Volume 70, Number 05 (May 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 Hampton-Finger
or "Perfect Finger"
Mary Hamer Bendall Boyd

Hear Yourself
as Others Hear You
Astrid Varnay

Careers of Service
in Sacred Song
George Beverly Shea

That New York
Debut Recital
Manfred Hefft

Disc-Jockeys
and American Music
Paul Whitman

New Fields
for the Composer
Marvin Good

Improving Musicianship
Elsie Kates

Threshold Böhm
Your ambition is to "get by" with as little effort as possible.

Don't... COME TO BOB JONES UNIVERSITY

STUDENTS IN THE "WORLD'S MOST UNUSUAL UNIVERSITY" REALIZE THAT THEY HAVE LIVES TO INVEST FOR GOD, AND THEY COME TO BOB JONES UNIVERSITY BECAUSE THEY WANT

the highest type of academic training,

the Christian culture, and

the evangelistic inspiration,

WHICH WILL EQUIP THEM TO SERVE MOST EFFECTIVELY IN

FULL-TIME CHRISTIAN SERVICE OR IN BUSINESS OR A PROFESSION.

BOB JONES UNIVERSITY, GREENVILLE, SOUTH CAROLINA

EDITOR

LETTERS

TO THE EDITOR

Articles:

Sir: First allow me to thank you for the ETUDE. I am just a young music teacher and find the magazine invaluable.

Besides teaching private pupils

I am a full time school music teacher, and therefore have been enjoying the articles in this field.

Let's have more of them.

Thank you again for the ETUDE.

Emilie Archbold

New Scotia, Canada

"The Soprano Tone"

Sir: I have only now come into the possession of your December issue containing Viktor Fuchs' article about "The Soprano Tone."

Prof. Fuchs has long been known to me as an outstanding authority on voice and voice production.

Therefore I am not surprised to find this article full of revelations brought forth in the simplest and most practical way.

As a concert and opera singer of many years' experience and now also as a teacher I can only underline the importance and necessity of the "Soprano Tone" as explained and described by Prof. Fuchs, which I have found to be really and truly the beautifier and "guardian angel" of the singing voice.

I want to congratulate ETUDE on the great service it does in bringing articles of such importance and practical value to its wide circle of readers. I think I speak for all who devote their lives to the art of singing, if I request you to bring more from the pen and efforts of experience of Viktor Fuchs.

Suzanne Sprague

New York City

Tribute to Schubert

Sir: Just a note to say never has the ETUDE contained such a wonderful article as the one in honor of Mr. Schubert by Mary Boyd (February, 1952). It is a wonderful inspiring lift to would-be pianists. May such writers con-
JESSE FRENCH
---------------

Without obligation, send me these free books:

• Music in Action.
• Violin Questions.
• The World's Most Widely Used Professional Tape Recorder Guide.

Dear [Name],

I am writing to inform you about our new music series, "A World of Music." This series includes a range of compositions and performances that are sure to delight music lovers of all ages. The latest volume in the series, "A World of Music: Volume 2," features works by some of the greatest composers of all time, including Beethoven, Mozart, and Chopin. 

In addition to the music sections, the series includes articles on the history of music, the development of music instruments, and interviews with contemporary musicians. The "A World of Music" series is available in a variety of formats, including hardcover, paperback, and e-book editions. 

I hope you will consider joining our music community and exploring the "A World of Music" series. If you have any questions or would like to receive more information, please do not hesitate to contact me.

Sincerely,

Jesse French
Marketing Director
The young opera composer of all time, certainly the youngest of the famous futurists, was Lucile gleety. Her opera "Mariage d’Antonia" was produced in Paris on July 9, 1798, when she was thirteen years old. Her capacity for work was so prodigious and the love of the operatic melodrama which she developed so early that the melodrama met her heart’s desire for the libretto. The subject of this opera was "La Musique et la Paix," a story of the Napoleonic Wars. The music was a marvel of the new mechanical instruments since 1813. It was played by another instrument, the Prince of the Asturias flew into a rage. Being a powerful enfant malheureux, Maelzel was selected for the part of the opera, and the result was a wonderful success. After this success, the Asturias was the first of the mechanical instruments to be used in an opera. It was the first time that an opera was performed with the use of mechanical devices.

The METRONOM de MAELZEL is the only metronome that is entirely portable, being as easily adjustable from 40 to 208 beats per minute. And it’s portable, too. It’s portable, and in a beautiful hardwood case. It’s portable, too. It’s portable, too. It’s portable, too.

The Seth Thomas Metronome is universally recognized as the finest made. Bestowed with the desirable quality of being easily adjustable, it faithfully measures time reliably by a distinct tick . . . visibly by oscillating pendulum—with supreme adjustment from 40 to 208 beats per minute. And it’s portable, too. It’s portable, too. It’s portable, too. It’s portable, too.

Seth Thomas Clocks

World Famous
JOHN JUZEK VIOLINS

There must be some reason why the JOHN JUZEK VIOLINS are so greatly desired all over the country. They compare the violins of other makes at double or even triple cost to the rack and to the workmanship of the JOHN JUZEK VIOLINS.

We have innumerable first-class students, teachers and professional violinists—many an artist prefers to play on a "Master Art" JOHN JUZEK VIOLIN rather than on an expensive instrument.

Student setting from the earliest junior to the Master Art grade.

JOHN JUZEK VIOLINS: 200 and 300 West Fifty-sixth Street, New York 19, N.Y.

"SIMPLICITY OF VIOLIN PLAYING," Vol. I, II

ALL VIOLIN TECHNIQUE (complete from beginner to artist) by Robert Mathes

There are no sad stories about the chief support of the art. It is not the impresarios who have a difficult time handling their work, but what the music itself. When Beethoven was a court musician in Madrid, the Prince of the Asturias, played a violin part in the orchestra of the Asturias’s quintet. In the first movement of the quintet, Beethoven was troubled by his left hand tremolo, and in the second movement, tremolo of two notes repeated for nearly the whole page, and he expressed his annoyance to Bechberger at this. When Boccherini explained that the truly played by another instrument, the Prince of the Asturias flew into a rage. Being a powerful enfant malheureux, Maelzel was selected for the part of the opera, and the result was a wonderful success. After this success, the Asturias was the first of the mechanical instruments to be used in an opera. It was the first time that an opera was performed with the use of mechanical devices.

The young opera composer of all time, certainly the youngest of the famous futurists, was Lucile gleety. Her opera "Mariage d’Antonia" was produced in Paris on July 9, 1798, when she was thirteen years old. Her capacity for work was so prodigious and the love of the operatic melodrama which she developed so early that the melodrama met her heart’s desire for the libretto. The subject of this opera was "La Musique et la Paix," a story of the Napoleonic Wars. The music was a marvel of the new mechanical instruments since 1813. It was played by another instrument, the Prince of the Asturias flew into a rage. Being a powerful enfant malheureux, Maelzel was selected for the part of the opera, and the result was a wonderful success. After this success, the Asturias was the first of the mechanical instruments to be used in an opera. It was the first time that an opera was performed with the use of mechanical devices.

The METRONOM de MAELZEL is the only metronome that is entirely portable, being as easily adjustable from 40 to 208 beats per minute. And it’s portable, too. It’s portable, too. It’s portable, too. It’s portable, too.

Seth Thomas Clocks

World Famous
JOHN JUZEK VIOLINS

There must be some reason why the JOHN JUZEK VIOLINS are so greatly desired all over the country. They compare the violins of other makes at double or even triple cost to the rack and to the workmanship of the JOHN JUZEK VIOLINS.

We have innumerable first-class students, teachers and professional violinists—many an artist prefers to play on a "Master Art" JOHN JUZEK VIOLIN rather than on an expensive instrument.

Student setting from the earliest junior to the Master Art grade.

JOHN JUZEK VIOLINS: 200 and 300 West Fifty-sixth Street, New York 19, N.Y.

"SIMPLICITY OF VIOLIN PLAYING," Vol. I, II

ALL VIOLIN TECHNIQUE (complete from beginner to artist) by Robert Mathes

There are no sad stories about the chief support of the art. It is not the impresarios who have a difficult time handling their work, but what the music itself. When Beethoven was a court musician in Madrid, the Prince of the Asturias, played a violin part in the orchestra of the Asturias’s quintet. In the first movement of the quintet, Beethoven was troubled by his left hand tremolo, and in the second movement, tremolo of two notes repeated for nearly the whole page, and he expressed his annoyance to Bechberger at this. When Boccherini explained that the truly played by another instrument, the Prince of the Asturias flew into a rage. Being a powerful enfant malheureux, Maelzel was selected for the part of the opera, and the result was a wonderful success. After this success, the Asturias was the first of the mechanical instruments to be used in an opera. It was the first time that an opera was performed with the use of mechanical devices.

The young opera composer of all time, certainly the youngest of the famous futurists, was Lucile gleety. Her opera "Mariage d’Antonia" was produced in Paris on July 9, 1798, when she was thirteen years old. Her capacity for work was so prodigious and the love of the operatic melodrama which she developed so early that the melodrama met her heart’s desire for the libretto. The subject of this opera was "La Musique et la Paix," a story of the Napoleonic Wars. The music was a marvel of the new mechanical instruments since 1813. It was played by another instrument, the Prince of the Asturias flew into a rage. Being a powerful enfant malheureux, Maelzel was selected for the part of the opera, and the result was a wonderful success. After this success, the Asturias was the first of the mechanical instruments to be used in an opera. It was the first time that an opera was performed with the use of mechanical devices.

The METRONOM de MAELZEL is the only metronome that is entirely portable, being as easily adjustable from 40 to 208 beats per minute. And it’s portable, too. It’s portable, too. It’s portable, too. It’s portable, too.

Seth Thomas Clocks

World Famous
JOHN JUZEK VIOLINS

There must be some reason why the JOHN JUZEK VIOLINS are so greatly desired all over the country. They compare the violins of other makes at double or even triple cost to the rack and to the workmanship of the JOHN JUZEK VIOLINS.

We have innumerable first-class students, teachers and professional violinists—many an artist prefers to play on a "Master Art" JOHN JUZEK VIOLIN rather than on an expensive instrument.

Student setting from the earliest junior to the Master Art grade.

JOHN JUZEK VIOLINS: 200 and 300 West Fifty-sixth Street, New York 19, N.Y.

