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Guy McCoy

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follow a theme!

Here are selected piano materials built around a theme. The subjects and music are designed to appeal to children. A few easy costumes or props, perhaps a little story or narration, combined with the playing of the music can make the presentation of a clever and appealing recital, a delightful tableaux or even a suit-like presentation.

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Halloween

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A Recital Idea

Sir: The ETUDE has so many interesting articles in it. The articles written for the violin are very interesting. I liked the article on "Powers of Concentration," in the January issue; and the July issue has some good music in it that is better than the other issues. This is my first year to subscribe to this magazine. I like it very much.

Susan Parks

Glen Ridge, 0.

Sir: "I feel your magazine is definitely meeting a need for profitable and entertaining reading. Letters to the Editor are most interesting and give an excellent cross section of opinion."

Lorenz Largay

This was an exhibition of talent and musicianship, has been glamour effectiveness. You could almost plan a letter box.

It must really be a great help to young musicians. The children love drama in music. Children's recitals, which I will come across when I first received

Sir: When I first received your magazine as a subscription four years ago as a Christmas gift, I wasn't sure whether I was going to like it as much as I do now. But now I love it and I can hardly wait for each new issue to come.

Your articles are interesting. I get a superior rating of ninety five. Could you publish more of Celia Saunder's work? I just enjoy reading her. She has such a way with small children, and not only that, she gives us a beautiful portrait of the child student. I wish she was in ETUDE every month. I don't seem to read enough of her humorous tales, about Sally, Eddie, etc., etc.

Janet ETUDE is fun to read. It must really be a great help to young musicians. The children love drama in music. Children's recitals, which I will come across when I first received your magazine as a subscription four years ago as a Christmas gift, I wasn't sure whether I was going to like it as much as I do now. But now I love it and I can hardly wait for each new issue to come.

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QUESTIONS AND ANSWERS
VIOLIN QUESTIONS
The Hen (La Poule)
Bagatelle p
Parade of the Pookas
Now Thank We All Our God (Piano Duet) (from "Twenty Piano Pieces"
Passacaglia (For violin alone) (from "Solo Violin Music"
The Butterfly (Schmetterling) (Vocal) (from "Easy Songs"
Little Tots' Waltz (from "Piano Fun With Theory"
Study in Violet (from "Musical Rainbow")
O! So Dark Eyes (from "Grah Bag")
Contrary! (from "Clock"
Andante (From the "Clock" Symphony (from "Beethoven"
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CITY... ZONE... STATE...

The principal theme of the second movement of Tchaikovsky's Fifth Symphony is also of lowly origin. It was inspired by a street vendor's cry, "Zaljubai!" which turns into a leitmotif. The Russian word "Zaljubai" is a somewhat whimsical turn of mind, decided to play a practical joke on Tchaikovsky. He asked Tchaikovsky's publisher, Jurgenson, to print three stickers with the words in large letters: FATUM CIGARETTES. Then he bought three cartons of cigarettes, and posted on the stickers. The next day, with the air of a conspirator, he sent to Tchaikovsky's house. A servant opened the door, and Klimenko told him to put the cartons on Tchaikovsky's piano. Tchaikovsky was improvising at the piano. Soon Jurgenson came in too, and bought Açtific cigarettes, the last cigar, what Tchaikovsky that there was nothing fateful in their little joke.

The members of the so-called Mighty Five did not participate in the publishing of these eye-popping images. There were some exceptions. Cia, who was an influential music critic, attended an annual festival at Tchaikovsky's home. The hostess that the "cooling" love scenes in "The Nutcracker and Janitor," "Confidently,

Tchaikovsky's early symphonic writing often included a pastoral theme of a series of his works devoted to the idea of pastoral scenes. A "Tchaikovsky's Organist," with the subtitle, "Inflammable Manual for Anyone to Become an Organist," was a parody of the Impressionist Composer, By a Flunked Conservatory Student." But the text of Tchaikovsky's music was an entire picture of the promise of the humorous title. It turns out to be more than a set of practical rules for conveying a musical theme into a polka or a waltz into a choreography.

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3. The first four letters of a word meaning
"the dampers."

"the dampers."
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George B. Nevins
412-40057
20 minutes. Solo Voices SATB, Choruses SATB, SATB, TTBB, Trios.

THE AWAKENING
William Baines
412-40057
20 minutes. Two Parts SA, Chorus (or Junior Choir).

BETHLEHEM
George F. Root
412-40010
30 minutes. Solo, SAT, Bar, Trios, Quartets, Men's Choirs, Mixed Choruses.

THE BIRTH OF CHRIST
Alfred Wooler
412-40059
30 minutes. Solo, SATB, Choruses, SATB, TTBB.

THE CHILD OF BETHLEHEM
Louise E. Stairs
412-40117
45 minutes. Solo Voices: Quartet, Trio of Women's Voices, Full Chorus.

THE CHRIST CHILD
William Baines
412-40016
50 minutes. Mixed Chorus Solos: SAT, Bar. Choruses: SATB, TTBB.

THE HOPE OF THE WORLD
P. E. Schoncker
412-40061
60 minutes. Solo Voices: Quartet, Trio of Women's Voices, Trios, Tenors, Mixed Choruses.

HOSSANA IN THE HIGHEST
Alfred Wooler
412-40107
30 minutes. Solo, SATB, Trios, Quartets, Men's Choirs, Mixed Choruses.

THE INCARNATION
George B. Nevins
412-40132
30 minutes. Solo, SAT, Trios, Quartets, Men's Choirs, Mixed Choruses.

THE INFANT HOLY
Louise E. Stairs
412-40112
45 minutes. Solo, SATB, Trios, SAT.

THE KING COMETH
R. M. Stults
412-40116
60 minutes. Solo for the average chorus.

THE LIGHT OVER BETHLEHEM
Louise E. Stairs
412-40117
45 minutes. Solo, SATB, Trios, SAT.

THE LIGHT OF THE WORLD
Benjamin Loveland
412-40120
45 minutes. Solo, SATB, Trios, Quartets, Men's Choirs and Mixed Choruses.

THE NATIVITY (Pageant)
Laude Ekenan and Elizabeth Pyle
412-40031
80 minutes. Oratorio, SATB, SA, Bar.

THE NATIVITY (Overture)
H. J. Stewart
412-40002
120 minutes. Solos, SATB, SA.

THE NEWBORN KING
Benjamin Loveland
412-40111
40 minutes. Solo, SATB, Bar, Mixed Choruses.

THE PRINCE OF PEACE
John Spencer Camp
412-40064
100 minutes. Mixed Choirs, SATB, SA, TTBB.

THE PROMISED KING
J. Trueman Wolfacl
412-40056
40 minutes. Solo, SATB, Bar, Mixed Choruses.

THE SHEPHERD'S VISION
Louise E. Stairs
412-40107
50 minutes. Solo, SATB, AT, Bar, Choruses, SATB, TTBB.

THE STAR OF HOPE
Lois E. Stairs
412-40117
45 minutes. Solo, SATB, Trios, SAT.

THE WORLD'S TRUE LIGHT
R. M. Stults
412-40108
60 minutes. Solo, SATB, Bar, Mixed Choruses.

THE WONDROUS LIGHT
R. M. Stults
412-40119
40 minutes. Solo, SATB, Bar, Mixed Choruses.

THE WORLD'S YOUTH
R. M. Stults
412-40114
60 minutes. Solo, SATB, Bar.

THE WORLD'S BEST LIGHT
R. M. Stults
412-40119
45 minutes. Solo, SATB, Bar.

THE SHEPHERDS WATCHED
Louise E. Stairs
412-40117
45 minutes. Solo, SATB, Trios, SAT.

THE INCARNATION
R. M. Stults
412-40107
30 minutes. Solo, SATB, Trios, Quartets, Men's Choirs, Mixed Choruses.

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R. M. Stults
412-40119
45 minutes. Solo, SATB, Bar.
The inspiring story of one man's dream and how it has been fulfilled.

