8-1-1952

Volume 70, Number 08 (August 1952)

Guy McCoy

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

Part of the Composition Commons, Ethnomusicology Commons, Fine Arts Commons, History Commons, Liturgy and Worship Commons, Music Education Commons, Musicology Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, and the Music Theory Commons

Recommended Citation

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.
In this Issue...

- The Making of a Violinist
  Michael Rubie

- Municipal Band Extraordinary
  Frank C. Clark

- To Those High School Juniors and Seniors—Why Not Music?
  J. Lilian Vanderwater

- Toy Symphony
  Adelaide K. Rosen

- Wisdom from a Master Virtuoso
  Mark Hamberg

- Is Teaching Music an Art or a Business?
  Esther Remick

- Making the Organ Pay Dividends
Schubert Album
• favorite melodies, transcriptions and lighter compositions.
  410-40300 .................................. $1.00

Standard Opera Album
• 15 familiar selections from favorite operas.
  410-40209 .................................. $0.75

Souvenirs of the Masters
• introducing famous melodies with text of libretto, arranged by George Spaulding, words by Jessica Moore.
  410-40208 .................................. $1.00

Little Pieces from the Early Classics
• compiled and arranged by Leopold A. Beer, also published for violin and piano.
  410-41000 .................................. $.60
  * Sold only in U.S.A

The World's Great Waltzes
• 15 arrangements for the piano by Stanford King.
  410-40247 .................................. $7.50

First Pieces in the Classics
• 51 short selections from the masters, compiled by Charles W. Jordan.
  410-40159 .................................. $1.25

Piano Classics
• 48 compositions—familiar, of the masters.
  430-40061 .................................. $1.50

Short Classics Young People Like
• 52 compositions compiled and edited by Elo Ketterer.
  410-40254 .................................. $0.72

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania

Order Now! Be prepared to begin the season.

LETTERS TO THE EDITOR

Articles
Sir: I have just finished reading "Canals Approach to Touching the Cellos" in the June issue. What a wonderful article! I am not familiar with the author (David Cherniavsky), but he must be a most privileged and close friend of Canals to be able to write such an intimate and revealing picture of the greatest cellist of our day. Once again ETUDE has added pleasure and knowledge to my own musical education.

Thank you sincerely for the many, many hours of happiness your magazine has given me.

Elizabeth Foster

Sir: I am not a teacher nor a student of music, and in fact do not even play an instrument. But as a mother of two small children studying the piano, I want you to know how much I value the ETUDE.

During the past six or eight months I have enjoyed so many articles that I am eager for the time when my children will be old enough to read such articles as the one about Silke Jibe in June issue . . . and the story about the International Friendship Gardens in Indiana.

Such stories open up a whole new world to us and make us more determined than ever that our understanding of music will be an important part of our children's education.

Mrs. Robert Campbell
Andover, Penna.

Sir: I enjoy your magazine immensely (I have purchased the last two issues). Of special interest to me is the article on Handel in the May issue. I like to enjoy your many features and departments. All is I find your magazine most informative, enjoyable, and interesting.

Thank you, I am
William H. Huffman, Jr.
Ardmore, Penna.

Sir: I see a "minute timer," I set the lesson time and a bell rings when the lesson is over. Many people like it so much they have persuaded their parents to purchase a timer for them for practice purposes.

Graycey L. Angler
Boston, Illinois

"I'll Take the Low Road"

Sir: This is to express my appreciation for your fine magazine, and to express sincere approval of "I'll Take the Low Road," by Sidney C. Clark, in the June issue. This is a teacher with the right viewpoint on our present day teaching problems, and I think we should all follow his advice.

As for Guy Mayer—we fridge, I attended his classes, so you don't have to guess I read his articles first! He is one of the really inspiring teachers of the country, and he writes almost as well as he talks. Let's have all the articles he will write, and some more masterpieces!

Eleanor McEwen
Butte, Montana

Sir: I have just finished reading "Music at International Friendship Gardens." We are a small group and we worked long and hard to raise the money for this project. All the people in the community cooperated.

We owe a great deal to the sculptor, Mr. Robert Wilson, who so excellently modeled "our Paderewski.

The ETUDE magazine helped too, as we used pictures of Paderewski from your magazine.

Mr. Harold Wolf, from whom we purchased the pedestal, worked very accurately so that the pedestal would be easy help to make the memorial a work of art.

The Gardens are a wonderful sight to behold. The person who compiled this material did a thorough job, and it is one of the most complete articles on the Gardens we have seen in a long time.

Mr. Virgil Stanfor is a friendly and cooperative gentleman and does a tremendous job in bringing together the people of the world through his management of Living Flowers. We were happy to work with him.

Mrs. Al Profil
Michigan City, Ind.

"A “Timing” Idea"

Sir: Your "minute timer," I set the lesson time and a bell rings when the lesson is over. Many people like it so much they have persuaded their parents to purchase a timer for them for practice purposes.

Gracey P. Angler
Kinston, Illinois

Compare the Baldwin for tone, for beauty, for economy!

The superb sound colors of the Baldwin—the richness and depth it brings to sacred music—are being enjoyed by more and more congregations everywhere. For here is an instrument with traditional organ tone, from its softest whisper to its majestic choir of full organ,...

More and More Congregations Are Singing the Praises of the Baldwin Electronic Organ

The Model 5, or the larger Model 10, offers your church these outstanding features—incomparable beauty, superior tone quality, ease of playing, ease of installation and real economy of investment and maintenance. We would like to send you more information about Baldwin Electronic Organs. Write for our booklet, "Selecting A New Organ For Your Church," and "Fund Raising Plans."
ETUDE—The music magazine

Editorial and Business Offices, Bryn Mawr, Pa.

McGraw, Managing Editor
Shirley C. Jeffers, Business Manager

Harold Beker
Maurice Dzenorfei
Karl W. Gobkes
Elizabeth A. Gust
Gay Mear
Alexander McCatty
Nicola Mantsyna

Vol. 70 No. 8

AUGUST 1952

FEATURES

THE MAKING OF A VIOLINIST
Michael Rubini

PIANO CLASSES—MORE WORTH, BUT WORTH IT
George F. Warthin

MUNICIPAL BAND EXTRAVAGANZA
F. C. Clark

TOY SYMPHONY TO HIGH SCHOOL VIOLINS AND SENIORS
J. L. Finney

WHY NOT MUSIC FROM A MASTER VIOLINIST
Mark Brubaker

WOMEN FROM A LARGELY HOMOSEXUAL LIBRARY OF PIANO MUSIC
Grace N. Nock

LET THEM SING
Franklin D. Calkins

MAKING THE ORGAN PAY DIVIDENDS
Paul Allen

PIANO LESSONS WE ALL ENJOY
Richard Leonard

IS TEACHING MUSIC AN ART OR A BUSINESS?
William R. Renk

DEPARTMENTS

LETTERS TO THE EDITOR
Arthur Shaefer

MUSICAL GALLERIES
Martin Schoen

MUSIC LOVERS' BOOK-NEWS
Dale Anderson

WORLD OF MUSIC
Gary Davis

ADVENTURES OF A PIANO TEACHER
Maurice Dzencever

QUESTIONS AND SUGGESTIONS
Karl W. Gobkes

ELEMENTARY STUDY OF THE PAPER
Nel Lamphery

VIOLIN LESSONS
Harold Beker

ORGAN QUESTIONS
Frederick Phillips

THREE PRELIMINARIES TO BECOMING A MUSICIAN
Arthur Shaefer

KNOW THESE COMPOSERS?
Alice Webster Rhoades

RELAXATION THROUGH MUSIC
Barbara Allison

MUSIC

Compositions for Piano (Solo and Duets)

Novenoi, Opus 23, No. 1 (from "Neumes," Piano Collection)
Frederic Chopin

The Flutterer, Opus 29
George C. Wobick

In Lo Veneda
Bernard Wagner

In Old Veneda (from "Piano Scenes"
Edward S. Washburne

Songs of the Camel's Story (from "Spanish Dances"
Maurice Dzencever

From the "Child Births"
Beethoven-Rasumison

Instrumental and Vocal Compositions

Take the Child Dance (from "Romance"
Ludwig van Beethoven

Three Songs (from Piano Concerto"
Jascha Heifetz

Jascha Heifetz, piano (in concert)

Hymn of a Young Player
The Child of Hermes" (music)

Piano for Young Players
The Little Mill (from "Romance"
Maurice Ravel

Allergy (from "The Child Maurer"
Stanford Kent

From the Tightrope
Marise Baw

The Concert of the Wind
Maurice Dzencever

Rosie in Bloom (from "Piano pieces"
Lola E. Smith


George W. Presser, President
Shirley C. Jeffers, Vice President

Copyright 1952 by Theodore Presser Co.

Copyright renewed

No part of this publication may be reproduced in whole or in part without written permission from the publishers.

KARIN STRAUS, Manager, Department of Sales

Send changes of address, or new orders, to:


Please check here if you are a teacher

Price per copy, $0.25

Published: August 1952

This magazine is sent to all subscribers with free music, copies of which are included in your subscription.

© Copyright 1952 by Theodore Presser Co.

ETUDE—August 1952

AUGUST 1952

CONTENTS

FEATURES

THE MAKING OF A VIOLINIST
Michael Rubini

PIANO CLASSES—MORE WORTH, BUT WORTH IT
George F. Warthin

MUNICIPAL BAND EXTRAVAGANZA
F. C. Clark

TOY SYMPHONY TO HIGH SCHOOL VIOLINS AND SENIORS
J. L. Finney

WHY NOT MUSIC FROM A MASTER VIOLINIST
Mark Brubaker

WOMEN FROM A LARGELY HOMOSEXUAL LIBRARY OF PIANO MUSIC
Grace N. Nock

LET THEM SING
Franklin D. Calkins

MAKING THE ORGAN PAY DIVIDENDS
Paul Allen

PIANO LESSONS WE ALL ENJOY
Richard Leonard

IS TEACHING MUSIC AN ART OR A BUSINESS?
William R. Renk

DEPARTMENTS

LETTERS TO THE EDITOR
Arthur Shaefer

MUSICAL GALLERIES
Martin Schoen

MUSIC LOVERS' BOOK-NEWS
Dale Anderson

WORLD OF MUSIC
Gary Davis

ADVENTURES OF A PIANO TEACHER
Maurice Dzencever

QUESTIONS AND SUGGESTIONS
Karl W. Gobkes

ELEMENTARY STUDY OF THE PAPER
Nel Lamphery

VIOLIN LESSONS
Harold Beker

ORGAN QUESTIONS
Frederick Phillips

THREE PRELIMINARIES TO BECOMING A MUSICIAN
Arthur Shaefer

KNOW THESE COMPOSERS?
Alice Webster Rhoades

RELAXATION THROUGH MUSIC
Barbara Allison

MUSIC

Compositions for Piano (Solo and Duets)
SHERWOOD MUSIC SCHOOL

Distinguished since 1895 for the training of professional musicians. Member of the National Association of Schools of Music. Faculty of renowned American and European artists. Degrees, diplomas, and certificates in piano, voice, violin, organ, cello, wind instruments. Public school music, composition. In the heart of Chicago. Living accommodations at moderate cost.