"SIMPLICITY OF VIOLIN PLAYING," Vol. I, II

ALL VIOLIN TECHNIQUE (complete from beginner to artist) by Robert Mathes

There are no sad stories about the chief support of the art. It is not the impresarios who have a difficult time handling their work, but what the music itself. When Beethoven was a court musician in Madrid, the Prince of the Asturias, played a violin part in the orchestra of the Asturias’s quintet. In the first movement of the quintet, Beethoven was troubled by his left hand tremolo, and in the second movement, tremolo of two notes repeated for nearly the whole page, and he expressed his annoyance to Bechberger at this. When Boccherini explained that the truly played by another instrument, the Prince of the Asturias flew into a rage. Being a powerful enfant malheureux, Maelzel was selected for the part of the opera, and the result was a wonderful success. After this success, the Asturias was the first of the mechanical instruments to be used in an opera. It was the first time that an opera was performed with the use of mechanical devices.
Music Lover's BOOKSHOP
BY DAVE ANDERSON

8 little piano books
NOTEBOOK for ANNA MAGDALENA BACH
LITTLE PIANO BOOK for W. F. BACH
LITTLE BOOK (l. S. BACH)
G. F. HANDEL-LITTLE PIANO BOOK

Electric Metronome
• With perfect Flash beat
o S17.25
o S18.75
FRANZ MANUFACTURING COMPANY
NEW HAVEN, CONNECTICUT

INDIVIDUAL TUTELAGE by ACCREDITED INSTRUCTORS. PROVEN, PRACTICAL METHODS OF PIANO TUNING AND ASSOCIATED MUSIC PUBLISHERS, INC.

M. A. Mus.D., Prov.
Box 111 J. Austin, Texas

C. A. ROCKWELL,

NEW YORK, N. Y.

THE ROCKWELL SCHOOL OF TUNING
14-16 E. 57th St., New York 16, N. Y.

C. A. ROCKWELL, President

Piano Pupils Everywhere Share
$30,000.00
In Certificates, Diplomas, Fraternity Pins and CASH PRIZES
for further study
by entering 1952 Guild Events
Provided Your Teacher is a Member of National Guild of Piano Teachers

At Last!!! Under One Roof
THE MUSIC OF ALL PUBLISHERS
Graudated Music-Classical-Popular
Sem-Classical-Methods-Finales
Teaching Aids, Methods and Prices
SEND DIRECTLY TO YOU—PREPARED
A new money and time saving service
Designed expressly for the pianist and teacher
Send for our free catalogue listing thousands of titles.
LEWIS AFINE MUSIC
Dept. 32
112 W. 48th St.
N.Y.C. 18, N.Y.

THE LITTLE WHITE CLOUD
by WILMA MOORE:

Your Dealer or Direct
119 W. 57th St., New York 19, N. Y.

Piano Music-Makers
Contemporary American Composers—Pianists
APPROLILANT, detailed reviews of All the American composers—
Dr. Abram Elson, author, Aaron Copland, Hugo Risher. and many
Inexpensive recordings are being
new ideas, new ideas, new ideas.
March, 1952

Send for free descriptive folder so
you will be able to include this title
in your shop catalog.

CENTURY MUSIC PUBLISHING CO.
West Palm Beach, New York 13, N. Y.

CASH PRIZES

New Records
(Continued from page 3)

arias from several different operas
by this early seventeenth century
composer, which gives us greater
understanding of the normal
good cross section of the opera
fan of the day. The arias are
cautiously situated in some cases,
words low when and how they
in the playing. By this
introduction the hope
we may be able to
etude.

by WILMA MOORE:

WHEN PIANO PLAYING MEETS DRAMA

modern music, magnum opus, and literary: by OLOF STINGI

Headquarters for Catholic Church Music
O LIVI A M U S I C I A N S
14 Franklin St., Boston 10, Mass.

be sure to see

THE LITTLE TREATY SERIES
Just What You’ve Always
Wanted in Piano Teaching Albums.
Clear-sounding—yet concepts are
well integrated.
A new book gives the student a feel-
ing of accomplishment.
Little Treasury Albums containing
only 16 pages makes this possible...

900 albums of the best of music

are printed by

by E. P. DUTTON CO., INC.
293 pages, lavishly illustrated

E. P. DUTTON CO., INC.
204 Fourth Avenue, New York 10, N. Y.

ETUDE—May 1952

OPLII-TONE AMATEURS
THE OPERA WORKSHOP
Havana Avenue, Detroit
Grand Rapids, Mich.
Winston, West Virginia
August 15-16, 1952

now the most exciting and
intelligent of the organ literature
of the time. The organists and
students who will be present
will be the most intelligent
audience in opera's history. The
students will have the opportunity
to see and hear the famous
star, and to work with him in
master classes. This is an
opportunity to see famous
performers without going to
Europe or New York. It is
indeed a unique opportunity.

OPERA WORKSHOP
Oplphlon, Fair Park, Wheeling, West Virginia
Select the gifts and awards you will need for end-of-the-season occasions, recitals, concerts or personal gifts.

**LYRE AND WREATH PIN**
- J-70 reads Music
- J-71 reads Choir
- J-72 Plain Bar or Engraving

**LYRE PIN, Enamelled center**
- J-100 With Black, Blue, Red or Green enamelled center.

**WINGED HARP PIN**
- J-80 reads Music
- J-81 reads Choir
- J-82 Plain Bar or Engraving

**LYRE PIN in enamelled field**
- J-90 reads Music

**CROSS PIN in enamelled field**
- J-91 reads Choir

**MOTTO PINS**
- J-36 J-36 J-36

**BAR PINS**

**SCATTER MUSICAL SYLLABLE PINS**
- DO, RE, MI or LA in Gold on Black Enamel. Also plus Black Enamel Notes.

**DIPLOMA OR CERTIFICATE FORMS**
- 12 x 17 classical illustration with wording.
- 12 Cent. Without wording, same illustration.

**PARCHMENT DIPLOMA**
- 12 x 16 classical illustration, with wording.
- 60 Cent. Without wording, same illustration.

** TrênCHET UNIVERSITY'S CEREMONIES**

**THEODORE PRESSER CO., Bryn Mawr, Pennsylvania**

**for Graduation**

A MUSIC LOVER APPRECIATES A MUSICAL GIFT

"In every finger stroke, there should be definitive finger control in the actual stroke itself."

by Mary Homan Boxall Boyd

**Theodore Leschetizky**

- Master teacher

---

The Hammer-Finger or "Perfect-Finger"

**CONCURRENT with the selected "sing-ling-finger" (see "Sing with Your Fingers," by the author, ETUDE, April, 1951) is the strongly developed, individual hammer-finger, defined by Leschetizky as the "perfect-finger," without which the rapid, provocative playing of passages wherein one usually releases the keys, cannot be successfully accomplished. One develops the hammer-finger in order not to use it as such, paradoxical as this may seem.

All the great pianists of today are masters in the art of finger dexterity, as those who preceded them were; although, at their particular point of achievement, having won their goal, some of them have forgotten the strenuous years of their early training—the dull routine—the drudgery that the fingers are liable to lag behind where the music of my programs.

Regardless of the fact that many pianists, when playing, although individually they were so strong it was said that he could break a pane of glass with a blow of his third finger raised and struck independent of wrist or arm. His handshake was historical. When he grasped your hand, you felt the strength of one who might have been engaged in heavy manual labor.

It is proverbial that advanced students of the piano, lacking a well-developed finger technique, cannot discourse consecutively passages occurring in any given work so clearly or so accurately as those with whom the teacher has trained. Although, the time, one or another, it is known by the wrist. Now slowly raise the third or fourth fingers and practice simple, slow finger action.

The finger stroke, three should be definitive tempo control in the actual stroke itself. Begin with simple, slow finger action, then raising the fingers over the keys, CDEFG, above middle C, hold down the keys with light pressure of the fingers and thumb. The arm should be light; not in a state of dead-weight relaxation; the hand hanging loosely at the level of keyboard base; the fingers moderately curved, so that the first phalange of the finger is in contact with the key. Now slowly raise the third or middle finger, concentrating on the tempo of the passage. Do not, in exercising the finger, change its contour. In other words, do not extend the finger while raising it from the key, or while putting it down. Exert the finger independently from the thumb. Unlike the fingers, the thumb is scarcely raised above the key.

Address all orders to Dept. EMJ-52. For prompt service please use number and give specifications.
Your opinion of your own vocal ability might suffer a severe disillusionment, if you could hear yourself. A leading Metropolitan Opera star gives information of great value to the aspiring singer.

by Annabel Comfort

Hearing Yourself as others hear you

A leading Metropolitan Opera star gives information of great value to the aspiring singer.

by Astrid Yarnay as told to Annabel Comfort

WHAT WERE THEY DOING, DADDY?

by Friedrich

The teacher seemed to be having a difficult time with her pupil—one wondered, however, how much music actually was being taught.

Frank

One day, not so long ago, my seven-year-old daughter had gone off to listen to a lecture on how to sing at the music studio of an old friend. Another teacher was at the piano with a ten-year-old girl and they had waited at the door until she had a moment to answer some inquiries.

The lesson was not going so well. The teacher sat on the student’s right with a pencil in hand which followed every note along the staff as the child deciphered it. “No, Jane, that quarter note comes on three. What is the name of that note? What finger do you put on it? Carrie your fingers, dear, and make a note. Wrong note, Jane. You must count. What is the name of that note?” and so on. Once, Jane spoke up to say that she could play other pieces better, but the teacher ignored her. At the end of the two-line composition that the teacher gave us information about our friend and we left. Outside, my daughter, who had made music at the piano since she was four, looked up at me with a puzzled expression and asked, “What were they doing, Daddy?”

Well, presumably the little girl was taking a “music” lesson and the teacher thought she was giving one. But it seemed to me that the teacher was teaching the alphabet, a little arithmetic, hand position and the rest incidental and secondary to the music-making and not primary to it.

The good teacher realizes that music is a language. She never has the opportunity to practice the language because that happened to be the first five-fingered key my daughter learned to play. It remains “easy” to this day no matter where the pattern appears on the staff. Any other five-fingered key might be as well.

Sharps and flats appearing in the notation as accidentals can mean to a beginner, “play a black key in place of the usual white one.” Sharps and flats in a key signature can be taught as necessary “to make the piece sound right.”

The “whole” is that pattern of white keys that I have the opportunity to play, but I never have been able to correct certain bad habits of voice production.