A T 4:30 on an average Monday afternoon of the school year, a group of alert, eager-faced boys stand at attention. Every eye is focused on the director as he raises his hand in signal that the rehearsal is on. This is the TUCSON ARIZONA BOYS CHORUS in the Hall of Pythias where their rehearsals are held.

The chorus is unique in many respects. Unlike other recognized Boychoirs in the world today, who get their education in private choir schools, the members of this chorus all go to the Tucson Public Schools. That means all the work done at rehearsals and study with their leader is confined to their spare time. Although this is a terrific handicap for boys of that age—8 to 15—they willingly forego many of the pleasures enjoyed by ordinary teen-agers. In fact they are happy and proud to sacrifice anything for their beloved chorus!

They are also unique in their genuine informality, for which their versatile director, Eduardo Caso, is jointly responsible. Instead of being a "picked" group with "super" talent and background, Eduardo Caso, who knows boys about as well as anybody possibly could, used in the beginning various and sundry means to get his boys. The telephone was used extensively. But Caso wasn't loth to approach a younger anywhere, on the streets, in stores or street cars, if he thought he had found a prospect. In fact, both eyes and ears were always alert, and even today he likes to tell about standing in line at a Safeway, waiting to be checked, when he suddenly heard a ten-year-old softly humming to himself. Needless to say that boy soon became a member of Caso's chorus. This was in the early days. Now, one of the director's problems is "how to keep them out!"

Eduardo Caso, British-born tenor, came to the United States in 1930. He expected to follow up a singing career, but serious illness overtook him and he came to Tucson for aid. He did nothing for two years. Then, as he slowly regained his health, he decided to channel his newly-found energies into building up a boys' chorus which, he determined, should be unexcelled. At no time or place is it an easy thing to interest growing boys in singing, but especially in the southwest where most boys of that age prefer the outdoor sports associated with horses, to hours of steady rehearsals. Caso was determined. He "rounded up" the best boys he could find and began training them. Back of the musical training, however, Caso put much most in the character-building program, thus helping its youthful members to become better citizens as the years would go by.

But because of his versatility and marked independence, Caso wanted a singing group, according to his own words "as different to its European counterpart as night is to day." So he proceeded to break well-established traditions of the musical agenda, turning from Germanic operettas of the old school to groups of specially arranged Western songs, which are so typically American. He wanted, above all things, to create a chorus after the image of America, his adopted country. He has done it.

These "desert" lads from Arizona are as much at home in a Junior Rodeo as on the concert platform.

The Tucson Boys Chorus

by Helen Johnson

These "desert" lads from Arizona are as much at home in a Junior Rodeo as on the concert platform.
Vocal Accompanying is a Specialty

The field of the vocal accompanist has its own special requirements, different entirely from those needed by one playing for an instrumentalist, by James Quillian

As told to Annabel Conforth

ANY PIANIST who has a desire to accompany the voice, will find that it is a field which has its own special requirements. There is to be something in the pianist's makeup that gives him this desire; I have known pianists who loved the sound of a human voice, and who, for this reason alone, they have made accompanying their life's work. If you want to make it your vocation, it will still be necessary to continue the study of piano as an instrument, because a solid technique is the foundation of accompanying. The accompanist should develop a big piano technique, a singing tone, and put special emphasis on legato, and sustained playing.

Right reading is just as important as technique. You become a first rate sight reader by being curious enough to investigate, and read limitless vocal and instrumental literature. Now the secret of reading well all sight is to keep the rhythmic flow of a composition at the expense of a missed or wrong note. Keep the music going at all costs. Don't stop. It steals dexterity at a sight reader. Any ensemble practice that you can work out will make you that much more proficient. This teaches you to listen to the other person. The accompanist should be listening all of the time that he is working. In fact, he should have a double ear.

Since I specialize in vocal coaching and accompanying, I have little time to play for instrumentalists; but one must discriminate between instrumental and vocal accompanying. Instrumental playing is another special realm. It requires one to be a good solo pianist, and ensemble player. He must understand instruments, know the orchestra, and have a special feeling for playing with trills, quartets, and quinta.

The accompanist must know languages, German, French, and Italian, as well as English. How will he understand how to interpret that the singer is singing when he doesn't understand the texts of the songs?

The technical demands of great song literature are equal to the demands of a pianist soliste's repertoire. Certain songs by Schumann, Schubert, Brahms, Debussy, Ravel, Mussorgsky, Fauré, Roussel, and Fauré, to mention only a few, require a pianist of first magnitude. When accompanying the songs of Schubert, it is impossible to do his strophic songs (many verses written to the same music) unless one has a knowledge of German, or at least have had the songs translated. As an example of this, the first song in the cycle, "Dichterliebe," does Faure would become monotonous indeed, if all verses were not played exactly alike. If the soloist delivers the song with the true meaning of the words, the accompaniment must be varied accordingly, using accent and color.

Let's see Schubert's "collection" as another example. This simple song of two pages has three verses, and a twelve measure introduction. But, again if you vary the dynamics and color according to the words, and given the meaning, and poetry, the accompaniment will not sound monotonous.

In this short conference it is possible to discuss the advantages of learning French songs, but I have chosen three songs of Faure to represent these outstanding examples of French song literature. I have selected them for their simplicity. I do not mean technical simplicity, but I do mean the limpid, singing, crystal clear style, almost like Mozart, and Schubert, and in which they are more difficult to accompany than most of the modern impressions of today.

His "Cité de base" with a page long introduction for piano, before the voice is heard, exacts great artistry on the part of the accompanist. The left hand plays just the right notes, with sixteen notes against a single melodic line in the right hand. Faure with its sixteenth note figuration is both less difficult and less appealing for an accompanist, or it will sound humpy. This is one of those difficult songs for piano, in all song literature. It must float, be transparent, and be played at a fast pace. The beautiful figures an ear should only be chosen by performers who can sing a long phrase on one breath. With this in mind, the accompanist must be sure that the artist needs the support of a solid, firm and exact accompaniment, as chords underly the vocal line.

The vocal accompanists should study vocal production. They should learn how individual singers produce their tones. He should study. (Continued on Page 40)

None of the great composers had a

Corner on Scales

but they make frequent use of them in their works

by ELIZABETH GEST

QUIVES, OYSTERS, spinach, scales—these are some of the usual dislikes of childhood, and it sometimes happens that a fantasy of childhood becomes a bête-noire in adult life. Further, if a music teacher retains from his own young days an aversion to scales, even though he would never think of admitting it, it seems possible to pass on to his pupils a similar, unfortunate attitude. One teacher, who carried this thinking throughout a long career, when going to her studio would ask her students to play the scales, and then would speed the afternoon listening to pupils music on off days and years of study.

Fortunately, the great composers liked scales and made excellent use of them. Ravel how Chopin carries a scale up an octave and a half in the first few measures of his B-flat Major Mazurka:

\[ \text{Ex. I} \]

and what Ravel does with a descending scale in the "Joy of the World."

\[ \text{Ex. 2} \]

But all four of these tunes are followed by scale-dep's. In the "First Novel," of unknown origin, the scale-dep record is still higher. Look at the rhythmic scale with which Haydn opens his Symphony, No. 147:

\[ \text{Ex. 3} \]

And what pianist has not played the scale decorations on the first page of Mozart's C Major Sonata? Franz

"May I practice scales?", when the question should be "May I practice scales?", and this change of attitude is not difficult to bring about.

From some points of view there is nothing more interesting historically not pertaining musically than scales. They are, of course, the building materials of composition and the color palate of its painting, for the tints of major, minor, chromatic and whole-step scales with the chords generated by them, produce a kaleidoscope of changing color-patterns.