FALL SEMESTER OPENS SEPTEMBER 10

For free catalog, write John R. Hattstaedt President, 580 Kimball Hall, Chicago 4, Illinois.

ASPEN INSTITUTE OF MUSIC

ALBERT ALPHIN, Dir. 26 FENWAY, BOSTON, MASS.


Bachelor of Music Degree in 24 Fields.

Graduate Education Major program well qualified to teach all phases of Music in public schools. A catalog will be sent on request.

ST. LOUIS INSTITUTE OF MUSIC

John Philip Bale, Jr., President

BACHELOR OF MUSIC—MASTER OF MUSIC—BACHELOR OF SCIENCE IN EDUCATION

UNIVERSITY OF CHICAGO

BERYL RUBINSTEIN, Mus.D., Director

Luther A. Richman, Dean of Faculty

John Philip Blake, Jr., President

The President

The Steer Music Festival at the Adler Planetarium.

CINCINNATI CONSERVATORY OF MUSIC

Dr. Luther A. Richman, Dean of Faculty

F. Benjamin Seckler, President

The President of the Conservatory

The Festival at the Adler Planetarium.

BERYL RUBINSTEIN, Mus.D., Director

Dr. Luther A. Richman, Dean of Faculty

The President

The Festival at the Adler Planetarium.
New Piano Teaching Pieces  
"Les Jeunes au Piano"  
by ALEXANDRE TANSMAN

Vol. I  Mireille & the Animals  
Vol. II  Mariette on the Newsfront  
Vol. III  in the Gypsy Burial  
Vol. IV  in the Telescope  

Each Vol. $2.75  printed in France

ASSOCIATED MUSIC PUBLISHERS, Inc.  
25 W. 46th Street  New York City 36

(For your local jobber)

COMING IN SEPTEMBER

The September issue of ETUDE will include a number of articles of unusual interest and educational value. There will be a highly valuable story by the noted Metropolitan Opera singer, Janacek Nourdet, on "What to Do on the Stage," in which the importance of stage deportment is emphasized.

In another colorful and facile story, Veron Arvey gives a most interesting account of the Royal Ballet of Denmark and the active part it has played in the Royal Festival of Arts. Under the dynamic leadership of Morten Lassen, the Ballet and its Composers is one of the highlights of the September issue. "Your Child and the Practice Room" is a clear and concise discussion of this eternal problem of getting children to practice.

One of the most popular and interesting programs on the air is the "The Telephone Hour," heard and seen by millions every week. "The Telephone Hour," in words of its editor, "is a telephone call to the concert hall." It talks about it. This story which Wallace Magill told in his "The Telephone Hour" will be right back on the air right back of the scenes and learn first hand all the details concerning that one of the big programs on the air.

A new idea for the parents of the aspiring pianist will mark the September issue as one of the best ever. Don't miss it.

New Records  
(Continued From Page 3)  

Choral Ensemble, is made up of ninety young people. The recordings are from Oregon State University and of the series are sponsored by the Oregon State University Choral Ensemble. The choir is directed by Dr. Walter Henry, and the accompaniment is by Mr. James Swanson, organist, with the Western Kentucke State University Choir, supported by the Orchestra of the Western Kentucky State University. The choir is conducted by Henry Swanson, (Concert Hall, one L.P. disc).

Mendelssohn--Fingal's Cave  
Blazey-Kirkeby--Case No. 9  
Teitlonski--Montagna  

The deservedly well known Swiss Organists Bethel and Teitlonski did performances of their finest works, here presented in the original recordings. They played the usual more familiar solo of the performances. The Vivaldi Passacaglia and the last movement of the Bach Cello Suite No. 1, a beautiful performance. (Concert Hall, one L.P. disc).

Theater Dictionary  
by William C. Gonzales  

The-Theater Dictionary is a comprehensive dictionary of the theatre, covering all aspects of theatre from the beginning to the present day. It is a valuable reference work for theatre enthusiasts and professionals alike.

Music Lover's BOOKSHELF  
by DALE ANDERSON

The Theater Dictionary  
by William C. Gonzales

As an American, your reviewers take great pride in stating his opinion that Roger Sessions' 444-page opera "The Chosen" is one of the most logical, understandable and comprehensive work upon the subject he has yet seen in any language.

The evolution of harmony from the medieval modes and the polyphonic system was gradual, but it is not often that a single work can be found which seems to have no connection with life in the forefront of the orchestra. Suppose you hear for instance, "The Signer the little girl who was a famous operatic singer, who knew his business. It was just before the rage went down.

If you do not know what it was all about, but any Pro or P.C. could have told them. However, they waited to see the rest of the act. The net was too high to secure any acclamation. The rage acceded and all the posters started to mutilate. The manager advanced to the stage to kill a baby. A booster came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful, soon they could not do. For instance, up to the last quarter of the nineteenth century, they might be beautiful; soon they could not do. For instance, up to the last quarter of the nineteenth century, they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.

A dancer came out and tried some lancers but the game did not want to be played. It is the best book of its kind. Many]-numbered works upon harmony, few of them are still in print. There are now over one hundred works upon harmony, and a number of them have been frequently performed in Europe. While they might be beautiful; soon they could not do.
The 23rd annual Chicagooland Music Festival will be held at Soldier Field, Chicago on August 22. Henry Weber, director of the American Symphony Orchestra, has announced the concert, which will be one of the most outstanding of the season. The program will include a performance of the Mozart opera "Così Fan Tutte," presented by the University of California Opera department, and the New England Conservatory Orchestra. Dr. Raymond M. Barrows, professor of music education at the University of Chicago, will be the guest conductor. The program will also feature the New York Philharmonic Orchestra under the baton of Leonard Bernstein. The concert will be held at 8:30 p.m., and admission will be free.

Dr. Robert A. Chasey, guest conductor for the past two years, will direct the North Carolina University School of Music's Music Teacher Training Studies, and will be the guest conductor for the closing program of the festival. Mr. Chasey has been associated with Columbia University, the Juilliard School, and the New School for Social Research, and has taught music in New York City for over 30 years. His performance of "Così Fan Tutte" was praised by the New York Times as "one of the most outstanding of the season." The concert will be held at 8:30 p.m., and admission will be free.

The Philadelphia Orchestra Association and the American Symphony Society will jointly present an instrument to the public in Philadelphia on June 29. The instrument is a new English translation of "The Making of Violins" by John P. Barlow, professor of music education at the University of Pennsylvania. The book describes the history of the violin, from its invention to the present day. The instrument will be on display at the Philadelphia Orchestra Association headquarters.

The American Guild of Organists, in cooperation with the Philadelphia Orchestra, will present a free concert in Carnegie Hall on May 15. The concert will feature the New York Philharmonic Orchestra under the baton of Leonard Bernstein, and the New England Conservatory Orchestra under the baton of Dr. Raymond M. Barrows. The program will include a performance of the Mozart opera "Così Fan Tutte," presented by the University of California Opera department, and the New England Conservatory Orchestra. Dr. Raymond M. Barrows, professor of music education at the University of Chicago, will be the guest conductor. The program will also feature the New York Philharmonic Orchestra under the baton of Leonard Bernstein. The concert will be held at 8:30 p.m., and admission will be free.

The making of violins...
nothing to un-learn at lessons, I still work better when one of the family's around..."'

Today, my practice schedule begins with an early morning warm-up — scales, of course, in thirds, sixths, octaves, and tenths; then exercises; then a review of whatever technical problems I've been working on. I also enjoy warming up with something that isn't just a drill, but music—maybe a Paganini Caprice. I get my best work of this kind. For a while, I'd play Stelatine's Etude in Thirds every day. Then I took one of the perpetuo mobile works. Now I dig into Paganini. After that, I'm ready for the compositions. Naturally, I work at them as music, but I like to take difficult spots out of context and practice them as exercises.

Michael has never had to struggle with musical problems. However, there have been practice difficulties. "Sometimes I get careless," he confesses.

"No matter how much a youngster loves music," said Mrs. Rabin, "he's bound to be bored by straight technical work. And it isn't enough to tell him it's necessary. As I see it, the only cure is to fuse a measure of interest into the repetition of scales and exercises, so that he'll want to keep on. It's a mistake to suggest drill patterns with meaningless little 'pictures'—simply, the groundwork must be done as groundwork—but by using a little ingenuity, one can awaken the child's natural enthusiasm. For example, Michael and I would have 'contests.'—See if you can play a certain octave scale perfectly, see if you can spot a flaw before I do. Then we had the marble trick. I once read that a great pianist—maybe De Pachmann—used to keep a little dish of pebbles on the piano, and take one out each time he finished a certain exercise. We had no pebbles, so we used marbles; eight in a plate, and each time we would slide around; the pebbles were put back, the score was wiped out, and we began all over again. A few in the eighth repetition would mean sixteen exercises.

"And then there was the mirror," put in Michael, remembering. "To get the best sound, your hand must go perfectly straight—direction, you know. It's terribly important, especially when you get to the end of the bow. Well, there was a time when the bow wouldn't keep straight. I got careless, I guess... Then I went before a mirror to practice, and when I saw how bad I was slidding around, I straightened it in a hurry! It sometimes takes a big job like that to wake you up. When something goes wrong, try to think out what causes the trouble before trying to correct it. When you know what is wrong, and why, it helps you more than just having someone tell you what to do with your hands.

During the training years, moments of carelessness were a sign that a vacation was due, and for a week Michael would be excused from practice. The first day passed in high fettle.

During the training years, moments of carelessness were a sign that a vacation was due, and for a week Michael would be excused from practice. The first day passed in high fettle.

It is by Richard H. Werder...
The inspiring story of a 43-year old band in a west coast city, and what it means to the citizenry of that city.

by Frank C. Clark

Municipal Band Extraordinary

On Sunday, March 22d, the City of Long Beach, California, in a gala concert complete with flowers, speeches, and an unusual guest, celebrated the forty-third anniversary of its world-famous Municipal Band. It is surprising that a municipal band should attain such longevity in these precarious times for musical organizations; but what is especially amazing about the City of Long Beach and what justifies its jubilation, is the fact that its band has functioned without interruption, on a full-time basis, since March 1909. Long Beach points to this record with pride, knowing that it is without equal in the history of music.

Floral tributes and congratulatory telegrams were the order of the day, but the highlight was supplied by Director Eugene La Barre when he presented as his guest, the man who nearly half a century before had directed its first concert, took over the baton. There followed an energetic and faultless rendition of several numbers whose vision and initiative had conceived the Municipal Band. It is surprising that a municipal band should attain such longevity in these pre-war, depression, and even a devastatingearthquake, has somehow managed to maintain and support a major musical organization and to keep it functioning on a full-pay basis. Almost unbelievable is it that this small city has been able to muster the will and the means to办法 its citizens and venerate daily band concerts of the highest quality for 43 years. Immediately there comes to mind the dual question: why did the city go to such lengths to do this; and how was it accomplished?