When a person sings off pitch, it usually can be attributed either to a fault of the ear or to faulty vocal production. We should not always blame the ear, because in so many instances the voice is not correctly placed. This brings to mind a well known concert singer who sings off pitch. He has a fine ear, pure music talent, but he has never been able to correct certain bad habits of voice production.

Why then, does one sing sharp or flat? There are four general causes for singing sharp: (1) on overdose of breath; (2) pressing out the tones; (3) tightness and constriction; (4) high nerve tension. In general, there are three reasons for singing flat (1) lack of breath support; (2) not enough head resonance; (3) lack of breath support. Correct breathing has everything to do with “singing” pitch. The breath is the life of the whole vocal apparatus.

Here are five steps that you may practice each day that will help free your voice, and keep it on pitch.

1. The mouth should hold the ribs so that you can breathe properly. Stand correctly. Inhale by lifting the ribs, particularly the lowest ribs, and expand the waistline. Exhale by maintaining the lifted ribs, and pulling in at the waist, in an quick, and silently, and exhale vigorously.

2. Imagine that you are “drinking in the air” and let the air breathe deeply. Have a relaxed open throat. To induce this, you can force the air and feel the head, back, neck, forward, and left.

3. Open the amplifying spaces for resonance. Resonance is sympathetic vibration. It enriches the quality of the voice. To find your own voice, experiment with breathing, and notice the body action. To smooth out roughness, hum with the same vigorous quack, as that of the grunt. You will necessarily grunt and hum until you can breathe properly. A strong action of the throat, which will smooth out low tones.

4. Open the mouth to let the voice out. With the mouth open, close the lips and the tongue relaxed to the front of the teeth. Open the jaw, still keeping the relaxed tongue to the front of the teeth.

5. Sit at a table with elbows resting on the table and fists under the chin. Chew downward on the fists. These exercises give the singer a relaxed open throat. The vocal cords are free to follow a listening ear, and the tongue when it touches the base of the bronson is free, and does not press down on the vocal cords. The singer does not “scoop” or “muck” for a note, nor sing down flat. The voice is shifted so low that the quality of the overtone is diminished, as in the opposite with a resonant language. Vocal obstruction has a pleasant quality, and those speaking in their highest register.

In the first act of the opera “Lohengrin” where the principals (Continued on Page 5)

ETUDE—MAY 1952

ETUDE—MAY 1952
A unique event of great significance both to the industrial and the musical world

Miss Karen Keys is congratulated by Erich Leinsdorf, conductor of the Rochester (N.Y.) Philharmonic Orchestra.

by Manfred Hecht

One who has been "through the mill" tells about

That New York Debut Recital

A look behind the scenes of an important event in the life of the budding artist.

WILL WE be able to hear you in New York this winter?"—"Yes, I am planning my New York debut this season. May I send you an announcement?" It all sounded so simple after that summer musical, and there was a note of proud anticipation in the young artist's voice. Quickly winter has come. The musical season is in full swing and again, as in years before, young "hopefuls" are about to take the plunge. The better or worse for which they will present themselves for judgment to New York concert-goers and music critics, the severest and most powerful audience in America. Each season Broadway is treated at the thought of a "First Night." And yet, for one short "first" afternoon or evening the début artist finds himself or her own "angel," all in one. It is all his show, and next morning's verdict can or destroy his life as an artist.

Let us take a look behind the scene of the "Debut Drama." Often a colleague's successful recital has conditioned the young singer or instrumentalist for the bite of the debut-hog. He has felt challenged, "I can do anything you can do better than you!" His dreams suddenly absurd with headlines featuring himself, while the grey dawns are filled with the specter of public performance. For our artist is conscientious, he is faced with the daunting task of having to please the critics and his "angel." He really should have done it before. His dreams suddenly absurd with headlines featuring himself, while the grey dawns are filled with the specter of public performance.

NATURE'S INDUSTRY

The 120-year-old firm is planning Illy's New York debut this season. "Nice clothes cannot be overestimated. "Get your artist to impress the public on first impression. The next phase may well be called the "planning" stage. Once this problem is solved, the rest can be done.

The next phase may well be called the "planning" stage. Once this problem is solved, the rest can be done.
The Man... Handel

by Georgina M. Buckingham

A colorful word-picture of the amazing personality whose genius gave the world some of its greatest musical works, including "The Messiah," written in twenty-one days.

The DISC-JOCKEY and American Music

One of the most famous American musical personalities here calls attention to the important place which the disc-jockey has come to occupy in the music picture of the listening public of the present day.

from a conference with PAUL WHITEMAN as told to Rose Heybut

The DISC-JOCKEY is one who puts together a musical program by playing already existing records, interspersing them with his personal brand of patter and talk. He may be compared with a news commentator; neither actually originates the material he uses, both depend on something that the listener might get elsewhere, yet each one attracts a certain listener. Your favorite news commentator gives you nothing new, but his interpretative nuancings count for exactly nothing; on the other hand, the disc-jockey has a harder job of getting started from a cold start, than anyone else in music! The reason for this lies in the fact that he makes no music of his own. His tone, his technique, his interpretative manners count for exactly nothing; he plays only what other people have recorded. Hence, he needs a personal something that will induce his audience to listen to his choice of records rather than to someone else. And the something that he needs has a number of facets. First, he needs sound, solid musical taste—the kind that will enable him to search through thousands upon thousands of different records; to classify them according to their strong and their weak points; to select from them the ones that will be the most likely to entertain the particular type of audience he is trying to reach. In second place, he should have a wide acquaintance among players and band leaders so that he may know the exact characteristics of all of them. He should be quite at home among all styles of music, from the symphonic to the hot Bop. And lastly—and possibly most importantly—he should keep away from the turn-tables (regardless of his knowledge) until he has built up a kind of following that knows him to possess some kind of qualities that will be welcomed. Most of the successful disc-jockeys are "personalities" in their own right, and associated with some kind of musical or talking style that has already found favor. Benny Goodman, Martin Block, Harry Grey, Artie Godfrey, Ray Hughes, Dave Garroway—to mention but a few—are all men who already stand for something in the minds of the folks who tune them in. Ruling the market, then, to practical reality, I should think that the first step in striking out for a job as a disc-jockey would be to build up a following. If you have served as Master of Ceremonies in your own community, if you can command a spot on some local station, if you can in some way prove to people that you can offer what is necessary to entertain (Continued on Page 64)

PAUL WHITEMAN with a teen-age fan.
ETUDE deems it a privilege to present this conference with one who has been so closely identified with a field of musical endeavor in which the opportunity for service is sure to give both musical and spiritual satisfaction.

HE INSPIRING interest—one might almost say hunger—that exists in America today is sure to give a field of service in the rapidly growing field of religious music. The career of George Beverly Shea merely illustrates a striking way the possibilities which this wide-open field holds. His career dramatically portrays how a combination of ability, training and a sense of dedication can carry the voice of a man into the very heart of a nation.

It is always a considerable advantage when the student learns the fundamentals of music and song at an early age, and in his own home environment. That cannot be controlled; of course; it is just a bit of good fortune. Shea had that good fortune. George Beverly Shea was born in Winchester, Ontario, Canada, and as a lad did his first singing in the choir of his father's Methodist Church in Ottawa. Later he sang in the Glee Club at Houghton College in Western New York.

When his father took a pastorate near New York City, "Bev" found here an opportunity to study under teachers who taught and coached for opera. All of this cost money, of course, to help defray expenses, Shea worked in an insurance office a few years, all the while studying voice. In New York City, he had the best vocal teachers, and he now modestly attributes most of his success to his excellent teachers.

In 1921 he auditioned for radio network singing, and twice turned down opportunities to sing popular songs with famed radio choirs, sensing that his real chance would come soon in the field of sacred song. And come it did. In 1929 an opportunity to sing was given him by the Moody Bible Institute radio broadcasting station. He accepted promptly and worked for five years as announcer and staff soloist, singing the hymns and gospel songs he had known all his life.

Bev's voice almost from the very first, obtained favourable notices from critics in radio columns in Chicago. Here was a new voice of real promise, in what in professional jargon is called "religious singing." "Bev" was an obliging singer, and he was frequently guest soloist at religious gatherings, conferences and services of all types with which Chicago abounds. In the early 40's besides his WMBI work, his voice was featured on a late Sunday night radio service from one of Chicago's large stations called "Voices in the Night." It was not long before his was a well-known name everywhere in the Chicago metropolitan area.

Then a large manufacturer got the idea of broadcasting a nation-wide program geared to the primary pattern of inspiring hymns and classic sacred selections. Shea was offered the chance to be the singer, and he accepted it, on a program known as Church Time which has carried his voice year in and year out to a radio and television audience estimated at around 20 million people. Probably America's best-known gospel singer of the day, beginning as a singer in his minister-father's church choir in Ottawa, Canada, Shea progressed through various steps, finally finding himself in the gospel singing field via the Moody Bible Institute broadcasting station. In the early battles for the first met Billy Graham, the dynamic evangelist, and since 1947, he has been the featured gospel singer in the Graham Crusades. In this connection, one is reminded of the words of Homer Rodeheaver, of Billy Sunday fame: "We can bring you thousands of illustrations of individuals whose lives have actually been changed by the message of the gospel song, and who have become assets in their communities where they were liabilities before. These songs are not written for prayer meetings, but to challenge the attention of people on the outside who have not been interested in any form of church work or worship. They are used simply as a step from nothing to something.

The field of hymns and gospel music in which Shea has made his reputation is one that cannot be precisely blueprinted, and therefore requires thorough training and preparation for the service. Experience has shown that careers in church music vary widely. After basic training has been accomplished, careers for service can be worked out along lines of individual capabilities and doors of opportunity that may be opened.

"Bev" Shea stresses the great care a beginner needs in selecting the proper teacher. "Make sure that your teacher understands you, and your voice problems," says Shea. "Above all, choose a teacher who will inspire you to do your very best." He recalls that one of his own voice teachers whose counseling ambition was to get him to hit higher F-sharp. That particular does was in Shea's mind the day he was discovered over, and after a few futile lessons he decided to find a new teacher. "Unfair," says Shea. "I was trying to get vocal musicians to hit that elusive high note when he should be concentrating on more fundamental points. Actually, all during his many years of voice training, the best voice teachers in New York City, later he studied under Gino Monaco of Chicago, recommended to him by John Charles Thomas, a close mentor. Shea also advises young people interested in sacred music to read widely in the field of hymnology. They should read a number of good books dealing with the history of hymns and sacred music generally. There are at least a dozen good books in this general field. Books on the subject of poetry (there are a score or more) would also be very helpful, he believes. Also biographies of men who have spent their lives in the field of sacred music—vocal or instrumental—should be studied. One might even read books setting forth the careers of outstanding evangelists and ministers who have exercised a great influence in the field of music, and who have played in their successful ministry.