What and where are scales? As in many cases, before satisfactory answers can be found, the calendar must be put into reverse. In the Greek civilization there was no music of a sort, used mostly in combination with words; and among the fragile instruments of the time there were lyres—a few strings stretched across an open frame. Also in those days there were philosophers; and well-made instruments, even though fragile, upon which the laws of acoustics play, offered opportunities for the scientific researchabilities of philosophers. One of them, Pythagoras, in the fivethousand B. C., became interested in the vibrations of tone-producing strings, systemizing them and laying the foundation of the science and laws of acoustics as it exists today. He increased the number of strings on the lyre, thus enabling it to produce a scale.
SOoner or later every teacher and parent is confronted with the age old problem of practicing a musical instrument. In many homes it becomes the insoluble problem with Junior railing the roof in a noisy tantrum of protest. The question that faces the parent becomes: Should I force my unwilling child to practice or let him give up music altogether, as he wants? . . . and will his inabil-
ity to play and move himself be traced into my face at a later date?

Not long ago I was visiting the home of one of my more successful students. The youngster who was noted by the neighbors for his excellent playing had just com-
pleted a beautiful rendition of a modern classic when his older, untrained sister ex-
claimed: "God! If only I could play like that!"

The mother immediately countered: "Now Joan, don't start that again. You know very well that you had the same op-
portunities when you were his age but you just wouldn't practice. It's your own fault."

"My fault," screamed the daughter in open defiance. "My fault! Listen to her, you. It's not my fault, mother. It's yours."

This presents a rather complex problem for parents and teachers. Both want to force the child—or, was it the child who later criticized the mother? The question that faces the parent becomes: Which of the two was right?

One way. They were merely asked to set down their problems. Here are some of the most
important to him as business is to the business; and should never he left to the whim and
fancy of a young and immature mind. Popular songs,

The human voice is the only musical instrument that has a heart, a mind and a soul. It is man's chief means of communica-
tion with his God and his fellow-


Tie human voice is the only
musical instrument that has a heart, a mind and a soul. It is man's chief means of communication with his God and his fellow-


Unless it is directed by an endowed teacher, the voice is na-


Like any other benefit to a full


Unlike anything, the voice is


All of my musical training has been a great asset. The time has arrived when the singer who has the voice of an angel and the musicianship of a poli teacher meets with great difficulty in drawing large audi-


1. IT INTERFERS WITH MY PLAY-
TIME. This should not be! Every child should be permitted the hours of play which rightfully belong to children. The period of practice should be an isolated part of the day in which the child is not usually occupied. It should be set at a regular time each day and within a few short weeks it will be the most logical procedure. But if it interferes with play, it naturally becomes distasteful to the child. Parents frequently forget the impor-
tance of play to the younger. It is important to him as business is to the in-
dustrialist and just as instructive and en-
lightening.

2. DON'T LIKE THE MUSIC My TEACHER GIVES ME. Here the problem is one for the teacher. There is so very much beautiful


While it is true that the vocal organs you are born with have a certain range of pitch, it is not uncommon to find that some individuals are pitch perfect; they can sing in tune even when they hear a recording. This 24-year-old student has a voice that is perfectly tuned, and so she can sing nearly any piece of music with ease. The teacher must therefore adjust the material to the pupil's vocal conditions. If the pupil has a good voice, the teacher must be willing to adjust the material to fit the pupil's needs. This is often difficult, but it is necessary for the future of the child that he have an education, so we must be flexible. Again, consider washing, keeping clean, brushing teeth, going to bed at a reasonable hour, and taking care of the body when the housework grows late, or even the companions the child chooses. These things we know are for the good of the child and the development of his future so we are compelled to say that these are important, but we are not feeling through devotion and wisdom of


The Golden Chalices of Song


(T) Enrico Caruso (below) Caruso's famous caricature of himself as Conio in "I Pagliacci."

by James Francis Cooke

The question that faces the parent becomes: Which of the two was right? 1

The singer must also look forward to


The wonderful voice has an im-


The singer must also learn interpretation. This is a subject that


The golden voice belongs to


Unfortunately they do the profession incal-


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only


The human voice is the only
Wallace Magill (L.), Ezio Pinza, and Donald Voorhees (piano) in a rehearsal

The Telephone Hour

Interesting and revealing facts connected with the presentation of one of the most widely listened to programs on the air.

From a conference with Wallace Magill As told to Rose Heylbut

EVERY commercial radio program has the same purpose—to present entertainment attractive enough to make people listen willingly to the sponsor's message. In 1939, when The Bell Telephone System decided to go on the air, there arose the problem of selecting the programme-type—drama, variety, news, etc.—most likely to attract an audience accustomed with the scope of an enterprise which serves the nation as a public utility. The company and its advertising agency believed that America's widest audiences could be reached by programs of consistently good music. This policy has governed The Telephone Hour through more than twelve years on the air, and through more than ten years of its Great Artists series.

The Telephone Hour programs are planned as much as a year in advance and the planning begins with the artists. Early in January, after careful research and many discussions with Donald Voorhees, our aide conductor, I prepare a tentative list of performers who, by reason of their proven artistry, variety, and audience-pull, seem most capable of assuring an fifty-two weeks of quality concerts. The list includes seven or eight programs devoted to the vocal, and seven or eight to the piano, with the rest divided among the various categories of voices. Each name is fortified by my detailed reasons for choosing it, and my choice is by no means final. The list is submitted for discretion to a large group of persons connected with the Telephone Hour and this group (again with reasons) agrees or disagrees with my engagement.

The next step involves business arrangements—flats, fees, etc., Schedules depend on the time when artists are in this country, and when their other commitments allow three time to come to New York. Date arrangements involve nothing more serious than jigsaw-puzzle manipulation. Fees can present another story, for a flat from The Telephone Hour could become a signal for asking exorbitant fees. However, artists and managers, generally, are reasonable and experienced of this kind of situation encountered.

But at last the artists are signed, and the sequence of their broadcasts sketched in with as great a variety as possible. Then program building begins; and since it requires the most careful coordination between soloists and orchestra, the work gets under way at least three months ahead.

In the first consideration is timing. The Telephone Hour sends out about 21½ minutes of solid music, divided between soloists and orchestra, spots. My first step is to ask each artist for his personal choice of material performable within a given time limit. Singers usually are asked for an aria, a familiar work, and something of their own numbers. If several happen to choose the same work, we must, of course, suggest changes; otherwise we demand only that the artist perform something with which he is thoroughly familiar, and in which he utterly believes. Anything short of that detracts from his performance and, consequently, from ours. The program aims at showing all facets of the artist's abilities in their best light.

The artists' choice of programs is then sent to Donald Voorhees who fills in a balanced and varied selection of works (also timed), and returns the full program roundout to 21½ minutes of music.

The script (introductions to the music) is prepared two months in advance. The entire program—music, opening, closing, applause, talk, and commercials—must fit smoothly into 29 minutes 20 seconds of air time. Despite the month of advance preparation, we are always alert for last minute changes which may occur—up to the time of dress rehearsal.

Dress rehearsal begins at three o'clock on the day of the broadcast. For an hour, Voorhees runs over the accomplishments to assist the orchestral players with the notes and cues and to correct errors. From four to five Voorhees and the men together rehearse, and polish the orchestral numbers.

Following the five o'clock break, Voorhees, at the piano, runs through the works with the artist, establishing cues, phrasings, etc. At 5:30 artist and orchestra run through the selection sent for Donald Abbott, our engineer, and me, so that we may check on volume, division, balance of sound, and anything else of an acoustical nature. If no problems arise, this run-through takes about twenty minutes, after which interludes and commercials are rehearsed. At six, there is a full dress rehearsal. For some singers the dress rehearsal may be a "walk-through" of whistling or humming in order to keep the singers in time. The dress rehearsal, Mr. Voorhees and I discuss the

Olive-born Wallace Magill has a background of orchestral work (Vicelis), professional singing, stage appearances, vaudeville, choral and stage management, experience in the NBC Music Division, and radio production. In 1940, he was chosen to accompany Toscanini and the NBC Symphony Orchestra to South America. In the capacity of producer. In 1942, he was invited to produce and direct The Telephone Hour.