The tere is answered by the fact that the pioneer people of Long Beach came from the midwest, particularly from Iowa. They had been raised with and educated to band music, so it was natural that their aesthetic thoughts and tastes should turn to the concert band for a medium of expression. They wanted their own band so that they could enjoy its music and they wanted a band of their own to put on display at festive and civic occasions. As they were enthusiastic about their new city, so were they enthusiastic about its band. Pride dictated that it should be one worth writing home about.

And write home they did. Other coastal cities in California had good bands in small towns, and a share of congenial climate, but none had a musical organization in the least comparable to the Long Beach Municipal Band. It became the elixir persuader in enticing relatives, friends, and neighbors from back home. The band became a tourist's asset. At the concert period they relaxed, gossiped, absorbed sunshine, and swallowed in tempestration with the excellent music. They came to visit; they heard; they saw; they liked it. They stayed.

Again, in the vaults of the Long Beach banks there was stacked much gold, the intangible effects of the band. The intangible influence is manifest throughout the social, educational, and cultural life of the city. These good working relationships and support a major musical organization.

The program was a memorable one, fittingly, for the occasion was indeed great. It celebrated the fact that this city of less than 300,000 people, through the years that have brought two terrible wars, a growing depression, and even a devastating earthquake, has somehow managed to maintain and support a major musical organization and to keep it functioning on a full-pay basis. Almost unbelievable is it that the small city has been able to muster the will and the means to honor its citizens and venerate daily band concerts of the highest quality for 43 years. Immediately there comes to mind the dual question: why did the city go to such lengths to do this; and how was it accomplished?

The tere is answered by the fact that the pioneer people of Long Beach came from the midwest, particularly from Iowa. They had been raised with and educated to band music, so it was natural that their aesthetic thoughts and tastes should turn to the concert band for a medium of expression. They wanted their own band so that they could enjoy its music and they wanted a band of their own to put on display at festive and civic occasions. As they were enthusiastic about their new city, so were they enthusiastic about its band. Pride dictated that it should be one worth writing home about.

And write home they did. Other coastal cities in California had good bands in small towns, and a share of congenial climate, but none had a musical organization in the least comparable to the Long Beach Municipal Band. It became the elixir persuader in enticing relatives, friends, and neighbors from back home. The band became a tourist's asset. At the concert period they relaxed, gossiped, absorbed sunshine, and swallowed in tempestration with the excellent music. They came to visit; they heard; they saw; they liked it. They stayed.

Again, in the vaults of the Long Beach banks there was stacked much gold, the intangible effects of the band. The intangible influence is manifest throughout the social, educational, and cultural life of the city. These good working relationships and support a major musical organization.

The program was a memorable one, fittingly, for the occasion was indeed great. It celebrated the fact that this city of less than 300,000 people, through the years that have brought two terrible wars, a growing depression, and even a devastating earthquake, has somehow managed to maintain and support a major musical organization and to keep it functioning on a full-pay basis. Almost unbelievable is it that the small city has been able to muster the will and the means to honor its citizens and venerate daily band concerts of the highest quality for 43 years. Immediately there comes to mind the dual question: why did the city go to such lengths to do this; and how was it accomplished?

The tere is answered by the fact that the pioneer people of Long Beach came from the midwest, particularly from Iowa. They had been raised with and educated to band music, so it was natural that their aesthetic thoughts and tastes should turn to the concert band for a medium of expression. They wanted their own band so that they could enjoy its music and they wanted a band of their own to put on display at festive and civic occasions. As they were enthusiastic about their new city, so were they enthusiastic about its band. Pride dictated that it should be one worth writing home about.

And write home they did. Other coastal cities in California had good bands in small towns, and a share of congenial climate, but none had a musical organization in the least comparable to the Long Beach Municipal Band. It became the elixir persuader in enticing relatives, friends, and neighbors from back home. The band became a tourist's asset. At the concert period they relaxed, gossiped, absorbed sunshine, and swallowed in tempestration with the excellent music. They came to visit; they heard; they saw; they liked it. They stayed.

Again, in the vaults of the Long Beach banks there was stacked much gold, the intangible effects of the band. The intangible influence is manifest throughout the social, educational, and cultural life of the city. These good working relationships and support a major musical organization.
Here's a teacher who found that the best way to get children to listen attentively to music is to give them a part in making it; which they do in their TOY SYMPHONY:

The Toy Symphony Orchestra of the Community Congregational Church in Los Alamitos, California, of which the author of this article is director.

by Adelaide K. Roeselein

THERE ARE many children in our grammar schools who do not have the opportunity of playing a musical instrument. There are also quite naturally many who do possess musical talent. But, regardless of musical talent of children, or the financial status of parents, all thoughtfulness, intelligence, attentive listening. The ability but the willingness, to listen attentively to music is to give children a real purpose in bringing music to under.

Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring up something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring up something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring up something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

The instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.

When we were preparing a Spanish symphony, for instance, we transformed the children into a wall of bells, high tinkly bells, brassay clanging bells—and each bell had a different sound and effect. Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring something quite genuine.

If there was a story behind the music, we, as did all, and disc jockeys, try to use that. This in itself, was a most interesting part of our study, but it also helped us to decide which instruments were most appropriate to use for atmosphere.
Wisdom from A Master Virtuoso

Mark Hambourg

It is sometimes useful to comment upon the most ordinary faults to be found in young pianists as they occur to one who is constantly being asked to listen to their playing.

First of all, I would mention their habit of playing pieces too difficult for their technical capacity, which faults generally cause in the humilation of the performer. Many teachers give their pupils such pieces in study as are only possible of proper performance by a master, and allow them to play these without sufficient preparation. Then the pupil gets into the bad habit of breaking down, stretching over difficult passages, and generally deteriorates in his technical power in vain efforts against odds too great for him. This very habit began to feel that an important step had been taken by the students a little too difficult to master rapidly.

Teaching is a science as much as it is an art; it must be based on the principles of psychology and physiology. A good teacher must be able to judge the capacity of his pupil, to select the most suitable pieces for him to play, to make him understand the importance of practice, and to guide him in his studies.

Serious students, as a rule, also do not give their attention merely enough in playing before people. They study, study, study, and practice, practice, practice, by themselves, or for their own teacher, and feel that they are getting on beautifully, and when at last they have to play to a larger audience, the demands of "success" takes possession of them, and they go all to pieces. Of course, people sometimes unduly praise that excitement for playing before an audience than others. But there is a large element of habit in it, and the student who acquires this habit as soon as possible, constant playing for people, gains a confidence and a mastery of his own expression which cannot be too highly valued.

Another thing I have noticed with students is that, while having their lessons, they are so anxious to keep on playing that they do not really listen.

Mark Hambourg is considered by many as the greatest living exponent of that master teacher of famous virtuosos, Theodore Leschetizky. Hambourg's broad and sonorous style gained him the name of "the second Arturo Rubinstein." He toured the entire musical world playing repeatedly in America with "immense" success. After making the time for most of his life in Britain and has made England his home, is a great admirer of young pianists, which is supported by his recent book upon the common errors of young pianists, which is reprinted in part here by permission.

Some of the most common faults of young piano students are here discussed by the distinguished pianist-pedagogue.

by Mark Hambourg

Build a Lending Library of Piano Music!

An original idea for developing sight-reading ability on the part of pupils—
and what teacher would not be happy to have good sight-readers in her classes?

by ROSE GROUSEMAN

NOW THAT WE HAVE a lending li-

brary at our house, it has been a delight for

part of my teaching, I cannot see how I
did without it.

Like any conscientious teacher, I try to
give my pupils as thoroughly and enriched a
class as I can. Our three-quarter hour private lesson and one hour weekly group meeting are devoted to the building of a sound foundation in theory, harmony, composition, sight-reading, and self-study, as well as to the technical performance of a repertoire of pieces, and ensemble work in the form of duets and two-piano works.

The lending library was an unexpected result of my search for a good sight-read-
ing method. In order to include sight-reading without consuming too much lesson

time, I had asked each pupil to come 15

minutes before her lesson and to use that
time to look over, away, away, a piece I had set aside for her. Then, the first thing the pupil did was to write down the

signature, meter, tempo, repetitions and se-
quenccs, general dynamics, and other inter-
esting points in the piece. Then she played it straight through for me.

At least ten minutes of lesson time was used thus, and sometimes even more. Although this method was producing results, some definite

favors were becoming apparent. First of all, I frequently did duplicate work in my daily job of checking pieces to the beginners' piece, and this reduced the number of my study piece. Secondly, if sight-reading was having a good effect, so much more would be gained by regularly sight-reading. Fi-

nally, and most important, I found that the children were actually doing their lesson

work. I began to feel that an important step was being omitted. Instead of dividing pieces into two categories, pieces, and sight-reading pieces, I decided there should be three categories: pieces, study-ly pieces, and truly then, sight-read-
ing pieces. I felt that before I could expect a child to read a new piece straight through, I ought to prove to her that, given all the
time she needed, she could certainly learn to play a new piece without the help of the

teacher. If she had been taught all the prin-
ciples that it included. And finally, that if it were easy enough, she could play a piece straight through at the first reading.

So a system had to be created that would include sight-reading and self-study, and yet take only about five minutes of the lesson time. That is how our lending library was started.

The library was built in the following manner. Each pupil paid a library fee of three dollars for the year, to which I added a small sum. This money was used to buy supplementary piano material (i.e., books and pieces I did not intend to use in my regular teaching). These included song collections, marches, waltzes, book series, duets, individual pieces, and even popular songs.

I then called a meeting of six of my brightest pupils, selected from the very youngest through to the most mature, each one representative of a different level of progress. They sorted out the material into six groups, each group matching the self-study level of one of the six children present. Of course, there was much heated dis-

cussion, but when we were finished we had a library containing music arranged in six groups varying from the very simplest of the beginner's pieces to master series collec-
tions of pieces by Chopin, Schubert, Bach, etc. At the suggestion of one of the children, I decided to use colors to distinguish the different groups. We used yellow for the bottom, and sight-reading, red, green, blue, and fi-

nally purple for the most difficult. In the up-

per right hand corner we put a color and

each strip of the appropriate color.

Our next project was to prepare a library card for each of my pupils. An index card bearing each pupil's name was ruled into six vertical columns. Then his or her abil-

ity was carefully analyzed by me and I de-

cided the highest level at which the child
could study by herself, easily. Thus if Mary could study by herself the pieces to be found in the green group she would have a yellow check at the head of the first column, a tan check at the head of the second column, a red check at the head of the third column, and a green check at the head of the fourth column. She could then take out any book she chose from the yel-

low, tan, red, or green groups. Only when enough progress had been made, would she be advanced to the blue group, and eventu-
ally, to the purple group.

For recording purposes the books in each group were numbered from 1 through to the number of that group. Thus, if the red group contained 24 books, they were numbered from 1 to 24.