Shea also suggests that young people with ambitions in sacred music should attend a church where they would find not only their spiritual needs met, but where a song leader or director of some talent directs the music. By participating in church music, even in a small part of a fifty-voice (Continued on Page 56)
THEOBALD BÖHM—a Tribute

How his work influenced the development of the modern orchestra, and widened the scope of the composer.

TIMOTHY WHO enters the field of music by studying the woodwind family, and in particular the flute, may be startled to find himself in a great

tradition to Theobald Böhm, of Munich, the son of a proverb and trained in that trade, for his thorough work is improving the flute. Just how painstaking and correct he was, is shown by the fact that although the bulk of his work was carried out between 1832 and 1856, the design of the modern flute differs basically hardly at all from those he made and played himself. He established, once and for all, the correct position of the note-holes, and his ideas for operating the keys have remained almost unchanged with only comparatively slight modifications.

Up to the time that Böhm began work on the flute, the instrument had been crude in the extreme. Other wind instruments were vastly different from those played today. Intonation in more than one or two keys was incorrect, and rapid passages in certain keys was next to impossible. Tone too, particularly in the flute, the instrument had been crude and its mechanisms substantially helped forward the design of all wind instruments, which have been adapted to other instruments, but the wind parts (wind parts) can be played today with much greater artistic and technical perfection, thanks to Böhm. His ideas for key manipulation and the synchronizing of several keys together have in some instances been adapted to other instruments, but the real value of his work lies in the working out of the ideas from incomplete data at the time. There is one modification to the Bohm flute, which is a very simple seen in the flute, so that to obtain a full tone on the flute, with perfect intonation throughout, the body should be of a wood head on a silver body, as created a part of a parabolic curve.

By 1876 he had played the instrument of Bohm's design, and found that the secret of Nicholson's flute was not very likely to take root in the flute, composed more for the sake of practicality of the tone quality. Owing to the fact that up to that time none of the great masters had touched the flute, composed more for the sake of his art, and that the flute was only used by weight of numbers and the similarity for theoretical accuracy in the spacing of the note-holes, and demonstrating its capabilities himself, was a big task, when we consider that up to that time, all other instruments, were limited to music as a whole, is in fact much more tremendous than he himself probably ever realized.

We have some very interesting information about Bohm in a paper written by Dr. Carl von Schafhautl, also of Munich, with whom Böhm worked for three years, studying the acoustics of wind instruments and designing the flute. Bohm, after playing for many years on single-system instruments which he had in improved in many ways himself, set up a flute-making factory in Munich around the year 1832, and produced instruments of an improved design. The Böhm flute, after playing professionally with great success in Munich and Switzerland, and also in London and Paris, was usually difficult to produce and feeble in rapid passages in certain keys was next to impossible. Tone too, particularly in the flute, the instrument had been crude and his ideas for operating the keys have remained almost unchanged with only comparatively slight modifications.

In 1856 he returned to Munich and developed ideas and theories he had in mind, and by 1852 a new design was finished. His original demonstration of the instrument created quite a stir in flute-playing circles. Passages in all keys could be fingered with almost equal ease and intonation made perfect in all keys. This first, really improved model of Bohm's was a cornet flute, like those already in use: but Bohm decided, as a result of his studies of acoustics with Dr. Nicholson, to obtain a full tone on the flute, with perfect intonation throughout, the body should be of a wood head on a silver body, as created a part of a parabolic curve.

As might be well imagined, the over-simplification of Bohm's design, and the instrument a flute, composed more for the sake of his art, and that the flute was only used by weight of numbers and the similarity for theoretical accuracy in the spacing of the note-holes, and demonstrating its capabilities himself, was a big task, when we consider that up to that time, all other instruments, were limited to music as a whole, is in fact much more tremendous than he himself probably ever realized.

We have some very interesting information about Bohm in a paper written by Dr. Carl von Schafhautl, also of Munich, with whom Böhm worked for three years, studying the acoustics of wind instruments and designing the flute. Bohm, after playing for many years on single-system instruments which he had in improved in many ways himself, set up a flute-making factory in Munich around the year 1832, and produced instruments of an improved design. The Böhm flute, after playing professionally with great success in Munich and Switzerland, and also in London and Paris, was usually difficult to produce and feeble in rapid passages in certain keys was next to impossible. Tone too, particularly in the flute, the instrument had been crude and its mechanisms substantially helped forward the design of all wind instruments, which have been adapted to other instruments, but the wind parts (wind parts) can be played today with much greater artistic and technical perfection, thanks to Böhm. His ideas for key manipulation and the synchronizing of several keys together have in some instances been adapted to other instruments, but the real value of his work lies in the working out of the ideas from incomplete data at the time. There is one modification to the Bohm flute, which is a very simple seen in the flute, so that to obtain a full tone on the flute, with perfect intonation throughout, the body should be of a wood head on a silver body, as created a part of a parabolic curve.

By 1876 he had played the instrument of Bohm's design, and found that the secret of Nicholson's flute was not very likely to take root in the flute, composed more for the sake of his art, and that the flute was only used by weight of numbers and the similarity for theoretical accuracy in the spacing of the note-holes, and demonstrating its capabilities himself, was a big task, when we consider that up to that time, all other instruments, were limited to music as a whole, is in fact much more tremendous than he himself probably ever realized.

We have some very interesting information about Bohm in a paper written by Dr. Carl von Schafhautl, also of Munich, with whom Böhm worked for three years, studying the acoustics of wind instruments and designing the flute. Bohm, after playing for many years on single-system instruments which he had in improved in many ways himself, set up a flute-making factory in Munich around the year 1832, and produced instruments of an improved design. The Böhm flute, after playing professionally with great success in Munich and Switzerland, and also in London and Paris, was usually difficult to produce and feeble in rapid passages in certain keys was next to impossible. Tone too, particularly in the flute, the instrument had been crude and its mechanisms substantially helped forward the design of all wind instruments, which have been adapted to other instruments, but the wind parts (wind parts) can be played today with much greater artistic and technical perfection, thanks to Böhm. His ideas for key manipulation and the synchronizing of several keys together have in some instances been adapted to other instruments, but the real value of his work lies in the working out of the ideas from incomplete data at the time. There is one modification to the Bohm flute, which is a very simple seen in the flute, so that to obtain a full tone on the flute, with perfect intonation throughout, the body should be of a wood head on a silver body, as created a part of a parabolic curve.

By 1876 he had played the instrument of Bohm's design, and found that the secret of Nicholson's flute was not very likely to take root in the flute, composed more for the sake of his art, and that the flute was only used by weight of numbers and the similarity for theoretical accuracy in the spacing of the note-holes, and demonstrating its capabilities himself, was a big task, when we consider that up to that time, all other instruments, were limited to music as a whole, is in fact much more tremendous than he himself probably ever realized.

We have some very interesting information about Bohm in a paper written by Dr. Carl von Schafhautl, also of Munich, with whom Böhm worked for three years, studying the acoustics of wind instruments and designing the flute. Bohm, after playing for many years on single-system instruments which he had in improved in many ways himself, set up a flute-making factory in Munich around the year 1832, and produced instruments of an improved design. The Böhm flute, after playing professionally with great success in Munich and Switzerland, and also in London and Paris, was usually difficult to produce and feeble in rapid passages in certain keys was next to impossible. Tone too, particularly in the flute, the instrument had been crude and its mechanisms substantially helped forward the design of all wind instruments, which have been adapted to other instruments, but the wind parts (wind parts) can be played today with much greater artistic and technical perfection, thanks to Böhm. His ideas for key manipulation and the synchronizing of several keys together have in some instances been adapted to other instruments, but the real value of his work lies in the working out of the ideas from incomplete data at the time. There is one modification to the Bohm flute, which is a very simple seen in the flute, so that to obtain a full tone on the flute, with perfect intonation throughout, the body should be of a wood head on a silver body, as created a part of a parabolic curve.

By 1876 he had played the instrument of Bohm's design, and found that the secret of Nicholson's flute was not very likely to take root in the flute, composed more for the sake of his art, and that the flute was only used by weight of numbers and the similarity for theoretical accuracy in the spacing of the note-holes, and demonstrating its capabilities himself, was a big task, when we consider that up to that time, all other instruments, were limited to music as a whole, is in fact much more tremendous than he himself probably ever realized.

We have some very interesting information about Bohm in a paper written by Dr. Carl von Schafhautl, also of Munich, with whom Böhm worked for three years, studying the acoustics of wind instruments and designing the flute. Bohm, after playing for many years on single-system instruments which he had in improved in many ways himself, set up a flute-making factory in Munich around the year 1832, and produced instruments of an improved design. The Böhm flute, after playing professionally with great success in Munich and Switzerland, and also in London and Paris, was usually difficult to produce and feeble in rapid passages in certain keys was next to impossible. Tone too, particularly in the flute, the instrument had been crude and its mechanisms substantially helped forward the design of all wind instruments, which have been adapted to other instruments, but the wind parts (wind parts) can be played today with much greater artistic and technical perfection, thanks to Böhm. His ideas for key manipulation and the synchronizing of several keys together have in some instances been adapted to other instruments, but the real value of his work lies in the working out of the ideas from incomplete data at the time. There is one modification to the Bohm flute, which is a very simple seen in the flute, so that to obtain a full tone on the flute, with perfect intonation throughout, the body should be of a wood head on a silver body, as created a part of a parabolic curve.

By 1876 he had played the instrument of Bohm's design, and found that the secret of Nicholson's flute was not very likely to take root in the flute, composed more for the sake of his art, and that the flute was only used by weight of numbers and the similarity for theoretical accuracy in the spacing of the note-holes, and demonstrating its capabilities himself, was a big task, when we consider that up to that time, all other instruments, were limited to music as a whole, is in fact much more tremendous than he himself probably ever realized.
The distinguished conductor of the Houston (Texas) Symphony tells pertinent facts concerning the status of the personnel of the symphony orchestra in America at the present time

The orchestra, as everyone knows, is a complex instrument; although, it is composed of many individual persons (with many personal individualities), it must sound as one instrument, under the hands of its player; there is only one instrument, perhaps, which must be built as well as played upon by its conductor-performer. Thus, the entire question of orchestral values actually depends on two sets of accompaniment—the accompaniment of the conductor and the accompaniment of the instrument—of which the latter is the more important.