ETude—September 1952

1. to r.) Barbara Carhaus, assistant; 'nul Knights, NBC producer, Wallace Magill, and Don Abbott, NBC engineer

Wallace Magill in the control room
There’s much that can be done with young children

Before Music Lessons Begin

to show them what fun there is in making melodies at the piano.

by Sigmund Spaeth

THERE HAS never yet been a normal child insensitive to the appeal of music. The first response may be to the noise of a rattle or a bell, but the awareness of rhythm and even melody and harmony may appear quite early. Whenever a child of any age sees a piano for the first time, the immediate and automatic reaction is an enthusiastic longing to start. The experimental instinct for noise and more noise has never been known to fail. (Even adults are by no means blameworthy in that respect.)

Parents can find out very soon whether this instinctive desire to make a noise is open to guidance in the direction of more pleasing and perhaps even musical sounds. Most children try to sing a little just as this instinctive desire to make a noise is revealed, not only in the small child’s ability to carry a tune and keep time, but perhaps also in the willingness to pick out patterns at the piano that make musical sense. These patterns may take the form of word improvisations, often to original words. Children are by nature creative and love to make up their own songs and rhymes.

There are two kinds of patterns that very young children can pick up at the keyboard. Roughly they can be called melody patterns and harmony patterns.

Usually the hands of a child of three, four or five are too small to compass even a three-note harmony like the triad, CEG, much less a complete octave stretch. For adults these simple chords are a good introduction to the piano. They are described in detail in the author’s little book, “Fun with Music.”

But a small child finds it far easier to pick out a familiar tune with one finger. One of the easiest for a start is Hot Cross Buns, which requires only three notes, E-D-C (3-2-1 if the keys are numbered from 1 to 8). It is even easier to show a child how to play the three basic notes of Three Blind Mice (holding the third twice as long as the other two), especially if someone can fill in all the other parts of the round and make it sound like a duet. This is perhaps the simplest patterns of melody for any child to find on the keyboard—just the three notes on which the phrase “Three blind mice” is based.

Other simple one-finger tunes are Jingle Bells, the Romany Lullaby, Mary Had a Little Lamb and Long, Long Ago. If a child can learn the patterns of Chopsticks, it has acquired a feeling for both melody and harmony, but this is not so easy.

During the preschoo! stages of musical development excellent use can be made of various toys that have a musical significance. From the rattles and bells of babbyhood a child progresses early to music-bones that can be played by turning by Mickey Mouse, Donald Duck and Mutter Gosee characters that make their own music as they are pulled across the floor, to little xylophones, tiny harmonicas, that stimulate the desire to make more and better music.

A recent invention called the Playano represents a big step in the direction of early music lessons for the enthusiastic but not necessarily talented child. This is a set of eleven white keys, fitting over those of the piano and numbered upward from the logical starting-point of Mi.

The trick is that each time the child presses down a key with one finger the resulting sound is a three-note harmony. The effect is that of “playing a piano” immediately, and the satisfaction to the baby performer is tremendous. No notes are required. The child plays by ear or from cards cut out of the book in the form of numbers instead of on the musical staff. Jingle Bells, for instance, begins as 3-3-5, 5-5, 5-1-2-3; and it sounds really quite important.

If the child is ambitious or gifted or both, it can easily add bass notes on this actual piano, and these are indicated on a chart that ships in the Playano. A keyboard in colors is now on the way, which makes the whole system all the more attractive to a child. A book is also in preparation, in colors, covering Fifty Tunes for One Finger, and this will be practical for the preschooler.

(Continued on Page 20)

From a conference with Flor Peeters

Noted Belgian Organist

as told to LRoy V. Brant

One of the greatest among present day organ virtuosos gives his views on Trends in Organs and Organ Music

IN THE ORGAN world of today Flor Peeters is numbered among the immortals. His musical genius is a shining one, reaching back through Tourner, Widor, Chaminade, Butscher, and Bach. He is one of those few virtuosos-composers, made eminent by Bach and Butscher in the bygone times, and culminating in Leavens, Leisner, Dupre and Peeters himself, of yesterday. Modest and unassuming in person, at the console Peeters is a giant whose Bach playing is a thing at which to marvel, and whose dramatic presentation of his own compositions is an experience unmatched. Peeters’ greatness is proverbial among those who know him, and his profundity of thinking weights every word he speaks with deep significance and importance.

Flor Peeters was born July 4, 1903, in Antwerp, Belgium. He was the son of a violinist who played in the orchestra of the Antwerp Cathedral. In 1912 he began to study at the Conservatory at Antwerp, and during the 40 years which have elapsed since that time he has never been without an organ post.

At the age of 16 he attended the Leuven conservatory, where at the age of 20 he was awarded the “Leuven-Tint,” the highest honor bestowed by this great school of organ playing. There he studied counterpoint, harmony, fugue, Gregorian chant, music analysis, history of music, improvisation, and piano and organ. In 1925, at the age of 23, he became a professor at the Institute, and organist of the Metropolitan Cathedral of Mechelen. In 1933 he was appointed professor of the Royal Conservatory at Ghent. Since that time he has become professor of the Royal Flemish conservatory at Antwerp.

His own pipe organ which stands in his studio at Mechelen where he now resides is worth of note as to specifications, embodying a union between the older baroque instruments and certain modern concepts of organ architecture. The thoughtful reader will analyse the rather simple specifications which are given here just as Peeters gave them to me:

Swell, 16’,

Choir Organ 4’

Pedal

Suddeman 16’ Bar

Choir Organ 4’

ETUDE—SEPTEMBER 1952

ETUDE—SEPTEMBER 1952
The Pieces of the Year

The abundance of superior publications this year makes it difficult to select those deserving of special mention.

By Guy Maier

Special Occasion Pieces

For your Halloween party the piece is Joyce's This is the Night of Halloween (Pressey) a shivery, but entering piece, playing constantly and adding to the home atmosphere. For Thanksgiving there is John Tasker Howard's November (Elkan-Vogel), a sort of choral fantasy which begins with a single voice line and culminates in a majestic chord finale. Requires strong, solid hands. Sounds fine on the organ, too.

For Resurrection Day, Banta Carter's Easter Day (Alfred) is filled with the spirit of the day. Perfectly appropriate for a third or fourth year girl.

The Christmas Songs of the Year are certainly the Five Czech-Slovakian Carols, arranged by Louise Rebe, (Elkan-Vogel), a "myste" reich's-taste-the sky study. It offers grand drive in dramatic form. Good for either a third or fourth year girl. Also, Edward MacDowell's Singing Success by Carl Deis (Schirmer), a "myste" reich's-taste-the sky study. It offers grand drive in dramatic form. Good for either a third or fourth year girl.

The Classic Pieces of the Year

Seems strange, doesn't it, to name a piece to the piece until after the two-weeks preparation. Use in third or fourth year.
QUESTIONS AND ANSWERS

Conducted by KARL W. GEIlRKENS, Music Editor, Webster's New International Dictionary. Assisted by Prof. Robert A. McMillan, Ohio State University.

HOW CAN I GET RHYTHM?

1. I am an adult and have been taking music for two years under a good instructor, but although I am able to read notes I have no recipe or formula for becoming an accomplished pianist. My teacher has told me to practice more, but although I am able to read notes and understand the theory of the piece, I find it extremely difficult to achieve an even tempo. What advice would you give me?

2. I have no formula or recipe for becoming a pianist. My teacher has told me to practice more, but although I am able to read notes and understand the theory of the piece, I find it extremely difficult to achieve an even tempo. What advice would you give me?

3. I am an adult and have been taking music for two years under a good instructor, but although I am able to read notes, I have no recipe or formula for becoming an accomplished pianist. My teacher has told me to practice more, but although I am able to read notes and understand the theory of the piece, I find it extremely difficult to achieve an even tempo. What advice would you give me?

4. I have no formula or recipe for becoming a pianist. My teacher has told me to practice more, but although I am able to read notes and understand the theory of the piece, I find it extremely difficult to achieve an even tempo. What advice would you give me?