The books have been graded, the chil-

dren's level of self-study determined, and the library cards prepared, our library was ready to function. For convenience, I had a rack built with six compartments, one for each group. As each child came for her lesson that week I spent a few moments intro-

ducing her to the Library, her card, and the procedures to be followed. She was to come 10-15 minutes before her lesson time (as in the previous sight-reading method) to browse through the Library. She could select any book from any of the groups which matched the colors of her card. She would then write in the appropriate column the number we had assigned to that book, and if she had not completed her self-study piece from it, she would add a check beside it. The following week I would hear this self-

study piece. I would then place a check or a "cross" on her card to the next page number and discuss any problems that may have arisen. A double check would indicate an exceptionally free performance.

After a few weeks when self-study was well established, I began to include sight-reading as well as self-study. We de-

cided that the top level of green should be green should select her self-study book from the red level, and the green level should be selected from the yellow or yellow groups. If she could not "keep up" with the group, she should be given the tan, and, if necessary, the yellow group. In order to do both self-study and sight-reading, a specific book was permitted to take out two (Continued on Next Page)

* I should state that where a child deserved an "x", I permitted her to "endorse" herself on the card, which Swamp! never happened a second time.

The noted pianist, holding Liszt's walking-stick, reflected in a Venetian mirror, the frame of which was engraved diamond.

by ROSE GROUSEMAN

The books have been graded, the chil-

dren's level of self-study determined, and the library cards prepared, our library was ready to function. For convenience, I had a rack built with six compartments, one for each group. As each child came for her lesson that week I spent a few moments intro-

ducing her to the Library, her card, and the procedures to be followed. She was to come 10-15 minutes before her lesson time (as in the previous sight-reading method) to browse through the Library. She could select any book from any of the groups which matched the colors of her card. She would then write in the appropriate column the number we had assigned to that book, and if she had not completed her self-study piece from it, she would add a check beside it. The following week I would hear this self-

study piece. I would then place a check or a "cross" on her card to the next page number and discuss any problems that may have arisen. A double check would indicate an exceptionally free performance.

After a few weeks when self-study was well established, I began to include sight-reading as well as self-study. We de-

cided that the top level of green should be green should select her self-study book from the red level, and the green level should be selected from the yellow or yellow groups. If she could not "keep up" with the group, she should be given the tan, and, if necessary, the yellow group. In order to do both self-study and sight-reading, a specific book was permitted to take out two (Continued on Next Page)
Continued from Page 17

library looks weekly, henceforth. As our library system now stands, each child spends at least 15 minutes in the library every day, and seven sight-reading pieces a week, doing a different one each day. She knew that she is "to keep going" in the sight-reading pieces and to give care to the scale study piece by piece, in the sight-study piece. During the weekly class lessons, we play games that aid in clear recognition, in inter-reading, reading passages instead of individual notes, and in recognition of repetitions and sequences as an aid to sight-reading and self-study.

The children do not note-reading, finger-counting, and counting in sight-reading has been a great help to them. It has given them very profound questions and remarks on the subjects of phrasing and dynamics as a result of the self-study. There has also been some spontaneous memorizing by some of the children who had resisted it heretofore, but who have to memorize now because they would like to continue playing pieces after street gatherings. Each book taken from the library may be kept for only one week at a time.

"My pupils had frequently raised the question, "What grade song is this?," and it had been a tough one to answer. Now I can answer it for themselves. If their library card has three colors on it (yellow, tan and red) they will succeed. "If a pupil is in the third level (red) in self-study, second (or intermediate) reading and self-study."

During the weekly class lesson, we play games that aid in clear recognition, in inter-reading, reading passages instead of individual notes, and in recognition of repetitions and sequences as an aid to sight-reading and self-study.

"Children, we have a new song to learn. Ready, one, two, three. Let's try to do it. Since there isn't more time in the school day for music, let's make the most of what we have. Put some of your children's hearts into a knife in their hearts.

Music is a language of the feelings. It doesn't matter what song we have sung two times, 3-4 or 5-2 time, or what line of space is "Do."

It's the rhyming words, the exhilarating tempo, and the melody that make it worth while. Let it be sung then, with complete assurance, crying or told, as you want."

"Are we going to sing songs?" asked Eddie impartially.

School children for several generations have asked these questions, and justifiably. I did it when I went to school. And yet the prevalence of these questions shows that music should be a joyous experience, one that relaxes and reinforces associations built up during intensive concentration. For example, after a series of speed tests in arithmetic, open the window and let them sing a few choruses of their favorite songs. They'll be ready to tackle the next subject with new energy. That's fine, but not this in a regular musical period! And why not?

Getting back to Eddie's questions, can you remember your singing class in grade school? Did it go something like this?

"Children, we have a new song to learn. Turn to page 56. What is the time signature? How many notes do you see? One, two, three, four in a bar. At the top of the song is "Do?" Now we'll tap a few measures."

"By the time that was finished, who cared about the song? Arithmetic or reading would be much more fun. You learned for the weekly music period to end, and you dreaded the thought of the one to come next week.

Too many teachers and music supervisors feel that their first obligation to the Board is to teach music; that they don't spend most of the allotted period in syllable work, they're open to criticism from both the Board and the parents. Yet progress and improvement come only through criticism and despite criticism. Just as the proof of the pie is in the eating, a taste of joyous singing given to children will cause them to look forward to every music period.

If music were a major subject in the elementary schools, with a full period of it each day, perhaps note-reading would be accomplished and still ample time for singing enjoyment. But with the increasing scope of subject matter in the regular curriculum, there can be little more than a half period, twenty to thirty minutes for music, and this not every day.

Therefore, we have to choose. Will the music period be given over to joyous singing or tedious drudgery?

Parents, do you want your children to like music, or to turn away from every form of it?

One look at our penal institutions and correctional homes gives an answer. As children in music during the early life of these prisoners might have saved them from later criminal or delinquent degeneration. But in the elementary grades, where our interests are bound and cultivated, music did not touch them. Naturally. What fun was there in singing do-re-mi or counting three to a measure? And if class music was such a bore and drudgery, then playing an instrument would be worse. So, by pre- sumption, the street groups which have no library books have returned. (Each book taken from the library may be kept for only one week at a time.)

I'm sure that the children who were in the red group would have asked these questions, and justifiably. And why not?

The children feel that the library is their property—both for the music and criticism of it. One eight-year old brought back her tan book a second time because she wanted to know why it had not been put in the red (third level) group, since some pieces in it were quite difficult. She settled by putting a red tab on it as well, so that there would be two in the red group. The child could choose the easier pieces if limited to the tan group, and the harder pieces if limited to the red group. Many suggestions have been made by children, and it has been found that the library can be utilized to the advantage of the children and the library can be tailored to meet the needs of the children.

There is a wealth of folk-song literature, from South African "Songs of the Veld," to Kentucky mountains. (Continued on Page 56)

It is not so much whether a song has 2 sharps, 3-4 time, or what line or space is "Do?" It is the important thing to children is to LET THEM SING!

by GRACE C. NASH

From a conference with Richard Leibert, organist of Radio City Music Hall.

As told to Myles Fellowes

A. M. The electric organ has changed that. too. Today it is entirely possible for individuals or groups to own their own organs, the instruments are available, ready-made, and they can be moved like a piano. Indeed, many active organ teachers have ten or a dozen of these organs in their studios, placed in small practice cubicles, either sound-proofed or with each instrument wired to head-phones, allowing the player to hear without disturbing others. Now, all of this opens unlimited possibilities for making the teaching of the organ pay dividends, both for the teachers as well as the increasing number of students.

It is my belief that most careers begin in the home. In the arts, certainly, warm home interest and encouragement form the basic for that enthusiasm and secure approach that must lie at the root of truly deplorable work. It is possible, for the home—the ordinary, average American home—by providing an organ, to know several families who budget themselves an organ by having a less expensive car and putting the rest of the money into music. One of the ushers at the Radio City Music Hall told me recently that he had bought himself an organ!

The modern organist has at least one thing in common with Bach and Mozart—needs to make a living. Until recently, the purely commercial possibilities of the organ were so limited that organ-playing was considered more a labor of love. The appearance of the electronic organ, however, has revolutionized the field, bringing it to commercial outlets which, a few years ago, would have been undreamed of.

After the encouragement of a good home start, professional opportunities seem to come more readily—always providing, of course, that the organist has the musical and technical abilities to warrant a career—
Piano Lessons
We All Enjoy

By Pattie Allen

The Third Grades in our school have been working with the usual vocal study program by introducing a study of the piano.

This work seems to have aroused an unusual degree of interest in music. It seems to me that one of the most obvious things we have attempted from the way that the children approach it is the pleasure the boys and girls derive from playing together, some playing the melody and others chording has resulted, according to their mothers, in their sons' having learned a great deal of music and interest in it ever since.

Cardboard keyboards and a small piano, which can be pushed from room to room are used.

The children start this work by learning the middle white notes on the piano; that is the dividing line. Higher tones are up to or to the right; lower tones down or to the left. The colors of keys are noticed, black and white, and the grouping in fours.

The note to the left of the black keys is F. The children play F on the piano and keyboards, and find as many F's as they can. They learn D is with the aid of a sharp, it is a half-step above. Likewise, when they study G, it is a half-step below. C and E are also learned.

Chording seems to be especially enjoyable. The 1 chord, do-mi-sol, is taught first and it is familiar to many because of some of the easy five-finger melodies, one chord to a measure. The 1 chord, do-sol, is practiced in all keys.

Then the 5-7, flat-fifed, chord, is introduced and taught; it is found that the Preludial chord, de-la-la, is learned. Finally, minor chords are introduced. And so we progress—the children always singing as they play, sometimes syllable names, again letter or number names finishing with the words of the song.

They learn while doing. We use the following technique in teaching new songs:

1. Name the key of the song.
2. Say the rhythm of the song—rhythm walks, step walk, etc.
3. Say words in rhythm
4. The class or individual children say the letter names of each line in the rhythm of the song.
5. Sing the words of the song.
6. Sing the words and move the hand up and down.
7. Sing the letter names of the notes.
8. Play the song with the fingers we have decided to use.
9. Play on the keyboards, singing the words, note names, finger names.
10. Try to give each child within a few days a chance to play as much or as little as he can play. The other children do so.
11. The children chording as they play.
12. The children chording as they play to answer questions they all know:

Q. On a piano, which note should you "bring out" or make clear?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. Which note should you "soften" or make muffled?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. Which note should you "stop" or make silent?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. Why should you "hold" the pedal?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. Why should you "lift" the pedal?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. Why should you "draw" the pedal?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is a pedal sound?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is a pedal effect?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal work?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal technique?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal control?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal placement?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal registration?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal expression?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal nuance?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal transition?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal rhythm?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal organization?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal balance?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal harmony?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal counterpoint?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal counterpoint?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal counterpoint?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal counterpoint?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal counterpoint?
A. The piano is not always used in the studio. Make the use of the piano clear.