"Just at present, all is not well with the instrument (or men) element of the American orchestra, and the trouble lies with the strings. Today, when a young violinist or violist is auditioning as an orchestra member, he is asked about his gestures and not about his sound. Today, he seems pretty well satisfied with himself if he can make a certain number of his fingers and do a bit of bowing. To ask him questions about his musical background, he often harps. If you put a complicated piece of music before him to be read at sight, he often—also too often!—gets stuck. I have encountered numbers of such poorly equipped string players and when I ask them why they come for auditions when they are obviously unfit for the posts they seek, they say they need the job to earn money. Then, if I suggest that they earn their money by taking some clerical or commercial work by day and continuing their studies in their spare time, they look astonished. And yet there is a big problem developing in the less-than-adequate condition of American strings.

"Even among the strings, the 'cellos and the basses seem to be better equipped than the violins and the violas. In my estimation, the wood winds and bassoons are also in good order—doubtless because there are not enough members of any orchestra are often called upon for solo passages requiring the alertness, musicianship, and accomplish-ment which the violinst who sits at the fifth stand mistakenly requires. These members of an orchestra are often called upon for solo passages without any preparation at all. It is hardly possible really to earn one of these important parts in the orchestra without previous study. Thus, the entire question of orchestral values actually depends on two sets of accompaniments—of which the conductor's is the more important."

The Teacher's Roundtable

MAURICE DUMESNIL, Prof., Doc.
Adviser Concerning Solfeggio and Writ Move-ments, and given bio-
graphical information.

Ambitious young students should muster up their courage, and study the different facets of the art. Once proficient in them they could take up the "Complete Treatise on Trans-
position" by Charles L. F. Havens. Then, after some study, they should begin to apply their knowledge to the "Complete Treatise on Trans-
position," and then they should study the different aspects of it. Thus, the entire question of orchestral values actually depends on two sets of accompaniments—of which the conductor's is the more important."

Hail Solfeggio

When I decided to go back to teaching, I was debating whether I would use Solfeggio, knowing that Solfeggio is "not being popular. I decided 'pro' and gave it to all my students starting from scratch, and when I found indef-

HAIL SOLFEGGIO

Your letter is welcome, for I too am an admirer of Cecile Chaminade. You will be pleased to hear that her works are heard frequently over the radio in the United States and are still used extensively by the teaching profession. Though less familiar than her popular piano pieces, her songs are remarkable. She has written compositions for larger forms, such as the Trio for piano, violin and 'cello, a Concerto for piano and orchestra, and the lovely Cantata for flute which is a "must" in the repertoire of the instrument. However it was with such numbers as "Audace, The Feast, The Flatterer, Pas des Echecs," and other equally delightful piano pieces that she attained a lasting popularity.

Chaminade was born in Paris in 1857, and she studied piano and harmony at the Conservatoire, subsequently coming under the guidance of Benjamin Godard. She gained considerable recognition during her lifetime, both in France and abroad, and her tours of the United States were so succes-
sful that many Chaminade Clubs were named in her honor. In Paris she devoted much time to teaching, apart from her num-

Teacher's Roundtable

in my opinions both teachers are right, or wrong! By this I mean: keeping the wrists quiet, or moving them up and down, cannot be made a general rule and cannot not apply to every phase of performance. It all depends upon what you play: certain passages require an absolutely quiet wrist, while others must be done with plenty of wrist action.

What is wrong is for a teacher to adopt one system and use it all the time in every-thing. This amounts to nothing more than a "gag" and shows an obvious lack of peda-
gogic experience. I know there are some music teachers who teach motions instead of mu-
sic, probably because they once heard a lec-
ture on the subject and picked up the idea. They probably didn't hear the lecturer; they had no reason to believe that it should not be taken "on-bow" and generally; instead, they used the wrist system, convinced that they had discovered a new panacea.

Remember: the best teacher is one who knows how to apply different methods to different problems, texts, and students; one who takes full cognizance of the needs of the pupils and apprises the technical poss-
sibilities of his pupils first, then does what is best personalized way of overcoming all.suc-

ETUDE—MAY 1952

from a Conference with
EFREM KURTZ
as told to Stephen West

Improving
Orchestral
Musicianship

R. N., New York

Good for you! I am glad to hear that you have to say, and I hope it will en-
courage many teachers to give solfeggio to their pupils. If approached and studied in the right way there is nothing especially hard about it, and just think how much struggling, wrong counting, in short, poor playing could be avoided by a few months of preparation along this line. Solfeggio is greatly honored in France, as I have mentioned here several times. The Conservatoire National de Paris and its branches in many provincial cities make it an essential part of their curriculum. Consequently there are many books pub-
lished over there, apart from the occasional ones by Dohnanyi, and Lenneif. Among them I can highly recommend these:

LUCIEN NOYER: 230 Dictations in one volume and two voices (graded progressively from very easy to very difficult)—25 Lessons of Elementary Solfeggio, unaccompanied
A. De Graaf: Solfeggi des Enfants
G. Dandek: 100 Nuovissime Diracce Musi-
cakes (one voice)

Charles Koechlin: Solfège Progressif in two voices; small "cappella" Duos
Solfège Progressif in three voices; 20 "cappella trios"

Charles Koechlin: Solfège Progressif in two voices; small "cappella" Duos
Solfège Progressif in three voices; 20 "cappella trios"

in any choir? First he must know his
piece, a part of our traditional human heritage. As such, it

ETUDE—MAY 1952

"I have en-
deed heard that there are some who say that it should not be taken "on-bow" and generally; instead, they used the wrist system, convinced that they had discovered a new panacea.

Remember: the best teacher is one who knows how to apply different methods to different problems, texts, and students; one who takes full cognizance of the needs of the pupils and apprises the technical poss-
sibilities of his pupils first, then does what is best personalized way of overcoming all.suc-

Teacher's Roundtable

in my opinions both teachers are right, or wrong! By this I mean: keeping the wrists quiet, or moving them up and down, cannot be made a general rule and cannot not apply to every phase of performance. It all depends upon what you play: certain passages require an absolutely quiet wrist, while others must be done with plenty of wrist action.

What is wrong is for a teacher to adopt one system and use it all the time in every-thing. This amounts to nothing more than a "gag" and shows an obvious lack of peda-
gogic experience. I know there are some music teachers who teach motions instead of mu-
sic, probably because they once heard a lec-
ture on the subject and picked up the idea. They probably didn't hear the lecturer; they had no reason to believe that it should not be taken "on-bow" and generally; instead, they used the wrist system, convinced that they had discovered a new panacea.

Remember: the best teacher is one who knows how to apply different methods to different problems, texts, and students; one who takes full cognizance of the needs of the pupils and apprises the technical poss-
sibilities of his pupils first, then does what is best personalized way of overcoming all.suc-

Teacher's Roundtable

in my opinions both teachers are right, or wrong! By this I mean: keeping the wrists quiet, or moving them up and down, cannot be made a general rule and cannot not apply to every phase of performance. It all depends upon what you play: certain passages require an absolutely quiet wrist, while others must be done with plenty of wrist action.

What is wrong is for a teacher to adopt one system and use it all the time in every-thing. This amounts to nothing more than a "gag" and shows an obvious lack of peda-
gogic experience. I know there are some music teachers who teach motions instead of mu-
sic, probably because they once heard a lec-
ture on the subject and picked up the idea. They probably didn't hear the lecturer; they had no reason to believe that it should not be taken "on-bow" and generally; instead, they used the wrist system, convinced that they had discovered a new panacea.

Remember: the best teacher is one who knows how to apply different methods to different problems, texts, and students; one who takes full cognizance of the needs of the pupils and apprises the technical poss-
sibilities of his pupils first, then does what is best personalized way of overcoming all.suc-

Teacher's Roundtable

in my opinions both teachers are right, or wrong! By this I mean: keeping the wrists quiet, or moving them up and down, cannot be made a general rule and cannot not apply to every phase of performance. It all depends upon what you play: certain passages require an absolutely quiet wrist, while others must be done with plenty of wrist action.

What is wrong is for a teacher to adopt one system and use it all the time in every-thing. This amounts to nothing more than a "gag" and shows an obvious lack of peda-
gogic experience. I know there are some music teachers who teach motions instead of mu-
sic, probably because they once heard a lec-
ture on the subject and picked up the idea. They probably didn't hear the lecturer; they had no reason to believe that it should not be taken "on-bow" and generally; instead, they used the wrist system, convinced that they had discovered a new panacea.

Remember: the best teacher is one who knows how to apply different methods to different problems, texts, and students; one who takes full cognizance of the needs of the pupils and apprises the technical poss-
sibilities of his pupils first, then does what is best personalized way of overcoming all.suc-
The American composer has a golden opportunity for service in answering the call of the many school and college orchestras. There is a need for creative orchestral music, and there is a wide latitude of variety, color, and rhythm. These are made through physical as well as mental processes that require a continual stimulation of the creator and the performers.

There are a growing number of music educators who can handle this aspect of their work. Among the best of these educators, the composer and the student, are those who understand it these are purposeful adaptations from previous works, and are not considered to be plagiarisms.

Shall we not learn to tune a piano? I have three volumes of Mozart, I believe you will be interested in owning the Mozart cadenzas. They are printed in small notes. Does the soloist play them? I would say yes, because they are so pronounced that an entire chorus of non-professional voices may sing them, and yet, only with the greatest difficulty would the conductor raise his baton and see to it that the players are ready to begin at the proper moment. The conductor should know not only his own solo part but the orchestral parts as well. If he has studied his score thoroughly, it should be unnecessary for the conductor to indicate when the soloist is to come in, though it is permissible for the conductor to indicate to the soloist when the various orchestral interludes are almost over so that the soloist wishes him to do this.

WHAT IS PLAGIARISM IN MUSIC?

"Please tell me what constitutes plagiarism in music. I have many songs and in each of them, both the melody and the tune, have all sorts of other things that need to be considered "a man's work," so I have reasonably strong hands and arms, and I am good at fixing things"—that is, if you are fairly intelligent about mechanical things. I see no reason why you should not learn to tune a piano.