5. I am an adult and have been taking music for two years under a good instructor, but although I am able to read notes, I have no recipe or formula for becoming an accomplished pianist. My teacher has told me to practice more, but although I am able to read notes and understand the theory of the piece, I find it extremely difficult to achieve an even tempo. What advice would you give me?

An ASPIRING LOA ASKS FOR ADVICE

1. I am a boy of thirteen and have been taking lessons for four years under four different teachers, the first three of whom were not good, but I now have a fine teacher, although I am also learning music. What advice would you give me about the best way to learn music? I have been advised to study pieces by Haydn, but I cannot understand them. What advice would you give me about how to study music?

2. I am a boy of thirteen and have been taking lessons for four years under four different teachers, the first three of whom were not good, but I now have a fine teacher, although I am also learning music. What advice would you give me about the best way to learn music? I have been advised to study pieces by Haydn, but I cannot understand them. What advice would you give me about how to study music?

3. I am a boy of thirteen and have been taking lessons for four years under four different teachers, the first three of whom were not good, but I now have a fine teacher, although I am also learning music. What advice would you give me about the best way to learn music? I have been advised to study pieces by Haydn, but I cannot understand them. What advice would you give me about how to study music?

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6. I am a boy of thirteen and have been taking lessons for four years under four different teachers, the first three of whom were not good, but I now have a fine teacher, although I am also learning music. What advice would you give me about the best way to learn music? I have been advised to study pieces by Haydn, but I cannot understand them. What advice would you give me about how to study music?

7. I am a boy of thirteen and have been taking lessons for four years under four different teachers, the first three of whom were not good, but I now have a fine teacher, although I am also learning music. What advice would you give me about the best way to learn music? I have been advised to study pieces by Haydn, but I cannot understand them. What advice would you give me about how to study music?
Organ Quality Is Not Dependent on Size

An organ may be small in size but its specifications may be such as to make it outstanding in use.

BY ALEXANDER McCURDY

WHEN A STUDENT can play a hymn with the rapture of the moment when he can play these same selections on some large organ. There is a thrill about them which we never get over. We love the overwhelming sound, the silvery upper work, the bass, the accompaniment. These organs, of course, are only a few of the many large and medium steel instruments of this country which are well placed in roomy cathedrals.

Strange enough there are a great many exciting instruments which, even though not large, sound tremendous and are effective in every way. It has been pointed out, for example, that even the small Pipe organ in City Hall, Portland, Maine, has an opportunity to be heard. The organ is not placed in a back room but right out in the main auditorium itself. One can sit in any part of the building and hear the softest pipe. In other words, one does not have to draw a "handful of stops" to produce a sound which should come from one stop. The concert organ in City Hall, Portland, Maine is placed to perfection (in the small end of the hall, shell we say?). In this position the organ becomes one of the thrilling instruments of this country.

We hear wonderful reports about obscure instruments abroad. These organs are not large but give forth a glorious sound. The reports by Robert Neebren concerning some of the Dutch instruments which he has played indicate that they are some of the most excellent organs, as some Danish organs. It is interesting to hear reports by Holmman, Jones, Schleinitz and others on this type of organ. In this country we have some outstanding organs which are not large. It is tiresome to hear organs say that they cannot do much with their small organs and that nothing much can be played on them simply because they are too small. I know all too well that there are many small organs which are not good but there are hundreds on which a devoted organist can play real music. An electronic organ for instance, if seriously studied and appreciated by the player, can turn out to be a thrilling instrument. One only needs to look around a bit to find organists who can absolutely make a small organ talk. It is said that some of the most excellent recordings to date have been made mostly by Robert Neebren on a comparatively small organ in Ohio. He makes every stop count, knowing how to use it and what it is capable of.

One must not forget that the broadcasts which have made E. Power Biggs famous and have done so much for organ music in general have been played on a two manual organ which is not large. The instrument was finished and installed it was a disappointment from almost every angle. The instrument just wasn't what it was supposed to be and there wasn't anything that the church could do about it. I have another organ in mind which is an example of the direct opposite.

This church had expected to have a large organ for their new church but did not have the money to go through with the original plans for the organ because of rising prices and the increased costs of their church building itself. Nevertheless, the people insisted that they have a pipe organ no matter how small. The plan was for the organ to be inadequately installed in a room that was nothing more than an attic. That in this situation I myself, would perhaps have felt it to be better to build a temporary instrument until the church could afford an organ of its choice. However, in this case a small organ was built and it is a great success. It has the following specification:

GREAT ORGAN
Pipes
- Bourdon 61
- 8' Principal 32
- Swell to Great 25

Swell Organ
- 8' Viol de Gambe 60
- 8' Diapason 60
- 8' Flute Harmonique 60
- 8' Swell to Pedal 25

Pedal Organ
- 16' (Grand Organ) 133

Couplers
- Swell to Great Unison
- Swell to Great 4' Octave
- Swell to Great 8' Octave
- Swell to Swell 16' Octave
- Swell to Pedal 16' Octave
- Swell to Pedal 8' Pedal
- Great to Pedal 4' Pedal

Combination: Fixed
- Great + 1, 3, 5, 8, 10
- Crescendo Pedal
- Swell to Pedal
- Crescendo Pedal
- Great to Pedal

At a glance (continued on Page 50)

END—SEPTEMBER 1921

Master of Cremona

Musicians followed the trade route to the door of Antonio Stradivarius to obtain a fiddle of his making.

By Dorothoea B. Vincent

IF WE COULD go to the plains of Lombardy in Italy we would see the tiny towns scattered below the Alpine mountains. For two thousand and some years these villages have clustered about their churches, subliming in their elegance of architecture and natural surroundings.

One of these is Cremona. Sunk in the valley of the River Po and sheltered by the mountains, the sun-drenched village appears much the same as its neighbors. Gondola, corn, fruits, wine and cattle flow daily into the market place, and an air of prosperity hovers over the town. The thirteenth century bell tower still rings the Angelus above the hum of modern industry. Silk manufacturing has come to Cremona, and like the craftsmen of yesterday the townpeople take pride in creating a center for the best in quality and designs. For the town has a radius all its own. Above the natural pride of its people's resolute strength, the beauty and harvest of its fertile valleys, there is a quiet knowledge of its gifts to the world. Beneath the practical, often languid rhythm of the town, there is a deep awareness that Cremona is a privileged place not only in Italy but in the universal realm of music. The love and practice of music is the soul of Italy, but this town's composers and craftsmen have delighted the world for centuries. In the seventeenth century it cradled what was to become the greatest fiddle-making dynasty the world has ever known. By the middle of the eighteenth century the sparks of genius had been spent, but the fiddle-makers of Cremona left a legacy for the ages, a peerless pinnacle of perfection.

The greatest of them all was Antonio Stradivarius. He was born December 18, 1644, into a family that was highly esteemed by the little community. Public service was considered a necessity as well as a pleasure by this happy household, who fostered within its own walls and without, a pride of workmanship, love of music and a great peace of mind.

Life for Antonio was a little different from that of other boys. While he enjoyed the normal round of events and diversions associated with boyhood, his quiet nature soon revealed its purpose. Combined with the sense and love of music that filled the Italian heart was his intensive urge to create. With his friend, Andrea Guarnerius, he haunted the crowded workshop of Niccolo Amati, whose skill and achievement was to make him the first of the great dynasties of fiddle-makers. Antonio hovered over the bent figure of Amati, as hour after hour he followed the expert hands as they worked miracles on the Balkan wood. The minute carving fascinated him, as did the varnish pots and array of tools and strings laid out on the work bench. They were close companions—the master and the attentive boy who preferred the crowded workshop to the freedom of the streets.
To Be or Not to Be a Piano Teacher

Words of wisdom from an experienced pedagogue on the pros and cons of the teaching profession

by BERNARD KIRSHAUM

A STUDENT with potentialities for becoming a concert artist rarely has any intentions of seriously engaging in teaching others through music. Teaching solely for the money to be had from it does not promise anything to the student aware of the process. This aptitude stems from a natural interest in the well-being of others that gradually develops from the days of childhood. Some become so engrossed in furthering their own careers as to lose the human sympathy with the efforts of others. Such a loss lessens the effectiveness of any teaching that is attempted, because interest then tends to be centered in covering a definite assignment and the student's inclination and ability become of secondary importance.