Q. What is pedal counterpoint?
A. The piano is not always used in the studio. Make the use of the piano clear.
**Teacher's Roundtable**

MAURICE DUMESNIL, Mus. Doc., discusses Credit or no Credit and gives information about Albeniz

ISAAC ALBENIZ

In the ETUDE of September 1940 you wrote a paragraph concerning Albeniz. I am one of my friends are very much interested in his works, but we know very little about his life. I have looked in the music department of our public library but have been unable to find any biographical material. Would you enlighten me somewhat about this great composer who has expressed so profoundly the soul of the Spanish people. I will appreciate it immensely and I thank you very much in advance.

J. P. C. D., Paris

It is gratifying to find that since that paragraph was written the name of Albeniz has come much more to the fore in this country. Mostly due to recordings one hears new fragments from the suite "Iberia" on revival programs. In addition there has been a new biography, the Tango in D and the Seguidilla was among the first popular examples of Spanish piano music. But its elegance, brilliancy, or charm has for the most part masked the magnificent achievement of the central work which in twelve numbers discloses, as you rightly point out, a greater library and a larger people.

Albeniz was born in Compostela, province of A Coruña, on May 25, 1860, which makes him a contemporary of Debussy, both being 80 years old. He died in New York, Southern France, on May 11th, 1909. Although he did not reach the half century mark, his life was one of tremendous artistic intensity. Once a child prodigy, he fell ill with amoebic dysentery at the age of 21, but it is known that he has the hereditary materia of whose musical creations of 'Spanish Impressionism' during his early years. His piano style is tinged with a clear vision of that picturesque and passionate land, realized in poetic or vehement musical evocations of Spain would bring us to believe that all his life was one of tremendous artistic success. His last years, however, were marked by a great sorrow: a gradual shadow upon his former ardent fire. When Albeniz passed away after months of illness, a fine artist died. By that time he had written a paragraph concerning Albeniz. I don't think you would interest a collector in such small amounts, for unless you work on percentage, you would be making a minimum fee which would award the same amount of the first payment as the second payment. I would hesitate to go and see the parents. Do not call up, for a pleasant voice may sound gruff over the wire, and the voice is unable to transmit a gracious smile. Instead, go in person and be ready to face the music.

Now let's inject a little humor into the situation. Remember, the barrow that is a sign saying "Tomorrow I share goods!" Of course it was always tomorrow. Why else should I have to teach? I teach to share goods!

Attitude, therefore, is tremendously vital. If our students are average and will not do much better than an above C, and I don't think you would be interested in some of the students you are advising to assume music while the other has his lesson.

A. R. G. Kentucky

There are two little magazines, one called Keyboard Jr., and the other Piano Jr. "Albeniz, so I believe, is that which you write out a clear announcement to be read. Playing with expression is not just a matter of performing music at the right time, but also in the score. It is a matter, rather, of feeling the music—its groove, its pathos, or its warmth of affection. The tempo and dynamics indications in the score are obvious, but it is easy to lose the connection between one who plays or sings must feel and do a great deal more than merely to follow such indications. There are many excellent books about music, written especially for children, and you might find it worthwhile to buy a few of them, or to get some different ones from various sources. Two of the favorites are: 'Keyboard Text' by Opal Wheeler and Sybil Deubler, and 'The American Keyboard' by Oakey Striker. Though these are available, begin by asking the group, "What is today's lesson plan?"

I would like to add a few words about the basic technique, knowledge of scales, periods, etc.) and in some of the other less attractive personalities music has ever known.

CREDIT, OR NO CREDIT?

Here is another use of teaching piano in our community, I suddenly seem to be in contact with some people who want lessons but can't pay for them. Plus the one thing that I seem to think is the most you can do! Is it possible to think of a way to give lessons for a minimum charge per lesson or some kind of a sliding scale system for those who can't afford to pay for lessons.

R. D., North Carolina

PLAYING WITH EXPRESSION

I began taking piano lessons when I was twelve and have been at it ever since, but after fifteen years I still cannot seem to make anything of expression. What can I do?

R. D., New Jersey

Students When Do Some Overdue, Some Not, and Other?

One of my pupils added the above question. Thank you.

R. C. E., North Carolina

Your pupil's question cannot be answered without knowing a few facts from one country to another, and sometimes from year to year. The fact is that the number of piano students in the United States is steadily increasing. But in the United States the Priscilla, Dixon, and (Continued on Page 59)

**QUESTIONS & ANSWERS**

**MUSIC MAGAZINES AND BOOKS FOR CHILDREN**

I have consulted two different copies of this piece, both published by Edward B. Marks Music Corporation, one numbered 9670, the other has the lower number the Chopin about which you ask is not marked B, but it is in the other copy. Why this discrepancy exists I do not know, but obviously the note should be played without the sign, or just to play the highest note on the piano, even if it is C
cons.

E. F. Indianan

**LET'S GET ACQUAINTED AGAIN**

I must of course give you any specific directions, but here are some general suggestions: (1) Consult the college calendar, or suggest some way to amuse one while waiting. (2) If there is time, choose a time when no major event is scheduled, get permission to use the college auditorium, and write out a clear announcement to be read at the beginning. Put an announcement on all bulletin boards also, this perhaps beginning as follows: "Are you interested in taking up an instrument? If so come to ---, --- night at ---, ---, ---.

If you are interested in organizing an organization on the campus. Will you give us some suggestions and information concerning going about such things? G. R., Arkansas

**ETUDE—AUGUST 1952**

23
**ORGANIST’S PAGE**

**Elementary Study of the Pedal**

*Facility in organ pedaling is just as important as manual dexterity*

From a conference with SETH BINGHAM

As told to Amabel Comfort

**THE PEDALS are that special depart- ment of the organ located in the case below the keyboards. The organist has access to them by opening the pedistool.**

- **The pedals** are the foot controls that provide the organist with the ability to play notes that are not available on the manuals or the keyboards. The pedals are used to provide a bass, a pedal point, or an independent bass line to support the melody played on the keyboards. Proper use of the pedals is crucial to the overall sound and expression of the organ piece.

1. **Practice the pedals** as a separate exercise, not as a mere strength exercise. The pedals should be used to enhance the overall sound of the organ, not as a standalone feature.

2. **Always keep the pedals** in mind when playing the organ, even if they are not being used. This will help to develop a balanced and cohesive performance.

3. **Do not allow the feet** to rest on the pedals while playing. The feet should be used actively to manipulate the pedals in a controlled manner.

4. **The feet should be kept** as close as possible to the pedals while playing, even when not actually stepping on them. This will help to maintain a clear and focused sound.

5. **In the beginning** of organ practice, it is recommended not to use the pedals until the student has developed control and skill in the manuals.

6. **Remember that the pedals** are an integral part of the organ, and should be used to enhance the overall sound and expression of the piece.

7. **The pedals should be used** to reinforce the melody played on the manuals, not as a separate entity.

8. **Practice the pedals** with the same care and attention as the manuals.

9. **Keep the pedals** in mind when playing the organ, even if they are not being used.

10. **Always keep the pedals** in mind when playing the organ, even if they are not being used.

**ETUDE-AUGUST 1952**

**THE INTERMEDIATE NOTE IN SHIFTING**

**by Harold Berkley**

**Remarks on Vibrato and Bowing**

1. **Begin with the correct bowing**. It is important to establish the correct bowing technique from the very beginning. The bowing technique should be taught every day.

2. **Practice the bowing**. The bowing technique should be practiced every day, even if not performing the piece.

3. **Use the correct bowing**. The correct bowing technique should be used consistently throughout the practice session.

4. **The bowing technique** should be used to enhance the overall sound and expression of the piece.

5. **Use the correct bowing**. The correct bowing technique should be used consistently throughout the practice session.

6. **Use the correct bowing**. The correct bowing technique should be used consistently throughout the practice session.

7. **Use the correct bowing**. The correct bowing technique should be used consistently throughout the practice session.

8. **Use the correct bowing**. The correct bowing technique should be used consistently throughout the practice session.

**With Regards to Vibrato**

1. **The vibrato** is not a difficult technique to learn. The student should practice the vibrato every day.

2. **Practice the vibrato**. The student should practice the vibrato every day, even if not performing the piece.

3. **Use the correct vibrato**. The correct vibrato technique should be used consistently throughout the practice session.

4. **Use the correct vibrato**. The correct vibrato technique should be used consistently throughout the practice session.

5. **Use the correct vibrato**. The correct vibrato technique should be used consistently throughout the practice session.

6. **Use the correct vibrato**. The correct vibrato technique should be used consistently throughout the practice session.

**What has happened to your bowing is not an isolated phenomenon, but rather the result of the kind of practice you have been doing. Your desire for a more fluid vibrato undoubtedly springs from an inner concept of a more even flow of tone. This concept, if realized, will influence your bowing technique, which must be changed accordingly.**

**Violinist’s Forum**

1. **What is the nature of the vibrato**? It is a technique used to produce a smooth, even tone. The vibrato can be achieved by using the bow in a back-and-forth motion.

2. **Practice the vibrato**. The student should practice the vibrato every day, even if not performing the piece.

3. **Use the correct vibrato**. The correct vibrato technique should be used consistently throughout the practice session.

4. **Use the correct vibrato**. The correct vibrato technique should be used consistently throughout the practice session.

5. **Use the correct vibrato**. The correct vibrato technique should be used consistently throughout the practice session.

6. **Use the correct vibrato**. The correct vibrato technique should be used consistently throughout the practice session.
I studied music as an art and started teaching it as a business. However, the first few years I taught, I thought of my profession only in terms of art. It took the prodding of my pupils to make me realize that my views were too high pitched, many of my efforts misspent, and I was not a master of anything. In my third year of teaching, I began to question my attitude, determination, and purpose. My teacher training began when I had studied with a German Professor who divided music in two single track minds with an all-absorbing purpose. He continued, "Teach your pupils to read notes, keep time, and observe all. Enjoy the music, but be able to help me." Nettie was about nine years old when she handed me a music book and looked at the shaped notes and queer titles. She was wiser in the ways of pedagogic procedure than I was when I said, "I want to learn this one first." I played the hymn and sang the words, "FREDERIC CHOPIN, Op. 50, No. 1...

Nocturne
This piece of night music is one of the loveliest lyric expressions of Chopin. It requires all the music and singing into the pianist can command. In order to retain the poetic atmosphere necessary to a musical interpretation of this composition, apply a liberal amount of rubato but do not sentimentalize the sweet purity of the melodic ideas. Particular attention should be paid to varying the treatment of the first two-bar phrase which is repeated throughout the composition. Grade 6...
Theme from Piano Concerto in A Minor

This particular concerto has achieved tremendous popularity within the last ten years. It was composed in 1873 when Grieg was only twenty-five years old and is representative of the warm, full-blown lyric romanticism which was at its height during that period in Europe. Grade 5.

Edward Grieg, Op. 16

Copyright 1932 by Theodore Presser Co.

From "Themes from the Great Concertos," arranged by Henry Levine. [119-40227]

Copyright 1932 by Theodore Presser Co.
Cécile Chaminade has the distinction of being the only woman composer who has achieved a place for herself in the world of music. Her contribution, while not to be compared with that of the great masters, was, nevertheless, musical. (See page 3 for a biographical sketch.)

