition, the knowledge of
rich standards and splendid accom-
blishment cannot fail to increase
the respect and admiration of
people all over the world for Denmark!

The END

VIOLINIST'S FORUM

(Continued from Page 25)

A good way to stop for the mental angle of keyboard scale-work
is to play the scales "up-in-the-air.
Ordinarily it is not good
to be too much up in the air, but
for developing concentration it
is excellent practice. Raise arm
from elbow, use a decided finger
pressure, and twirl the fingers
proper scale fingering, while at
the same time present bending
of the thumb at the times of the scale
with the fingers or flats. Any pupil
is capable of accomplishing
this..." (Continued from Page 10)

CONCORDE ON SCALES

(Continued from Page 15)

not decide which he preferred. Rina-
Kersalov's Song of India.

not have its windlass without the
many sheet metal sheets.

And, yes, pianists, what about
practicing scales on the keyboard? This
can be fun too. There are
a few short cuts that help the memory,
and there are many reasons for
the pupil to play scales that lift those
right out of the ostrich feathering of
the keyboard. The pupil must
place, the keyboard fingering of
scales, like their construction, are
never changing. For right hand,
the fingers are 1, 2, 3, 4, 5, 6.
The fifth finger is merely an ending
and beginning-out. Left hand follows
the same pattern described. For instance:
but however, in some scales beginning
on black keys, the fingers would
naturally become tangled up with
the scales to be started with thumb,
and in, in such cases, the scale
is not begun with the first finger
of a finger-group, but begins in
the middle of a finger-group, with the
second or third finger. In
such cases, the pattern begins
with the thumb and shows
practically a "turn" pattern.

Some teachers today advocate a
new method of fingering scales,
for instance, Demory, left hand
standing on second finger, with
the little fingers of the second
and third fingers on G and F.
Many others favor the similar
fingering on G and F, and the same for
A-major.

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