The ideal of using talent for the service of others is the most effective antidote against drifting into an attitude of indifference to the rest of the world. This involves more than becoming as fine a pianist as one possibly can. It calls for a well-rounded education embracing the entire range of Western culture. This does not necessarily demand a college education but it implies a wide range of reading on matters of cultural value such as religion, philosophy, science, psychology, art, music, and education. It demands a wide acquaintance with musical language and therefore serious application to the study of theory, harmony, counterpoint, composition, history of music, and orchestration. All of these subjects deepen and broaden the understanding of music, and as a pianist teacher is above all else a teacher of music, it behoves him to become very intimately acquainted with the language.

The trouble with a good deal of piano teaching is that it is given by those who know very little else but piano. There being no license required to set one's self up as a teacher, anyone with six months' lessons can put a sign in his window—PIANO TEACHER SPECIALIST IN BEGINNERS—and pupils will be coming around under the mistaken notion that here is an expert. There are so-called experts for every grade of piano playing who conceive their work as being nothing more or less than getting their pupils to cover a logically arranged series of exercises, studies, and pieces, within a given time. Students abound on all sides (Continued on Page 51).

Bagatelle

Beethoven's last piano works are rarely heard and hardly studied even at this late date. In the case of sonatas such as Op.106 and Op.111, this is understandable if one considers the fantastic technical demands made on the performer and the problems of interpretation which require for their adequate solution a high degree of artistic maturity. The Bagatelles by the master are unique little compositions, fully realized yet hinting at larger possibilities. This piece should be played with a solid, full tone, well articulated rhythmically. There is something about it that is perhaps ironic, yet tender. Play the last eight measures without retard.

Risolto

Etude-September 1952

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From "Eleven New Bagatelles" by Ludwig van Beethoven, Edited by Eugen d'Albert. [312.4060]

27
The Hen
(La Poule)

Rameau occupies a unique place in music since his fame not only rests on the music he composed but also on his TRAITE DE L'HARMONIE first published in 1722, which laid down a system of tonal harmony which is still taught today. THE HEN is characteristic of the keyboard music of the time in which Rameau lived—descriptive almost programmatic, highly ornamented melodic passages, homophonic style as opposed to a contrapuntal one. This piece demands precise articulation, very little pedal and not too much tonal weight. (Turn to Page 2 for a biographical sketch) Grade 5.

JEAN PHILIPPE RAMEAU
(1683-1764)

Allegro (4/4)

Piano

p dolce

dolce
Parade of the Pookas

Allegro con brio (4'-33s)

Vladimir Padwa

Grade 3
Schubert often played dance music for the entertainment of his friends—waltzes, ecossaises, ländler. Many of these he wrote down. They are fragments of music but make up in charm and musical quality what they lack in proportions. Do not sentimentalize these little dances but play them simply and rhythmically, setting off each phrase carefully. Grade 2g.

FRANZ SCHUBERT
Arr. by Denes Agay

From "Panoramas of the World's Favorite Dances," compiled and arranged by Denes Agay [410-41016]
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In a Polish Garden

Tempo di Mazurka (1. 1932)

Ped. simile

Last time to Coda

D. C. al Coda

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Mexican Holiday

Tempo di Tango (2. 72)

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ETUDE - SEPTEMBER 1952

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Now Thank We All Our God

Johann Crüger

Andante maestoso

Transcribed by Clarence Kohlmann

From "Twenty Piano Duet Transcriptions of Favorite Hymns" by Clarence Kohlmann [410-46046]

Copyright 1945 by Theodore Presser Co.
Wenn Sorgen auf mich Dringen
(When Cares My Heart Encumber)

from Cantata No. 3

Johann Sebastian Bach

From "Ten Arias for Organ", arranged and edited by C. Pfatteicher and R. McCurdy Ames
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ETUDE-SEPTEMBER 1952
The Butterfly
(Schmetterling)
ROBERT SCHUMANN
Op. 79, No. 2
Edited by Walter Golde
Hoffmann von Fallersleben
English Text by Constance Wardle

From "Easy German Classic Songs," Edited by Walter Golde (No. 431-44064)

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From "Easy German Classic Songs," Edited by Walter Golde (No. 431-44065)

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Clowning

MARTHA BECK

Last time to Coda

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Allegro (Quickly)

1. Dear butterfly, stay
2. Far and then near
3. Dear butterfly, speak,
4. Just form and down

You fled so frightened, far and then near,
I'll do you no harm, I'll do you no harm.
Wishing we, do we wish, I'll do you no harm.

1. Just do you no harm.
2. Just whisper to you
3. Just tell me that I love you true,
4. So speak you too.

If I were a flower, I'd whisper to you,
If I were a flower, you might love me too,
If I were a flower, so speak you to me too,
If I were a flower, wish you too.
Contrary Me!

When my mother calls me? Do I dress and hurry down?

Smiling cheerfully? No, I stretch and yawn and yawn.

Then I turn and with a sigh, go right back to sleep. Do I like to go to bed, When my mother calls me? Do I like to go to bed?

Contrary Me!~o:110·40179

Grade to)

MAE-AILEEN ERB

a tempo

Come, Little Bluebird

Moderato (~92)

Do I jump right out of bed, When my mother calls me? Do I dress and hurry down?

Smiling cheerfully? No, I stretch and yawn and yawn.

Then I turn and with a sigh, go right back to sleep. Do I like to go to bed, When my mother calls me? Do I like to go to bed?

Copyright 1923 by Theodore Presser Co.

Come, Little Bluebird

RICHARD KOUNTZ

Moderato (~92)

Come, little bluebird. Do not fly away. Come, little bluebird. With your song so gay?

What can alarm you? When I am here? Nothing will harm you. Won't you come down?

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Dark Eyes

Russian Gypsy Air

Arr. by Bruce Carleton

Tempo di Valse

Pianoforte

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From "Grab Bag" by Bruce Carleton. [410-41009]

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33

47
When they're all so good, it's not easy to choose...

...take your pick of these

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4063 PUppy Is Lost, O. uucct

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C•..
G.. Kroft
sionals, too) are getting
day
nome Techniques"

limited repertoire could be used, and
a month or two ago
than to appear." We said that the
first organ discussed looked wonder-
church having all of the good out-
toward signs but none of the important
acoustics of this building are ex-
cellent (many an organ builder has
We are still about fifty years
behind normal in our national musical
life because the musician made
so many of our music teachers of
the old school, who had a creative
formula based on foreign ideals of
mechanical perfection. Machinery is
ignoring the obvious limitations of
all but a handful of the students of
music.
The great majority of
people who play the piano as they
play golf or bridge, which is very
well. If the popularity of golf de-
speted upon the skilled amateur and
the professional, it would seem
a natural death. It is the desire
not the experts who keep golf alive,
and if it were not for the vast amount
of bad bridge and bad golf played over a
long span we would have com-
ceded to the competition of other
card games.

4061 Red Dancing Shoes, F. Arthur
4054 Tag, C.

with dazzling technique.
and actual instruments, there is no
definite lessons except in the rare
even genius. The vital thing is to
expression, if only in the form of
All but a handful of the students of
organ have fixed blind combi-
ations in these enlightened days?
With such cooperation offered by
our organists, too, it becomes
possible to consider a task and a duty in-
cluding in the, metronome and
collection of Ionic and Aeolian
notes, for the first time
We are glad to encourage young
people through the daily round of teaching. This under-
standing can be developed by the
taking of courses and reading of
books on psychology, but unless
there is a natural feel for thinking
our line, such courses and
readings can do little toward build-
ning up the insight that marks the
great teacher. From this insight
we must derive the power of determining
what exercises, studies, and pieces
shall be undertaken as the work
developing thing as the teacher
comes to know the qualities of his
pupils better.