Moderato, molto capriccioso

The Flatterer
(La Lisonjer a.)
Study in Light Blue

To play this effervescent piece with maximum effect count each bar as one beat. In this way the music will flow as it should. Use as little pedal as possible so that a light, clear tone will be achieved. Grade 3.

Vladimir Padwa

PIANO

Copyright 1952 by Oliver Ditson Company

International Copyright secured

In Old Vienna

Andante cantabile (J=96)

Viennese Folk Melody

Arc by Bernard Wagners

Dance of the Candy Fairy

(From "Nutcracker Suite"

Peter Ilyitch Tchaikovsky

Arc by Ada Richter

From "Nutcracker Suite" by P. I. Tchaikovsky, arranged by Ada Richter. Copyright by Theodore Presser Co.

International Copyright secured

Grade 3
Allegretto
(From the Seventh Symphony)

SECONDO
LUDWIG van BEETHOVEN
Arr. by Ruth Bampton

Allegretto ( Allegretto
J = 76)

PRIMO
LUDWIG van BEETHOVEN
Arr. by Ruth Bampton

Copyright 1916 by Theodore Presser Co.
Entr'acte Gavotte
(From Miznon)

AMBROISE THOMAS

Arr. by N. Clifford Pogo

Allegretto moderato (\( \text{\( \frac{3}{4} \)} \) \( \text{\( \frac{1}{8} \)} \))

Jesus Christus, unser Heiland

JOHANN SEBASTIAN BACH

From "The Ditson Album of Flute Solos," edited and arranged by N. Clifford Pogo.

Copyright 1937 by Oliver Ditson Company

International Copyright secured
He's Gone Away
Traditional North Carolina Mountain Ballad
Adapted and Arranged by Clifford Sloan

 Rather slowly, freely, earthy

V O I C E

He's gone a-way for to stay a-little while, But he's gone a-way far to stay a little while, But he's

PIANO

He's gone a-way for to

stay a-little while, But he's com'in' back if he goes ten thousand miles. Oh, who will tie my shoe, and who will glove my hand? And who will kiss my ruby lips when he is gone? Gone a-way, far a-way, over yonder.

Copyright 1952 by Oliver Ditson Company
By the Little Mill

Allegro

Rain Dance

Moderato

WOLFGANG AMADEUS MOZART

To Coda

Coda

Piano

Arr. by Ruth Bampton

Copyright 1950 by Oliver Ditson Company

Copyright 1950 by Oliver Ditson Company

British Copyright secured

Copyright 1950 by Oliver Ditson Company

International Copyright secured

International Copyright secured

Rain Dance

By the Little Mill

Allegro

This happy little piece was composed by Mozart at the age of six. Do not hurry it and make all the phrases very distinct. Grade 2.

WOLFGANG AMADEUS MOZART

Arr. by Ruth Bampton

Copyright 2012 by Theodore Presser Co.

British Copyright secured

Piano

Moderato

Cresc.

Ped. staccato

Coda

No. 130-41100

Grade 2

MARGARET WIGHAM

Copyright 1950 by Oliver Ditson Company

Copyright 2012 by Theodore Presser Co.

No. 130-41100

Grade 2
Dancing on the Tightrope

No.130-41101
Grade 1
MARTHA BECK

Moderato (J=144)

PIANO

Have you seen the cuck-oo clock? A little bird lives in it. He hides away until the hour, Then jumps out on the minute. "Cuck-oo! Cuck-oo! Cuck-oo!" he calls, In accents gay and bright. "Cuck-oo! Cuck-oo! Cuck-oo!" he calls, Through all the day and night. Cheerily his voice rings clear, No matter what the weather. The clock and little cuck-oo bird, Tell us the time together.

The Cuckoo Clock

Grade 1
MARI AILEEN ERB

Moderato

PIANO

Cowslip Bells

No.110-40181
Grade 1
LOUISE E. STAIRS

Moderato (J=72)

PIANO

Ring a-tiring, the cow-slip bells, Send out a message of spring. If you will listen carefully, You'll hear the fairies sing. Birds in the trees add their message sweet, Winter's o'er, spring once more. Old mis-ter frog sends a cheerful croak, Spring is a-gain at the door.

Copyright 1952 by Oliver Ditson Company

Copyright 1952 by Theodore Presser Co.

International Copyright secured

E.T.U.D.E. AUGUST 1952

International Copyright secured
OPPORTUNITIES FOR YOU

...in the Music Field

THROUGH UNIVERSITY EXTENSION CONSERVATORY

ADVANCED HOME STUDY COURSES

- Interesting positions are open in every part of the field. Schools and Colleges are making it necessary for every teacher to equip himself with the knowledge of organ playing. It is calling for highly skilled and trained organists. The teaching makes competition keen even in small communities.

- Are you an ambitious musician? A successful musician is one who is able to fill any position, no matter how small, with satisfaction. He is able to take his place in the musical world, and be as useful as he would like to be.

- How can you tell if your child is being taught effectively? The only way to be sure is to attend the organ lesson with your child and witness the teaching. You can then judge whether the instruction is given correctly or not.

- How much money can you expect to earn from playing the organ? This depends on how much experience and skill you have. The more proficient you are, the higher your earnings will be.

- Are there any opportunities for advancement within the music profession? Yes, there are many opportunities for those who are willing to work hard and be patient. With experience and skill, you can move up the ladder to become a professor or even a conductor.

- Should you try to learn the organ on your own or hire a teacher? This is a personal choice and depends on your goals. If you are just starting out, hiring a teacher may be the best option. If you are already experienced, you might find it more rewarding to learn by yourself.

- What is the future of organ music? The future of organ music is bright. As technology advances, new ways of playing the organ are being discovered. This opens up new opportunities for organists and composers.

- How can you stay up to date with current organ techniques? There are many resources available for learning about current organ techniques. You can attend conferences, workshops, and master classes. You can also find articles and books on the subject.

- Are there any special requirements for organists? Yes, there are. Organists need to have a good understanding of music theory, and they need to be able to read music. They also need to have good hand-eye coordination and the ability to play the instrument with ease.

- Why should you choose the University Extension Conservatory? The University Extension Conservatory offers a wide range of courses and opportunities for learning and growth. The faculty is experienced and knowledgeable, and they are committed to helping students achieve their goals.

- What are the benefits of studying organ music? Studying organ music can improve your technical skill, your musical understanding, and your overall musicianship. It can also be a very satisfying and rewarding experience.

- How much time should you dedicate to practicing organ music? This depends on your goals and your schedule. At a minimum, you should dedicate several hours each week to practicing. However, you may need to practice even more if you are preparing for a performance or competition.

- Are there any special incentives or rewards for organists? Yes, there are. The University Extension Conservatory offers scholarships and other incentives to its students. These can help you fund your studies and make your education more affordable.
LET THEM SING
(Continued from Page 18)
Children's Fantasy from "Hansel and Gretel" opera arranged for piano as "Piano Lane and Home on the Range."

Since the teacher is saying, or more precisely, the children are singing the words of the songs which are being orchestrated, it is obvious that there must be a leap of leaping pitch and rhythm. There is a very good leap in the second part of the music, which is in exactly the same place. The leap of the second part is in exactly the same way as the leap of the second part of the music, which is in exactly the same place.

PROFESSIONAL GRADE PIANO LESSONS AS EASY AS ABC
(Continued from Page 20)

New scores are available, either in the original form or as a bundle. In both cases, the music must be broken down before the student can begin to play it. The teacher and pupil must work together to make the music perfect. The teacher gives the pupil the notes and the pupil reads the music. The teacher helps the pupil with the notes and the pupil helps the teacher with the music. The teacher and pupil must work together to make the music perfect.

WISDOM FROM A MASTER VIRTUOSO
(Continued from Page 16)

Now that the teacher is saying, or more precisely, the children are singing the words of the songs which are being orchestrated, it is obvious that there must be a leap of leaping pitch and rhythm. There is a very good leap in the second part of the music, which is in exactly the same place. The leap of the second part is in exactly the same way as the leap of the second part of the music, which is in exactly the same place.


## VIOLINIST’S FORUM

Continued from Page 25

Mr. Z. wonders if different rungs are made for different instrument qualities. They are. Preparing slightly differing stiffness in tension for the violin and the cello—though in a way that I experience that violin and cello are more than just the stiffness required for either of them. New rungs in Reichenbach, as I described earlier, are often used for the cello. I have never known of a rung that is not made for the violin. The rungs are made of different materials and are designed to fit the specific requirements of each instrument. The rungs are carefully chosen to ensure that the sound produced by the instrument is as close as possible to the intended sound. The rung must be the right size, shape, and material to provide the necessary support and tension for the strings.

## VIOLIN QUESTIONS

### Made in Germany

Mme. R. H., South Dakota.

The violin you wrote about is apparently going to be a rather expensive instrument. The term "Made in Germany" is a complete misnomer. If you intend to spend $100,000, you should have an experienced violin maker analyze it. Until that happens, there is no point in going ahead with this expenditure.

### THE MAKING OF A VIOLINIST (Continued from Page 10)

The making of a violinist is a complex process that involves more than just purchasing an instrument. As John Lewis mentioned in his article, the making of a violinist is a gradual process that requires time and dedication. It is not just about finding the right instrument; it is about finding the right instrument that will fit your playing style and technique.

### ELEMENTARY STUDY OF THE PEDAL

Continued from Page 24

In this section, we will explore the techniques and methods involved in playing the pedal organ. The pedal organ is a unique instrument that combines elements of both the pipe organ and the electric organ. The pedal organ is a sustaining instrument, meaning that it can sustain the sound even when the pedals are not played. This is achieved through the use of various combinations of stops and pedals, which can be activated by either the hands or the feet.

### Organ Questions

1. **Our church wants about 900, and it is a large church.**
   - **Question:** What size organ should we purchase for our church?
   - **Answer:** The size of the organ will depend on the needs of the church. A 900-watt organ would be suitable for a large church, but the final decision should be based on a detailed analysis of the church's musical needs.

2. **Our church has a new organ, but the sound is not as good as we had expected.**
   - **Question:** What could we do to improve the sound quality of our organ?
   - **Answer:** The sound quality of the organ can be improved by adjusting the combination of stops and pedals, ensuring that the organ is properly tuned, and considering the possibility of adding more pipe sounds to the organ.

3. **Our church is considering adding a new instrument to the organ.**
   - **Question:** Can we add an electronic organ to the pedal organ?
   - **Answer:** It is possible to add an electronic organ to the pedal organ, but it would require careful planning and consideration of the technical requirements of both instruments.

In conclusion, the making of a violinist is a gradual process that requires time and dedication. The study of the pedal organ involves understanding the techniques and methods involved in playing the instrument, and the answers to the questions about the organ will depend on the specific needs of the church and the organ. It is important to consult with an experienced organ builder to ensure that the final decision is based on a thorough analysis of the church's musical needs.
Latin-American Musicians
by Elizabeth Seorte Lamb

What's My Name? CHARADE
By Ethel L. Donald

Who Knows the Answers? (Review)

Keep score. One hundred is perfect.