When short series of notes are to be played together, into a single unit. The conductor, in this case, is a matter of copyright laws. In my opinion the matter of taste and conscience is the more important, but if you wish to find out about copyright laws I suggest that you look on page 400 of the July, 1949, issue of this magazine.

Pride Correction

In the September 1951 issue the price of the Mozart concerto was given as $1.50; a recent change makes the price now $1.75. -K.G.

23

New Fields for the Composer

The American composer has a golden opportunity for service in answering the call of the many school and college orchestras. There is a need for creative orchestral music, and there is a wide latitude of variety, color, and rhythm. These are made through physical as well as mental processes that require a continual stimulation of the creator and the performers.

There are a growing number of music educators who can handle this aspect of their work. Among the best of these educators, the composer and the student, are those who understand it these are purposeful adaptations from previous works, and are not considered to be plagiarisms.

Shall we not learn to tune a piano? I have three volumes of Mozart, I believe you will be interested in owning the Mozart cadenzas. They are printed in small notes. Does the soloist play them? I would say yes, because they are so pronounced that an entire chorus of non-professional voices may sing them, and yet, only with the greatest difficulty would the conductor raise his baton and see to it that the players are ready to begin at the proper moment. The conductor should know not only his own solo part but the orchestral parts as well. If he has studied his score thoroughly, it should be unnecessary for the conductor to indicate when the soloist is to come in, though it is permissible for the conductor to indicate to the soloist when the various orchestral interludes are almost over so that the soloist wishes him to do this.

WHAT IS PLAGIARISM IN MUSIC?

"Please tell me what constitutes plagiarism in music. I have many songs and in each of them, both the melody and the tune, have all sorts of other things that need to be considered "a man's work," so I have reasonably strong hands and arms, and I am good at fixing things"—that is, if you are fairly intelligent about mechanical things. I see no reason why you should not learn to tune a piano.

When short series of notes are to be played together, into a single unit. The conductor, in this case, is a matter of copyright laws. In my opinion the matter of taste and conscience is the more important, but if you wish to find out about copyright laws I suggest that you look on page 400 of the July, 1949, issue of this magazine.

Pride Correction

In the September 1951 issue the price of the Mozart concerto was given as $1.50; a recent change makes the price now $1.75. -K.G.

23

New Fields for the Composer

From a conference with MORTON GOULD as told to Harriet Bartlett

The American composer has a golden opportunity for service in answering the call of the many school and college orchestras. There is a need for creative orchestral music, and there is a wide latitude of variety, color, and rhythm. These are made through physical as well as mental processes that require a continual stimulation of the creator and the performers.

There are a growing number of music educators who can handle this aspect of their work. Among the best of these educators, the composer and the student, are those who understand it these are purposeful adaptations from previous works, and are not considered to be plagiarisms.

Shall we not learn to tune a piano? I have three volumes of Mozart, I believe you will be interested in owning the Mozart cadenzas. They are printed in small notes. Does the soloist play them? I would say yes, because they are so pronounced that an entire chorus of non-professional voices may sing them, and yet, only with the greatest difficulty would the conductor raise his baton and see to it that the players are ready to begin at the proper moment. The conductor should know not only his own solo part but the orchestral parts as well. If he has studied his score thoroughly, it should be unnecessary for the conductor to indicate when the soloist is to come in, though it is permissible for the conductor to indicate to the soloist when the various orchestral interludes are almost over so that the soloist wishes him to do this.

WHAT IS PLAGIARISM IN MUSIC?

"Please tell me what constitutes plagiarism in music. I have many songs and in each of them, both the melody and the tune, have all sorts of other things that need to be considered "a man's work," so I have reasonably strong hands and arms, and I am good at fixing things"—that is, if you are fairly intelligent about mechanical things. I see no reason why you should not learn to tune a piano.

When short series of notes are to be played together, into a single unit. The conductor, in this case, is a matter of copyright laws. In my opinion the matter of taste and conscience is the more important, but if you wish to find out about copyright laws I suggest that you look on page 400 of the July, 1949, issue of this magazine.

Pride Correction

In the September 1951 issue the price of the Mozart concerto was given as $1.50; a recent change makes the price now $1.75. -K.G.

23

New Fields for the Composer

From a conference with MORTON GOULD as told to Harriet Bartlett

The American composer has a golden opportunity for service in answering the call of the many school and college orchestras. There is a need for creative orchestral music, and there is a wide latitude of variety, color, and rhythm. These are made through physical as well as mental processes that require a continual stimulation of the creator and the performers.

There are a growing number of music educators who can handle this aspect of their work. Among the best of these educators, the composer and the student, are those who understand it these are purposeful adaptations from previous works, and are not considered to be plagiarisms.

Shall we not learn to tune a piano? I have three volumes of Mozart, I believe you will be interested in owning the Mozart cadenzas. They are printed in small notes. Does the soloist play them? I would say yes, because they are so pronounced that an entire chorus of non-professional voices may sing them, and yet, only with the greatest difficulty would the conductor raise his baton and see to it that the players are ready to begin at the proper moment. The conductor should know not only his own solo part but the orchestral parts as well. If he has studied his score thoroughly, it should be unnecessary for the conductor to indicate when the soloist is to come in, though it is permissible for the conductor to indicate to the soloist when the various orchestral interludes are almost over so that the soloist wishes him to do this.

WHAT IS PLAGIARISM IN MUSIC?

"Please tell me what constitutes plagiarism in music. I have many songs and in each of them, both the melody and the tune, have all sorts of other things that need to be considered "a man's work," so I have reasonably strong hands and arms, and I am good at fixing things"—that is, if you are fairly intelligent about mechanical things. I see no reason why you should not learn to tune a piano.

When short series of notes are to be played together, into a single unit. The conductor, in this case, is a matter of copyright laws. In my opinion the matter of taste and conscience is the more important, but if you wish to find out about copyright laws I suggest that you look on page 400 of the July, 1949, issue of this magazine.

Pride Correction

In the September 1951 issue the price of the Mozart concerto was given as $1.50; a recent change makes the price now $1.75. -K.G.
Here are practical suggestions for the serious organist seeking help in securing a repertoire of ORGAN MUSIC FOR THE CHURCH YEAR.

A representative list of pieces from the library of a mid-western organist and brought to our readers

by ALEXANDER M'CURDY

On the other hand, there are broad general areas of agreement, and it is safe to conclude that many of the works which follow would be included in any representative list of repertoire.

The importance of acquiring a good working repertoire and keeping it in trim cannot be emphasized too strongly. The time is past when an organist could walk in at the last minute, play anything which happened to be at hand, and perhaps sight-read something for the offering.

Music listeners today are more sophisticated, thanks to such factors as the radio and the wide distribution of music on records. Nowadays it is imperative that we have the right piece for the right occasion, and that it be thoroughly performed for performance.

The major work of preparation is done in advance, during the relatively un hurried summer months, the time for actual performance will require only a leadership of works already in the memory and in the fingers. Such careful advance preparation will ease the organist’s burden of last-minute preparation, and will make his work a delight.

A good church organist shoulders many responsibilities, but no one of them is more important than playing the organ as well as he knows how. There is no use linking the fact that many people merely sit through the organ part of the service, and have found this to be the case, and it is the fault of something only: routine, unimaginative playing—nothing common sense to prepare ahead of time that part of the music which can be done in advance.

For most organists the summer months offer many possibilities for musical interest. Summer is therefore the ideal time to give the repertoire a thorough overhaul. With a list such as that prepared by Mr. Hotchkiss as a guide, the thoughtful organist can organize a summer study project. He can set aside a certain number of pieces to be mastered for the needs of the coming season.

If the end of the stroke the first phalanx of the finger is in practically a straight line with the back of the hand. By the first phalanx I mean that part of the finger which is nearest to the hand. If this “gives,” this “collapsing,” of the knuckle is allowed to take place, there is little likelihood that the bow-stick will slide along the finger.

The down stroke presents a different but simple problem. It must not be so long that the fourth finger bow contact with the stick, and if this finger remains on the stick—and the finger is flexible—it is not probable that the finger will slide.

Suggest to your pupil that she imagine a round pin through the second joint of the first finger into the bow-stick, and that the finger pivots on this pin, moves around it. In other words, the angle of the finger to the bow changes as the stroke in being made.

However, the sole of the problem regarding the sliding first finger lies in the flexibility of the knuckle, but that knuckle is flexible and the problem is usually solved.

(2) Personally, I like the doublestop and trill studies in Laurens II, and have always used them at the appropriate time—which is not. If they appear in the book, generally earlier. By this I mean that it is often possible to pass some of the single-note shifting exercises in order to come sooner to the exercises in thirds which may be earlier or later than they appear in the book, generally earlier. By this I mean that it is often possible to pass some of the single-note shifting exercises in order to come sooner to the exercises in thirds which may be earlier or later than they appear in the book.

The curved line, if it is inside the group and therefore can never be missed. Without knowing the player while he is still working in the third position of the finger he remains on the bow steady in that position and therefore can never be missed. Without knowing the player while he is still working in the third position of the finger he remains on the bow steady in that position. He should take perhaps two of the exercises in thirds, and trill studies in Laurens II, and have always used them at the appropriate time—which is not. If they appear in the book, generally earlier. By this I mean that it is often possible to pass some of the single-note shifting exercises in order to come sooner to the exercises in thirds which may be earlier or later than they appear in the book.

This brings us to the first-finger knuckle which is nearest to the hand. If this “gives,” this “collapsing,” of the knuckle is allowed to take place, there is little likelihood that the bow-stick will slide along the finger. The down stroke presents a different but simple problem. It must not be so long that the fourth finger bow contact with the stick, and if this finger remains on the stick—and the finger is flexible—it is not probable that the finger will slide.

Suggest to your pupil that she imagine a round pin through the second joint of the first finger into the bow-stick, and that the finger pivots on this pin, moves around it. In other words, the angle of the finger to the bow changes as the stroke in being made.