With the passing of time pupils begin to reveal the following
culminating manifestations: Lack of any real purpose
and interest in the task
laziness; inability to con-
centrate on problems and master them;
mediocrity in playing the piano; no goals or ob-
jectives in playing at all; etc., etc., and in each case leave the impres-
tion that an organist seeing this
enclosed, I am glad to say. But can
one imagine having fixed blind com-
binations in these enlightened days?

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The Lute

I

The Crusaders brought the lute into Europe when they returned from the crusades; in fact, they brought several interesting things back with them, including our present system of arithmetic.

The lute looks more or less like a large mandolin, though it does not have the ribs in its body and neck is longer and tips back. Silver-spun bass strings. The older, later ones were rather fragile body, the lute was not easy to tune, and the player has gone Qut of use except in opera, "Deidamia" in 1741. Even Bach wrote some pieces for the lute. A few present-day concert players are giving recitals on the lute, perhaps you will hear one played some time.

Who Knows the Answers About Grieg?

(Keep score. One hundred is perfect.)

1. Was Edvard Hagerup Grieg born in 1856, 1843, 1858 or 1872? (3 points)
2. Was he born in Sweden, Denmark, Norway or Holland? (3 points)
3. Is he best known as a pianist, violinist, conductor or composer? (3 points)
4. Did he include native folk tunes in his compositions? (3 points)
5. Did he ever visit America? (3 points)
6. What two universities conferred upon him the degree of Doctor of Music? (2 points)
7. One of his compositions for orchestra is called "Peer Gynt Suite," Who wrote over four per on which suite this is? (3 points)
8. It was said that Grieg was inspired by a certain theme in his opus twenty-six. Who wrote that theme? (3 points)
9. He received a governmental pension in life in order that he might give his time to composition. What country gave him this pension? (3 points)

Round a camp-fire songs are ringing:
That's July, with campers singing.
Summer's last birthday, August, and the year is ending!

No need to guess in the party contest, honest writers longest to give me the right answer, others to give me the nearest address.

Solutions of Resultant Poem Contest in alphabetical order:

Prize Winners

G, Anna Seideman (Age 17) Gallipoli
J, Robert Jackson (Age 14) Michigan City, Ind., Linda King (Age 13), Virginia Seideman.
K, John B. Cuneo (Age 9), Counsel

Special Honorable Mention

G, Jane Sennigan (Age 17) Gallipoli
G, E. Gordon Gauthier (Age 14) Michigan City, Ind., Robert King (Age 14), Linda Selwyle.

Letter Box

and joy's to letters in verse from June Jones, Ray Myers, Paul Suppa, Marie McHale and other friends who mention music in a letter. Remember foreign must be written in the space along with your name and address. Miss Crenshaw, 953 Euclid Ave., Cleveland 15, Ohio.

Round a camp-fire songs are ringing:
That's July, with campers singing.
Summer's last birthday, August, and the year is ending!

The Junior Etude Contest

The Junior ETUDE will award the usual three prizes this month for the best story (or essay) on the topic "The Value of fine music." Must be at least one hundred fifty words.
Class A—12 to 18; Class B—12 to 15; Class C—under 12.
Names of prize winners will appear on this page in a future issue of ETUDE.
The thirty next best contributions will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side only. Do not use typewriters and do not have your copy sent for you. Contest closes September 30. Send to Junior Etude, Eau Mawr, Pa.

JUNIOR ETUDE

The Lute

Edited by Elizabeth A. Gert

School bells ringing! We remember that sound tells us it's September. Cold winds sigh, the round is white. That time means it's October. Hyms ring out the joy of living—That's November, and Thanksgiving. By the hearth-fire's cheery ember Let's sing carols; it's December. New Year chimes ring out, so merry;

The earliest known instruction book for the lute was made in 1562. Before that the players probably learned from other players without any book. The latest use of this instrument being included in an orchestra was when Handel wrote a part for the lute in his opera, "Rinaldo" in 1714. Even each wrote some pieces for the lute. A few present-day concert players are giving recitals on the lute, perhaps you will hear one played some time.

Who Knows the Answers About Grieg?

(Keep score. One hundred is perfect.)

1. Was Edvard Hagerup Grieg born in 1856, 1843, 1858 or 1872? (3 points)
2. Was he born in Sweden, Denmark, Norway or Holland? (3 points)
3. Is he best known as a pianist, violinist, conductor or composer? (3 points)
4. Did he include native folk tunes in his compositions? (3 points)
5. Did he ever visit America? (3 points)
6. What two universities conferred upon him the degree of Doctor of Music? (2 points)
7. One of his compositions for orchestra is called "Peer Gynt Suite." Who wrote over four pieces on which suite this is? (3 points)
8. It was said that Grieg was inspired by a certain theme in his opus twenty-six. Who wrote that theme? (3 points)
9. He received a governmental pension in life in order that he might give his time to composition. What country gave him this pension? (3 points)

Round a camp-fire songs are ringing: That's July, with campers singing. Summer's last birthday, August, and the year is ending!

No need to guess in the party contest, honest writers longest to give me the right answer, others to give me the nearest address.

Solutions of Resultant Poem Contest in alphabetical order:

Prize Winners

G, Anna Seideman (Age 17) Gallipoli
J, Robert Jackson (Age 14) Michigan City, Ind., Robert King (Age 14), Linda Selwyle.

Special Honorable Mention

G, Jane Sennigan (Age 17) Gallipoli
G, E. Gordon Gauthier (Age 14) Michigan City, Ind., Robert King (Age 14), Linda Selwyle.

Letter Box

and joy's to letters in verse from June Jones, Ray Myers, Paul Suppa, Marie Suppa and others who mention music in a letter. Remember foreign must be written in the space along with your name and address. Miss Crenshaw, 953 Euclid Ave., Cleveland 15, Ohio.

Round a camp-fire songs are ringing: That's July, with campers singing. Summer's last birthday, August, and the year is ending!

The Junior Etude Contest

The Junior ETUDE will award the usual three prizes this month for the best story (or essay) on the topic "The Value of fine music." Must be at least one hundred fifty words.
Class A—12 to 18; Class B—12 to 15; Class C—under 12.
Names of prize winners will appear on this page in a future issue of ETUDE.
The thirty next best contributions will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side only. Do not use typewriters and do not have your copy sent for you. Contest closes September 30. Send to Junior Etude, Eau Mawr, Pa.
THE UPLIFT CHORUS BOYS

In former years, operatic acting re
bital character - that is, what you are doing to other people through
your words or actions. In operatic acting, you are not just a
character - you are creating a whole world for others to
in, and you must try to help them get into that world. This is dif
very different from acting in plays, where the main concern is to
aid the other characters in getting into their worlds.

The most important thing to remember about operatic acting
is that it is not just about you - it is about the other peo
in the scene. You must try to understand their emotions and
why they are saying what they are saying, so that you can
ly portray their thoughts and feelings. This is called
characterization, and it is essential for good operatic acting.

In operatic acting, you must also be able to
ractize the physical aspects of the role. This includes
and gestures, as well as the way you move and speak.

In conclusion, operatic acting is a challenging but
iing form of acting. It requires a great deal of preparation and
, but it is also extremely rewarding. By putting yourself in
place of another person, you can help others to feel and
what it is like to be someone else. This can be a powerful
and transformative experience.

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The Tucson Boys Chorus

(Continued from Page 25)

The following year, four hundred were turned away. Now, one center down in the Fall, and two at the huge University auditorium every September are necessary to accommodate the people who wish to hear and enjoy the fine harmonies of their performers. Caso has to hear "grand" pieces, the next day come. Inevitably, each year, voter changes rule that some of the boys must go. As a courtesy to those students, he is held at the start of a new season in one of Tucson's leading hotels. Here, each boy is presented a silver left hand with their emblem "handnoded" on it.