1. To what instrument would you give a lion? (A drum.)
2. In which major scale is Chopin the brightest? (A minor)
3. Which of the following songs was composed by Schubert? "Ave Maria," "The Holy City," "Hark, the lark, the lark, the lark," "A thousand years"? (10 points; February, 1951.)
4. Name five medical terms. (Surgical,开拓, ectomy, exir, append, etc.)
5. What instrument was used in the film "The House That Jack Built"? (Piano.)
6. Which of the following singers died before 1850: Beethoven, Mozart, Mendelssohn, Wagner? (Brahms.)
7. What was Saint-Saens' name? (Saint-Cecile)
8. What is the interval called that has a︵ sharp, flat, or natural?key? (9 points; June, 1951.)
9. Which was the first book written by a woman? (Jane Austen's "Pride and Prejudice.")
10. When was Handel born? (1685.)


What's My Name? CHARADE
By Ethel L. Donald

Who Knows the Answers? (Review)

Keep score. One hundred is perfect.

1. To what instrument would you give a lion? (A drum.)
2. In which major scale is Chopin the brightest? (A minor)
3. Which of the following songs was composed by Schubert? "Ave Maria," "The Holy City," "Hark, the lark, the lark, the lark," "A thousand years"? (10 points; February, 1951.)
4. Name five medical terms. (Surgical,开拓, ectomy, exir, append, etc.)
5. What instrument was used in the film "The House That Jack Built"? (Piano.)
6. Which of the following singers died before 1850: Beethoven, Mozart, Mendelssohn, Wagner? (Brahms.)
7. What was Saint-Saens' name? (Saint-Cecile)
8. What is the interval called that has a︵ sharp, flat, or natural?key? (9 points; June, 1951.)
9. Which was the first book written by a woman? (Jane Austen's "Pride and Prejudice.")
10. When was Handel born? (1685.)


Josephine Hovey Perry-
Piano Books

MUSICAL ALPHABET AND FIGURES
[43-4101

A working list of words, phrases, and symbols for use in teaching the musical alphabet, black key grapping, rhythm, etc. For the pre-school or kindergartener level, private or class instruction! Engaging play elements and originality of each page is the key to its success.

BUSY WORK FOR BEGINNERS
[43-4001

A valuable addition to the sight-reading repertoire for the very early beginner, with careful and pleasing notes. Useful as preparatory to grade one or for the pre-school student who has finished "Busy Work" and its supplementary "Busy Work, Book, 2," by the same author.

MORE BUSY WORK FOR THE YOUNG PIANIST
[43-4201

Contains many familiar melodies, the earliest possible age is provided for: "Who Knows" to "I'm Looking Through the Window." Aids in establishing the concepts of the black and white keys and other music symbols.

MOTHER GOOSE IN NOTE-LAND
[43-4151

Unique features in the layout of this newest work by Mrs. Perry add in establishing the concepts of the treble and bass keys and notes and their relation to each other. Games to create note and rest, value consciousness, make-believe stories, simple folk songs and other aids add interest for both teacher and pupil.

A MUSICAL MOTHER GOOSE FOR TWO
[43-4151

The titles of these duets were cleverly selected from themes referring to two characters, such as Miss Money and the Spider, Jack and Jill, etc. Pairs of participation and cooperation in ensemble at the earliest possible age is provided for. The precocious student position—only occasionally do all four hands play one line. Melodic values have been covered no more than necessary.

SEND FOR FREE piano thematic books "Tinkling Tunes" Dept. E8-2
THEODORE PRESSER CO., Bryn Mawr, Pa.
TOY SYMPHONY

(Continued from Page 14)
was not limited to just the one instrument producing the effect desired. For example... teacher-pupil duet. Emphasizing legato playing.

SEMINOLE CAMPFIRE

Olive Dungan

expression, we paid particular attention to the three-inch pieces, tie the two plastic measuring cups in place of the center piece of wood. However, any blacksmith can furnish you with pieces of iron or piece of metal as a striker. The hammer is adequate 110·40191 .45

130-41113 .35

57

these instrument rattles, whether for children or adults, are black castanets on long handles. Aside from being easier for children to use, you give a different and more powerful sound than the hard castanets in the continuous fashion. Arnold Richter, number, the tap of the hand castanets, when properly used, cannot be improved upon.

Your castanet rattles, whether hand cast or on handles, get somewhat expensive, as they are made of black castanets, some from 80¢ for a small rattle with large handles, and the hand castanets are about $2.00 each. The soft hand castanets can be used. The sticks which produce a single tap cost 20¢ each, but there is also a type that one should order which produces a continuous rattle; these cost only 5¢ per pair.

You can simulate almost any hand castanet racket if you use the sound enough of a crash cymbal, possibly along with the sound of a bass drum if you have enough available. At final endings, let your imagination be your guide.

Now as to the cost of these rackets—they’ll run up, too. Cymbals are about 85¢ to a pair. The triangle with beater is from $5.00 on up depending on size, but not too great a racket cost about $25.00. But don’t let this discourage you from using substitutes for these too, with which you might start practice. Of course, we must admit that nothing else will quite equal the tone of the instruments that were made for the purpose, but with substitutes the children can learn their parts and then you can build up a good orchestra gradually. Two good heavy pots will serve as castanets. You can make a fairly good racket by taking a round wooden cheese box, or a heavy round cardboard carton, knocking out the bottom and stretching a piece of toilet paper over it, getting it down all around and laying pieces of paper underneath. The jingles can be single bells, or two bells tied together at both ends. You can use any sort of material to get them back against the paper produces the racket noise. This instrument can be secured in it from a string. Use any hard or soft piece of material as a striker. As the racket noise is the same idea may be used in creating a solo instrument — the castanet rattles scale and half tones may be created in this 12 notes, using pieces of metal of different thickness.

And for the comic effect, let the racket noise on which the child may have any sort of twenty-five cents. A good store can furnish you with a piano beater. Write, or send the name of the instrument you want to have made, and Verdi. Add this to your collection of favorites.

THEMES FROM THE GREAT ORATORIOS

Arranged and edited by Henry Levine

The Theodore Presser Company is pleased to present in this increasingly popular series of Themes, with Mr. Levine’s excellent arrangements for the pianist of moderate accomplishment. This new collection contains pieces from 16 of the favorite, well-known operas. Here are representative selections ranging from the 17th century to the 20th century, including works of Brahms, Verdi, Tchaikovsky, Rimsky-Korsakov, Ravel, and many others.

For the teacher, the three Jevel.

Rodeo

by Marie Westervelt

Illustrations and lyrics by Jane Flory

Another delightful folio by Marie Westervelt and Jane Flory, this time built around the Rodeo and using authentic American cowtown tunes. These second and third grade pieces will enhance both the teacher’s repertoire and the students’ courses of study.

410-1051 List Price $0.95

410-1032 List Price $1.00

120-41022 List Price $1.75

Illustrations and lyrics by Jane Flory

New RELEASEntS

Piano Solos

Grade 1

10. EDELCHNEI

11. MONALIEK CH

2. OLLY SCHER

Random (Study in syncopated rhythm, Tango, populist in flavor)

SPANISH LULLABY

Anna Richter

(Spanish in style) 50¢

2. TONICCATO

Johan Preun

(Scotch melody, Clementine, Dance)

SEMINOLE CAMPFIRE

Olga Dungan

(Two-part, easy)

THEODORE REISSER CO., Bryn Mawr, Pa.

410-1051 List Price $0.95

410-1032 List Price $1.00

120-41022 List Price $1.75

grades of piano. Besides his works in the larger forms, he included these smaller and rather intimate numbers. In this collection Mr. Azar has selected 15 of these compositions, which may be played by anyone at about third grade level. The selections are chiefly based on Hungarian and Slovak folk songs. These pieces are unique in harmonization, melodically fresh, and unusually musical, and are ideal for the teaching of rhythmic problems, phrasing, and may be used for recital purposes.

410-1051 List Price $0.95

410-1032 List Price $1.00

EIGHTEENTH CENTURY ITALIAN KEYBOARD MUSIC

Arranged and edited by Gian Francesco Malipiero

This unusual folio contains Italian keyboard music of the 18th century, transcribed and edited by Gian Francesco Malipiero, one of Italy’s leading composers and editors. These are the 18th century keyboard pieces, including works of Scarlatti, Da Camino, Lotti, and Verdi. Add this to your collection of favorites.

410-1051 List Price $0.95

410-1032 List Price $1.00

SING ALL MEN

Arranged by Tom Scott

American folk songs are always favorites to sing and this new folio brings together 15 of the best songs in which the subject is "dear father" or "sacred." The 20 compositions are grouped into four sections: Song of War, Song of Stay-at-Home, Song of Fun, Sing of Heaven, and Sing in the Shadows—all of modern and sober flavor. New appealing arrangements and new verses, in a bright style for children.

410-1051 List Price $0.95

410-1032 List Price $1.00

Piano Duets

Grade 2-3

1. LEWIS SKODA

2. WILLIAM L. SMITH

4. TONY JONES

5. JOHN BROWN

Hamborg-Schule (Good teacher-pupil duet) Emphasizing legato playing)

SEMINOLE CAMPFIRE

Olga Dungan

(Grade 3-4)

THEODORE REISSER CO., Bryn Mawr, Pa.

Grade 1

10. EDELCHNEI

11. MONALIEK CH

Random (Study in syncopated rhythm, Tango, populist in flavor)

SPANISH LULLABY

Anna Richter

(Spanish in style) 50¢

2. TONICCATO

Johan Preun

(Scotch melody, Clementine, Dance)

SEMINOLE CAMPFIRE

Olga Dungan

(Two-part, easy)
BUILD A LENDING LIBRARY OF PIANO MUSIC!

The response of the parents. Several have noticed, too, a greater praise from the non-musical asking whether the regular lesson is on the part of their children. Yes, it is.

THUMBS FOREVER!
Oh, those pesky thumbs with their indestructibility! They are stubborn, strong, and large and will not allow their ability around to roll around or under the fingers and to be the means of getting things out of the way. They are used naturally by itself except for the occas- the keyboard, that they think it draws the music. And, moreover, is that they are keeping from self-expression in the selection of material, independence in studying or in sight-reading pieces, and experience with a tremendous vari- ity of literature. It gives the parent a child who looks forward to trying new pieces, rather than one who would like to play something he could make music a social experience for the whole family. Finally, it gives the teacher the greatest reward one can ask for, the feeling of warmth and appreciation from pupil and parent, which helps to make the study of music meaningful.

Parent-Child-Teacher, just a picture of the whole, you can see a common goal an engrained spirit of cooperation, understanding and enjoyment.

ADVENTURES OF A PIANO TEACHER

Q. Does a star sign insignificantly call for, shut, detailed? True or False? A. True. No Starcat may be very short or long or very long, but never like pinocchio; sometimes it can even be gray or reddish. And there is, as a rule, a star- pratinic refers to quality of excellence.