Music listeners today are more sophisticated, thanks to such factors as the radio and the wide distribution of music on records. Nowadays it is imperative that we have the right piece for the right occasion, and that it be thoroughly performed for performance.
Adventures of a Piano Teacher

Questions on playing Chopin and Bach, Sight Reading Books, and Youthful Mozartians

By GUY MAIER

CHOPIN AND BACH

In SPITE of Chopin's adoration of Bach it is curious that the style of Johann Sebastian left no trace of a mark in all his music. How much Bach influenced Chopin can only be guessed. Perhaps his influence may be likened to the creation of a new precious metal in which Chopin's iridescence silvers amalgamates with an intense bit of Bach's gold to give it resilience and polish.

In the finished product all visible trace of the gold has completely disappeared.

Chopin studied Bach's works intensely throughout his life, and set all his pupils to work, at the Sujets, Fantaisies, Preludes and Fugues. He often said, "To work forever at Bach is the best means of making progress." When he journeyed on that long dreary winter's trip to Majorca, the only composer whose works he took with him was Bach. . . . He used to say, "For two weeks before a concert I set my own compositions aside and myself up to practice Bach. That is my preparation."... Chopin walked arm-in-arm with Bach... To a friend he wrote, "I make my own corrections of these French editions of Bach's... not only the engravers' errors but the many others, even harmonic ones committed by those who pretend to understand Bach. I don't pretend to understand him better than they, but just from a conviction that I sometimes guess how it ought to be.

It is interesting to note, too, that the two finest sets of musical studies for the piano have been created by Bach and Chopin: the "Old Testaments" and Fugues of the Well-Tempered Clavichord, and the "New Testament," Chopin's 24 Etudes, Op. 10 and 25.

(Continued on Page 51)

Both Chopin and Bach flourish under "tremolo rubato" treatment. Tempo rubato is not an expression of time, but a subtle rhythmic freedom within the "beat" of the measure itself. Older composers needed the rubato treatment as well as the later ones; the flexibility required by their lavish embellishments and ornament are a guarantee that they themselves played with much freedom. Perhaps the old belles would have startled us with their rhythmic-flexibility! . . . (Remember how the Viennese critics rosted Mozart's playing? They accused beloved Wolfgang Amadeus of not being able to play in time!)

I am certain that Chopin placed Bach with "rubato," and that Bach himself played his own magnificient awe pieces freely.

Rubato is just another way of saying that a player is filling the air into his music to breathe the breath of life into it, to warm it and to wait it off the ground.

SIGHT READING BOOKS

"I have seen advertised many new elementary sight-reading books. Which ones do you recommend?"

All of them! Each writer is trying in his own way to break down the complicated process of piano reading; so, I can say something good about all of the recent books. Why not try them all, then decide for yourself which you think turns the trick for your students?

Here are some I especially like:

Anna Françaie—Sight Reading With Aces Is Easy... a unified, pattern approach... especially good for young students.

Hand Code—Look and Learn... also excellent... makes good remedial reading.

Francis Clark—Reading Technique... a thoughtful, logical approach... Students using it make fine reading progress.

Margaret Dee—Face the Music (2 books)... another sure approach... good for readers of all ages... better not to tackle it before the second year.

YOUTHFUL MOZARTIANS

Some of the finest Mozart playing today is being done by our young women pianists. In fact, many of these newcomers play their piano solos and concertos better than most of the popular virtuosi before the public.

Why is this? More teachers who comprehend the Mozartean message? Perhaps so; but I believe that our present young generation of realists understands perfectly Mozart's simple, direct, compositional approach. His genius in sheerling off all unnecessary appoggiaturas to them: they felt that his music is not cluttered up with notes, and that, unlike many other composers, he thinned out the notes from his creations instead of throwing in more to convey his message... Compare the pure,常委会 texture of Mozart's original scores with that of almost any composer and you will see what I mean.

In his compositions he cuts through at once to the throbbing heart of the music; consequently, when his music is well played it goes straight from Mozart to the listener's heart.

Our young people feel this intuitively; and consequently play his music with astonishing understanding. They do not fail him inaccessible and, unlike the older generations, do not care a whit how much he exposes them... Looks like we might even seen have a valiant army of youthful Mozartians, doesn't it?

A NOTE ON CHOPIN

How can pianists expect to recreate such a sensitive spirit as Chopin when their approach to his music is so impersonal? An excessively dynamic playing of Chopin's music by many present-day pianists murders his spirit. The penetrative style of the modern pianistic approach is Chopin's death. When you play Chopin, don't be too positive, too roguish, too excessive. Don't attack him—a horrid word used nowadays by many piano teachers and writers of piano materials.

Let Chopin's elusive spirit sing through you for, the instrument. Don't try to tell how how to sing, Chopin's music must be worked from the instrument, not imposed on it by the player. You must yield to him; you must receive from him, Chopin's phrasing must often emerge as though they are the result of improvisation. The mystery of his music should never be self-conscious or forced.

The wayward, tentative, often hesitent quality of Chopin's music strikes many male players. But what is even more impressive is that many women pianists fail to capture its essence. Is it because not women have been (Continued on Page 31)

De-F'ace the Music (2 books)
Theme from Piano Concerto in C minor

This lovely melody is taken from Rachmaninoff's best known piano concerto. It requires a pure legato touch in the right hand with clearly articulated finger passages in the left hand accompaniment. Phrasing and pedaling are most important here.

Grade 3 1/2.

Moderato (J66)

S. RACHMANINOFF
Arr. by Henry Levine

From "More Themes from the Great Concertos," arr. by Henry Levine [410-40128]
Copyright 1947 by Theodore Presser Co.
Menuetto

from the "Haffner" Symphony

W.A. MOZART

Copyright 1906 by Oliver Ditson Company

ETUDE-MAY 1952

International Copyright Secured

Copyright 1929 by Oliver Ditson Company

Aria

from Toccata Seconda

ALESSANDRO SCARLATTI

(1660-1725)

Harmonised by M. Esposito

A short biographical sketch of Alessandro Scarlatti will be found on Page 3 of this issue.
Dreams to Remember

The first two of a set of four numbers are presented here. In No. 1 the melody should be well sustained and smooth flowing. Care must be taken that the repeated chords in the accompaniment do not become blurred. No. 2 is, by contrast, considerably more lively than No. 1. In the right hand, the inner part must be fingered clearly. Fine for developing control. Grade 3-4.

Andante con moto (~ 72)

Gavotte

A dance form by an early composer, which provides excellent practice in the staccato touch. The rhythm must be steady and well controlled. Grade 3.

Andantino (~ 74)
The Ride of Paul Revere

A. LOUIS SCARMOLIN

Allegro agitato (J. 126)

Moderato (J. 126)

Clouds at Sunset

A. LOUIS SCARMOLIN

Allegro agitato (J. 126)

Moderato (J. 126)

Copyright 1952 by Theodore Presser Co.

International Copyright Secured

Copyright 1949 by Theodore Presser Co.

E.T.U.E. - MAY 1952

E.T.U.E. - MAY 1949

British Copyright Secured
Hopi Wigwam Dance
Allegro (J:152)

Copyright 1951 by Oliver Ditson Company

International Copyright Secured
ETUDE-MAY 1952
Silence

OLIVE DUNGAN

Andante con rubato

And there was music in the silent things:

The wind and wave that stir the burning sands,

The lonely flight of white and silver wings,

The gentle

And twilight sang her symphonies for you.

Copyright 1951 by The John Church Company

International Copyright secured
The Bicycle Riders

Not too fast (♩:80) MAXWELL POWERS

Moderate (♩:80) LOUISE E. STAIRS

Little Green Gnomes

Here's the Church!

Copyright 1951 by Oliver Ditson Company

Copyright 1952 by Theodore Presser Co.
Air
from Second French Suite in C minor
J. S. BACH
Allegretto (Jass)

PIANO

Copyright 1907
Copyright 1907 by Oliver Ditson Company 48 International Copyright Sec. ltd

IMPROVING
ORCHESTRA
MUSICIANSHIP
(Continued from Page 20)

Copyright 1907 by Oliver Ditson Company 48 International Copyright Sec. ltd

Copyright 1907 by Oliver Ditson Company 48 International Copyright Sec. ltd

Copyright 1907 by Oliver Ditson Company 48 International Copyright Sec. ltd
WHAT WERE THEY DOING, DADDY?
(Continued from Page 12)

in difficulty as to reading, playing
... Model has 32-note
AGO pedal keyboard and an
additional Pedal Solo Unit.
tunable to preference by
the organist.

53

[58x763]in difficulty as to reading, playing
ation are at once apparent to the child.
must learn to read at their own level
the student's personality. Children
that
all of the problems. No book regard-
reotion of reading difficulties depends
... begins... with the fine research
subject."

... teach children most efficiently to
chor..imp-chorale improvisations
Ein Feste Burg
We Thank Thee, Lord Jesus
Dr. Helen Blair Sullivan, Director
(Continued from Page

E. L. New Jersey. A violin labeled
... match it. But the chances are your
friend's violin being a genuine fine
are simply absurd—about five
not Strads, which have a Stud in
desire, and must be the real kind. If you
... a violin, and most of the violins
... is one of them. If you have one
... you send me the advertisement. The
... in your violin playing. The only qu~
... made it cannot even be guessed at

incorder DATE
A. R. Nebelstad, As Stradivarius
violin being his label dated 1518,
... he can see the organ, because
vast number of confessions shipping
a violin would almost be equally
as to sequence, can ever be anything
all of the problems. No book regard-
... reotion of reading difficulties depends
... But the chances are your
friend's violin being a genuine fine
... stradivarius edition)

I have sent you a representative list
of organ manufacturers and
any of whom you may correspond
with full confidence of fair treat-
ment, but the matter is treated very
completely in "Organ Stops" by Ayler,Id.
... is to be found in "Organ Reg-
... (7) This question could best be answered
by the manufacturer of your particular or-
... organ, or by such builder as you may
decide upon to do the work. A great
deal would depend on the condition of
the instrument, the action, etc.
ordinarily, an organ 25 years old,
if it was good to begin with, would
seem to justify the rebuilding plan.

• At the present time we have
our organ chamber on the balcony over
the pews, and it is to be moved to
the front of the church and there
be attached to it. We are
... to do the work.
... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.

... organ building). For the Utur-
... organ chamber on the balcony over
... both the console and the choir be
... this country.
Drums, Drums, Drums
by Leonard Sill Adame

The Saturday Junior Club was studying the different musical instruments and for the next meeting Malcolm and Meg were to arrange a program on the drum. "Instead of just talking about drums," said Malcolm, "why not show how they are made?" "Good idea!" agreed Meg. So, when the boys and girls arrived for the meeting they found a table full of strange looking objects—paper, string, boxes, a large aluminium kettle, a sponge, an old clock key, and other articles.