The complete repertoire of the chorus at the time consists of about forty-six numbers-two complete programs. The boys memorize all their numbers. A typical program includes works of many nationalities-classics, western songs, folk and popular songs. The boys wear choral robes in three shades of blue for the first part, as they sing majestically together. The second part, the "Loose Pants, Empty Saddles, Call Off the Dogs, Legend, Folklore troupes out of the boys...

The Tucson Boys Chorus... for the people who wish to hear and enjoy the fine harmonies of their performers. Caso has to hear "grand" pieces, the next day come. Inevitably, each year, voter changes rule that some of the boys must go. As a courtesy to those students, he is held at the start of a new season in one of Tucson's leading hotels. Here, each boy is presented a silver left hand with their emblem "handnoded" on it.

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MASTER OF CREMONA

(Continued from Page 23)

was the birth place for a violin making which created a stand. For and for subsequent craftsmen. His method is still used, altered only in the longer neck and stronger base-bar made necessary by the increased compass and higher pitch of modern violin music. The secret of his varnish has never been dis-covered. Perhaps the time element was the major factor of such perfection and beauty. An entire life could be spent in the longer neck and stronger resisting force of the stradivarius.

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THE TEACHER’S ROUNDTABLE

(Continued from Page 25)

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(Continued from Page 27)

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TRENDS IN ORGANS
(Continued from Page 20)
be of itself a rational wheel, that is, it has at its disposal the same proportion and mensuration.

The principle is just as applicable as a tiling-tablet. The most impor-
tant observance here, that of a tendency toward organ music, and that the organist is expected to have at hand his own through four combinations, which fix on the best place of the entry with an absolute security and without music.

It is naturally enough, that the whole of the modern organs of the United States art, are the technical point of view and in realization, the most perfect in the world.

Prefers seeing a reminiscence movement, in music, that will bring that of a genuine many hounds long known only to the anteri-

ors, must be a mighty influence in the whole world of art.

"A general tendency towards well-thad-

ed music can be observed after the second World War. The political, social, moral, and psychological sides, besides the lack of a philosophical concep-
tion of life, created this necessity for balance and peace in the musical balance, that is, the organ's development.

There has never been so a conscious,

the 20th anniversary of Bach's death, that is not just that transatlantic, but also the innumerable urge to sincerity, as well as the concomitant improved spirit of the intrinsic values of the music, has been gradually disintegrated.

That the orientation and guiding principles of the doctrine and the late Blasedtian (Batton), offers new bases and indications to the cul-
tivated public, which is more oriented to the spiritual side.

"May I end with the desire that, in the future, the organ is not only a church instrument, but also a mighty influence in the whole world of art."


QUESTIONS AND ANSWERS
(Continued from Page 22)
above, this part would have to be 113, but this is extre-

mely fast. I am afraid that if this is the case, then the last four measures with the double notes, and try for a sort of harmony with the organ music."

"Is it not a fact that in music one has no choice but to be an organist, or a pedal man?"

"I have heard my teacher that he would be making a terrible mistake if he tried this way of training possible, because the music was one of which I was a choral of pure music, etc.

"Emma Carus, the golden seal of musical honor once said to me: 'Never work on your notes unless you desire to bring out your feeling of your boy is a flower. They are not worked on. Rave out of the top of your voice as a flower.

"I wish to present to you a sort of or scale of your voice as a flower."

"I am not concerned that you can manage it. I am afraid that if this is the case, then the last four measures with the double notes, and try for a sort of harmony with the organ music."

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YOUR CHILD AND THE PRACTICING PROBLEM

(Continued from Page 14)

as classics are concerned I approach them with a certain amount of fear but did I ever like Shakespeare when you were right!

3. DON'T LIKE MY TEACHER. Most dislikd of all are those who either love or less superstitiously and easilyUnhandled. Find out who the child doesn't like the teacher and then have a talk with that teacher explaining and discussing the problem. Most teachers are anxious to do everything in their power to cultivate the love of music in the child. You'll be surprised at how cooperative you'll find the teacher to be. The whole problem may rest on a slightly sharp manner which the teacher may be unaware of. At any rate, find out from the child why he doesn't like the teacher and talk it over.

4. RATHER WATCH TELEVISION. This problem returns to us to question one. Arrange the practice period so that it doesn't interfere with the child's favorite programs. Television in itself is a form of education. Use it wisely and let the children enjoy it. That is why we have it and it can be a great boon to the American people. But like everything else in life it is best to learn to handle it properly. It must not disrupt the entire household. If children are permitted to watch their favorite program, but at the same time are compelled by a wise parent to carry out their other responsibilities, such as washing, no small problem. This can be a little trouble along this score. But a small sacrifice is not extreme in your household will become the blessing it is meant to be. And in later life your youngster will thank you sincerely for your wisdom in handling his problem and giving him the joy that only self-made music can bring.

PIECES OF THE YEAR

(Continued from Page 21)

the Cornstalks (Schirmer) a corny four-chance and happy piece for around the year youngsters. Then there is Olivia Dungan's simple (second year) but lovely range Glimpse of Gables (Ditton) which for simplicity plus substance qualifies as the Easy Dance of the Year. And Margaret Wigham's charming and unique Scorpian Wilson Style (Ditton) is surely the whole step-piece of the year . . . and Eric Strete's Steps Dream (Miller) could be the Year's Saloon Piece. It's a mildly, slightly unexpected study (third year) in simple chords moving up and down in smooth patterns. Early beginners will love it.

Steps' Piece Match (Summ) for two pianos, four hands, first away with the easy corny Piano-so- Year piece. It's "Tea, Nard Polka" quality extant a rite when ever two boys have (third year). Play any way, fast or slow, soft or loud, staccato or legato, gently or awkwardly, it is effective. Such a picturesque piece surely deserves a special accolade!

CORNNER ON SCALES

(Continued from Page 15)

In the German system of tuning the lyre, the pitch of the highest and lowest of the four strings in their instrument was unbalanced, while the two inner strings could be altered in tuning, thus a lyre instrument could produce E, D, B, C, B, E, D, C, B, C, E, D, C, B.

This variation is in the tuning of inner strings created the mode of the scale. Fortunately for most of us, students, the many modes of Greek music have been forgotten except the modes we call major and minor; and in losing the modes we also lost their names, such as Phrygian, Lydian, etc., names of geographic locations where the modes were in use. With the major and minor we have the harmonic and modal melodies. The arrangement of the pairs, and the diatonic and whole-step, or whole-step

and flat modes. And since Bach established his plan of equal tuning, each one of the twelve half-steps in the scale can be used as a starting point, or keynote for any of these three scales. We might also include the pentatonic, or five-tone scale found in many parts of the world, and this gives us plenty of scales.

The Greeks were even more enough to know something about these quarter-tones, but that need not concern us, the average piano student, nor need such pupils spend their limited practice time on the pentatonic and melodic minor scales.

When the tones, or degrees, of a harmonic major scale are laid in an ascending line they may be called alphabetic letters, A, B, C, D, E, etc. If a minor scale may be called the chromatic scale and the diatonic scale may be called the major or Ionian scale.

In writing music the notes of the scale are called through the alphabet. But in any case, all musicians should know them not only to know the arrangement of the notes, but also to have the music written accurately. No, the first note of the scale may be the tonic, or keynote, or any other note.

The letters A B C D E F G may be remembered in the following order: A, B, C, D, E, F, G.

E and A are the keynote of the major scale, C and G are the keynote of the minor scale, and E and B are the keynote of the harmonic minor scale.

When the mode of the scale is known, the scale can be written accurately. But in any case, all musicians should know them not only to know the arrangement of the notes, but also to have the music written accurately. No, the first note of the scale may be the tonic, or keynote, or any other note.

The letters A B C D E F G may be remembered in the following order: A, B, C, D, E, F, G.

E and A are the keynote of the major scale, C and G are the keynote of the minor scale, and E and B are the keynote of the harmonic minor scale.
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