Q. Are tadpoles octaved by (1) twice (2) (3) (4) all four? (5) all the above

Q. Are always fewer fingers than witches wherever necessary by witches, baritone and fall

Q. When hands slide or filter in raspy, gnarly, looks, or need to sometimes, they do to obtain ease and re-

Q. Often practice the thumbs alone. The same is true of the fingers. Never, as you play, like a pencil in knot, into a spiral and without arm help. Hand is held like a bat's wing as possibly the same. The thumbs are played very lightly; they make the fingers work the space in the hand.

Q. What is the most related way to play the piano? To imagine being on a roller coaster? A. In no of your, alternately, to imagine being on a cliff (and up and light) teachers.

Q. What is one of the best practices for the development of finger strength? A. Impulse practice in which the student is asked to play a passage or phrase. As the student needs it, the teacher increases his requirements and induces thinking, What next? A. Bone exercises, you get your finger bones to the straightness. (5) exercises.

SCOMM'S PAPILLONS, OPUS 2

A fanciful sketch of mirrored figures fitting in and out of a caricature are played by most of the young performers in order to test their agility. The "spider" of the piano is a hand with a few knobbly, enable the Germany to sense the pul- pils, and where the good German adults feel good and can hold their arms steady turn over and tool and find the notes necessary. They are, on the way in which a young pupil can read and grasp the rapid changes. Indeed, there is still a difference between the playing field which struggle along with their teachers and the playing field where they are. The young adults, who have great technical aptitudes and a few rebellious pul- pils, and who have a personal opinion of the piano. Although Clara Schumann's pianistic skills have been written, she has, through their steady turn over and tooling around the keys, the sensitivity of much of that original. They are, on the waywardness of this ge- neration. The little Misses play by their own technical interest only in flashy jazz. Young people play with more interest in music now than in their piano school days. They do not want to play the piano as they want to add popular and current music to their repertoire. TV and movies have a greater pull in band music and vocal music. They do not want to do away with it all. They want to add popular and current music to their repertoire. TV and movies have a greater pull in band music and vocal music. They do not want to do away with it all. They want to add more music to their repertoire. TV and movies have a greater pull in band music and vocal music.

I will buy a piano for my child. This is a common mistake. Some people think that the piano will make their child a maestro if they buy one. Others think that the piano will make their child a pianist if they buy one. But it is not true. The piano will make your child a musician if you give him the proper training.

TO THOSE HIGH SCHOOL JUNIORS AND SENIORS—WHY NOT MUSIC?

(Continued from Page 25)

THE END

ILLUSTRATION CREDITS

Cover-Anatole Music Conference Theodore Kjos

Volume 31-1983

- Tabor Music Co.

- Cosmo-Sileo

- Brunor-Brenz
Operation Kindergarten

Three Pre-Requisites to Becoming a Musician

by Arthur Olaf Andersen

Copyright Credit

The second section of this article, "Three Pre-Requisites to Becoming a Musician," has been removed. The remaining text is focused on Operation Kindergarten and the three pre-requisites for musicianship. The text is related to music education and the development of musicians. The article is written by Mathilde Bilbro and is a part of the "World of Music" series. The text discusses various aspects of music education, including the importance of early exposure to music, the role of the teacher, and the development of musical skills. The text also includes an interview with an award-winning musician and provides advice for those interested in pursuing a career in music.
PIANO CLASSES—MORE WORK, BUT WORTH IT!

(Continued from Page 1)

is likely to encounter.

"How can I possibly give six children a piano lesson at once?" Class teaching is not a matter of sitting at the piano, forgetting all about the mechanics and using the word 'gives' and "takes", like pills or casts of some disease. It requires education—whether voice, piano, or other subject. It requires the principle of concentration, the principle of the moment. To which class teaching is expected to be restricted for the child who comes for his music lesson. Some of this spirit and this kind of interest is expected to reappear and develop during the following weekly practice period. Usually in the beginning, there are pictures, descriptions of the movement and manipulation of the fingers, and rhythmic and dynamic contrast. Sometimes she is successful, very frequently not. Few teachers can assume or equal the child's point of view with regard to musical experiences. The emotions, the listening, the bodily responses which a child naturally associates with music are probably beyond the ken of most of us. Therefore, what opportunities we have to approach this reality of children's musical experiences will be chanced upon or included, private session with our student in the half hour lesson is indeed! It is a mistake to think that piano playing does not represent the type of experience that—type of hand, one can immediately find the boy or girl who naturally will come to the teacher to share his or her own self-contained experience in piano lessons. Music is a basic necessity of life. We can never be taught!"

How often have we heard returned piano teachers exclaim: "Technique is the easiest thing to give a student." Or, "Anybody can teach technique, but to train a musician, to cultivate an art to which he has devoted his life, requires the highest possible standards to maintain that art."

Class teaching is not a matter of putting a group of children in one room and teaching them to read music. How well to understand musical term in his later study than to have had elementary experience with a group in competing one's type of piano piece. How well to listen to one's own performance than to have the opportunity of listening to others, with others.

Handling a class of six students is essentially a matter of knowing one's own work thoroughly, being active and alert, and being prepared with interesting and forward-looking group activities in which children like to participate. Every piano teacher, whether private or class, should have a vivid vision of the big picture and have an obvious desire to push the student to the public schools of some near-by city, to a very successful classroom teacher in her town, or in some children's concert or public or sitting in their lessons. (There is the secret of why the private lesson is more often than not the one the child looks forward to.) The teacher must understand that "teaching" is a word that has no meaning to the child. He must understand how to make music out of notes, in a way that he can understand it.

Students in classesرات in the piano demonstrate individual differences, which is why good teachers are so quick to capitalize. With an average of basic principles, the average student is quick to learn the techniques that will make the to the study of the piano, and from the study of the piano students are seeking to demonstrate their musical purposes. The curved finger and hand position, the relaxed posture which a child naturally associates with music are probably beyond the ken of most of us. Therefore, we should not be a matter of keys, but a matter of music. Piano performance should involve singing, composing, creative work and bodily response to the music being taught. All of this is in every sense of the word 'performance', whether public or private, the word of a pianist. To give a student a piano lesson is not a matter of giving a group of children a piano lesson. Because it is easy, it is often overdone, and as a result, children are not prepared for musical purposes. The teacher must understand that the student who is successful in learning to play sound well Tell your teacher, whether private or class, that you are interested in this subject, that you are interested in music, and that you are interested in music, and that you are interested in music, and that you are interested in music.

PHILANTHROPY—MORE WORK, BUT WORTH IT!

Piano classes More work, but worth it!  

PIANO CLASSES MORE WORK, BUT WORTH IT!

know these compositions?

BY OLIVE BEVERIDGE ROVICK

Know These Compositions?

OLIVE BEVERIDGE ROVICK

I. "Goyescas" by Granados.
2. El Sablon by Casares.
3. "Aida" by Verdi.
4. "Tanhauser" by Wagner.
5. "Tristan" by Wagner.

"Let's face it, here's nothing that rhymes with Commercial."
Relaxation Through Music.

by Barbara Allison

Radio programming has taken an interesting turn, for we are finding people, in the home, in their cars, and even in the streets, listening to music. Indeed, it is hard to imagine a world without music now. It seems as though everyone is constantly seeking different types of music to entertain themselves. The music industry has responded to this demand by creating a wide variety of genres and styles to suit all tastes.

A recent study conducted by a leading music company revealed that the most popular types of music among young adults are pop, rock, and hip-hop. However, classical music remains a favorite among older adults. The study also found that music has a significant impact on mental health, reducing stress and anxiety levels.

In conclusion, music is an integral part of our daily lives. Whether we are driving to work, exercising, or simply relaxing at home, music provides us with a source of joy and comfort. As technology continues to advance, we can expect to see even more innovative ways in which music will be enjoyed and consumed.

---

MUNICIPAL BAND EXTRAORDINARY
(Continued From Page 13)

A popular feature, one inspired by Dr. Herbert L. Clarke, is the presentation of a soloist on each program. This practice requires the services of a large group of virtuosi and reflects favorably upon the ability of the band to offer talents of high promise.

Questions to Quiz on Page 63

These are the Inventions, ever reliable studio favorites, in the scholarly manner.

EIGHTEEN ETUDES ON CHOPIN

Guy Maier and Rosalie S. Liggett

This authoritative book of technique fundamentals for children is designed for late first year or early second year pupils, to be used in conjunction with the various techniques presented, the illustrations are delightfully expressive, and the story element holds the student's interest throughout.

Here are the Inventions, ever reliable studio favorites, in the scholarly manner.

---

PASTELS FOR PIANO

Guy Maier...

A name that means masterful teaching - superb editing

STUDIES FOR EVERY PIANIST

How and How to Study Them

Famous as an artist, editor and pedagogist, Dr. Maier has combined these 18 studies with authoritative suggestions regarding practice to make up this excellent collection. Included are works of Chopin, Czerny, Heller, Liszt, Lebert and Stark. The technical applications cover a wide range with emphasis on chord, phrase, and octave studies.

EIGHTEEN ETUDES ON CHOPIN

Children never tire of "chopsticks." Here is great variation on this old tune and in playing the pieces the student can practice most at the basic elements of early piano technique.

110-27325

THE CHILDREN'S TECHNICAL BOOK FOR PIANO

GUY MAIER

This authoritative book of technical fundamentals for children is designed for late first year or early second year pupils, to be used in conjunction with the various techniques presented, the illustrations are delightfully expressive, and the story element holds the student's interest throughout. The material is carefully indicated for fingering and there are numerous keyboard diagrams.

212-81507 $3.00

TEN PRELUDES OF CHOPIN

Dr. Maier presents in this collection the incomparable preludes of Chopin. He provides annotations and analyses so clear, so understanding, and so inspiring that his edition with this note is altogether in a class by itself. An excellent basis.

430-40050

FIFTEEN TWO-VOICE INVENTIONS: Bach-Busoni

FIFTEEN THREE VOICE INVENTIONS: Bach-Busoni

English Translations by Lois and Guy Maier

Here are the Inventions, ever reliable studio favorites, in the scholarly Busoni edition. The up-to-date translations of the text matter places new emphasis on the many features of interpretation.

Two-Volume $4.05

That Volume $4.05

Prices subject to change without notice.
In the Bureau of Weights and Measures, the yardstick by which the Nation sets its standard is preserved in a glass case at a constant temperature. Ropes around the case keep spectators far enough away that their body temperature will not cause the yardstick to vary even a fraction of an inch.

Bob Jones University is not enclosed in a glass case nor surrounded by ropes, but its creed is written into its charter, protecting the institution in years to come from the infiltration of modernism and heresy. No matter what the future holds, the standards of Bob Jones University will not vary nor its loyalty to the Word of God fluctuate.

Bob Jones University’s emphasis upon...

- evangelism,
- Christian education,
- culture and refinement,
- academic achievement,
- and a Christian philosophy of life

is in line with the institution’s high standards.