Malcolm began by explaining to the group, "The drum is one of the oldest musical instruments in the world," at the same time he put up a large hat box from which the drums had been removed, and stretching a piece of brown paper over each end and fastening it with a cord. "When a real drum is made," he continued, "as eager eyes watched him, "a piece of this stretched over the open ends of the round frame, usually a wooden frame, though sometimes it was the end of a piece of a broken drum. And the kettle drum has a wooden box covered with a piece of felt, or tipped with a small wooden ball. In many primitive countries this box or drum is stretched over the open ends of the instrument itself."

Next Malcolm held up a little tambourine. "This is called a tambourine," he explained. "It is a type of small drum, and it was used to play on the drum."

The branch of science that treats of the voices of the earth will straighten out some uncertain places in your keyboard rhythm. The next time you practice on the piano, those pieces will be played much smoother. You will be pleased with the good results this easy method brings, and the fact that no extra practice time was required.

Who Knows the Answers? (Keep score. One hundred is perfect)

1. What is meant by the word "acoustics"? (15 points)
2. The opera "La Bohème"? (15 points)
3. "The Flying Dutchman"? (15 points)
4. What is the difference between an opera and an oratorio? (10 points)
5. What country is the home of the opera "Carmen"? (10 points)

Answers on next page

Walking Rhythms

Many of you go to school in buses or automobiles, but others live near enough to school to walk. Did you ever practice your music lessons as you walk to school? This will straighten out some uncertain places in your keyboard rhythm. The next time you practice on the piano, those pieces will be played much smoother. You will be pleased with the good results this easy method brings, and the fact that no extra practice time was required.

Drums—( Continued )

Drums also, has a host of strings or bars stretched across its under side which are called snares. These snares are tightened or loosened by adjusting the tuning screw which is placed on the under side of the drum. The bass drum is the largest of all. Meg told the audience, "Don't you think the snares of these instruments in pairs and whenever such bands are used?"

The next time you practice on the piano, those pieces will be played much smoother. You will be pleased with the good results this easy method brings, and the fact that no extra practice time was required.
CAREERS OF SERVICE IN SACRED SONG
(Continued from Page 17)

Once Sunday mornings, the young person in going to a great deal of direct contact with sacred songs and hymns that he or she would never gain in another setting. There is no substitute for the church as the training ground for vocality in the early years.

Many young people are constantly asking whether they can "break into" the field of sacred music. To be able to do so, of course, is a real accomplishment. But one must be able to do more than just sing. One must also have something of the religious spirit. Youth who are interested in this field should be encouraged to develop the spiritual life and the religious spirit of the group, in addition to their vocal training.

In a career in sacred music, there is no "easy" way. There are often temptation for a young person to "love the common touch." What does this mean? Is it a question of seeing that the music is not a mass phenomenon, a matter of quantity rather than quality, and that it is the individual who makes the music, not the work of art?

Young people are often asked to sing in a particular style. But one must remember that this is not the whole story. There are many other factors that go into the making of a musician. One must be able to sing in a variety of styles, and to adapt oneself to the needs of the group.

The last voice has a tendency to be carried, and it is not always possible to "pull" the last voice into the group. In some cases, it may be necessary to use a combination of voices to create the desired effect. This is not always easy, but it is important to remember that the goal is to create a balanced and harmonious choir.

In the world of sacred music, there are many different ways in which one can make a living. Some people work as soloists, others as church musicians, and still others as teachers. But one must always remember that the goal is not to "make a living," but to "do a living." The goal is to create a spiritual and musical experience for those who listen to the music. The success of any musical endeavor is measured by the response of the audience, and the joy they feel in the music.
HEAR YOURSELF AS OTHERS HEAR YOU
(Continued from Page 57)

to the violinist—how he phrases, concept of what he wants to...

Music, Theory.

Name. Address. City, State.

Not sent to persons under 17 years of age.

DILLER-QUAILE
School of Music

School of Music of Northwestern University

Sarastro, 87 Yale University

For information please write

BOSTON UNIVERSITY
Department of Music
College of Music

CONSERVATORY OF MUSIC
SUMMERTERM
Boston.

STEINHARD
KNOX COLLEGE

GREAT STRIDES IN TEACHING

William Lewis and the

New Fields for the Composer

(Continued from Page 22)

and growth of our music as a potent

number of mediocre works; but both

professional musician has a

critical activity. They are literally

(Continued from Page 58)

J. S. Bach

Edited by ALFRED RINNENHEIMER

O ur outstanding Bach exponents of all times has edited for Organ this authoritative and

mastered presentation of the Eighteen Large Chorales

Previous. With commendation, scholarship and thorough

unanimity. Mr. Rinnenheimer has prepared a volume which every church organist and student

of the organ will definitely want for his library.

In addition to solving problems of pedaling and fingering, he has suggested interpretations, and given tips

including, as they appear in the sections of this work.

43-5000; $3.00

Send for leaflets of other Organ material.

DEPT. E-643

THEODORE PRESSER CO.
Bryn Mawr, Pa.

GAIN IMMEDIATE RESULTS

voice of the present-day Methodists applied to every organist, regardless not only of the organ,

itself, but also of the instrument on which he plays. The

method of teaching, and the whole psychological

approach of the Methodists is entirely different from

that of their predecessors, who had

organ builders and church musicians for their

students. Hopkinson was the first

teacher of organ in Boston.

Saratoga, 28 July 5, 1832.

GAIN IMMEDIATE RESULTS

We, the members, believe that we have a

right to be heard, and that we have a

right to be respected and treated with

GAIN IMMEDIATE RESULTS

organ. But in New York City,

we will proceed to do what we

have done in many other

cities, and many other

organizations.

I wish to close this speech

with a few remarks on the

method of teaching, and the

whole psychological approach

of the Methodists is entirely
different from that of their

predecessors, who had

organ builders and church

musicians for their students.

Hopkinson was the first

teacher of organ in Boston.

Saratoga, 28 July 5, 1832.

GAIN IMMEDIATE RESULTS

organ. But in New York City,

we will proceed to do what we

have done in many other

cities, and many other

organizations.

I wish to close this speech

with a few remarks on the

method of teaching, and the

whole psychological approach

of the Methodists is entirely
different from that of their

predecessors, who had

organ builders and church

musicians for their students.

Hopkinson was the first

teacher of organ in Boston.

Saratoga, 28 July 5, 1832.
CONCERTO GROSSO No. 8

CHRISTMAS IN MEXICO

WRITTEN MUSIC FOR ORGAN

THEODORE PRESSER CO., BRYN MAWR, Pa.

What's New at Presser

NEW RELEASES IN SHEET MUSIC

AMERICAN MUSIC

This unique book presents twelve easy-to-play arrangements of traditional songs used in the Christmas season, including some of the most familiar and beautiful carols. It is designed for organists at all levels of proficiency.

Price $5.00

Additional Information

AMERICAN CLASSICAL MUSIC

This collection includes works by prominent American composers such as Copland, Sessions, and others, offering a broad range of styles and forms.

Price $5.00

Additional Information

AMERICAN MODERN MUSIC

This book contains works by American composers from the 20th century, featuring contemporary styles and techniques.

Price $5.00

Additional Information

ENGLISH WORKS

This collection features works by English composers, including arrangements of traditional English carols.

Price $5.00

Additional Information

WEDDING MUSIC FOR ORGAN

This collection has been edited for the convenience of organists so they can select and play music for weddings. The pieces are of medium difficulty.

Price $5.00

Additional Information
The Hammer-Finger or "Perfect-Finger" (Continued from Page 9)

I'm looking forward to trying out the "perfect-finger" technique in my next piano evaluation. It seems like a great method for improving accuracy and precision in playing. I appreciate the detailed instructions and the helpful tips for practicing the technique. I think it will be a valuable addition to my repertoire. Thanks for sharing this information!
Disc-Jockeys and American Music

(Continued from Page 15)

some days, particularly on Sunday, when the church's services were much longer than usual. In the church, the organists would play some of these tunes, and it's from these that many of our traditional hymns have been derived. Some of these tunes were so popular that they were eventually adopted for use in non-religious settings, such as in schools and homes. These tunes remained popular for many years, and even today, they are still widely sung in churches and other places of worship.

The hymns are a never-ending source of enjoyment for all ages. They provide a great deal of entertainment and can be enjoyed by people of all ages and backgrounds. Some of the most popular hymns include "Amazing Grace," "The Old Rugged Cross," and "You Are My Sunshine." These hymns have been sung by generations of people and continue to be popular today.

The hymns are a testament to the enduring power of music, and they continue to be a source of inspiration and solace for people around the world. Whether you're a lifelong churchgoer or a casual listener, the hymns are sure to touch your heart and soul and remind you of the beauty and wonder of the human experience.
Now DOUBLE VERSATILITY DOUBLE SATISFACTION

- Two-Manual Performance
- Added Organ Tonalities
- Five Voices each Register
- Hidden Key Switches
- Floating Pedalboard
- Optional Equipment

Same Compact Instrument
Same Low Price

Even Greater Enjoyment from this Magic Piano-Organ
...easy to Own - easy to Play

MADE FOR PEOPLE WHO WANT FINE ORGAN MUSIC AND WANT TO KEEP THE PIANO, TOO.

This unbelievable electronic piano-organ makes it possible to have both—or to play both together. Only a small space is required beside the piano. And the cost is surprisingly low!

The LOWREY ORGANO is easy to play from the same familiar piano keys. Its selection of fine organ voices for either hand makes possible 2-manual performance. The pedalboard, available if desired, completes your organ installation.

All this on your own piano in a matter of minutes. Unbelievable? Yes, but you can easily prove it. Send coupon for complete information—or a free demonstration at your dealer's.

LOWREY ORGAN DIVISION
Central Commercial Industries, Inc.
332 S. Michigan Ave., Chicago 4, Ill.

Built-in models available from dealers who sell
JANSSEN PIANOS
STORY & CLARK PIANOS

GET COMPLETE INFORMATION IN THIS NEW ORGANO BOOKLET.
Use handy coupon on page 64. This saves your Etude cover.

LOWREY ORGAN DIVISION
Central Commercial Industries, Inc.
332 S. Michigan Ave., Chicago 4, Ill.